

given. This workshop will only show technique after the idea(s) are developed. You must be willing to take pictures indoors and out as required by your ideas and that group you are in. Only one picture is needed each month by you in your chosen medium. The individual groups will change members each month in order to maintain diversity and stimulate new ideas. The concepts are similar to what you would have to do if you worked each month for a magazine editor, a newspaper editor, an art gallery or museum, etc. Art, photography, and graphic art schools use the concept method of developing creative work on a regular basis. Some of the speakers at the workshops will hopefully be from these various disciplines. There is

no level of expertise or quantity of equipment required, as each photographer will produce work on their level. Again, technique will only be a means to an end and the end will be creative work. In order to better organize a place for the meetings which will be the second Thursday of the month, you will need to sign up by contacting me at the meetings, by letter or phone. The first meeting is scheduled for MAY 12, 1988 and then we break for the summer. This meeting will cover the workshop in more detail and give work to be brought to the SEPTEMBER 8, 1988 meeting. Let's develop those ideas you have always wanted to create, but never knew how.

Mike Traynor

### Fine Print Workshop

The next fine print workshop will be Thursday, March 10, 1988 at Carole and Ralph Freeman's home at 7:30 PM. In order to attend you will need to call Ann Swanekamp at 937-8057 or the Freemans and they can advise if there is space available. Please continue to bring your correctly made contact sheets in addition to your negatives and prints. Your camera and tripod will be needed for some photographing. We will continue to read the negative and contact sheets. There will be more coverage on controls for making the print, and special fixers for fixing prints in 30 seconds and very short washing times for archival permanence. Please bring any questions on areas you are having problems with and if possible show work to give insight into these problems. Enjoy your photographing and I will see you at the workshop.

Mike

### Retouch Workshop

The retouch workshop will be held on Tuesday, March 22, 1988 at Neil Waldrop's home at 7:30 PM. This meeting we will be using all the mediums that we used before plus pastels. You will need some prints that you have already worked on, and then sprayed over in order for the pastels to take. This is basically an opaque method so you can take things out or remove or blend an entire background. Let's have some more fun. See you Tuesday.

Mike.

### Kodak Film ID Numbers

Ever dig through your old negatives and find one that you really like but you didn't keep good records so you have no idea what kind of film it is? If you're like me, this is a common occurrence. Fortunately, our Great Yellow Father does keep good records and has been kind enough to provide a full listing of all their films. Here are some of the ones you are likely to come across (various film sizes, I omitted sheet films). Code: T = Transparency, B = B/W, C = Color Neg.

Code	Film	Code
2236	Ektachrome Infrared	T
2415	Technical Pan	B
2475	Recording Film	B
2481	High Speed Infrared	B
2483	Photomicrography Color	T
2556	KODALITH Ortho, Type 3	B
4096	KODACOLOR VR-G 200 (110 size)	C
5002	KODACHROME 200 Professional	T
5012	EKTACHROME 100 Professional	T
5020	EKTACHROME P800/1600 Professional	T
5026	VERICOLOR III Professional, Type S	C
5027	EKTACHROME 64	T
5031	EKTACHROME 64 (Daylight)	T
5032	KODACHROME 64	T
5033	KODACHROME 64 Professional (Daylight)	T



