



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471

# CABLE RELEASE

FEBRUARY 1985

VOLUME 23 NUMBER 6

## SLIDE MEETING

Date: Thursday, February 7, 1985  
Time: 7:45 pm SHARP!  
Location: Sligo Creek Community Center  
10300 Sligo Creek Parkway  
(near Dennis Avenue)  
Competition: Open

Charles W. Feil, III, a native Washingtonian who has a commercial photography studio in Washington Grove, Maryland, will discuss some interesting aspects of corporate photography at the meeting on Feb. 7 at the Sligo Creek Community Center.

Charles Feil has traveled extensively in the United States, Europe, and East Africa. He studied photography at the University of Mexico in the late 1960s and early 1970s, under the tutelage of Ray Metzger and Beaumont Newhall. Since leaving the University, Mr. Feil, or "Chuck," has worked as a photojournalist, a teacher of photography, and cameraman for the "Jane Goodall and the World of Animal Behavior" television series. He is currently working as a free lance for advertising agencies and corporate publications in the Washington, D.C., area.

Much of Charles Feil's work is for high-tech firms such as IBM, where jobs such as annual reports involve tough and tricky situations calling for special techniques. The need to achieve dramatic effects and to introduce the human element when the subject matter is basically drab or ugly calls for theatrical lighting and other stratagems. He will tell how he tackles these challenges and will show examples of his work. It should be a valuable evening for those of us looking for help in the more demanding photographic situations.

TRIBUTES TO LEN TUCHIN--pp. 3 and 4.

## PRINT MEETING

Date: Thursday, February 21, 1985  
Time: 7:45 pm SHARP!  
Location: Longbranch Public Library  
8800 Garland Avenue  
(near Flower & Piney Branch)  
Competition: Monochrome & Color - Open

As You Were:

The January 17, 1985, print meeting and program was cancelled because of the weather. Dr. Paul Luebke has been rescheduled to present his program on making photo stories at our February 21st print meeting.

Please refer to the January 1985 Cable Release for details of Dr. Luebke's planned program.

## SLIDE WORKSHOP, FEBRUARY 28

The Slide Workshop for February will be the workshop we planned and projected last fall for the production of photo essays. Participants are requested to bring in up to three photo essays, each consisting of three to five slides, for display and discussion.

Basically, a photo essay is a set of photographs that tell a story. But before selecting your items for the 28th, it would be advisable to attend the Feb. 21st print meeting when Paul Luebke explains the state of this art from his considerable experience and expertise in making photo stories.

If you plan to attend, please phone Jerry and Betty Collins a day or two beforehand to let them know and to obtain directions, if needed: 384-7131.

SSCC 20 TO 30 YEARS AGO--pp. 5, 6, 7.

## T I M E E X P O S U R E

<u>Date</u>	<u>Time</u>	<u>Event</u>	<u>Location</u>	<u>Notes</u>
2/2	10:00 am	Field Trip	Meet at Silver Spring Public Library	Destination: Old Town Alexandria, Virginia
2/7	7:45 pm	Slide Meeting	Sligo Creek Com. Ctr.	Speaker: Charles Feil
2/13	7:30 pm	Color Print Workshop	Home of Chuck and Pat Bress	To attend, phone 469-6275 by February 10
2/14	7:30 pm	Monochrome Workshop	Home of Anne Lewis (384-4938)	See January <u>Cable Release</u> , p.5
2/21	7:45 pm	Print Meeting	Longbranch Public Library	Speaker: Dr. Paul Luebke
2/28	7:30 pm	Slide Workshop	Home of Jerry and Betty Collins	Please phone 384-7173

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## SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/ALTERNATES

President	Stan Klem	345-9328
Vice President	Norm Bernache	935-5617
Secretary	Anne Lewis	384-4938
Treasurer	Aaron Rosenthal	362-3082
Director	Garry Kreizman	384-4911
Director	Ralph Freeman	593-2465
Director	Anne Lewis	384-4938
Cable Release	Art Drucker	588-8916
	Anne Lewis	384-4938
	Lynda Epstein	460-9014
	Fran Luzenski	422-0902
Slide Program	Bill Perry	593-5203
Print Program	Marianne Winter	530-2174
GWCCC Reps.	Ralph Freeman	593-2465
	Michael Bender	946-1129
CMCC Reps.	Art Drucker	588-8916
	Len Libster	946-9337
Slide Workshop	Betty & Jerry Collins	384-7131
Monochrome	Betty Foster	588-7340
	Mike Traynor	(301)473-5038
Color Print W.S.	Chuck & Pat Bress	469-6275
Meeting Workshop	Ralph Jones	265-6440
Field Trips	Edna Knopp	(301)869-1789
Purchasing	Shirley Dibble	622-2548
Hospitality	Peggy King	942-4885
	Bill Greene	652-7731
New Directions	Garry Kreizman	384-4911
Membership	Norm Bernache	935-5617
	Arthur Yellin	774-3463
	Fran Kiley	622-0142
	Jim Harris	434-6225

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

The Silver Spring Camera Club is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members! For more information, contact Norm Bernache at 935-5617.

