



# CABLE RELEASE

September 1996

Founded 1950

Vol. 35, No. 1

**Editor's Corner** by Becky Swick ...

Well hello everyone. The lazy days of summer have past by quicker than it seemed possible. I know that we are all eagerly awaiting the first meeting. I want to thank everyone for their contributions to this newsletter. It will take a while to get through it. The Cable Release has articles galore. It's like a much needed fix after a dry spell.

SSCC has a lot of new and exciting things happening this year. There are still a lot of empty spaces that need to be filled there is more about that in the President's column. I hope we all had a great summer and took lots of pictures. I'm hoping to see lots of new stuff in competitions.

Two issues regarding sending in articles. First I use Word 6.0 to create the newsletter. Word 6.0 can read up to 5.1 of WordPerfect. The deadline for articles will be the night of the print meeting. Second, I've recently moved and my new address is: 5929 Iron Frame Way, Columbia, MD 21044. The telephone number is still the same. I'll see everyone at the first meeting of the year.

**September Print Meeting** By John Telford ...

The speaker and judge for the SSCC September Print Meeting is Dave Brown. Dave is the manager at *Photo-Pro* in Kensington, a job he has had for 8 years. He started work in the photo business about 15 years ago. He has formally studied print making and the bichromate process. He is especially interested in panoramic prints. For the past 3 years he has been judging for camera clubs and area competitions. I know Dave to be extremely knowledgeable and helpful to his customers. Also, he has the eye of a photographer's photographer. Please join me in welcoming Dave Brown to the SSCC.

On Thursday, September 19, 1996 please remember **not** to go to the Silver Spring Library. Please remember to go to a **new location** for the print meeting. The **new location** is the **White Oak Library**, which is located about 0.1 mile north of Route 29 (Columbia Pike) on the East side of New Hampshire Avenue. The address is 11701 New Hampshire Avenue.

**September Slide Meeting** ...

The speakers for the slide meeting are the husband and wife team of Ann and Richard Rohlfing. Ann Schreitz Rohlfing

began making photographs a number of years ago in Severna Park, Maryland. On her travel from then to now, she graduated from the University of Maryland with a Fine Art degree. She did scientific illustration of fishes for the Smithsonian and then went to work for the Department of Labor as a Graphic Artist. An early-out gave her the opportunity to devote her full time and attention to R.A.R.E. Photographic, a joint endeavor with her husband, Richard.

Richard's photography began in his home state of Illinois with people pictures of local families. One of those pictures won him first place at the state fair in 1975. He brought with him - and still uses - the same 4x5 camera that was used to take his high school graduation portrait, a 4x5 Speed Graphic. In Maryland, he managed a Moto-Photo store in Annapolis, was the first manager and consultant to Giant Food in their effort to provide one-hour processing in their stores. He went from there to Ritz Camera where he worked in sales. Now, "retired" too, Richard has pioneered R.A.R.E. Photographic which has led them on many interesting assignments. His technical expertise has engineered a successful darkroom in their home allowing them to handle their assignments and personal work from start to finish in all formats.

Both Ann and Richard are active in the Bowie-Crofton Camera Club and have won award for their work in slides, color prints, and black and white prints. They have created slide shows on Newfoundland, Yellowstone NP, "Beckoning Horizons" (travel), and have shown them to local camera clubs and special interest groups. Workshops or instructional presentations have included, "Composition", "Exposures", "Large Format", "High Key/Low Key Images", and "Close-Up Photography".

**\*\*\*\* What's Up \*\*\*\***

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## President's corner ...

My theme, you know the vision thing, for 1996-97 has three parts: have fun, learn from other members, and advance our photography. I'll describe two ways that we can reach these goals later in the column, but first there is an important topic to address.

