



# CABLE RELEASE

January 1996 Feb 1996

Founded 1950

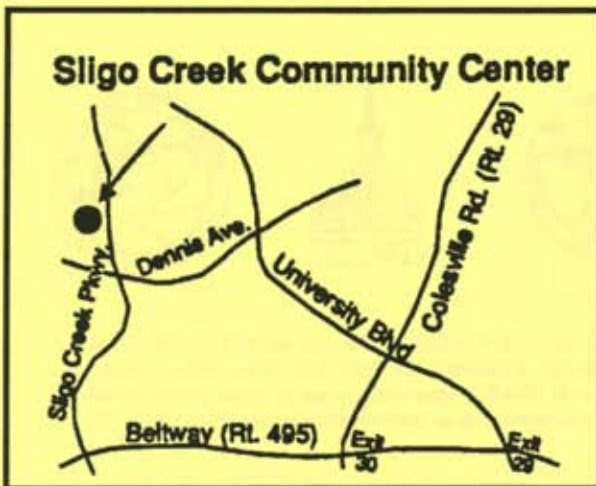
Vol.34, No. 6

## From The Editor....

Here I go again... My goal is not only to put together a fine newsletter, but to also not to forget including some articles. This month I really hope to reach that goal. A minor problem occurred with the computer that put that goal in jeopardy. The second hard drive went bad causing me to loose all the newsletter data. Fortunately we had some backups on disk.. Thanks again for all your contributions. We are going to continue to make the print meeting the dead line for the next months newsletter articles.

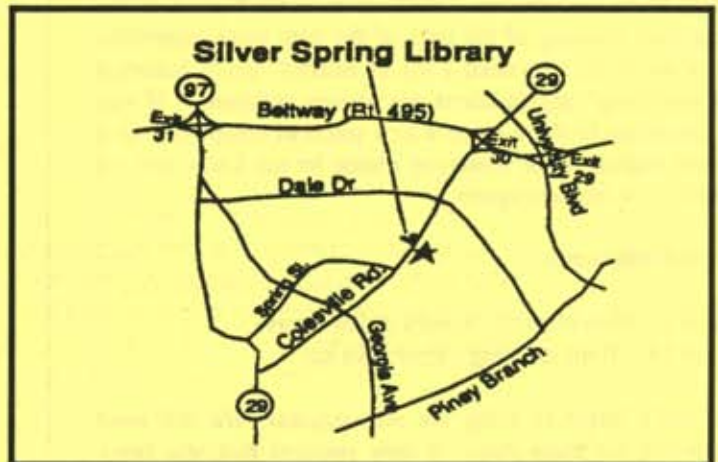
## Slide Meeting, Silgo Creek Community Center February 1, 1996, by Elizabeth Buie....

The February slide program will feature Maggie Knaus, who operates a photographic art studio at Alexandria's Torpedo Factory. Maggie earned a BFA in photography at The George Washington University and an MFA at Washington University in St. Louis. She has exhibited her work at the Factory Photo Works (Torpedo Factory), the Center for Contemporary Photography (St. Louis), the Pleiades Gallery (New York City), the Rockville Arts Place, the Touchstone Gallery (DC), Ellipse Art Center (Arlington), and the Antheneum (Alexandria). Maggie teaches photography at the Torpedo Factory and at the Smithsonian Institution, where she encourages her students to 'try anything' in building their own ways of looking at the world through photography. She has worked a great deal with hand coloring and Polaroid transfers, and has recently been having fun with three-dimensional images. Maggie will show us some of her recent bodies of work, whose diverse styles exemplify very different ways of seeing.



