

Silver Spring Camera Club Information Booklet (v. 1.2)



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

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Silver Spring Camera Club

Foreword

Promoting the art and love of photography with fellow enthusiasts is no doubt the primary aim of the Silver Spring Camera Club (SSCC). This booklet is meant to help you understand more about our Club and its many activities. The SSCC has served to educate, entertain, and provide a forum for camaraderie and discussion for photography hobbyists and professionals alike for over 50 years.

On behalf of the entire Club, I extend my gratitude to those members of SSCC who have volunteered countless hours to make this booklet a reality.

Mike Lux, President,
Silver Spring Camera Club
2002-2004

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Section 1: Introduction

The Silver Spring Camera Club (SSCC) is a non-profit community-based organization in Silver Spring, MD, and is the oldest camera club in the suburban Maryland in the Washington, D.C. metropolitan area. It has continuously served photography enthusiasts in the greater Washington, D.C. metropolitan area for over 50 years. The Club's stated purpose is "to provide an opportunity for people with a mutual interest in photography to share their experiences and knowledge." SSCC's well-established reputation in photography excellence is a reflection of the high level of work produced by their members throughout the years. The Club meets from September to June each year. Current yearly membership dues are \$35.00 for individuals, \$55.00 for married couples, and \$25.00 for students. The Club consists of a diverse group of photographers with differing skill levels and interests. SSCC is a member club of the Photographic Society of America (PSA), which is a National Organization whose sole purpose is to promote education in, and an understanding of, photography.

This booklet was designed :(1) as an information source on Club activities for new members; (2) as an archive to preserve SSCC history; and (3) to recognize and honor those who have served the Club as officers and chairpersons and those members who have achieved a high standard of excellence in the art of photography.

SSCC conducts many activities for its members and community including: regular monthly meetings, monthly Club competitions, interclub competition with neighboring camera clubs, field trips, workshops, photo exhibitions, and community round table discussions. In addition, our newsletter (Cable Release) is published ten times a year.

The SSCC welcomes the membership of all those interested in photography regardless of race, gender, nationality, country of origin, or the photographic skill level.

The mailing address for SSCC is:

Silver Spring Camera Club
P.O. Box 2375
Wheaton, MD 20902-0471

Web site: <http://www.scccphotography.org/>

Section 2: History

The Silver Spring Camera Club had its beginnings in the fall of **1950** when about 50 people attended an open meeting for anyone interested in forming a Camera Club. The stated purpose of the Club was "to provide an opportunity for people with a mutual interest in photography to share their experiences and common knowledge." The charter membership was about 60. By November 1971, the membership had risen to 150, and new applicants were placed on a waiting list. Over the next 30 years the average membership was around 120.

In its early years Club had a bit of difficulty in finding a regular meeting site. Some of the meeting places included the Y-Cottage, the camera store of one of the members, the Dale Drive Recreation Room, and the clubroom of the Sligo Park Club (until it burned down). When the new Silver Spring Library was built, the Club became one of the first organizations to use its facilities. At various times, the Club has also met in three other libraries, two community centers, a recreation center, and a high school.

Since the beginning, the Club has held two major meetings a month. Each meeting usually consisted of a few minutes of Club business, followed by a short (10-15 minutes) workshop, a guest speaker, a break for light refreshment, and ending with a photographic competition. At several early meetings, members heard guest speakers through the use of tape recordings. Later, speakers appeared in person. For the first 25 years, there were only two categories for the competitions: color (which meant color slides) and monochrome prints. In 1976, four print meetings included a competition for color prints. It wasn't until 1983 that every print competition included color prints for both novice and advanced classes. The slide competitions have remained basically the same, except that the maximum number of slide entries allowed was reduced from three to two in 1982 due to the large number of competitors. The most recent meeting innovation has been the introduction of the Body of Work competition.

The original "workshops" were 10 to 15-minute presentations given by members before the main meeting "to provide an exchange of information and first-hand experience on photographic techniques and materials." (The name was changed to "short-shorts" in 1970; we now call them "mini-workshops.") In the mid-1960's, there were "study groups" that met monthly—first for color slides and later for monochrome prints. These were joined by the New Directions Workshop in 1981 and a few years later the Composition and Presentation Workshop. Also in the 80's, a View Camera Group, Creative Workshop, and two one-year workshops on Fine Print Making and Retouching were launched. In the 90's, we added a workshop on Digital Imaging.

Club meetings throughout the years have included a mid-meeting break for member interaction and light refreshments. The Club's monthly newsletter (*Cable Release*), moreover, carries numerous references to "lowlights" and "highlights" with respect to those aspects of the meetings. Low points ranged from the demise of the coffee pot to pleas for volunteers to help secure and prepare the munchies. The December 1987 issue, however, mentions a wonder-fill pumpkin cheesecake (complete with recipe) brought to the November slide meeting by Pam Talbot.

The first mention of dues in the *Cable Release* appeared in October 1966 when it is noted that "the club members voted unanimously. . . to raise the membership dues to \$7.50 per member or per family of man and wife . . ." Dues for high school students and full-time under-graduate college students remained at \$5 per year. It wasn't until 1976 that spouses paid the same rate as students (\$6); regular rate for a single person membership was \$12.

From the beginning, the Club was a member of the Photographic Society of America (PSA). This provided an opportunity for members to exhibit their work in the Print and Slide Circuits. For many years, the Club also arranged exhibits of members' work in a variety of locations in the greater Washington, D.C. area, such as schools, libraries, photography stores, and both private and community art galleries. Since the early years, SSCC has participated in competitions sponsored by Greater Washington Council of Camera Clubs and the Council of Maryland Camera Clubs, consistently winning numerous awards. Following the demise of the larger councils, SSCC began participating in annual joint photo competitions with one or two other area clubs. Many individual SSCC club members have also participated in the international salon exhibits and competitions around the world and have won many prestigious international awards and recognitions. Some were even elected to the list of Who's Who Top Exhibitors in North America and the world.

The *Cable Release* began publication in October 1961 as a mimeographed newsletter with hand-drawn illustrations, which were mailed to members when first-class postage was only 4 cents. Later issues contained black-and-white photographs, and two 1979 issues featured front-page color Xerox reproductions from slides. The first mention of the use of a computer in preparing the newsletter was by editor Art Drucker, who used his trusty Commodore from 1984 to 1987. Over the years, the *Cable Release* has provided club news, monthly events, photo-related articles, competition results, and members' opinions on a variety of topics. The archive of past newsletters, which is in the care of the club's historian, chronicles the history of a dynamic organization that, with the active input of its members, has been constantly evolving for nearly half a century.

Our members not only excel in photography, they also have expertise in many other areas. For example, long time member and historian, Norm Bernache

suggested developing a Web site for SSCC when Web technology just beginning. With Norm's help and expertise, SSCC became one of the first local camera clubs to have their own Web site. SSCC is always looking to apply state-of-the-art technologies, not only to advance Photography but also to improve the club operations, efficiency, and decrease operating costs. To this end, SSCC was again one of the first clubs in the area to begin sending their newsletter electronically to its members in the late 1990's. Clarence Carvell, the SSCC newsletter editor at that time, composed the newsletter in a word-processing application. He then converted it to a portable document format (with Adobe Acrobat) and e-mailed it to all SSCC members with email accounts. This helped tremendously in eliminating a large part of our printing and postage budget. At the same time, email delivered the monthly newsletter to over 80% of the membership in minutes instead of days. Many other local clubs picked up on the idea and started doing the same two years later.

In the mid-1990's, when digital photography was at an early stage, members Mike Stein, Jim Malaro and Stan Klem recognized digital's great potential and saw how it was beginning to revolutionize photography. They explored and experimented with Adobe's Photoshop software and began conducting digital imaging workshops for the club. Their efforts were instrumental in introducing many members to digital imaging technology. Today, a large number of our members are successfully competing their digitally enhanced color and monochrome prints in club and interclub competitions. In 2000, club member Charlie Bowers launched an advanced digital imaging workshop that offers in-depth study and advanced printing techniques to produce highly professional state-of-the-art digital prints. Various other members, notably Clarence Carvell and Bert Shankman, brought their own knowledge and expertise to the workshops and have thus contributed immensely to SSCC's outstanding success in this area. Today in 2004, digital photography and printer technologies are gradually replacing traditional film cameras and darkroom processes.

Section 3: Current 2003-2004 SSCC Officers and Chairpersons

President	Mike Lux 301-929-1350	
Vice President	Henry Ng 301-460-3155	
Treasurer	Marc Payne 301-565-0825	
Secretary	Joyce Jones 301-565-3868	
Director	 Stan Klem 301-622-6640  Clarence Carvell 301-725-0234  Bob Ralph 301-983-1104	
Cable Release	Stan Klem 301-622-6640	
Competition	Jim Rogers 301-855-3532	
Programs	 Mike Lux 301-929-1350  Jim Water 301-779-6644	

Membership

Garry Kreizman
301-384-4911



Field Trip

Bob Catlett
301-585-7163



Web Site Mgr.

Norm Bernache
301-935-5617



Hospitality:
Slide Meeting
Print Meeting

vacant
vacant

Exhibits

Jill Unger
301-593-0959



Historian

Norm Bernache
301-935-5617



Property

Joel Fassler
202-829-7899



Home Workshops:
Slides

Chuck Bress
301-765-6275



Digital Imaging

Stan Klem
301-622-6640



Advance Imaging

Charlie Bowers
410-465-2696



Section 4: SSCC Activities

The Silver Spring Camera Club has been serving photography enthusiasts in the Greater Washington, D.C. area for over 50 years. From its beginnings to the present, our members have come from a wide geographical area starting with Silver Spring, and extending to the far reaches of the counties of Montgomery, Prince Georges, Howard, and the District of Columbia. The membership also comprises a wide range of personalities, both men and women—young, middle age, and seniors—with various skill levels, interests, and experiences, from novices to professionals.

Each year's schedule features guest speakers who cover topics that are educational and entertaining for everyone from the newest novice photographer to the seasoned professional. Our interests are in color slides, black & white prints, color prints, and digital imaging.

SSCC conducts many activities for its members and for the community. They include:

- Two regular monthly meetings from September to May the following year, featuring guest speakers on a variety of photographic subjects;
- Monthly and year-end club competitions and; and competitions with other local photographic clubs;
- Field trips;
- Workshops;
- Mentoring programs for novices;
- Photo exhibition;
- An annual equipment auction;
- Round Table meetings as the community service; and
- An annual year-end banquet and awards dinner.

Each of these activities will be described in detail in the following sections.

4.1 Monthly Meetings

SSCC monthly meetings are held from September thru May every year. On the first Thursday night of each month we hold a slide meeting and the third Thursday of each month, a Print meeting. All SSCC Slide and Print Meetings are held at the Marvin Memorial United Methodist Church at Four Corners in Sliver Spring.

Meetings start at 7:30 pm and normally last until 9:30 pm. The basic meeting format starts with a short status report from the various chairpersons on the club's photographic and social activities. This is followed by a 30- to 45-minute presentation by the evening's guest speaker. This, in turn, is followed by a short break with light refreshments and socializing. Finally, the evening concludes with club-member competition in either color slides or color and B&W prints. Visitors are welcome to attend any of these monthly regular meetings.

Directions to Marvin Memorial United Methodist Church are as follows:

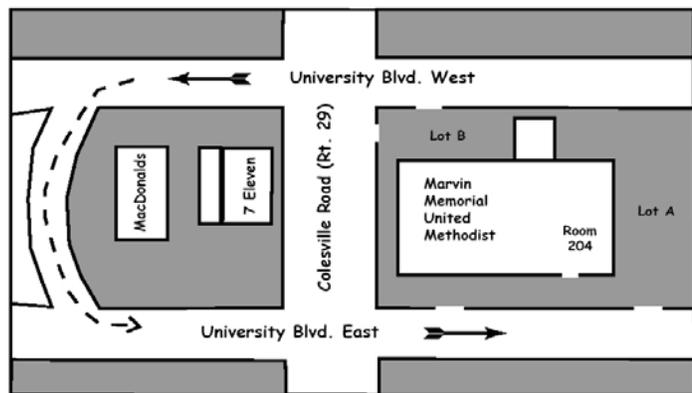
** From downtown Silver Spring: go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then a left into the church parking lot A.*

** From College Park/ Takoma Park: take University Blvd. West. As you approach Rte. 29, move to your far left lane and turn left into church parking lot B. Or, you can pass through Rte. 29 intersection and turn left at the loop just past MacDonald. Proceed on University Blvd. East, pass through Rte. 29 intersection, and quickly get in the far left lane and enter into church parking lot A.*

** From points north of Four Corners: proceed south on Rte. 29 and turn right onto University Blvd. East through Rte. 29 intersection, and turn left into church parking lot A.*

** From Wheaton and points west of Four Corners, proceed east on University Blvd. As soon as you pass through Route 29 intersection, turn left into church parking lot A.*

Wherever you park, walk to the southeast corner of the Church and enter Room 204.



Regular Monthly Meeting pictures:



4.2 SSCC Workshops

In addition to the regular monthly meetings, SSCC hold various monthly workshops. These workshops are open to only active SSCC members, and are typically held at a member's home. The types of workshops vary from time to time, depending on the interests of the members. Currently, there are three on-going workshops:

- Slide Composition (second Monday evening of the month)
- Beginner Digital Imaging (second Thursday evening of the month)
- Advanced Digital Imaging (third Sunday afternoon of the month)

The following sections will describe each workshop.

4.2.1 Beginners Digital Imaging Workshop

**Where photography, computer artistry,
and imagination come together**

What it is All About

The SSCC Beginners Digital Imaging Workshop is open to all active members of the Silver Spring Camera Club. The basic purpose of our workshops is to gain a working understanding of the concepts and terminology of digital imaging, and to become familiar with the tools and techniques available to manipulate and enhance photographic images. In place of traditional darkroom enlargers and chemicals, digital imaging utilizes computer hardware, software, and various scanners, printers, inks and papers to accomplish the end result—a photographic image on paper. The ultimate goal is to perfect our use of these tools to correct flaws, remove distractions, enhance contrast, sharpen focus, and improve the overall impact and quality of our photographic images. The workshops also introduce participants to the experimental world of multiple-image blending; manipulation of colors, tones, and textures; and engaging in many different tricks and techniques to create images that the camera alone could never do. But most of all, we come to share our ideas, experiences (both good and bad), successes, and overall excitement for this new and exciting area of imaging technology.

When and Where we Meet

The Second Thursday of September thru May.
Meetings run from 7:30 pm to 9:30 pm
Meeting Location: Various members' homes





4.2.2 Advanced Digital Imaging Workshop

The Advanced Digital Imaging Workshop is designed for those members who are proficient in Photoshop but want to expand their basic knowledge and to further hone their image editing skills. Unlike the beginner's workshop, the advanced group is dedicated to the "hands on" approach to learning. This is usually accomplished by mandatory monthly homework assignments taken from state-of-the-art textbooks. Alternatively, the group will often create its own homework assignments, working with their own images, or, on occasion, a group member's unusually problem some image . With each assignment, participants are gradually introduced to one or more editing/enhancement techniques, and are expected to make an inkjet print of their work and bring it to the next workshop. Under the direction and guidance of the workshop leader, the group members then compare and discuss the various prints. The focus of these critiques are aimed at helping each participant reach the goal of producing the best print possible from their equipment. Often, the best problem solving techniques come from these sharing exercises—and where participants learn that more than one method can be used to solve a particular problem.



Members interested in participating in the Advanced Workshop must have a late model Mac or PC computer, inkjet printer (preferably an Epson), standard Epson inkjet papers and inks (albeit alternative papers and inks are also acceptable), and Adobe Photoshop software (versions 6, 7, or preferably Photoshop CS (8.0). Additionally, monitor calibrating hardware and/or software system is recommended—the minimum being Adobe Gamma that ships with Photoshop. The major objective of the workshop is to gain the

understanding and skills of editing, correcting, and enhancing images to maximize impact and intent. The second, and just as important, objective is to create your own individualized workflow to ensure consistency and predictability of results. The group is currently headed by Charlie Bowers and meets once per month on a Sunday afternoon from 1:00 to 5:00 in Charlie's studio.

Below are recent homework projects assigned to the Advanced Digital Imaging Workshop participants. The uncorrected images are on the left and the properly adjusted images are on the right. As you can see, some of the challenges faced by workshop participants included adjustments/corrections for contrast, sharpness, color balance, color casts, restoration of lost detail, minimizing background distractions, and introduction of individual creative elements.

Before



After



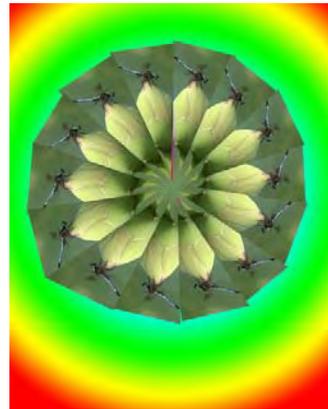
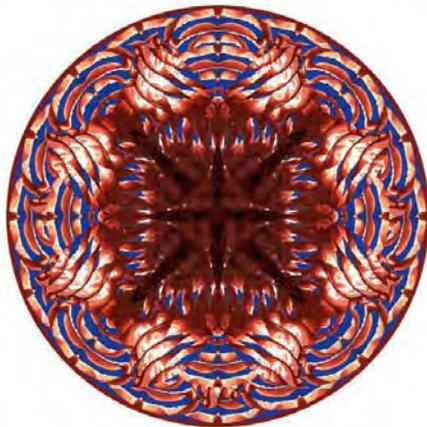
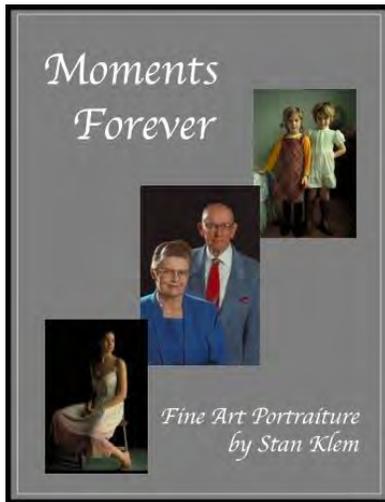
Before



After



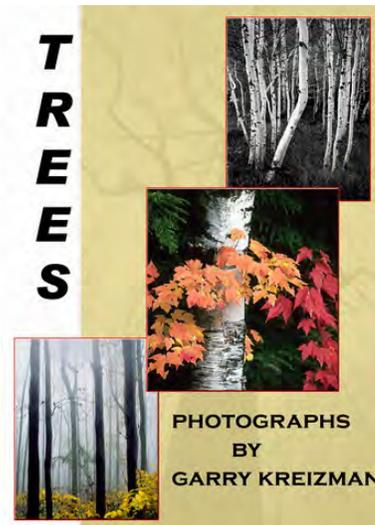
Samples of creative assignments completed by various group members



From The Studio of Anne Dennis Lewis



*182 Dennis Drive
Williamsburg, Virginia*



4.2.3 Slide Critique Workshop.

A workshop on slide photography with an emphasis on composition is conducted every month. Workshop members bring samples of their work for the group's evaluation and critiquing. The goal of group evaluation is to elicit honest feedback and insight into an image's strength or weakness. Senior club members often provided suggestions on how to improve the presentation of an image or how to re-photograph the subject or scene for maximum effect.