The club needs your help. Would you agree that since we all benefit from being members of SSSC, each of us should contribute our fair share of work toward making the club run? Well, here are four opportunities. The jobs that are currently vacant (even after several phone calls) and still pleading for volunteers are: (1) Print Program Chairperson - two people to share this job would be ideal, the duties include lining up judges, writing short announcements of upcoming meetings for the Cable Release, and introducing the judges; (2) Greater Washington Council of Camera Clubs (GWCCC) Representative - two people to share this job would also be ideal, the duties include announcing upcoming competitions, collecting entries, and participating in GWCCC activities; (3) Council of Maryland Camera Clubs (CMCC) Representative - the duties are similar to those for GWCCC; and (4) SSSC Property Manager, the duties include keeping up with the club slide projector, screen, print display box, and PA system, and bringing these to meetings. We must have a Print Program Chairperson because we would not want to not have judges for print meetings. However, if volunteers do not come forward for jobs (2) and (3), then is the message that SSSC does not have a desire to participate in GWCCC or CMCC? While you ponder that question, keep in mind that if you take on half of one job and another person takes on the other half, then the job gets done and nobody works too hard. You get the picture. Now, please call me at (301-460-1766) and ask for half of one of these jobs.

One way to advance our photography, and it's a new thing for 1996-97, is assigned subjects instead of all open competitions. As you read in last month's Cable Release, you can expect to have assigned subjects for three slide and print meetings next year. Recall that Suzanne Izzo reported in the March 1996 edition of the Cable Release, the Board of Directors voted to have three assigned subjects taken from the GWCCC list and using GWCCC definitions. The subjects are (1) People (i.e., portraits and/or photojournalism), (2) Abstract - Experimental, and (3) Nature. As discussed during that board meeting, Mike Stein suggested that having assigned subjects could improve judging since judges would not be trying to compare widely disparate subjects such as landscapes and portraits, and Mike Lux suggested that assigned subjects would provide a challenge which would help us grow as photographers. The schedule for and definitions of these assigned subjects will appear (again) in another column in this issue as a reminder. Thinking of making pictures leads to the next topic.

## SSCC Officers and Chairpersons 1996-97 ...

President - John Telford...301-460-1766  
 Vice-President - Henry Rosenthal...301-587-2235  
 Secretary - Jim Rogers...301-855-3532  
 Treasurer - Bob Catlett...301-585-7163  
 Director - Chuck Bress...301-469-6275  
 Director - Steve Stubits...301-593-5106  
 Director - Jim Harris...301-434-6225  
 Cable Release - Becky Swick...410-997-4918  
 Competitions - Anne Lewis...301-384-4938  
 Exhibits - Jim Malaro...301-530-5472  
 Field Trips - Edna Knopp...301-869-1789  
 Field Workshops - John Telford...301-460-1766  
 Historian - Norm Bernache... 301-935-5617  
 Hospitality:  
 Print Meetings - Mary McCoy and ...301-593-0302  
 Elisa Frumento...301-593-6007  
 Slide Meetings - Sharon Antonelli...301-933-4450  
 New Members - Garry Kreizman...301-384-4911  
 Property - Volunteer Needed

### Program Chairs

Print Meetings - Two Volunteers Needed  
 Slide Meetings - Bernie Van Leer...301-585-4369  
 Elizabeth Buie...301-949-0029

### Workshop Chair

Alternative Processes - Suzanne Izzo... 202-829-6470  
 Color Prints - Volunteer Needed  
 Composition and  
 Presentation - Henry Rosenthal...301-587-2235  
 Computer Imaging - Jim Malaro...301-530-5472  
 Creativity - Clarence Carvel...301-725-0234  
 Monochrome Prints - Hans Adler...301-946-1796  
 New Directions - Mike Stein...301-384-5427  
 Slides - Mike Lux...301-929-1350  
 Joel Fassler...202-829-7899

### Representatives to Affiliated Organizations

Council of Maryland  
 Camera Clubs - Volunteer Needed  
 Greater Washington  
 Council of Camera  
 Clubs - Two Volunteers Needed  
 Photographic Society  
 of America - Clarence Carvel ...301-725-0234

### Representatives to Affiliated Organizations

Council of Maryland Camera Clubs: Charles Hundertmark... 410-795-9389  
 Greater Washington Council of Camera Clubs: Two Volunteers Needed  
 Photographic Society of America: Clarence Carvel...301-725-0234

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 Gary Kreizman at 301-384-4911.