## Print Meeting Silver Spring Library February 15, 1996, By Mel Lewis....

Theresa Airey will be our guest speaker for the February 15, 1996 print meeting. Theresa has studied with Jerry Uelsmann, Craig Law, Ansel Adams, Edmund Teske, Ruth Bernhard, Al Weber, Todd Walker, Dick Arentz, and John Sexton. Her work has been exhibited in Washington, D.C., New York, Michigan, Oregon, W. Virginia, Maryland, Delaware, Idaho, Arizona, Connecticut and Washington State. She has also had shows in Spain, Bermuda, Dominican Republic, and Mexico. She has been published in Peterson's Photographic Magazine, Camera Magazine, Darkroom and Creative Techniques, and Darkroom Techniques Magazine. Her images have been used in advertising, stage productions, posters, and calendar art. Theresa has instructed photography at the University of Maryland, Baltimore Campus and Towson State University. She currently teaches at the Maryland Institute, College of Art. Theresa has recently had her first book accepted for publication, "The Photo-Print Maker-Creative Photographic Processes". She resides in Monkton, Maryland.



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## President's Corner....

We should see a wealth of snow images in future competitions. Although the "Blizzard of '96" received flake-by-flake media coverage with all the hyperbole they could muster, I'm sure no photographer could let it pass without his or her own interpretation recorded on film. Even during the most furious and worrisome hours of the storm, it was difficult to resist the urge to pick up the camera, if for no other reason than to break the monotony of the mindless prattle that passed for TV "news" coverage. There were many reasons for wanting to be in the Bahamas, the Caribbean, or any warm location, far removed from snow (and the media!).

For Board members, or anyone else interested in attending, there will be a Board meeting on Tuesday, February 15th at my home. Meetings are open to the general membership. Board members are asked to call me if they cannot attend. Others should call to let me know if they do plan to attend. Seating gets a bit scarce at times. If anyone has an agenda item, please call me in advance.

Don't forget the auction scheduled for March 7th. There will be information in the March newsletter giving specific details, but in the meantime, begin looking through your storage shelves for those no longer needed or wanted treasures that someone else can't do without.

One of the reasons the club thrives is because members willingly share information. Chuck Bress's description at the January slide meeting of his tests of the new image stabilizer lens, for example, generated a lot of interest. Brief, Informal "Mini workshop" presentations are always welcome. If you have something to share about a new piece of equipment, or a darkroom technique, or whatever, please let me know and we can easily fit it into a program.

## SSCC Refreshments....

February 1 - Slide meeting - Chuck & Pat Bress  
February 15 - Print meeting - Becky Swick

Please don't forget to bring the refreshments. We still need refreshments for these dates. It only requires that you bring stuff to drink and something to munch on. We all enjoy the refreshments so volunteer to bring something on these two dates. Go in with someone if you don't want to bring all the stuff by yourself. It's not that hard and everyone will be glad you did. If you would like to volunteer contact Jim Rogers 301 855-3532.

March 7 - Slide meeting  
May 16 - Print meeting

## SSCC Officers & Chairpersons 1995-96

*President: Merl Hoar...301-434-0551*  
*Vice-President: Mike Lux...301-929-1350*  
*Secretary: Suzanne Izzo...202-829-6470*  
*Treasurer: Bob Catlett...301-585-7163*  
*Director: Chuck Bress...301-469-6275*  
*Director: Steven Stubits...301-593-5106*  
*Director: Jim Harris...301-434-6225*  
*Cable Release: Becky Swick...  
410-997-4918*  
*Fax: 410-997-0612*  
*CMCC Representative: Charles  
Hundertmark...410-795-9389*  
*Color Print Workshop: open!*  
*Competitions: Anne Lewis...301-384-4938*  
*Composition & Presentation Workshop: Henry Rosenthal...301-2235*  
*Computer Imaging Workshop: Mike Stein...  
301-384-5427*  
*Creativity Workshop: Clarence Carvelle...301-725-0234*  
*Exhibits: Jim Malara...301-530-5472*  
*Field Trips: open!*  
*GWCCC Representative: John Telford...  
301-460-1766*  
*Historian: Norm Bernache...301-935-5617*  
*Hospitality: Jim Rogers...301-855-3532*  
*Monochrome Print Workshop: open!*  
*New Directions Workshop: Garry Kreizman  
301-384-4911*  
*New Members: Bill Boyle...301-933-4527*  
*Print Program: Co-Chair Mel Lewis 410-730-8373*  
*Assisted by: Art Yellin 301-774-3463*  
*Property: Mike Lux...301-929-1350*  
*PSA Representative: Clarence Carvell...  
301-725-0234*  
*Slide Workshop: Sharon Antonelli...  
301-933-4450*  
*Slide Program: Co-Chair Bernie Van Leer...301-585-4369*  
*Assisted by: Elizabeth Bule...301-949-0029*

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 Bill Boyle at 301-933-4527.