5034	KODACHROME 25 Professional (Daylight)	T	6029	VERICOLOR Commercial, Type S	C
5036	EKTACHROME 200 Professional (Daylight)	T	6031	EKTACHROME 64 (Daylight)	T
5037	EKTACHROME 160 Professional (Tungsten)	T	6033	KODACHROME 64 Professional	T
5039	EKTACHROME 100 (Daylight)	T	6036	EKTACHROME 200 Professional (Daylight)	T
5052	T-MAX 100 Professional	B	6037	EKTACHROME 160 Professional (Tungsten)	T
5053	T-MAX 400 Professional	B	6040	PANATOMIC-X Professional	B
5060	PANATOMIC-X	B	6041	VERICHROME Pan	B
5062	PLUS-X Pan	B	6043	TRI-X Pan	B
5063	TRI-X Pan	B	6046	ROYAL-X Pan	B
5070	KODACHROME 40 (Type A)	T	6049	TRI-X Pan Professional	B
5071	EKTACHROME Slide Duplicating	T	6057	PLUS-X Pan Professional	B
5072	VERICOLOR SLIDE	T	6074	EKTACHROME 400 (Daylight)	T
5073	KODACHROME 25 (Daylight)	T	6079	KODACOLOR VR 400	C
5074	EKTACHROME 400 (Daylight)	T	6090	KODACOLOR VR 1000	C
5076	EKTACHROME 200 (Daylight)	T	6093	KODACOLOR VR 200	C
5077	EKTACHROME 160 (Tungsten)	T	6094	KODACOLOR VR 100	C
5079	KODACOLOR VR 400	C	6124	KODACOLOR VR-G 100	C
5090	KODACOLOR VR 1000	C	6329	VERICOLOR HC Professional	C
5093	KODACOLOR VR 200	C	6415	TECHNICAL PAN	B
5094	KODACOLOR VR 100	C	6556	KODALITH Ortho, Type 3	B
5095	KODACOLOR VR-G 100	C	7042	VERICHROME Pan	B
5096	KODACOLOR VR-G 200	C	7079	KODACOLOR VR 400	C
5222	Eastman DOUBLE-X Negative	B	7093	KODACOLOR VR 200	C
5231	Eastman PLUS-X Negative	B	7096	KODACOLOR VR-G 200	C
6006	VERICOLOR III PROFESSIONAL, TYPE S	C	7098	KODACOLOR VR 200	C
6011	VERICOLOR Internegative	C	8041	VERICHROME Pan	B
6012	EKTACHROME 100 Professional (Daylight)	T	8096	KODACOLOR VR-G 200	C
6013	VERICOLOR II PROFESSIONAL, TYPE L	C	8098	KODACOLOR VR 200	C
6017	EKTACHROME 64 Professional (Daylight)	T			
6018	EKTACHROME 50 PROFESSIONAL (Tungsten)	T			

Arthur K. Yellin

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### SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1987-88

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

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

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

**Note that Dues are half-price after January 1st.** Make checks payable to the Silver Spring Camera Club and give or mail to Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910



**Monthly Print and Slide Competition  
Winners for February**

**Novice Slides**

1st	George DeBuchananne	Watch Out
2nd	Peggy Greene	Winter Woods
3rd	George DeBuchananne	Coming Soon
HM	Ned Bayley	Punkin' Heads
HM	Elisa Frumento	Ready To Go Up
HM	Elinor Spitz	Kayak

**Advanced Slides**

1st	Jim Malaro	Photographer
2nd	Ronald Leonard	In The Sand
3rd	Pat Bress	The Skater
HM	Chuck Bress	3 Girls Rowing
HM	Anne Lewis	Clean-Up Corner
HM	Jim Malaro	Way Of Life

**Novice Monochrome Prints**

1st	Merl Hoar	Smithy
2nd	Merl Hoar	Carnival Ride
3rd	Paul Lipson	Wanna Buy Duck

**Advanced Monochrome Prints**

1st	Ronald Leonard	Sky Show
2nd	Ronald Leonard	Full Service
3rd	Chuck Bress	Sally Mann & Baby
HM	Chuck Bress	Polaroid Picture
HM	Joe Meyer	Taps for J.F.K.

**Color Prints - Combined Novice and Advanced**

1st	Chuck Bress	Stairs & Yellow Wall
2nd	Robert Leonard	Pick the Green Elephant
3rd	Arthur Yellin	MedStar to the Rescue
HM	Ronald Leonard	Castle on Fire
HM	John Pedevillano	Let's Trade

**Gallantry AND A Sense of Humor Too!**

Recently Pat and Chuck Bress did me a very great favor. This is expectable of such fine people! What was a very pleasant surprise was the riotous sign hanging from Chuck's neck when he answered the door to his swank abode! Simply, I was buying something they were selling . . . the sign said, "NO CHECKS, NO CREDIT CARDS - CASH ONLY" (or words to this effect). This, handwritten on cardboard, hanging by a string around the neck of a very professional professional and professional level photographer! Maybe you had to be there to really appreciate the scene; to my great fortune, I was.

To the Bresses, Thank YOU!!

