



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD • 20902-0471

POINT



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# CABLE RELEASE

Summer, 1994

Founded 1950

Vol.32, No.10

## Competitions '94-95

### Categories...

None! All competitions for next year are OPEN. The only exception will be a return of the BODY OF WORK portfolio in slides and prints for the May competitions—same rules as this past May. Remember, for slides, portfolio entries must be vertical format and have been taken after May 31, 1994.

### Rules Changes...

Complete competition rules will be printed in the September *Cable Release*, but here are the salient changes:

- Commercial processing of B&W film is now permitted
- In an effort to encourage novice printers and reduce the likelihood of pushing novice prints into advanced competitions, the minimum number of entries to hold a competition has been reduced to 4—there will still need to be at least 3 members competing. HM, 3<sup>rd</sup> and 2<sup>nd</sup> place ribbons will require minimums of 12, 9 and 6 entries respectively.

- Awards earned from commercially made prints in interclub competitions will not apply to SSCC awards.

## Computers and Electronic Imaging

### What's the fit?

### Special meetings planned

What role and place do computer manipulated photographs and electronic imaging have in SSCC? We've certainly sampled the emotions during the past year and, no matter your opinion, you've got to agree, the issue just won't go away.

After much discussion, the Board has decided on a plan to bring the issues before the membership, educate all on the technical and practical elements of electronic imagery and provide a structured forum for discussion of proposed competition rules changes, if any. A key element to defuse emotional overreaction is to separate a *learning* experience from the *decision* experience. To this end, there will be a full program on computer imagery during

one of the October Club meetings; this will be followed in November by a special Board meeting at a location and format to encourage all interested members to speak openly before the Board. Stay tuned!

In the meantime, note more commentary in this *Cable Release* plus a mini-workshop by Jay Anderson scheduled for September. Have something to say?... fell free to submit articles for publication.

## What's Up!

*Commentary... throughout!*

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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 Joyce Brunsvold, 384-1905, or Marilyn Anderson, (202)723-7512.

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: 384-5427.

## From The Editor

Have a great summer everyone! It's been a great year—good photography, good, stimulating, discussion. Next year promises to be more so.

Have something to say? Send it on in, this is your newsletter.

On the vacation front, MaryEllen and I are going to be tripping big time—the usual in Maine plus our own Italian venture. So, timing for the September Cable Release is critical—I must have received all submissions for September's issue no later than Sunday August 21... for real!

Mike Stein

## 1994-1995 Club Officers

President . . . . .	Chuck Bress
Vice-President . . . . .	Merl Hoar
Secretary . . . . .	Joyce Brunsvold
Director . . . . .	Jim Harris
Director . . . . .	Garry Kreizman
Director . . . . .	Steven Stubits

**WANTED!** We need volunteers to chair the monochrome and color print workshops. No extraordinary skills needed, just a spirit and desire to facilitate a learning experience for fellow SSCCers. Willing to give it a shot?... call Chuck Bress at 301-469-6275. (Full list of committee chairs to appear in the September *Cable Release*.)

**Board Meeting:** July 20, at Anne Lewis'—call 301-384-4938 for directions.

## Opening for new member on field trip committee

by Edna Knopp

**WANTED:** One new member to serve on field trip committee. Someone who is bursting with ideas for interesting places to photograph and **who would like to lead trips** as well as do the nitty gritty work of planning and organizing. We are especially interested in attracting new blood, someone who has joined SSCC in the last two or three years. Interested? Call Edna at 301-869-1789.

## Field Trips: SSCC Daytrips for 1994-1995

by Bill Perry

We're planning a varied assortment of photo outings to nearby areas of photographic interest for the next club season. Some will be on Saturday, some will be on Sunday, so as to accommodate the differing requirements of members. Make a note of these dates and watch the *Cable Release* for details. Here's the schedule as developed so far, subject for change for possible conflicts.

Saturday, Sept. 24: B&O Railroad Museum, Baltimore. The Leader for this trip will be Clarence Carvell.

Sunday, Oct. 9: Whites Ferry, crossing the Potomac from Maryland to Virginia, and on to the interesting village of Waterford. Because of a projected bridge, Whites Ferry will soon be discontinued, so this is an opportunity to make this historic crossing. Leader to be announced.



