



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



CABLE RELEASE

December, 1993

Happy Holidays!

Vol.32, No.4

Slide Program

Sligo Community Center

December 2

by Lynn Noah

Wildlife photographer Fred Siskind will be the speaker and judge for the December 2 slide meeting.

Fred's work has appeared in the Audubon Naturalist Society News, *Bird Watcher's Digest*, *Defenders*, *Life Magazine*, *Virginia Wildlife*, *Wildbird*, *Elephants Our Last Land Giants*, and other publications. He has had numerous exhibits with conservationist and photographic organizations. An economist with the U.S. Department of Labor's Office of Policy, Fred has also been active in the Northern Virginia Photographic Society and has conducted teaching and slide presentation programs. A frequent traveller in the U.S. and abroad, Fred will feature his photographs in Kenya at the SSCC meeting.

SPECIAL WORKSHOP

SSCC member **George DeBuchananne** will begin the evening with an illustration of the archival quality of early Kodachrome.

Print Program

Silver Spring Library
December 16

by Max Strange

Our speaker and judge for the December print meeting will be professional photographer **Terry Popkin**. Terry will show us some recent prints and discuss his approach to photography.

In 1972, while working as a microbiologist at NIH, Terry started a children's portraiture business. This, and his NIH job, supported his passion for landscape photography. In 1982 he worked with Ansel Adams and photographed the Southwest. In 1992, after 25 years with NIH, he became a full-time photographer.

Terry, a former president of the Bethesda Camera Club, travels extensively and does many weddings and Bar Mitzvahs as well as landscapes. He does archival fine-art printing in both monochrome and color.

THIS MONTH'S
COMPETITION IS OPEN

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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 Brunsvold, 384-1905, 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 given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide 1

From The Editor

Well, Art Yellin certainly got the juices flowing after his "Burnout." I took the liberty of re-classifying him from "contributing editor" to "columnist," lest I get sucked into a depressive vortex. Perot's great sucking sound? Come on, Art, get your spirit moving—in't that nice new "66" enough enticement?

On the home front, many thanks to all of you who've wished me and my bionic hip well. As of this writing, things are improving nicely, just anxious to get rid of my crutches and drive again; hope to see you all in December.



As in November, I'm asking for all Cable Release material early to avoid the holiday crush—please get me your input by December 9, unless there's a need for delay as in competition results.

Wishing all a happy Festival of the Winter Solstice of your choosing!

Mike Stein

Slide Workshop

The December meeting will be Monday, December 13, 7:30PM, Mike Lux's home—(301) 929-1350.

Monochrome & Color Print Workshops

by Clarence Carvell

The December meeting of the Monochrome Workshop will be held on the second Thursday, December 9. The Color Workshop will be held on the 5th Thursday, December 30. This change was made for those people who want to attend the New Directions Workshop in December.

April in the Land of the Swamp Fox

FIELD TRIP

by Ralph Freeman

April will see some of our more ambitious SSCC travelers embarking for 9 days in Wilmington, NC south to Charleston, SC and Savannah, GA. Pine forests, antebellum homes, and old cypress trees hung with Spanish Moss—and flowers, lots of flowers. Our last trip to Charleston, (with only an optional extra night in Wilmington,) was such a rousing success that this time it has been expanded. This trip will consist of 3 nights in Wilmington, 3 nights in Charleston, and 2 nights in Savannah. The trip leader is ex-SSCC member and noted photographer Ralph Jones. Ralph was born in this part of the country and will guide us to the best that the area has to offer. The trip starts on Saturday April 2nd and ends Sunday April 10th. All hotels are within 3 miles of the respective historic districts. Rates range from \$39/night to \$47/night plus tax for doubles. For reservations call Edna at (301) 536-9877 or Carole at (301) 871-7102.

Members Shooting Members

by Clarence Carvell

Members Shooting Members will again be a feature presentation at the annual banquet. The prizes will be bigger than in the past. Hint: look for chances to photograph members in some interesting places or positions. Set-ups are OK if you want to work together on something. No images from previous years though.

Composition and Presentation Workshop

by Henry Rosenthal

As a result of informal inquiries and an announcement at the last slide meeting, it appears that there is a sufficient interest to revive the workshop.

The objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

We split each session in two: [1] We discuss some aspect of image attributes and image making techniques. Note that we leave the details of image making to the existing SSCC slide and print workshops. We merely sensitize each other to the issues so that we are aware of the contributions of all elements of image making. [2] We discuss each other's sample work brought in for

discussion, noting the strong points and suggested possibilities for improvement. Generally three samples are shown by each participant. All media (slides and monochrome and color prints) are discussed. We may go on field trips, with specific objectives in mind, or we may take on an assignment for eventual discussion at a future session.

Since each session consists solely of discussions by the participants, a minimum number of approximately five persons per workshop session is required for maximum effectiveness.

The first meeting will be held at my home, (8651 Geren Road, Silver Spring,) on Wednesday, December 1, 1993. Please call me at (301)587-2235 at least 24 hours in advance to let me know if you plan to come.

New Directions Workshop



by Garry Kreizman

Please join us on Wednesday December 8, at my house to discuss photographers and photography at 730PM..

COMPUTER PHOTO/IMAGING QUESTIONNAIRE

SUMMARY AND COMMENTS

Here are the results and some comments of the computer imagery survey. The purpose of the survey were to assess the extent of club's current computer imagery involvement, to determine if competition rules need to be changed now, and how many people want to get involved with

computer enhancement or generation.

The results show that a "core" group of SSCC members want to know more and plan to upgrade or buy computers to do imagery. A small number of computer enhance images have been entered in club competitions, and it would seem at this point in time, that rule changes are not warranted. However, considering the strong club interest, some future rules changes must be considered. Special training sessions regarding equipment, software, output options, and costs need to be given to members so they may make informed decisions.

The inherent nature of computer enhancement or imagery requires re-thinking the nature of the photographic process. The definitions of what is photographic and what SSCC will define as a photographic, will determine the future direction of the SSCC. More discussions are needed to establish guidelines and a clear direction for the future operation of the club.

RESULTS:

A total of 54 survey responses were received from the October Cable Release, the October print and the November slide meetings. Only 9 additional surveys were received at the slide meeting which indicates that a "core" group attended both meetings. Four of the responses came from the Cable Release.

The results definitely represent the core group which is about 40% of the membership, and provides an indication of what the remainder of the club membership might think about computer imaging.

Only 7 (13%) currently were

using computer to enhance photographs. Among these members 5 have modified images at least 50%, 1 member did minor enhancement and 1 started with software and ended with film output.

Three members entered the image in club competition and 4 did not. The "software only image" was not entered in club competition.

Over 1/3 (35%) say they were planning to buy or upgrade computers, and an additional 17% were unsure. Together these two groups (52%) indicate a strong interest in compute imagery and or information about computer imagery in SSCC. Answers from question 3 further indicate the importance members place on computer imagery knowledge since 2/3 indicated that they wanted to know more.

QUESTIONNAIRE (54 responses):

1. Are now using a computer to change, enhance or create your photographs?

YES: 7 (13%)

NO: 47 (87%)

2. Do you have plans within the next 2 years to use, upgrade or purchase a computer which you will use to change, enhance or create your photographs?

YES: 19 (35%)

NO: 26 (48%)

UNSURE: 9 (17%)

3. I want to learn more about computer imaging, the equipment needed, the software, costs and techniques?

YES: 36 (67%)

NO: 18 (33%)

4A. If you are now using the computer as part of your photographic process, what is the *most*

change to the original image have you made at least *once*?

AT LEAST 25 % OF THE IMAGE: 0

AT LEAST 50 % OF THE IMAGE: 5

MORE THAN 50 % OF THE IMAGE: 0

CREATED AN IMAGE USING COMPUTER SOFTWARE ONLY AND OUTPUT TO FILM OR MEDIA WHICH WAS LATER OUTPUT TO FILM: 1

4B. Have you entered this modified image in the club competition?

YES: 3 NO: 4

4C. Have you ever entered *any* computer modified image in the club competitions?

YES: 3 NO: 4

EXHIBIT UPDATE

by Jim Maloro

The time for our Spring exhibit is fast approaching. As announced earlier, the theme for the exhibit will be Lines, Angles, and Curves. The objective will be to create an entire exhibit (about 50 images) from images where lines, angles, or curves are the primary subject of the image or where lines, angles, angles, or curves are strongly emphasized in a primary subject. The exhibit will run from April 24 to May 28 at the McCrillis Gallery, 6910 Greentree Road, Bethesda, MD.

The exhibit will be juried. Each club member may submit up to five prints for the judging. Both monochrome and color prints will be accepted. Color prints may be commercially produced from the maker's negative

or slides. Monochrome prints must be produced by the maker. Prints for judging must be mounted, but *not* framed. The deadline for submitting prints for judging will be the March print meeting.

