



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471

CABLE RELEASE

OCTOBER 1986 VOL. 25 NO. 2

SLIDE MEETING

Date: Thursday, October 2, 1986
Time: 7:45pm SHARP
Location: Sligo Creek Community Center
10300 Sligo Creek Parkway
(near Dennis Avenue)
Competition: Open

Our speaker for the evening will be Woodbridge ("Woody") Williams, who has been a nature photographer in the National Park Service for around 20 years. He was born and educated in California, became a marine biologist, then joined a California newspaper and worked for a time as a photojournalist. Before he entered the national Park Service in the Greater Washington, D. C. area, he spent some time on the staff of the NATIONAL GEOGRAPHIC.

Woody last visited us in November 1984 with some timely nature hints for the GWCCC competition but too late for our own special topic of Nature for the intra-club competition. This year his earlier visit will be doubly beneficial.

ZACHERY FLAX

A member of SSCC since 1983 who died on September 10, 1986. He had worked as an attorney in the Patent Office and in the Office of Naval Research, was Managing Editor of the PATENT TRADEMARK AND COPYRIGHT JOURNAL, published by the Bureau of National Affairs. He developed a special interest in family portraits and left a photographic record of his family -- one going back several decades.

Aaron Rosenthal

PRINT MEETING

Date: Thursday, October 16, 1986
Time: 7:45pm SHARP
Location: Longbranch Public Library
8800 Garland Avenue
(near Flower & Piney Branch)
Competition: Open

A photographer of wide experience and varied interests will speak. Dave Frederick of Greenbelt is District Manager for the D.C. and Baltimore region at C.P.I. Photo Finish (Consumer Products Corporation). Dave has been active in photography since 1954 in almost every imaginable phase of the art. He served in the U.S. Navy for 22 years, doing everything from copy photography and architecture to underwater and aerial photography. Among the notables he has photographed are Joe DiMaggio and Presidents Truman and Kennedy. He has also worked in custom photo labs, and served for a time with District Photo. He has worked in all formats from 35 mm to large-negative view camera.

Our speaker will bring to the meeting mounted prints of some of his own work and that of other C.P.I. photographers. From a discussion of photographic theory his presentation will move into the realm of more practical concerns: principles of composition and such technical matters as film speed, choice of aperture, depth of field, and exposure.

Dave Frederick will undoubtedly be fielding questions from his audience on printing techniques; at least one listener is planning to query him on underwater photography, and others on his view camera work.

TIME EXPOSURE

10/2--7:45PM--SLIDE MEETING--SLIGO CREEK COMMUNITY CENTER--SPEAKER: WOODY WILLIAMS

10/9--7:30PM--NEW DIRECTIONS WORKSHOP--HOME OF MIKE STEIN--PHONE MIKE'S HOME TWO OR THREE DAYS AHEAD--384-5427

10/16--7:45PM--LONGBRANCH PUBLIC LIBRARY--SPEAKER: DAVE FREDERICK

10/19--9:00AM--FIELD TRIP TO ANNAPOLIS--SILVER SPRING LIBRARY PARKING LOT

10/20--7:30PM--PRINT WORKSHOP--HOME OF HENRY ROSENTHAL--PHONE AHEAD 587-2235

10/23--7:30PM--SLIDE WORKSHOP--HOME OF BETTY & JERRY COLLINS--PHONE AHEAD 384-7131

SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/ ALTERNATES

President:	Norm Bernache	935-5617
Vice-President:	Ralph Freeman	871-7102
Secretary:	Anne Lewis	384-4938
Secretary (Board Meetings):		
	Merl Hoar	434-0551
Treasurer:	Aaron Rosenthal	362-3082
Director:	Ralph Freeman	871-7102
Director:	Stan Klem	622-6640
Director:	Joyce Bayley	384-9328
Cable Release:	Art Drucker	588-8916
	Anne Lewis	384-4938
	Fran Luzenski	422-0902
	Arthur Yellin	774-3463
Slide Program:	Bill Perry	593-5203
Print Program:	VACANT	
GWCCC Reps:	Michael Bender	946-1128
	Jim Harris	434-6225
CMCC Rep:	Henry Rosenthal	587-2235
	Neil Walter	434-2245
Slide Workshop:	Joyce Bayley	384-9328
Monochrome Workshop:	Henry Rosenthal	587-2235
Show & Tell (Prints)		
	Fran Luzenski	422-0902
	Berryl Longway	439-8183
Show & Tell (Slides)		
	Stan Klem	622-6640
Field Trips:	Edna Knopp (301)	869-1789
	Len Libster	346-9337
Purchasing:	Fred Nathanson	468-6194
Hospitality:	Carole Freeman	871-7102
	Marianne Winter	530-2174
New Directions Workshop:	Mike Stein	384-5427
Membership:	Ralph Freeman	871-7102
Exhibits:	Shirley Dibble	622-2548