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, Becky Swick, or mailed to her: 6049 Wild Ginger Court, Columbia, MD 21044. Provide IBM PC format disks, email to [KERRY.J.SWICK@bell-atl.com](mailto:KERRY.J.SWICK@bell-atl.com), otherwise typed with no handwritten notations. Phone: 410-997-4918.



Everyone that has brought in refreshments thank you for your help. It takes all of us to make a great club.

### January Competition Results ....

Slide Competition, Judge: Tony Sweet....

#### Novice Slides

1st	Rick Jolson	Blue and Yellow
2nd	Mike Lux	A Helluva Window
3rd	Ron Katz	Cape May
HM	Teresa Stubits	Martinique Dancers #2
HM	Dan Hendey	Hot Springs
HM	Becky Swick	Water Abstract

#### Advanced Slides

1st	Kent Mason	Curves and Light
2nd	Chuck Bress	Horse Farm - Snow
3rd	Joyce Bayley	Colors
HM	Ron Brunsvold	Umm Good
HM	Prospero Zevallos	Lotus Bud
HM	Jim Mitchell	White Cross

Print Competition, Judge: Phil Hunter....

#### Novice Monochrome Prints

1st -	Jim Mitchell	Shadow of the Whale
2nd -	Becky Swick	Lake Elkhorn

#### Advanced Monochrome Prints

1st -	Pat Bress	Arches
2nd -	Chuck Bress	Car Spoke & Window
3rd -	Chuck Bress	4 Corners Canyon #7
HM -	Charles Hundertmark	Night Repairs
HM -	Rick Jolson	Hadrian's villa #6
HM -	Chuck Bress	Wooden Scarecrow
HM -	Merl Hoar	Tumacacori Ruins

#### Novice & Advanced Color Prints - combined

1st -	Elisa Frumento	Black Step
2nd -	Elisa Frumento	Full Circle
3rd -	Charles Hundertmark	Yellow Square
HM -	Chuck Bress	Denver Abstract

PLEASE ENTER THE ALL MARYLAND COMPETITION IN MARCH!!!

*MOSAICS FOR APRIL!*

*BODY OF WORK COMPETITION FOR MAY!*

PRINT LEGIBLY in the entry book!!! and on your slides and prints...

**Greater Washington Council of Camera Clubs (GWCCC)  
Fall 1995 Competition SSCC Winners....**

**Slide Judges:** Ed Hagaman, Gene Maniscalco, and Pat Fisher

#### Abstract (A/M)

1P	Bob Ralph	Slides <i>Self-image</i>
3P	Al Starr	<i>Going Down</i>
HM	Sharon Antonelli	<i>Train Trestle</i>

#### Advanced Nature

3P	Sharon Antonelli	Slides <i>Little Owl</i>
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#### Advanced Pictorial

1P	Bob Ralph	Slides <i>Blue binge</i>
2P	Ron Katz	<i>Grave Image</i>
3P	Ned Bayley	<i>Afternoon Shadows</i>
HM	Elisa Frumento	<i>Eureka</i>

#### Close-up (A/M)

HM	Elisa Frumento	Slides <i>Red Vine</i>
HM	Mary McCoy	<i>Dandelion Seeds</i>

#### Master Nature

2P	Mary McCoy	Slides <i>Be Wise</i>
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#### Master Pictorial

1P	Bill Perry	Slides <i>Bright Angel View</i>
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#### Novice Abstract

HM	John Telford	Slides <i>Ripples on Bowman Lake</i>
HM	John Telford	<i>McDonald Creek Swirls</i>

#### Novice Close-up

HM	John Telford	Slides <i>Bare Branches</i>
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#### Novice Nature

HM	John Telford	Slides <i>Dark Hollow Falls</i>
HM	John Telford	<i>Otter Cliffs</i>