The Slide Critique Workshop usually meets on the second Monday of each month, and is usually held in the home of one of the Club's senior members.

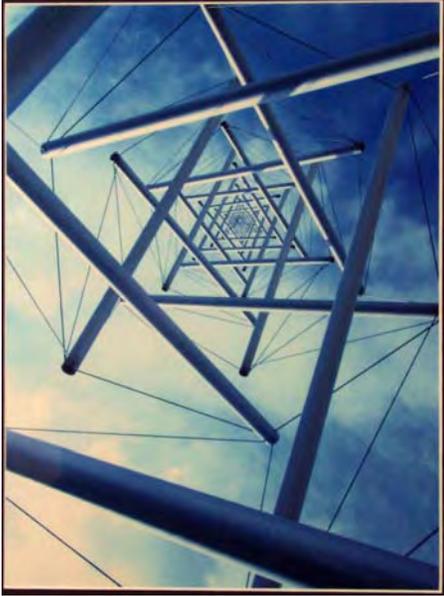
4.3 SSCC Exhibit

The Silver Spring Camera Club organizes a group exhibit of club photographs at least once every year. In order to present a cohesive exhibit the club usually selects a specific theme from among various ideas offered by the club members. Each SSCC member can then submit up to five prints. A well-known professional photographer or gallery owner is then selected to jury the entries and choose a requisite number of winners. In the past several years, most of the exhibits were held at the McCrillis Gardens Gallery in Bethesda, Md. Recent exhibit themes included “Landscapes,” “Water,” “Texture and Patterns,” and “Downtown Silver Spring.”

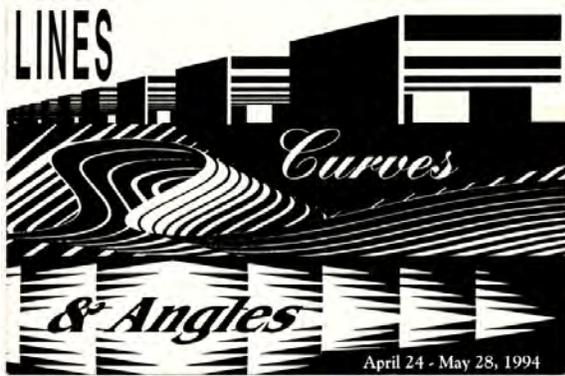
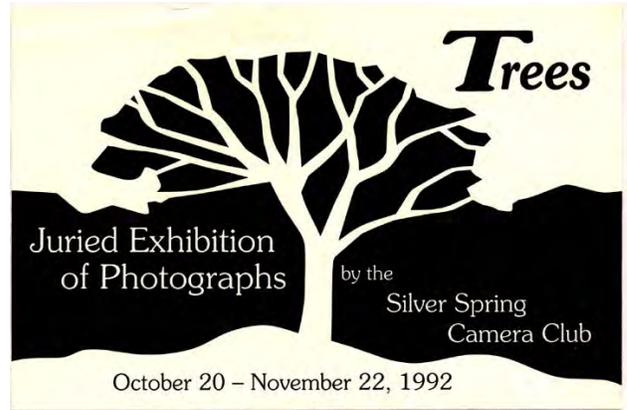
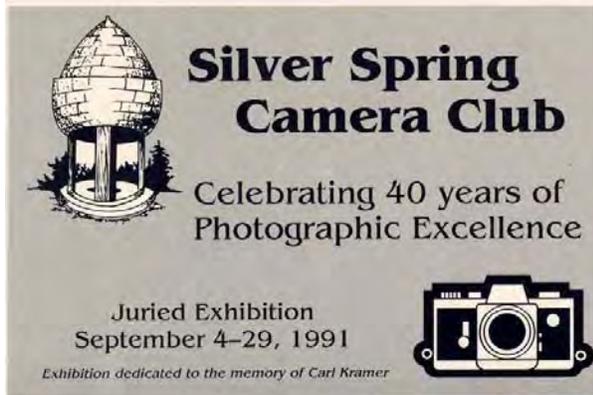


Sample of Annual SSCC Exhibit Pictures





SSCC Exhibit Announcement Posters:

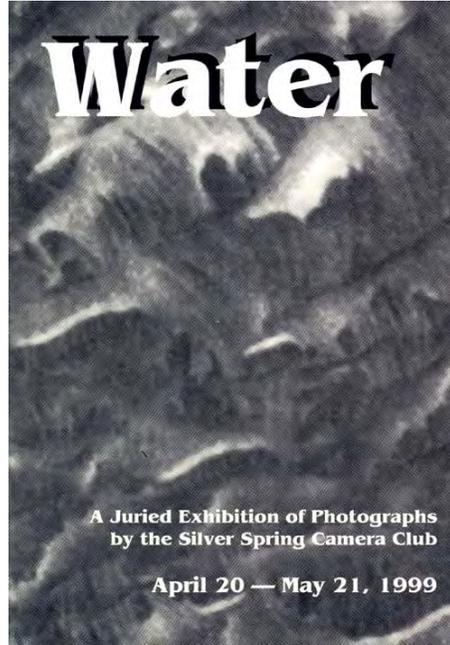


Windows July 1997

SSCC Exhibit Announcement Posters (cont.)



Winter 1998



Images of Silver Spring, Oct 2000



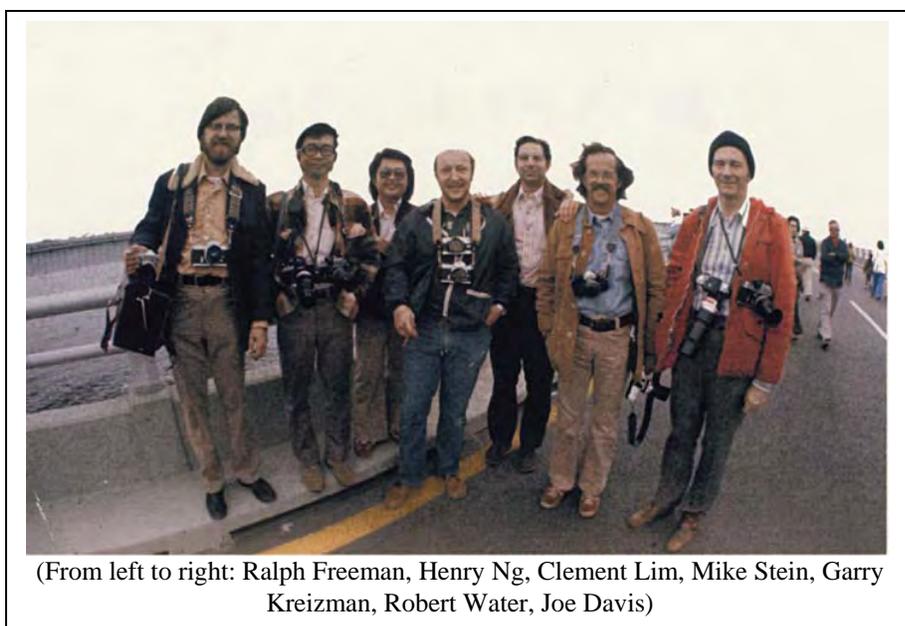
"Landscape and Street Scenes" April 2002



4.4 Field Trip

Throughout each club year, SSCC organizes several photographic field trips. The trips provide an opportunity for club members to practice their photographic skills, as well as to socialize and share experiences and insights. As a rule, these field trips are planned by the field trip chairperson, and usually occur on a Saturday about once every month (from September to May). The exact day of the activity may vary depending on the event and/or location of the trip. Although most of the field trips are single-day events, the club has engaged over the years in extended trips to other States and to other countries.

1. Photo below from the Bay Bridge Walk field trip in April 1976



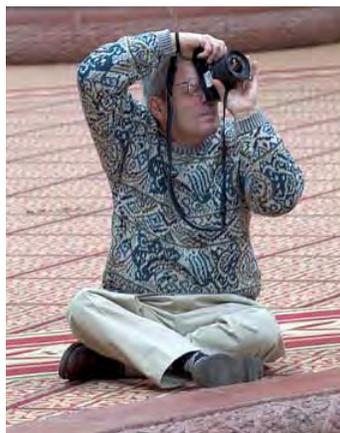
2. Photos from the field trip to the National Cathedral, Washington DC in September 2003:



3. Photos from the field trip to Franciscan Monastery in NE Washington DC on November 8, 2003



4. Photos from the field trip to the National Building Museum on January 17, 2004



4.5 Year-End Banquet

The Silver Spring Camera Club concludes each club year with a year-end banquet in early June. It is typically held in a local restaurant or country club. The evening usually starts off with informal before-dinner drinks and socializing. The dinner itself is either a sit-down dinner or buffet. Following the dinner, the attendees are treated to a program presented by a special guest photographer. The program is usually followed by an awards presentation to: year-end competition winners, Photographers of the Year, Len Tuchin Award, Star Awards, Service Award, and the installation of the next year's officers. To add to the relaxation, good food, and enjoyment, door prizes are given away throughout the evening to lucky ticket holders.

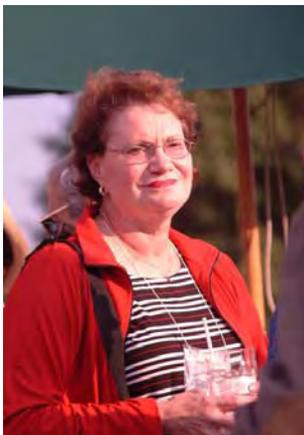
Pictures for the 2001-2002 Year End Banquet:



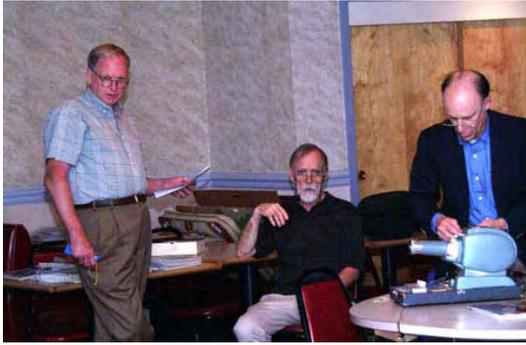
Pictures for the 2002-2003 Year End Banquet at Argyle Country Club:



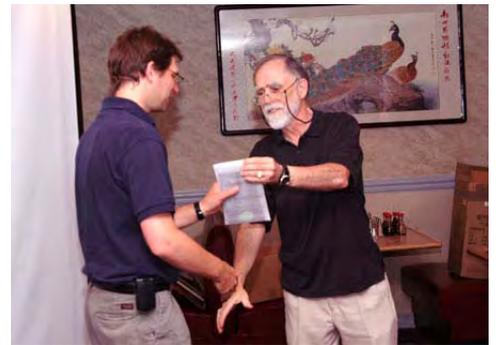
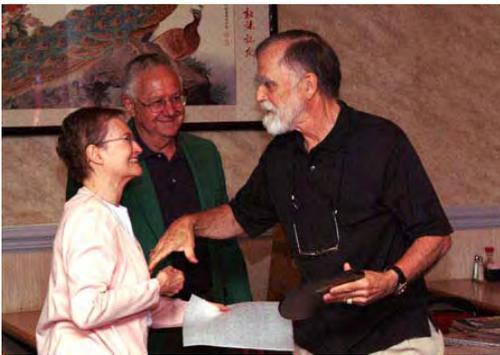
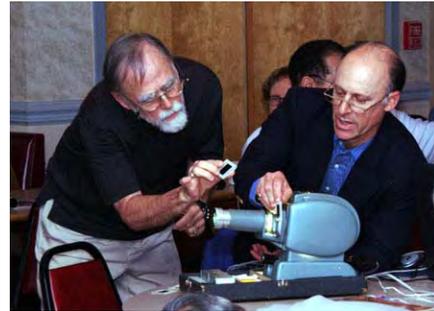
Pictures for the 2002-2003 Year End Banquet at Argyle Country Club (cont.)



Pictures from the 2003-2004 Year End Banquet at Good Fortune Restaurant on 6/10/2004



Pictures from the 2003-2004 Year End Banquet at Good Fortune Restaurant on 6/10/2004
(cont.)



4.6 Photographic Round Table

From time to time, SSCC provides a community service by hosting a photographic round table in the local library to answer questions and provide advice about photography, cameras, software, and digital technology. Announcements about the round table are placed weeks in advance in the *Washington Post* and the *Gazette* newspapers, and flyers are posted in all Montgomery County libraries. The round table provides an opportunity for potential members to meet the club officers and find out more about the club and its activities. At the same time photography buffs young and old can have an opportunity to seek advice and guidance on everything photographic.

At last year's round table, presentations about various aspects of photography and equipment were conducted, including a demonstration of a pinhole camera. This was followed by a brief presentation about the Club, and about fundamental techniques for effective photography. The forum concluded with a computer video demonstration of Adobe Photoshop, the premier digital imaging technology software in use today. After the session was over, most of our guests mingled with members, talking shop, and asking questions.

Pictures from Round Table Meeting at Wheaton Library January 2003



4.7 Competitions

SSCC provides many opportunities for photographic competition for its members throughout the year. These competitions help to improve members' photographic skills by providing valuable feedback on their work from leading world photographic Salon exhibitors, advanced amateur photographers, seasoned professional photographers, instructors, and gallery owners who serve as the competition judges. SSCC conducts two major types of competitions: one is the club's monthly competition and one is an inter-club competition.

For the SSCC monthly competition, there are three categories: monochrome prints, color prints, and color slides. These competitions occur at most of the club's two monthly meetings, and usually follow the guest speaker for that evening. The color slide competition is held on the first Thursday of the month, while the monochrome and color print competitions are held on the third Thursday of the month. Typically, the guest speaker for the evening will also serve as the judge for the competition. All members in good standing are eligible to enter the monthly competitions.

Each category of competition (monochrome prints, color prints, and slides) has two classes: novice and advanced. When new members join the club, they are automatically assigned to the novice class. However, they may choose to enter the advanced class directly if they so choose. After members have accumulated the required competition points in the novice class, they will be promoted to the advanced class. The subjects for each monthly competition are determined by the SSCC Board and are announced in the *Cable Release* (the club's newsletter) at the beginning of each club year. At each regular monthly meeting, a table is set up on which members can register their photos for the evening's competition. Upon conclusion of the competition, all photos are returned to each participant.



Each category of competition (monochrome prints, color prints, and slides) has two classes: novice and advanced. When new members join the club, they are automatically assigned to the novice class. However, they may choose to enter the advanced class directly if they so choose. After members have accumulated the required competition points in the novice class, they will be promoted to the advanced class. The subjects for each monthly competition are determined by the SSCC Board and are announced in the *Cable Release* (the club's newsletter) at the beginning of each club year. At each regular monthly meeting, a table is set up on which members can register their photos for the evening's competition. Upon conclusion of the competition, all photos are returned to each participant.

For the Inter-Club competition, all members in SSCC compete on an individual basis against all other competitors in both SSCC and the other clubs. Up until just a few years ago, SSCC participated in inter-club competitions conducted by Greater Washington Council of Camera Clubs (GWCCC) and All Maryland Council of Camera Clubs (All Maryland). The number of area camera clubs competing in these two council competitions usually ran to a dozen or more. Unfortunately, declining interest and a lack of funds caused the councils to

disband. To remedy this loss of extended competition opportunities for its club members, SSCC and two other area camera clubs—NIH and Bowie-Crofton—initiated a new inter-club competition in 2001. This new joint competition is conducted once a year, and each club takes its turn at hosting the event. The subject for this competition is “open” and each member can enter up to 3 photos for each category (slides, monochrome prints, and color prints). Unfortunately, no class distinction has been established as yet, so all photographers (novice or advanced) compete together.

The detail on the rules and awards for competition is described in the next section.

**Pictures for the 2004 Inter-Club Competition hosted by SSCC
at the Long Branch Library on March 18, 2004**



4.7.1 Competition Rules and Awards (09/2004)

I General

1. A competition is defined as a judging of photographs of a particular category made by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC meaning dues must be paid. Members from the prior year must have dues paid by Oct. 31st.
3. The competition chairperson (or person acting in their stead) shall be responsible for the administration of these rules and may disqualify and remove any entry not conforming to these rules.
4. The judge(s) shall be instructed to reject any entry not conforming to an announced subject and/or technique category. It is the duty of the competition chairperson to so instruct the judge(s) in the definitions of subjects and categories.
5. Entries for competition must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally. Images may be altered, either electronically or otherwise, by the maker and artwork or computer graphics created by the maker may be incorporated, if the photographic content predominates.

II Categories

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories must have been photographed by the entrant.
3. **Monochrome** – initial film processing may be done by others but only under the direction of the entrant. All subsequent steps including retouching must be done by the entrant.
4. **Color** – initial film processing and any associated production of an internegative may be done by others but only under the direction of the entrant. All subsequent steps including retouching must be done by the entrant except that **Novice entrants may enter color prints made by a commercial lab under the entrants direction provided that the entrant does not compete in the Advanced Slide category.**
5. **Slides** – initial film processing and mounting may be done by any outside commercial lab. Any further steps in the production of the entry must be done under the direction of the entrant.
6. Print entries may be mounted on boards of a size acceptable for the club's print viewing box (approx. 24" high); total print area may not exceed 11" x 14" for novice class; 16" x 20" for advanced class. The title and entrant's name must appear only on the back, there shall be no hooks, substances or protruding objects on the mount board which might harm other entries and the top of the print shall be clearly indicated by an arrow on the back of the mount board. A sequence of related prints, mounted on one board, will be considered as a single entry. For both

classes the combined picture area of this sequence may not exceed 16" x 20". Framing is prohibited.

7. Slides must be in 2" x 2" mounts suitable for projection in the Club's projector. The slide shall be marked with a clearly visible and distinct spot located in the lower left hand corner of the mount on the side facing the viewer when the hand-held slide is viewed in its correct orientation. The name of the entrant and the title of the slide must be on the reverse side of the mount.

III Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) shall have two classes: Novice and Advanced.
2. A member's class standing in one category shall have no bearing on that member's standing in any other category.
3. Except as noted later in this paragraph, a member may begin competing in any class of any category and may voluntarily move to the next higher class at any time. A member who has entered in a particular class however may not thereafter enter in a lower class. **It is the member's responsibility to insure that his/her entries are recorded and entered into the correct competition class.** Accidental entry into a higher class will not justify reverting to a lower class. Whenever there are insufficient entries to have a Novice competition, a Novice member may choose to enter the Advanced class competition following Advanced class rules without affecting his or her status in the Novice class and any points awarded that member in that competition will be tallied in the Novice class.
4. Point scores will be recorded and tallied by the Chairperson of the Competition Committee. A Novice entrant who has accumulated 36 points in a given category over any period, in SSCC monthly competitions, must immediately move to advanced class.
5. After receiving the SSCC Master of Photography Award, a member must move to advanced class in all categories. Since the Master of Photography Award is presented at the year-end banquet, this move to advanced class becomes effective in the club year following the year in which the 300 points total is achieved.

IV Monthly Competitions

1. Slide competitions will be held each month during a regular club meeting, September through May, as decided by the Board of Directors, except that one month may be designated for other purposes.
2. Monochrome and Color Print competitions will be held each month during a regular club meeting, September through May, as decided by the Board of Directors, except that one month may be designated for other purposes.
3. In a competition category, each entrant may enter a maximum of three slides, four novice prints or three advanced prints.