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

## PUBLIC RELATIONS ANYONE?

Here's an excellent opportunity to become involved in our club and interclub activities at the same time. Our club has assumed responsibility for handling public relations for the GWCCC Seminar to be held in March. We need volunteers to get spot announcements on the radio and in the newspapers and to distribute flyers to camera shops and other locations. The work entails some writing, mailing, phoning, and distributing. Don't just stand by and kibbitz; do something. Become involved! Phone Stan Klem at 345-9328 or see him in person at February's slide meeting.

## CANCELLATIONS DUE TO WEATHER

If the Montgomery County Public School System cancels classes all day, or if Adult Education evening classes are cancelled, then the SSCC monthly meeting for that day is also cancelled.

## CHRISTMAS MESSAGE

Emerson and Thelma Gray from their retirement home in Texas:

"Thanks for the Cable Release and so happy to hear new members are there! It's a good--no, fantastic--club in comparison with others, and this old world could use some of the rapport that we experienced there as members....Regards to all."

## In Memoriam

### Len Tuchin 1927-1985

On January 7, 1985 SSCC member Len Tuchin died at Holy Cross Hospital of kidney failure brought on by a massive heart attack suffered on January 5th. At the time of the attack, Len was presiding over the club's annual equipment auction at Sligo Creek Community Center. Len was 57. He is survived by his wife Carole, his mother, and a sister.

Len was born in Philadelphia and graduated from Temple University dental school. He resided and had his dental practice in Washington, D.C. until the early 1970's when he first moved his office to the Silver Spring area and then his home to the Rockville area.

Len first joined the SSCC in 1966, and has been one of the longest continuously-active members of the club (19 straight years). His first major position as a club board member was Monochrome Program Chairman (1969-70). The next year he was elected Vice President (1970-71), and the following year he was elected President (1971-72). For the next 3 years (1972-75) Len served as a Director. Besides his officer/director/chairman duties, Len also gave various workshops and presentations throughout his association with the club. His last presentation, and one of his most memorable, was given this past December 20th in which he shared his exhilarating adventures of his recent African safari. Len recounted how this fascinating journey led by Carl Purcell had been the greatest experience of his life and how thankful he was to have had the opportunity to take part in it.

Len also served SSCC as its *auctioneer extraordinaire* for the club's annual equipment auction. And although our records are incomplete, it is certain that Len served in this capacity for at least nine different years (and probably several more). Len's knowledge of the equipment being sold and his expertise of getting people to bid gave our auctions an air of true professionalism. For Len this function was also a labor of love—an endeavor he thoroughly enjoyed. Like his presentations, the auctions gave him a captured audience to ply his much loved ad lib humor and quick-witted anecdotes. Len Tuchin auctions, therefore, became memorable "events" looked forward to and not to be missed.

For most club members though, Len will most be remembered for his photography—its precision, its beauty, its sensitivity, and at times its humor. Len's concentration was mostly in monochrome

prints, the medium for him most intimately related to his pre-photography artistic pursuits of oil painting and charcoal sketches. It is these superb pieces of photographic craftsmanship that he submitted for several exhibitions around the Washington area throughout the 1970's. Some of these were part of group exhibits with other SSCC photographers and at least two were one-man shows.

In his photography Len was also an avid competitor of the highest class. During his membership Len was awarded Photographer of the Year at least five times (four for monochrome prints and one for color prints). He became an SSCC Master of Photography (for gaining 300 points) in 1978 and ended his career with 705 points—the highest on record for any SSCC member. Besides the club and interclub competitions, Len also competed for several years in the Kodak International Snapshot Awards contest carried locally by the Washington Star. Len won several awards with the Star and even succeeded in getting one print accepted as a Kodak finalist, which became part of their show that toured the country in 1969-70 and which hung here locally at the National Geographic Explorers Hall.