#### Novice Pictorial

2P	John Telford	Slides <i>Somesville Footbridge</i>
HM	John Telford	<i>Avalanche Creek</i>
HM	John Telford	<i>Bass Harbor Light</i>

#### Novice Portraiture

1P	John Telford	Slides <i>Mule Deer</i>
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#### Photojournalism - Advanced Slides

2P	Norm Bernache	<i>John Marshall's Bird</i>
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#### Portraiture (A/M)

2P	Prospero Zevallos	Slides <i>Kisha</i>
3P	Ron Katz	<i>Hot Lips</i>
HM	Bob Ralph	<i>Thumb</i>
HM	Prospero Zevallos	<i>Karina</i>

**Print Judges:** Carole Hagaman, Lynn Maniscalco, and Curtis Nelson



Advanced Nature Mono. Prints  
1P Mary McCoy *Golden Silk Spider*

Advanced Pictorial Mono. Prints  
1P Merl Hoar *Too Dim For Reading*  
2P Merl Hoar *Abandoned Church*

Novice Nature Mono. Prints  
2P John Telford *Avalanche Creek*

Master Nature Color Prints  
1P Charles Hundertmark *Porcupine Kisses*  
2P Charles Hundertmark *Blackwater Sunset #4*

Master Pictorial Color Prints  
1P Charles Hundertmark *Cape Neddick Light #2*  
3P Charles Hundertmark *California #1*

Novice Pictorial Color Prints  
HM Elisa Frumento *Austrian Window*  
HM Elisa Frumento *Black Steps*

Portraiture (A/M) Color Prints  
2P Charles Hundertmark *The Pigeons of Venice*

#### **New Direction Workshop, by Garry Kreizman....**

NDW meeting Thursday, February 8 at my house 7: p.m.  
Subject to be announced at slide meeting February 1.

#### **PHOTO- MOSAIC & COLLAGE- APRIL 18 PRINT MEETING**

This season's project has been expanded to include photo-mosaic and collage prints. A competition may be held on April 18th depending on the number of entries. In any event, the maker will have an opportunity to discuss his/her thoughts and intent about the images' construction. Please limit the number entries to 3 for competition, and it is OK to bring more for discussion.

Photo-mosaic or collages are a great opportunity to use and organize the "good" parts of many photos that almost make it and create an entirely new image. You just need glue, or a computer mouse and careful placement. I use "white" glue.

These definitions may be of some help in your endeavors.

Collage: an artistic assembly of fragments pasted on a surface.

Mosaic: a surface decorated with inlaid small pieces forming an artistic pattern.

#### **Computer Imaging Workshop, Thursday, February 22, by Mike Stein...**

CIW will meet at my home on its regular 4th Thursday slot this month. Agenda? Well, that will hopefully be resolved at the

January meeting (still a week away at this writing). The intent is to have different participants do a presentation or lead a discussion each month--we'll try to pre-plan a few at the January meeting so that I can announce them in future CR's.

Remember, anyone with an interest is welcome to drop in on a CIW meeting whenever. See you (with cherry pie?) On the 22d.

#### **EXHIBIT UPDATE, by Jim Malaro....**

The time for our 1996 exhibit is fast approaching. As announced earlier, the theme for the exhibit is "Faces". Here is an exhibit everyone can get involved in, yet it leaves plenty of room for creativity and imagination. The exhibit will run from June 30 to August 3 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 may be submitted. Color prints may be commercially produced from the maker's negatives or slides. Monochrome prints must be produced by the maker. Prints for the judging should be mounted but NOT FRAMED. The deadline for submitting prints for judging will be the April print meeting. Prints will be collected at the April 4 slide meeting and the April 18 print meeting, or prints may be delivered directly to Jim Malaro, Jim Harris, or Henry Rosenthal prior to the April 18 deadline.

Prints will be judged and selections for the exhibit will be made in late April. Members whose works are selected for exhibit will be notified immediately following the judging. Prints selected for the exhibit must be framed and delivered, ready for hanging, by June 26. Framed prints for the exhibit will be collected at the May print meeting and the June banquet, or they may be delivered directly to Jim, Malaro, Jim Harris, or Henry Rosenthal prior to the June 26 deadline. Frame sizes may vary from 8"x10" to 20"x24".

