



SILVER SPRING CAMERA CLUB OF MARYLAND • USA

Cable Release



FOUNDED 1950

A p r i l 2 0 0 6 • V o l u m e 4 7 • N u m b e r 8



Left, "American Graffiti," and "Extended Family," above. by Gordon Parks

Photojournalism was more than a talent that Gordon Parks possessed. It was, in his own words and the title of one of his books, *A Choice of Weapons*. His body of work of documenting the human condition exposed racism in America. The shots he fired were so amazing and beautiful that his message would be heard around the world. Inspired by images he had seen in a magazine that were commissioned by the Farm Security Administration (FSA), he purchased his first camera at a pawnshop for \$7.50. Not long after, he was hired by the FSA to join a small army of photographers to document America during the Dust Bowl era.

The entire FSA collection (over 300,000 pictures) is housed mostly in the Library of Congress. The Department of Agriculture turned over the negatives to LoC and the Department of Archives and Records for their preservation. The collection has been a source of inspiration for perhaps millions and contains names like,

Dorothea Lange, Jack Delano, Arthur Rothstein, and Walker Evans, to name a few. Later, Parks was hired by *Life* magazine where his career sprouted. His camera took him from the streets of DC to Harlem, Rio de Janeiro, and to places in Europe.

Gordon Parks was also a writer, poet, filmmaker, and musician. The popular film *Shaft* was one of his creations. His impact on photography is considered analogous to Duke Ellington's influence on music. In passing on to the great darkroom in the sky at the age of 93, he has left behind a legacy for the world to share and rejoice in. An in-depth study of this remarkable human being and his archives of images would prove time well spent. ●

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Competition Night	Martha Reeser	
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The *Cable Release* is published ten times each year, September through May plus July, for members of the Silver Spring Camera Club. All rights are reserved but may be reprinted without permission provided proper credit and prior notification is given. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Garry Kreizman at 301-384-4911.

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at yopete@mac.com. Photos may be sent as email attachments or mailed as prints.

SSCC Web site: www.sccphotography.org

Membership Rates

Student	\$25.00
Individual	\$35.00
Family	\$55.00



SSCC is affiliated with the Photographic Society of America.

Created on a Mac with QuarkXpress

He Who Gets the Last Smile...

For some time now, Nikon has incorporated a feature in their consumer digital Coolpix cameras to aid the novice when taking pictures of people. A template overlay appears in the viewfinder suggesting placement of the subjects. All you have to do is select the appropriate number. When shooting one person, for instance, in landscape mode, the stylized outline of head and shoulders appears off-center (you can choose either left or right).

Not to be out done, Canon is developing and will soon be announcing a new digital camera with auto composition. Here's how it works: after pressing the shutter halfway, it compares the data in terms of shape, form, color and contrast, with millions of on-board models. If the scene does not match one of its acceptable models, the shutter will not release and a warning will flash in the viewfinder. This feature can be overridden in the setup menu, in which case the warning changes to a caution but you can still take the picture.

The new technology was developed in response to researchers' complaints that, although exposure was accurate when set to various program modes, people's heads or feet were sometimes chopped off or not completely in the frame when cameras were tested with monkeys. Canon engineers predict that, as a side effect, the current popular practice of "chimping," or frequently looking at and showing images on the camera monitor will be less common.

Before you decide to laugh and dismiss this as just another April Fool's joke you might want to check out the link below on what Sony is developing in terms of facial recognition. The shutter will fire once your subject smiles. You still have to say cheese. But according to digital photo techies, this is a much easier problem to solve! —

<http://www.nytimes.com/2006/02/02/technology/circuits/02pogue.html>

—pedro

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On the Importance of Matting

*Excerpt from the booklet entitled: "What I look for in an image"
by Joe Miller*

I consider the mat (and also the frame) to be an important but silent partner in the presentation of an image. Some exhibition venues are very strict about how an image is to be shown. For exhibitions and camera club competitions simple white mats are preferred, with an adequate border to serve as an appropriate retaining wall for the image. Colored mats, double and triple matting and other such matting techniques are best left for craft shows, home decorating, and framing shops. It is wise advice to use any color mat you want as long as it is white. The mat is merely the neighborhood where the print lives, and it should never compete with the image. Many photographers try to fit the print to a mat of a predetermined size. It should be the other way around; the mat should be fitted to the print. A wonderful print not matted properly is like wearing a tuxedo with tennis shoes.

