



# CABLE RELEASE

March 1997

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## Editor's Corner....

It is March already, and Saint Patty's day is almost upon us. At the end of the month my family will be taking a little vacation. It is going to be a close call for me getting the newsletter out. So, this time I am asking everybody to try, and get everything to me as soon as possible. The deadline date is still the print meeting, but any early birds will be welcomed.

There are lots of good things in this month's newsletter. Thanks again to all those contributors. You even get a special treat with two articles on Creativity (sorry Clarence for forgetting to publish part one last month).

## ANNUAL AUCTION, at the Silgo Creek Community Center, March 6....

It's time to dust off all those treasures you've been saving for the SSCC Auction. We will start off with a brief business meeting, and will devote the rest of the evening to selling all items brought in by Club members. Both sellers and buyers are urged to come early (about 7:00 PM) to allow time for setting up and examining auction items.

### Here are the rules:

- (1) Only bona fide SSCC members may place items up for auction.
- (2) Anyone members, guests, or total strangers may bid on the items.
- (3) Items for sale must be limited to things associated with photography.
- (4) All items must be tagged with seller's name, minimum bid (no less than 50 cents), and working condition (if the item is mechanical/electrical). You may bundle several items together if you wish to sell them as a single package.
- (5) The Club deducts a 10% commission on all items sold (50 cents minimum, \$10 maximum). If you wish to donate all the proceeds of an item to the club, please mark your item "All Proceeds to Club."

### Special notes:

First, if you are selling an item, make sure that the selling price is at least what you specified as the minimum bid. Since the auction is a fun event, we want to make sure that all buyers and sellers agree on the final price. Unless brought to our attention at the time of sale, we will presume that our records are accurate and final.

Second, if at all possible, please pay your bill by personal check! The treasurer will not be prepared to make change for cash purchases. So if you intend to pay with cash, please do so with the exact amount.

Finally, wait until you are totally finished bidding for the evening before you ask us to ring-up your bill. It creates major accounting headaches when you close out your account and pay your bill, and then buy something else.

Thanks for your cooperation.

## March Print Meeting, White Oak Library, March 20....

The SSCC meeting on March 20, 1997 will be held at the White Oak Library at 7:30 pm and it will be a "critique." A competition will not be held. Each member may bring up to five (5) prints and five (5) slides, or some other, maybe unusual, "work of art" incorporating photographs. Each print and slide (or work of art) will be critiqued by a panel of three "judges." The subject is open. The big difference is that the judges will be able to ask questions of the maker. It was fun last year. Bring your "interesting" prints and slides and let's have fun this year too.



### What's Up!!!

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### Attachments:

- SSCC Survey
- CMCC Entry



## President's corner ....

At work we were recently warned about a Personal Computer theft scam that can happen at an airport security station. The theft is set up when two people get in line in front of you at airport security. The first one goes through security quickly. The second one, still in front of you, fumbles around looking into pockets until you put your PC on the X-ray belt. This second person then fumbles some more, then fails the metal detector, and comes back through the metal detector, delaying you. The first person picks up your PC and is gone - never to be found - and perhaps gives your PC to a third accomplice. You discover this after you pass through the metal detector. By asking to examine each PC, airport security has stopped this scam. Consider that the same theft could happen to your carry-on camera bag that is filled with camera bodies, lenses, and other expensive gear. Thus, when airport security asks to look into your camera bag, be thankful that this act could be preventing that first person from disappearing with your camera gear. Also, consider traveling with a photography friend who goes through security directly in front of you to watch what happens when you put both camera bags on the X-ray belt.

