



CABLE RELEASE

April 1993

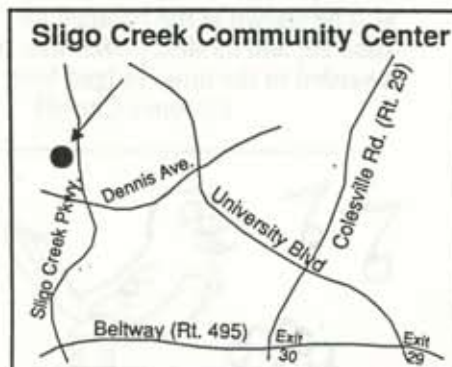
Volume 31, Number 8

Slide Meeting April 1 Sligo Creek Community Center

We are eagerly looking forward to having as our guest speaker and judge at the April 1 slide meeting **Jessie Cohen**, staff photographer for the Smithsonian Institution's National Zoological Park. Through her extensive world travel and during her 14 years with the National Zoo, Jessie has developed a superb mastery of wildlife portraiture and has become highly regarded as a teacher of animal and nature photography. Her photographs have been widely published and have been featured on the covers of over 50 periodicals and calendars.

Jessie will present a sampling of her favorite animal photos, including many from the zoo.

Subject of the competition is **Open**.



Inside: End-of-Year Banquet and Competition (not so very far off now). See page 5.

Nominations and Elections Committee Presents Slate for 1993-1994

In accordance with the SSSC Constitution and By-Laws, the Nominations and Elections Committee will present the following slate of candidates for Club officers and directors at the regular Club meetings in April:

President: Steve Stubits
Vice-President: Rick Jolson
Secretary: Anne Swanekamp
Treasurer: Ron Brunsvold
Directors: Gary Kreizman
Jim Harris

In keeping with provisions of the Constitution, following presentation of the slate, the Committee shall solicit and accept nominations from the floor. Neither the slate nor floor nominations needs a second; however, each candidate must state a willingness to serve. The Committee is to conduct the election during the first regular Club meeting in May—on May 6.

Jim Malaro, Chairperson
Nominations & Elections Comm.

Board Meets April 8

The SSSC Board of Directors will meet at the home of President Steve Stubits on Thursday, April 8, at 7:30 p.m. All officers and committee chairpersons are strongly encouraged to attend. Board meetings are open to all Club members. Please call Steve at 593-5106 to let him know you plan to attend.

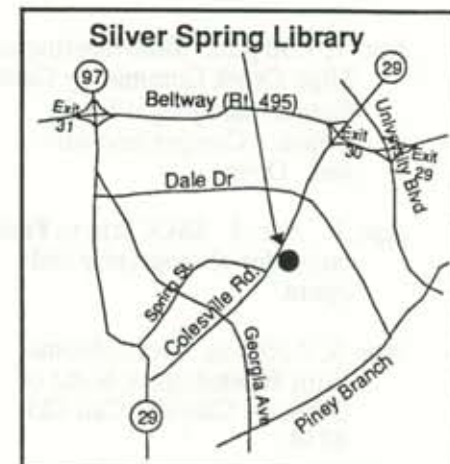
Print Meeting April 15 Silver Spring Library

At the April print meeting, our speaker and judge will be **Jill Bochicchio**, a professional portrait and commercial photographer, owner of Bochicchio Photography, in Gaithersburg. Her program, to be announced, will be related to her work. The competition is **Open**.

Portfolio Presentation

A portfolio of work by SSSC member **Godfrey Frankel** will be featured at the April print meeting. Godfrey began his photography career in the early 1940s and through Alfred Steiglitz met Beaumont Newhall, who was subsequently curator of his first exhibit at the Museum of Modern Art, in New York.