Public Arts Trust Joins Visions Gallery in Call to Visual Artists

The Public Arts Trust of the Arts and Humanities Council of Montgomery County is proud to announce a new exhibiting opportunity for professional visual artists who live or work in Montgomery County.

A major corridor on the first floor of the new Bethesda North Marriott Hotel and Conference Center has been dedicated as a gallery space to be managed and curated by the Public Arts Trust as the Visions Gallery. The mission of the Visions Gallery is to exhibit the diverse imagery and ideas of Montgomery County artists. Individual and group exhibitions are encouraged. Due to the physical characteristics of the space, all work must be able to be hung on the wall with a cable/hook hanging system.

Contact Susie Leong at 301-565-3805 or at publicart@creativemoco.com for a full prospectus.

President's Corner

Stan Klem

*I*t's spring—time for cleaning up, clearing out, and starting anew. For me, spring is like a wake-up call; and right now it's asking what we as a club might do for the next club year (beginning in September). Looking back on this year, I've noted that we took a big step by adding a third major meeting ("Crash Nite") devoted to the educational aspects of photography. This meeting's primary focus this year has centered on the new digital technology of photography, or more accurately, the digital darkroom—the correction and refinement of the digital image. Since the subject matter and techniques of digital capture and manipulation continues to evolve, we will continue to provide workshops that enlighten and (hopefully) strengthen your understanding of how to use it.

At the same time, we don't want to ignore the universal aspects of photography, such as lighting, composition, color, and visual impact. In this vein, I would like to ask you, our members, what you would like to see and hear for next year and the future. Do you want more of the same? Or are there specific areas of either digital or film photography that you would like us to cover. Are there specific speakers or subjects that you would like to hear? Some of these may be in such areas as: sports, studio/portrait, photojournalism, architecture, underwater, alternative processes, stereo, etc.

In another vein, what can you tell us about our field trips? Have they provided enough stimulation, subject matter, and camaraderie? Are there venues or places that you would like to see on our schedule?

Also, feel free to express yourself. Tell us what excites you about what we've done. Are we hitting the target, or are we falling short of the mark? We need to hear both the pluses and minuses. Your input and participation has made our club what it is today. And your continued support and participation will define what it is tomorrow. And, if nothing else, please remember that we are all in this endeavor together—the more effort we bring to it, the more enjoyment we'll get out of it. ●

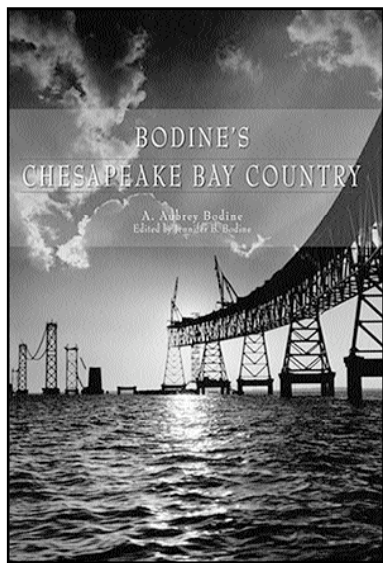
And I think that after nearly 85 years upon this planet that I have a right after working so hard at showing the desolation and the poverty, to show something beautiful for somebody as well.—Gordon Parks

¿Que Pasa en el Club?

Presentation Meeting— April 6

Join us Thursday evening for a slide show and discussion of a great and local Maryland photographer, A. Aubrey Bodine. The presentation will be given by his daughter, Jennifer Bodine, who is a partner with her husband Richard Orban in www.AAubreyBodine.com, an e-commerce business, selling A. Aubrey Bodine note cards and reprints. Previously, she spent 13 years as a stained glass artist and before that, she was a trial lawyer.