Although Len's mastery of photography seemingly placed him on a plane far above the average club member, Len himself remained a warm, sensitive, modest, and dear friend to practically everyone with whom he came in contact. Len was forever encouraging others that his particular successes held no mystery—and that others too were capable of producing images comparable or better than his own. Len's own philosophy encouraged fellow photographers to experiment freely, to carry a camera with them always, to get involved with their subjects, and to shoot from their hearts as much or more so than with their minds and their eyes.

To say that Len Tuchin will be sorely missed by the entire SSCC seems somehow a gross understatement. Because for many of us, Len was the epitome of excellence in photography. His creative genius will surely leave a vacuum not easily and not soon filled. But even more than his photographic achievements, Len's inspiration, his personal warmth and charm, and his glorious humor will surely live on long after all else is forgotten.

God keep you Len, you were the best!

Stan Klem, president

## REFLECTIONS

Saturday, January 5, 1985, was to be a good day for the Silver Spring Camera Club. It was the date of our annual auction to be led by our beloved Len Tuchin, auctioneer extraordinaire.

This man, a dentist by profession, and a fine human being, was taken from us despite the valiant efforts at CPR by several club members. To say that we will miss him is not enough. For he was not only a magnificent photographer, he was a mentor of great patience, taking pains to answer all questions thoroughly and understandably. He shared his joy in photography and his wonder of the ways of the world through his photography. This was particularly evident in his presentation of slides shot during his recent photographic safari in Africa.

Through only the most excellent of techniques, Len portrayed both the physical and the human world in photos. This was always done with a sense of humor and understanding.

Although I only knew Doctor Len through the Silver Spring Camera Club, I feel that I have lost a dear and close personal friend.

Rest in Peace...friend.

Arthur K. Yellin

### DONATIONS IN MEMORY OF LEN

Donations to the American Heart Association in memory of Len Tuchin will be accepted up until the Print Meeting of February 21. Checks should be made out either to SSCC or to the American Heart Association and given or mailed to Aaron Rosenthal, Treasurer, 3001 Veazey Terrace, N.W., Washington, D.C. 20008 or to Stan Klem, President, 5019 Kenesaw Street, College Park, MD 20740. The Heart Association will send to Carole Tuchin, Len's widow, an acknowledgement of SSCC's overall donation.

### TO COMPLETE OUR ARCHIVES...

Does anyone have copies of October 1966 through October 1968 issues of the Cable Release? If so, please contact Anne Lewis at 384-4938 or see her at a meeting. We would like to borrow any or all such issues only long enough to make copies, so that our archives from the early 1950s to the present can be complete.

## VIVITAR TO DISCONTINUE ENLARGER COLOR HEAD

With many photo buffs having moved from the Great Outdoors to the darkroom during the winter months, Vivitar announced the final availability of its Dioptic Light Source, which adapts the Vivitar VI enlarger to a full color enlarger.

Since discontinuing darkroom products, Vivitas has offered the Dioptic Light Source color head to support those customers who purchased Vivitar VI enlargers. As of early December, the company was down to its final supply, and there will be no more additional units after current supplies are exhausted.

Interested consumers should still contact their local Vivitar dealer, nevertheless, and ask him to order Vivitar stock number #731067.

## CLASSIFIED ADS

Members of SSCC are encouraged to make more use of the Cable Release for photo equipment sales, purchases, and exchanges. Our only stipulations are that you keep the ads brief and place them by Cable Release deadline time--usually the monthly print meeting.

A decision will be made in February as to whether the auction will be rescheduled.

## WANTED

SSCC member experienced in color printing processes for the purpose of giving one or two basic printing workshops to newly joined novice members. Use of a darkroom, enlarger and necessary equipment and all chemicals and paper will be provided.

Interested samaritans, please contact Oscar Casarella at 589-4615.

## FIELD TRIPS AND THEIR AFTERMATHS

The post mortem of the Harper's Ferry Race Track field trip scheduled for Jan. 18 also fell victim to bad weather.

That get-together will be rescheduled by Edna Knopp to a date subsequent to the February 2 field trip to Old Town Alexandria, so we will be able to enjoy a "two-fer."

DON'T MISS THE COMPETITION RESULTS ON p.8!

## SOUPING YOUR OWN C-41?

I never bothered developing my own 35mm color negative films because commercial processing is quite inexpensive, fairly dependable and, if desired, comes with a set of small prints. However, once I switched to 120 size film, the story became very different. After receiving a couple of rolls back only after a long wait, and all scratched up, I decided to give it a try. Having seen an RT demonstration at a club meeting, and knowing that the company is local and does respond to questions, I decided to try their C-41 chemistry.