4. To conduct a Novice competition, there must be at least four entries by at least three entrants.

To conduct an Advanced competition, there must be a minimum of nine entries.

5. Prior to competition, the title of each entry and the entrant's name must be recorded in the proper book as maintained by the Chairperson of the Competition Committee. "Untitled" shall not be an acceptable title. Erroneous entry into a lower class will result in a warning and a loss of any points which may have been awarded in the lower class. Repeated violations of this rule may result in penalties, as decided by the Board of Directors.

6. No entry which has won an award in an SSCC monthly competition may be re-entered. No entry may be entered in more than three monthly competitions. Entry of an image into one category (Monochrome Prints, Color Prints, or Slides) shall have no bearing on its eligibility for entry into another category. Anyone submitting an entry more than three times will, on the first occurrence, be given a warning. Repeated violations of this rule may result in penalties, as decided by the Board of Directors.

7. **Awards** will be presented in each competition based on the total number of entries in each class. Awards will be valued as:

1st Place -	6 points.
2nd Place-	4 points
3 rd Place-	2 points
HM -	1 point

The number of HM's will be based on 10% of the total entries in each class rounded up from odd multiples of five. No HM's will be awarded in competitions with fewer than 12 entries, no 3rd place with fewer than 9 entries and no 2nd place with fewer than 6 entries.

8. The Board of Directors may assign not more than one half of the monthly competitions to a defined subject and/or technique. All other competitions shall be open. Assigned topic competitions for the following club year shall be scheduled at the April Board Meeting and defined in the *May Cable Release*.

9. Both **October competitions (i.e., slides and prints) shall always be Nature in all classes and categories and held on the same meeting night. The Joyce Bayley Award shall be presented to the "Best of Show" as determined by the Judge at the October Nature competition.** Nature is defined as "Pictures that portray different kinds of various aspects of natural plant and animal life in a living state, that illustrates the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets auroras etc.), precipitation, frost, fire, but **which do not show the hand of man, such as buildings, fences, beer cans** etc. Domestic plants or animals may be included provided they do not show the hand of man". Any **image** that has won the Joyce Bayley Award is ineligible for future entry in the Joyce Bayley nature competition in another (slide or print) category.

10. If a competition is not held, for any reason, it may be rescheduled at the discretion of the President.

V Body of Work Competition

1. The Board of Directors may assign not more than one slide and one print competition each year as a Body of Work Competition. For these competitions, there shall be no class distinction. Sets of images (intended to tell a story, make a statement or support a theme) will be presented to the judge as a group. Individual images which have won in prior monthly or inter-club competitions are eligible for inclusion as part of a set, but no image which has been entered in a prior Body of Work Competition is eligible. Entry of an image into this competition as part of a set shall have no bearing on its eligibility for entry into monthly or inter-club competitions. Makers shall assign titles to each set entered, not to each individual image.

2. A first, second and third place award will always be presented in each Body of Work Competition along with HM's equal to 10% of the total number of sets of images rounded up from odd multiples of five.

3. **Print Competition** – Each member may enter up to **2 sets consisting of 3 to 5 images** in both the Monochrome Print and the Color Print Body of Work competitions. Images should be individually mounted. However, multiple images mounted on one board are allowed and will be considered a single image.

4. **Slide Competition** – Each member may enter up to **2 sets consisting of 3 or 4 images** in the Slide Body of Work Competition. If only 3 images are entered, the entrant must include a 4th non-transparent filler slide, positioned in proper sequence.

VI Year End Competitions

1. Each member may enter a maximum of five images per category in the year end competition.

2. Year end competitions have the same rules as monthly competitions with respect to categories and classes.

3. All entries in Year End competitions must have been entered in a monthly competition or as an SSCC entry in an interclub competition during the preceding nine months. However, entries that have won an award in a previous SSCC year end competition are ineligible.

4. No points will be considered or awarded.

5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or the Advanced class (but not both) for the year end competition. If the member enters the Advanced class, he or she may submit any entry previously entered regardless of class. However, if he or she enters the Novice class, he or she may submit only entries previously entered in the Novice class.

6. Awards will be distributed on the following basis: 1st, 2nd, 3rd, and a variable number of HM's equal to 10% of the total entries in that competition, rounded up from odd multiples of five.

7. The **Len Tuchin Award** will be presented to the maker of the image that in the opinion of the judges of the Year End Competition, is considered to be the "Best of Show".

VII Photographer of the Year Awards

1. For each class within each competition category a Photographer of the Year Award shall be presented at the year-end banquet.

2. The awards shall be determined on the basis of points earned during the preceding club year. The Photographer of the Year award shall not be presented in a class/category if no member has earned at least of **15 points** in that class/category.

3. Point totals shall be calculated as follows:

a. Novice Class

(1). All points earned in SSCC monthly competitions for the Novice class and the Advanced class of the same category plus....

(2). All points earned as an SSCC entrant in Board approved Inter-club competitions in equivalent categories, any class.

b. Advanced Class

(1) All points earned in SSCC monthly competitions for the Advanced class and 1/2 of all points earned in the Novice class of the same category plus....

(2) All points earned as an SSCC entrant in Board approved Inter-club competitions in equivalent categories, any class.

4. In the event of a tie for Photographer of the Year, the winners will be determined as follows: first tie breaker - most 1st place awards; 2nd tie breaker - most 2nd place awards; 3rd tie breaker - most 3rd place awards; 4th tie breaker – most honorable mention awards. If a tie remains, there will be co-winners.

5. **Inter-Club** awards will earn points towards SSCC Photographer of the Year as follows:

1st place	7 points
2nd place	5 points
3rd place	3 points
HM	2 points

except that in competitions where the HM awards exceed 10% of the total competition entries, an HM will only earn 1 point. Entries accepted for club representation in competitions in which SSCC conducts preliminary qualification judging will receive 1 acceptance point each. Acceptance points are separate from, and in addition to, any points that may be earned in the inter-club competition.

6. Awards earned by club members entering commercially made prints in inter-club competitions

shall not accrue toward Silver Spring Camera Club awards.

VIII Photographic Excellence Awards

1. **SSCC Star Merit Award:** For each 50 points scored in monthly club and inter-club competitions, total accumulation in all classes and categories over any period of time while a member in good standing of SSCC, a member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation).

2. **SSCC Master Of Photography Award:** Upon accumulating 300 total points in the SSCC Star Award System, an SSCC member shall be awarded an SSCC Master of Photography plaque.

3. **SSCC Grand Master Of Photography Award:** Upon accumulating 600 total points in the SSCC Star Award System, a member shall be awarded the SSCC Grand Master of Photography plaque.

4. **SSCC Hall Of Fame Award:** Upon accumulating 1200 total points in the SSCC Star Award System, a member shall be awarded the SSCC Hall Of Fame plaque.

5. The Chairperson of the Competition Committee and/or the Historian shall maintain records necessary for the administration of Photographic Excellence awards.

6. Points for the Photographic Excellence awards shall be determined on the same basis as Photographer of the Year (par VII).

IX Service Award

A Service Award may be awarded to the SSCC member who the Executive Council determines has made outstanding contributions to further the interests of the Club and its membership. The Executive Council shall make this determination by secret ballot no earlier than May 1st of the award year. The member must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one. If no majority is reached after the third ballot, there shall be no award for that year.

Master file held by – J Rogers
" SSCC Comp Rules" (7/00)
Revised (04/02)
Revised (04/03)
Revised (Sep/2004)

4.7.2 Monthly Competition Procedures

The following provides a step-by-step guideline for the submission for the SSCC monthly Club competition. If there are any more questions, the member can consult with the competition chairperson.

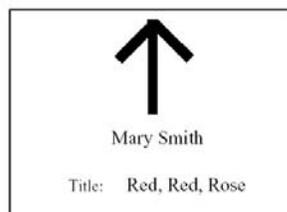
1. Print legibly on the sign-in sheets. Remember that others must transcribe your entries into the club's permanent records. If possible, use labels, filled out before hand, to speed the sign-in process.



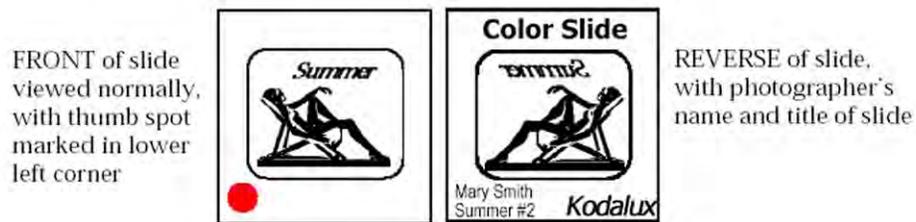
2. Make sure the titles on the sign-in sheets match the titles on the slides or prints exactly. **Don't** change the original title of a slide or print once it has been entered into competition. Don't enter "My Son Bob" one time, and then later enter the same image again with a different name (e.g., "My Son" or "Bob"). "Untitled" entries will not be accepted into a competition.

3. If you must use the same title on a similar image, please number each image with a different numeral—e.g., "Light house #1," "Light house #2." A better solution is to choose a completely different name for every image.

4. Mount all prints on a rigid board (e.g., Mat Board, Bainbridge, FoamCore, etc.). Prints may be matted but not framed and must be free of any wires or anything abrasive that may scratch or otherwise harm other entries when they are boxed or stacked together. Place a large arrow pointing up on the back of prints to indicate correct orientation.



5. Place a LARGE thumb spot in the lower Left Hand corner of slides to indicate normal viewing orientation. Unspotted slides will not be accepted into the competition.



6. Maintain your own personal record of each competition entry, so you know which images have been entered, how many times, and whether they won an award. Use a system that works for you.

4.8 Photographer of the Year Award

For each class within each competition category, a Photographer of the Year Award is presented at the year-end banquet. The awards are determined on the basis of points earned during the preceding club year. The following table shows the SSCC members who have won Photographer of the Year (from 1969 to the present)

Year	Novice Class			Immediated	Advanced Class		
	Novice Color Slide	Novice Mono Print	Novice Color Print	Immediated Mono Print	Adv Color Slide	Adv Mono Print	Adv Color Print
1969			*	*			*
1970			*	*			*
1971			*	*			*
1972	Art Drucker	Emerson Gray	*	*	Frank Diblasi	Rudy Schuetzler	*
1973	Amelia Stolwein	J. L. Davis, Jr.	*	*	Frank Diblasi	Alvin Tanenholz	*
1974			*	*			*
1975	Larry Berlin	Mike Stein	*	*	Lois Schuetzler	Rudy Schuetzler	*
		Richard					
1976	Bill Krul	Thompson	*	Garry Kreizman	Henry Ng	Henry Ng	Len Tuchin
1977	Bill Ayers	Berryl Longway	*	Bill Krul	Lois Schuetzler	Mike Stein	Rudy Schuetzler
1978	Anne Lewis	Anne Lewis	*	Garry Kreizman	Garry Kreizman	Mike Stein	Emerson Gray
						Garry Kreizman/	
1979	Richard Slade	Eichaed Slade	*	Arnold Cherdak	Michael Stein	Mike Stein	Arthur Benjamin
1980	Sylvia Perry	Aaron Eosenthal	*	John Boretos	Garry Kreizman	Garry Kreizman	Arthur Benjamin
1981	Wayne Levy	Paul Motise	Emerson Gray	Shelly Levin	Berryl Longway	Len Tuchin	Alan Lisook
1982	Bill Perry	Lynda Epstein	Arthur Yellin	Arthur Yellin	Stan Klem	Len Tuchin	Arthur Benjamin
1983		George					
1984	Marianne Winter	DeBuchananne	Aaron Rosenthal	Bill Perry	Stan Klem	Len Tuchin	Arthur Benjamin
1985	Joyce Bayley	Bob Catlett	Anne Lewis	*	Chuck Bress	Ralph Freeman	Alan Lisook
1986	Henry Rosenthal	Bridget Traynor	Henry Rosenthal	*	Chuck Bress	Pat Bress	Chuck Bress
1987	Arlene Gmitter	Robert Leonard	Berryl Longway	*	Robert Leonard	Chuck Bress	Chuck Bress
1988				*			Chuck Bress
1989				*			
1990	Jim Rogers	Jim Malaro	Clarence Carvell	*	Stan Klem	Max Strange	Mike Stein
1991	Jay Kinney	Jim Malaro	Clarence Carvell	*	Pat Bress	Chuck Bress	Art Benjamin
1992				*			
			Charles				
1993	Ron Katz	John Robertson	Hundertmark	*	Arthur Benjamin	Chuck Bress	Chuck Bress
1994	John Osgood	Celia Escudero	Lynn Noah	*	Chuck Bress	Jay Anderson	Jay Anderson
			Lynn Noah/ John				Charles
1995	John Telford	John Telford	Osgood	*	Bob Ralph	Marilyn Anderson	Hundertmark
1996				*			
1997				*			
					Charles	Charles	Charles
1998	Bill Hentosh	Frank Toner	Frank Toner	*	Hundertmark	Hundertmark	Hundertmark
1999	Larry Mars	Pat Barnnis	Mike Lux	*	Bob Ralph	Mary McCoy	Elisa Frumento
2000		Jim Rogers	Jim Rogers	*	Larry Mars		
2001	Frank Toner	Joel Fassler	Jim Rogers	*	Larry Mars	Max Strange	Elisa Frumento
2002	Ralph Wright	Peter Manzelli	Jill Unger	*	Larry Mars	Chuck Bress	Mary McCoy
2003	Ralph Wright	David Kiel	Bob Ralph	*	Henry Ng	Henry Ng	Chuck Bress
			Elsa Brandt/ Bob				
2004	Michael Koren	(none)	Peters	*	Henry Ng	Henry Ng	Henry Ng

(Note : * means this class was not active at the time)

4.9 Len Tuchin Award

The **Len Tuchin Award** was created in honor of Dr. Len Tuchin—a long time member, an outstanding photographer, and an active participant in many SSCC club activities. He served the club as its President, Vice President, Director, and Print Program chairperson during the late-1970s. Len had also made significant contributions to the SSCC by helping to improve the photographic knowledge and skills of many of its members. And although Dr. Tuchin had won the SSCC Photographer of the Year Award many times, he is probably best remembered for his out spoken wit, wisdom, and auctioneering talents. To be sure, there was little relationship between his talents as an auctioneer and his talents as a photographer. The former reflected his humorous and self-effacing personality, while the latter was a consequence of his artistic sensibilities and inventive curiosity. Len was always the showman, and never one to shy away from the spotlight. And so, with relish, pun, and panache, he eagerly volunteered to serve as SSCC’s yearly auctioneer. Ironically, Len suffered a heart attack during his last club auction, and passed away the following day.

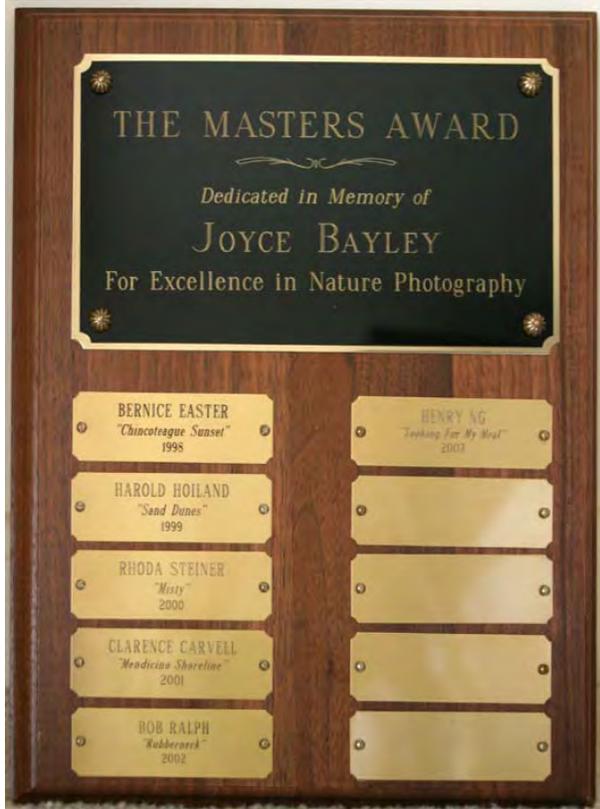
The **Len Tuchin Award** is presented to the maker of the image that, in the opinion of the judges of the year-end competition, is considered to be the “Best of Show.” The winner receives a trophy for this award. The following table contains the annual winners of this award. (Note *: Before 1991, the Len Tuchin Award was awarded to the member with the greatest number of points accumulated during the club year).

Year	Len Tuckin Award	Title
1985	Chuck Bress	*
1986	Chuck Bress	*
1987	Chuck Bress	*
1988		*
1989		*
1990	Clarence Carvell	*
1991	Joyce Bayley	*
1992		
1993	Jay Anderson	Maine Harbor
1994	Jay Anderson	Painting Tulips #4
1995	Elisa Frumento	Fence and Flowers
1996		
1997		
1998	Bob Ralph	Reclining Doll
1999		
2000		
2001		
2002	Bob Ralph	Green Gecko
2003	Henry Ng	Don't Leave Me !
2004	Henry Ng	Kick It

4.10 Joyce Bayley Award

The **Joyce Bayley Award** is presented each year at the October Nature Competition for the image which the Judge considers “Best in Show.” Joyce was an active participant in many SSCC club activities and served in several officer positions, including President, Vice President, and Director. During the time she served as Membership Chairman, club membership soared to an all time high.

A great many of Joyce’s photographic masterpieces were of nature. But most of all, it was her own superbly crafted flower arrangements, which invariably captured many competition awards. This award is intended to encourage members to carry on the tradition of making the very best nature photographs possible. The winner will have his/her name engraved on a plaque, along side all the previous winners of this special honor. The following table lists the annual winners of the “Joyce Bayley Award.”



Year	Joyce Bayley Award	Title
1997		
1998	Bernice Easter	Chinocotegue Sunset
1999	Harold Hoiland	Sand Dunes
2000	Rhoda Steiner	Misty
2001	Clarence Carvell	Mendicino Shoreline
2002	Bob Ralph	Rubberneck
2003	Henry Ng	Looking For My Meal
2004		

4.11 SSCC Service Award

An annual Service Award is awarded to the SSCC member who the Executive Council determines has made outstanding contributions to further the interests of the Club and its membership. The Executive Council shall make this determination by secret ballot no earlier than May 1st of the award year. The member must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one. If no majority is reached after the third ballot, there shall be no award for that year. The following table shows the winner of the SSCC Service Award.

Year	SSCC Service Award
1975	
1976	Thelma Gray
1977	Mike Vore
1978	Robert Waters III
1979	Anne Lewis
1980	Estelle Norton
1981	Sylvia Perry
1982	Michael Stein
1983	
1984	Norm Bernache
1985	
1986	Mike Traynor
1987	Art Drucker
1988	
1989	
1990	Henry Rosenthal
1991	Norm Bernache & Edna Knopp
1992	
1993	Stan Chase
1994	Eleanor Waldrop
1995	Clarence Carvell
1996	
1997	Clarence Carvell & Henry Rosenthal
1998	Anne Lewis
1999	Suzanne Izzo
2000	
2001	
2002	Clarence Carvell
2003	Stan Klem
2004	Henry Ng

Section 5: Honor Roll

In order to promote photographic excellence and to recognize the skill and accomplishments of its members, SSCC established four Photographic Excellence awards. The following is the description of each.