The exhibit will be publicized in the media, invitations will be sent out, and the exhibit will include a formal opening with a reception. More specific details on the exhibit and the reception will be provided in the April Cable Release.

If you have questions about the exhibit, please call Jim Malaro (301-530-5472) for details

#### **SSCC...Two Clubs? by Mike Stein....**

Last month Clarence Carvell put forth a proposal to split SSCC general meetings into separate speaker's nights and competition nights. Notwithstanding this has worked in some small clubs, I think it would institutionalize an undesirable schism within SSCC.



Sure there are speakers and not speakers, judges and not judges. The logistics of having a separate judge (not the speaker) don't seem like a big deal--I've seen it and done it. But what's the point? Do we "compete" with different vigor? Are the "results" really more meaningful? I think not.

What's the point? We belong to a photographic club because we want to learn, experience and grow as photographers...right? I think that to do this effectively we need to experience the good and bad of what outsiders (speakers) have to show-and-tell us; we need to experience each others work (competitions are the means); we need to have some critique/measure of how we are doing (competitions, the theoretical means). My concern is that by splitting these experiences into separate meetings will leave far too many who will not come to both sessions to get the complete experience. Should I care? Well, I do. I care about individuals growth and learning experiences even though it may be none of my business. I care because I feel it may well leave the Club less than the whole it is. Visiting a family is visiting a family, not visiting the members individually.

How do you feel? Tell the Board! Don't let this be decided without the voices of all.

#### **Print Presentation by Arthur K. Yellin....**

If you've been in the club for any length of time and attended print competitions or workshops, you have heard the concept "presentation is important." Exactly what does this mean? It means that the way a print is mounted (and matted for non-club purposes) can add or detract from the photo itself. For example, a photo which is not mounted parallel to the four sides of the backing board will appear "crooked" and will suffer regardless of the quality of the print itself. It also means that the color around the print can enhance the appearance of the print. Perhaps making a 1st, 2nd or 3rd from an honorable mention.

When I first started in a camera "club" (it wasn't a club, but that is a different story), the "club" leader insisted on using black mounting board, with a border around the photo (and black matting) for virtually all photos. It was claimed that white borders make the photo "recede" and look smaller, and that black did the opposite. I never liked this. I continue to find a black border to weaken most prints, either monochrome or color. I think that white looks best on most (but not all) photos. See my hints on color, below.

Shortly after I joined the Silver Spring Camera Club, it became fashionable to do "full bleed" mounting. That is, the photo image area extends to the edges of the mounting board. I often wondered if the name was due to the many times I sliced the tips of my fingers in cutting everything so tightly! This style looks very good with many images. However, it presents a

problem if the photo is to be matted and/or framed. You will be losing some portion of the image area, even if only 1/8 inch all around for unmatted framing. This style also poses the risk of image damage from denting, crushed corners and other handling mishaps which might otherwise be hidden by a mat.

Gradually the fashion reverted to a border. For me, this meant a white, off white, or cream border. Others have used "TV grey" but I feel that they make a black and white print appear dingy. Some people use colored borders (and mats). This can be well done, but great care needs to be exercised. In my ever so humble opinion, you do not want to overpower the print (whether black and white or color) with a garish or otherwise overwhelming border color. If you do want to "bring out" a strong color in the print, one of the most successful methods I've seen is use of a thin line of color around the print. This can be done on an unmatted but mounted photo, or through the use of a double mat. In the latter case, the outer mat is cut so that the inner mat, which shows right up against the print, is only visible for 1/8 to perhaps 5/16 inch at most. The outer mat, which is wholly visible, is white or cream.

I have also tried double matting in which both "layers" or the same white or off white. This gives a very clean, professional, appearance which, I think, greatly enhances a large photo.

How wide should your border be? Good question. There probably is some rigid rule. I think you should use whatever looks good to your eye. For my taste, I prefer a border of at least 2 inches on both right and left sides. The top border should be approximately the same and the bottom border about 50% larger (because optical center is above physical center, photos should not be mounted dead center). I have seen some folks take a small print, perhaps 2 X 3, 4 X 5 or 5 X 7, and mount it on a 16 X 20 board with an enormous border all around. I think that this severely diminishes the appearance of a very small print.