On the other hand, the story regarding certain rental car company franchisees does not have such a happy ending. On a recent October photography trip to Acadia National Park, I rented a car from Budget in Bangor, ME. When I picked up the dark blue car, I looked it over for dents, scrapes, and broken things. I thought it looked OK. But, on the third day with back lighting at just the right angle, I saw several dents in the car's top about the size of a softball. At first I was almost angry that Budget have given me such a beat-up car. Then, I thought I'll just tell them about the dents when I return the car because if they don't know, they should know. Well, big mistake. They said, Oh No, those dents weren't there before you rented it. After several minutes of heated debate, we agreed to disagree. The first work day after by return, a person from Budget in Bangor calls to tell me that it will cost several hundred dollars to fix these dents and if it were a less costly repair, they would overlook them. But, sorry you are responsible. After the third phone call, complete with legal-action threats, I gave the case to my insurance company along with a written description of my side of the story. About four weeks later, I heard a radio news report describing how the Budget Rental Car Company had paid a multi-million dollar fine to settle with the Federal Trade Commission for fraudulent insurance practices, the description of which matched my case exactly. Yes I thought, they got their just rewards. Until recently, I thought this scam was dead.

Last January, my wife and I rented a car from Thrifty in Fort Myers, FL. The Thrifty agent asked me to sign a form stating that there was no damage to the car. I thought we'd better check the car before signing. First, I asked if there was a damage report on this car. The answer was, no damage. But, our inspection revealed several long black scratches on the rear bumper area of this snow white car. Back in side, I ask the agent to write up this damage. Then, I start the car. The gas gauge was

at seven eights full. A full tank of gas would register as past full on the gauge. Back in side, I ask the Thrifty agent to write this up. Now, we can get under way. Upon our return a different agent says the right front plastic hub cap is cracked. I check. It sure is. Gee, why didn't I see that at 7:00 pm when we checked the car out, I wondered. The agent said, I'll have to charge you for the hub cap. No you won't, I replied. We agreed to disagree.

Thus, the scam - for you or your insurance company to pay for someone else's damage - is not yet dead and Budget in Bangor and Thrifty in Fort Myers are on my "don't go there" list for future photography trips. However, if you have enemies that you feel deserve this kind of treatment from rental car companies, then by all means consider recommending these establishments to them.

I want to repeat my request for all members of SSCC to complete the Survey that is again printed in the Cable Release. This survey hopefully will allow the directors and I to identify a "core" group of members who can be counted on to keep the club operating for the next several years. Also, this survey is a form of voting - with our participation or lack there of - for those activities that we as a club want to have in the future. If volunteers come forward for all the necessary jobs, all 13 of them, we will have all of our current activities. If, for example, no one volunteers to be the slide program chair for next year, then the SSCC will not have slide competitions next year. Thus, the future activities of SSCC are in your hands. Please vote. Fill out the survey. Tell me and the directors what activities you want to have next year.

Also, I realize that all this attention to taking a job for SSCC has caused some people to feel guilty. Well, I recognize that some of our members are too busy at work with heavy responsibilities, have medical problems, or travel a lot to make a living. It is not my intention to make these people feel guilty. But, if I have, then consider that you could contribute and feel good about all of this by coming early to a meeting to help set up the room, or bring a half gallon of something good to drink at refreshment time, or help run the projector or handle prints. All help is appreciated.

My personal survey will say that I will do any **one** job on the list next year.

See you on March 6, 1997 at the Sligo Creek Recreation Center for the annual auction.



## SSCC Officers and Chairpersons 1996-97....

President....John Telford....301-460-1766  
Vice-President....Clarence Carvel....301-725-0234  
Secretary....Jim Rogers....301-855-3532  
Treasurer....Bob Catlett....301-585-7163  
Director....Chuck Bress....301-469-6275  
Director....Steve Stubits....301-593-5106  
Director....Jim Harris....301-434-6225  
Cable Release....Becky Swick....410-997-4918  
Competitions....Anne Lewis....301-384-4938  
Exhibits....Jim Malaro....301-530-5472  
Field Trips....Edna Knopp....301-869-1789  
Field Workshops....John Telford....301-460-1766  
Historian....Norm Bernache....301-935-5617  
Hospitality:  
Print Meetings....Mary McCoy....301-593-0302  
.....Elisa Frumento....301-593-6007  
Slide Meetings....Sharon Antonelli....301-933-4450  
New Members....Garry Kreizman....301-384-4911  
Property....Joel Fassler....202-829-7899