A WARM WELCOME TO
Norma J. Kawecki, 310 Domer Street #3,
Takoma Park, Maryland 20912.

IS CR IN A RUT?

Last year the CR was rated 73d out of 147 entrants in the large club division of the annual PSA international bulletin contest. This year we were in a tie for 72d out of 141 entrants. Chief criticism of judges: neglect of the "wide variety of PSA information for your members." Also some quarrel with formatting and computer reproduction. On the plus side, "...there is a great deal of information packed into this bulletin, which I'm certain the members appreciate."

CR congratulates Gordie Corbin and Judy Switt of North Bethesda and Lois T. Schuetzler of Bowie-Crofton for their HMs in this contest.

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

SSCC 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, 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.

WORKSHOPS

PRINT

This workshop hopes to enhance members' photographic prints as measured both in workshop members' own perceptions and in their degree of satisfaction. Both criteria are very subjective, but then so is the concept of what is a "good" print.

Optimistically, the workshop hopes to expand the members' horizons via discussions and resulting consensus of what features make for a better than average print -- this from the standpoint of both the art and the craft of photography. We will use our own prints as examples for study, then attempt to find ways to expand their effectiveness in the eyes 1) of their creators and 2) others who may not necessarily be connoisseurs, but who appreciate high quality prints.

In one approach all participants will be required to photograph the same mutually agreed-upon subject such as a still-life object, a building, landscape, person, etc., then bring the resulting print to a meeting for evaluation. Evaluative criteria will be composition (perspective, size, angles, textures, point of emphasis, leading lines, lighting, etc.) and image presentation (print paper, print contrast, tonality print size and shape, matting, etc.,) If desired and appropriate, informal field trips will be planned so members can work together.

This workshop can be a tall order. The number of meetings, the amount of work dedicated, and the resulting outcome will all depend on the participants' desires and priorities. The eventual approach to be taken will be based upon the workshop members' own needs and decisions.

The first meeting will be on Monday, October 20 at my home. Please call me in advance (587-2235) if you plan to attend, but leave a message on my answering machine if I am not home. Please bring two of your better/best prints to the first meeting.

Henry Rosenthal

CABLE RELEASE/OCT 86

NEW DIRECTIONS

The New Directions Workshop will meet at 7:30pm on Thursday, October 9, 1986 at the home of Garry Kreizman. The Wheaton Project is "on track but still wants some work," according to Co-Director Mike Stein. Please phone Garry if you intend to be there -- 384-4911.

SLIDE

The October Slide Workshop meeting will be held at the home of Betty and Jerry Collins on the 23d. Mike Traynor will discuss and demonstrate slide touch-up.

No meetings will be held in November or December because of holiday conflicts.

VIEW CAMERA GROUP

(HENCEFORTH THE F/45 GROUP FOR SHORT)

Last August, Mike Traynor formed an informal group of SSCC members interested in learning about view cameras and techniques for their successful use. He wants to continue to provide the leadership for this group which will get together approximately once a month either to discuss some aspect of view cameras or to learn to use one by doing, by observing, and by asking questions.

The August meeting and field trip in September were enthusiastically joined. Results are not yet in but watch out for them at future print meetings.