Additional details will appear in the January *Cable Release*.

Did You Know...?

by Henry Rosenthal

QUESTION: When taking a picture of a reflected image, such as one reflected on smooth water, do you focus so that the water is in focus, or the reflected image?

ANSWER: You can easily find the answer yourself at home:

✓ Take a mirror.

✓ At a 45 degree angle to the mirror, focus on the edge of the mirror, say at a distance of approximately six feet. It might be convenient if the mirror were framed, and you use a split image rangefinder, in a camera or by itself. Determine the distance between the rangefinder and the mirror's edge

✓ Then repeat the measurement after pointing the rangefinder to an object reflected by the mirror which is a significant distance closer or further away. For example, measure the distance between the rangefinder and the mirror approximately six feet apart. Then from the same vantage point, measure the distance of a reflected image of an object at least ten feet away from the mirror.

What do you think is the answer?—The answer is...the reflected image!

Thus, you may need to have

a much wider depth of focus if you wish to include in your picture other image elements which are located at different distances to your camera via the reflecting substance.

If you have a question for which you would like to see an answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write me at 8651 Geren Road, Silver Spring, MD 20901.

Eclipse Art Center

by Clarence Carvell

Last night I had the opportunity to visit the Eclipse Art Center at 4350 N. Fairfax Drive to view a photography exhibit of the work of area artists. Although much of the work was quite conventional, it was refreshing to see some exploration into new ideas, some merely abstractions, but some quite bizarre. Chuck Bress has three of his pieces along with the work of many other people we've met through the Club. I highly recommend a visit.

FOR SALE:

Contact **Maynard Manzano** at (202) 362-9867 day, or (301) 891-3104 MTuW evenings for:

Film and paper (all have been refrigerated): Portra II Ektacolor paper N (matte) RA 8'10 —90 sheets, open box. Portra II Ektacolor paper N (matte) RA 11'14 —50 sheets, sealed box. Portra II Ektacolor

paper F (glossy) RA 11'14 —25 sheets, open box. Polaroid sheets 54 4'5 coaterless B&W professional instant sheet film —17 sheets, open box.

TMAX 400 35mm ' 100' —exp. date 9/93, sealed. Fuji Tungsten 4'5 sheet ISO 64 —10 sheets, open box, exp. 9/92.

Call Stan Klem at 622-6640 for:

Canon Lenses, like new, all w/cases: Canon 500mm f/8 reflex, \$250; Canon 100mm f/2 FD, \$250; Tokina 60-120mm f/2.8 AT-X zoom, \$120; Tokina 35-105mm f/3.5-4.3 zoom, \$90; Vivitar 2x converter, FL-FD mount, \$20

Misc. other: Olympus Infinity Super Zoom 300 camera (38-105mm), \$120; Bogen 22 B&W Enlarger w/2 lenses, \$50; Soligor 35-70mm f/2.5-3.5 zoom lens, Pentax screw mt, \$50; Pentax 35mm f/3.5 Super Takumar screw mt. lens w/case, \$20. Also have misc. Cokin A filters, and 55mm skylight & haze filters (\$3 to \$5 ea.)

Judge Bashing

It Can Be Hazardous To Your Photographic Health!

by Michael Lux

"No one can make you feel inferior without your own consent." This quote attributable to Eleanor Roosevelt may, perhaps be related to the Club's most prevalent unofficial group activity, namely, JUDGE BASHING!

From the moment I attended my first club meeting I've never failed to hear judge bashing at

every club activity. It's as if judges belong to some type of alien species all cast from "one mold" whose characteristics include: strict toilet training, inflexibility, nearsightedness, stupidity, and a propensity to purposely go out of their way to make *you* feel lousy about *your* favorite images *every* month, (excluding June, July, and August.) Rubbish! Judges are people, just like club members. They have likes, dislikes and prejudices also. In the end, it all evens out just like the weather. Where is it written that photographic competitions are lessons in objectivity, sanity and consistency? What a bore it would all become if they were!

What really matters is that special feeling we get whenever we look through our viewfinders and get excited. What really matters is when our final image turns out as good or even better than we had hoped. What really matters is feeling proud enough of our images to want to enthusiastically share them with others. What matters far more than anything, however, is not compromising our enthusiasm for photography, even *one tiny bit*, because of how our image may possibly be judged at a competition.

If each of us who habitually complains about competition judging were asked one evening to judge, would we automatically become judge bashers? Or, would each of us, somehow, miraculously find a way to be different from past judges, and have our comments and judging accepted by the group as *being right on*?

