



CABLE RELEASE

Summer 1995

Founded 1950

Vol.33, No. 10

1994-95 AWARDS

Photographer of the Year

Novice slides: **John Telford**
Advanced slides: **Bob Ralph**
Novice monochrome prints: **John Telford**
Advanced monochrome prints: **Marilyn Anderson**
Novice color prints: **Lynn Noah and John Osgood**
Advanced color prints: **Charles Hundertmark**

Star Awards

1st Star **Sharon Antonelli, Ron Katz, Alan Starr, John Telford**
2nd Star **Ned Bayley**
3rd Star **Chris Heil, Charles Hundertmark**
4th Star **Elisa Frumento, Charles Hundertmark**
5th Star **Jay Anderson**
Master Photographer Award: **Jay Anderson**
Service Award: **Clarence Carvell**

Year-End Competition

Novice Slides

1st Eric Pfandler *Sossusvlei - Main Dune*
2nd Joel Fassler *Reflection*
3rd John Telford *Sea Oats at Dusk*
HM John Telford *Turret Arch thru North Window*
HM Ron Katz *Too much Bull*

Advanced Slides

1st Art Benjamin *Pointing*
2nd Pat Bress *Lighthouse in Fog & Sun*
3rd Pat Bress *Red Feather*
HM Pat Bress *Boats in the Fog*
HM Sharon Antonelli *Face, Feather and Furs*
HM Bob Ralph *The Big Easy*
HM Ralph Longway *Shadows*
HM Joyce Bayley *Lady Slipper*
HM Mary McCoy *Security*

Novice & Advanced Monochrome Prints (Combined)

1st Charles Hundertmark *Woodbine, MD*
2nd Charles Hundertmark *The Fly*
3rd Pat Bress *Pension Building*
HM Charles Hundertmark *Lily*
HM Chuck Bress *Hong Kong Lady #333*
HM Max Strange *Amy*
HM Merl Hoar *Sandy Shore & Trees*
HM Chris Heil *Temple at Night*

Novice & Advanced Color Prints (Combined)

1st Elisha Frumento *Fence & Flowers*
2nd Chuck Bress *Embarcadero*
3rd Joyce Bailey *Endless Plain*
HM Charles Hundertmark *The Pigeons of Venice*
HM Art Benjamin *Sweeper*

Len Tuchin Memorial Award—Best in Show

Elisa Frumento *Fence & Flowers*

What's Up!

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Have a Great
Summer!

SSCC Officers & Chairpersons 1995-96

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 Vice-President: Mike Lux... 301-929-1350
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 Competitions: Anne Lewis... 301-384-4938
 Composition & Presentation Workshop:
 Henry Rosenthal... 301-2235
 Computer Imaging Workshop: Mike Stein...
 301-384-5427
 Creativity Workshop: Clarence Carvelle...
 301-725-0213
 Exhibits: Jim Malara... 301-530-5472
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 301-460-1776
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 Hospitality: **open!**
 Monochrome Print Workshop: **open!**
 New Directions Workshop: Garry Kreizman
 301-384-4911
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 301-933-4450
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 301-949-0029

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 Bill Boyle at 301-933-4527.

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, Becky Swick, or mailed to her: 6049 Wild Ginger Court, Columbia, MD 21044. Provide IBM PC format disks, email to KERRY.J.SWICK@bell-atl.com, otherwise typed with no handwritten notations. Phone: 410-997-4918.

SUBMISSION DEADLINE FOR THE
 SEPTEMBER CABLE RELEASE IS
 AUGUST 14

From the Editor...

Well folks, it's that time, my final *Cable Release* as editor. What can I say—without scaring Becky, that is. Actually, it's been a great experience on many fronts—an eye-opener for the effort it takes, but a great source of satisfaction when each issue hits the mail.

Being editor was a job I always thought I could do, and a job I never appreciated for what it entails. A job that put me at a new level of interaction with a wide range of SSCCers, and that's what it's all about, right?

The most important thing an editor needs is the supportive cooperation of all of the contributors—in the method and timeliness of submissions. It's your input that is the *Cable Release* I know you'll work to make Becky's job in the coming year a joy!

Don't forget Merl... I'm rely looking forward to his leadership in the Club, but he needs your help too—how about volunteering for those "open" slots?

And now for something completely different: stay tuned for the Computer Imaging Workshop.

Mike Stein

Word from the President:

by Merl Hoar

The Silver Spring Camera Club has earned a reputation over the last 45 years as an active and successful organization, dedicated to the furtherance of photography.