1. **SSCC Star Award:** An SSCC member shall be awarded a Star Merit Award for each 50 points scored in monthly club and interclub competitions—total accumulation in all classes and categories over any period of time while a member in good standing of SSCC. Stars shall be awarded up to a maximum of five (for a 250-point accumulation).
2. **SSCC Master Of Photography Award:** An SSCC member shall be awarded an SSCC Master of Photography plaque upon accumulation of 300 total points in the SSCC Star Award System.
3. **SSCC Grand Master Of Photography Award:** An SSCC member shall be awarded the SSCC Grand Master of Photography plaque upon accumulation of 600 total points in the SSCC Star Award System.
4. **SSCC Hall of Fame Honor:** The Hall of Fame honor is SSCC's highest photographic award. For a member to be considered for the Hall of Fame Honor, the minimum qualification required is as follows:

(a) Earned at least 1200 points in SSCC Star Award system;

Upon recognition for the Hall of Fame honor, a member shall be awarded the SSCC Hall of Fame plaque.

The following sections contain the detailed information for each award.

5.1 Star Award Recipients

The SSCC Star Award was awarded to the following members:

1 Star:

1978	Guy Cunningham	Lauren Rueger	Anne Lewis
1984	George DeBuchananne	Fran Kiley	Marianne Winter
1985	Normand Benache	Chuck Bress	Pat Bress
	Jerry Collins	Lew Lewis	Ralph Longway
	Harold Rowland		
1986	Joyce Bayley	Bob Catlett	Colin Conway
	Bob Leonard		
	Ron Leonard	Henry Rosenthal	Mike Traynor
1987	Arlene Gmitter	Edna Knopp	Neil Waldrop
1988			
1989			
1990	Marti Carvell	Joyce Jones	
1991	Anne Swanekamp	Jim Rogers	
1993	Ron Brunsvold	Harold Hoiland	Charles Hundertmark
	John Osgood		
1994	Celia Escudero	Lynn Noah	
1995	Sharon Antonelli	Ron Katz	Alan Starr
	John Telford		
1998	Marvin Danziger	Brian Mitchell	Becky Swick
	Bernie Van Leer		
2001	Rhoda Steiner		
2003	Jill Unger	Ralph Wright	
2004	Pete Manzelli		

2 Stars:

1984	Stan Klem	Fran Luzenski	Aaron Rosenthal
1985	Chuck Bress	Ralph Freeman	Bill Perry
1986	Pat Bress	Henry Rosenthal	Bob Leonard
	George DeBuchananne		
1987	Fran Kiley	Ron Leonard	
1990	Norm Bernache	Clarence Carvell	Max Strange
1991	Joyce Jones	Jack Pugatsky	
1993	Jay Anderson	Jim Mitchell	John Osgood
1994	Marilyn Anderson	Celia Escudero	Charles Hundertmark
	Richard Jolson	Bob Ralph	Jim Rogers
1995	Ned Bayley		
1998	Frank Toner		
1999	Suzanne Izzo	Mike Lux	

2001	Larry Mars	
2004	Bob Catlett	Pete Manzelli

3 Stars:

1977	Henry Ng		
1978	Garry Kreizman		
1984	Bernie Blass	Beryl Longway	
1985	Ralph Jones		
1986	Chuck Bress	Ralph Freeman	Jim Harris
	Stan Klem	Fran Luzenski	
1987	Pat Bress	Bill Perry	Bob Leonard
	Ron Leonard		
1990	Joyce Bayley	Clarence Carvell	Jim Malaro
	Mary McCoy		
1991	Charles Bowers	Elisa Frumento	Edna Knopp
	Max Strange		
1993	Joyce Jones		
1994	Jay Anderson		
1995	Chris Heil	Charles Hundertmark	
1998	Sharon Antnelli	Jim Rogers	
1999	Frank Toner		
2000	Mike Lux		
2001	Larry Mars		

4 Stars:

1978	Mike Stein	Emerson Gray	Thelma Gray
1984	Fred Nathanson	Arthur Yellin	
1985	Anne Lewis		
1986	Chuck Bress	Beryl Longway	
1987	Pat Bress	Hal Ettinger	Stan Klem
	Bob Leonard	Fran Luzenski	
1990	Bill Perry		
1991	Joyce Bayley	Jim Harris	Jim Malaro
1993	Bernie Blass		
1994	Jay Anderson		
1995	Elisa Frumento	Charles Hundertmark	
1998	Jim Mitchell		
1999	John Osgood		
2001	Chris Heil	Frank Toner	
2003	Henry Ng		

5 Stars:

1977	Martin Miller		
1984	Art Benjamin		
1986	Anne Lewis	Fred Nathanson	Arthur Yellin
1987	Chuck Bress	Bob Leonard	Beryl Longway
1991	Bill Perry	Clarence Carvell	
1993	Mary McCoy		
1994	Max Strange		
1995	Jay Anderson		
1998	Bob Ralph		
2002	Jim Rogers		
2003	Henry Ng	Frank Toner	

5.2 Master of Photography Recipients

(300-point accumulation in the SSCC Star Merit Award system)

The following members were awarded with the SSCC Master of Photography honor. The bio descriptions and sample of their work for the active Masters are included in the next following pages.

1979	Emerson Gray		
1980	Thelma Gray	Garry Kreizman	Mike Stein
1985	Art Benjamin	Alan Lisook	
1987	Chuck Bress	Fred Nathanson	
1989	Pat Bress		
1990	Anne Lewis	Berryl Longway	
1991	Clarence Carvell	Stan Klem	
1993	Jim Malaro		
1994	Mary McCoy		
1995	Jay Anderson		
1996	Charlie Hundertmark		
1997	Elisa Frumento		
1999	Max Strange		
2000	Bob Ralph		
2004	Henry Ng	Jim Rogers	
Others:	Joyce Bayley Leon Rothenberg	Robert Leonard Arthur Yellin	Bill Perry

Jay Anderson

Jay came to SSCC from the North Bethesda Camera Club in 1993 because, as he said, he was interested in the high level of competition SSCC had to offer. Jay however, quickly set the standard for print competition, forcing the competitors out of their comfort zone and raising the enthusiasm for printing to a new high.

Photography was a childhood hobby for Jay and over the fifty or so years of practice, he not only became an exceptional printer but also a photographer with a very discerning eye for the unusual, something that always attracted the judges attention.

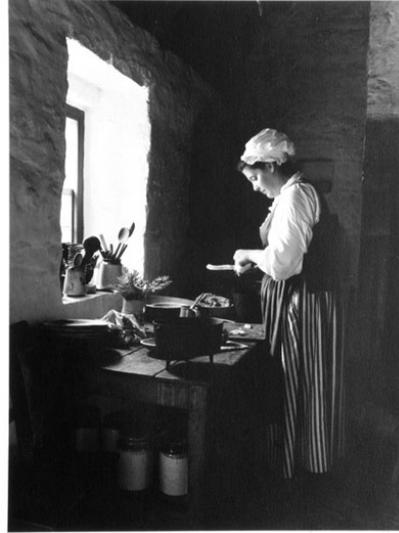
Jay was a member of Touchstone Gallery for a time where he served on the Board of Directors and was also a member of Factory Photoworks for several years. He has always been one to get involved in whatever he was doing, always taking time out to give back some of what he learned.

As a Colonel in the U.S. Army, Jay had the opportunity to travel considerably, having moved 26 times before settling in the Washington area. Upon his retirement, he began devoting all his time to photography, his work becoming unique and collectable.



Jay and Marilyn moved to Kingston, New Jersey a few years ago to be nearer New York City, a place he loved to visit and photograph. As his mother neared her 100th birthday, he decided he wanted to be close to her. Moving seemed to be in his blood. They sold their house in New Jersey, almost overnight, and moved back to Des Moines, his childhood home and close to the camera club he belonged to in his teens. His mother turned 101 in October of 2003 – Jay thinks she will outlive him.

Sample of Jay's pictures



Elisa Frumento

Elisa joined the SSCC in 1986. Since she remembers, she was interested in Photography, but she never had a camera. When she came to the United States, she bought her first camera, a Minolta 35mm, and started taking classes. She now takes color slides and has perfected Polaroid transfers. Beside winning in competitions, her beautiful emulsion transfer prints have been well admired by the club members.

Elisa had taken classes at the Smithsonian Resident Associate Program, the Montgomery County Adult Education Program, and at Glen Echo Park. She had also attended seminars and workshops with prestigious photographers, such as George Lepp, Tony Sweet, and Theresa Airey.

Elisa has received many awards; including The Bafford Award (Council of MD Camera Club), “Best in Show” (City of Takoma Park, MD), “Best in Show 1995” (SSCC), the “Len Tuchin Memorial Award”, and Photographer of the Year, 1988 and 1996 from SSCC. Her work has appeared in Kodak magazine, the Stephenson Publishers calendar, the Council of teachers of Mathematics magazine, and the Photographer’s Forum.



Her work has been displayed in Kentland Mansion, McCrillis Gallery, Touchstone Gallery, Maryland Federation of Art of Annapolis and Baltimore, the Kathleen Ewing Gallery and others. Elisa likes to photograph people, nature, and subjects with very strong lines. Her other hobbies are travel, music and baking.

Sample of Elisa's pictures



Sample of Elisa's pictures (cont.)



Stan Klem

Stan joined the Silver Spring Camera Club in February 1981. He has served the club as president, director, Cable Release editor, leader of the Digital Workshop, and he even helped put together a Slide Program one year.

His main interest has been in slides. In fact, he is the first member of the club to achieve the Masters award with slide winnings only. What Stan is most known for is creativity and willingness to share his knowledge with others.

When digital photography was at an early stage, Stan had a great vision and he recognized Digital's great potential and saw how it was beginning to revolutionize photography. He and fellow Club member, Jim Malaro, explored and experimented with Adobe's Photoshop software and began conducting digital imaging workshops for the Club in 1999. His effort was instrumental in introducing many club members to digital photography technology. Stan was one of the major forces behind in transforming SSCC and its members into Digital Photography age. He has manipulated his photos without a darkroom for years. Stan started out by sandwiching slide images. Now, with Digital photography and Photoshop, the sky is the limit.



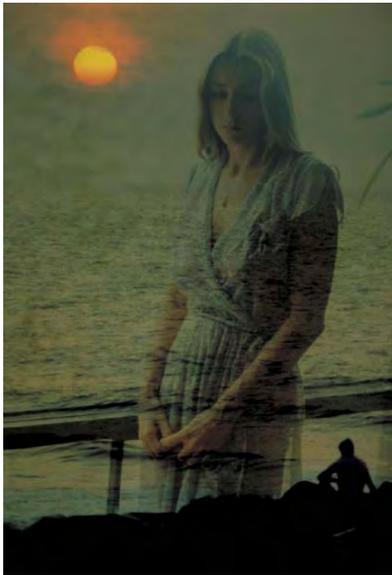
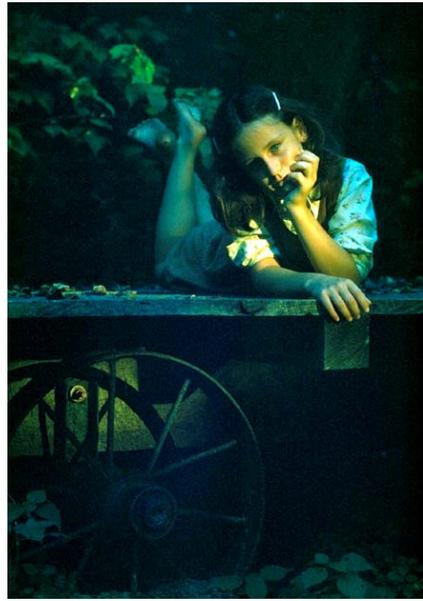
He won SSCC Photographer of the Year in Advanced color slides in 1982, 1984 and 1990. Besides his great talent in photography, Stan is an excellent writer and editor. He has served more than one tour of duty as the Cable Release editor. Everyone in the Club is extremely impressed by his excellent Club newsletter every month. Nothing less than first rate is acceptable to Stan. Stan is a silent worker who gets things done quietly and never complains of anything. He is always the one to volunteer to take on extra duties or to lend a helping hand when anyone in the Club needs help. We are extremely lucky to have Stan in our Club. Stan received the well-deserved SSCC Service award for his long time services to the Club in 2003.

Stan is in charge of the Multi-Media Services Creation Division at the State Department, where he has worked 32 of his 36 in the government.

Sample of Stan's pictures



Sample of Stan's pictures (cont.)



Garry Kreizman

Garry's interest in photography went into full gear in the early 1970's. He officially joined SSCC in 1972 after sitting in on meetings for several months—membership had been closed until the board rescinded a limit on the size of the club. He began competing in club and interclub competitions from the start. This SSCC Master of Photography is still winning with slide and print entries.

He started working in 35mm and then expanded his photography to include medium format and 4x5. In addition to shooting slides a home darkroom churned out many a winning print. Like many of us, the darkroom gradually faded in favor of the computer—he is now producing digital prints from negatives and slides he scans.

Garry's creativity has produced many winners with traditional films and infrared that show his unique eye for dynamic patterns in the world around us. As a competitor and as a competition judge for SSCC and other clubs, Garry shares his vision with us.

Garry has held many leadership positions within the club, including a stint as president and a number of terms as a director. After one of many trips to attend the New England Council of Camera Clubs annual conference in Amherst, Massachusetts, he and Mike Stein created the New Directions Workshop—an active “alternative” group within the club for many years which fostered a wider photographic experience for learning and creativity.

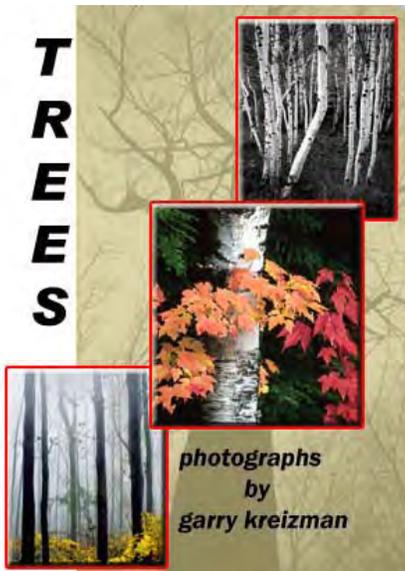
In addition to supporting and participating in SSCC activities, Garry taught basic and creative photography courses for the Montgomery County Department of Recreation for many years.



Sample of Garry's pictures



Sample of Garry's pictures (cont.)



Ann Lewis

You can say that Anne Lewis was “born” into photography. As far back as she can remember, her father had an immense interest in cameras and photographs. In fact, he had the largest Stereo collection in the world, which now resides in the New York Public Library. Anne’s own photo history began at an early age when she was given her first camera. For the next several years she accumulated all sorts of cameras and saw a wealth of photographs.

Anne earned a bachelor’s degree from William & Mary and spent a year at the Rhode Island School of Design. Later, she attended community college taking postgraduate photographic studies.

For several years she freelanced doing weddings, portraiture, and commercial assignments. One of Anne’s proudest accomplishments was her work on author Margaret Coleman’s book “A Pictorial History of Montgomery County.”



Anne was introduced to SSCC and attended her first club meeting in October 1975, thanks to her then-darkroom instructor, Irene Weidler. She was warmly greeted by Thelma Gray who showed her around and made her feel comfortable. So she decided to keep on coming, and did so for the next 29 years. Anne’s name first appeared in the March 1976 *Cable Release* under new members. Two months later, she entered her first slide competition and won an HM. She was hooked!

Anne progressed steadily throughout the next 13 years, competing in slides and both mono and color prints. Her cumulative successes finally earned her the prestigious Master of Photography award in 1990. In addition, she also was twice awarded SSCC’s Service Award—in 1979 and in 1998.

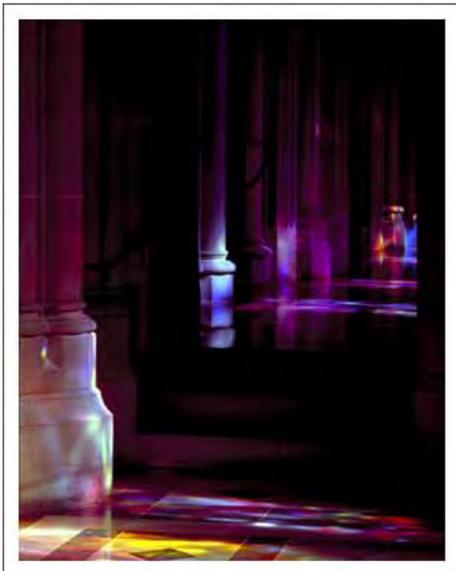
Anne Lewis wasn't just another SSCC member—she actively took part in more functions, and served in more capacities than any other member in recorded club history. The following is a summary of her 36 officer and chairperson positions:

1977-78	SSCC Slide Workshop Chairman
1978-79 and 79-80	SSCC Vice President
1981-82 and 82-83	SSCC President
1982-85 (3 yrs)	All Maryland Camera Clubs Representative
1982-83	SSCC Field Trip Chairman
1982-85 (3 yrs)	SSCC Director
1984-87 (4 yrs)	SSCC Secretary
1987-88	volunteered on various projects
1989-92 (3 yrs)	All Maryland Camera Clubs Representative
1990-91	All Maryland Camera Clubs Vice President
1991-92	SSCC Secretary
1992-93	Competition Committee Person
1993-99 (7 yrs)	SSCC Competition Chairperson
1991-95 (4 yrs)	Council of Maryland Camera Clubs President
2000-01 and 01-02	SSCC President

More than the extensive volunteer service that Anne gave freely to the club, was her infectious spirit. She may have been short in stature, but she more than made up for it in enthusiasm, encouragement, and empathy. Over many years Anne Lewis has become one of SSCC's best loved and respected members. To many of us, Anne is and always will be a true "friend." And just like Thelma Gray before her, Anne's warmth, friendliness, and ability to put you at ease is the kind of glue that has kept this club together for so long. In Anne's own words "The camera club was and is the most wonderful thing that came into my life."

P.S. Although Anne has recently moved many miles away, she still pays her dues and considers herself a member, if only in spirit.

Sample of Anne's pictures



Sample of Anne's pictures (cont.)



Henry Ng, APSHK, Hon.E.YMCAPS, PSA 3 Stars Exhibitor

Henry Ng was raised in Hong Kong -- the “Photographic Salon Kingdom of the World”. He took up photography when he was 13 years old. He was embarrassed when he saw his pictures taken during a school field trip were all blur but saw his schoolmates’ pictures were beautiful and sharp. He learned his schoolmates had joined the school’s photo club to learn photography and he followed their lead. That started his outstanding photographic career. His high school in Hong Kong has a rich tradition in photography. Three of their alumni, who were staff for the school photo club while they were in school, were ranked in the “Top 10 photographers in the World” in the “Who’s Who in Photography” list by the Photographic Society of America (PSA). They returned to the school often to share their photographic knowledge as well as teaching and conducting seminars for the lower classmates. Henry had learned a great deal from those Masters. He and his schoolmates spent almost every Saturday and Sunday either in their high school darkroom to master their skills or they went out to take pictures together.



