



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATC

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CABLE RELEASE

October 1994

Founded 1950

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Slide Program

Sligo Community Center
October 6, 1994
by Mike Lux

Our guest speaker and judge will be **Dave Carter**. Dave's one hour presentation "Learning from the Masters (Master Painters, That Is)" stems from his long-standing interest in great paintings and what serious photographers can learn from them. The program centers on composition and lighting used by Hudson River school of landscape painters (Cole, Bierstandt, and Church), the wildlife paintings of Terry Redlin, and magazine illustrations by Norman Rockwell. The great advantage of studying paintings is that painters can create images using ideal composition and light. Although photographers can't always create ideal conditions, understanding what makes a painting great helps photographers recognize and anticipate situations in which strong images can be made.

Dave is an associate professor of psychology at Georgetown University where he teaches, among other things, a course called Psychology, Photography, and the Visual Arts. He is a former president of the Northern Virginia Photographic Society. He has also won awards from the

Photographic Society of American for Fotofax, the newsletter he edited for a number of years for the subjects are landscapes, wildflowers, and night scenes.

Dave's presentation sounds fascinating and promises to be something quite different!

ALL COMPETIONS ARE OPEN

What's Up!

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Print Program

Silver Spring Library
October 20, 1994
by Pat Bress

The Speaker and judge for this meeting will be **James Sherwood**.

Jim had his training at University of Md. Corcoran School of Art, Visual Studies Workshop, Rochester, New York and Md Institute College of Art, Baltimore.

He is a commercial photographer and has instructed at American University and Maryland Center for Talented and Gifted at St Mary's College, Md.

He has had individual exhibitions at Goucher College, Hamm-Brickman Gallery, The Foundry Gallery, Washington, DC amongst others. and His pictures are in the collection at the Museum of Modern Art in NY Baltimore Museum of Art Baltimore, and The Corcoran School of Art Washington DC

Jim will bring some of his recent works and well as some photographs he plans on including in a book he wants to publish. He will speak to us about photographing a portfolio of work which will be very timely as it will help us prepare for portfolio in May, 1995

Jim was one of the judges at GWCCC a few years back.

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Chairpersons
1994-95**

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The Cable Release is published 10 times a year for the members of the Silver Spring Camera Club (SSCC). All rights are reserved and no part may be reprinted without written permission.

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Suzanne Izzo at 202-829-6470.

SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.



Submissions for the Cable Release should be given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide IBM PC format disks, email to 71756.16@compuserve.com, otherwise typed with no handwritten notations. Phone: 301-384-5427.

From the Editor...

Everyone must love a touch of controversy to spice up the dull, but what's the deal when it goes on and on and on? Do you have that "here it comes again" feeling with all this digital imaging stuff? I mean, after all, there are only three more columns on the subject this month—plus the Nikon-Fuji item!

Well, a scan of today's photo mags gives good indication that all this attention to bits 'n pixels is where the future is, if not a good chunk of the present. But, there really is more to photography—right? You bet! I can only print what I get, so.... this is an open plea for CR submissions on some (any!) other aspect of photography.

Actually, (reaching for my *New Directions* hat,) there is another aspect worth trying—looking at photographs. What have you seen recently—beyond Club meetings? Take in a museum show. As what's-her-face on *Saturday Night Live*, (Linda Richman?) says: discuss!

Mike Stein

**NOVEMBER CABLE RELEASE
DEADLINE IS FRIDAY, OCTOBER 14**

**Let's Hear it for
Wood Carving!**

by Bernie Blass

What I'd like to suggest, more or less tongue-in-cheek, is the inclusion of another equally eligible product in our competitions, namely, wood carvings.

Consider this: Wood carvings are hand made, just like computer images and hand colored images. Wood carvings are not photographic products either, just like computer images and hand colored images (that is, images created by the action of light on sensitized materials. Look it up in your own dictionary.). The equipment for wood carvings will probably cost less than a reasonably equipped color darkroom, and you don't even need access to a computer, one of the reasons advanced to persuade us that computer imaging isn't really that expensive. Wood carving has to be learned and it's hard to do, just like computer imaging and hand coloring. Wood carvings require a lot of time, effort, and skill to produce, one of the reasons advanced in favor of permitting hand painted images in our competitions. Example: I spent 12 hours on this (prints). What's more, wood carvings have one big advantage over computer prepared or hand colored images: no one is going to try to pass off a wood carving as a photograph.

I think we should have a survey. How many club members are interested in wood carving, or will be in the next 2 years? If 35% vote Yes, and 17% are Unsure, then we can conclude that 52% have indicated a strong interest in wood carving, just as the survey on computer imaging in the December, 1993, Cable Release

included the 17% Unsure among those with a strong interest in computer imaging.

