



# CABLE RELEASE

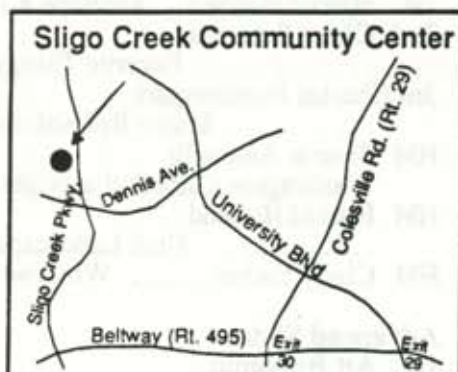
January 1993

Volume 31, Number 5

## Slide Meeting January 7 Sligo Creek Community Center

Our guest speaker and competition judge for the January 7 slide meeting will be **Monte Zucker**. The name Monte has become synonymous with the best in photographic portraiture. For decades his portraits have been the benchmark by which others are measured. Disciples of Monte worldwide have adopted many of his renowned lighting and posing techniques. We are pleased to have Monte share with us some of his experiences and his expertise.

The meeting will begin at 7:30 p.m. The subject of the competition will be open.



**Reminder:** Subject for the February slide competition and for the advanced print competition will be **Architecture**, defined by GWCCC as images in which "buildings, interiors, ruins, bridges, or any man-made structures are the principal interest."

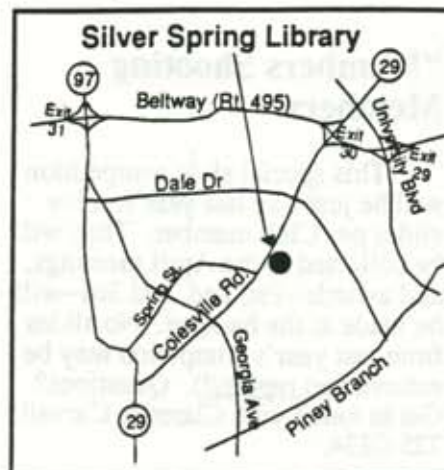
## SSCC Board Actions

Among the actions taken at their meeting on December 9, the SSCC Board of Directors:

(1) Decided that a **Body of Work** is a single entry in Club competition. This ruling is pertinent to the May competition when advanced printers will enter one or more Bodies of Work instead of individual prints. A Body of Work consists of two to five prints with a strong common theme or unifying idea.

(2) Asked President Stubits to appoint a committee to develop recommendations on the place of **computer-manipulated images** in Club competition.

(3) Inasmuch as the membership has been properly notified, the Board confirmed their action of November 16 which raises **membership dues** beginning July 1, 1993. Dues for regular members will be \$30, for spouses and students \$20, and the \$20 half-year dues for new members will begin on February 1 of each year.



## January Print Night Speaker

Our speaker and judge for the January 21st print night will be **Lewis Vendetti**. He was recently rediscovered by Art Yellin who came across Lewis checking out his "favorite infinity location." Let's hope we hear more about this when Lewis gives his slide show on **perspective**. This is a show that was given several years ago to SSCC and several other area camera clubs.

Lewis, who has retired from government employment, is now a full time freelance photographer and also does some camera repair. He states that his strength is technical rather than artistic photography. His photographic interests started at age 10, after the end of World War II and continues to the present. The competition is open.

The print meeting will, as usual, be held at the Silver Spring Library at 7:30 p.m.