The first time Henry entered his picture in a photo contest, he won the second place. Later that year, his high school won the team first place in the prestigious Hong Kong citywide college and high school photography contest. That got him more motivated in learning and advancing his skill in every aspect of photography. He had his photograph accepted in the Hong Kong International Salon, one of the toughest Salons in the world, the first time he entered when he was 16 years old. At the age of 17, Henry was very fortunate to have an opportunity to work as a lab assistant for the photography classes conducted by two of the very top-notch photographers in Hong Kong. Both were legends in the world photographic community and had ranked in the “Top 10 in the World” in the Who’s Who list for many years. Henry was able to learn from the best of the best photographers in the world.

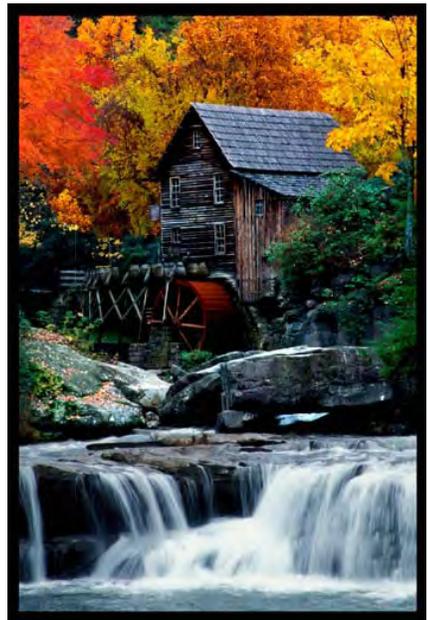
Having immigrated to United States from Hong Kong at the age of 18 in 1968, Henry began to regularly participate in the International Salons while he was going to college. He was ranked the 61st Monochrome print maker in the world by PSA in 1971 even though he was only able to enter a limited number of the International Salons with the time available after school. That same year, Photographic Society of Hong Kong awarded Henry with their photographic honor of “APSHK” for his excellent artistic photographic skills.

Henry joined SSCC in 1974. He quickly joined the ranks of leading club photographers with his outstanding pictures and won the SSCC “Photographer of the year” in both advanced Monochrome prints and advanced Color Slides. The YMCA Photographic Society in Hong Kong awarded Henry with their Honorary Exhibitor honor (Hon.E.YMCAPS) in 1976, for his outstanding achievements in their International Salons. Also, he was awarded the “3 Stars Exhibitor” honor by the PSA. In 1978, Henry decided to go to graduate school while working full time. In doing so, he also decided it was time to retire from Photography.

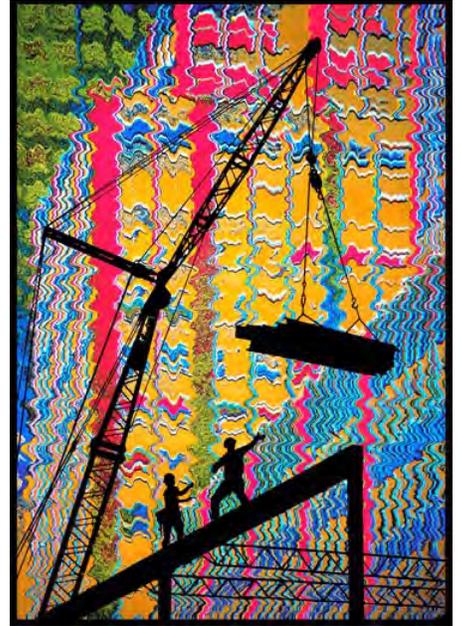
After a 20 years absence, Henry's interest in photography was renewed in 2001 when he was fascinated by the power of "Digital Photography". He rejoined SSCC in 2002 and quickly mastered the skills in Photoshop and is now completely producing digital prints from a digital darkroom instead of a traditional darkroom. This SSCC Master of Photography did not lose his outstanding skills after a long retirement in Photography and we are glad that Henry has returned to Photography and giving us the opportunity to see many of his beautiful pictures. Henry has been consistently winning in competitions, often capturing the top prizes. Many Club members often joke that the Club should create a separate higher class for Henry to compete by himself. The first year he was back in participating in the International Salon competitions in 2003, he was ranked the 16th Color Slide exhibitor in the world (5th in North America & 3rd in the United States) in the Who's Who list published by PSA. In 2004, Henry placed in Who's Who "Top 10 in the World" list, which has long been considered the highest achievement and honor in Photography for any photographer by the world photographic community. He was ranked 5th in the World, 2nd in North America and 1st in the United States in the Color Slide section of the PSA Who's Who list. His beautiful pictures are represented in the PSA's "TOPS in Photography" collection and several of his award-winning images are also shown in the "Master Gallery" of the PSA web site.

He served SSCC as Vice President in 2003-2005 and was instrumental in developing the idea for this SSCC Information Booklet. In looking at Henry's photographs, the versatility should be well noted. It becomes obvious that Henry is a master of many subjects. In addition to winning countless trophies, medals and awards from local competitions and international Salons, Henry serves as an adviser for many International camera clubs and has shared his photographic knowledge with many. He also serves as a judge for many International Salons.

Sample of Henry's pictures



Sample of Henry's pictures (cont.)



Bob Ralph

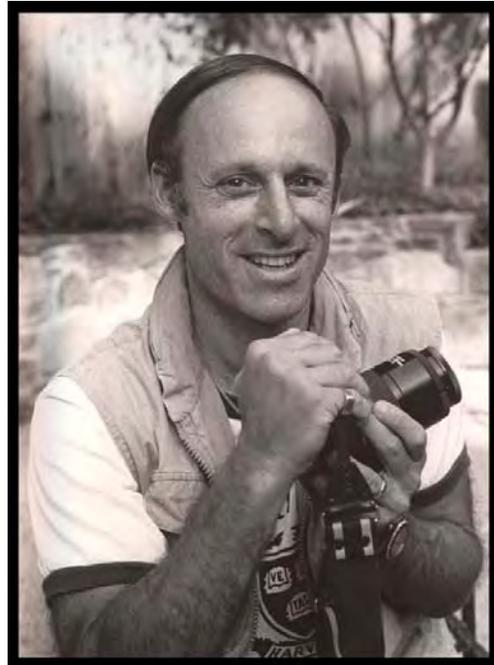
The last thirty years have been a whirlwind of activity for Bob Ralph, and all of that has contributed to the diversity of his photography. His travels to Europe, Africa, the Galapagos and Hawaii, his lifelong interest in nature and the earth sciences, his fascination with the abstract form, his knowledge of optics and vision, and his decades of experience as a teacher of medicine and ophthalmology have all influenced his achievements as a photographer. Above all, he owes his early progress in the creative arts to the encouragement and inspiration from his artist mother – a travel lecturer, painter, ceramicist and sculptor.

His abstract images are luminescent and multidimensional, irreverent in their defiance of the classical rules of composition, range of colors and illumination. But they glow with an ethereal spectrum found only on a painter's palette.

His representations of nature are primarily those of living creatures. They are simple and bold images, confronting iridescent geckoes, stolid bullfrogs and untrustworthy crocodiles.

His depictions of flowers are colorful and simple, many using the techniques of lighting and display shared with his abstract work.

His photos of classic cars, using digital manipulation to enhance reflections and saturation, are both whimsical and imaginative.

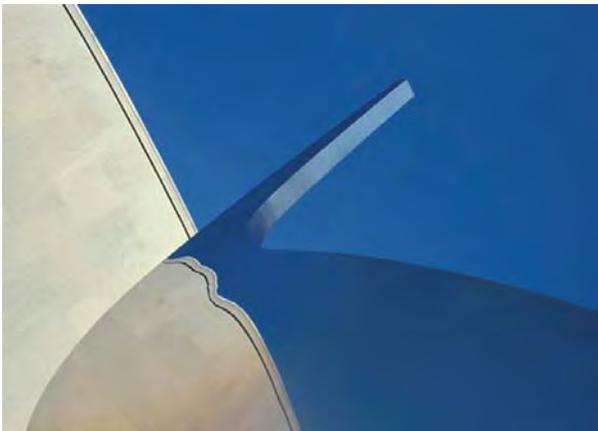


Bob has long considered his most complex photographic achievement to be his Cluster Constructions. They are assemblages that showcase Rehoboth Beach, Key West, Georgetown, Provincetown, Kona and other colorful communities. Created from balsa wood and color images of storefronts, doors, windows and vehicles, these three-dimensional arrays of architectural forms overlap and interlock to leap outward from a finished background. They have been featured in magazines such as American Artist, newspapers such as The Washington Post and television stations such as Washington DC's Channel Nine. They have been honored by several one-man shows, including two at Capricorn Galleries of Potomac and Bethesda, Maryland, and they have won prizes in regional juried competitions.

Bob is constantly experimenting with new techniques and new technology. In his own words, "There's a great realm of photography that I haven't yet explored. Hardly a day passes when I don't dream of still another way to express my creativity."

Bob is a 35-mm photographer using Canon equipment for both film and digital images.

Sample of Bob's pictures



Sample of Bob's pictures (cont.)

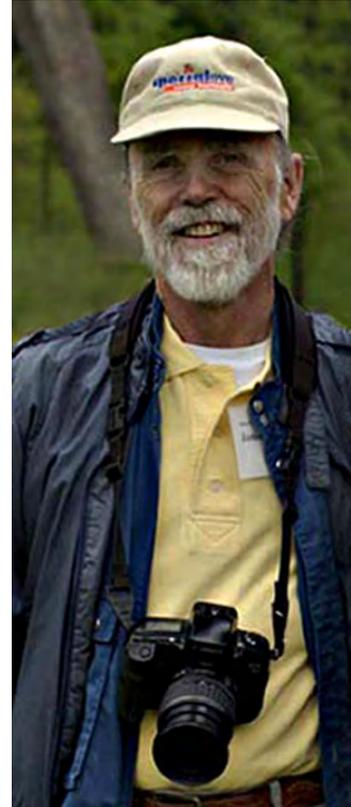


Jim Rogers

Growing up, Jim enjoyed taking pictures, but it was not a major interest or activity and he never had more than the simplest of cameras. This continued as he always enjoyed recording family events, such as his children's activities. In the early 1980's he borrowed a 35mm camera and his interest was aroused in a more serious way. At the suggestion of a friend, coworker and SSCC member, Gene Vuozzo, he attended a couple of SSCC meetings and participated in a club field trip to Maryland's eastern shore, as the guest of Chris Heil. He says, "As long as it's fun, I'll continue. If it ever stops being fun, I'll quit".

Initially, he thought he was pursuing a solitary activity. Little did he know of the social aspects that lay ahead as a result of being a member of a camera club. In 1988 he took his first trip abroad, to Italy with SSCC. This opened a whole new world for him. Since then, traveling with the Silver Spring and NIH camera clubs, plus personal trips, has taken him to Canada, Greece, Iceland, India, Ireland, Mexico, Norway, Portugal, Spain, Thailand and Turkey, as well as Alaska, Hawaii and throughout much of the US.

Jim worked exclusively in slides for many years, but more recently has moved into the digital world. He began with a Pentax ME-Super camera, but after several years changed to Canon EOS-A2 cameras, because of Canon's popularity and the convenience of exchanging lenses and other equipment with his fellow travelers. His prints are produced from slides that he scans, as well as from his digital images. He borrowed a Canon D60 digital camera while on a trip to Glacier National Park and fell in love with the new medium. He finished the partially exposed slide film in his 2 cameras on that trip and committed to an entirely digital future.



For many years he shot a wide variety of subjects; animals, architecture, flowers, landscapes, nature, etc without a particular favorite. Then while on a trip to Turkey, the terrible events of Sept 11, 2001 occurred. As a result of their kindness and expressions of sympathy, he began interacting with and photographing the Turkish people. This led to what he says has become the most rewarding part of his travels and photography; communicating with the local people. He firmly believes that photographers should always ask and receive permission before invading anyone's private space and should respect local customs and beliefs. He prefers taking "up close and personal" portraits. He sometimes gets addresses for sending photos back later. He has discovered that the ability to show people their pictures, via the digital display, is a significant factor toward breaking down communications barriers, especially in developing countries.

In 1999, after more than 25 years of service as a systems analyst, Jim retired from the US Census Bureau. His dedication to photography has been demonstrated for many years by his driving at least 100 miles round trip multiple times monthly from his home in Huntingtown, MD to attend camera club activities. He has served as SSCC Secretary and Director. In 1992 he began

helping Anne Lewis, behind the scenes, with her Competition Chair duties and later as Co-Chair. In 2001 he became Competition Chairman. He received a Master of Photography Award from NIHCC in 2002.

Sample of Jim's pictures



Sample of Jim's pictures (cont.)



Michael Stein

Mike's interest in photography goes back his teen years and continues to this day when he joined the SSCC in 1972. He has always been an active member competing in the Club and interclub competitions. His interest in photography is vibrant and seeks to enlarge his vision through the Club, galleries, museums and others who feel, create and seek new photographic visions. The Club has always been a vehicle for seeing, learning and doing for Mike and consequently he earned the SSCC Master of Photography award during his long tenure in the Club.

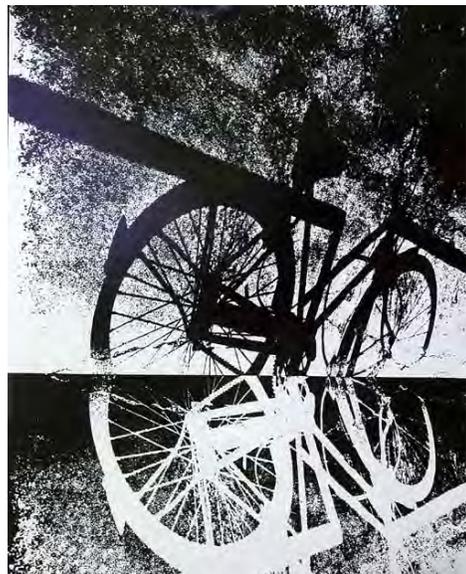
Mike's interest in photography has led him to teach at the Montgomery County Recreation Department for many years. He also continues to share his knowledge and experience as a judge and speaker.

As technology changes, so has Mike. From his bathroom darkroom in Manhattan and different film sizes that aren't available now, to the latest digital processing and printing, he has continued to experience the joy and creativity of photography. The darkroom has given way to computer imaging. His past experiences with slides and various forms of printing techniques have aided his current vision of photography.

Mike has shared the Club's responsibilities and has held many workshop chairmanships as well as being a past Club president. He has been an active force for the good of the Club over the years. Along with Garry Kreizman, he created the New Directive Workshop which provided an opportunity to view and experience photography from different perspectives.



Sample of Mike's pictures



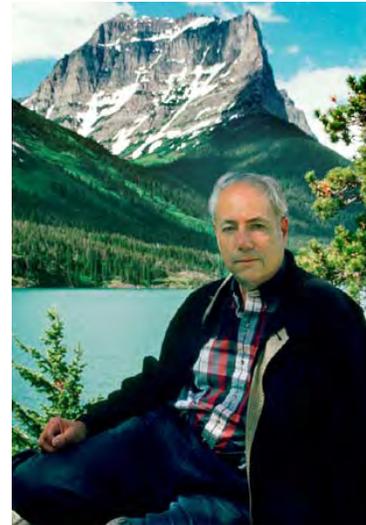
Sample of Mike's pictures (cont.)



Maxwell Strange

Maxwell Strange is one of those photographers who just seem to do everything right – and keeps on doing it, over and over. Although he occasionally enters work in color or slide competition, he is best noted for his monochrome printing where he excels beyond anyone's imagination. A member of SSCC since 1989, Max has been so consistent in competition that he is one of those members you expect to win. When you don't hear his name among the winners, you look around to see if he's there. Club members often joke about him starting his own lumberyard with all the plaques he has carried home.

Max has been a student of Ansel Adams, Ralph Gibson and John Sexton, all great photographers and teachers and from whom he has learned very well. Well enough perhaps, that he may today be a better printer than any of them. Fortunately for Silver Spring Camera Club members, Max hasn't kept all that to himself. For three years he devoted his time to helping other club members develop their skills in the darkroom, a time when all other clubs in the D.C. area could only hope for second place in inter-club competition. He has been photographing and printing well over 35 years and recently has taken his talents into the computer room where the results are every bit as impressive. His landscapes, for which he is best known, have become even more realistic to the point where the viewer can feel like they are standing there themselves, or wish they were.



With an engineering background, he has always been meticulous about every little detail of exposure, development and printing. He seldom leaves anything to chance. Even the most unlikely images take on a feeling of space and depth, a quality that comes only from superb control and caring. To own one of Max's prints is to own a treasure.

Sample of Max's pictures



Sample of Max's pictures (cont.)



5.3 Grand Master of Photography Recipients

(600-point accumulation in the SSCC Star Merit Award System)

1985	Len Tuchin	
1990	Chuck Bress	
1994	Pat Bress	
1999	Mary McCoy	Charles Hundertmark
2001	Clarence Carvell	

Pat Bress

When Pat joined the Silver Spring Camera Club in 1984, she had already spent several years with the Latent Image group. Her work had taken on a style of it's own and she quickly joined the ranks of the winners in all categories.

In 1989 she took on the role of President of SSCC and the club quickly grew out of its Piney Branch Library quarters. In the following couple of years, she volunteered to locate speakers and judges and during that time, the club was privileged to have many new and talented area professionals visit the club. Even during that time, she managed to continue working and produced many new, winning images. She frequently earned the honor of Photographer of the Year, eventually earning her Master and Grand Master of Photography Awards. She became a much sought after speaker and judge herself, visiting many of the area clubs over the years.

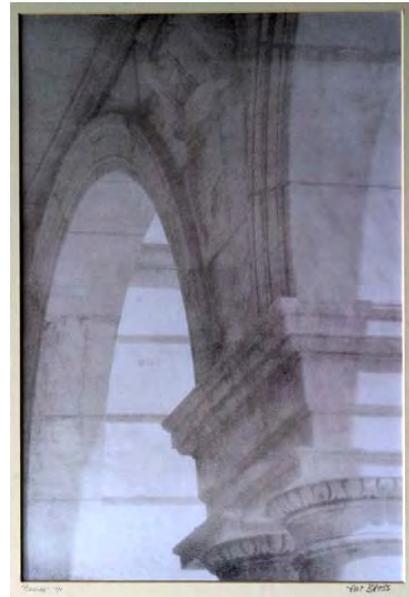


More recently she has belonged to the Northern Virginia Photographic Society and North Bethesda Camera Club where she has continued her winning ways. She is also a member of Studio Gallery in the Dupont Circle area.

Sample of Pat's Pictures

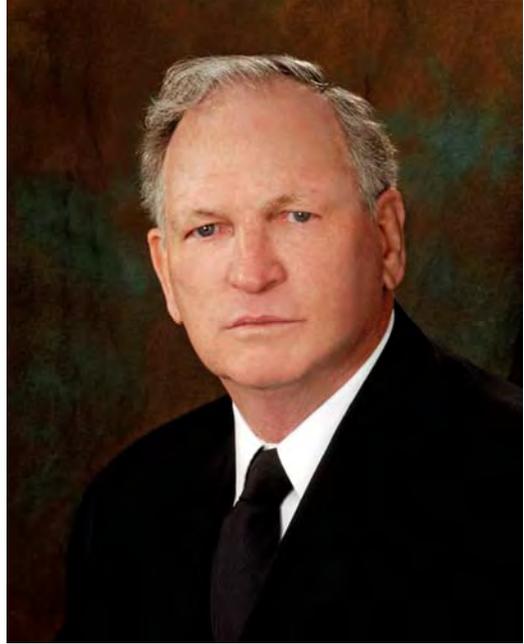


Sample of Pat's Pictures (cont.)