A. Aubrey Bodine worked as a photographer for the *Baltimore Sunday Sun* from 1920 until his death in 1970. His wide-ranging camera captured iconic images of life in the *Chesapeake Bay* area during decades of rapid change.



While he published several volumes of photographs over the course of his career, a significant body of work remained largely unexplored in the archives of his family and the *Sun* in the years following his death.

Several years ago, with the assistance of her husband, Jennifer put aside her stained glass practice to rediscover her father's photographic legacy.

Using her family records and unprecedented access to the archives of the *Baltimore Sun*, she started assembling the collection that would become the newly-released book.

Turn to page 10 for more information on the life and work of this fabulous photographer. ●

CRASH Night— April 13

Fine-tuning and finishing the digital image along with some hocus-pocus will be the focus of our next to last session. Topics to be demonstrated and explored include: simple and effective noise reduction using Noise Ninja, understanding the unsharp mask, alternative sharpening methodology incorporating the high-pass filter, and finally, replacing noise—when, how, and why. Try not to blink when Professor P. performs his mind-

boggling disappearing distortion tricks. Perspectives will be replaced by perfect perpendiculars..., obscure horizons will shed their obliques..., elements from two separate time zones will merge as one. Yes, the circus is coming to town!

In addition, the pop-quiz will return by popular demand. This time, the answers will be TRUE or FALSE. The questions will be for you to decide. Take your best shot—Stump the Chump. "Laissez les bon temps rouler!" ●

Competition Judge— April 20

Ann and Richard Rohlfsing work as a photographic team, attending functions together. As Richard puts it, "She's a more artistic photographer and as knowledgeable as I am. But I have a stranger voice and make decisions more quickly so it's left to me to do the judging."

Richard and Ann pioneered RARE Photographic which has led to many interesting assignments. Until they adopted digital photography, they had a successful home darkroom in which they produced prints up to 20X24 inches in color and black and white.

Richard and Ann are both active in the Bowie-Crofton Camera Club and have won many awards for their work in slides, and color and black-and-white prints. They have created slide and digital shows on Newfoundland and Yellowstone National Park in Winter. Their workshops and instructional presentations include "Composition," "Exposure," "Large Format Photography," "High Key / Low Key Images" and "Close Up Photography."

In February, 2006, the Rohlfsings led Elderhostel digital photographic workshops on Jekyll Island, Georgia for the 12th straight year for South Georgia College. ●

Field Trip— April 22

April is azalea time at the Aboretum. Join us as we search through 446 acres for that allusive award winning shot. True, you could just stay home and go out in your backyard but that's like little town versus New York City. If you can't make it there, you can't make it anywhere! For more info on the National Arboretum go to their Web site: <http://www.usna.usda.gov>



Bob "El Gato" Catlett will lead the convoy from the Giant parking lot, 8750 Arliss St., Silver Spring, MD 20901, across from the Long Branch Public Library. ●

National Marathon News

Jumping on an opportunity to shoot the National Marathon recently in Washington, DC, MyPhuong Nguyen came running back with excitement to tell of her experience. The event planners reached out to local camera clubs and photographers of all levels to volunteer for the assignment. The photos would then be used at their discretion on the National Web site.



Although she felt that her photos would fall short of competing with professional sports photographers, it was a great place to practice and test her skills. Photojournalism and taking pictures that have human interest is something that MyPhuong enjoys. "We are all storytellers," she says.