Opportunities to learn the craft and technique, workshop experiences for sharing information and ideas, Field trips, competitions, exhibits, socializing with friends—whatever your interest, the Club has something to offer. And more. Two ideas being developed are a creativity workshop and an on-line forum for the computer oriented photographer. You will hear more on those later. [In this issue! —ed.]

If you have an interest that is not now being addressed, or if you have a talent you want to share, please make that fact known to someone on the Board. We welcome new ideas. We also welcome your participation. One of the hallmarks of the Club has been the willingness of a large number of people to pitch in and help with all the many things that are necessary to keep the Club functioning. And, there are still some opportunities in that area.

Board Meeting

Thursday, July 20, 1995,
7:30PM

Call Merl Hoar (301-434-0551)
for directions.

Meet Becky Swick!

By Mike Stein

Becky will be taking the reins as *Cable Release* Editor for the 95-96 Club year. She's excited and a bit anxious about the job, and I know all will do their best to make her task easier. Just be supportive of submission deadlines she sets and do your best to get her your input in a format that lessens her work at the keyboard. She prefers submissions via E-Mail to KERRY.J.SWICK@bell-atl.com (CompuServe users should add *Internet:* as a prefix), or on disk (3.5" IBM PC format for Word 6.0 or any compatible word processor format). Call Becky at 410-997-4918 if you have any questions.

The Last Straw

by Arthur K. Yellin

I have been a member of the SSCC for more than 12 years. It is a wonderful organization which I love dearly. Part of my joy in the club USED TO BE my participation in the monthly competitions. I would sit nervously through the monthly presentations and then my blood pressure would rise as I watched my entries either "in" or "out." I have gotten disgusted and burned out. However, I do hope to regain my love of the competitions before my processing equipment is eclipsed by digital imaging!

Through the years there have been numerous complaints about the competition process. A frequent response to complaints is that the judges are volunteers and we are grateful to have them. True, they are volunteers giving their time and expertise freely. But does this mean the competition rules become theirs? Or, are they still our competitions to be run the way WE want?

So what, do I hear you think, am I griping about now? It's the same old story. One of the few times I competed this year, one of my entries was tossed because "Ansel Adams did the same photo." I don't recall if the judge added the word "better," but it is not relevant. For years, I have begged to have our leadership TELL judges that these are competitions SOLELY amongst the works entered, and not every other photo the judge may ever have seen.

I find this to be particularly egregious (a wonderful word I have learned in my regulatory experience) since other judges are very reasonable about the same concerns. In fact, in another competition, one of our Master photographers won a first prize with a photo which was virtually identical to a well known work by John Sexton.

All I ask is that WE dictate the rules and format of OUR

competitions; that there be some semblance of uniformity to the extent possible, recognizing that we have different judges twice a month!

Exhibit Alert

Mug it up!

by Jim Malero

The subject for our May 1996 McCrillis exhibit will be "Faces." Here's an exhibit *everyone* can get involved in. Yet it leaves plenty of room for creativity and imagination. As Dewitt Jones would put it, "Here's your chance to find the extraordinary in the ordinary." Get out there and get those images. This has the potential to be our best exhibit yet.

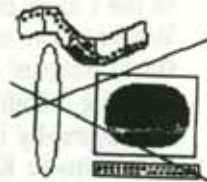
Computer Imaging Workshop

A New Learning and Sharing Opportunity

by Mike Stein

Do you want to get more out of what you're doing to mesh photography with the computer age? Or maybe you're not sure what it's really about and what it takes to get started. Whatever stage you are at the Computer Imaging Workshop promises to expand your horizons, knowledge and skills. Neophytes have everything to learn and more experienced members will learn as much from sharing.

One thing I'm set on is the idea that the workshop is about photography, albeit with a new set of tools. Creative imaging is the object, not a computer club within SSCC. Also, no, this venture is not redundant or a challenge to **NDW**.



New Directions is about the art and direction of photography; **CIW** is about doing what is here today.

And yet... I am exploring some kind of "joint venture" with the Capitol Area PC Users Group. I joined **CPCUG** a few months ago, and I've started a "PHOTO" forum on **CPCUG**'s BBS, the "MIX." My intent is to explore the possibility of a **CPCUG** special interest group (SIG) and to spread the word to GWCCC and CMCC member clubs.