Clarence Carvell

Clarence Carvell joined the SSCC in 1989, and has been growing photographically by leaps and bounds ever since. His artistic and technological skills have been recognized not only by the SSCC, which has bestowed its highest awards upon him, but also by many other clubs and organizations. He is a photographic teacher, having earned a BA degree in fine art photography from UMBC as well as two degrees from Howard County Community College, and is working on a Master's degree in photography at Rockport College in Rockport, Maine. He has worked with many world-class photographers around the country, notably John Sexton, first as a student and then as an assistant, and Bruce Barnbaum. Clarence has entertained his personal friend John Sexton at a reception in his Fulton home. He maintains an extensive web site at <www.nationalroad.us>.



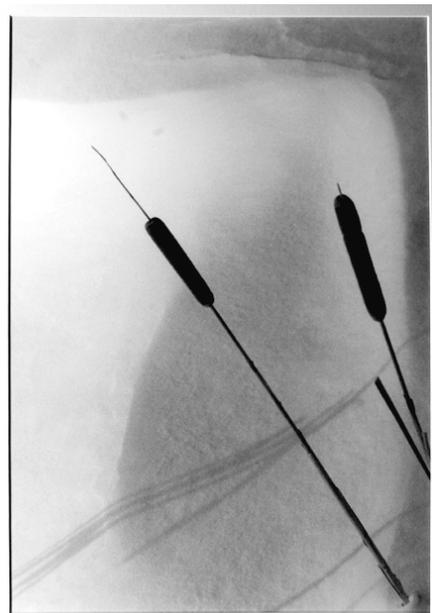
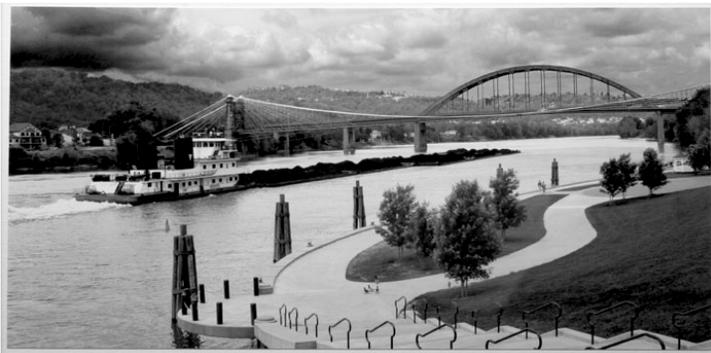
Clarence has pursued photography avidly for about 15 years. Before that he had been a musician, engineer, and builder, and those endeavors prepared him well for the photographic career to which he aspired from an early age.

Mr. Carvell's camera format of choice for fine exhibition black and white prints is the large format 4 x 5, but he also has used medium-format and 35 MM extensively. Although most of his work has been done with traditional darkroom processing and printing, he realizes that these processes are now yielding rapidly to digital techniques. Therefore, looking to the future, he has become proficient with digital cameras, scanners, and digital printing. He feels, however, that the chemically processed print, properly crafted, still sets the technical quality standard.

Perhaps Clarence is best known for his "National Road Project", a photographic documentation of the first federally funded highway in the country that ran from Maryland to Illinois; the Maryland portion is now Route 40. He has made over 7500 photographs along this road from Baltimore, Maryland, to Zanesville, Ohio to preserve its rapidly disappearing history. He has pursued this project over most of his photographic career, has held many exhibitions of this work, and is now hoping to publish a book in collaboration with photographer/columnist Frank Van Riper. He is also renowned for his photographic coverage of Civil War Re-enactments, presenting exhibitions and publishing his photographs in the Civil War News and elsewhere. He is continually challenging himself with many smaller projects. He heads the Maryland Photographic Alliance, and has had numerous articles and photos published in major magazines.

Clarence has been extremely active in the Silver Spring Camera Club, serving two terms as president, three as vice-president, and seven as director; running many workshops; and much else. A few years ago when the SSCC was having severe internal problems, he took it over and gave it a fresh start. Hence the Club may owe its very survival to Clarence!

Sample of Clarence's Pictures



Sample of Clarence's Pictures (cont.)



Mary McCoy

Mary is a serious amateur photographer who works in color slides and black and white prints. She has a particularly strong interest in B/W photography, studying at Montgomery College in Maryland and doing her own developing and printing. She has a special interest and talent for nature and Marco photography.

She was fortunate to begin her study of photography under the guidance of Irene Weidler, formerly president of the Silver Spring Camera Club, who recommended membership in a camera club. Subsequently that same year, Mary joined the SSCC and has been an active member since then gaining much knowledge and experience from excellent photographers in the club. She was named Photographer of the Year on two occasions and achieved the rank of Grand Master for Photographic Excellence. During the winter months while in Sanibel, Florida, she is a member of two camera clubs in Ft. Myers. In addition, she is a member of Photographic Society of America (PSA) and participates in its Mid Atlantic Chapter activities.

In addition to numerous awards in the SSCC, Mary has won awards in national contests, exhibited in many juried shows and has had her photographs published in various magazines, newspapers and calendars.

Mary uses a 35mm Pentax LX and PZ1 and a Polaroid SX-70. With the later camera, she manipulates the Polaroid print to achieve watercolor like prints. She achieves similar effects with image and emulsion transfer prints.

Mary has continued to develop her interest and talent in photography by attending many workshops held by well-known photographers. While Mary spends much of her creative time in photography, she also has an interest in antiques and has been an antiques dealer for the past thirty years.



Sample of Mary's Pictures



Sample of Mary's Pictures (cont.)



5.4 Hall of Fame Honor Recipients

The followings are the Hall of Fame Honorees and sample of their pictures.

Chuck Bress

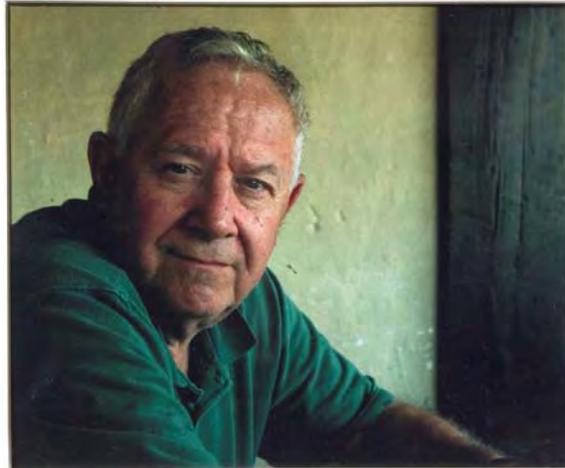
Chuck Bress

Chuck Bress joined SSCC in 1984 after several years with Latent Image. As an all around photographer, Chuck quickly joined the ranks of the leading club image-makers. He could easily have written a book on what it takes to become Photographer of the Year in any one of the categories. The Len Tuchin Award was frequently decided months before the end of the year with Chuck so far out in front that no one could have caught him. Thinking about the Tuchin Award, Chuck was on hand the night Len died during the annual club auction. Chuck was the one to administer CPR while waiting for the ambulance.

In his years with the club, Len had accumulated 741 points, more than anyone else in the clubs 35 year history. Chuck, in his nearly 20 years with the club, has far surpassed that, piling up an impressive 1436 points and still going. When he reached 1200 points, the club Board of Directors had to hold a special meeting to try to come up with a title to put on the plaque, Grand Master seeming to insignificant for such an achievement.

In the last several years, Chuck has also participated in the activities of the North Bethesda Camera Club and the Northern Virginia Photographic Society, earning him similar recognition for his imagery. He has also been a member of Touchstone Gallery, an independent member co-operative, for several years. Sales there have been good and acceptance of his art has grown well beyond the Washington area. His photo-editorial titled "It's a Grate Life", a story of the homeless living on the steam grates of the streets of Washington earned him a personal interview by the Washington Post as well as a lengthy article by the renowned Frank Van Riper.

Chuck and wife Pat have hosted the slide workshop at their home for the last few years and a few years ago he ran the monochrome workshop in his own darkroom. He has been President of SSCC and was first to suggest the concept of the Body of Work Competition.



Sample of Chuck's Pictures



Sample of Chuck's Pictures (cont.)



5.5 Special Tribute

There are many outstanding photographers in SSCC who are national/international well known. Many of them have not obtained the rank of Master or Grand Master in SSCC since the star award system was not established when they were in SSCC. This section is to honor those outstanding members. It includes the following:

Harry S. C. Yen

Martin Miller

Dr. Paul Luebke

Harry S. C. Yen, *EFIAP, PSA 5 Stars Exhibitor*

Harry S. C. Yen is a well-known Photographer in the world. Harry joined SSCC in the mid 1960 and was a long time member of the Club.

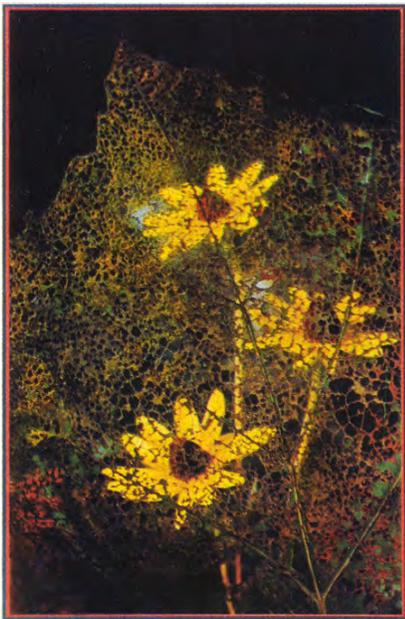
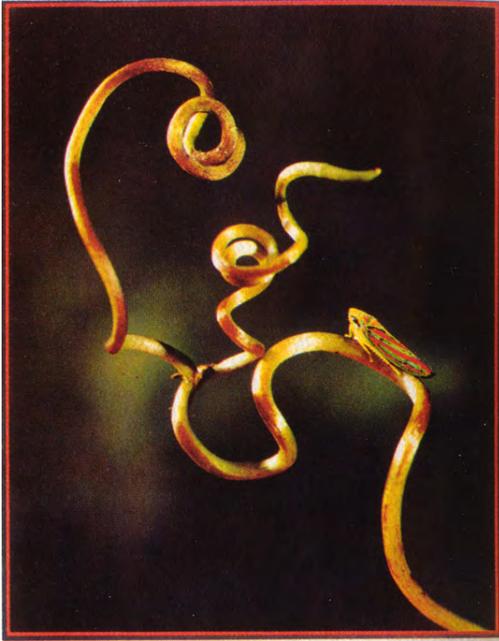
Harry worked in the photo development and processing department of the National Geographic Society and was the unsound hero for the beautiful pictures published in the National Geographic margarines. He developed most of the pictures taken by the National Geographic photographers on assignments. In addition to his outstanding skill in photo development and processing, Harry is a world-class photographer by his own right.

Harry's photographic abilities have been recognized and applauded in contests and exhibitions throughout the world by innumerable awards for his photographs. The Professional Photographers of America (PPA) honored him with their most prestigious award, "Master of Professional Photography". Harry has participated in the Pictorial Color Print and Nature International Salons for many years. In addition to winning hundreds of trophies, plaques, medals, and countless ribbons and certificates from international photographic exhibitions and contests, he was awarded with many photographic honors by many photographic societies all over the world. Harry had been regularly ranked in the "Top 10 photographers in the world" in the "Who's Who in Photography" list in the large Color Print and/or Nature print sections from the late 1960 to the early 1980 time period by the Photographic Society of America (PSA). The PSA awarded him with the "5 Stars Exhibitor" awards in both Color Print and in Nature Print categories for his photographic excellence and outstanding International Salons record. For those unfamiliar with PSA, it was quite an accomplishment. A PSA "5 Stars Exhibitor" Award means the person has had at least 640 acceptances in the PSA approved International Salons with at least 128 different pictures.

Besides his excellent photographic skill, Harry also served as judge for many International Salons as well as lecturer for many photography conferences and seminars. I was fortunate to have opportunities to know Harry and to see his work. It becomes obvious in examining Harry's pictures that he is a master of Nature photography. It was interesting to see that he successfully combined the photographic cultures of both the East and West, and showing us his unique way of interpreting nature photography in a pictorial manner. His unique artistic expression in Nature Photography has placed him among the world leaders in this field.

(Written by Henry Ng, *APSHK, Hon.E.YMCAPS, PSA****)

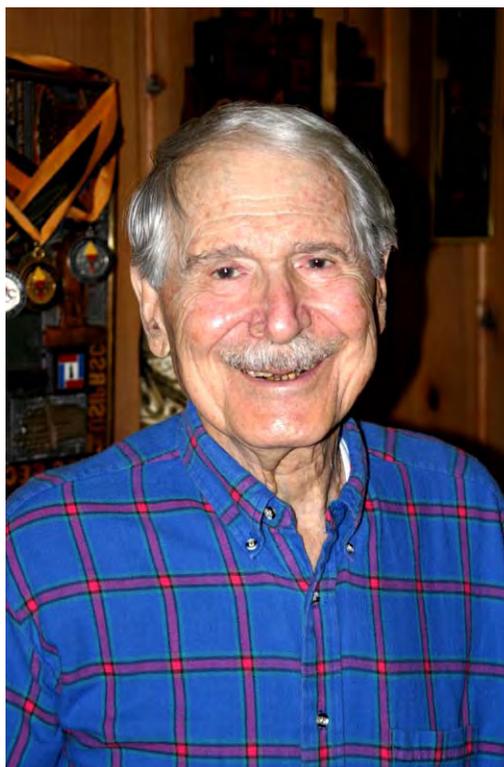
Sample of Harry's Pictures



Martin Miller, *FPSA, Hon.FPSEA, PSA 3 Stars Exhibitor*

Martin Miller, now 87, was nationally prominent among photographers for his lectures, teaching, judging and for the many prizes and awards won by his photographs. Martin Miller joined SSCC in the late 1950; and was a long time member of the Club during the 60's and the 70's. He was the first person in SSCC to obtain the SSCC five stars merit in 1977.

The never-ending challenge of photography brought “Marty” Miller many adventures and rewards since he saw his first image emerged in a tray of developer 50 plus years ago. He has been honored for his contributions to photography as a teacher, lecturer, author and judge. One of his photos, “The Star Spangled Banner”, won the top prize of \$1000.00 in the 1954 Kodak Snapshot Contest and spearheaded nationwide U.S. Saving Bonds advertising campaigns in 1956 and 1959. Both times some 400 daily newspapers and more than 1000 weeklies devoted hundreds of thousands of dollars of space to run the public service ads built around Marty's photo. It was reproduced so many times the editor of the U.S. Camera termed it “The most widely published photo ever taken by an amateur.” Another of his photos won a prize of \$4000.00 in 1966. His work is represented in the Photographic Society of America (PSA) Permanent Print Collection and PSA's Contemporary Print Collection. He has had numerous exhibitions including a two-month long one-man show of 45 of his monochrome prints at the Smithsonian Institution, and two one-man shows at the Cosmos Club in Washington D.C., and a special exhibition in April 1978 ---all nudes – at the National Art Gallery of the Republic of China in Taipei in conjunction with their 16th International Salon of Photography of the Photographic Society of China. Edward Steichen selected one of his photographs for “Faces of America.” Nine times annual medal awards have been given his photographs by Freedoms Foundation at Valley Forge for “outstanding achievement in advancing an understanding of the America Way of Life.” Freedoms Foundation also presented him its distinguished service award.



Many newspapers including the Baltimore Sun published Marty's photos. They also appeared in many major American photo magazines and photo annuals and in Hasselblad and FOTO, published in Sweden. He was a frequent contributor to the PSA Journal to share his photographic knowledge. His striped light nude photos, photographed with the Bill Seelig striped-light technique, were featured in publications of the PSA, the Photographic Society of China (Taiwan), and the Photographic Salon Exhibitors Association (PSEA) in Hong Kong. He was known for his nude pictures. The PSA Journal felt that his approach to photographing the nude had special significance for the salon exhibitors. He demonstrated, the PSA Journal asserted, that the nude could be presented both esthetically and as a vital, contemporary person.

Besides collecting countless medals and awards in local and national competitions, Marty has an excellent International competition record. He was ranked the 66th, 35th, and 45th monochrome exhibitor in the world by PSA in 1966, 1968 and 1969, respectively. He was awarded with the PSA 3 Stars Exhibitor honor. Marty was elected an “Associate” by PSA in 1958. Later, PSA bestowed one of its major honors on Marty on Oct 7, 1979 at its annual international convention, in Hartford, Connecticut. PSA elected Marty a “Fellow” of the Society because of Marty’s making friends for the United States through his “People to People Photographic Program” for his helpfulness to his fellow photographers through his teaching, lecturing, judging, and writing, and for his ability as a photographer. In 1980, the Photographic Salon Exhibitors Association (PSEA) in Hong Kong, which includes among its members the leading International Salon exhibitors in the world, awarded Marty with their photographic honor of Hon. FPSEA (Honorary Fellow of PSEA) -- the highest honor the PSEA offers the person with great service to the field of photography and with significant achievement with his own photography.

Marty served as a judge for the local and national camera clubs and International Salons. Marty has given countless photographic lectures and seminars at camera clubs, councils, and photographic conferences—in Greater Washington DC area, Baltimore, Fort Worth, Teaneck, Vailsburg, Newark, Philadelphia, Miami, Rockport, Wilmington, Reading, etc. as well as the PSA International convention at San Francisco. He was also on a panel with Ansel Adams and another with George Tames of the New York Times.

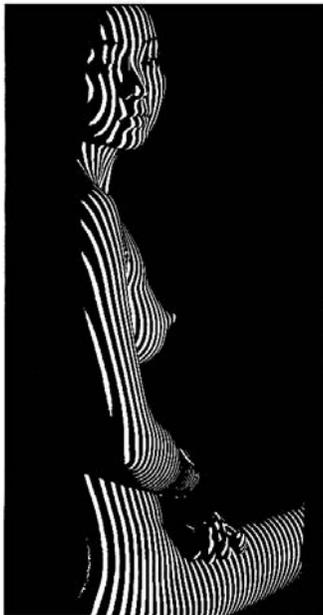
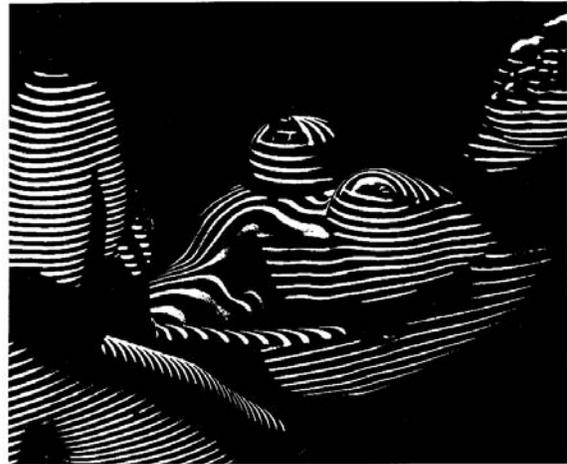


Picture taken by Bill Seelig in 1977

Sample of Martin's Pictures

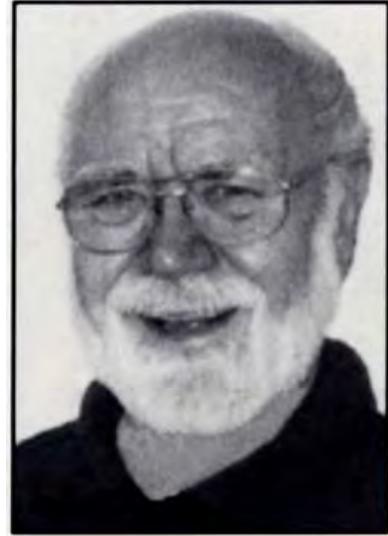


Sample of Martin's Pictures



Dr. Paul Luebke, *Hon. FPSA*

Dr. Paul Luebke is a national well-known Photographer. He joined SSCC in the early 70's and had actively supported all SSCC activities. He was one of the major "movers and shakers" in SSCC and was well liked by everyone. He not only has supported in many different SSCC activities over the years, he had also volunteered a lot of his valuable time to serve many local and national photographic organizations including GWCCC, All Maryland Council & Photographic Society of America (PSA) to promote Photography.