Sunday, Nov. 12: Fall in Prince William Forest Park, VA. Enjoy the wildlife, woodlands and streams of this photogenic preserve before Disney takes over the county. Leader will be Bill Perry.

February, 1995: For this month of uncertain weather, we will come up with a day trip that won't involve much travel and will include photo ops that will allow us to adapt conditions. Leader undetermined.

Saturday, March 15 (rain date Sat., Mar. 22): Harpers Ferry, West Virginia. The National Park and the scenic confluence of the Shenandoah and Potomac Rivers offer a variety of photo ops. Leader to be announced.

Sunday, April 20: Back to Prince William Forest for the flowering spring scene. The more adventurous members of the group will leave very early for the park and hike at daybreak to one of the beaver colonies. At about 10 a.m. we'll meet the rest of the group to photograph the birds, white-tailed deer, rushing streams, and blossoming trees. Leader will be Bill Perry.

May, 1995: Date, destination and leader to be determined.

With the exception noted for the April field trips, the procedure will be for all of us to meet at a convenient place, such as the parking lot at Kodalux in Rockville -free on Sunday- and to form car pools for the day. Depending on the weather and location, we'll either carry brown bag or gather at a cafe for lunch. We will also schedule a designated restaurant where we can all meet for supper after daylight hours that are so favorable for photography.

If you have any questions,

call any one of the Field Trip Committee members. Start planning for some great photography and times together!!!

## Looking Back While Looking Forward

by Ralph Freeman

When I first joined SSCC about 20 years ago one of the major rewards of membership was the field trips. They were all one day affairs and, in retrospect, the destinations were all rather ordinary. There were trips to Annapolis, Harpers Ferry, the National Cathedral, the Zoo, Ellicott City, and the Capital. No one minded if we went to the same place two years in a row and few destinations were very exotic. The rewards were sharing photography with friends and learning. Tricks I learned then are still part of my standard tools-of-the-trade. (Have you ever wanted to get a new perspective on things? If all your pictures are taken with the lens exactly 4'10" from the ground after a while they all start to look alike. Try placing the camera on a tripod, set the timer, and hold it up in the air. Behold, a photo taken from 12 feet up in the air with a whole new "look". This also works for taking pictures of the other side of tall walls but there is a certain amount of risk in doing this!! I learned this little trick from a fellow SSCC'er on a field trip to Annapolis.)

Field trips in the early years usually were attended by from 10 to 16 people (out of a membership of about 100). There was usually

a "core group" of about 6 or 8 that went on almost all of the field trips so you could be assured that no trip was a complete "flop". About 10 years ago things began to change. It was a phenomenon called Edna Knopp. More and more of the trips went farther afield. Participants wanted early morning light and sunrises that are hard to get if you meet at 9:00AM and drive two hours to get there!! A few die-hards attempted to meet at 4:00AM and be at the site in time for sunrise but it turned out to be much easier to go the night before and stay overnight. More and more trips were over-night or longer and the photographic subjects were more and more interesting. The destinations included the two trips to Cape May, NJ; the NECC "shindig" at Amherst, MA; Virginia Beach; Rehoboth Beach; Chestertown, MD; Southern Maryland; two trips to Crisfield, MD; the Poconos; Frank Lloyd's Falling Water masterpiece in Pennsylvania; Baltimore Inner Harbor; several trips to Oakman Farm; Shenandoah National Park; Brandywine Valley, PA; two trips to Chincoteague; Prince William Park; two week-long trips to Charleston, SC; Canaan Valley (Blackwater falls, Dolly Sods) in WV; the B&O railroad yards; a week long fall-color trip to Vermont; a fall color trip to Thurmont, MD area; Lancaster Pennsylvania Dutch country; Cape Cod; Moosehead Lake, Maine; a 3-week trip to Maine including Monhegan Island, Boothbay Harbor, and more lighthouses than I can name -- the list goes on. In reviewing the trips we quickly identified over fifty trips and keep remembering more!! Over the years the trips have become culinary experiences as well as photographic ones. The participants eat



well but even the dinners become part of a total immersion experience in photography as people share their ideas and experiences of the day.