Chronic complaining and worrying about judging can hurt one's photography and creative spirit. Judges don't *really* matter when you submit an image which you

are proud of and want to share with others. Such is the real joy of photography and of competition. Be your own judge, that's all that really matters, but also learn from competitions and from what others may offer. If you should also capture a ribbon as well, terrific, its like a fine cup of coffee and dessert after a wonderful and hearty meal. A bunch of ribbons, by themselves, however, does not a meal make! Love of photography is the real meal. Getting upset about competitions can slowly destroy this wonderful meal. Such is too far too precious to risk destroying..

Burned Out or Burned Up?

by Jim Malaro

At first I decided to let it pass, but we haven't had a real juicy Club squabble in years. So, it is with deliberate malice that I respond to Art Yellin's article on "Camera Club Burnout" in the November Cable Release.

When we strip away the rhetoric, Art's principal problem seems to be with camera club (and interclub) competitions and judging. And Art is not alone. It seems that competition and judge bashing has become a favorite Club sport. This raises some serious questions. What is the purpose of camera club (and interclub) competitions? What useful function do they serve? Is there anything that can be done to make them "better"?

In my opinion, the real value of competitions is that they provide club members with an incentive to improve their photographic skills and provide useful feedback on how well they are progressing.

However, this method of learning has its limitations. By its very nature the process encourages the photographer to make images that follow certain rules and can be understood and appreciated without much thought (the judge normally has only a few seconds to assess and judge each image). As a photographer becomes more proficient, camera club competitions become less effective as a learning tool. It could probably also be argued that continuing to take photographs primarily for camera club competitions may at some point actually begin to work against the photographer and retard his creative growth.

Therefore, at some point it probably makes sense for the photographer to wean himself away from the need to win competitions. This probably isn't as easy as it sounds, and the photographer may have to resort to chewing gum or taking cold showers until he kicks the habit. However, this certainly doesn't have to mean the end of the photographer's association with the Camera Club. As Art rightly points out, the Silver Spring Camera Club offers a plethora of other benefit and opportunities to the photographer. There are, for example, the many workshops where one can explore a variety of photographic techniques. And if someone is too advanced to learn from the workshops, he or she can run a workshop and teach others. Perhaps the Club could offer more competitions during the year that challenge the more advanced photographers. The "body-of-work" competition is a good example of a recent move in that direction. If someone still felt "burned out" he or she might consider becoming actively involved in Club,

GWCCC, or CMCC operations. The opportunities are endless.

An Apology, sort of...

by Arthur K. Yellin

When my November *Cable Release* article appeared in print, I immediately received two phone calls from long time SSCC members. The article concerned my feelings of camera club burn out. From the messages my daughter had conveyed to me as her interpretation of those left on our answering machine, I expected to have two conversations regarding burn out.

However, upon returning one of the calls, I learned that I had inadvertently stepped on the toes, (and ankles, too,) of my good friend Norm Bernache. For those of you who do not know Norm, he is a dedicated and sincere club member who works very hard to achieve improvement, both in our club and in other places where he feels improvement is needed.

Norm pointed out that my article had unfairly accused the GWCCC of being a "farce." He patiently explained to me that many changes had been made in the GWCCC competitions and that it was no longer the way it had been. He correctly observed that my comments were based upon my personal experiences which took place a long time ago. He also correctly observed that I was lacking current information about the GWCCC.

When I wrote the article, I was solely trying to express the frustrations which I had experienced both within the club and in the interclub competitions. I was trying to explore the causes of my

Competition Categories:

December— Open
January— Night Photography
February— Open
March— Auction and Print Critique

Apology (cont.)

feelings of burn out in the hope of coming out of the doldrums. I had absolutely no intention of demeaning the hard work of others.

If my feelings about the GWCCC are no longer appropriate, and if the GWCCC competitions now represent a reasonable forum for the interchange of photographic information through the competitive process and through meaningful critique, then I apologize to Norm and to all the other people who affected the changes.

Dear reader, please frame my comments within a time period gone by. Hopefully, this issue of the *Cable Release* will also include an article by Norm explaining improvements in the GWCCC competitions and expressing the value to SSCC members of participation in them.