Please call Mike Traynor at (301) 473-5038 or Henry Rosenthal at 587-2235 if you want to join the F/45 Group for an exciting experience. Henry Rosenthal

BRUCE WARREN CLASSES

Bruce Warren announces these workshops: Cibachrome, Monday 7-9pm, beginning October 20 through November 24, 1986, tuition \$125; Advanced Cibachrome Printing, Tuesday 7:30-8:30pm, October 21, November 4, 11 and 25, 1986, tuition \$35. (See workshop descriptions on page 10.) Bruce Warren is located at 11320 Connecticut Avenue, Kensington, Maryland, 20895; his phone is 349-0179.

SILVER SPRING CAMERA CLUB POINT & AWARD STRUCTURE

GENERAL

Categories: Monochrome Prints, Color Prints, and Color Slides

Classes: Novice and Advanced for all three categories

Graduation to next higher class: Only SSCC Monthly Competition points count toward graduation. 36 points are needed to graduate.

COMPETITIONS

	<u>Points</u>					<u>SSCC Accept.</u>
	<u>1st</u>	<u>2nd</u>	<u>3rd</u>	<u>HM</u>		
Silver Spring Camera Club						
Monthly <u>1/</u>	6	4	2	1	0	
Year-End <u>2/</u>	0	0	0	0	0	
CMCC						
Individual Selection (Fall)	7	5	3	2	0	
Inter-Club Competition (Spring) <u>3/</u>	7	5	3	2	1	
GWCCC						
Fall and Spring Competitions	7	5	3	2	0	

1/ Maximum of 3 entries per category, but only 2 entries for the slide category.

2/ Trophies are awarded at the Annual Banquet.

3/ Each entry selected by the Club gets one point.

AWARDS

SSCC Star and Master of Photography Awards: All points earned are counted toward the award regardless of class or category. 50 points = 1 star (5 maximum = 250 points); 300 points = Master of Photography.

SSCC Year-End Individual Awards

Each member may enter a maximum of 5 entries per category.

Entries must have been entered in SSCC monthly competitions or must have been an SSCC entry in an inter-club competition during the current season. However, entries that have won an award in a previous SSCC year-end competition are ineligible.

Awards in each class/category will be made as follows: 1st, 2nd, 3rd and HMs equal to 10% of the number of competition entries.

Photographer of the Year Award

One award for each category/class, based on points earned during the year. If a member moves to a higher class during the year, all the points earned in a lower class will be counted as half.

Service Award

Awarded to the member who has done the most for the SSCC during the season, as determined by secret ballot of the Executive Board.

Len Tuchin Memorial Award

Awarded to the member who during the year being concluded has amassed the greatest number of points in monthly and inter-club competitions.

Silver Spring Camera Club - Rules for Competitions and Awards (8/84)

General

1. A competition is defined as a judging of photographs of a particular category by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC (current dues paid). Members from the prior year must have dues paid by October 31.
3. The program chairpersons may disqualify and remove any entry not conforming to the rules.
4. The judge(s) shall reject any entry not conforming to an announced subject and/or technique category. It is the duty of the program chairperson to instruct the judge(s) in the definitions of subjects and categories.

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. All processing steps, from original exposure through retouching of the entry, must have been done by Monochrome Print entrants.
4. All processing steps, from original exposure through retouching of the entry, must have been done by Color Print entrants, except that original film processing and/or internegative production need only be done under the direction of the entrant.
5. For a Slide entry, only the original exposure must have been taken by the entrant; processing and mounting may be done by commercial lab (e.g., Kodak, etc.); any further steps in the production of the slide must be done under the direction of the entrant.
6. Print category entries may not be mounted on boards exceeding 16" x 20"; total print area may not exceed 11" x 14" for Novice class nor 16" x 20" for Advanced class. The title and the entrant's name must only appear on the back; there shall be no hooks or protruding objects on the mount; the top of the mount shall be clearly indicated on the back. A sequence of related prints, mounted on one board, will be considered as a single entry; for both classes the board and picture area of this sequence may not exceed 16" x 20".

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

Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) will have two classes: Novice and Advanced.
2. A member's class standing in one category has no bearing on that member's standing in any other category.
3. A member may begin competing in any class of a category, and may move to the next higher class at any time. A member who has entered in a particular class may not thereafter enter in a lower class. When a Novice class does not have sufficient entries to have a competition, the member may enter the Advanced class without affecting his status in the Novice class; and any points the member is awarded will be tallied in the Novice class.
4. Point scores will be kept by the Secretary. A Novice entrant who has accumulated 36 points, over any time period, in SSCC monthly competitions, must move to the next higher class.