While in a B&B in Maine a new idea was born. While Edna was talking about her experiences in northern Italy the suggestion was made "why not Italy for an SSCC field trip." What followed, as they say, is history. Edna organized a 14-day trip to northern Italy, followed by a trip to Portugal, another to Spain, and now (this September and October) a 22-day trip to central Italy. While the longer trips attracted more and more people the day trips attracted fewer and fewer. The Boothbay Harbor Maine trip had about 25 people, the international trips usually have over 25, the latest one-week trip to Charleston, SC had an unusually low turnout of only 16 members. The recent day trips on the other hand attract almost no one. Sometimes only one or two people would attend, on several only the trip leader showed up at the meeting place.

It is easy to see what has occurred. The people going on the trips are the long-time club members that have the time and money to take longer trips. The losers are the new members that are not discovering the joys of sharing photography with friends in the club. The field trip committee has set up a sub-committee that will make a special effort to revitalize the day trips with special emphasis on the newer members. We may even go so far as to call new members and try and "get out the troops". Few friends are made at club meetings. The places to get to know other members are at the field trips and the various workshops. Get in there

and participate—believe me the rewards are worth the effort.

## My turn...

### So, what's a photograph?

by Mike Stein

Much of the debate on what to do about computer imagery within the Club focuses on SSCC's competition process. After all, once we settle the doctrine of fairness in competing, does the rest of the debate matter? I haven't really heard arguments from the flat earth society suggesting that computer imagery and it's practitioners be burned at the stake. I haven't even heard an *it's not art* undercurrent. All the concern and debate seems to be about whether or not to create a separate competition category for this *stuff*.

Elsewhere in this [of course] wonderful publication, you will see that the Board has planned a structured means of gaining consensus. Also, in George DeBuchanne's column, another opinion. Other voices in the past, more in the future. My purpose, to tease your thought processes—consider.

SSCC is a *camera club*, our interest is *photography*. So, what's a photograph? What distinguishes a photograph from other expressions of visual art? A learned associate of mine says it's all in the perception of the end-product; if the artist says it's a photo, it is. I disagree—what is this, some kind of existentialist hokum? To me, the critical distinguishing attribute of photography is it's source as the capture of an event in reality by recording light impacting on the subject. It's not an

issue of a latent image on silver halide film vs. electrical charges on a CCD cell, it's the recordation of light in the real world vs. a pencil, brush, palette knife, mouse, *etc.* The final result presented for viewing need not *appear* to be based in reality—after the act of photographing, the photographer has free reign of creativity.

Are we concerned about results or tools? If Neil Waldrop, in his talent, patience and retouching technique removes power lines from an image, is it really different if I do it with *PhotoFinish* on a computer? Is it technique or creativity? Do you think I'd be cheating because you *perceive* it to be an easier task on a computer and more a skill with a retouching brush? Can you tell? Does it matter?

Inevitability vs. tradition. Just look at the trade press and amateur photo publications! Gum bichromates anybody?

How many different "boxes" for our competitions? Separate computer manipulated images? ... hand colored images? ... masked images? ... burned images? ... cropped images? ... artificial lighted images? My contention—let's not attempt to categorize what we can't. Until there's a problem, as opposed to an anticipation of unfairness, let's not err on the side of over categorization. In my humble [joke!] opinion, more damage is done to the competition process by the failure of the Board to designate competition *subject* categories—it is more unfair to judge a portrait against a landscape, nature photo, abstract, than a portrait of one technique against a portrait of another technique.

So, what really matters?



## Demise of the Darkroom?

"A new light-weight digital camera designed by Apple and Eastman Kodak enables photographers to record their shots on a microchip, and feed them directly into a PC for use in desktop-produced publications. The QuickTake 100 is moderately priced at \$700 and works with Macs and IBM-compatibles." (*Wall Street Journal* 5/19/94 B1)

## Exhibit Alert

by Jim Malero

For our next M<sup>c</sup>Crillis exhibit in April 1994, we plan to try something entirely different. The exhibit will be called "Altered Visions" and will showcase imaginative, fanciful, and manipulated images. The purpose will be to provide an outlet for the Club's closet visionaries. Here is a chance to display those images you wouldn't dare enter in competitions. Feel free to consider things like macro, infrared, abstract, multiple printing, photo-montage, Sabattier, reticulation, sandwiching, hand coloring, split toning, polaroid transfer, high contrast, photogram, liquid light, and (gasp) even computer manipulation. The only restriction will be the imagination of the maker. Makers will be encouraged to provide a brief caption to accompany each image. The caption may discuss why or how the image was made or may be designed to assist the viewer in interpreting the image. You have fair warning. Get your imagination in gear.