Should we exclude wood carving just because it's three-dimensional, and because it uses ancient techniques? Isn't it also a matter of vision, of self-expression, of creativity? If we are going to abandon the idea of being a "Camera Club," why should we discriminate against other forms of "Art"? How about pottery, macrame, sculpture, oil paintings, music, or other artistic products? We should all think about that.

Nikon and Fuji Team Up On Digital Camera

Nikon Corp. and Fuji Photo Film Co. have developed a single-lens reflex digital camera that records images on a high-speed memory card, allowing users to store and process images on their PCs.
—*Investor's Business Daily* 8/24/94

Fall CMCC Photographic Contest

November 20
by Anne Lewis



Each year the Council of Maryland Camera Clubs conducts two Maryland competitions.

Date: Sunday, Nov. 20, 1994 at 9:30

Place of Contest: The Pioneer Center in Baltimore, Md.

All entries must be logged in by CMCC club representative at a meeting in Baltimore on Nov.

14. To allow time for preparation of entry forms and labels, the entries should be brought to the SSCC Slide meeting on Thursday Nov. 3, 1994. **NO LAST MINUTE** entries will be accepted!!!

Entry Fee: Contestants pay \$3.00 for each category that they enter.

Number of Entries: A maximum of four entries in each category.

Categories of Entries: MONOCHROME PRINTS, COLOR PRINTS, COMMERCIAL COLOR PRINTS and SLIDES. Categories are divided into classes

1. MONOCHROME PRINTS

a. NOVICE CLASS:

Contestants who compete in SSCC contests in the Novice Class. The maximum print size for novice class is 11/14.

c. UNLIMITED CLASS:

Contestants who compete in SSCC Contests in the advanced class. The maximum print size is 16/20.

2. COLOR PRINTS

(must be made by the contestant!!!)

a. NOVICE CLASS:

Contestants who compete in SSCC contests in the Novice Class. Maximum print size is 11/14.

b. UNLIMITED CLASS:

Contestants who compete in SSCC contests in the Advanced Class. Maximum print size is 16/20.

3. COMMERCIAL COLOR PRINT

(must be made by someone other than the contestant such as a commercial lab!!!)

Maximum print size is 16/20.

3. SLIDES

a. NOVICE CLASS:

Contestants who compete in the SSCC Novice Class.

b. UNLIMITED CLASS:

Contestants who compete in the SSCC Advanced Class. Note: 2/2

slide mounts are the maximum size in both categories.

ELIGIBILITY of ENTRIES: A specific print or slide may be entered in one Fall and one Spring contest only. Within the same category, a person may not compete in a lower class after once having competed in a higher class. 1st place wins 3 points, 2nd wins 2 points and 3rd wins 1 point. 6 points moves you to unlimited class.

MOUNTING OF PRINTS:

Prints may be mounted on any size or shape of mount up to a maximum of 16/20. The mounting board must be of a non-abrasive material with no wall hanging or other fastening devices or exposed adhesive on it.

MARKING OF ENTRIES:

PRINTS: Each SSCC member submission, when delivered to the representative, must be clearly identified on back as to title, SSCC Class, and maker.

PLEASE PUT SSCC ON ALL YOUR ENTRIES!

Prints must not show names on front. Also indicate on the back of print which is the top by an arrow.

SLIDES: All slides must bear the name of the maker, title of slide and SSCC Class. In addition, each slide must have the lower left hand corner marked conspicuously so it can be seen easily when the slide is viewed in its normal position. **PLEASE PUT SSCC ON ALL YOUR ENTRIES!** For any questions concerning the NOVEMBER 1994 CMCC Competition, contact Charlie Charlie Hundertmark 410-795-9389.

Creativity Caves on Coast

The Center for Creative Imaging, a Camden training facility on the forefront of technology marrying electronics and film, said it is discontinuing operations for financial reasons. During its three-year existence, the center attracted top rank photographers and trained thousands of people in the fields of digital imaging, electronic publishing and multimedia.
—Maine Times 9/2/94

New Directions Workshop

October 13
by Mike Stein



Did you get to see the current exhibits at the National Portrait Gallery and National Gallery of Art? I sure hope so!

This month's **NDW** meeting, at my home on October 13 at 7:30PM, will follow our informal discussion group format. As in the past, all SSCers are always welcome—there's nothing to "join." All you need is a desire to talk about photography—what you like, what you want out of it, anything you feel you just don't have time to get into at Club meetings.

The seed discussion for October will be the continuing influence traditional photography as in the works of Käsebier and the early pictorialists will or won't have as we evolve into the digital age. But, who knows where the discussion will lead or veer? Give me a call at 301-384-5427 if you need directions to my house or want to know more about **NDW**.

Fair Game

proudly submitted by W. A. "Bill" Greene

Peggy Greene took two ribbons in the 1994 Montgomery County Agricultural Fair photography print competition; a fine follow-up to the three ribbons she earned in 1993.