### Program Chairs

Print Meetings....John Telford....301-460-1766  
Slide Meetings....Bernie Van Leer....301-585-4379  
.....Elizabeth Buie....301-949-0072

### Workshop Chairs

Alternative Processes....Suzanne Izzo....202-829-6470  
Color Prints....Volunteer Needed  
Composition and  
Presentation....Henry Rosenthal....301-587-2235  
Computer Imaging....Jim Malaro....301-530-5472  
Creativity....Clarence Carvel....301-725-0234  
Monochrome Prints....Hans Adler....301-946-1796  
New Directions....Mike Stein....301-384-5427  
Slides....Joel Fassler....202-829-7899

### Representatives to Affiliated Organizations

Council of Maryland....Alex Cummins....301-929-0640  
Camera Clubs.... & Bill Perry....301-593-5203  
Greater Washington  
Council of Camera  
Clubs....Sharon Antonelli....301-933-4450  
.....Henry Rosenthal, and Joel Fassler  
Photographic Society  
of America....Clarence Carvel....301-725-0234

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 Garry Kreizman at 301-384-4911

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 5929 Iron Frame Way, Columbia, MD 21044. Provide IBM PC format disks, email to SWICK@EROLS.COM, otherwise typed with no handwritten notations. Phone: 410-997-4918.

## February 13, 1997 Print Competition, Judge: Jill Bochicchio....

NOVICE MONO PRINTS, not enough for a competition

### ADVANCED MONO PRINTS

1P	Joe Meyer	For a Different View
2P	Chuck Bress	Girl at Window
3P	Chuck Bress	Domino Effect
HM	Joe Meyer	Growing Up
HM	Mel Lewis	Ms. Debonair

NOVICE COLOR PRINT, not enough for a competition

### ADVANCED COLOR PRINT

1P	Charles Hundertmark	Nikonos Couple w/ Cane
2P	Charles Hundertmark	Mani Priest & Parishioners
3P	Chuck Bress	N. O. #1
HM	Jim Malaro	Farm Girl #1
HM	Elisa Frumento	Nora

CONGRATULATIONS to Jim Mitchell who moves to Advanced Mono!

CONGRATULATIONS to John Osgood who moves to Advanced Color!

## February 1997 Slide Competition, Judge: Garry Kreizman....

### Novice Slides

1P	Mike Lux	In Between Races
2P	Bernice Easter	Between Rounds
3P	Elizabeth Buie	Couple with Motorino
HM	Bernie Van Leer	Bill's Big Day
HM	Elizabeth Buie	3 Women of Veranza

CONGRATULATIONS to Ron Katz & Mike Lux who move to Advanced Sides!

### Advanced Slides

1P	Sharon Antonelli	Venus de Milo
2P	John Osgood	A Days Work
3P	Elisa Frumento	Paloma
HM	Clarence Carvell	Best Friends
HM	Jim Rogers	The Drinking Man
HM	Clarence Carvell	Tongue Twister

The Competition and Historian Chairpersons request the following: **PRINT LEGIBLY** in the entry book!!! and on your slides and prints...

### May Is Body Of Work Competition....

*Slide Competition* -Each Member may enter 4 images (intended to tell a story, make a statement or support a theme) in the Body of Work. All slides must conform to the vertical format!!! Any image which may have won in prior monthly competitions is



eligible but no image which has been entered in Body of Work competitions is eligible. All images must have been created in the previous 36 months. Novice and Advanced combined.

*Print Competition* -Each Member May enter 3 to 5 images (intended to tell a story, make a statement or support a theme) in the Body of Work. Any image which may have won in prior monthly competitions is eligible but no image which has been entered in Body of Work competitions is eligible. All images must have been created in the previous 36 months. There will be a Monochrome and a Color Competition and there is no class distinction in either.