Arthur K. Yellin



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



**CABLE RELEASE**

Aaron Rosenthal  
3001 Veazey Terrace, N.W.  
Washington, D.C. 20008







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

20902-0471



# CABLE RELEASE

April 1988

Volume 26, Number 8

## APRIL 7TH MEETING PROGRAM

Betty Ford and Una Flynn of the North Bethesda Camera Club will be our program presenters and judges. Both excellent photographers in their own right, they will treat us with a slide-tape show from a January trip to Yellowstone National Park. If a Kodak rep were in the audience, there would be something to write home to Rochester about. Dozed off with some drawn out travel shows? Don't miss this one. It'll show you how it should be! Mike Stein.

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## GWCC SPRING COMPETITION

The GWCCC Spring competition will be held Saturday, May 7, at Washington Gas, Springfield Operations Center, 8801 Industrial Road. SSCC had an embarrassingly small response for the Fall competition; accordingly, members are urged to make the Spring event something we can be proud of.

Joe Meyer, Club rep, will be out of town for a period but Jim Harris has agreed to take the lead. The Club Representative must submit entries on Saturday, April 30. Jim urges all parties to get the prints and slides into his hands no later than April 29; the Club meeting of Thursday, April 21, would be a good rallying point, although entries may be dropped off at his house any time before the 29th (1801 Elton Road, Adelphi, MD, 434-6225).

## APRIL 21ST MEETING PROGRAM

We'll welcome back some long-time friends of SSCC. Rudy and Lois Scheutzler, now of Bowie-Crofton fame, were not only members of SSCC until they moved to Davidsonville, they were both officers and program chairpersons. Newer members who haven't been treated to their photography are in for a super show. Their program topic is one that will be enlightening for us all -- the challenge of going B&W or color for an image.

\*\*\*\*\* Mike Stein

**SAVE 9 JUNE 1988 FOR THE BANQUET**

Subject categories for slides: Pictorial, Nature, Portraiture, Photojournalism, Experimental, Architectural.

Subject categories for prints: Pictorial, Nature, Portraiture, Photojournalism, Abstract and Experimental. Prints in the Novice Class may not exceed 8x12 inches. All prints must be mounted on mats no larger than 16x20.

Maximum entries permitted: 21 total per entrant; 16 slides per entrant; 4 prints per subject per entrant, except in Novice Class; 5 prints overall per entrant in Novice.

A fee of \$0.40 per entry will be charged. Contact Jim Harris for any other information required.



**SSCC Officers, Directors, Chairpersons and Alternates**

President: Norm Bernache 935-5617  
 Vice President: Joyce Bayley 384-9328  
 Secretary: Merl Hoar 434-0551  
 Treasurer: Art Drucker 588-8916  
 Director: Stan Klem 622-6640  
 Director: Joyce Bayley 384-9328  
 Director: Aaron Rosenthal 362-3082  
 Cable Release:  
   Ralph & Carole Freeman 871-7102  
   Art Yellin 774-3463  
 Program Coordinator: Beryll Longway 439-8183  
 GWCCC Representative:  
   Joe Meyer 588-5183  
   Bob Leonard 779-4312  
   Fred Nathanson 468-6194  
 CMCC Representative:  
   Neil Waldrop 434-2245  
   Jim Harris 434-6225  
 Slide Workshop: Jim Malaro 530-5472  
 Monochrome and Color Workshop  
   Henry Rosenthal 587-2235  
 Fine Print Workshop and Retouching Workshop:  
   Mike Traynor (301) 473-5038  
 Mini-workshops: Mike Stein 384-5427  
 Portfolio: Stan Klem 622-6640  
 Field Trips: Edna Knopp (301) 869-1789  
 Purchasing: Fred Nathanson 468-6194  
 Hospitality: 1st meetings Vacant  
               2nd meetings Fran Luzenski 422-0902  
 New Directions: Garry Kreizman 384-4911  
 Membership: Joyce Bayley 384-9328  
 Exhibits: Pat Bress 469-6275

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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) or Joyce Bayley (384-9328).