# HAPPY Photographic NEW YEAR!

## SSCC Officers & Chairpersons, 1992-93

President: Steven Stubits	593-5106	PSA Representative:	
Vice-Pres.: Joe Meyer	588-5183	Clarence Carvell	725-0234
Secretary: Joyce Jones	565-3868	New Directions Workshop:	
Treasurer: Jay Kinney	299-4724	Mike Stein	384-5427
Director: Ned Bayley	384-9328	Slide Workshop:	
Dir.: Clarence Carvell	725-0234	Ellie Spitz	984-0652
Director: Jim Malaro	530-5472	Monochrome Print Workshop:	
Cable Release:		Clarence Carvell	725-0234
Editor, Eleanor Waldrop	434-2245	Field Trips:	
Contributing Editor		Edna Knopp	869-1789
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Print Program Committee:		Sharon Antonelli	933-4450
Jay Anderson (202)	723-7512	Print Meetings	
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Competition Committee:		Alternate, Merl Hoar	434-0551
Anne Lewis	384-4938	New Members:	
GWCCC Representative:		Joyce Bayley	384-9328
Warren Kornberg	949-4890	Marilyn Anderson (202)	723-7512
Alternate, John Osgood	652-2215	Exhibits: Jim Malaro	530-5472
CMCC Co-Representatives:		Historian: Norm Bernache	935-5617
Anne Lewis	384-4938	Property Committee:	
Henry Rosenthal	587-2235	Joe Meyer	588-5183

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

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Bayley (384-9328) or Marilyn Anderson (202-723-7512).

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



Submissions for the *Cable Release* should be mailed directly to the Editor, Eleanor Waldrop, 1775 Elton Road, Silver Spring, MD 20903.

## Club Calendar

January 1993						
Su	M	Tu	W	Th	F	Sa
					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
31						

Jan. 4, 7:30 p.m. Monochrome Print Workshop, at home of Clarence Carvell. Call 725-0234.

Jan. 7, 7:30 p.m. Slide meeting at Sligo Creek Community Center. Speaker and judge: Monte Zucker. Competition subject is open.

Jan 14, 7:30 p.m. New Directions Workshop at Mike Stein's home. Call 384-5427.

Jan. 21, 7:30 p.m. Print meeting at Silver Spring Library. Speaker and judge: Lewis Vendetti. Competition subject is open.

Jan. 23. Deadline to deliver material for February *Cable Release* to editor Eleanor Waldrop (434-2245).

Jan. 28, 7:30 p.m. Slide Workshop at the home of Ellie Spitz. Call 984-0652.

### "Members Shooting Members"

This special slide competition will be just like last year's. Five slides per Club member. They will be collected at the April meetings, and awards—1st, 2nd, and 3rd—will be made at the banquet. No slides from last year's competition may be entered (no repeats!). Questions? Get in touch with Clarence Carvell: 725-0234.

## SSCC Slide Competition Results December 1992

### Novice Slides

- 1st Harold Hoiland. . . Antelope # 1  
 2nd Claire Senseman  
 . . . . . Favorite Things  
 3rd Charles Hundertmark  
 . . . . . Maine Reflections  
 HM Sharon Antonelli  
 Washington Cathedral at Night  
 HM Harold Hoiland  
 . . . . . Utah Landscape  
 HM Cindy Eicher. . . . . Windows

### Advanced Slides

- 1st Art Benjamin  
 . . . . . Osprey With Catch  
 2nd Mike Stein. . . Birch's Garland  
 3rd Stan Klem. . . . . Life  
 HM Prospero Zavallos. . . . Pamela  
 HM Clarence Carvell. . . . Amador  
 HM Chuck Bress  
 . . . . . Birds of a Feather  
 HM Betty Collins  
 . . . . . Sunset at the Temple

## Monochrome Print Workshop Jan. 4

Three people who had been meeting with the Monochrome Print Workshop have had to drop out, so we now have space for some new members of the group.

We meet on the first Monday of the month at 7:30 p.m. at my home. Please call me, at 725-0234.

Clarence Carvell

## Slide Workshop January 28

After a break in November and December because the regular meeting time on the fourth Thursday of the month fell on or near holidays, the Slide Workshop will meet on January 28, 7:30 p.m. at my home.

I plan to set up a still life to be photographed by members of the group, so bring your camera, loaded. Please call to let me know you are coming: 984-0652.

Ellie Spitz

## Field Trip News

### For the Opera Buffs Among Us

A great idea mushroomed on our trip to Spain: to combine a photographic field trip with an opera performance. We have found a great one: Pittsburgh for photography, topped by a performance of "Il Trovatore" at the Pittsburgh Opera. The dates: April 2 - 4 (or 5 for those who can stay). If you are interested, please call me, after December 14, at 869-1789.