Monthly Competitions

1. A Slide competition will be held each month, September through May, during the regular SSCC meeting on the first Thursday of that month.
2. Monochrome and Color Print competitions will be held each month, September through May, during the regular SSCC meeting on the third Thursday of that month.
3. In a competition category, each entrant may enter a maximum of two slide or three print entries.
4. To conduct a competition, there must be a minimum of at least nine prints or nine slides.
5. Prior to competition, the title of each entry and the entrant's name must be registered in the proper log book as maintained by the Secretary.
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 3 monthly competitions.

7. There will be a 1st, 2nd, and 3rd place, scoring 6, 4, and 2 points respectively, in each competition. There will also be a variable number of Honorable Mentions at 1 point each; the number will be equal to 10% of the competition entries, rounded up from odd multiples of 5, except that no HM's will be awarded in competitions with less than 12 entries.
8. The Executive Board may assign not more than one-half of the monthly competitions to a defined subject and/or technique--all others shall be open. Such restricted competitions shall be scheduled and defined in the June-July *Cable Release* for the ensuing nine months.

Year-End Competitions

1. Each member may enter a maximum of five entries 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. 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 Advanced class (but not both) for the year-end competition; if the member enters the Advanced class, he may submit any entry previously entered regardless of class; however, if he enters the Novice class, he 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 HMs equal to 10% of the competition entries, rounded up from odd multiples of 5.

Photographer of the Year Awards

1. For each class within each competition category a Photographer of the Year Award shall be given at the year-end banquet.
2. The awards shall be determined on the basis of points earned during the preceding club year.

3. Point totals shall be calculated as follows:

Novice Class

- a. All points earned in SSCC monthly competitions for the Novice Class and the Advanced Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Advanced Class

- a. 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
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Note: Points earned in GWCCC and CMCC competitions will be awarded as follows:
1st = 7, 2nd = 5, 3rd = 3, HM = 2, Acceptance points = 1 (CMCC inter-club competition only).

4. In case of a tie, winners will be determined as follows: first tie breaker--most 1st place awards; second tie breaker--most 2nd place awards; third tie breaker--most 3rd place awards.

Service Award

A service award may be awarded to the SSCC member who the Executive Board determines has done the most during the current year to further the interests of the Club and its membership. The Executive Board shall make this determination by secret ballot, no earlier than May 1st of the award year. The awardee 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.

Star Merit Certificates

1. For each 50 points scored in monthly club and inter-club competitions, total accumulation in any class/category over any time period while a member in good standing of SSCC, that member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation). Upon reaching a 300-point accumulation, an SSCC member shall be awarded an SSCC Master of Photography plaque; upon reaching 600, 900, or 1200 point accumulation, a member will receive a special achievement award.
2. The SSCC Secretary shall maintain records necessary to the administration of stars beginning with September 1977. Members are eligible for retroactive calculation of star standings upon presentation of reasonable evidence of points earned prior to September 1977 as members of SSCC.

PSA ON CAMERA CLUBS

The September 86 issue of the PSA JOURNAL, which includes a special camera club section, is worth reading. Here's some sample content:

VARY YOUR CLUB'S PROGRAMMING -- Max Perchick ("Relying too heavily on open competitions...can lead to a situation where club members imitate the work of successful contestants. The eventual result is a certain degree of sameness in the club's output. This sameness, however, can be kept in check by using assigned subjects. This creates variety and stimulates members to take new kinds of pictures.") (Noted without editorial comment.)

CAMERA CLUB JUDGING: SOME GUIDELINES --Everet S. Wilson ("Keep in mind that your job is to determine the best pictures in the group, not the best pictures in comparison with all the other pictures you have seen.") (Let's tell some of our judges that.)

BE KIND TO YOUR SPEAKER -- Arnold J. Kaplan (20 guidelines are enumerated). (We're kind, we're kind.)