There are also fancier matting techniques limited only by your imagination. Those require a lot of patience; something I don't possess!

#### **Matting and Mounting Tips, Arthur K. Yellin....**

Last month I gave you my two cents on mounting and matting appearance and styles. Here are some of my hints for successful matting and mounting. Most of these have been gleaned from hard, expensive, and frequently painful experience:

#### **Measuring**

*DO NOT TRUST* your straight edge. Check it against several others. One method of problem avoidance is to only use one straight edge for all measurements. That way, any error in it is uniform. This is problematic, since there are times you will use



a yardstick and others when only a 6 inch ruler will do. Also, is your straight edge straight? You'd be surprised. Sight down it!

In case you think this is excessive worry (or even paranoia), go to Visual Systems and pick up any two different brands of straight edge. Lay them side by side and try to line up the markings!

**MAKE CERTAIN THAT** your mounting board and matting board(s) are identical in measurements. Lay them on top of each other. Remember rule #1, above. Do not trust measurements. This has caused me much grief and wasted money over the years until I finally caught on. You measure one at the store, or buy a certain size board, cut another to fit. Cut your mat and it turns out too far one way or another. This is *ESPECIALLY* true for purchased boards. They may say 16 X 20, but a 1/4 inch difference is well within an acceptable tolerance for the manufacturer. That 1/4 inch can screw you up royally!

**VERIFY** the squareness of your boards. Again, a small variance is within manufacturing tolerances, but can wreak havoc with you trying to line things up.

#### Positioning

**BUY A FALCON** print positioner. This is a fairly inexpensive, wonderful, device which makes proper print positioning a breeze. It is designed to locate a print at the appropriate "optical center." As noted in my last article, the optical center is located somewhat above the physical center.

#### Cutting

**MAKE SURE** your blades are sharp! I could not believe how many sheets of mat board and mounting board I wasted because Dexter blades are frequently *NOT* sharp right out of the package. I use single edge razor blades in my mat cutter. I also have a very fine sharpening stone handy, which I use to "dress" the cutting edge before each use. However, you don't have to be cheap like me. The blades are relatively inexpensive (compared to the cost of the boards we use), you can throw them away after each mat.

#### Mounting

**IF YOU CAN AFFORD IT** buy or use a hot mount press. In my opinion and my experience, this is the best. Use as low a temperature mounting material and setting as is possible. I have had no trouble with damage to color materials using this method. Be warned, mounting presses are large, heavy and expensive. Once you've bought the press, the materials are fairly inexpensive. You will also have to buy a tacking iron. Speaking of irons, it is possible to do hot mounting with a

household iron. But this requires talent, practice and, yes - sigh - patience.

Repositionable mounting sheets - These allow you to lay your print down lightly, check the position and pick it up and move it, if you want. Once you have determined that it is "right," you press it down. The methods vary with the brand and/or system. I have seen pressure rollers and burnishing tools. I know little of this method. I am uncertain of its permanence. However, the materials may be very good. I believe that these materials are fairly expensive.

3M Photo Mount Spray Adhesive - Use this method *ONLY* for those times in which a quick mounting is necessary and you are not concerned with permanence. Also, wear a mask, use the stuff in a well ventilated area, or in a "painting hood." It is noxious and probably harmful. It is also probably bad for the ecology. You spray the back of the photo and wait a little while. Then you carefully place the print where you want it (and you'd better get it right!). Once it sticks, that's it! I have found that photos mounted with this material will peel loose in one to three years.

Happy Matting and Mounting!

#### **ALL MARYLAND COMPETITION coming in March!!!**

Now is the time to get ready for this competition. It is an open competition and very easy to enter. We will provide a form in the March Cable Release for you to use with your entries. The entries will be back by the April slide meeting. All entries are handled with care. Please compete... and that means all of you, novice and advanced. Let's show the Maryland competitors what SSCC can do... Print makers should consider giving your entries to Charlie or Anne at the Feb. print meeting. We will have forms there. *Novice print makers, this competition is for you.*

The Spring competition for the Council of Maryland Camera Clubs will be held in Baltimore on March 24, 1996. Entries must be in by March 7th slide meeting. There is a fee of \$3.00 per category.