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

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**FOR SALE**

TAMRON ADAPTALL-2 FLAT-FIELD 2X TELE-CONVERTER, NEW CONDITION, \$30.  
 TAMRON ADAPTALL-2 CANNON-FD MOUNT, \$5. BOTH FOR \$25...OR MAKE ME AN OFFER!  
 MIKE STEIN

**THE TUCHIN ESTATE**

ON BEHALF OF CAROLE TUCHIN KERNUS, I WOULD LIKE TO THANK ALL OF THOSE CLUB MEMBERS WHO RESPONDED ENTHUSIASTICALLY TO THIS YEAR'S AUCTION AND THE DISPERSAL OF MORE THAN \$440 OF LEN TUCHIN'S EQUIPMENT. A FEW ITEMS ARE STILL AVAILABLE: KODAK RETINA IIIC WITH 50MM AND 35MM LENSES; TWO 5X7 KODAK SAFELIGHT FILTERS (NO. 2 AND NO. 3); THREE ANTIQUE IMAGES (2 DAGUERROTYPES AND 1 AMBROTYPE); BOLEX SUPER-8 MULTIMATIC MOVIE PROJECTOR; TIFFEN SHOWCORDER; AND SEVERAL PHOTO BOOKS. IF ANYONE IS INTERESTED IN THESE ITEMS, PLEASE CALL ME AT 622-6640 OR SEE ME AT THE APRIL 7 CLUB MEETING (I WILL BRING THE ITEMS WITH ME). -- STAN KLEM.

PS -- I NEED A VOLUNTEER TO FIELD TEST THE MOVIE PROJECTOR TO MAKE SURE IT IS IN WORKING ORDER.

**END OF YEAR BANQUET**

MARK YOUR CALENDAR: THURSDAY, JUNE 9, AT THE NEW CALVERTON HOLIDAY INN ON POWDER MILL ROAD IN BELTSVILLE. BUY YOUR TICKETS NOW FOR AN EVENING OF FUN, BUFFET, AWARDS, DOOR PRIZES, AND RESULTS OF END OF YEAR JUDGING. \$18 PER PERSON. MAKE OUT CHECKS TO SSCC AND SEND OR GIVE TO ART DRUCKER, TREAS., 8304 HARTFORD AVENUE, SILVER SPRING, MD., 20910. PLEASE INDICATE YOUR NAME AND THE NAMES OF GUESTS INCLUDED IN YOUR PARTY.

**BOARD MEETING**

THE NEXT ONE WILL BE HELD AT THE HOME OF NED AND JOYCE BAYLEY, ON WEDNESDAY, APRIL 6 AT 7:30PM. SSCC NON MEMBERS OF THE BOARD MAY ATTEND, BUT PLEASE PHONE THE BAYLEY RESIDENCE 24 HOURS IN ADVANCE, 384-9328, IF YOU ARE A NON-BOARD MEMBER PLANNING TO ATTEND, OR IF YOU ARE A MEMBER PLANNING NOT TO ATTEND.



APRIL CALENDAR

APR 4, 7:30PM (MONDAY)--COLOR PRINT WORKSHOP BY HENRY ROSENTHAL AT HIS HOME--CALL 587-2235

APR 7, 7:45PM (THURSDAY)--CLUB MEETING AT SLIGO CREEK COMMUNITY CENTER. SPEAKERS AND JUDGES WILL BE BETTY FORD AND UNA FLYNN. SLIDE COMPETITION WILL BE ABSTRACT AND EXPERIMENTAL

APR 14, 7:30PM (THURSDAY)--FINE PRINT WORKSHOP BY MIKE TRAYNOR

APR 21, 7:45PM (THURSDAY)--CLUB MEETING AT LONGBRANCH LIBRARY -- SPEAKERS AND JUDGES WILL BE LOIS AND RUDY SCHEUTZLER--MONOCHROME PRINT COMPETITION WILL BE ABSTRACT AND EXPERIMENTAL; COLOR PRINT OPEN

APR 28, 7:45PM (THURSDAY)--SLIDE WORKSHOP BY ANNE LEWIS AT JIM MALARO'S HOME--ON NIGHT PHOTOGRAPHY -- CALL 530-5472

1ST TWO WEEKS OF MAY (TENTATIVE)

MAY 2, 7:30PM (MONDAY)--COLOR PRINT WORKSHOP BY HENRY ROSENTHAL AT HIS HOME--CALL 587-2235

MAY 12--THE CREATIVE WORKSHOP BY MIKE TRAYNOR (DETAILS IN MAY ISSUE AND AT THE CLUB MEETINGS)

RECORD AUCTION

THE ANNUAL AUCTION APPARENTLY WAS WELL WORTH THE POSTPONEMENT AND THE WAITING. GROSS SALES WERE AN UNPRECEDENTED \$1419.00, THE SSCC SHARE ALSO AN HISTORIC FIGURE -- \$173.30. MEMBER SELLERS -- 19 OF THEM (ONE OF THEM A DONATOR TOO) -- DID THEIR THING -- BROUGHT IN LOTS OF GOODIES OF EVERY PHOTOGRAPHIC DESCRIPTION, WHICH AUCTIONEERS MIKE TRAYNOR AND ART YELLIN DISPATCHED WITH PROFESSIONAL SKILL TO 40 BIDDER-BUYERS.