Want to take a look at **CPCUG**? Call 301-762-9372 (office); 301-762-6775 (announcement line); 301-738-9060 (BBS 8-N-1 to 28.8); <http://cpcug.org> (WWW URL).

CIW's first meeting is planned for September 28 at my home.

Creativity Workshop

by Clarence Carvell

A new workshop based on the idea of "learning to see" will be open to members beginning in September. The format will be designed to teach students the elements of visual design while at the same time encouraging expression and creativity in their photography. Two books will be required; *Photography and the Art of Seeing*, by Freeman Patterson and *The Creation*, by Earnst Hass. Both books are available through Light Impressions. The workshop will be held on the second Tuesday of each month. Interested members should contact Clarence Carvell, 301-725-0234, in early August to register and to receive their first assignment which will be due at the first session.

Exhibits and a Book: West Coast/East Coast

by Suzanne Izzo

Before leaving for California last March, I noted two interesting exhibits listed in *Camera and Darkroom*. The first, "Photographs from the Permanent Collection" was at the Oakland Museum. The exhibit contained 30 images about evenly divided between "old masters" (Ansel Adams, Wynn Bullock) and contemporaries whose names I did not recognize. Perhaps the most interesting thing about the exhibit was the room, obviously designed for study of the museum's extensive collection which I presume is contained in the print drawers lining one wall and in the center of the room. Those unfortunately were locked, but one could see the small library of photographic books through the glass doors of the bookcase.

The Oakland Museum is the major national repository for Dorothea Lange's work with the collection containing over 20,000 negatives, contact sheets, work proofs, letters, and 50 hours of tapes with her speaking about her life in photography. On April 2, the Museum sponsored a special "lecture" on the photographer to mark the centennial of her birth. The speakers were two sisters, daughters of the photographer Ron Partridge, son of Imogen Cunningham and assistant to Dorothea Lange. Meg spoke about the making of her just-released film "Dorothea Lange: A Visual Life" and we were treated to scenes from the film. It contains pictures of Lange and her photographs with the sound track of Lange's own comments about her life and work. There are also interviews with people who knew her. (The entire video was shown at the National Gallery of Art in May.) Elizabeth spoke about her work which culminated in a book of the same

title as the film. It contains a number of essays by scholars in the field, a selection of Lange's photographs accompanied by quotations from Lange's letters and journals, and the childhood memories of Lange by the author, who was Lange's goddaughter. (The book is published by the Smithsonian. When I last checked the bookstore in the Museum of American History, they were not carrying it. The National Gallery of Art does carry it although it sells out quickly. At the end of June 25 copies were on order. \$24.95 paper, \$55 cloth) After the program we were treated to hot scones and tea and a chance to talk with the sisters, their father, and the curator of the Lange exhibit which is now in Washington at the Phillips Gallery (until August 27).

The California Museum of Photography in Riverside is housed in a historic Kress dime store from the 1920's which was renovated into a fascinating structure with open staircases and walkways. It contains several interesting permanent exhibits illustrating the history of photography, a variety of old cameras and equipment, an interactive gallery for the children, a walk-in camera obscura, and computer stations with free access to the Internet Gallery. The main exhibit in April was "The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe." The pairings of photographs by the two photographers reveal interesting similarities in the use of form. If you would like a chance to see this unusual exhibit, you need go no farther than Baltimore where it will be on display at the Baltimore Museum of Art through July 30.

New Directions Workshop



Thursday, September 14

by Garry Kreizman

Get your scissors or your mouse, a set of images and create. This season's project is photo-mosaic print, which will be the program for a Spring print meeting. The photo-mosaic is an opportunity to "piece things together" and organize your photos to higher order of complexity, or for that matter, simplicity. It is great fun.

The **NDW** this season is going to do its usual thing of providing a forum for views, an opportunity for criticism about photography, photographers, technical issues, and the future direction of photography. **NDW** topics cover ideas and concepts of traditional photography and computer imaging. Also, to see what is happening in the world of photographic art, we will arrange for outings to museums or other exhibits.

Do you want to have your images displayed worldwide or printed for large audiences? At the first meeting, *one of many* photographic topics will be: Should and can the Club provide electronic publishing capability, an electronic bulletin board on the Internet or other methods of electronically displaying Club images?

Come join us and voice and share your views—at my house (301-384-4911), September 14.

Framing your image... or, have you been framed?