Realizing, however, that he needed to make a living doing something other than photography, Godfrey earned first a bachelors degree
(Continued on page 3)



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, Chair	869-1789
Art Yellin	774-3463	Carole & Ralph Freeman	871-7102
Reproduction Manager		Bill Perry	593-5203
Arlene Gmitter (703)	892-9520	Florine Ettinger	365-2543
Slide Program Committee:		Marvin Danziger	572-5495
Robert Ralph	983-1104	Hospitality:	
Print Program Committee:		Slide Meetings	
Jay Anderson (202)	723-7512	Sharon Antonelli	933-4450
Marilyn Anderson (202)	723-7512	Print Meetings	
Competition Committee:		Ned Bayley	384-9328
Anne Lewis	384-4938	Alternate, Merl Hoar	434-0551
GWCCC Representative:		New Members:	
Warren Kornberg	949-4890	Joyce Bayley	384-9328
Alternate, John Osgood	652-2215	Marilyn Anderson (202)	723-7512
CMCC Co-Representatives:		Exhibits: Jim Malaro	530-5472
Anne Lewis	384-4938	Historian: Norm Bernache	935-5617
Henry Rosenthal	587-2235	Property Committee:	
		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

April 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	

Apr. 1, 7:30 p.m. Slide meeting at Sligo Creek Community Center. Speaker and judge: Jessie Cohen. Competition subject: Open.

Apr. 2 - Apr. 4. SSCC trip to Pittsburgh for photography and opera.

Apr. 5, 7:30 p.m. Monochrome Print Workshop, at home of Clarence Carvell. Call 725-0234.

Apr. 8, 7:30 p.m. SSCC Board Meeting at home of Steve Stubits. Call 593-5106.

Apr. 15, 7:30 p.m. Print meeting at Silver Spring Library. Speaker and judge: Jill Bochicchio. Competition subject: Open.

Apr. 18 Deadline to deliver material for May *Cable Release* to editor Eleanor Waldrop (434-2245).

Apr. 22, 7:30 p.m. Slide Workshop at the home of Ellie Spitz. Call 984-0652.

Thank you, Stan!

Heartiest thanks are due to Stan Klem, a man of experience as editor of the *Cable Release*, who took over preparation, production, and even mailing of the March issue while the present editor departed for western North Carolina (running just ahead of a snowstorm both going and coming). Welcome, April and spring!

"Members Shooting Members"

Slides of "members shooting members" will be collected during the May meetings. The only rule is that entries must not have been entered before. Images may be of other members doing anything they may do, i.e., work, play, etc. Be sure the slides are spotted and identified at least with your name. Five slides per entrant, maximum. Slides will be shown at the banquet on June 10, and modest prizes will be awarded to the three judged best.
Clarence Carvell



April Workshops

The **Monochrome Workshop** will meet on Monday, April 5, 7:30 p.m., at the home of Clarence and Marti Carvell (725-0234).

Members are asked to bring their "body of work" in progress. Following a slide/tape presentation of the essay work of W. Eugene Smith, the group will have a brief look at each individual's work.

The **Slide Workshop** will meet at 7:30 p.m. on Thursday, April 22, at the home of Ellie Spitz (984-0652). No details were received by *Cable Release* before press time. Call Ellie if you have questions.

The **New Directions Workshop** will not meet in April.

Field Trip News

Attention Pittsburgh Trippers (Apr. 2 - 4)

Schedule for Friday, April 2

- 2:00 p.m. or later, check in at Vista Hotel, 1000 Penn Avenue.
- 6:45 p.m. sharp. Specially arranged backstage tour of Benedum Center for the Performing Arts. Meet at stage entrance, 719 Liberty Avenue (parallel to Penn Avenue).
- 7:30 p.m. Operalogue—By special invitation, a lecture and discussion on *Il Trovatore*. We will be escorted to the location.
- 8:00 p.m. Performance of *Il Trovatore*. After the opera, we will meet in the Vista Hotel lobby (Edna will find a cozy corner) for discussion of Saturday and Sunday activities and/or a "happy hour."

Parking

The Vista Hotel is about three blocks from the Benedum Center. There is a special weekend parking rate at the hotel of \$6 for Friday at or after 5 p.m.

through Sunday checkout (no in and out at this price). Any time you remove the car during the weekend the cost is \$3. If you park in their garage before 5 p.m. Friday, the price is \$3.50 for 2 hours and \$5.50 for 4 hours prior to 5 o'clock.