PRESIDENT NORM BERNACHE, WHO CARTED IN COMPUTER EQUIPMENT FROM HOME AND OFFICE, NONE OF ITS TECHNOLOGICAL

APRIL						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

MAY						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14

\*\*\*\*\*  
 REMEMBER  
 THE  
 BANQUET  
 THURSDAY,  
 JUNE 9, 1988  
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COMPLEXITY DISTURBED IN THE PROCESS, FAITHFULLY AND ACCURATELY RECORDED SALES, PURCHASE FIGURES, AND ITEM DESCRIPTIONS FOR THE BENEFIT OF INDIVIDUAL BUYERS AND SELLERS, THEN TOTTLED AND PRINTED INDIVIDUAL INVOICES ON THE SPOT. THE REQUIRED SOFTWARE HAD BEEN PERFECTED SINCE THE 1987 AUCTION BY NORM AND DID, INDEED, WORK TO PERFECTION.

CONGRATULATIONS AND DEVOUT THANKS TO NORM, ART YELLIN, MIKE TRAYNOR, MERL HOAR (FAITHFUL SCRIBE AND RECORDER OF DATA INPUT) WHO MADE IT ALL POSSIBLE -- ALSO THANKS TO SPOTTERS, RUNNERS, AND SHILLS (JUST KIDDING). ART DRUCKER, TREASURER.



## PRINTING FROM COLOR NEGATIVES

Are you ready to venture forth from slides, black and white or Cibachrome / Ektachrome printing to the world of prints from color negatives? As they say, don't be afraid of the dark! I must admit that I was extremely reluctant to try this type of process after first learning Cibachrome. After numerous trials and tribulations (who can forget, or let me forget, my famous "green" period?), I finally got the hang of it, so can you! Here's some sound advice (from Jobo Phototechnic and from experience).

In the vast majority of cases, due to the background tint of the film base, color negatives require Magenta and Yellow filtration (if you are using a "subtractive" head or filter set). Very rarely will you need Cyan filtration. Therefore, if you think you need Cyan filtration, sit and think about it for a while before you trash a sheet of paper. Furthermore, remember that while filters REMOVE portions of the light spectrum, if you are working from color negatives, you subtract filtration to add that color to the print (and vice versa, i.e., add filtration to remove it from the print). If you have no idea what filtration to start with, Jobo suggests 50Y + 50M if you are using most color heads, 40Y + 40M when using CP (color printing) filters. (CP filters are different from color viewing and on camera filters.) Note: if you have a Durst color head, their filtration units are different; in effect, they are "more potent," so you'd want to start with 30Y + 30M.

**WITH THIS STARTING FILTER PACK IN PLACE, TRY A TEST PRINT USING WHATEVER METHOD YOU PREFER TO OBTAIN A CLOSE IDEA OF THE OPTIMUM EXPOSURE. UNLESS THE TEST PRINT IS GROSSLY OFF, COLOR-WISE -- SAY, RED**

**GRASS, YELLOW SKY, OR SOME SUCH ABOMINATION -- AND IF YOUR EXPOSURE IS NOT QUITE RIGHT ON THE SHEET, TRY AGAIN WITHOUT ALTERING THE FILTRATION! NOW THAT YOU HAVE THE EXPOSURE ABOUT RIGHT, AND ARE USING LIGHT THAT IS AS THE PRINT WILL BE VIEWED UNDER (IF INTENDED FOR DISPLAY RATHER THAN COMPETITION), JUDGE THE COLOR BALANCE. IF YOU HAVE PEOPLE IN YOUR PHOTO, LOOK AT THE FLESH TONES. YOU MUST GET THEM RIGHT EVEN IF EVERYTHING ELSE IS OFF SLIGHTLY! OTHERWISE, TRY TO FIND AN AREA OF THE PRINT WHICH YOU KNOW SHOULD BE A FAIRLY NEUTRAL TONE (LIGHT GREY SIDEWALK, GREY PAVEMENT, WHITE WALLS, ETC.). JUDGE THE COLOR OF THE CAST ON FAIRLY LIGHT NEUTRAL OR RECOGNIZABLE NEAR-NEUTRAL TONES, NOT ON BRIGHT COLORS. IT IS IMPORTANT, AND DIFFICULT, TO LEARN TO DIFFERENTIATE BLUE, CYAN AND GREEN CASTS. IF YOUR PRINT LOOKS BROWNISH, ALAN LISOOK SUGGESTS THAT YOU HAVE TOO MUCH RED (OR YELLOW + MAGENTA). IF, AFTER CORRECTION, YOUR PRINT TAKES A SUDDEN AND UNEXPECTED TURN, RE-EVALUATE YOUR FIRST TEST PRINT.**