Edna Knopp



## An Exhibit Update

We have just completed our second major exhibit in two years. The exhibit, consisting of 48 prints (29 monochrome and 19 color), ran for six weeks from October 19 to November 22, 1992, at the McCrillis Gallery, in Bethesda, MD. The theme of the exhibit was "Trees." Although not as large as the one at the Art Barn last year (85 prints), the exhibit was an unqualified success. The McCrillis staff was quite pleased with it and with the impressive turnout (72 people) at the opening reception. Congratulations to all who participated!

As usual, I had plenty of help. Stan Klem once again designed the invitations (and I think even Ross Perot would agree they were "world class"). Pat Bress, Jim Harris, Warren Kornberg, and Henry Rosenthal helped hang the exhibit (which took a lot more time and effort than any of us expected). Elisa Frumento and Mary McCoy organized and orchestrated the opening reception (with a little help from Jim Harris). Jim also helped set up the entries for the judging, and Jay Kinney helped take the exhibit down.

Once again, the real credit for the success of the exhibit has to go to the enthusiastic response of the Club members. One hundred twenty-nine images were submitted, and forty-eight were selected and hung. Twenty-five Club members were represented in the exhibit.

There was one glitch. Because of recent budget cuts, McCrillis has to depend entirely on volunteers to keep the gallery open. They have had trouble getting volunteers on weekends. I babysat the exhibit on several weekend days but could not fill all of the gaps. As a result, the gallery was closed on some weekend days while our exhibit was up. If we have an exhibit at McCrillis in 1993, arrangements will have to be made to have Club members fill in when there are no McCrillis volunteers to keep the gallery open.

Jim Malaro

## NEW DIRECTIONS WORKSHOP



"...[E]very print I make, even from one negative, is a new experience, a new problem. For unless I am able to vary—I am not interested. There is no mechanization, but always photography." These words of Alfred Steiglitz in 1921 are a great beginning for a discussion of the works we've seen of Steiglitz, Leavitt and Meatyard—how they do or don't form a representation of stylistic evolution in photography.

From museum experiences, we can then jump to our own works in progress for our unified theme efforts. I'm certain that we'll see some inspiring creations. For those of us who made it to the Steiglitz exhibit at the EAST WING and the Steiglitz/O'Keefe exhibit at the PHILLIPS, you have your inspiration!

**NDW** will meet next on Thursday, **January 14<sup>th</sup>**, 7:30PM, at my home.

Mike Stein

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**A correction:** Fred Nathanson's telephone number is now (301) 493-8682. Please make this correction in the SSCC membership list that you received with the December *Cable Release*.

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**I am looking to buy or borrow a Polaroid SX70 or a Pronto Sonar.**

Also, I am interested in making individual portraits of members of the SSCC. Please give me a call or talk to me at a meeting.

John Robertson, 589-8762

*From the Contributing Editor*

## My Bronica S2A

Many people ask me for my opinion regarding the purchase of a camera. Most of the time I must disappoint them because I know nothing about 35 mm cameras marketed after the 1960s. I vary rarely shoot 35 mm, mostly family documentary stuff. When I do, I use a Minolta 3000i, which I bought simply because it was too good a bargain to pass up!

When asked about medium format, however, I have a very definite opinion and will give the same advice to almost anyone. About 5 years ago, I bought a Bronica S2A. Actually, at the time that I bought it I knew nothing about the camera—not even the model (it has no markings other than “Bronica”). However, I liked what it looked like (like a Hasselblad), it had a Nikon lens mounted, and it was priced affordably.