Recommendation: Park your car for the weekend. Use your feet and underground trolley to get around downtown and Mt. Washington on Saturday and Sunday.

Brandywine Valley May 7 - 9

Explore rolling hills, meadows and winding streams, the mansions and famous gardens of Winterthur and Longwood, Hagley's restored mill and European-style gardens, and more.

The Brandywine Valley lies just 2 hours north of Washington. We will be staying at the Chadds Ford Ramada Inn, located at the intersection of Routes 202 and 1 (\$45 per room per night with senior citizen discount, \$55 for others). This location provides easy access to all of the Valley's attractions that we plan to photograph.

For garden buffs and most photographers, Winterthur offers acres of azaleas, rhododendrons, and many species of wildflowers. At Longwood, the indoor gardens highlight bougainvilleas, gloxinias, hydrangeas, and orchids (with good natural light). Longwood features 350 acres of gardens and woods. Spring flowers should be abundant at the time of our visit. Unfortunately, tripods are not permitted at Longwood, but monopods may be used. Tripods are permitted at Winterthur. Both gardens open at 10 a.m. Luncheon facilities are available.

For those trippers who need a break from photography, Winterthur's museum contains over 10,000 decorative and fine arts objects characteristic of the mid-17th through the mid-19th centuries, displayed in period settings.

The Brandywine River Museum is a must. Housed in a restored 19th

century grist mill, it features works by the Wyeth family, with one gallery devoted to the paintings of Andrew Wyeth. His use of figure placement and light should be noted by all photographers.

The Hagley, which showcases the industrial revolution, is set amid over 230 acres of trees, flowering shrubs, old mills, shops, and barns characteristic of the period. A museum bus or a long stroll along the Brandywine River will take us to the rubble of the first DuPont gunpowder works and Eleutherian Mills. Photographic opportunities abound.

We plan a group dinner at the Concordville Inn, which provides excellent food at reasonable prices.

CALL EDNA IMMEDIATELY FOR ROOM RESERVATIONS (869-1789).

Art Benjamin

To Italy in 1994

By popular demand, we are going to Italy in the spring or fall of 1994. The trip will include Lake Maggiore, the Tuscan seacoast, and Amalfi, among other attractions. Start saving your pennies, and let me know of your interest.

Edna Knopp

Portfolio by Frankel

(Continued from page 1)

in liberal arts and then a masters degree in social work. His early years as a social worker were spent at the Cleveland Jewish Community Center, and then with the Public Health Service. In 1988 he received a bachelors degree in fine arts from the University of Maryland.

Godfrey has a book to his credit: *Shortcut to Photography*, published in 1950.

His exhibition in November 1992 at the Kathleen Ewing Gallery was a success, and a current exhibit at the Vision Gallery in San Francisco has resulted in the sale of 14 prints.

Godfrey will be introduced by Bob Ralph. Chuck Bress and Max Strange will be print handlers.

Clarence Carvell

Did You Know... ?

Q: Exactly what are the differences between 620 and 120 film? Can 120 film be used in a 620 camera? If so, do any modifications have to be made to the camera? The person raising these questions (abbreviated from the original letter received) has purchased an old Kodak "Tourist" camera in mint condition, partially because of the negative size (6 x 9 cm).

A: There is no difference in the dimensions of the two films (based on the 1992 Kodak Professional Photographic Catalog, Kodak Document No. L-9). However, to the person who raised the question, you are correct in your concern about their interchangeability. Browsing through the catalog makes it clear that 620 film is no longer being marketed. Secondly, according to Kodak, the spools holding the film are not interchangeable, in the sense that you cannot, in general, use 120 film on its 120-designed spool in a 620 camera. Also, the red/orange window used in the 620 camera to identify exposure numbers needs to be covered.

Here are two approaches to rescuing your newly gained friend.