The processing was no problem, although it does take about a half-hour. My negatives looked beautiful once dry and printed nicely. Additionally, according to RT, their C-41 chemistry toughens the emulsion and makes it scratch-resistant. On the "negative" side, the chemistry is somewhat expensive (about \$1.75 per roll) and has a short shelf life. Moreover, it is prepared from both dry chemicals and liquids--time consuming--and is not really intended for developing multiple rolls simultaneously (although I did so successfully by combining two kits).

One other small problem: I had three glass bottles of mixed developer burst quietly, covering my wet bench with chemistry! Discussion with RT's chemist, Ken Edwards, did not produce any possible reason for this mishap, although the instructions do advise you that the developer will produce a gas (CO<sub>2</sub>) during mixing. According to Ken, it should be dissipated by the end of mixing. Perhaps it isn't. I filled my bottles dutifully, to the top, and stoppered them tightly to keep air out immediately after mixing. That was probably the cause, in my opinion.

Since I dislike mixing dry chemicals and waiting for them to dissolve, I next tried Parcolor's C-41 process. This is an all-liquid chemistry with an alleged long shelf life even once mixed. Again, the price is about \$1.75 per roll unless you believe their instructions. Whereas RT's chemistry is one shot and discard, Parcolor's is reused and reused until the fix no longer clears the film, at which time you should throw the stuff out. Because of this reuse, each succeeding roll is developed for an additional 15 seconds.

I personally don't like the idea of such reuse in progressively dirty chem-

istry. Again, if you don't combine two kits, or unless you dilute the fixer and double fixing time (to 30 minutes), Parcolor's will not do multiple rolls simultaneously. The negatives do look fine, and print as well, but I preferred the RT (C-41) process in spite of the much shorter shelf life. Hopefully, it won't burst on me in the future.

Had any experiences with other systems? Do tell us about them.

AKY

## AS WE WERE--A 1964 RECORD SHOT

"In the fall of 1950 word got out that if there were any persons in the Silver Spring area interested in forming a Camera Club, that there would be an open meeting in the Court Room of the Silver Spring County Building, over the old Dispensary on Colesville Road.

Some 50 or more persons showed up, and Mr. Ernest B. Gosbee presided. At this initial meeting a committee was appointed to draw up a set of by-laws, and so the Silver Spring Camera Club was organized.

Vernon Wertz was selected as the first President, which office he held two years. Succeeding presidents have been B. D. Dobbins, Alden Phillips, Vernon Root, Lt. Col. E. L. Snapp, Alton Wadman, Alex Jacobs, Ruth Wertz, Leon Rothenberg, and currently guiding the fortunes of the Club, a former President, now Col. E. L. Snapp.

This Club was formed so that those persons with a mutual interest in photography might share experiences and common knowledge with others. The Charter membership was about sixty.

The Club had a bit of difficulty for many months finding a regular meeting place: there was the "Y" Cottage, the front store of one of the members; there was a period in the Dale Drive Recreation Room. Then came the Club Room at the Sligo Park Club--its burning fireplace (not on a Camera Club night) put an end to that. But with the opening of the beautiful Silver Spring Library, the Club became one of the first organizations to be given the use of its facilities, and we can say that this is our permanent home for the first and third Thursday evening meetings--September through June of each year.

The Silver Spring Camera Club is a member of the Photographic Society of America and in its early days used several of the services available through this membership. Print and Slide Circuits with other member

### Scientist unravels mystery of deteriorating daguerreotypes

Daguerreotype. You've probably heard the word. You may even have handled one of these tiny silvered metal plates packaged under glass and inside a case made of wood, paper, or leather. Perhaps the nearly three-dimensional image peering up at you from the mirrored surface is a distant relative. Daguerreotypes were a popular form of portraiture from 1840 to 1860—that era's instant Polaroid.

Aside from the fact that a person could leave a photographer's studio with a photograph, there is no other similarity between the daguerreotype and Polaroid processes. In fact, the highly finicky daguerreotype process is unique, unlike any photographic system developed since Louis Jacques Mandé Daguerre stumbled onto his method for altering a polished silver surface to make it photosensitive.

Basically, the process, as it evolved, consists of exposing a highly polished silver-copper plate to iodine and bromine vapors. Thus sensitized, the plate is then exposed in favorable light for a

few seconds, and developed with hot mercury vapors. Finally, the image is fixed with a solution of sodium thiosulfate, strengthened by a gold chloride treatment.