Since that purchase, I determined that it was an S2A (fortuitously, as explained below); and I have obtained both a service manual and an owner's manual. I have also learned a great deal about the history of this camera and its predecessors. The Bronica S2A is roughly the fourth medium format, single lens reflex model designed and manufactured by Zenza Bronica. As it turns out, earlier models (e.g., the “C,” “S,” and “S2”) were regarded as mechanically unreliable in that the winding mechanism was subject to foul-ups. However, the S2A was redesigned in this area and is apparently a vast improvement. I was lucky to get an S2A, since I had no idea which model it was!

Why do I like this camera so much? First, it is comfortable for me. It is moderately heavy, but I prefer a heavy camera. I feel I can hand hold it more steadily, especially with the “L” grip attached. Second, the camera is 100 percent mechanical. It has NO batteries. For me, it handles easily, with controls conveniently placed. The film winder has a crank, and the film back I have will take either 120 or 220. The focal plane shutter is accu-

rate and goes up to 1/500 of a second. While it only offers flash sync at 1/60, it also offers less expensive lenses (each one does not have a separate shutter, although I believe that there is at least one lens with a leaf shutter for full flash sync). The film backs are interchangeable. While the camera is designed to produce a 6 x 6 cm image (2-1/4” square), there is a model “E” back which is 6 x 4.5 cm. So I can easily switch from one film to another mid-roll (try that with 35 mm!). There are several different finders available. I prefer the “chimney” model, which, I believe, magnifies the image five times. There is a full range of lenses which fit the camera. I am familiar with at least four brands of lenses, notably Nikon and Zenzanon (Bronica's own).

But these cameras cost a fortune, I hear you say! Remember, I said it was priced affordably. When I bought mine, it was around \$375. They have actually increased significantly in value over the 5 years. Today, you would pay about \$475 for mine in the condition I was fortunate to get it. However, that is complete with a finder, a film back, and a “normal” lens! Take a look in the *Shutterbug* at the prices for ANY of the newer models of Bronica, Mamiya, or—gasp—Hassy. You will find that a normal lens alone will cost you over \$200, used.

My Bronica S2A is probably 30 years old. Its age brings certain problems, e.g., there are no new parts available. However, there are lots of them on the used market, and so there are lots of spare parts around. There are numerous repair people who know these cameras well and can care for them properly. Furthermore, a plethora of lenses and accessories are available, in top condition, on the used market. In fact, even brand new lenses and accessories can be had at reasonable prices. For example, I just bought a 500 mm lens for nature photography. Admittedly it is a preset lens, but I only paid \$250 for this brand new Komuranon lens! (I could have had an automatic lens for about another \$200; the convenience was not worth the money to me, but even that is a bargain compared with current models). For the price of a me-

dium format camera 4 to 5 years old, e.g., a Bronica ETRS or Mamiya 645, with a “normal” lens, one film back, and a waist level finder, you can get a Bronica S2A, with a wide angle, a “normal” and a telephoto lens, a magnifying finder and two film backs. If you're a sharp shopper, you probably can even squeeze in an “L” grip. Now there's a deal!

Complaints? (What, me complain?). I actually have no complaints about my Bronica S2A. It does have one quirk which I find worrisome, but I am told it is normal. When you advance the film, the shutter is automatically cocked at the end of the winding stroke. The shutter cocks with a very noticeable “thunk” requiring a bit greater winding force. My father tried desperately to convince me never to force anything mechanical, so this worries me. But it works! A camera of this type offers an image which is right side up but reversed from left to right. So this takes some getting used to. But if you don't like this, you can get an eye level prism finder, or even one with a built in meter.

So now you know why I love my Bronica S2A.

Arthur K. Yellin

## Did You Know... ?

**Q:** Does hypofocal (sic) distance work under 10', 5', 2'?

**A:** The answer is maybe. First, let's interpret (and correctly spell) the question. Two interpretations are reached: (1) Can the focusing point of 10', 5', and 2' be a hyperfocal distance? (2) If you focus the lens at the hyperfocal distance for the lens (with a specified focal length, using specified film and paper size), is the image, projected onto the negative and subsequently onto print paper of a size not exceeding that predicted in the computation of hyperfocal distance, within the acceptable depth of field to be considered sharp? This writer can think of other variations of the question, but they all yield the same