She also walked away with a better sense and appreciation of the athletes. "You could see



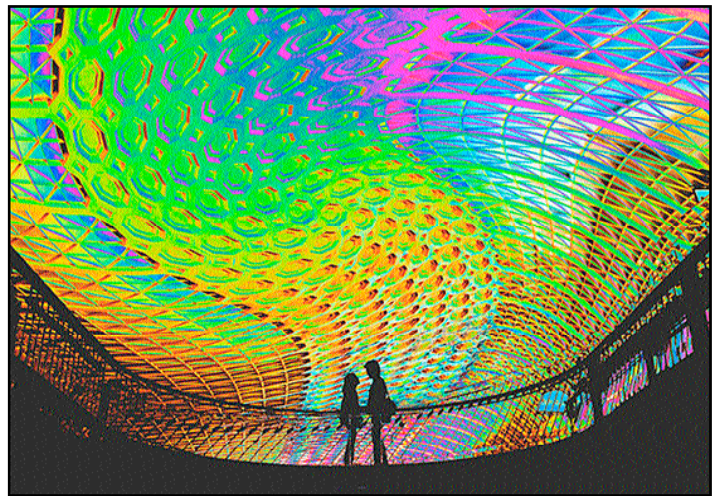
how much training they needed to complete 26 miles in a short time," she exclaimed. Seeing so many people come together for one purpose really gives a sense of the spirit of sports. That is certainly a golden opportunity for anyone to take pictures with human interest.

MyPhuong also loved having a Press Pass providing her with access to areas of the race that only official photographers could go. It gave her a strong sense of pride. She highly recommends it to all local camera clubs, and I'm sure she will be there next year.

International Salon Award News

Our member, Henry Ng's color slides swept the top prizes in the Color Slide sections of the Arizona State Fair International Salon. In the Open Color Slide section, all 4 of Henry's slides were accepted. One of them titled "Return Home" (see the image in last month Cable Release) won the "Best of Show" award from a total of 692 entries. In the Creative Color Slide section, all 4 of Henry's creative color slides were accepted too. One of them titled "Love Illusion" captured the "Best of Show" award. Each of the winning images was awarded with a PSA Gold Medal. The original image of the "Love Illusion" was taken during the SSCC field trip to the Union Station last year. This proves that just joining our SSCC award-winning field trip every month, you might come away with a Gold Medal winner too.

Our members have done very well in the 2006 Oklahoma International Salon. MyPhuong Nguyen received 1 Honorable Mention, 1 acceptance in large Monochrome Print section, 1 acceptance in Color Print section, 1 acceptance in PJ Print section, and 1 acceptance in Pictorial Color Slide section. Mike Tran received 1 Honorable Mention in PJ Print section and 1 acceptance in Commercial Print section. Also, all 4 of Henry Ng's color slides were accepted in



the Pictorial Color Slide section with 1 Honorable Mention.

In addition, our members, Larry Mars's image "Navaho Sunrise" received two Honorable Mentions and Henry Ng's images "Face of Determination" and "Lady at Door" received three Honorable Mentions in the 2006 Georgia Southern (GASO) International Salon Slide Circuit in Atlanta, Georgia. The GASO is one of the largest international slide circuits in the world. Congratulations to all our SSCC members.

March Competition Results

This month's competition was judged by Joe Miller.

The subject was: Open

Advanced Color Prints: 28 entries; 10 entrants

- 1st — David Horn "Church Interior"
- 2nd — Robert Catlett "Baby it's cold outside"
- 3rd — Frank Toner "Brushes II"
- HM — Nancy Yun "Children"
- HM — Robert Catlett "Red Points"
- HM — David Horn "Snow Monkeys"

Novice Color Prints: 18 entries; 5 entrants

- 1st — Martha Cain-Grady "Montreal"
- 2nd — Mark J. Ratner "Not Kentucky Blue Grass"
- 3rd — Michael Koren "Holding Hands"
- HM — Mark J. Ratner "3 of a Kind"
- HM — Mark J. Ratner "Vase"

Advanced Slides: 20 entries; 7 entrants

- 1st — Chuck Bress "Reflection-Building 355"
- 2nd — Chuck Bress "Sidewalk Café-Westside"
- 3rd — Larry Mars "Bow Lake Rhapsody"
- HM — Elisa Frumento "Orange Poppy"
- HM — Chuck Bress "Soldering & Sparks"