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 5929 Iron Frame Way, Columbia, MD 21044. Provide IBM PC format disks, email to KERRY.J.SWICK@bell-atl.com, otherwise typed with no handwritten notations. Phone: 410-997-4918.



As motivation to develop a vision for the coming year, have fun, and learn from other members, consider last year's activities. Did you notice that as a club we didn't do very much together last year? And did you notice that some of the club masters seem to be attracted more by other non-SSCC photographic activities? Well, what can we do about these problems, you ask? First, let's have some serious photographic fun by taking part in a "Field Workshop". Who will lead it and what is a Field Workshop? The club masters will lead them, of course. A Field Workshop is intended for club novices and other members who want to learn more about photography or those members who just want to take good images in the right light. The club master leading each Field Workshop will provide suggestions to the novices on how to do better photography, e.g., proper equipment, subjects, composition, or exposure. Also, instead of a critique of a finished image as might occur in a regular workshop, the leader can critique what is in your viewfinder. In addition, the leader will assemble us at a good location during the hours of best light, i.e., normally twilight through sun rise and/or sunset through dusk. I have asked for eight Field Workshops to date and one more may be arranged. One each month of our club "year" would be ideal. In addition, there will be short "show and tell" talks before selected club meetings as feedback to all club members on each Field Workshop. These talks will show whether any of the participants had fun, learned something, or captured some great images. Personally, I'm ready to go! The Field Workshop line up will appear in an announcement in this issue. Don't delay; call the leader of the Field Workshop of your choice today to reserve your space.

Another new activity this year will be Mini-Talks by club masters. These are intended to make better use of a club asset, its masters. I have asked for four Mini-Talks to date. The idea is to start out relatively slowly and see how the club members respond. Each Mini-Talk will last about 15 minutes and be either a discussion of that master's favorite 10 images (e.g., the what, when, where, how, and why about each one) or a short tutorial on a subject chosen by the master (e.g., exposure, equipment, composition, creativity, lighting, or planning photo trips). The Mini-Talks will occur right after the business part of the meeting. The Mini-Talk line up will appear in an announcement in this issue.

Finally, remember that there will be a **new location** for print meetings, the White Oak Library. It is located about 0.1 of a mile north of Route 29 (Columbia Pike) on the East side of New Hampshire Avenue. The room is quite large about 34 ft. by 35 ft. with a high ceiling and it is located on the lower floor of the library. There is a separate entrance for the lower floor on the right side (from the parking lot) of the library. There are four banks of lights in the ceiling each controlled by a separate switch. So unlike the Silver Spring Library, we can turn all of the lights out. In case a speaker wants a screen there is a 6 ft. wide Da-Lite screen mounted

on the wall. Also, there are about 70 chairs already set up theater style.

One last thought. During the year, let me know how you think the club is progressing. Call me or speak to me at one of the meetings. If you have any ideas for improvements that you would like to see or if you think something is "broken", please let me know.

See you on September 5 at the Sligo Creek Recreation Center.

### Assigned Subjects ...

The assigned subjects and competition schedule for 1996-97 are:

<u>MONTH</u>	<u>SUBJECT</u>
September	Open
October	Open
November	Open
December	<b>Nature</b>
January	Open
February	<b>People (i.e., portraits and/or photojournalism)</b>
March	Open
April	<b>Abstract-Experimental</b>
May	Body of Work - Open

Note: Novice print competitions shall always have open subjects.

Subject definitions:

**Abstract-Experimental** means either using blends of color, texture, shape, form, or light to create a design-patterned image, or using camera, darkroom, and/or computer manipulations to achieve an unreal image.

**Nature** means images that portray any aspects of natural plant or animal life, that illustrates the natural features of land or sea, or that reveal any natural phenomena, such as cloud formations, light refractions, sunsets, auroras, precipitation, frost, or fire, but which do not show the hand of man, such as buildings, fences, roads, soda cans, or anything manmade.