The image is formed by silver particles that protrude from the surface of the polished silver plate. Unlike other photographs, the daguerreotype image is a surface phenomenon whose optical properties and degradation are related to physical and chemical events at the plate surface. The size and grouping of the particles and the tilt of the plate influence the reflection of light and determine whether the viewer sees a positive or negative image. This positive-to-negative shift is a daguerreotype's signature.

In an exquisite set of first-of-a-kind studies, material scientist M. Susan Barger deciphered the physical structure of the daguerreotype image. In her doctoral dissertation at Pennsylvania State University, she also revealed the chemistry of the tarnish and "mold" that inexorably dim the image. Since

her dissertation, she and colleagues have worked out a nondestructive method for cleaning and healing dirty, etched daguerreotypes.

Using the scanning electron microscope with an energy-dispersive x-ray attachment, Barger found that Daguerre's technique works because the image-forming silver particles range in size from 0.1 to 50  $\mu\text{m}$  in diameter—all of which are within the span of the visible wavelengths of light. Even the smallest particle is too large to absorb light, consequently all light hitting the plate surface is scattered. And unlike conventional photographic processes, the highlight areas in a daguerreotype, not the shadow regions, contain the highest concentration of small (1  $\mu\text{m}$  or less), nearly spherical particles. Particles in the shadow area are vastly fewer in number, larger and irregularly shaped, and clumped together in what Barger calls "shadow-particle agglomerates."

Barger also employed a series of spectroscopic techniques to puzzle out

clubs were interesting and worthwhile. Collections of Prints of P.S.A. have also been used in order to view the work of other photographers. Through the medium of tape recordings and slide sets, outstanding speakers on pertinent topics of interest to the Camera Fans were enjoyed.

Our Club conducted the first Nature Slide Contest for Clubs conducted by the Nature Division. An activity that was very interesting, and appreciated by all who entered...the makers of nearly 400 slides. We have also helped the P.S.A. to collect the annual "Tops Show", and have sponsored its showing in years past.

Locally, the Club is a member of the Greater Washington Council of Camera Clubs (GWCCC). Participation in Council activities usually attracts many of the members in such things as the Inter-Club Competition and the Lecture and Workshop series.

The Silver Spring Camera Club held its first annual Salon in May 1954, and this has been a highlight of the year since then, when members enjoy the banquet and receive awards.

The Bank of Silver Spring, The Applied Physics Laboratory and the

Silver Spring Library have allowed the hanging of the 30 best prints of the Salon, and the showing of the work of members.

Several members of the Silver Spring Camera Club are outstanding in photographic circles as exhibitors, portfolio contributors and commentators, prize winning award winners in many competitions of magazines and newspapers, Freedoms Foundation, Armed Services Contests, speakers and judges, and instructors.

Programs of the meetings are arranged by program chairmen. The first meeting of the month is color and speakers cover photography on this phase. The second meeting is monochrome print night, and here the work of well known photographers is enjoyed. Member competitions are a part of each meeting.

Outside judges are invited to decide the awards for these competitions. Well known and qualified area photographers have addressed the Club, usually acting as the judges of the evening's competition. The use of slide-illustrated and tape-recorded lectures of P.S.A. and the Trade has rounded out the Club programs.

The first issue of the Cable Release, club monthly bulletin, was issued in October 1961. There followed a period from May 1962



Historical Society of Pennsylvania photo

*Boye: proper method of pouring*

the chemical composition of the tarnish and mold. Since its development, curators and collectors have treated daguerreotypes as silverware and cleaned them with standard solvents—potassium cyanide or acidic thiourea—

and in the process etched them and removed image particles. A good example of the untoward consequences of a vigorous cyanide cleaning are evident in Robert Cornelius' daguerreotype of chemist Martin Hans Boye. According to the National Portrait Gallery's curator of photography, William F. Stapp, a detail of the hands and apparatus was reproduced as a wood engraving to illustrate Boye's chapter in James Curtis Booth's "The Encyclopedia of Chemistry," published in 1850.

Though Barger found that the tarnish was in part due to silver sulfide and silver oxide, she also found that some 30 other compounds had formed on the plate surface. "The compounds were making absorbing thin films and thus appeared dark like silver sulfide," Barger explains. The mold, it turns out, was not organic at all. Rather, the thin fibular threads were silica compounds, "corrosion products formed as the unstable 19th century glass dissolves," Barger says.