Novice Slides: 11 entries; 4 entrants

- 1st — MyPhuong Nguyen "Enjoy Snow"
- 2nd — Martha Cain-Grady "Architecture"
- 3rd — Nancy Yun "A Well"

Advanced Mono Prints: 15 entries; 6 entrants

- 1st — Robert Catlett "Big Arms"
- 2nd — Robert Catlett "Ti red Feet"
- 3rd — Chuck Bress "Chair in Snow with 3 Oak Leaves"
- HM — Chuck Bress "Vinyard & Trees & Snow"
- HM — Robert Catlett "Old Glory"

Novice Mono Prints: 13 entries; 5 entrants

- 1st — Nancy Yun "Swiss Castle"
- 2nd — Nancy Yun "A Village"
- 3rd — John Naman "Tree Bark"
- HM — MyPhuong Nguyen "The Mask"



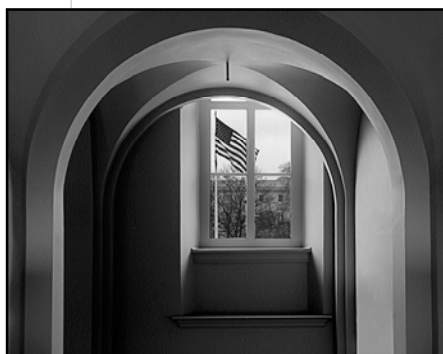
1



2



3



4



5



6

1—Catlett

2—Naman

3—Nguyen

4—Catlett

5—Yun

6—Yun



7



8



9



10



11



12



13



14



15



16



17

- 7-Catlett
- 8-Koren
- 9-Horn
- 10-Yun
- 11-Horn
- 12-Catlett
- 13-Yun
- 14-Catlett
- 15-Mars
- 16-Toner
- 17-Ratner

SSCC Board Meeting Minutes

February 28, 2006

Present: Stan Klem, Bob Catlett, Michael Koren, Garry Kreizman, Pete Manzelli, Henry Ng, Mike Lux, Mike Smith, Jim Rogers, Charlie Bowers, Norm Bernache, Bill Rau.

Apologies: Clarence Carvell, Marc Payne, Joel Fassler, Chuck Bress

Next Board Meeting: March 28, 2006

The meeting came to order at President Stan Klem's house at 7:40 pm and adjourned at 9:20 pm.

Meeting Topics:

May Body of Work Competition

Arrangements were made to have sufficient slide projectors available for the Body of Work competition which will be held on May 11, 2006.

Changes in meeting schedule and structure

In May 2006, the dates for the second and third meetings will be switched. The meeting on May 11 will be Competition (Body of Work). The CRASH Night (Education) meeting will be held on May 18.

It was proposed and agreed by Board members that in the 2006/07 year, the Education meeting will move to the third Thursday of each month. The Competition meeting will move to the second Thursday of each month. The Program meeting will remain, on the first Thursday of the month.

Another discussion involved holding some Education meetings as Critique meetings. At that time members could bring in images for comments by other members. Members can bring any number of images and the time allotted for individual critiques will be determined by the number of images divided by two hours (e.g., 30 images will allow up to 4 minutes critiquing per image). It was agreed that to hold such a meeting on May 4, 2006 (the first meeting in May), as a speaker was not identified for that meeting.

Discussion occurred around the feasibility of digital image competitions. Board members agreed that such competitions were wanted, but would await a better understanding of appropriate rules and processes. Club members will be encouraged to bring in examples of how other clubs have structured digital image competitions.

Year-end Competition

The year-end competition will be held on May 20, 2006. Entries must be submitted by May 18, 2006, but members are strongly encouraged to bring their entries to the SSCC meeting on May 11, 2006.

Banquet

The annual SSCC banquet will be held on June 15, 2006. A venue has yet to be determined. If there is difficulty in booking a restaurant for June 15, the back-up date for the banquet will be June 8, 2006.