Kodak sells an excellent and inexpensive product to aid you in judging color balance. Their color print viewing filter kit has three densities each of each of the primary and complementary colors. You simply flash a filter in front of your eye while looking at your fully dried test print (under the "right" light). You don't look continuously through the filter because your brain compensates for color casts rather quickly (that's why you don't notice the green in fluorescent lighting). In my experience, Kodak's recommended corrections are a bit too strong. If the filters suggest a correction of 18 units, try 5 first.

**LIGHT COLOR CASTS, WHICH ARE NOTICEABLE MOSTLY ON LIGHTER NEUTRAL TONES, WILL NEED ABOUT 5 COLOR UNITS OF CORRECTION. A DISTINCT OVERALL CAST WHICH IS NOT**



TOO STRONG IS LIKELY TO NEED A 10-15 UNIT CORRECTION. STRONG OVERALL CASTS REQUIRE 15-20 UNITS CORRECTION, WHILE A PRINT WHICH IS SWAMPED BY A COLOR CAST IS GOING TO NEED AT LEAST 30-40 UNITS OF CORRECTION. WHEN YOU MAKE THESE CORRECTIONS, REMEMBER THAT FILTRATION CHANGES, ESPECIALLY MAGENTA AND CYAN, REQUIRE CORRESPONDING CHANGES IN EXPOSURE. KODAK PROVIDES EXCELLENT GUIDANCE FOR THESE CHANGES BOTH WITH THEIR COLOR PRINT VIEWING FILTER SET AND IN THEIR COLOR DARKROOM GUIDE.

While all of this may sound pretty hairy, it really isn't too bad. Remember, color negative film is a lot more forgiving than color slides and it is also less expensive. Printing from color negatives is also less expensive and doesn't have the contrast problems inherent in printing from slides. Finally, patience is the number one ingredient to successful color printing. Unfortunately, it is in short supply in my darkroom! Lots of Luck; may you never have a "Green Period!"

Arthur K. Yellin

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FOR SALE

BRAND NEW ELB PROJECTOR / ENLARGER BULB. 80W-30V. FITS BESELER 67 DICHRO HEAD AND OTHERS. COST AROUND \$18.00. WILL SELL FOR \$10.00. A YELLIN, 774-3483.

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WHY DO WE PHOTOGRAPH?

IN THE APRIL 1988 ISSUE OF OUTDOOR PHOTOGRAPHY MAGAZINE, DEWITT JONES DESCRIBES HIS INTENSE EMOTIONAL REACTION WHILE PHOTOGRAPHING THE ERUPTIONS OF THE GREAT FOUNTAIN GEYSER AT SUNSET: "Times like THESE REMIND ME OF THE REASONS WHY I PHOTOGRAPH. IT'S NOT THE PICTURE OR PRODUCT THAT IS MORE IMPORTANT; IT IS THE EXPERIENCE, THE PROCESS THAT HOLDS THE GREATEST VALUE."

\*\*\*\*\*  
REMEMBER

THE  
BANQUET  
THURSDAY,  
JUNE 9, 1988

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MONTHLY SLIDE AND PRINT COMPETITION WINNERS FOR MARCH

NOVICE SLIDES

1ST	NORMA KAWECKI	ICE SCULPT
2ND	ELISA FRUMENTO	GETTING READY
3RD	MARY MCCOY	LITTLE ANGLER
HM	PEGGY GREENE	TWIN CACTUS
HM	JUDY HECHT	KNOCK WOOD
HM	JIM ROGERS	BLUE ANGLES