By Arthur K. Yellin

There are many "rules" which photographers who compete feel compelled to obey, or at least observe to a significant degree. These include, but are not limited to, the famous rules of thirds, the leading line running from the lower left hand corner of your image to the upper right, and the "S" curve—which, preferably, also serves as a leading line.

Another of these rules concerns the use of some image component to frame your subject. The more obvious applications of this rule involve actually shooting through a window frame, or through an

archway, manmade or natural. Nature photographers and/or those who shoot scenics, will frequently frame their image with a tree branch. Living in this area, no doubt you've seen photos of the Jefferson Memorial neatly framed by flowering Japanese Cherry Trees.

An article in the May 1995 issue of *Camera & Darkroom*, "A Whole Wide World" by B. "Moose" Peterson, offers a different view of this technique.

"For example, if your subject is a small bush against a rocky slope, what does the tree branch framing the top of the photograph have to do with the bush? The drive to find something in the photograph to 'frame' comes from not understanding what the subject is. It also comes from trying to kill apparent dead space."

The author goes on to say that while there are exceptions, "... eliminating the junk in the photograph will make communicating about the subject much clearer and the photograph will have greater impact."

In this article, Mr. (I am assuming that someone named "Moose" is male) Peterson is discussing his techniques for shooting wide angle photos. While I am not a critic or a connoisseur, I very much like his work. His photos have broad expanses of sky, without branches or other framing devices. They have a clean and appealing appearance.

What do you think of his comments for your own photography?

Thank You! Banquet Donors

by Merle Hoar

The Club is most grateful to the following merchants, publishers and distributors of photographic supplies and equipment who generously donated door prizes for the Awards Banquet:

- Abstract Studios, College Park, MD
- B&H Photo & Video, New York, NY.
- Baker's Photo Supply, Washington, D.C.
- Camera & Darkroom Photography Magazine, Beverly Hills, CA
- Chrome Inc. (Custom Photo Lab), Washington, D.C.
- Columbia Camera, Columbia, MD
- CPI Photo Finish, Falls Church, VA
- Darkroom & Creative Camera Techniques Magazine, Niles, IL
- Eastern Camera Mart, Beltsville, MD

- Fuller & d'Albert, Fairfax, VA
- Industrial Photo, Silver Spring, MD
- Light Impressions, Rochester, NY
- Lumiquest, San Antonio, TX
- Nikon, Inc., Melville, NY
- Outdoor Photography Magazine, Los Angeles, CA
- Penn Camera, Beltsville, MD
- Ritz Camera Centers, Inc., Beltsville, MD
- Shutterbug Magazine, Titusville, FL
- Snap Shops, Beltsville, MD
- Strauss Photo-Technical Service, Washington, D.C.
- The Saunders Group, Rochester, NY
- Tiffen Manufacturing Corp., Hauppauge, NY
- Zone VI Studios, Inc., Newfane, VT

SSCC extends a special note of thanks to Photographer, Author, and Journalist Frank van Riper, for taking time from his busy schedule to judge the Year-End Competition.

Silver Spring Camera Club Membership Form — 1995–1996

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

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Bob Catlett, 8710 Geren Road, Silver Spring, MD 20901, 301-585-7163.

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.

May Competitions—Portfolios

Slide Body of Work Competition

Judge: Bob Blanken

Novice/Advanced Combined

- | | | |
|-----|----------------|-------------------------------|
| 1st | Jim Malaro | <i>Digital Diddling</i> |
| 2nd | Elisa Frumento | <i>Another View</i> |
| 3rd | Bob Ralph | <i>Traveling Light</i> |
| HM | John Osgood | <i>Graffiti</i> |
| HM | Mike Lux | <i>Springtime Zoom</i> |

Print Body of Work Competition

Novice/Advanced Monochrome Prints

- | | | |
|-----|----------------|----------------------------|
| 1st | Chuck Bress | <i>Ceilings</i> |
| 2nd | Max Strange | <i>Body By Parts</i> |
| 3rd | Celia Escudero | <i>Poor Feet</i> |

Novice/Advanced Color Prints

- | | | |
|-----|----------------|-----------------------------|
| 1st | Chuck Bress | <i>Flying Fish</i> |
| 2nd | C. Hundertmark | <i>The Gondoliers</i> |

The Competition and Historian Chairpersons request the following: **PRINT LEGIBLY** on your slides and prints and in the entry book!!! *Have a great summer and start working on the body of work competition!!!*



95/76

Anne & Lew Lewis
12914 Allerton Lane
Silver Spring, Md. 20904
20904