LEN TUCHIN FUND

From its inception 4/85 through 6/30/86, the Len Tuchin Memorial Award Fund has received \$388.07 in contributions, including a \$70.50 share of the Annual Auction proceeds. When deposited in a NOW account, the Fund was assessed \$17.57 in checkprinting and service charges. The Fund has since been put into a savings account to avoid future service charges. A contribution of \$17.57 was received to reimburse the fund for these charges. Aaron Rosenthal

ANNAPOLIS

The Sunday, October 19th field trip will be to Annapolis. Besides the beautiful and/or interesting streets, historic homes, public buildings and waterfront, this charming city boasts the U.S. Naval Academy, the Maryland State Capitol and St. John's College. There are always sailboats to be found on the Bay for photographing. We will assemble at the Silver Spring Library parking lot at 9am. Our plan includes lunch and dinner in Annapolis. Leonard and Edna.

BAR HARBOR BECKONS

The possibility of a safari to Bar Harbor, Maine in July 1987 is growing stronger because of an unusually heavy show of hands (interest). We're attempting to negotiate rental of one or two houses for the week preceding the Amherst (New England Council of Camera Clubs) weekend. If rental plans fall through, we will probably rely upon bed and breakfast establishments such as those we had in Cape May. Those members still interested should let one of us know no later than the slide meeting on November 6 so that we can make firm rental commitments well ahead of the event. Incidentally, we are proposing time contiguous with the NECCC only as convenience, not as a necessary package deal. And by the bye, Bar Harbor is photo paradise. Edna & Leonard.

ERRATA on page 7, September 1986 CR, GENERAL FUND SUMMARY: Bottom line balance on 6-30-86 of \$1,851.68 was correct, but the Total Expenses line was incorrect -- should have been \$3,387.67 instead of \$3,412.92. In turn, Excess Income over Expenses should have been \$540.67 instead of \$515.39.

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1986-87

Name _____ Spouse's Name _____ Regular Membership \$22
Address _____ Spouse Membership \$11
City _____ State _____ Zip _____ Student Membership \$11
Phone Number _____

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.

ROB CANNON

Our September 4 Slide Program speaker, Rob Cannon, arrived unheralded by the Cable Release, so THIS month we'll trumpet his coming (and going -- he didn't really need the safe passage he had requested).

Rob turned out to be a relatively young native Washingtonian but with 15 years of photographic experience, largely in commercial work. He had something for everyone with his variety of themes -- and variations -- backed by his expensive SINAR view camera standing majestically on a tripod in a front corner. (Carl Koch, engineer son of the original manufacturer of SINAR, had been coerced into joining the company, and the resulting product is what we saw at the meeting -- a direct outcome of this engineer's genius.)

Personally I was entranced by behavioral implications of the new photographic technologies Rob delighted in telling us about. Is preoccupation with technique a cop-out? Is that the typical way of avoiding coming to grips with what is really the picture-maker's primary concern? Wouldn't you want the electronically configured camera to "free you up" for creative, aesthetic accomplishments, for more elegant composition? You wouldn't have to "guess and shoot" as much because a modern high tech camera could potentially, if treated right, juggle your 5 or 6 variables FOR you and bring you to within half a stop of your exposure objective. Or perhaps Cannon gave you cause to worry -- telling you something about photographic variables you never before realized you had to contend with. Really, now, I'LL never again take for granted shutter accuracy, the shape of light as a function of aperture format (the SHAPE of light, for Heaven's sake!?), and the reliability of the film itself, despite the commonly assumed precision of its ASA numerical designation. Rob's talk convinced me once again that photography can bring art and science together in a way few if any other pursuits do.

Bill Perry: get some more Robs for us.

AJD

CABLE RELEASE/OCT 86

THERE GOES THE JUDGE

It may be news to some members, but the enthusiasm of many program speakers for sharing their photographic expertises with us may not extend to judging. To many of them, the challenge of viewing 50 to 100 slides or prints in a single evening, especially after an hour's presentation and answering questions is definitely a burden, but a challenge few of them can resist, unfortunately.