NOVEMBER SLIDE COMPETITION

Judge: Regis Lefebure

NOVICE SLIDES

- 1st Cindy Eicher Benjamin
2nd Peter Hui Flower
3rd Ron Brunsvold . . . Red Shouldered
. Hawk
HM Ron Brunsvold . . Black Skimmer
HM Marv Danziger . . Baubles & Scarfs
HM Elizabeth Buie . . Courtyard Glimpse
HM Steve Stubits . . . Fair Fireworks

ADVANCED SLIDES

- 1st Chuck Bress Telltale
2nd Bob Ralph Standing Alone
3rd Harold Hoiland . . Frost on Aspen
. Leaves
HM Stan Klem Sunlit Dall
HM Elisa Frumento . . . Art Window
HM Celia Escudero . . This is the One
HM Bob Ralph Alien Sphere

NOVEMBER PRINT COMPETITION

Judge: Gary Landsman

NOVICE MONOCHROME PRINTS

- 1st Celia Escudero Mary Lou
2nd Suzanne Izzo Winter woods
3rd Mary M^cCoy Calla
HM Celia Escudero Velvet
HM B. Minietta . . . Firehouse, Ellicott City

ADVANCED MONOCHROME PRINTS

- 1st Pat Bress Canyon #1
2nd Jay Anderson Schoolhouse Suite #1
3rd Pat Bress Dodge
HM Jay Anderson Rose & Mask
HM Chuck Bress Lone Tree at
. Marakami
HM Chuck Bress . . Chair & Table on
. Deck 1A

NOVICE/ADVANCED COLOR PRINTS

- 1st C. Carvell Fall Dogwood
2nd Harald Hoiland . . Antelope Canyon
. Looking Up
3rd Chuck Bress Telltale
HM Jay Anderson Old Buick,
. Bluff, Utah
HM Chuck Bress Orange Flower
HM Harald Hoiland . . . Aspen Grove

CMCC FALL COMPETITION

INTERMEDIATE MONOCHROME PRINTS

- 1st Celia Escudero . . . Light & Barns
3rd Mike Lux Midday Marsh
HM Mary M^cCoy . . . Down & Around
HM Mary M^cCoy Foreman
HM R. Brunsvold . . . Pueblo Church

UNLIMITED MONOCHROME PRINTS

- HM P. Zevallos Exotic Gardens
HM P. Zevallos The Gallery

NOVICE COLOR PRINTS

- 1st Lynn Noah Tree Line
3rd R. Brunsvold Blue Jay

UNLIMITED COLOR PRINTS

- 3rd Chuck Bress . . Purple Flower &
. Tree Bark
HM Joyce Bayley . . . Artistic Design
HM Art Benjamin Leaf
HM Art Benjamin . . Cape Cod Sunset

NOVICE SLIDES

- 3rd Lynn Noah Shark Casting
HM Lynn Noah Seedling Planter
HM John Osgood . . . Chablis on the Vine
HM C. Hundertmark . . . The Team
HM Mike Lux Moraine Morning

UNLIMITED SLIDES

- 3rd Mary M^cCoy Looking at You
HM Mary M^cCoy . . . Crocus in Snow
HM Pat Bress 4 Corners III
HM Chuck Bress . . 4 Corners Canyon
. #23
HM Art Benjamin Osprey
HM Art Benjamin . . . Leaf & Stones
HM Art Benjamin Lotus
HM Celia Escudero . . Who's Afraid of the
. Big Bad Wolf
HM Steve Stubits La Tienda

Ellie Spitz	11801 Rockville Pike#811	Rockville, MD	20852	(301)984-0652
Allan Starr	14206 Parkvale Road	Rockville, MD	20853	(301)460-9111
Mike Stein	1425 Chilton Drive	Silver Spring, MD	20904	(301)384-5427
Maxwell Strange	11710 Wayneridge Court	Fulton, MD	20759	(301)725-3858
Lester Straw	4307 Weller Ct.	Monrovia, MD	21770	(301) 831-9383
✓ Steven Stubits	220 Hannes Street	Silver Spring, MD	20901	(301)593-5106
Gilbert Sturman	811 Orange Drive	Silver Spring, MD	20901	(301)593-1729
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Becky Swick	6049 Wild Ginger Court	Columbia, MD	21044	(410) 997-4918
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Silver Spring Camera Club Membership Form — 1993–1994

Name:	Spouse:	Regular \$30
Address:		Spouse \$20
City:	State:	ZIP:
Home Phone:	Work Phone:	
<p>Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)</p> <p>Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for <i>new members</i> are \$20; dues for spouses and students remain at \$20.</p>		



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CABLE RELEASE

(RSP 94/76)

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