*(Continued on page 6)*



# GWCCC Fall Competition Results

(November 21, 1992)



- Slides--Abstract--Advanced/Master**  
 3rd Mary McCoy. . . . . A Thousand Points of Light =3-  
 HM Bob Ralph. . . . . Dynamic Prism #2 =2-  
 HM Jim Malaro. . . . . Fire and Ice =2-
- Slides--Photojournalism--Advanced/Master**  
 HM Joyce Bayley. . . . . Climbing the Cone =2  
 HM Daniel Hanson. . . . . Bubble Yum =2
- Slides--Still Life--Advanced/Master**  
 HM Joyce Bayley. . . . . Luscious =2
- Slides--Nature--Advanced**  
 3rd Mary McCoy. . . . . Three Thistles =3
- Slides--Pictorial--Advanced**  
 2nd Elisa Frumento. . . . . A Day in Venezia =5
- Slides--Abstract--Novice**  
 3rd John Osgood. . . . . Golden Straws =3
- Slides--Combined Abstract/Experimental--Novice**  
 2nd Jim Mitchell. . . . . Flags =5
- Slides--Photojournalism--Novice**  
 HM Ron Katz. . . . . Fishing in Hyannis =1  
 HM Ron Katz. . . . . The Mayor =1  
 HM John Osgood. . . . . Ride That Bull Safely =1  
 HM John Osgood. . . . . A Day's Work =1  
 HM Jim Mitchell. . . . . First Call =1
- Slides--Still Life--Novice**  
 HM Jim Mitchell. . . . . Shutters =1  
 HM John Osgood. . . . . Lithified Posterior =1  
 HM Ron Katz. . . . . Locked Up =1  
 HM Ron Katz. . . . . Memories =1
- Slides--Nature--Novice**  
 HM Ron Katz. . . . . White Ibis =1  
 HM Ron Katz. . . . . Grand Canyon =1
- Slides--Pictorial--Novice**  
 2nd John Osgood. . . . . Monastery Columns =5  
 HM Jim Mitchell. . . . . Fire Station =1  
 HM John Osgood. . . . . Dark Pilasters =1
- Slides--Close-up--Novice**  
 HM John Osgood. . . . . Green Door =1  
 HM John Osgood. . . . . Golden Eagle =1

- Color Prints--Abstract/Experimental--Advanced/Master**  
 1st Chuck Bress. . . . . Burger King #1 =7  
 2nd Chuck Bress. . . . . Still Life With Black Tar =5
- Color Prints--Close-up/Still Life--Advanced/Master**  
 3rd Pat Bress. . . . . Chain and Link =3
- Color Prints--Nature--Novice**  
 HM John Osgood. . . . . Crab Apples =1
- Color Prints--Pictorial--Novice**  
 2nd John Osgood. . . . . Monastic Pilasters =5  
 HM Jim Mitchell. . . . . Sea Side =1  
 HM John Osgood. . . . . Lovers =1
- Color Prints--Close-up/Still Life--Novice**  
 2nd John Osgood. . . . . Glory =5
- Monochrome Prints--Abstract/Experimental Advanced/Master**  
 1st Rick Jolson. . . . . Union Street Alley =7
- Monochrome Prints--Nature--Advanced**  
 2nd Jim Maiaro. . . . . Single File =5
- Monochrome Prints--Pictorial--Advanced**  
 1st Max Strange. . . . . Monument Valley #3 =7
- Monochrome Prints--Close-up/Still Life--Advanced/Master**  
 1st Chuck Bress. . . . . Chair and Table on Deck =7  
 2nd Joyce Bayley. . . . . Dahlia =5
- Monochrome Prints--Nature--Master**  
 2nd Pat Bress. . . . . Pleated Rocks =5
- Monochrome Prints--Pictorial--Novice**  
 2nd Jim Mitchell. . . . . Sacred =5  
 HM Mary McCoy. . . . . Las Trampas =1  
 HM Mary McCoy. . . . . Architectural Embellishment =1  
 HM Celia Escudero. . . . . David =1  
 HM Jim Mitchell. . . . . Number 158 =1
- Monochrome Prints--Close-up/Still Life--Novice**  
 2nd John Robertson. . . . . Oil Can, Egg, Salt Shaker =

## Did You Know?

(Continued from page 4)

answer.