**People** means either full-length or close-up images of people including nudes and groups where the people rather than the activity are the main subject of interest, or storytelling images of people doing things where the activity itself is the subject.



**Mini Talks - Line Up and Schedule ...**

<u>SCHEDULE</u>	<u>SPEAKER</u>	<u>MEETING</u>
September.....	Chuck Bress.....	Slide - Sept. 5, 1996
November.....	Mike Stein.....	Slide - Nov. 3, 1996
November.....	Clarence Carvel...	Print - Nov. 21, 1996
December.....	Gary Kreizman.....	Print - Dec. 19, 1996

**Field Workshops Line Up and Schedule ...**

<u>SCHEDULE</u>	<u>LEADER</u>	<u>LOCATION</u>
September.....		
October 19 & 20...	Chuck Bress.....	Eastern Shore
November.....	Clarence Carvel...	To Be Announced
December.....	Pat Bress.....	To Be Announced on Infrared
January.....	Mike Stein.....	To Be Announced
February.....	Jim Malaro.....	To Be Announced
March.....	Hans Adler.....	Embassy Row, Washington, DC
April.....	Gary Kreizman.....	To Be Announced
May.....	Bill Perry.....	Chincoteague, VA

**Weekend Field Trips by Clarence Carvell ...**

I'm organizing a weekend trip to a farm museum in Staunton, Va., for Bowie-Crofton. I'm hoping to take advantage of some of the fall colors as well. It would probably be Oct. 18-20 - leaving Friday about noon and coming back reasonably early on Sunday. I've been there twice and it's great photography.

**Tentative Field Trip Plans By Edna Knopp ...**

Where are we going next time? The regular field trippers asked me this question while we were still in France during May of this year. Some have indicated their desire to go to Portugal; those who were on the last trip to Portugal, enjoyed it so much, they want to return to Obidos, Guimaraes, and other parts of Portugal. Those who were not on the first trip heard about the fabulous time we had and the superb photographic opportunities asked: "How about going to Portugal?" So, if there is enough interest in Portugal, I will be glad to arrange another trip there in September or October 1997.

I would, however, like to offer another choice and would appreciate your feedback as to your preference.

- 1) Portugal
- 2) Russia (St. Petersburg and a trip down the Volga)
- 3) Norway.

In addition, I am thinking about spending two weeks in Maine....sometime between June and September next year....

one week in Boothbay Harbor and one week in or near Acadia National Park. What I have in mind is renting a large house or a bed and breakfast place as we did on our very first trip to Maine some years ago.

Please let me know of your interest in these trip options either at the club meetings or by phone:  
Edna Knopp, (301) 869-1789

**Monochrome Workshop By Hans Adler ...**

Following a one-year hiatus, the monthly monochrome workshops will be held once more this year if there is enough interest. Max Strange will not participate as he has in the past, and unless someone else steps forward, I've agreed to give them again.

The objective is to present sufficient information on various facets of photography, including an introduction to the zone system, to serve as a springboard for exploring black and white work in greater depth and for expanding individual photographic skills.

The intent is to approach each topic from the standpoint of there being little or no prior knowledge of the subject matter, hence no beginning photographer should feel that he or she will be lost because we started at the middle instead of the beginning. The workshops will also be structured so as to be sufficiently flexible regarding particular interests of participants. Below are listed some of the topics that are likely to be included.

- \* The latent image: how an image is formed on film.
- \* Processing films and prints: the purpose, composition, and function of the developer, stop bath, fixer, and hypo clearing agent; why two fixing baths are recommended; rapid and conventional fixers; archival printing processing; processing problems.
- \* Post-processing treatment: selenium and sepia toning; print bleaching and reduction;
- \* Metering: incident and reflected-light metering, light averaging; substitution metering; using the gray card; high and low reading method; exposing for specific tones; spot metering and problems with spot meters; how meters (or you) can be fooled; interpreting meter readings; field calibrating meters; EV numbers.
- \* Understanding f-stops: f-stop/lens focal-length relationships; "effective apertures (macro lenses and tele-extenders).
- \* Negative density and contrast" controlling density and contrast through exposure and development; exposure zones; understanding and interpreting characteristic (H and D) curves; subject brightness range and exposure latitude; long and short toe films; gamma and contrast index; "pushing" and "pulling" film; previsualization; contraction and expansion; local contrast' determining



your E.I. and development times; development and film speed.