The burden may be even more unwarranted when we ask them (as we do about 13 out of 17 times a year) to compare landscapes with portraits, news photos with macro work, nature with architecture, and then to say to us which is best. These judgments, however well or badly rendered, should be appreciated as the tours de force they are and if injustices, as perceived by the contestants, occur, well, now, even Superman has his feet of clay.

Of course, we could have more special topics as certain other clubs in the area do. Might help keep everyone running the same race, at least, if competition is that important. Hey, now, how important IS competition? Would we have a club if we didn't highlight competition and its ribbons, plaques, and points awards? But that's another topic.

Norm Bernache

MORE ON JUDGES:

FLYSPECKING IS OUT!
NO TALKING, PLEASE!

Some less-than-ideal experiences at the September 18 print judging firmed our resolve to explain to future judges that prints are meant to be viewed at distances which are geometric functions of print size (see the Kingdon Lane instruction on page 8).

And I'll repeat that old injunction against talking to the judge. Only the program chairperson or the presiding officer may give instructions to the judge concerning contest procedures. ANY explanation as to how the picture came into being is a no-no before or during judging. Even where the judge has asked a specific question of the maker, it's usually rhetorical and a response is not actually expected.

Norm Bernache

ABOUT THAT PRINT PROGRAM VACANCY--

If no one steps forward to volunteer for the position of Print Program Chairperson, Bill Perry, the Slide Program Chairperson suggests the following solution: He will perform as chief coordinator of both the slide and print program activities IF someone will volunteer to work with him as his assistant on both types of programs. He promises that this will be an exciting opportunity to become familiar with the Greater Washington and Maryland photo environment, and meet some of its most notable photographers. Please contact Norm Bernache, 935-5617, or Bill Perry, 593-2305.

Incidentally, if you know of qualified speakers and/or judges you suspect or know might be willing to handle a meeting program, please contact Bill.

BRUCE WARREN

With twenty years' involvement in photography, both professional and educational, Mr. Warren offers a great deal of experience and expertise to his students. He has worked with Cibachrome print materials since shortly after their introduction to the public, and presently prints all his work on Cibachrome.

CIBACHROME WORKSHOP

Bruce Warren will teach a workshop on printing color transparencies using Cibachrome materials. All aspects of the process will be covered, from shooting slides for Cibachrome prints through special printing techniques. The workshop will deal with Cibachrome-A II print materials using the P-30 process, and will include lectures on basic theory, actual demonstrations in the darkroom and discussion of student work. No prior color printing experience is necessary.

You will need access to a darkroom equipped with an enlarger with color-head or color printing filters, print processing tube, Cibachrome-A II print materials and chemicals, timers, tray, thermometer and other darkroom related equipment. You should also have access to camera equipment and be prepared to shoot transparencies during the course of the workshop. Any transparencies you already have that you would like to print should be brought to the first class in a carousel tray or box.

ADVANCED CIBACHROME PRINTING WORKSHOP

This workshop is at the request of students who have taken the Cibachrome Workshop and want a chance to improve their Cibachrome printing skills. Each meeting will be a one hour print-viewing session with workshop participants showing their work. Discussion will focus on improving color correction, solving printing problems and aesthetics. There will be no formal lectures during this workshop, so it offers you a chance to sharpen your Cibachrome skills and get some feed-back from Bruce and the other members of the workshop. This workshop is for those who have already taken my Cibachrome Printing Workshop, or have experience with the Cibachrome process. You will need your own darkroom facilities, and necessary materials.

(See page 3, bottom right.)

HIGHLIGHTS OF THE OCT 86 ISSUE

PAGE 3 -- WORKSHOPS, SPECIAL GROUPS, CLASSES

PAGE 4 -- SSCC POINT AND AWARD STRUCTURE

PAGES 5 and 6 -- RULES FOR COMPETITION AND AWARDS

AND DON'T MISS THESE HIGHLIGHTS OF THE NOVEMBER 86 ISSUE:

FROM THE YELLIN LAB -- A TEST REPORT FOR RT COLOR PRINTS FROM SLIDES ON EKTACHROME 22 PAPER.

AND ALSO FROM STAFF WRITER ARTHUR K. YELLIN -- "IN THE DARK ABOUT SAFELIGHTS?"



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