Second Premium:
Class—Landscape with Fence: A
Glorious Day

Sixth Premium: Class—Portrait,
Child: *Jennifer*



Gertrude Käsebier by Baron Adolph de Meyer

Into the Fray

by Arthur K Yellin

I've been reading all the commentary on digital imaging with a great deal of interest. Personally, I am chomping at the bit to get into digital imaging. But when I do, I want to do it with reasonably good equipment in my price range. Since there hasn't been any such thing until very

recently, I have been waiting patiently as the prices have been dropping. In case you are wondering about the current pricing status I have recently seen ads for 1,200x1,200 pi scanners under \$2,000 (including transparency/negative attachments) and for dye-sub printers for less than \$1,000. I have not entered this dispute earlier, which required enormous restraint, as those of you who know me will attest was very difficult. But the time has arrived!

So, what's the big deal?! In the end, is it a photograph or not? Just how significant is that to us? Over the years, within our own club, I have seen photos which were double exposed at totally different times to include moons where none have ever appeared. I have seen slides sandwiches and prints from them. I have seen slide dupes. Sure these all involve film, and maybe even a camera, but are they really photographs? Are any doctored prints polarized, Sabattier, posterized, toned, tinted or hand colored, burned and/or dodged, or those having had objectionable objects removed (or desirable objects added) photographs? How about xerographic images (also called "photocopying")? By my own personal definition, i.e. "a depiction of the capture of a slice of time," these would not qualify as photographs. Neither would photo grams, although they are probably the closest to a photograph of all the things I have mentioned. I even wonder whether or not a negative or transparency shot by painting with light is really a photograph.

According to the "Dictionary of Contemporary Photography," by Stroebel and Todd, 1974 (which, by the way, I bought two of by mistake and have one for sale for \$12.00), a photograph is:

"(1) A relatively permanent image produced by the

action of light on a sensitive material, commonly restricted to images of objects formed by means of optical devices, such as lenses or mirrors, as distinct from sound recording, etc. (By extension, any image formed by the action of radiation, including light, infrared, ultraviolet, and gamma rays."

Interestingly, Stroebel and Todd omitted x-rays from their list. What about the MRI image just shot of my back. Who knows what radiation was imaged? (Jay, any info on this subject?) Also, does this include holography, which produces something other than an image on film?

Using even this highly restrictive definition, which arguably includes an image formed in a video camera, if a computer is used to create an image and that image is then transferred to film via an LED or other radiating device, then a photograph is created, even if the image was wholly computer generated!

The only LIGHT shed on this subject by the Kodak "Encyclopedia of Practical Photography," which fails to provide any information on the word "photograph," begins its section of "photography" noting that the word is derived from the Greek photo meaning "light" and graphia meaning "writing." According to our great Yellow Father, photography was offered as a replacement for the word "heliography" meaning "sun writing." (so much for flash photography, eh?)

The two points we are actually arguing, given that you all agree with me so far, are:

1 - Whether we are going to require a film (or other light sensitive) initial image. Without this, in my opinion, the concept of photography as a slice of time is lost. And

2 - Whether we are going to require a film (or other light sensitive) intermediary, or are we going to allow the direct printing of a digital image onto some other substrate, such as paper, regardless of the source of the image. I have no problem without this requirement.

At the risk of shocking everyone, including George, I agree with Mr. DeBuchananne, who seems to believe that the photography is the art of applied vision. However, I modify this to include the capture of a slice of time. All creative arts are the application of vision through a medium.

So enough of this, go get a Gigabyte hard drive, a scanner (if you still want to start with something which used to be known as a photograph), and a printer and get into the darkroom (the one in which you have your computer). By the way, I haven't yet given up on the old methods. In fact, I recently bought a Jobo processing system so for the first time ever I will have real temperature control when I print!

Computer Imagery: A New Way to Photograph

by Garry Kreizman

The Club is in the throws of trying to squeeze computer generated imagery into a traditional photographic mold. We are having a hell of a time because it almost fits, but really does not. The problems and questions raised can be satisfactorily answered if willing to accept the idea that the computer is just one more way of achieving photography from scratch. Trying to define and classify traditional and new photography will lead to cumbersome ill-defined Club rules and a big headache unless our view is broad.

If the differences are important (I think they are not.), we just need a statement from the image maker that it is a computer generated photograph or a traditional photograph. That's all! No special categories or restrictions. We can have both types of images in the same competitions. The image then can be handled in the normal way in the Club.

I have had, as I suspect many others, a tough time trying to reconcile the two methods of making photographs and the Club rules.

Nothing seems to logical fit until I realized uniqueness of computer imagery as separate photographic method.

Accepting this idea does not preclude traditional photographer from connecting with the real world. However, it does reinforce the idea that photography, especially now, is much more than just that.