In the tightly sealed daguerreotype package, sodium from the inside sur-

face of the glass combines with trapped air and water vapor forming caustic sodium hydroxide. As the interior pH rises, "the solubility of glass rises dramatically. Ultimately different kinds of deteriorated layers are formed that spall off the glass," Barger explains. This debris, which contains not only sodium hydroxide but sulfur and halogen compounds, falls onto the plate surface and corrodes it. "When they have 19th century glasses on them, daguerreotypes ultimately live in a hostile environment," Barger says. Even though these glasses promote an active and destructive chemical atmosphere, some curators are reluctant to replace them with 20th century glass. They argue that the glass is part of the artistic integrity of the object.

Yet, if the glass is not replaced, daguerreotypes require frequent cleaning. And cleaning with available methods promotes further corrosion. Soon, Barger and colleagues will report on a new electrocleaning method that "lifts off what tarnish is present, leaves the microstructure intact, and heals slightly a previously etched surface."

(Article from "Science in the Service of Art," by Lois R. Ember, in Chemical & Engineering News, Dec. 3, 1984. Copyright 1984 by Amer. Chem. Soc. Reprinted by permission.)

until the fall of 1963 when it was not published, but currently it is coming out regularly and there are plans to enter it in the Annual Camera Club Bulletin Contest in May."

#### NEW MEMBERS

We welcome the following new members:

Richard Gorman  
810 Orange Drive  
Silver Spring, MD 20901 593-2612

Bob Kern  
2314 Arthur Avenue  
Silver Spring, MD 20902 681-8636

Leo MacSymchock  
4421-204 Romlon Street  
Beltsville, MD 20705 937-6838

Milton Shore  
418 Lamberton Drive  
Silver Spring, MD 593-5487

#### SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1984-1985

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22

Address \_\_\_\_\_ Spouse Membership \$11

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Student Membership \$11

Phone Number \_\_\_\_\_ Total \_\_\_\_\_

Please make checks payable to the Silver Spring Camera Club and give or mail to Aaron Rosenthal, 3001 Veazey Terrace, N.W., Washington, D.C. 20008.

SSCC SLIDE COMPETITION

January 3, 1985 Subject: Open  
Judge: Richard Darcey

Novice Slides

- 1st - Norm Bernache "Sisters"
- 2nd - Michael Goff "Untitled #1"
- 3rd - Norm Bernache "Autumn Boat Ride"
- HM - Peggy King "At Work"
- HM - Elizabeth Wood "Skaters"
- HM - Ralph Freeman "Brass Headlight"
- HM - Ralph Longway "Diagonals"

Advanced Slides

- 1st - Robert Leonard "Half a Bowl of Fruit"
- 2nd - Pat Bress "Pears"
- 3rd - Stan Klem "So This is Art!"
- HM - Art Drucker "Swinger"
- HM - Stan Klem "Toe Touch"
- HM - Beryl Longway "Capitol Moon #2"

COLOR PRINT WORKSHOP, FEB. 13

At the January 9th Color Print Workshop we demonstrated exposure and filtration. For the February 13th Workshop we will do the same, but in addition we request that you bring slides for possible printing and color prints for critiquing.

Please let us know (469-6275) by Sunday, Feb. 10, if you are coming.

Chuck and Pat Bress

NEW DIRECTIONS WORKSHOP WILL NOT MEET IN FEBRUARY.

MONOCHROME WORKSHOP, FEB. 14

The Monochrome Workshop that was to meet January 10 was cancelled because of inclement weather. The program that Mike Traynor had planned for that night has been rescheduled for Thursday, February 14. Please consult your January Cable Release for Mike's published lesson plan.

But please note: This February workshop will be held at Anne Lewis' home instead of Bill Perry's. Please phone Anne a day ahead of time at 384-4938 if you are planning to attend.

Please note, too, February 14 is the annual "sweets-for-the-sweet" Day (Valentine's Day for the plebians)!

DEDICATION OR INSANITY?

Middletown, Maryland, is a lovely little town nestled in the mountains near Frederick. It is "famous" for three things: Gladhill Furniture, the Old South Mountain Inn, and the home of Mike and Bridget Traynor.

Last time he was praised, Mike's head went from size 7½ to 13. That was before I realized just how far, literally, he goes to teach SSCC members various aspects of photography. Ladies and Gentlemen, believe me, he goes to great lengths! For Middletown, MD, is approximately 40 miles from Silver Spring's northern suburbs!

So this dedicated photographer (I gave it away!) travels at least 80 miles round trip to impart his wisdom and experience to us "serious amateurs." Better buy a bigger hat, Mike! Thanks again.

AKY



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