PS— We are always look-

ing for ways of improving our exhibits and making them more responsive to the desires of Club members. If you have general comments or suggestions about Club exhibits or specific suggestions concerning the 1995 M<sup>c</sup>Crillis exhibit, please call or write your Exhibit Chairman. Yes, he can read and comprehend written messages, providing the writer uses short words and prints neatly.

## Exhibit Watch

Clarence Carvell at the Margaret Smith Gallery, 8090 Main Street, Ellicott City, MD; July 8—July 31. Opening reception, 7-9PM, July 8.



the national road—a photographic journey

## Did You Know...?

by Henry Rosenthal

**QUESTION:** What is an image transfer, and how does it work?

**ANSWER:** Image transfer, as the term is presently used, is the processing of a image from, what is effectively a source, either directly from a subject, or from a positive

or negative image representing the subject, to a final form, nominally a non-photographic sheet of paper. Examples of such process are: Silk screen, Carbro process, dye transfer, Polaroid's image transfer, and digital imaging.

The Polaroid process applies only to color-sourced material. It is easy to learn, relatively inexpensive, and extremely flexible in terms of variations of procedures. A good source of startup information is the booklet, Polaroid Guide to Instant Imaging, obtained by calling the Polaroid Technical Help Line (1-800-225-1618). The booklet illustrates the end results, which can be a very accurate reproduction of what can normally be printed via traditional photography, or abstractions, both in image details and color content. Once you have developed a personal approach to obtain a desired end result, it takes relatively little time to complete one project (15-30 minutes per image transfer).

The other four processes are definable for either monochrome, generally black and white material, or color. The Carbro, silk screen, and dye transfer processes require that colors be represented via color separation negatives. Digital imaging stores the equivalent of color separation negative data in large memories of computers.

The Carbro and dye transfer processes yield similar results, yet are completely different. The results are extremely pleasing to view, being rich and accurate in details of content and color and are generally seen in formal galleries. Unfortunately creating an image is very labor intensive. Detailed information can be obtained from Bob Pace, who runs



workshops and writes newsletters, books and articles, and videotapes instructions on these and other subjects. His address is 2823 Amaryllis Court, Green Valley, NV 89014. Phone: 702-896-2515.

The photographic silk screen process can be considered similar in terms of generating variations of results obtained by the Carbro and dye transfer process, but is totally different. Images created via the silk screen process are, generally, posterized representations of normally generated photographic messages. Image colors are totally dependent on the artist's whims. Books on the subject are available in professional art supply stores and professional photographers' supply stores who deal with graphic arts. One store which has a large inventory of silk screen supplies is Southern Sign Supply, 129 Roesler Rd, Glen Burnie, MD 21061. Phone: (202)261-1313.

The digital imaging process is a general purpose method to perform different functions in photographing, altering and re-composing an image to fulfill desired end results in generating images. The process, is presently in use in major commercial establishments and by professional photographers. Results have been seen on magazine covers and photographs accompanying articles, advertisements, etc. You will be hearing more about this process at subsequent meetings. More information can be obtained from marketing representatives from Kodak, Polaroid and Fuji. In addition computer components, such as scanners, etc. can be discussed and seen at places such as CompUSA.

*If you have a question for which you would like to see an*

*answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write to me at 8651 Geren Road, Silver Spring, MD 20901.*

## Digital Imaging

*by George DeBuchanne*

Digital Imaging appears to have arrived. As some members are developing proficiency with this new technology, other members are questioning the fairness of allowing digital images to compete with more traditional silver images. Bob Ralph and others do us all a great favor in raising these issues since the technology needed to produce high quality images is here and "on line", albeit at an economic penalty. In the midst of this furor, though, we must not lose sight of just what it is that makes "good" photography and how digital technology impacts this, if indeed it does. I do not think that it does.

Basic photography is the "craft of capturing a shadow" and is something just about everyone can do with modern equipment. Good photography requires something more. The most important aspect being a vision of just what sort of image the photographer is trying to capture. Certain technical skills are also needed to record and reproduce images. The first skill is creative by nature, the second is craft. While skilled craft will always produce better "art" than inferior craft, art is by definition a creative process. You must have a vision of what it is you are trying to do before you do it. While computers may allow a

person to evaluate more alternatives quicker, they will not create your vision for you. Digital equipment may make some aspects of this craft easier, just as have other advances in equipment such as dry negatives, auto focus and exposures etc. etc. & etc, but none of these advances has ever guaranteed a winning image. Winners are produced through vision when the essence of something is captured. Digital technology does not change this. More important in advancing the creative process will be the willingness of an individual to learn how any technology works and how they can use it to express their vision.