\* Film developers: types and characteristics; grain; acutance; image sharpness; dilution effects; formulating your own developers; chemical fogging.

\* The black and white print: matching negative contrast and print papers; graded and variable contrast papers; diagnosing and correcting enlarger misalignment; print fogging; enlarging procedures and techniques; matching enlarging lenses to negative and image size; print fading and discoloration; contrast filtration with color heads.

\* Filters: how contrast, polarizing, and neutral density filters work and how and when to use them; metering problems with filters; filter factors.

\* Infrared photography: basic concepts; handling film; filtration; metering; focusing; developing.

\* Photographic style: realism and impressionism; low key and high key; creating mood, putting subject, film, light, composition, and exposure together; examples of the work of prominent photographers.

Time will also be set aside at each meeting for discussion of participants' prints particularly insofar as they relate to problems, interesting techniques and or simply for constructive evaluation.

Since how, and even whether, we proceed depends on the extent of interest, please call me at 301-946-1796. A sign up sheet will also be passed around during the September Competition meetings with the prospect of hold the first workshop in October.

#### **Computer Imaging Workshop ...**

Will be held at Jim Malaro's house on the 4th Thursday of each month. The organizational meeting will be on September 26th at 7:30 PM. If you are interested you may call Jim at (301) 530-5472.

#### **New Workshop on Alternative Processes** by Suzanne Izzo

This year I will be coordinating a new workshop on alternative processes (i.e., alternatives to modern black-and-white or color). This will provide an opportunity for members to try out three nineteenth-century processes: cyanotype, vandyke brown, and gum bichromate. Demonstrations of the methods will alternate with sessions for viewing each other's work and discussing problems and solutions. The emphasis will be on the joy of experimenting with something new and the sharing of your results (and your methods) with others.

If you are interested, please give me a call at (202)829-6470. I will have a sheet with more details available at the slide and print meetings in September.

#### **Insert for Members' Handbook** by Suzanne Izzo ...

As promised last year when the new Members' Handbooks were distributed, the annual update page is being mailed out as part of the September Cable Release. The page contains officers for 1996-97 and on the reverse, changes made for the coming year. Please insert it in your Handbook so that you will have all the current information at hand.

#### **Summary Of BOD Meeting** by Jim Rogers ...

A Board of Directors meeting was held on August 22, 1996. Among the topics discussed were the following.

The office of Vice President, as well as Print Program Chairman, GWCCC and CMCC Representatives and Property Manager, are vacant and must be filled. A search was initiated for members willing to serve in these capacities.

This year Field Workshops will be led by Master members of the club and will be held throught the year to serve as tutorials for other members. They will be 1 or 2 day activities with hands-on instruction designed to develop photographic skills. Eight such workshops have already been scheduled for October through May.

Mini Talks (aka mini workshops) will be presented at as many club meetings as can be arranged. Thus far, 4 have been scheduled. Future Mini Talks might include post mortems to Field Workshops.

The leader of this year's Monochrome Workshop, Hans Adler, is a member of both SSCC and the North Bethesda Camera Club. The BOD agrees with Hans' idea of opening the workshop to members of both clubs. This idea might be expanded upon to include other activities and other clubs in the future.

New members should have the opportunity of being assigned a mentor if they wish. Special club activities for new members only are being considered. We plan to resume the practice wearing name tags at club meetings, with distinctive tags being provided for visitors and new members. We encourage everyone to wear these name tags and to greet newcomers and help make them feel welcome.