**Reminder - Assigned Subjects....**

The assigned subjects and competition schedule for the remainder of 1996-97 are:

MONTH	SUBJECT
March	Open
April	<b>Abstract-Experimental</b>
May	Body of Work - Open

Note: These assigned subjects apply to both print and slide competitions. Except, novice **print** competitions shall always have open subjects.

Subject definitions: Abstract-Experimental means either using blends of color, texture, shape, form, or light to create a design-patterned image, or using camera, darkroom, and/or computer manipulations to achieve an unreal image.

**Body of Work by Clarence Carvell....**

Just a reminder, May is the scheduled month for the Body of Work competition. This is the time to show your knowledge of what you know or love best.

Last year, while judging the 1996 Body of Work competition, Fred Maroon said, " a body of work should be representative of a person's ideas in dealing with a subject over an extended period of time."

In accumulating a portfolio, a "body of work", the contents should include examples of a persons ability to deal with a variety of photographic conditions such as lighting, weather, equipment and even periods of counter-productivity. The body of work should encompass a wide range of photographic skills such as a continuity of patterns, shapes and ideas within chosen parameters and a consistency of exposure, development and printing, in other words, a photographic style.

If you haven't already done so, begin to think about a subject you happen to be very close to and perhaps understand better than anyone else. Think about the photographic possibilities and the medium through which you can best express yourself.

Photograph often to give yourself many choices from which to select your final "portfolio".

**Council Of Maryland Camera Clubs (CMCC)....**

Thanks to Bill Perry, who will be our representative, the club has rejoined the Maryland Council of Camera Clubs.



**CMCC Spring Competition, by Bill Perry....**

The 1997 Spring slide and print competition of the Council of Maryland Camera Clubs will be held in Baltimore on Saturday, April 5, 1997, in the First Baptist Church, 1100 E. Northern Parkway, Baltimore at 9:30. Entries will be collected at the March slide and print meetings.

There is a fee to the individual of \$3.00 per category. The entry form and the rules are in this *Cable Release*.

**Only cash or a check made out to Bill Perry will be accepted.**

MARK ALL YOUR ENTRIES WITH NAME, TITLE, SSSC & class, such as novice or advanced. Bill Perry (593-5203) or Anne Lewis (384-4938) can give you directions to the competition. We need some helpers!

After our default in the fall competition (SSCC did not enter any photos!), we want to redeem ourselves and put our club back into the Maryland photography scene. Your entries will be returned to you in time for you to submit them for the GWCC spring competition (which is held in May), if you wish.

**Workshop Chairpersons and Line Up....**

<u>WORKSHOP--</u>	<u>CHAIRPERSON--</u>	<u>MEETS EVERY</u>
Alternative Processes	Suzanne Izzo	2nd Saturday 9:30am
Color Prints Composition and Presentation	Volunteer Needed  Henry Rosenthal	  2nd Wednesday 7:30pm
Computer Imaging	Jim Malero	4th Thursday 7:30pm
Creativity	Clarence Carvel	3rd Wednesday 7:30pm
Monochrome Prints	Hans Adler	as set by Hans 7:30pm
New Directions	Mike Stein	2nd Thursday 7:30pm
Slides	Joel Fassler	3rd Monday 7:30pm



Notes: GWCCC and CMCC meet every 2nd Monday at 7:30pm. Workshop meeting dates are subject to change, please call the Workshop Chairperson to confirm the meeting date.

#### Slide Workshop Information....

The slide workshop will meet at Joel Fassler's house March 17th at 7:30pm. He will be going over how to develop E-6 slides. Please call Joel to reserve your space 202-829-7899.