ADVANCED SLIDES

1ST	RALPH LONGWAY	BACK ALLEY
2ND	PAT BRESS	BIG RIDE
3RD	ARTHUR YELLIN	HEAD & SHOULDERS
HM	JOYCE BAYLEY	GOLDEN SPIKES
HM	CHUCK BRESS	FENDER LITE
HM	PAT BRESS	RED, WHITE & BLACK

COMBINED NOVICE & ADVANCED MONOCHROME PRINTS

1ST	CHUCK BRESS	GIRL & CAT II
2ND	GARRY KREIZMAN	MORRIS PARK II
3RD	PAT BRESS	SHADOW TO THE HOUSE
HM	RONALD LEONARD	WHO WHO ME
HM	BILL PERRY	COLORADO VISTA
HM	MAX STRANGE	MONUMENT VALLEY, UT

COMBINED NOVICE AND ADVANCED COLOR PRINTS

1ST	CHUCK BRESS	ARABIAN
2ND	CHUCK BRESS	MALLORY I
3RD	PAT BRESS	TWO HOLES IN ONE
HM	CHUCK BRESS	BOATS ON THE C & O
HM	PAT BRESS	BARRELS



## FIELD TRIPPING WITH EDNA KNOPP

### FIELD TRIP CRITIQUE

A review of our field trips to Chincotique, Fells Point/Baltimore, and the forthcoming April 9th trip to Pennsylvania Dutch country (see below) will take place at Peggy and Bill Greene's home on Friday, April 22 at 8PM. Coffee and tea will be served; bring your favorite munchies and any other drinks you may prefer. Address: 10308 Fleming Avenue, Bethesda. Call Peggy and Bill for directions (493-4425) or Edna (869-1789).

### PENNSYLVANIA DUTCH COUNTRY BECKONS

SSCC field trippers will visit the Pennsylvania Dutch country near Lancaster on Saturday, April 9. We expect ample opportunity to photograph the farm landscapes and markets. And the Amish people? A WORD OF CAUTION ABOUT THAT: As a rule, the Amish are adamant about NOT wanting to be photographed; apparently it is against their religion. So do not walk up to them and photograph them without asking permission. Chances are that even if you ask permission you will not get it. Jack Pugatsky tells of a photographer who tried to photograph an Amish man after he told her not to do so. When she persisted, he grabbed her Nikon and dashed it the ground, breaking it to bits. Nor should you try to entice the children by offering them candy or money; they would be beaten severely by their parents if found out. So my advice is to concentrate on the landscapes and markets, and to stay far enough away from the people so that they are part of the landscapes or markets (?!).

Meet at 7AM at the Silver Spring Library. If you wish to meet the group in the Dutch country, or wish to stay overnight, call Edna at 869-1789.

WEEKEND AT CAPE HENRY, VIRGINIA  
BEACH AND NORFOLK, MAY 13TH TO 15TH

Bill Perry will be trip leader for the 1987-88 Spring nature trip. Please call Edna (869-1789) immediately if you wish to go, so she can make suitable reservations. Details will be reported in the May CR.

### ITALIAN TRIP

WE NOW HAVE MORE THAN 25 MEMBERS WHO ARE INTERESTED IN A PROPOSED TRIP TO ITALY FOR TWO WEEKS IN SEPTEMBER OR OCTOBER OF THIS YEAR. COST PROJECTED AT \$2000 OR LESS PER INDIVIDUAL. FURTHER DETAILS WILL BE REPORTED IN THE MAY CABLE RELEASE, BUT IF YOU ARE INTERESTED, PLEASE LET ME KNOW AS SOON AS POSSIBLE -- 869-1789. WHEN I HAVE ENOUGH DEFINITE INFORMATION TO PRESENT TO YOU, I WILL CALL A SPECIAL MEETING TO DISCUSS THE DETAILS. EDNA

A FUNNY THING HAPPENED ON THE WAY  
TO OUR LAST FIELD TRIP

After a morning of good shooting at Fells Point, we proceeded to Myerhoff Hall, the home of the Boston-Baltimore Symphony. It is a magnificent structure of stone, glass and marble. In good light the interior marble shapes through the glass from the outside or indoors are an enticement and challenge to any photographer. I entered the hall alone in an attempt to get permission for our field trippers to photograph the hall inside. An elegant lunch affair was in progress (at \$200 a head, I learned later). The diners were dressed to the hilt and looked VERY important; I had on my photographer's uniform -- jeans and jacket. As I looked around trying to find someone in authority, a luxuriously-dressed gal appeared, to ask me, unbelieving, what I was doing there. I tried to tell her that I was field trip chairperson of a most prestigious camera club in the area, and that we would be



delighted to be allowed to photograph the place. Her reply: "Oh, no, you can't do that!" and waved a snippy hand at me (translation: "Out!") So I left, a little chagrined at my lack of success. However, we hung around to photograph the many interesting sights in the area.