Much is being made about the costs that are associated with this new technology and the fact that those who can afford it may obtain an advantage in competition. Economics has always played a role in photography and will continue to do so. Some people will choose to spend more than others. This "spending" can be on equipment, time or other things such as travel to exotic locations. Sometimes these expenditures will help to produce winning images, sometimes not. I hold, however, that vision is what consistently produces winning images, not equipment, not technology. If the inverse were true then those members using the best 4x5, 2 1/4 or even 35mm equipment would always win. This is not the case. Competition should be based on the end product, not the means used to achieve it. If we are worried that some will gain an advantage through the purchase or rental of new or exotic equipment, then must we not also consider other criteria based on economic constraint?



Manipulating photographs is not new. Airbrushing, color applications, sandwiching negatives or just simple spotting are common practices. Club workshops have been held on these techniques. A recent speaker at the print meeting pointed out where his commercial lab had eliminated a rather offensive fire exit sign from one of his wedding shots. My understanding was that this manipulation was not done digitally. When I was involved in wedding photography over ten years ago this type of service was offered by nearly all commercial labs. While not many club members use these advanced techniques due to craft requirements, time and yes, equipment, this is a choice each club member makes. Some members are very proud of their lab skills, others choose to apply their efforts in other areas. Digital may make some manipulations easier, (if we are willing to learn the craft) but I believe the basic requirement of vision will remain unchanged as the critical element of excellent photography.

Images from whatever technology will always compete against each other, either directly or indirectly. Each technology will have its own characteristics and advantages. A major purpose of the club is to allow the members to advance their own knowledge and skill of photography. If these images are not allowed to compete directly, we will all lose an opportunity to judge the different quality of silver vs. digital images and so become less knowledgeable about photography. This will only retard our growth in understanding photography and I think, reduce the quality of sharing of our experiences. The strongest point of our club is the willingness of the members to share their experiences and so allow each of us to decide how we want to grow. The best way to make sure this continues is to encourage participation in open competition

from all parts of photography. Lets not get so hung up with the toys that we forget how to enjoy the art. Have a good summer.

## For Sale...



**Cannon, 500mm f/8 reflex**, advertised in the December *Cable Release* for \$250 ...now reduced to \$190; call Stan Klem at 301-622-6640.



**Mustek M6000CG color/greyscale hand scanner**, DOS software for image editing, OCR, with extension cable, interface, Scan-Align ...join the imaging age cheap! \$95; call Mike Stein at 301-384-5427.

## A Final Tribute

by Stan Klem

Last September I wrote an article about the passing of long-time SSCC club member Fred Nathanson, after his 3-year battle with cancer. In that article I talked about Fred, his love of photography, his years with SSCC, and primarily what impact he had on me. As a fitting final chapter, I would like to shed light upon his greater career accomplishments of which most of us knew little about.

Fred was an electrical engineer, researcher, author, and teacher who specialized in field of radar technology. He worked for the Johns Hopkins Applied Physics Laboratory, Technology Services Corporation, and the Georgia Tech Research Institute. He was also a long-time member of the Radar Systems Panel of the Institute of Electrical and Elec-

tronics Engineers (IEEE), serving on both its national and international conference committees. During his career he helped develop various advanced radar systems and techniques that are in current use today.

This past March the IEEE, for the first time in its history, dedicated its 1994 National Radar Conference and banquet to the memory of one of its members—the honoree was Fred Nathanson. Fred's family was invited, and several distinguished speakers talked of Fred's accomplishments, his impact both personally and professionally, and his legacy to the science of radar. Fred was perhaps most widely known for his popular book *Radar Design Principles* (McGraw-Hill), which stands today as one of the two Bibles of radar technology and study. His wife Lila reported that the conference was a truly gratifying experience, uplifting for her spirit, and a most memorable tribute to her late husband. She learned just how well-known and respected Fred was among his peers and how many lives he touched.