#### Field Workshops - Line Up and Schedule for 1997....

<u>SCHEDULE</u>	<u>LEADER</u>	<u>LOCATION</u>
March	Hans Adler	Embassy Row, Washington, DC
April	Gary Kreizman Pat Bress	Scala B&W film. To Be Announced on Infrared
May	Bill Perry	Chincoteague, VA

#### Last Chance For Chincoteague, by Bill Perry....

Twenty-four persons signed up for the Memorial Day Weekend Nature Photography Field Workshop. One has had to cancel because of a conflict, so we have an opening for one female to share a room. There is also a possibility that we may be able to secure another double room or two, if we act promptly. If you want to join this group, call me as soon as possible at 301-593-5203.

#### Notice...Change In Maine Coast Trip Plans, by Bill Perry....

Edna made valiant efforts to secure moderately priced lodging for the Monhegan Island phase of the fall trip; but the best rates she was able to get were in our opinion too high for our group. So we agreed to eliminate that part from the schedule and revise it as follows:

Sept. 14 through 20: Boothbay Harbor  
Sept. 21 through 27: Acadia National Park (Bar Harbor)

We are holding rooms for a one-week stay at each location. We will arrange a day visit to Monhegan for the group, so we can at least have an opportunity to photograph the island's scenery; those who have their hearts set on an overnight or longer visit can make their own arrangements. Edna has the information on the island accommodations.

We already have 30 persons signed up for the Maine trip. If you want to join us, get your name on the roster immediately. We want the entire group to have lodging in the same motel at both Boothbay Harbor and Bar Harbor. You can register for either one or both weeks. The opportunities for photographing spectacular coastal scenery are unlimited, and Acadia boasts

beautiful lakes and mountains as well. Other photo ops included in this trip are harbor scenes, sailing vessels, yachts, lobster boats, fishing villages, beaver ponds, birds, and marine life. Whale watching trips are a feature at Acadia, as is spectacular surf at Seaside Point. Catching sunrise and sunset on the summit of Cadillac Mountain is a rewarding experience.

A deposit of \$25 *per person* for each week, check made out to Edna Knopp, should be submitted promptly to secure your place. If you have any questions, call any member of the SSCC Field Trip Committee.

#### On Being Creative - Part I - "The First Step", by Clarence Carvell....

"I'm not the creative type". something I hear often in my workshops. The only answer I can offer to the underconfident, "You either possess creative ability or your brain dead." However harsh that may sound, creativity is simply a hidden ability waiting for the opportunity to surface.

In your mind, creativity may not be your strong point but everyone, to a greater or lesser extent, is "creative." Creativity is not something you learn from reading nor is it something you can learn for the price of tuition. Creativity is the natural, inherent process of development. It has free reign for the early years of our lives, until someone says trees are always green, the sky is always up, people and objects always conform to certain shapes, artists are idealists.

Once we give in to this concept of conformity, the ability to look beyond convention begins to deteriorate and the creative instinct becomes a handicap in our everyday lives. In reality however, the process continues albeit somewhat subconsciously. To regain the freedom to create it becomes necessary to shun this precept, to look inside ourselves, to become completely honest with our feelings and to ignore defensive guilt in the interest of finding the key to our own lost creative instinct.

The first step is to first believe you are the creative person you started out to be. The next step is to shed the chaotic environment that inhibits our ability to relax if only for a short period of time. Lastly is to find a place, a support group for example, that understands the creative process and the dynamics of becoming more creative in ones own way.

The Creativity Workshop meets every third Wednesday of each month.

#### On Being Creative - Part II - "The Expressive Medium", by Clarence Carvell....

The creative process begins with having something to say. How one chooses to say it, whether it be music, dance, painting, sculpture, photography, writing, etc.,



becomes the expressive medium. Often ones desire to express themselves through art rests in the subconscious for ones entire life. Sometimes it surfaces as an inspiration and takes shape because we do have something to say and we want to be heard. Sometimes the medium becomes immediately apparent, sometimes we flounder for years searching for the best medium through which to express ourselves.

How we chose to say it, in all likelihood, will be a manifestation of our experiences and desires (i.e., "I always wanted to be a photographer") but it may also be a radical departure from anything we had ever thought about (i.e., "A friend invited me to a camera club meeting and I later discovered how much I enjoyed photography.")