1. Obtain 120 film which has been re-rolled onto 620 spools from:

Film for Classics
P.O. Box 486
Honeoye Falls, NY 14472
(716) 624-4945

or
2. Convert the spool chamber of the Kodak "Tourist" camera to accept the 120 film by sending the camera to:

Atlantic Camera Repair Corp.
276 Higby Lane
W. Islip, NY 11795
(516) 587-7959

or
Bald Mountain
P.O. Box 113
Davenport, CA 95017
(408) 423-4465

Don't forget that the red/orange window needs to be covered, and therefore you need to negotiate to incorporate some sort of exposure counter. Good luck with your newly found gem!

Note: Specific answers to the question dealing with muddiness of prints are being deferred to later dates. These answers, in the form of multiple articles, will incorporate the topics discussed in the January 1993 issue of the *Cable Release*.

If you have a question about which you would like to see an answer/discussion in this column, please call me at 587-2235 and leave a message or write me at 8651 Geren Rd, Silver Spring, MD 20901.
Henry Rosenthal

Malaro's Bafford Award Continues SSCC Wins

The Eddie Bafford Award is given each year by the Baltimore Camera Club for the "most traditional color print" submitted to the spring competition of the Council of Maryland Camera Clubs.

On March 21, for the third year in succession, an SSCC member took this award. Jim Malaro was the winner with his novice color print, "Nature in Pastels." In 1992, Joyce Bayley won with a novice color print, and Anne Lewis won in 1991, with a print in the unlimited class.

To All Who Helped With the CMCC Competition-- Thank You!

Anne Lewis wishes to express her thanks to Jay Anderson and Marilyn Anderson for their help in preparing for the all-Maryland competition, and to Charles Hundertmark, John Osgood, Jay Kinney, and Rick Jolson for helping in Baltimore at the competition on March 21.

The SSCC is deeply indebted to Anne Lewis, who was in charge of the CMCC competition. She not only made all the arrangements for a March 14 competition, but made them again for March 21, finding replacements when four of the six judges couldn't make the new date.



SSCC Winners in Spring CMCC Competition

The annual spring competition of the Council of Maryland Camera Clubs (CMCC) was held in Baltimore on Sunday, March 21 (postponed from the 14th because of "the blizzard of 1993"). Winners from the Silver Spring Camera Club were:

Unlimited Monochrome Prints

1st Rick Jolson... Falling Angel
HM Jay Anderson. Thru the Woods

Novice Color Prints

1st Charles Hundertmark
..... Peggy's Cove
2nd Jim Malaro... Nature in Pastels
3rd Charles Hundertmark
..... Red Fox Pup
HM Charles Hundertmark
..... Maine Reflections

Unlimited Color Prints

HM Pat Bress... Chinese Ceiling
HM Jay Anderson
..... Granada Reflection

Novice Slides

1st Steve Stubits... Misty Morn
3rd John Osgood
..... Neglected Dignity
HM John Osgood... Mission Steps
HM John Osgood. Mission Melody
HM Steve Stubits
..... Ride'em, Cowboy
HM Steve Stubits
..... Hips, Tiles, & Eaves

Unlimited Slides

HM Jim Rogers
..... Sintra Castle Walkway
HM Joyce Bayley... Sunshine
HM Jay Kinney... Mission Dome
HM Jay Kinney
..... Five O'Clock Shadow
HM Pat Bress... Nature's Gift
HM Pat Bress... Fog in the Water
HM Jim Malaro... Stag

Banquet and Competition Mark End of SSCC Year

This year's festivities will be held at the **Anchor Inn** in Silver Spring, at Georgia Avenue and University Boulevard, on **Thursday, June 10**. Arrival at 6:30 will provide time to take advantage of a cash bar and for pre-dining chit-chat. The meal starts at 7:30.

I believe all parties will be pleased with arrangements. The surroundings are pleasant, and the food assuredly will be good. Although it is basically a seafood restaurant, a variety of cuisine will be available (combination seafood platter; top sirloin steak; baked stuffed flounder; baked imperial crab; chicken bernaise). Baked potato, salad, coffee or tea, and ice cream are included. It will be a "sit-down" affair, and staff will take individual orders. The cost will be \$20 per person.