An educational fund (set up by Fred and Lila in late 1992) will award an annual scholarship grant to an engineer to further his/her study of radar technology. Contributions to this fund are welcomed and can be sent to its treasurer, Mr. R. T. Hill, 2802 Birdseye Lane, Bowie, MD 29715.



# Composition and Presentation Workshop

by Henry Rosenthal

Summer meetings will be held on the first Wednesday of each month., June 1, 1994, 7:30PM. Please bring 3 to 5 samples which we can discuss. Call me no later than the Tuesday prior to the meeting to let me know if you plan to attend, (301-587-2235.)

We will continue our detailed review of the attributes of a final image which improves the quality of the picture.

The last hour will be spent on peer evaluation of prints and slides, with emphasis given to prior homework assignments.

As previously stated, the objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

## A Judge's Comments

The following is a letter from Jerry Stephany who selected the images for our M<sup>c</sup>Crillis Gallery exhibit. I thought it would be of general interest to the Club members.

**WARNING:** The letter espouses an approach to judging photographic images that some may find offensive, and should only be read by mature audiences. It does not even mention the rule of thirds.

*Jim Malaro*

## "JUDGING

"I spent a very pleasant morning selecting photographs for the forthcoming Silver Spring Camera Club exhibition to be held at the M<sup>c</sup>Crillis Gallery. The submissions were very strong and show that members of the Club are working at a very professional level. As a judge, all I had to do was select the best and reject the rest. Believe me you have the harder job. I am writing this so you will know what criteria I used to make these judgements.

"I dislike using statements like 'I like it' or 'I don't like it.' That is like saying 'I like you' or maybe 'I don't.' Hell, you could say the same thing about my judging. You deserve more and so I will try to explain how I evaluated your work. I also want you to understand that my opinion is less important than your own understanding and evaluation. You must please yourself before you become too concerned about how someone might view your work. If you are not happy with your photographs it make little difference what others might think.

"The first criterion for rejecting a print is technical faults that are serious enough to interfere with understanding the content of the image. Like a violinist who plays out of tune, a photograph in which the technique interferes with the strength of the image will be a reason for rejection. This is the easiest thing for a judge to find at fault for it doesn't require an understanding of the image. Unfortunately for me, I could only eliminate about 7% of the photographs presented. Silver Spring C.C. is very strong in technical performance.

"The second reason for rejection is using a cliché or 'used idea.' It is very important that you use your own imagination to explore an idea. This act of self discovery gives the photographer an excitement when creating it

and the viewer an excitement when viewing it. At this point I am looking for images that show new ways of looking and new discoveries rather than repeating the content I have found in other, older photographs. It is amazing how quickly a discovery becomes a cliché.

"The third viewing is looking for the images that make me see and understand something that is new to me. I want to learn something from your photograph that I didn't know. This is the most precious value in seeing new work, for I become enriched for having experienced it. Photography at this level makes me want to see more by its creator. I want to share time and insight with someone who can teach me to see or understand something new. The awards and accolades go to this group.

"The stronger the photographer's influence on the image, the more I can recognize the photographer. Something raises up from that image that gives a stamp of that individual. This marks the passage from being an amateur to becoming an artist.

"The Silver Spring Camera Club has many good people in its membership. The group's very strong technical proficiency is matched by people that are able to push in new directions and extensions. You have some people even I can learn from.

"Congratulations on a fine exhibition!"

*Jaromir Stephany*



Have a great summer!





## May Slide Competition

Judge: Walter Merriam

### NOVICE/ADVANCED SLIDES COMBINED

Portfolio of a body of work

- 1<sup>st</sup> Mike Lux ..... *Desert Light*  
2<sup>nd</sup> Ron Katz ..... *Corkscrew Swamp*  
3<sup>rd</sup> Elisa Frumento ..... *Study of a Feather*  
HM Betty Collins ..... *Steeple & Domes*  
HM John Osgood ..... *Wine on the Vine*  
HM Ron Brunswold ..... *Osprey*

## May Print Competition

Judge: Rod Barr

### NOVICE/ADVANCED MONOCHROME PRINTS

Portfolio of a body of work

- 1<sup>st</sup> Jay Anderson .....  
..... *School House Suite #2,#3,#5,#4,#6*  
2<sup>nd</sup> Suzanne Izzo ..... *Pei's Patterns*  
3<sup>rd</sup> Clarence Carvell ..... *Syros Architecture*  
HM Elizabeth Buie ..... *Home Work*  
HM Jim Mitchell ..... *The Twister*