#### **Body Of Work** by Clarence Carvell ...

A few years ago, Chuck Bress came up with the brilliant idea of having what he termed a "Body of Work" competition, a name that has stuck with the evolution of the idea. It was fast becoming the most exciting and challenging competition of the year, until 1996.

Unfortunately, many of the usual entrants were on a jaunt that made it awkward for them to compete, thus the number of entries was down somewhat from previous years. What



seemed to be missing even more though, was a good understanding of what constitutes a body of work. Fred Maroon, in judging the print competition, said, "a body of work should be representative of a person's ideas in dealing with a subject over an extended period of time."

In accumulating a portfolio, a "body of work", the contents should include examples of a person's ability to deal with a variety of conditions (lighting, weather, interference and periods of counter-productivity are but a few), while establishing a consistency of style, subject matter, continuity of shapes within chosen parameters and a consistency of exposure/development and printing. In truth, the photographer, just as the musician, painter or dancer, only gets better with practice.

For next May, why not think about a subject that you happen to be very close to perhaps understand better than anyone else. Think about photographic possibilities and the medium through which you can best express yourself. Start photographing now and photograph often giving yourself many choices from which to select your final "portfolio".

#### **New Directions Workshop** by Mike Stein ...

New Directions is a different kind of workshop within SSCC, it is more about the art of photography than honing particular skills or getting better at competing. The focus of NDW is the world of historical, contemporary and future photography. What's good, what moves you, where you fit and what you want to "say."

NDW shapes itself to the interests of the participants. In the past we've discussed the works of famous and infamous photographers. We've been treated to portfolio or works in progress presentations by members. We've gone on museum and gallery trips. We've done special projects. It's all up to you!

NDW will kick off the Club year with a meeting at my home, (301-384-5427 for directions,) 7:30PM on Thursday, September 12. Since one of the great challenges with all the great activity opportunities within SSCC is finding a "clear" meeting time, I'm open to an alternative to 2d Thursdays for future months.

Remember, the focus of NDW is the world of historical, contemporary and future photography. What's good, what moves you, where you fit and what you want to "say." As in the past, NDW will shape itself to the interests of the

participants. We want to hear from you and see what you're doing or just what you like. Museum and gallery trips and a project are options. I'm hoping to be able to tie a looking at photographs trip with a shooting trip flavored by what we saw.

See you on the 12th.

#### **"The Thrill is Still There!"** by Arthur Yellin ...

Welcome (back) to the Silver Spring Camera Club. To those of you who are new to the club, you are joining a wonderful and vibrant organization composed of people from all walks of life, of diverse backgrounds both ethnically and professionally. We all share one common interest; PHOTOGRAPHY. Perhaps the nicest aspect of the Silver Spring Camera Club is the willingness of people to share their knowledge, their expertise, their experiences both good and bad. It is an organization dedicated to teaching and learning!

I have been a member more than a decade. As the old timers know, I have gone through a difficult period in which I haven't competed much and I haven't even shown up at club meetings, although I do love the SSCC. Well, I think the period is over and a new age starting for me!

I have just come upstairs from my darkroom where I did the first color print on my Jobo CPA-2 processor, which I bought maybe five years ago. I was almost afraid to go back into printing. I do not remember what to do. I even had to look up the volume of chemistry I needed for my processor. I used Beseler chemistry which I bought heavily discounted from age in June 1991 and paper equally aged. I have had the paper frozen, but the chemistry just sat at room temperature. The point is that they worked quite well. I have an outstanding test print. I don't know if you are religious; I am in my own strange way. I think G-d is telling me to get back into the darkroom!

The thrill of seeing a photo come out of the processor is still there! I'll see you at the September Print meeting.

#### **Exhibit Windows** by Jim Malaro ...

Jim has come up with the next McCrillis exhibit project it will be "WINDOWS". Let your imagination go. Some examples are; pictures of windows, people looking through windows, things in windows. The only limit will be the window to your imagination.