About an hour later an agitated man came out of the Myerhoff, frantic: "Is there a photographer here? I'm desperate. I must have a photographer. I am from the BALTIMORE SUN to report this event and our photographer hasn't shown up." We got the impression that he would have a nervous breakdown and/or lose his job if he didn't find a photographer, pronto. I was touched by his distress and responded: "You have some great photographers here, but (if they help you) will you please remember to credit the Silver Spring Camera Club for coming to your rescue? Norm, George, Charlie--you can help him out, can't you?" To my amazement, all of these "intrepers" were visibly embarrassed by my glowing representations of their capabilities. They offered sundry excuses for not taking on the job, e.g., there was not even one roll of print film in the crowd, and no one had a flash with him -- until Charlie found one in his packet. So Norm said he would try to use Charlie's flash with his slide film. At this juncture, the reporter put his hands together,

finger tips extended upward, rolled his eyes in the same direction, and intoned: "There is a God, after all!"

Norm, communally equipped, went into the Myerhoff looking every inch the professional photographer. Bottom Line: A nervous breakdown was averted; a job was saved. Edna

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DID WE REMEMBER  
TO MENTION THE  
END-OF-YEAR  
BANQUET? YOU'RE  
ALL INVITED.  
\$16 PER PERSON  
TO ART DRUCKER.  
CALVERTON HOLIDAY  
INN, POWDER MILL  
ROAD, BELTSVILLE,  
THURSDAY, JUNE 8  
SEVENISH

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### SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1987-88

NAME \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22  
Address \_\_\_\_\_ Spouse Membership \$11  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

**Note that Dues are half-price after January 1st. Make checks payable to the Silver Spring Camera Club and give or mail to Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910**

Cable Release April 1988



**CMCC INTER-CLUB  
COMPETITION  
WINNERS, MARCH  
20, 1988**

**NOVICE MONOCHROME PRINTS**

2nd Jim Harris Horse Farm  
HM Merl Hoar Newark Ware-  
house #2  
HM Merl Hoar At Rest

**UNLIMITED MONOCHROME PRINTS**

HM Chuck Bress Reflections of  
Gusti's  
HM Neil Waldrop The Darkling  
Wood  
HM Joe Meyer Susan: First  
Fish

**NOVICE COLOR PRINTS**

HM Ronald Leonard Hirohito's  
Retreat

**UNLIMITED COLOR PRINTS**

1st Chuck Bress Fender Light  
HM Chuck Bress Green Leaf and  
Petals  
HM Art Yellin Pemaquid Rock-  
Surf & Sails  
HM Henry Rosenthal Inaction

**NOVICE SLIDES**

1st David Perry Yellowstone  
Scenery  
HM David Perry Summer Breeze  
HM Bob Wood Kyoto Garden

**UNLIMITED SLIDES**

2nd Bill Perry Yellowstone  
Canyon  
HM Henry Rosenthal Ancient Citadel  
HM Bernice Easter Mesa Verde  
HM Chuck Bress Tree Bark and  
Flowers  
HM Pat Bress Lighthouse  
HM Joyce Bayley Ice in  
September  
HM Stan Klem Ursula (No. 3)

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**CMCC CLUB POINT  
STANDINGS**

**MONOCHROME PRINTS**

Baltimore Camera Club	39
Bowie-Crofton Camera Club	22
Silver Spring Camera Club	14
Photo Guild	11
Arundel Camera Club	10

**COLOR PRINTS**

Baltimore Camera Club	20
Bowie-Crofton Camera Club	18
Arundel Camera Club	14
Silver Spring Camera Club	14

**SLIDES**

Arundel Camera Club	28
Silver Spring Camera Club	28
Bowie-Crofton Camera Club	13
Baltimore Camera Club	4

Note: Dundalk Camera Club, Point  
Breeze Camera Club, and the C&P  
Camera Club won no points in any of  
the above categories.



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



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