Digitized Photography

Computer imagery has expanded the methods of making photographs, and in doing so, it has broken the historical bound that a photographic image must be reality based. *It has substituted an artificial graphic reality of the digitized image.* It does not matter whether the inputs to the computer are traditional photographs or completed generated by software since the output must be perceived as photographic or not.

Some believe that photography must always start with a camera. This not the case. The camera is technical efficient and convenient, and historically it has not been necessary for photography. The methods of making photographic images, while important, are only supportive of the final product.

Traditional photography captures an image total and instantly on photosensitive material for viewing. It is a selected moment of time. The traditional photographer does not assemble an image as painter does, except perhaps, later in the darkroom.

Computer imaging has changed the historic relationship forever.

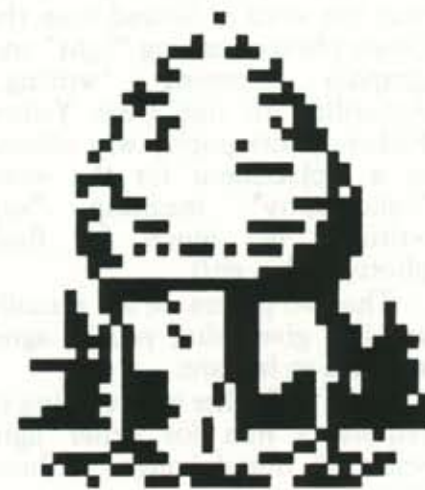
Photography is *no longer a pure selection process* since it may include painting during image creation. The computer/photographer can initiate, select and assemble images from various traditional photographic and non-photographic digital sources. The digital computer graphic output can look like a photograph without ever using traditional means as its source.

Computer manipulations of digitized values and its graphic output are unique photographic methods. Once an image is in digital form it no longer possesses the same relationship held by

reality-film- photographic paper. Computer software transcends the restrictions of capturing the latent image by creating an artificial reality for manipulation. The outputed computer generated graphic images are exhibited as photographs and are accepted as photographs.

Old Club definitions can still fit our current needs if we are willing to think broadly and comprehend the direction photography is going. Doing traditional photography and using the camera, finding images, and the joy of producing them, will not diminish; rather, we must overcome the mental inflexibility that prohibits us from seeing change as our advantage and enjoy an additional way of making photographs within club activities.

Traditional photography and computer photographic/imagery will exist no matter what the SSCC rules are. It is how we accept, adapt to, and incorporate the new imagery that will allow us to grow and offer to ourselves different artistic challenges.



September Slide Competition

Judge: Jake McGuire

NOVICE

1 st	Antonio Valone	<i>Dawn Patterns</i>
2 nd	S. Antonelli	<i>Liberty I</i>
3 rd	Peter Hui	<i>Reflection</i>
HM	Joel Fassler	<i>Reflections</i>
HM	Tom Brent	<i>View from Behind</i>
HM	M. Danziger	<i>Impressions of my Wife's Garden</i>
HM	Allan Starr	<i>Pink Flamingoes</i>
HM	Elizabeth Buie	<i>Jura Pier</i>

ADVANCED

1 st	Harley Cook	<i>Union Schedule</i>
2 nd	Anne Lewis	<i>Portage, AK</i>
3 rd	C. Hundertmark	<i>Horned Owl #4</i>
HM	Pat Bress	<i>Blue & White w/ Cross</i>
HM	E. Frumento	<i>Five Fingers</i>
HM	Joyce Bayley	<i>Colors</i>
HM	Chuck Bress	<i>Easton Window</i>

September Print Competition

Judge: Scott Sanders

MONOCHROME, ADVANCED AND NOVICE COMBINED

1 st	Marilyn Anderson	<i>The Cloisters</i>
2 nd	Prospero Zavallos	<i>Diva Lady</i>
3 rd	Marilyn Anderson	<i>Cross and Child</i>
HM	Joyce Bayley	<i>Unicorn</i>
HM	Suzanne Izzo	<i>Pei's Pattern #4</i>
HM	Jay Anderson	<i>Galway Bay</i>

NOVICE COLOR

1 st	John Osgood	<i>Stars and Bars</i>
2 nd	John Osgood	<i>Neon Glow</i>

ADVANCED COLOR

1 st	Marilyn Anderson	<i>Petals</i>
2 nd	Jay Anderson	<i>Day Book #3</i>
3 rd	Marilyn Anderson	<i>Mystic Globe</i>
HM	Joyce Bayley	<i>Endless Plain</i>

Silver Spring Camera Club Membership Form — 1994–1995

Name:	Spouse:	Regular \$30	
Address:		Spouse \$20	
City:	State	ZIP:	Student \$20
Home Phone:	Work Phone:		

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)

Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for *new members* are \$20; dues for spouses and students remain at \$20.