## Officers and Chairpersons 1996-97

President . . . . .	John Telford	301-460-1766
Vice-President . . . . .	Henry Rosenthal	301-587-2235
Secretary . . . . .	Jim Rogers	301-855-3532
Treasurer . . . . .	Bob Catlett	301-585-7163
Director . . . . .	Chuck Bress	301-469-6275
Director . . . . .	Steve Stubits	301-593-5106
Director . . . . .	Jim Harris	301-434-6225
Cable Release Editor . . . . .	Becky Swick	410-997-4918
Competitions . . . . .	Anne Lewis	301-384-4938
Exhibits . . . . .	Jim Malaro	301-530-5472
Field Trips . . . . .	Edna Knopp	301-869-1789
Historian . . . . .	Norm Bernache	301-935-5617
Hospitality Prints . . . . .	Mary McCoy	301-593-0302
	Elisa Frumento	301-593-6007
Slides . . . . .	Sharon Antonelli	301-933-4450
New Members . . . . .	Garry Kreizman	301-384-4911
Property . . . . .		
<u>Program Chairs</u>		
Print Program . . . . .		
Slide Program . . . . .	Bernie Van Leer	301-585-4369
	Elizabeth Buie	301-949-0029
<u>Workshop Chairs</u>		
Composition and Presentation . . . . .	Henry Rosenthal	301-587-2235
Computer Imaging . . . . .	Jim Malaro	301-530-5472
Creativity . . . . .	Clarence Carvell	301-725-0234
New Directions . . . . .	Mike Stein	301-384-5427
Alternative Processes . . . . .	Suzanne Izzo	202-829-6470
Color Prints . . . . .		
Monochrome Prints . . . . .	Hans Adler	301-946-1796
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<u>Representatives to Affiliated Organizations</u>		
Photographic Society of America . . . . .	Clarence Carvell	301-725-0234
Greater Washington Council of Camera Clubs		
Council of Maryland Camera Clubs		

1996-97 Dues (September through May)	Regular	\$30
[After January 31, dues for remainder of year	Spouse	\$20
are reduced to \$20 for new regular members.]	Student	\$20



## Changes and Additions 1996-97

### Monthly Meetings (new location for Print Meeting)

Prints 3rd Thursday of the month 7:30 p.m. White Oak Library  
11701 New Hampshire Avenue  
(just north of Route 29 [Columbia Pike]  
on East side of New Hampshire)

### Defined Subjects for Monthly Competitions

(except for Novice Prints which is always Open)

#### December Nature

Images that portray any aspects of natural plant or animal life, that illustrate the natural features of land or sea, or that reveal any natural phenomena, such as cloud formations, light refractions, sunsets, auroras, precipitation, frost, or fire, but which do not show the hand of man, such as buildings, fences, roads, soda cans, or anything manmade.

#### February People (Portraits and/or Photojournalism)

Either full-length or close-up image of people including nudes and groups where the people rather than the activity are the main subject of interest, or storytelling images of people doing things where the activity itself is the subject.

#### April Abstract-Experimental

Using blends of color, texture, shape, form, or light to create a design-patterned image, or using camera, darkroom, and/or computer manipulations to achieve an unreal image.

### New Workshop

#### Alternative Processes

This workshop provides an opportunity to try out various alternatives to modern black-and-white or color. Demonstrations alternate with sessions for viewing each other's work and discussing problems and solutions. This year we will be working with three nineteenth-century processes: cyanotype, vandyke brown, and gum bichromate.

### Revised Workshop Description

#### Digital Imaging

Are you already a practitioner of the "black art" of digital imaging? Do you just want to find out what digital imaging is all about? Join us to learn (and share experiences) about the selection and use of computers and related digital equipment to take, manipulate, and produce photographic images.



**Silver Spring Camera Club Membership Form - 1996 - 1997**

Name: \_\_\_\_\_ Spouse: \_\_\_\_\_ Regular \$30.00  
Address: \_\_\_\_\_ Spouse \$20.00  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Student \$20.00  
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 ar \$20.00, fees for the spouses and students remain at \$20.00.

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Cable Release  
Silver Spring Camera Club  
P.O.Box 2375  
Wheaton, M.D. 20915-2375

96/76

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