First, we define the hyperfocal distance as the distance at which we focus on the lens so that the resulting image is within an acceptable depth of field (acceptably sharp) when printed. The depth of acceptable field ranges from half of the hyperfocal distance to infinity.

The only unknown left is how we determine a numerical value for hyperfocal distance and specific depth of field. Mathematical equations approximating hyperfocal distance and other variables are found in many books dealing with lens optics. A commonly available book is Pittaro, E.M., *Photo-Lab-Index*, Morgan & Morgan, Hastings-on-Hudson, N.Y., supplements published quarterly, revised editions published annually. I have other books that also describe the algebra involved. Most of these books should be available at local libraries.

Once we have a specific value for hyperfocal distance, we can answer the question. If the values in the question exceed half the hyperfocal distance, the answer is yes. Otherwise, the answer is no.

If you use a 35 mm camera, it is very likely that the associated lenses have two sets of markings etched on the barrel: distance (at which you focus) and colored markings, in pairs, representing lens openings, in f-stops. Based on lighting and other considerations, set the lens opening to the appropriate f-stop desired. Rotating the barrel so that the infinity mark associated with distance is next to the f-stop mark, such that lesser values of distance fall within the corresponding pair of f-stop marks, will cause the hyperfocal distance to be set at the focusing point of the lens. Read the minimum distance of acceptable sharpness at the selected f-stop mark opposite to the one at which the infinity mark is located (having the same color code). If the minimum distance is too great or too small, consider adjusting your f-stop, etc.

The more general question of depth of field will be addressed in a future column. In the meantime, if

you wish to have specific values of hyperfocal distances available for personal use with your particular type of camera and for a specific size of print paper, please call or write to me. I have all the algebra programmed on my PC and in a small Casio. Be prepared to supply the lens's focal length and film and paper dimensions you plan to use. I will then give you the hyperfocal distances and, for a few other focusing points, the near and far points of acceptable sharpness.

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If you have a question which you would like to see answered/discussed in this column, please call me at 587-2235 and leave a message.

Henry Rosenthal

## "Art on Paper 1993" Exhibition Invites Entries

This juried exhibition, sponsored by the Maryland Federation of Art is open for any "two or three dimensional work on or with paper," in any medium. Slides showing entries—one or two per artist—must be submitted by January 26.

For more information or entry forms, call (410) 268-4566 or write MFA Gallery, P.O. Box 1866, Annapolis, MD 21404.

## A Little Empty Space

*Is this space symbolic of the New Year, empty of content, waiting for each of us to fill it—well? The editor can pretend it was planned, and invite you to write in it your most serious goal for photography in 1993 (or to do a photographic doodle). Actually, even knowing there must be a way to stretch copy by adding space between lines, she just didn't make the space work out right this time.*

## SSCC Welcomes New Members--

**Hans Adler** is a geologist, now retired from the Department of Energy. Before coming to SSCC, Hans was active in the North Bethesda Camera Club for 12 years. There he was named Black and White Photographer of the Year for two consecutive years, in 1989 and 1990. He likes to do portraits of women and children, mainly in black and white.

**John Robertson** has been involved in photography for about eight years. He has an enviable array of equipment: three Minoltas—two auto, one manual—a Hasselblad, and a 4 x 5 Crown Graphic portrait camera. John also has a darkroom. His work has appeared in the *Potomac Almanac*, and he has done private wedding photography as well. John plans to start his own photo business some day. When not involved with his photography, John likes to pursue his other hobby—cooking.

**Steve Shaffer** is a cartographer with the Department of Commerce. Steve considers himself a novice photographer. He uses a Canon AE1 and prefers nature photography. Steve is also involved in a Toastmasters group. He is currently taking evening work-related classes. He hopes to become more actively involved with SSCC when these classes have been completed.