SSCC Web site

Henry Ng has arranged with an experienced Web designer for a pro bono contribution by adding graphic elements to the current Web site design.

Program arrangements for 2006/07

Stan Klem reported that Clarence Carvell may continue to identify speakers for the Program meetings in 2006/07. However, it will be necessary for another SSCC member to arrange to get the presenters' bios, and contact each presenter before the meetings and to provide directions to the venue. Bob Catlett will try to recruit a volunteer for those tasks.

Also, Bill Rau will contact members who signed up for hospitality to remind them of the task.

Compensation for speakers

The Board agreed to provide \$20 to cover transportation costs to the presenter at the March 2, 2006 Program meeting.

Change in dates for September 2006 meetings

In order to avoid a conflict with the PSA Conference in Baltimore, the first meeting of the SSCC in September 2006 will be on September 14, 2006 (i.e., the second Thursday). Subsequent meetings will be on September 21 and September 28.

Pending Tasks

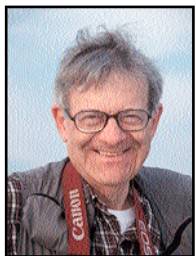
Bob Catlett—Recruit a volunteer for liaising with Program presenters for 2006/07 SSCC year.

Henry Ng—Arrange with Web designer for improvements to SSCC Web site.

SSCC Board—Gather information on digital image competition rules and processes. —

Member Spotlight

Larry Mars



Larry Mars joined the Silver Spring Camera Club about 19 years ago—at a time when he was fairly new to photography. Although he stayed in the shadows for his first 10 years, he has recently come into his own as an accomplished nature and landscape photographer.

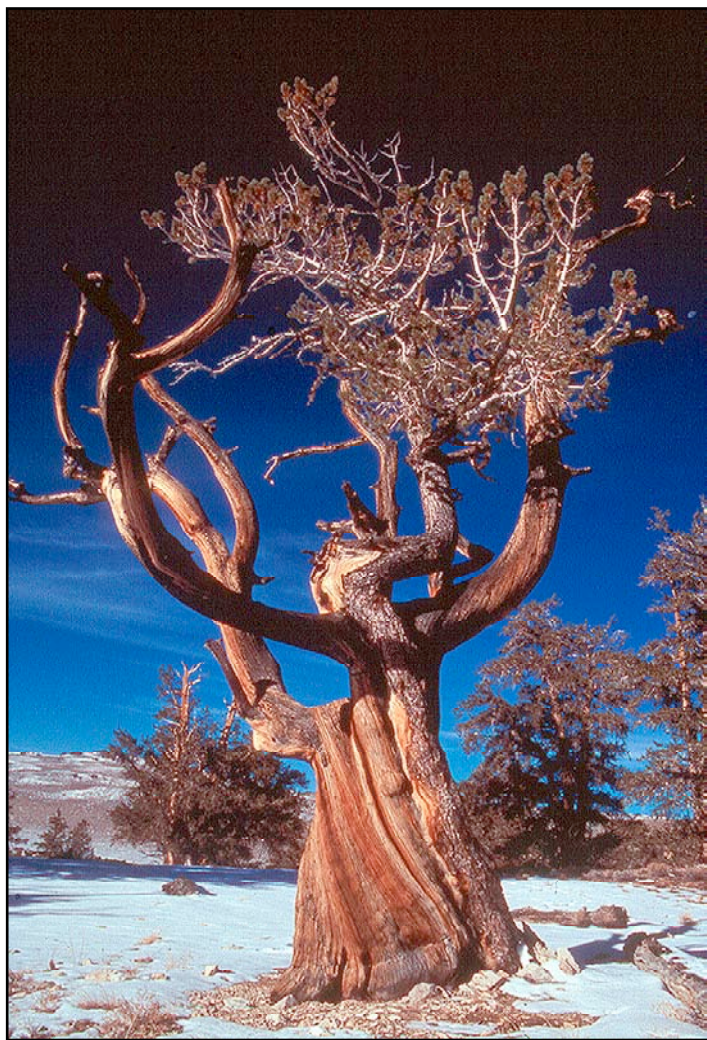
Larry's interest began in earnest when he attended a workshop in 1994 with well-known nature photographer Rod Planck, at Capitol Reef National Park in Utah. The grandeur of the awesome scenery made Larry a fan of the American West in general and landscape photography in particular.