On the other hand, a professed artist may paint for most of his or her life saying nothing visually and suddenly realize quite by accident how much better they are able to communicate through some other medium. It sometimes happens that we become so caught up in technique that we forget what we wanted to say. Creativity will languish in the face of technical criticism and we become puppets to a meaningless system.

To be fresh and open to new ideas is to explore a medium for the sheer pleasure of doing it, not for any prize or compensation. The risk itself is the reward and the growth leads to yet newer ideas. The alternative is stagnation and discouragement.

#### **Basic Chemistry Anyone? by Arthur K. Yellin...**

For years I have been thinking of teaching a basic inorganic (this term will be explained early in the course) chemistry course for our club members. I would try, as much as possible, to focus it on silver based photographic chemistry.

It will cover everything from the nature of elements, through the periodic chart, acids and bases, and some simple reactions; I will stress safety with chemicals. I will also cover weights and measures and chemical calculations to some extent.

Before I commit to such a project, I would like an idea of the number of people interested in attending. It will consist of approximately fourteen 1.5 to 2 hour classes (just about a full semester), in my home in Olney (yes, way out in Olney), and may even have homework. Tests? Only if the class wants them.

If you are seriously interested, give me a call at 774-3463, or send me an e-mail at: [aky@juno.com](mailto:aky@juno.com)

My qualifications to teach the course? I had enough chemistry to be a chem major (I am a Pharmacist by training), but I always loved the subject!

#### **Another View, by Ron Katz....**

At the February slide meeting, President Telford gave his "state of the club" address offering his recommendations for improving the club in the coming years. I would like to present a contrary view offering some recommendations of my own.

1. All those who are presently holding offices or other jobs of any type in the club are doing a great job and should be appointed for life.
2. Dues should immediately be increased to \$250 per year. The new money should be used to purchase as assortment of wine, cheese, and imported beer to be served at the start of each meeting.
3. The speaker for the evening will be allowed 15 minutes to show the best slides he has ever taken in his life. If the photographs are bad, he will be escorted to his car, and Gerry Kreizman will do the judging.
4. There will no longer be 30 minutes of inane announcements. 90% of the meeting will be the competition and the other 10% drinking the refreshments.
5. The competition will be divided into novice, advanced, and master. The vertical "body of work" makes no sense and will be eliminated. Photographs taken in any national park or taken anywhere with a tripod will be eliminated. Travogue presentations with insipid musical backgrounds will be prohibited. Successful "drive by shootings" using a minimum of equipment will be encouraged. Each competition, however, will have a theme like outhouses in Nebraska or people with one leg.
6. Finally, to increase interest in overnight field trips, only couples will be allowed to attend. At the motel all room keys for men and women will be thrown in separate paper bags. Well you know the rest.

I am hopeful that at least some of these suggestions will be implemented.

#### **Judges, Judging & Competition, by Clarence Carvell....**

I've been following the recent controversy over competition with more than a little interest. As it happens though, the arguments are the same as those we have heard in the past, some by the same people. Some of the arguments are certainly valid on a week by week basis. The rules however, have been developed over the 46 year life span of the club and they persist because they take into account the dynamics within the club, not the week to week but the year to year.

The business of separate competition for the "more advanced" has come up many times. Since there has never been a criteria for the "more advanced", I'm not sure what that means. Nor is



there such a thing as a "Master" within the club. There is an award for those with 300 points (considered Masters) but most of those people are Novices in one way or another. Stan Klem for example achieved Master through hard work as a slide competitor but to my knowledge has never made a print or competed as a print maker and so still meets the Novice criteria for print competition.

I think the club and hence the competition works best for those who attend the meetings, participate in the activities and help out to whatever extent possible. You could always depend on Stan Klem being at the slide competition and running it like a professional. He didn't have to be asked, you just knew he would be there. We never had to worry about who would keep the club records because we knew Normand was always there, quietly working in the background. We never had to question the competition scores because Anne was always there and her records were always up to date.