Paul and his wife, Eurice, love to travel. They have made countless trips to many wonderful places in the world for picture taking and are the frequent contributors for the photo travel articles. Paul was well known for his great workshops and seminars given in local camera clubs and national conferences. He is an outstanding writer and has contributed many photographic articles to the newsletters and journals of the local camera clubs as well as PSA to share his photographic knowledge. His recent presentation "Travel to Africa" which was presented at the 2003 PSA Annual International Conference in Houston was rated one of the best in the Conference.

After Paul retired, he and his wife moved to his beloved place – Phoenix, Arizona so they can be closer to the great landscape area in the United States. Paul has devoted a lot of his time to serve PSA since he retired. A few years ago, Paul was nominated and served as the President of PSA. Under his outstanding leadership, PSA has blossomed and fulfilled its role as the world leader in Photography. Paul was awarded with the Honorary Fellow of PSA (Hon. F.PSA) – the highest photographic honor awarded by PSA, for his significant outstanding contribution to the advancement of Photography in the world. We are proud to learn one of our own SSCCers has reached such height.

Section 6: Long-Time SSCC membership Recognition

The most important part of the SSCC is its members; and their continued support and involvement keeps SSCC alive and vibrant. Without their loyal support, SSCC would not be in existence today. This list honors those active SSCC members who have been with the Club for at least 15 years.

43 Years	Don Becker		
36 Years	Carl Brandt		
32 Years	Mike Stein	Garry Kreizman	
28 Years	Anne Lewis		
27 Years	Norm Bernache		
24 Years	Jim Harris	Chris Heil	
22 Years	Stan Klem	Bob Catlett	George DeBuchananne
21 Years	Chuck Bress	Pat Bress	Wilson James, Jr.
20 Years	Mary McCoy		
19 Years	Elisa Frumento	Dan McCarthy	Jim Rogers
18 Years	Charlie Bowers	Joyce Jones	
17 Years	Bernice Easter	Clarence Carvell	Marti Carvell
	Shirley Miller	Betty Collins	Jerry Collin
	Larry Mars		
16 Years	Max Strange	John Osgood	Steven Stubits

Appendix



Appendix A: Constitution and By-Laws

(Adopted May 7, 1992)

Article I - NAME

The name of the Club shall be Silver Spring Camera Club, hereinafter referred to as the Club. Article III - CLUB EMBLEM

Section 1: The Club emblem shall be an acorn whose design follows that of the Springhouse at the original Silver Spring.

Article - III PURPOSE

The Club is a non-profit organization. Its purpose is to encourage members to increase their knowledge, skills and enjoyment of photography by holding meetings, classes, lectures and demonstrations of the various phases of photography; and conducting photographic competitions, workshops and other photography related activities.

Article IV - MEMBERSHIP

Membership shall be open to all persons, except that membership shall be denied to applicants whose association with the Club could jeopardize the well-being of the membership or integrity of the Club as determined by the Board.

Article V - OFFICERS

Section 1. The Officers of the Club shall be as follows:

- A. President, who shall be the presiding officer at official Club meetings and direct the affairs of the Club.
- B. Vice-President, who shall stand in for the President as required and carry out such responsibilities as the President directs.
- C. Secretary, who shall record minutes of Board meetings and process Club correspondence as required by the President and/or Vice President
- D. Treasurer, who shall maintain the financial records of the Club, chair the Finance Committee and maintain the Master Roster of paid up members.

Section 2. All Officers shall be elected from the membership of the Club for a period of one year or until their successors are elected. The period shall coincide with the fiscal year of the Club.

Article VI - EXECUTIVE COUNCIL

Section 1. The Executive Council shall consist of the Officers and Directors of the Club.

Section 2. There shall be three Directors serving staggered three year terms. One Director shall be elected for a three year term at each regular election. In the event of a vacancy, the successor Director shall serve out the remainder of the vacated term.

Section 3. If a matter arises which requires a decision before the Board of Directors can be assembled for a meeting, the President may poll the members of the Executive Council and act in accordance with the majority opinion of the Council. The President shall make an effort to contact all members of the Council, but if some are not available, the opinions of no less than five shall be included in the poll. The decision and the results of the poll shall be reported at the next meeting of the Board of Directors.

Article VII - BOARD OF DIRECTORS

Section 1. The Board of Directors, hereinafter referred to as the Board, shall consist of the Executive Council and the chairpersons of the various committees.

Section 2. Committee chairpersons shall have a full vote in Board business. No person shall have more than one vote by reason of multiple concurrent positions on the Board. Alternate chairpersons shall be entitled to vote only when the primary chairperson is not present.

Section 3. The Board shall have authority to fill vacancies in its membership, except that the Vice-President shall succeed to the Presidency in the event of a vacancy in that office.

Section 4. It shall be the duty of the Board to supervise the affairs of the Club, coordinate the activities of the various committees and approve expenditure of Club funds.

Section 5. The Board shall decide the day and hour of its meetings. Regular Board meetings shall be scheduled sufficiently in advance to allow notification of the membership in at least one issue of the Cable Release.

Section 6. The President, or three members of the Board including at least one member of the Executive Council, may call a special meeting of the Board of at least one week in advance of the meeting.

Section 7. All Board meetings shall be open to the general membership. Members not on the Board may speak before the Board, but shall not have a vote in its business.

Section 8. Minutes of Board meetings shall be recorded by the Recording Secretary, or a member of the Club designated as an alternate. Highlights of the minutes shall be published in the Cable Release at the earliest opportunity.

Section 9. The Board may adopt such rules and regulations for its activities as are necessary so long as they are not contrary to this Constitution and By-Laws.

Section 10. To over-ride the decision of the Board on a specific question, a petition signed by 15 members in good standing and presented to the President, shall bring the question before the general membership at the next regular Club meeting. Approval by two-thirds of the members present at the meeting, including written proxies, shall be required to over-ride the Board. Article VIII - MEETINGS

Section 1. Regular Club meetings of the general membership shall be the first and third Thursday of each month, September through May. Exceptions may be made as determined necessary by the Executive Council.

Section 2. Conduct of business requiring a vote at Board and regular Club meetings shall be in accordance with Robert's Rules of Order.

Article IX - QUORUM

Section 1. A quorum for the transaction of business requiring a vote at a regular club meeting shall be one-third of the membership in good standing. The presence of a quorum may be deemed by the two members of the Executive Council.

Section 2. A quorum of the Board shall be five, one of whom must be an Officer and one of whom must be a Director.

Article X - OFFICIAL PUBLICATION

Section 1. The official publication of the Club shall be a newsletter, named the Cable Release. The Cable Release shall contain all notifications of Club business as required by this Constitution and By-Laws, plus any other Club-related items of interest to the membership.

Section 2. The Cable Release shall be distributed to all members in good standing on a regular basis during the Club year, plus special issues as deemed necessary by the Executive Council.

Section 3. The membership shall have the right to submit and have published in the Cable Release, items of Club-related interest, including qualified opinion, as long as the items are not derogatory, derisive or otherwise contrary to the well-being of the Club. The editor of the Cable Release shall be required to obtain concurrence of the Executive Council prior to rejection of any submission as unfit for publication.

Article XI - FISCAL YEAR

The Fiscal year of the Club shall begin July 1 of each year and extend through the following June. 30.

Article XII - DUES AND ASSESSMENTS

Section 1. Membership dues shall be established by the Board. Dues shall be due and payable by the first regular Club meeting of each fiscal year.

Section 2. Any change in dues shall become effective at the beginning of the fiscal year following the Board action to effect a change. Final action shall not be taken by the Board except at a Board meeting for which the general membership has had at least 30 days prior notification. Interested members may speak on the proposed change prior to the vote at such an announced meeting. New dues and their effective date shall be published in the Cable Release issued immediately after adoption and immediately prior to the first regular Club meeting of the fiscal year.

Section 3. Members who have not paid their dues by the fourth regular Club meeting of a fiscal year shall be dropped from membership. Such members may be reinstated upon full payment of current fiscal year dues.

Section 4. Special assessments must be approved by 2/3 of the full Board of Directors, and must be announced to the general membership in the Cable Release prior to the date of any such assessment.

Article XIV - COMMITTEES

Section 1. Special Committees: The President may establish special committees as required. Special committees shall continue to function until the service for which they were appointed is completed, or until discharged by the President. Their appointments shall not extend beyond the close of the fiscal year in which appointed.

A. Nominations and Elections Committee:

(1) This committee shall present a slate of candidates for Club Officers and Director(s) at the regular Club meetings in April. Following presentation of the slate, the committee shall solicit and accept nominations from the floor. Neither the slate nor floor nominations need a second, however each candidate must state a willingness to serve.

(2) The committee shall conduct elections during the first regular Club meeting in May.

Section 2. Standing Committees: The President, with the approval of the Board, shall, when necessary, establish the following committees and appoint their respective chairpersons. The tenure of these committees shall coincide with the Club fiscal year.

A. Slide Program Committee: Shall plan and present the program at monthly color slide meetings, including the securing of the speakers and judges.

B. Print Program Committee: Shall plan and present the program at monthly print meetings, including the securing of speakers and judges.

C. Finance Committee: The Treasurer shall be Chairperson. Other members shall include the Vice-President, a Director, plus a least one other Board member as appointed by the President. This committee shall prepare a proposed budget to be submitted to the President prior to the first September regular Club meeting. This committee shall cause an audit of the Treasurer's books of accounts after the close of the fiscal year and present it for approval by the President. It shall be the duty of the Finance committee to oversee all expenditures, making certain that such expenditures to not exceed budget allocations. No budget allocation shall be exceeded without approval by the Executive Council.

D. Competition Committee: The Competition Secretary shall be Chairperson. This committee shall be responsible for:

(1) Conducting all intra-club competitions.

(2) Maintaining records of all intra and inter-club competitions, including a list of members competing, entries, awards and scoring, as outlined in the S.S.C.C. Rules of Competition and Awards.

(3) Developing rules of competition and presenting them to the Board for approval. Any change in the rules shall become effective at the beginning of the fiscal year following the Board action to effect such a change. The new rules and their effective date shall be published in the Cable Release issued immediately prior to the first regular Club meeting of the Fiscal year.

(4) Determining eligibility of entries and briefing visiting judges on S.S.C.C. competition and judging criteria.

(5) Forwarding the results of all competitions and names of all members that move from the novice to the advanced class to the Cable Release editor for publication and to the Archives Committee.

E. Field Trip Committee: This committee shall arrange, announce and take charge of all Club field trips and related outings.

F. Membership Committee: This committee shall be responsible for new member recruitment program, welcoming new members, and assuring that they are thoroughly indoctrinated in Club activities and procedures. This shall include printed handouts, introductions to committee chairpersons, and, if necessary, arranging for another member to serve as "host" to the new member.

G. Workshop Committees: May be formed for slides, monochrome prints, color prints or other subjects. Chairpersons shall be appointed for each committee formed. Chairperson shall establish and announce dates and locations of workshops, plan and present programs arrange for speakers as required.

H. Publication Committee: The Cable Release editor shall be chairperson. This committee is responsible for the editing, publication and distribution of the Cable Release plus other publicity of Club activities as necessary.

I. Refreshments Committee: This committee shall procure, prepare and serve refreshments at regular Club meetings.

J. Exhibits Committee: This committee shall make arrangements and be responsible for Club exhibits.

K. Special Interest Groups: Critique groups, special workshops and other similar sub-organizations may be formed within the Club to provide forums for the pursuit of specialized, technical and aesthetic aspects of photography at the discretion of the Board. Participation in such groups shall be open to all members. Such groups shall have full and equal status as Club committees, and their chairperson shall be voting members of the Board.

L. Archives Committee: The Chairperson shall serve as the Club Historian and maintain chronological files of correspondence, Cable Releases, and other documents pertaining to Club Activities.

Article XV - INSTALLATION OF OFFICERS

Officers shall be installed at the Year End Banquet and shall assume office on July 1.

Article XVI - Affiliation

Section 1. The Club may affiliate with such photographic, artistic, recreational or educational organizations as the Board may deem beneficial to the Club.

Section 2. Representatives of the Club to outside organizations, as authorized by Section 1 of this Article, and as designated by the President, shall have committee chairperson status and be a voting member of the Board.

Article XVII - Amendments

This Constitution and By-Laws may be amended by a 2/3 vote of members present at a regular Club meeting, including written proxies. Amendments may be proposed by any Club member. A proposed amendment may not be voted on at the meeting in

which it is proposed, but shall be voted on after publication in the Cable Release and not later than the second regular Club meeting following such publication.

Article XVIII - Incorporation

At the discretion of the Board, the Club may be incorporated.

Article XIX - Distribution of Assets

No part of the net earnings of the Club shall inure to the benefit of, or be distributed to, its members, officers, directors, or other private persons, except that the Club shall be authorized and empowered to pay reasonable compensation.

Article XX - Effective Date

This Constitution and By-Laws of the Silver Spring Camera Club, as set forth in the preceding Articles I through XIX, supersede and entirely replace all prior versions and amendments thereof. The effective date of this Constitution and By-Laws shall be, 1992.

Appendix B: Previous SSCC Officers and Chairpersons

The following pages honor those members who have dedicated countless hours of their valuable time in service to the Silver Spring Camera Club.

Previous Officers and Chairpersons

	1952-1961	1962	1963	1964	1965
President	B.D. Dolbins, Alden Phillips, Vernon Roots, Col. E. Snapp, Alton Wadman, Alex Jacobs	Ruth Cole Wertz	Col, E.L. Snapp	Col, E.L. Snapp	James Johnson
Vice President		James Johnson	Alex Jacobs	Alex Jacobs	Charles Wise
Treasurer		Herbert Fox	Donald Becker	Donald Becker	Donald Becker
Secretary		Ann Wacksman	Ruth Cole Wertz	Ruth Cole Wertz	Ruth Cole Wertz
Director		Alex Jacobs	James Johnson	James Johnson	Herbert Fox
Director		William Wells	Leon Rothenberg	Leon Rothenberg	Leon Rothenberg
Director		Marshall Hirsh	Herbert Fox	Herbert Fox	Col. E.L. Snapp
Cable Release		Vernon & Ruth Wertz	Ruth Cole Wertz	Ruth Cole Wertz	Ruth Cole Wertz
PSA		Vernon Wertz		James Johnson	Joseph Ney
GWCCC				Marshall Hirsh	Marshall Hirsh
All Maryland Rep					James Johnson
Color Program		Leon and Miriam Rothenberg		David Fellman	Morris Craff
Print Program				Mr. & Mrs. W. S. Soar	Selwyn Powers
Slide Program					
Field Trip					
Web Site					
Hospitality:					
-- Slide Meeting					
-- Print Meeting					
Exhibits					
Purchasing Advisor					
Historian					
Property					
Workshops					
-- Slide					
-- Digital Imaging					
-- Adv Imaging					
-- Mono					
-- Color Print					
-- Mono Critique					

	1966	1967	1968	1969	1970
President	Selwyn Powers	Rudy Schuetzler	Leon Rothenbery	George Winnett	Irene Weidler
Vice President	Rudy Shuetzler			Morris Weinberger	Carl Brandt
Treasurer	Donald Becker			Carl Brandt	Ira Funk
Secretary	Ruth Cole Wertz				Dee Homead
Director	Leon Rothenberg			Al Beach	George Winnett
Director	Col. E. L. Snapp			Rudy Schuetzler	Al Beach
Director	James Johnson			Selwyn Powers	Rudy Schuetzler
Cable Release	Eunice Powers	Frank Pierce		Dolores Winnett	Rodney Bennett
PSA					Ted Silvey
GWCCC	Dr. Morris Weinberger	George Winnett		Joe Atchison	Ira Penn
All Maryland Rep	James Johnson			Otto Rasmussen	
Color Program	George Winnett Jr.			Phil Krug	Henry Mandelbaum
Print Program	Howard Dunn			Ira Penn	Leonard Tuchin
Slide Program					
Field Trip					Peter Guarino
Web Site					
Hospitality:				Elsa Brandt	Betty Vierling
-- Slide Meeting					
-- Print Meeting					
Exhibits					Howard Dunn
Purchasing Advisor					
Historian					
Membership					Carl Brandt
Property					
Workshops	Leroy Beach, Jr.			Irene Weidler	Howard Dunn
-- Slide					
-- Digital Imaging					
-- Adv Imaging					
-- Mono					
-- Color Print					
-- Mono Critique					

	1971	1972	1973	1974	1975
President	Carl Brandt	Len Tuchin	Ira Penn	Ira Funk	Joe Davis
Vice President	Len Tuchin	Ira Penn	Joseph Davis	Joseph Davis	Ed Bach
Treasurer	Ira Penn	Eric Stewart	Lauren Rueger	Lauren Rueger	Jim Herrewig
Secretary	Isabel Murdock	Bernice Shelhorse	Thelma Gray	Thelma Gray	Lena Sherman
Director	George Winnett	Irene Weidler	Carl Brandt	Carl Brandt	Len Tuchin
Director	Irene Weidler	George Winnett	Len Tuchin	Len Tuchin	Ira Funk
Director	Al Beach	Carl Brandt	IRA Funk	IRA Penn	IRA Penn
Cable Release	Ira Funk	Patricia Stickle	Hong Woo	Hong Woo	Charles Dove
PSA	Bernice Shelhorse	Martin Miller	Joe Bloch	Joe Bloch	
GWCCC	Rodney Bennett	Al Tanenholtz	Emerson Gray	Emerson Gray	Garry Kreizman
All Maryland Rep	Bernard Blass	Bernard Blass	Mike Stein	Mike Stein	Rudy Schuetzler
Color Program	Eric Stewart		Ed Bach	Ed Bach	Art Drucker
Print Program	Lois Schuetzler	Alex Jacobs	Ron Goor	Ron Goor	Alvin Garber
Slide Program					
Field Trip	Bill Goldstein	Edward Bach	Joseph Davis	Joseph Davis	Mike Stein
Web Site					
Hospitality:	Thelma Gray		Alice DiBalsi	Alicia DiBlasi	Barbara Hammack
-- Slide Meeting			Linda Clausen	Linda Clausen	Josephine Seelig
-- Print Meeting			Betty Vierling	Betty Vierling	
Exhibits	Peter Feldman	Richard Barth	Ron Biggar		Paul Luebke
Purchasing Advisor			Morty Levine	Morty Levine	Morty Levine
Librarian			Amelia Stolwein	Amelia Stolwein	
Historian					
Membership		Ira Penn			
Property					
Workshops	Elaine Powell	Joe Atchison		Al Garber	Richard Thompson
-- Slide					
-- Digital Imaging					
-- Adv Imaging					
-- Mono			James Herrewig	James Herrewig	
-- Color Print	Dan Horwitz	Dan Horwitz	William Stukey	William Stukey	
-- Mono Critique				Charles Dove	
New Direction				Charles Dove	