You can submit 4 entries in each category such as slides, monochrome prints, color prints and commercial color prints. You will be allowed to enter a slide or print 2 times, once in the Fall and once in the Spring, unless it has won a 1st, 2nd or 3rd. An HM may be entered again.

**MARK ALL YOUR ENTRIES WITH NAME, TITLE, SSCC & the class you are in such as novice or advanced.**

The October Cable Release has all the competition rules. If you have any questions please contact Charlie Hundermark 410-795-9389 or Anne Lewis 301-384-4938.

Cash or a check made out to Charles Hundermark will be accepted. The competition will be at the Bell Atlantic Telephone



Training Center 4909 Harford Road in Baltimore. Contact Charles for directions or Anne Lewis and please come!

**FOR SALE....**

Contact Clarence Carvell (301) 725-0234

Camera - Nikon EM w/winder and strap, all in excellent condition, \$125.00

Burke & James Press, 4 x 5, w/127 mm, f/4.7-32 Ektar lens, in good working condition, \$100.00

Minolta SRT-101, with 50 mm lens, \$100.00

Hasselblad 500ELX, used very little, in excellent condition, \$1500.00

Lens - Nikon, 80-200, f/2.8, AF, with hood and leather case, used only a few times, like new in original box, \$850.00

Nikon, 1000 mm, f/11, mirror lens, with leather case, in excellent condition, \$700.00

Close-up bellows and extension tubes for Minolta SRT, \$40.00

2 1/4" x 3 1/4" Grafloc Back with 2 extra ground glass, 120 mm roll film back with extra film holder and Grafmatic back, all unused, \$140.00

2 Studio Lights, "Studiomaster II", 200 w/s, with power pack, caster stand and adjustable diffusion/fresnel head. Both used, but in very good condition, selling for \$300.00 each.

Tripod, wood, ZoneVI, with Bogen 1040 head, never used, \$120.00

Scenemachine, complete with background screen, \$700.00

Logan Matt Cutter Model 700G with box of blades. Mat cutter is in excellent condition, (sells for \$283.00 at Light Impressions), \$150.00

Camera Bags - Lowe-Pro Commercial, blue, in like new condition, costs over \$220.00 retail, selling for \$100.00

Brookstone, sized for complete 35 mm outfit, used but in excellent condition, \$40.00

Photoshop 3.0, complete version, still in plastic wrap, \$300.00

**Silver Spring Camera Club Membership Form - 1995 - 1996**

Name:	Spouse:	Regular \$30.00
Address:		Spouse \$20.00
City:	State:	Zip:
Home Phone:		Work Phone:

Make check payable to Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Green Road, Silver Spring, MD 20901, (301)585-7163.

Note: Dues cover the club year, from September through May. After January 31, dues for the remainder of the year for new members are \$20.00, fees for the spouses and students remain at \$20.00.

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**ALL MARYLAND COMPETITION FOR SPRING OF '96**

NAME

CLUB SSCC    DATE 3/24/96

TITLE

circle one

NOVICE or ADVANCED SLIDES

1.
2.
3.
4.

TITLE

circle one

NOVICE or ADVANCED MONOCHROME PRINTS

1.
2.
3.
4.

TITLE

circle one

NOVICE or ADVANCED COLOR PRINTS

1.
2.
3.
4.

If you don't want plaques for 1st, 2nd or 3rd check here \_\_\_\_

You are allowed to enter Commercial prints but SSCC does not award points for winners.

Cost is \$3.00 per category (slides, prints and color prints). Please make out checks to Charles Hundertmark. Cash is also accepted by Charles.

March 7, slide meeting is the deadline for entries!!!



01/27/96 21:38 BALTO., MD. DCR#24



**Cable Release**  
**P.O. Box 2375**  
**Wheaton, MD 20902-0471**

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

96/76

20904-3105 12