**Jesse Weinstein** is an architect in private practice. He has rejoined SSCC after several years' absence. Jesse has been interested in photography since he first owned a small pocket camera as a child. He now shoots with a Nikon 808. Jesse's favorite subjects are his grandchildren.  
Bernice Easter



As stated in each issue of *Cable Release*, the Silver Spring Camera Club is affiliated with the Photographic Society of America. This is a reminder that individuals are also invited to become members of PSA and to make use of its numerous services, summarized below. Clarence Carvell is our PSA representative. For more information, call him, at 725-0234.



## PSA Membership, PSA Services – and YOU



Maroon Bells in Autumn by Dan Heidel, FPSA

As a PSA member....

- You join the world's largest and most influential organization devoted exclusively to advancing the arts and sciences of photography.
- You join more than 11,000 other individual members in the United States, Canada and some 80 other countries, PLUS about 300,000 photographers in member camera clubs worldwide.
- You receive the monthly *PSA Journal*, the oldest consumer photographic magazine published in the United States.

AND you can use and enjoy nearly 100 PSA educational and other services to increase your photographic skills and knowledge.

These include:

- circulating group workshops
- instructional slide, print, film and library materials to borrow for study at home
- critiques and evaluations of your work
- specialized technical information on cameras, film, equipment and more—even species identification for nature photographers!
- a range of contests and international exhibitions, letting you test your skill and achievement
- photographic workshops and seminars—from local to national
- local, regional and international PSA meetings and conferences
- opportunities to expand your photographic experiences through regional PSA chapters



As a PSA member...you'll enjoy a lifetime of fulfillment in your hobby of photography. *Mt. Goat Nanny and Kids by Joseph K. Lange, APSA*

## What's YOUR Special Interest?

Most PSA services are administered by PSA's eight special-interest divisions covering practically every phase of photography. As a PSA member, you may affiliate at no extra cost with any or all divisions according to your own interests.

The following list summarizes the special interests of PSA's Divisions:



The Trail Rider by J.J. Spurluck, APSA

**COLOR SLIDE**—Shows you how to use a wide range of techniques and subject matter for new adventures in creative expression.

**PICTORIAL PRINTS**—Learn picture-taking and darkroom techniques and open new avenues of artistic expression in your black-and-white and color prints.

**NATURE**—Helps you find new worlds to explore and reveal through the photography of plants, animals and the natural scene.

**VIDEO AND MOTION PICTURE**—Teaches you to master all phases of film and videotape production, from story concept to presentation.

**STEREO**—Helps you meet the unique challenges of subject matter, color and technique to achieve magical 3-D photography.

**PHOTO-JOURNALISM**—Focuses on seeing and documenting the human story in the world around us, with a full range of programs for both color slide and print photographers.

**PHOTO-TRAVEL**—Shows the traveling photographer where and how to find fresh ways to record and tell the travel story. Services include instruction in audio-visual (color slide) production, PSA-sponsored and -led trips for members, and PSA Travel Aids (U.S. and abroad) to help you find local photogenic subjects.

**TECHNIQUES**—Offers PSA members a full range of technical and how-to information, from basic to advanced and experimental, covering both historic and contemporary photography.

## Silver Spring Camera Club Membership Form — 1992-93

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

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

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

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

Make checks payable to the Silver Spring Camera Club and give or mail to Jay Kinney, 8301 Tuckerman Lane, Potomac, MD 20854 (phone 299-4724).

**Special Note:** Dues cover the club year from September thru May. After January 31, dues for the remainder of that year for new members are half price (or \$11 regular membership and \$5.50 for a spouse).



1977-1978



THEODORE VON KÁRMÁN  
1891-1983  
Aerospaceman



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



Stamp

# CABLE RELEASE

FIRST CLASS MAIL

(RSP 93/82)  
Anne & Lew Lewis  
12914 Allerton Lane  
Silver Spring, Md. 20904