In looking over the Newsletters for the last couple of years, there aren't any standouts in competition. Some people win more than others but that's to be expected. Those people are the ones who attend the meetings regularly and compete regularly. I for one have been a member for nine years this month and I haven't missed more than ten meetings in those nine years. I think Chuck Bress has missed less than that. Joyce Bayley used to win regularly and she was always there and always trying to make the club a little better. Members like Rick Jolson, Jim Malaro, Charles Hundertmark, Bob Ralph, Mary McCoy, Jim Mitchell and Elisa Frumento, as examples, win regularly because they are always entered and because they always have fresh and interesting images. These are advanced photographers and they are the people who make the competition exciting and challenging.

Perhaps we do need a third class for the drop-ins who aren't up to the challenge. We could call it "Mediocre".

#### **A Clarification and Addendum, by Arthur K. Yellin....**

I read with great interest the two responses to my column about ethics and entries. I would like to clarify something. It is apparent both from one of the written comments and from something said to me at a club function, that I must have led people to believe that I am opposed to "commercial" photographers entering SSCC competitions, or something like that. In fact, I was asked, "Have you (Arthur) ever sold a photo?" The answer is yes, a couple of times. I have never gone out of my way to market my photos, but a couple of times people asked to buy and who am I to deprive them? In any event, that member then said to me, rather pointedly, that I was, therefore, a "commercial" photographer. Somehow, I doubt that selling a couple of photos over 30 years qualifies,

but no never mind. That's not the point. The point is that I have no problem with commercial photographers joining the SSCC and entering club competitions. That's fine with me. If my work is good, it will successfully compete against great commercial photographers or great non-commercial photographers. Besides, just because someone manages to make a living selling photos, that does not make them good, let alone great!

I simply mentioned the commercial aspect as yet a further indicator of the prowess of the photographers who shamefully (in MY opinion) enter in club competitions extremely similar works or works extremely similar to those shot by acknowledged masters **SIMPLY TO WIN RIBBONS!**

The same person who accused me of being a "commercial" photographer, defended the first practice I just described by saying that his or her photos are produced in such a manner as to develop a consistent product line for sales purposes (I have intentionally mangled the wording in order to protect the identity of the photographer). My answer to that is, **DON'T ENTER THEM IN CLUB COMPETITIONS.** Enter what YOU like for yourself. You are a FANTASTIC photographer, with incredible technique that I drool over and an eye for the truly artistic. Or, don't enter the competitions at all, on occasion. Be the judge. You have the eye for it; SSCC frequently has a hard time getting judges.

Which brings me to my next comment. Several years ago, the idea was raised that we have our "Master Photographers" judge competitions, at least on occasion. Whatever month you judge, you don't enter your own work. I would like to repropose that suggestion. I am proud that I finally achieved that award; although it took me a lot longer than truly great photographers. I would not mind judging once a year or so. There are enough of us to go around!

Finally, one of the written comments suggested a third competition category; a master level. This is an old idea. It is a good idea if there are enough Novices entering the club annually. We used to have an Intermediate level between Novice and Advanced. If I remember correctly, it died out because there were not enough Novices to move up and all the Intermediates had graduated to Advanced.

#### **Free Stuff....**

I have two print dryers, one drumapron type and the other is a dryer used to create a matte surface. They both work, I just don't use them anymore. I would like to give them to someone I know will put them to good use. If interested call Clarence Carvell.



**Silver Spring Camera Club Membership Form - 1996 - 1997**

Name: \_\_\_\_\_ Spouse: \_\_\_\_\_ Regular \$30.00  
Address: \_\_\_\_\_ Spouse \$20.00  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Student \$20.00  
Home Phone: \_\_\_\_\_ Work Phone: \_\_\_\_\_

Make check payable to Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Green 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 ar \$20.00, fees for the spouses and students remain at \$20.00.