	1976	1977	1978	1979	1980
President	Emerson Gray	Mike Stein	Garry Kreizman	Guy Cunningham	Skip Waters
Vice President	Mike Stein	Richard Thompson	Len Harris	Anne Lewis	Anne Lewis
Treasurer	Lena Sherman	Garry Kreizman	Guy Cunningham	Sylvia Perry	Sylvia Perry
Secretary	Marilyn Nelson	Jeff Greenberg	Diane Zarfoss	Estelle Norton	Estelle Norton
Director	Joe Davis	Emerson Gray	Mike Stein	Emerson Gray	Guy Cunningham
Director	Ira Funk	Joe Davis	Emerson Gray	Joe Davis	Garry Kreizman
Director		Ira Funk	Joe Davis	Mike Stein	Mike Stein
Cable Release	Gene Roberts	Betty Vierling	D. Proctor	Jeff Greenberg	Carolyn Little
PSA					
GWCCC	Garry Kreizman	Guy Cunningham	Chris Heil	Skip Waters	Al Freund
All Maryland Rep	Rudy Schuetzler		Mike Vore		Ike Main
Montgomery Arts Council				Mike Stein	Mike Stein
Color Program	Irving Silver				
B&W Program					Steve Schwartz
Print Program	Richard Thompson	Eliot Feldman	E. Feldman		
Slide Program		Bill Krul	Alan Freund	Diane Proctor	Dick Slade
Field Trip	Robert Waters III	Robert Waters III	Dan Goldstein	Dan Goldstein	Garry Kreizman
Web Site					
Hospitality:	Rose Meisner		Skip Waters	Thelma Gray	Jim Harris
-- Slide Meeting	Josephine Seelig				
-- Print Meeting					
Exhibits	Paul Luebke		Trv Zaritsky		Adele Miller
Purchasing Advisor	Morty Levine		Fred Nathanson	Fred Nathanson	Fred Nathanson
Librarian					
Historian					
Membership					
Property					
Workshops	Leonard Harris				Don Hoatson
-- Slide		Jeff Greenberg	Anne Lewis		Stan Chase
-- Digital Imaging					
-- Adv Imaging					
-- Mono			Skip Waters		Arnold Cherdak
-- Color Print			M. Postman		Art Benjamin
-- Mono Critique	William Knight				
New Direction	William Knight				

	1981	1982	1983	1984	1985
President	Anne Lewis	Anne Lewis	Sylvia Perry	Sylvia Perry	Stan Klem
Vice President	Sylvia Perry	Sylvia Perry	Arthur Yellin	George James	Norm Bernache
Treasurer	Guy Cunningham	Normand Bernache	Normand Bernache	Norm Bernache (Alt. Evelyn Boisen)	Aaron Rosenthal
Secretary	Fran Kiley	Fran Kiley	Jim Harris	Jim Harris	Anne Lewis
Director	Skip Waters	Skip Waters	Anne Lewis	Anne Lewis	Garry Kreizman
Director	Guy Cunningham		Michael Stein	Mike Stein	George James
Director	Garry Kreizman		Robert Waters	Garry Kreizman	Anne Lewis
Cable Release	Steve Swartz	Arthur Yellin	Stan Klem/ Arthur Yellin	Stan Klem/ Arthur Yellin (alt. George James)	Art Drucker, Anne Lewis , Lynda Epstein, Fran Luzinski
PSA					
GWCCC	Beryll Longway	Hal Ettinger	Hal Ettinger	Alan Lisook	Ralph Freeman
All Maryland Rep	Jane Goss	Anne Lewis	Arthur Drucker	Arhur Drucker (alt. Anne Lewis)	Art Drucker, Len Libster
Montgomery Arts Council	Mike Stein	Mike Stein	Mike Stein	Mike Stein	Mike Stein
Color Program					
Print Program		Phil Fabrizio	Alan Lisook	Lynda Epstein (alt. Marianne Winter)	Marianne Winter
Slide Program	Betty Foster	Betty Foster	Betty Foster	Bill Perry (alt. Stan Klem)	Bill Perry
Field Trip	Garry Kreizman	Garry Kreizman	Anne Lewis	Lynda Epstein (alt. George DeBuchananne)	
Web Site					
Hospitality:	Jim Harris	Jim Harris	Lynda Epstein	Ralph Jones (alt. George DeBuchananne)	Peggy King, Bill Greene
-- Slide Meeting					
-- Print Meeting					
Exhibits	Adele Miller				
Purchasing Advisor	Fred Nathanson	Fred Nathanson	Fred Nathanson	Fred Nathanson	Fred Nathanson
Historian					
Membership					Norm Bernache, Art Yellin, Fran Kiley, Jim Harris
Property					
Workshops					
-- Slide			Saverio Grimaldi	Stan Chase (alt. Joyce Bayley)	
-- Digital Imaging					
-- Adv Imaging					
-- Mono			Shelly Levin		
-- Color Print					
-- Mono Critique					
Assignment				Jim Malaro	
Meeting				Fran Luzinski (alt. Beryll Longway)	
New Direction		Mike Stein	Mike Stein	Mike Stein (alt. Garry Kreizman)	Mike Stein

	1986	1987	1988	1989	1990
President	Joyce Bayley	Norm Bernache	Norm Bernache	Pat Bress	Jim Malaro
Vice President	Fran Kiley	Ralph Freeman	Joyce Bayley	Beryll Longway	Clarence Carvell
Treasurer	Aaron Rosenthal	Aaron Rosenthal	Art Drucker	Art Drucker	Merl Hoar
Secretary	Anne Lewis (Bd Mtgs. Ned Bayley)	Anne Lewis (Bd. Mtgs. Merl Hoar)	Merl Hoar	Merl Hoar (Bd. Mtg. Ned Bayley)	Charlie Bowers
Director	Ralph Freeman	Ralph Freeman	Stan Klem	Norm Bernache	Pat Bress
Director	Stan Klem	Stan Klem	Joyce Bayley	Aaron Rosenthal	Norm Bernache
Director	Garry Kreizman	Joyce Bayley	Aaron Rosenthal	Joyce Bayley	Aaron Rosenthal
Cable Release	Norm Bernache, Art Drucker, Anne Lewis, Fran Luzenski	Art Drucker, Anne Lewis, Fran Luzenski, Arthur Yellin	Ralph & Carole Freeman, Arthur Drucker	Ralph & Carole Freeman, Arthur Drucker	Ralph & Carole Freeman, Arthur Drucker, Anne Swanekamp
PSA					
GWCCC	Ralph Freeman, Michael Bender	Michael Bender, Jim Harris	Joe Meyer, Bob Leonard, Fred Nathanson	Fred Nathanson, Ralph Jones	Clarence Carvell
All Maryland Rep	Henry Rosenthal	Henry Rosenthal, Neil Walter	Neil Waldrop, Jim Harris	Neil Waldrop, Jim Harris	Anne Lewis
Montgomery Arts Council					
Color Program					
Print Program	Marianne Winter	Roslyn Taschman, Neil Waldrop	Beryll Longway	Wilson James, Jim Harris	Pat Bress
Slide Program	Bill Perry	Bill Perry	Beryll Longway		Pat Bress
Field Trip	Edna Knopp, Len Libster	Edna Knopp, Len Libster	Edna Knopp	Edna Knopp, George Herrick, Joyce Jones	Edna Knopp, Florraine Ettinger, Joyce Jones
Web Site					
Hospitality:	Ned Bayley, George DeBuchananne	Carole Freeman, Marianne Winter			
-- Slide Meeting			Vacant	Arlene Gmitter	Shirley Mill, Elly Spitz
-- Print Meeting			Fran Luzenski	David Perry	Vacant
Exhibits	Shirley Dibble	Shirley Dibble	Pat Bress		Bill Perry, Marianne Winter
Purchasing Advisor	Fred Nathanson	Fred Nathanson	Fred Nathanson	Fred Nathanson	Fred Nathanson
Historian					
Membership	Norm Bernache		Joyce Bayley		Joyce Bayley
Workshops					
-- Slide			<i>Portfolio:</i> Stan Klem		Ralph Longway
-- Digital Imaging					
-- Adv Imaging					
-- Mono		Henry Rosenthal	Henry Rosenthal	Max Strange, Charlie Bowers, Chuck Bress	Chuck Bress, Max Strange, Charlie Bowers
-- Color Print			Henry Rosenthal	Alan Lisook, Art Yellin	
-- Mono Critique	Chuck & Pat Bress		<i>Fine Print & Retouching:</i> Mike Traynor	<i>Creative:</i> Mike Traynor	
Meeting	S - Harvey & Roslyn Taschman P - Fran Luzenski	<i>Show & Tell P-</i> Fran Luzenski, Beryll Longway S- Stan Klem		<i>Portfolios:</i> Stan Klem <i>Mini-Workshops:</i> Merl Hoar	<i>Portfolio:</i> Stan Klem <i>Mini-Workshop:</i> P - Max Strange S- Dan McCarthy
New Directions	Garry Kreizman	Mike Stein	Garry Kreizman	Mike Stein	Garry Kreizman

	1991	1992	1993	1994	1995
President	Clarence Carvell	Ned Bayley	Steven Stubits	Steven Stubits	Chuck Bress
Vice President	Joyce Jones	Steven Stubits	Joe Meyer	Richard Jolson	Merl Hoar
Treasurer	Merl Hoar	Jay Kinney	Jay Kinney	Ron Brunsvold	Ron Brunsvold
Secretary	Anne Swanekamp	Anne Lewis	Joyce Jones	Anne Swanekamp	Joyce Brunsvold
Director	Jim Malaro	Clarence Carvell	Ned Bayley	Clarence Carvell	Steven Stubits
Director	Pat Bress	Jim Malaro	Clarence Carvell	Jim Harris	Jim Harris
Director	Norm Bernache	Pat Bress	Jim Malaro	Garry Kreizman	Garry Kreizman
Cable Release	Stan Klem, Arlene Gmitter, Art Yellin	Eleanor Waldrop (editor), Art Yellin, Arlene Gmitter	Eleanor Waldrop (Editor) Art Yellin, Arlene Gmitter	Mike Stein Ed., Arthur Yellin, Arlene Gmitter	Mike Stein
PSA			Clarence Carvell	Clarence Carvell	Clarence Carvell
GWCCC	Norm Bernache	David Perry alt. John Osgood	Warren Kornberg alt. John Osgood	Jay Anderson	Elizabeth Bui, Alt. Jay Anderson
All Maryland Rep	Anne Lewis	Anne Lewis	Anne Lewis alt Henry Rosenthal	Charles Hundertmark	Charles Hudertmark
Competition			Anne Lewis		
Print Program	Pat Bress	Clarence Carvell	Jay & Marilyn Anderson	Maxwell Strange	Pat Bress, alt. Lynn Noah
Slide Program	Pat Bress	Clarence Carvell	Robert Ralph	Lynn Noah	Mike Lux, Bob Ralph
Field Trip	Edna Knopp, Carole & Ralph Freeman, Bill Perry, Florinne Ettinger	Edna Knopp, Carole & Ralph Freeman, Bill Perry, Florinne Ettinger	Edna Knop, Carole & Ralph Freeman, Bill Perry, Florine Ettinger	Edna Knopp, Carole & Ralph Freeman, Bill Perry, Florinne Ettinger, Marvin Danzinger	Edna Knopp
Web Site					
Hospitality:					Marti Carvell
-- Slide Meeting	Dan McCarthy	P. A. Magee	Sharon Antonelli	Joyce Jones	
-- Print Meeting	Ned Bayley	Merl Hoar	Net Bayley, alt Merl Hoar	Patricia Greenspan	
Exhibits	Jim Malaro	Jim Malaro	Jim Malaro	Jim Malaro	
Membership			Joyce Bayley & Marilyn Anderson		
Historian	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache
Property	Joyce Bayley	Joyce Bayley		Joyce Brunsvold, Marilyn Anderson	Suzanne Izzo
Workshops				Richard Jolson Michael Lux	Merl Hoar Sharon Antonelli
-- Slide	Elisa Frumento	Jim Harris			
-- Digital Imaging					
-- Adv Imaging					
-- Mono	Max Strange, Joyce Bayley	Joyce Bayley		Clarence Carvell, Jay Anderson	Hans Adler, Max Strange
-- Color Print	Art Benjamin	Bernie Blass		Clarence Carvell, Jay Anderson	
-- Mono Critique	<i>Composition and Presentation:</i> Henry Rosenthal	Composition and Presentation: Henry Rosenthal			Composition and Presentation: Henry Rosenthal
Meeting	<i>Mini-Workshops:</i> P Max Strange S - Chuck Bress				
New Directions	Mike Stein	Garry Kreizman	Mike Stein	Garry Kreizman	Mike Stein

	1996	1997	1998	1999	2000
President	Merl Hoar	John Telford	John Telford	Clarence Carvell	Alex Cummins
Vice President	Mike Lux	Henry Rosenthal	Jim Rogers	Jim Mitchell	Jim Mitchell
Treasurer	Bob Catlett	Bob Catlett	Bob Catlett	Bob Catlett	Bob Catlett
Secretary	Suzanne Izzo	Jim Rogers	Jim Rogers	Sonja Kueppers	Sonja Kueppers
Director	Chuck Bress	Chuck Bress	Chuck Bress	Jim Rogers	Jim Rogers
Director	Steven Stubits	Steven Stubits	Steven Stubits	Henry Rosenthal	Henry Rosenthal
Director	Jim Harris	Jim Harris	Jim Harris	Alex Cummins	Clarence Carvell
Cable Release	Becky Swick	Becky Swick	Becky Swick	Becky Swick	Becky Swick
PSA	Clarence Carvell	Clarence Carvell	Clarence Carvell	Clarence Carvell	Clarence Carvell
GWCCC	John Telford		Sharon Antonelli, Henry Rosenthal	Sharon Antonelli, Henry Rosenthal	Sharon Antonelli, Henry Fieldman
All Maryland Rep	Charles Hundertmark		Bill Perry, Alex Cummins	Bill Perry, Alex Cummins, Frank Toner	Bill Perry, Alex Cummins, Frank Toner
Color Program					
Print Program	Mel Lewis, Art Yellin		John Telford	Clarence Carvell	Clarence Carvell
Slide Program	Bernie Van Leer, Elizabeth Buie	Bernie Van Leer, Elizabeth Buie	Bernie Van Leer	Clarence Carvell	Clarence Carvell
Competition			Anne Lewis	Anne Lewis, Jim Rogers	Anne Lewis, Jim Rogers
Field Trip	Vacant	Edna Knopp	Edna Knopp	Edna Knopp	Edna Knopp
Web Site				Norm Bernache	Norm Bernache
Hospitality:					
-- Slide Meeting	Jim Rogers	Sharon Antonelli	Sharon Antonelli		Elisa Frumento
-- Print Meeting	Jim Rogers	Mary McCoy, Elisa Frumento	Mary McCoy		Suzz & Bill Boyle
Exhibits		Jim Malaro	Jim Malar	Suzanne Izzo	Suzanne Izzo
Purchasing Advisor					
Historian	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache
Membership	Bill Boyle	Garry Kreizman	Garry Kreizman	Jim Mitchell	Jim Mitchell
Property	Mike Lux		Joel Fassler	Joel Fassler	Joel Fassler
Workshops					
-- Slide	Sharon Antonelli	Mike Lux, Joel Fassler	Joel Fassler		
-- Digital Imaging		Jim Malaro	Jim Malaro	Stan Klem	Stan Klem
-- Adv Imaging		<i>Alternative Processes: Suzanne Izzo</i>		Alternative Processes: Suzanne Izzo	
-- Mono		Hans Adler	Hans Adler		
-- Color Print					
-- Mono Critique	<i>Creatvity: Clarence Carvell</i>	<i>Composition and Presentation: Henry Rosenthal</i>	<i>Creatvity: Clarence Carvell</i>	<i>Composition and Presenttion: Stan Klem</i>	<i>Creatvity: Clarence Carvell</i>
Meeting				<i>Mini Workshop: Mike Stein</i>	
New Directions	Garry Kreizman	Mike Stein	Mike Stein	Mike Stein	Mike Stein

	2001	2002	2003	2004	
President	Anne Lewis	Anne Lewis	Mike Lux	Mike Lux	
Vice President	Joyce Jones	Jerry Fath	Pete Manzelli	Henry Ng	
Treasurer	Bob Catlett	Bob Catlett	Marc Payne	Marc Payne	
Secretary	Jim Harris	Joyce Jones	Joyce Jones	Joyce Jones	
Director	Clarence Carvell	Jim Rogers	Anne Lewis/ Stan Klem	Stan Klem	
Director	Alex Cummins	Clarence Carvell	Clarence Carvell	Clarence Carvell	
Director	Jim Rogers	Bob Ralph	Bob Ralph	Bob Ralph	
Cable Release	Clarence Carvell	Clarence Carvell	Stan Klem	Stan Klem	
PSA	Clarence Carvell	Clarence Carvell	Clarence Carvell	Clarence Carvell	
GWCCC					
Color Program					
Print Program	Alex Cummins	Clarence Carvell	Mike Lux/ Gerald Fath	Mike Lux	
Slide Program	Alex Cummins	Clarence Carvell	Mike Lux/ Gerald Fath	Mike Lux	
Competition	Jim Rogers	Jim Rogers	Jim Rogers	Jim Rogers	
Field Trip				Bob Catlett	
Web Site	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache	
Hospitality:					
-- Slide Meeting	Bil & Suzy Boyle	Bill & Suzy Boyle	Elisa Frumento	Vacant	
-- Print Meeting	Sharon Antonelli	Sharon Antonelli	Vacant	Vacant	
Exhibits	Sally Gagne	Sally Gagne	Jill Unger	Jill Unger	
Purchasing Advisor					
Historian	Norm Bernache	Norm Bernache	Norm Bernache	Norm Bernache	
Membership	Mike Lux	Mike Lux	Clarence Carvell	Garry Kreizman	
Property	Joel Fassler	Joel Fassler	Joel Fassler	Joel Fassler	
Workshops					
-- Slide	Chuck Bress	Chuck Bress	Chuck Bress		
-- Digital Imaging	Stan Klem	Stan Klem	Stan Klem	Stan Klem	
-- Adv Imaging		Charlie Bowers	Charlie Bowers	Charlie Bowers	
-- Mono	Clarence Carvell				
-- Color Print					
-- Mono Critique	<i>Critique:</i> Clarence Carvell				
New Directions		Mike Stein			