We would appreciate having everyone sign up with their \$20 at any Camera Club meeting—the earlier the better. The money may be given to me or to Steve Stubits or Jay Kinney. You will receive a numbered ticket, which when placed in the pot will be your chance for one of the several door prizes.

Everyone is urged to enter prints and/or slides for year-end prizes. **Deadline for submissions is the print meeting on Thursday, May 20**. Three judges will meet at my house on May 23 to evaluate submissions.

Rules governing submission are as follows:

- o A member may submit up to 15 entries—5 each in slides, monochrome prints and color prints. All entries must have been previously entered in an SSCC monthly competition or as an SSCC entry in an interclub competition during the current Club year. However, entries that have won an award in a previous SSCC year-end competition are ineligible.

- o A member who has entered in both the Novice and Advanced class of a category during this past Club year may elect either the

GWCCC Spring Competition A Reminder



The spring competition of the Greater Washington Council of Camera Clubs will be held Saturday, May 1, 1993. For entry forms and rules, see the March *Cable Release*. Entries will be picked up by the Club delegate, Warren Kornberg, at the April 1 slide meeting and the April 15 print meeting, or they can be delivered to his home no later than noon on Saturday, April 17.

Entry forms must be completely and properly filled out and accompanied by fees of \$.50 per entry, to a maximum of \$10. Make checks payable to GWCCC.

Novice or Advanced class, not both.

- o A member who enters the Advanced class may submit any entry previously entered regardless of class; however, a member who enters the Novice class may submit only entries previously entered in the Novice class.

Awards for all winners will be presented at the banquet, but no points will be considered or awarded. For more information, contact Anne Lewis, 384-4938.

Please get your material to me as quickly as possible, either at Club meetings or at my house, 1605 Dale Drive, Silver Spring (588-5183). Don't forget the May 20 deadline.

In addition to the formal awards, two other brief, enjoyable presentations will share the spotlight: Steve Stubits will hold forth with pictures taken during the fall trip to Spain, and Clarence Carvell will deal with slides of "Members Shooting Members."

Joe Meyer

For sale: Beseler 4 x 5 Condenser Enlarger with base, lensboard, red filter, one (2 1/4) carrier and above-the-lens filter drawer. Bellows needs replacement (probably \$100). Otherwise in working condition. \$125 firm. Warren Kornberg 949-4890

A Letter to the Editor

Ethics? Again and Again!

The Silver Spring Camera Club is fortunate to attract either former or current members of other camera clubs. Many of these new members are very sophisticated and advanced photographers, yet they are new to the Silver Spring Camera Club. I believe that as a matter of ethics it is improper for these members to compete as "novices" in any category.

A major purpose of our competitions is to encourage growth in photography. As a club, we have always given special emphasis to the development of novices in their photography. Unfair competition against people who are beyond this stage is extremely discouraging.

If you are not truly a novice, then enter in the advanced categories! The ribbons that you win will be all the more meaningful to you!

Arthur K. Yellin

Rumblings in Rochester

In a good news-bad news January letter to shareholders, Kodak laid out the agenda for 1993 and beyond. The good news was cash flow *from the sale of assets*; the bad news was poor operating performance. As consumers of Kodak's photographic production (and R&D), what can we expect?

The Photo CD introduction was seen as a plus. We can expect "increased focus on CD or film-based digital imaging and a business strategy that marries the best attributes of silver halide and electronic imaging technology." So why'd they sell the Center for Creative Imaging, in Camden, Maine? To "divest ourselves...where there is no...benefit of shareholders."

On the R&D front, resources will be focused on highest priorities: "...our pre-eminent role in the making of images...has led us to direct a larger part of the R&D effort to imaging *materials*, to advance the success of the business. In a matter of weeks, you will see the early results of this reorientation when we announce 20 new photographic products." (I'm writing this 4 weeks after the date of the Kodak letter!)