### NOVICE/ADVANCED COLOR PRINTS

Portfolio of a body of work

- 1<sup>st</sup> Jay Anderson ... *Painting Tulips: Series #1*  
2<sup>nd</sup> Charles Hundertmark ..... *Faces of Greece*  
3<sup>rd</sup> Bernie Blass ..... *Pemaquid*  
HM Joyce Bayley ..... *Roads*

## 1993-94 YEAR-END WINNERS

### PHOTOGRAPHER OF THE YEAR

- Novice Slides ..... John Osgood  
Advanced Slides ..... Chuck Bress  
Novice Monochrome Prints ..... Celia Escudero  
Advanced Monochrome Prints ..... Jay Anderson  
Novice Color Prints ..... Lynn Noah  
Advanced Color Prints ..... Jay Anderson

### STAR MERIT AWARDS

- 1<sup>st</sup> Star (50 points) ..... Celia Escudero  
..... Lynn Noah  
2<sup>nd</sup> Star (100 points) ..... Marilyn Anderson  
..... Celia Escudero  
..... Charles Hundertmark  
..... Richard Jolson  
..... Bob Ralph  
..... Jim Rogers  
3<sup>rd</sup> Star (150 points) ..... Jay Anderson  
4<sup>th</sup> Star (200 points) ..... Jay Anderson  
5<sup>th</sup> Star (250 points) ..... Max Strange

### MASTER OF PHOTOGRAPHY

(300 or more points)

Mary M<sup>c</sup>Coy

### SPECIAL ACHIEVEMENT AWARDS

Chuck Bress (900 points)

Pat Bress (600 points)

### OUTSTANDING SERVICE AWARD

Eleanor Waldrop

## YEAR-END COMPETITION

### NOVICE SLIDES

- 1<sup>st</sup> Sharon Antonelli ..... *Field Work*  
2<sup>nd</sup> Louise Barnett ..... *Glass Display*  
3<sup>rd</sup> Steven Stubits ..... *Pagoda Magic*  
HM Steven Stubits ... *Architectural Geometrics*  
HM Sharon Antonelli ..... *Monk*  
HM Mike Lux ..... *Early Riser*

### ADVANCED SLIDES

- 1<sup>st</sup> Jim Rogers ..... *Tapas Bar*  
2<sup>nd</sup> Jim Rogers ..... *Washing the Boat*  
3<sup>rd</sup> Jay Andersons ..... *Bullring in Bas Relief*  
HM Joyce Bayley ..... *Vallegroi Glory*  
HM Joyce Bayley ..... *Back Light*  
HM Stan Klem ..... *Sunlit Leaves*  
HM Stan Klem ..... *Stairway to Heaven*  
HM Jim Rogers ..... *Stairway to Santorini*



NOVICE MONOCHROME PRINTS

- 1<sup>st</sup> Mary M<sup>c</sup>Coy . . . . . *Barefoot on the Beach*
- 2<sup>nd</sup> Mary M<sup>c</sup>Coy . . . . . *Down and Around*
- 3<sup>rd</sup> Mary M<sup>c</sup>Coy . . . . . *Exploring*

ADVANCED MONOCHROME PRINTS

- 1<sup>st</sup> Marilyn Anderson . . . . . *Souffle*
- 2<sup>nd</sup> Richard Jolson . . . . . *Dumbells*
- 3<sup>rd</sup> Marilyn Anderson . . . . . *Tree and Ferns*
- HM Jay Anderson . . . . . *Schoolhouse Suite #1*
- HM Richard Jolson . . . . . *Falling Angel*
- HM Richard Jolson . . . . . *Alice in Hell*

ADVANCED COLOR PRINTS

- 1<sup>st</sup> Jay Anderson . . . . . *Painting Tulips #4*
- 2<sup>nd</sup> Charles Hundertmark . . . . . *Gypsy*
- 3<sup>rd</sup> Charles Hundertmark . . . . . *Sunset Yosemite*
- HM Jay Anderson . . . . . *By the Front Door*
- HM Jay Anderson . . . . . *Rose & Droplets*

LEN TUCHIN MEMORIAL AWARD

Best in Show Year-End Competition

- Jay Anderson . . . . . *Painting Tulips #4*



(RSP 94/76)

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