# COUNCIL OF MARYLAND CAMERA CLUBS, INC.

## PHOTOGRAPHIC CONTEST RULES

Revised and accepted April, 1994

The Council of Maryland Camera Clubs sponsors two photography contest each year as part of its effort to stimulate individual participation in amateur photography. The contests are open to all members of the clubs that are members of the Council of Maryland Camera Clubs (CMCC). All members compete on an individual basis against all other members in an individual contest.

**ENTRY FEES:** Contestants must pay \$3.00 for each category, even if only 1-3 images are entered.

**CATEGORIES OF ENTRIES:** Monochrome prints, Color Prints, Commercial Color Prints, and Slides.

**SUBJECT OR THEME:** Open in all categories.

**NUMBER OF ENTRIES:** An individual may enter a maximum of 4 (four) entries in each category.

**COMPETITION LEVEL:** Compete in the level in which you compete at your club competitions. If you have accumulated 6 or more points in one category then you must move to the next level. (1st=3 points, 2nd=2 points, 3rd=1 point)

**ELIGIBILITY OF ENTRIES:** A print or transparency may be entered in any two All-Maryland contests. Except if a picture has won a 1st, 2nd, or 3rd place in a previous All-Maryland contest.

Any print or slide which is entered in an All-Maryland Competition must have a UNIQUE title. Pictures titled "Untitled" or "Untitled #X" are ineligible for competition.

Each entry in the Monochrome Print, Color Print and Transparency categories must be entirely the work of the contestant, with the exception of the processing of negative, the mounting of prints, and the processing of slides.

In the Commercial Color Category, the original exposure must have been made by the contestant. All other work must be completed by someone other than the contestant.

**MOUNTING OF PRINTS:** Prints may be mounted on any size or shape of mount up to a maximum of 16 X 20. The mounting board must be of a nonabrasive material with no wall hanging or other fastening devices.

### MARKING OF ENTRIES:

**Prints:** Each print must have, on its back, the All-Maryland identification sticker or facsimile with the following information filled in:

-TITLE, CLASS, CLUB, MAKER, CONTEST DATE (to be filled by contest committee).

-PRINTS MUST NOT SHOW MAKER'S NAME ON FRONT.

-ANY PRINT NOT MEETING THE ABOVE TWO CRITERIA WILL BE DISQUALIFIED.

**Slides:** All slides must bear the name of the maker, the maker's club, the entrant's class and the date of the contest, as described above. In addition, each slide must have the lower left-hand corner marked conspicuously when the slide is viewed in its normal position.

### MONOCHROME PRINTS

**Novice Class:** 11 X 14 is the maximum print size.

**Unlimited Class:** 16 X 20 is the maximum print size.

### COLOR PRINTS

**Novice Class:** 11 X 14 is the maximum print size.

**Unlimited Class:** 16 X 20 is the maximum print size.

### COMMERCIAL COLOR PRINTS

**General Class:** 16 X 20 is the maximum print size.

### TRANSPARENCIES (SLIDES)

**Novice & Unlimited Class:** 2" X 2" slide mounts are the maximum size in both classes.



# Council of Maryland Camera Clubs, Inc.

All-Maryland Date \_\_\_\_\_ Please print  
Photographer \_\_\_\_\_ legibly

In the event of a 1st, 2nd or 3rd would you like to receive a plaque?

YES

NO

Monochrome Prints	(Circle class)	Novice	Unlimited
1)	_____		
2)	_____		
3)	_____		
4)	_____		

Color Prints	(Circle class)	Novice	Unlimited
1)	_____		
2)	_____		
3)	_____		
4)	_____		

Commercial Color Prints
1) _____
2) _____
3) _____
4) _____

Slides	(Circle class)	Novice	Unlimited
1)	_____		
2)	_____		
3)	_____		
4)	_____		







**Cable Release**  
**Silver Spring Camera Club**  
**P.O.Box 2375**  
**Wheaton, M.D. 20915-2375**



**Member Of:**



Anne Lewis  
12914 Allerton Lane  
Silver Spring, MD 20904