Mike Stein

From the Contributing Editor

"A Tale of Two Negatives" or "How Do I Get Good Results? Beats the Dickens Out of Me!"

I recently changed jobs; now I have the absolute delight of passing by Lake Needwood twice a day. If you've been in the Silver Spring Camera Club for any length of time, you know that this is one of my favorite spots in general, and especially for photography!

When passing through just after dawn on winter days, I see a magnificent view which reminds me of some of John Sexton's work. On a recent weekend morning, I actually dragged my carcass out of bed before dawn and carted my field camera off to shoot the scene.

I stood there in the cold for about two hours waiting for the light to be "right." I carefully composed. I carefully focused, checked depth of field and focused some more. Then I took out my trusty Gossen Luna Pro meter, attached my 15/7.5 degree "spot" gizmo, and metered until I was turning blue. I carefully calculated the exposure increase due to the filtration I was using, and I exposed my Plus X.

Home I went and to the darkroom. I carefully measured my developer and took its temperature. I then carefully calculated my development time and went through the process. With anxious anticipation, I took one of the negatives off my Jobo sheet film reel. It was awfully dense! Oh well, I must have forgotten to close down the lens (view lenses are not "automatic"). So I took a second negative off the reel—also dense, as were the other two. Where did I go wrong?

I thought and thought. I had been very careful in all aspects of this shoot (very different from my usual haphazard technique). Then it dawned on me. My meter has three differently colored marks; one is for normal readings, one for 15 degree angle, and one for 7.5 degree angle measurements. I had forgotten all about them and had simply read off the "normal" mark. I ran upstairs and checked the meter. Sure

enough, if you should be using the 7.5 degree mark and instead you use the "normal" mark, you are overexposing by three stops!

Of course, if I had patience, I could have developed each sheet of film separately (one of the great benefits of sheet film). However, I am not known for patience! But all was not lost. First, the negatives were not so dense as to be unprintable; second, there's always negative reduction; and, third, I had also exposed two sheets of Tri-X with the same scene. I had not yet developed them.

So I called Garry Kreizman, my understanding and knowledgeable friend and photographic mentor. I asked, if I want to develop the Tri-X on the assumption that they too are overexposed, how much should I decrease my development time? We discussed this trick for a bit and decided that a decrease of about 10 percent might help without significant loss in the image.

Back to the darkroom. Now I load a single sheet (this time, I saved one; I was taking no chances) into the tank (I have tried tray processing, but don't like it. I'm always afraid of scratching the negative or otherwise damaging the emulsion). Mix up 22 ounces of developer. VERY, very carefully calculate my development time based upon the temperature of the developer. Set my timer and away I go.

Pour in my water presoak. Start the timer. Tick, tick, tick ... RING, ring. Uh oh, the telephone (which hangs right outside the door to my darkroom in case I ever do anything potentially fatal). It's my wife, who is on government business in Albuquerque. I ask her to hold a second while I drain the presoak, pour in the developer, and start the timer. "Hi, Janet, how are you, I miss you ... AHHHHHH ... the timer is not counting down!" I forgot to hit the foot switch! So I quickly look up at my darkroom clock. Why did I do that? I didn't look at it when I poured the developer. So I hit the foot switch now, not having the vaguest idea how long I have already developed. I guess that I did so for about 30 seconds and subtract that from the total time I had so carefully calculated. (No, I didn't

hang up on my wife; we finished our long distance chat.)

Finish the process, take out the negative and take a peek at it. Why, it's gorgeous! Yes, WHY, indeed? Beats the dickens out of me!

Arthur K. Yellin

Repairing Sheet Film Holders

I realize that this article will be of limited interest, since only a few Club members shoot with sheet film, but at the price of these holders, it certainly pays to repair them if possible. Furthermore, the concept may be applicable to other photographic items (or, heaven forbid I even think of them, items other than photographic).

Sheet film holders tend to wear at the flap end—the end which opens to admit and release the film. The problem usually occurs because the cloth "hinge" wears out. The repair is quite simple and inexpensive.

Buy a tube of "Barge" brand cement and a package of black bias cloth sewing tape. Cut the tape as close as possible to the full width of the holder. The tape will come triple-folded. It must be unfolded to cover both sides of the bottom edge. Once you've cut and unfolded the tape, smear it completely and liberally with cement, then lay it smoothly onto the bottom of the holder and smooth the tape up both the front and back of the holder (actually onto the film access flaps). Allow to dry. That's it!

"Barge" brand cement is designed for shoe repair. It is tough, strong, and durable. Most important, it remains flexible when dry. Unfortunately, I have no recollection where I bought my tube, so I can't tell you. When I run out, I'll have to figure it out myself.

Happy binding.

Arthur K. Yellin

For sale: One Beseler C-22 enlarger. Handles 2 1/4 x 2 1/4 and 35 mm. Very good condition. Includes a number of darkroom accessories. Very reasonable. For details, call Hal Ettinger, after April 4, at 365-2543.

Zevallos a Winner at Professional Photographers' Association

An infrared "black and white" image entitled "Ocean City: Out of Season," by SSCC member Prospero Zevallos, tied for highest score at the Maryland Professional Photographers' Association's Annual Print Competition and Exhibition in Bethesda on January 23. It was entered in a "Maryland Capture" category, for prints depicting "Maryland's beauty and uniqueness."

(Because of the extensive information on GWCCC's spring competition in the March Cable Release, this item was held over. Sorry—Ed.)

(Our slide meeting will be held on April Fool's Day!)

Do You Remember?

Twelve years ago, the April 1981 Cable Release carried the following (mis)information:

SLIDE MEETING
April 1, 1982, 7:45 a.m.
Sligo Creek High School
Competition: Closed

John Newborn, noted travelog photographer, reluctantly agreed to be the guest speaker for the April 1

slide meeting. Newborn, winner of numerous photography awards, is known best for his grainless 16 x 20 color prints taken by a minox camera. He is presently preparing a film about photographers in King Arthur's era entitled, "Camerat." His future plans include a series of movies in the Bermuda Triangle which he is calling his "Bermuda Shorts." Newborn's topic for his presentation is labeled "Out of Focus Slides." Be sure to miss it!

PRINT MEETING

April 1, 1982, 7:45 a.m.
Northwood Community Center
Competition: Closed

Little known photographer Red Feegaul begged the SSCC into letting him speak tonight at the club's print meeting. Feegaul, as you will recall, was first to substitute coffee for thiosulfate in his print chemistry. Kodak is suing him on the grounds (pun intended) it will cause price fixing. Feegaul is also known for dousing his models in tubs of vaseline so they will get up oily for his photographic sessions. His future plans include traveling to Tibet for a photoessay. That will be good for a few yaks. The topic for this evening's show will be "Diffused and Non Diffused Portraits," one of Feegaul's real specialties. Visitors are not welcome.

SEMINAR

Due to popular demand, Mr. Paul Seagull will repeat his informative series, "Using Light to Delight." In the three three-hour sessions, Mr. Seagull will briefly explicate the importance of the Angstrom in the calibration of incident light densitometers in such simple language even a nuclear engineer could understand. Be sure to bring your dictionary.

(More tidbits from the same issue—Ed.)

President..... Bland Lewis
Vice Pres..... Sylvia Harried
Secretary..... Fran Tick
Treasurer..... Sly N. Cunning
Slide Prigram..... Bet E. Cant
Print Program..... Isy There
(etc.)

Matt Finish moves down to Novice slides.
Prints Charming moves down to Novice Prince.

Thurs. 12 June NO DIRECTIONS WORKSHOP Mike Stein's bathroom; 7:00 a.m.

Friday, 4 July Annual Banquet held atop the Washington Monument, bring cameras.

(Well, you get the idea. There's more. Someone had fun with this. Author(s)?)

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).



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



CABLE RELEASE

(RSP 93/82)

Anne & Lew Lewis
12914 Allerton Lane
Silver Spring, Md. 20904