After retiring from the U.S. Education Department as a statistician in 1995, Larry attended many more workshops. In addition to most of the national parks in the West, Larry has been to the Canadian Rockies, South Africa, Namibia, and Israel. During his trips out west, he attended workshops with Dramatic Light Nature Photography, led by one of America's premier landscape photographers, Joe Lange. Larry took two trips to New York in 2001 (July and December), where he captured before and after scenes of the Sept. 11 catastrophe.

Larry now belongs to two local camera clubs, Rossmoor and Silver Spring, and has won Photographer of the Year in Slides four times in each club. He also belongs to PSA and competes internationally in their Color Slide and NatureSlide Divisions, where he gained the honor of being named to PSA Journal's Who's Who in Photography for color and nature slides.

Larry's photographic philosophy is to capture a scene for its impact on the senses and emotions, in the hope of stimulating a sense of awe and beauty. His favorite subjects are landscapes and seascapes, but he has also branched out into other photographic areas such as man-made scenes, flowers, and wildlife.

Larry Mars has been chosen as our spotlight member for April, and will share with us some of his favorite images on Thursday April 6th. —



To ask a fellow photographer about the film that was used, along with the shutter speed and aperture settings, is normal. Unless, that is, you happen to be talking about Larry Mars. In which case the big question is: "What planet were you on, man!?"

A. Aubrey Bodine

In photographic circles around the world, A. Aubrey Bodine was regarded as one of the finest pictorialists of the twentieth century. His pictures were exhibited in hundreds of prestigious shows, in scores of museums, and he won awards against top competition. His photographs were seen in the *Sunday Sun*, numerous books and magazines, on calendars, as murals, and as framed prints decorating homes.

Aubrey Bodine's photographic career began in 1923 when as an office boy with the Baltimore *Sun* he submitted photographs of the Thomas Viaduct at Relay to the editor of the Sunday paper, and they were published. From first to last Aubrey Bodine was a newspaperman covering all sorts of stories with his camera news events, famous people, unusual places, and curious activities. This gave him

Best Comeback

Baltimore City Paper, Best of Baltimore 2005 Issue:

Aubrey Bodine is to Maryland as Ansel Adams is to the United States. The late *Sun* photographer spent his life finding the glory in the mundane of Maryland, from salt of the earth oystermen to the wondrous landscape of Bethlehem Steel at Sparrows Point. Little did he know that just about everything he photographed from 1924 to 1970 would vanish—if not physically, certainly in stature. His photographs would have been relegated to the insular world of galleries and institutions such as the statehouse in Annapolis if not for the recent energies of his entrepreneurial daughter, Jennifer. Starting with her online company, www.aubreybodine.com, Jennifer Bodine has placed many of her father's images on greeting cards in boutiques throughout the city, and not a moment too soon. With the hysterical movement to redo old Baltimore, it's revealing to compare Bodine's old black-and-white photos of horse-cart commerce on Fayette Street or the boastfully futuristic shot of Charles Center with where we find ourselves now.

opportunities to travel throughout the region and learn about it in every tide, wind, weather, and season. Out of this experience came remarkable documentary pictures of farming, oystering, hunting, soap boiling, blacksmithing, clock making, bricklaying, and dozens of other occupations, and student nurses, Amish children, pilots of ships and planes, country folk and city folk, wood sheds and cathedrals, wagons and railroad engines, and, in short, almost everything of interest. Moreover, the documentary pictures are of the very finest quality, often artistic in design and lighting effects far beyond the usual standard of newspaper work.



But Bodine's talent ran deeper than this, and so did his ambition. He submitted photographs to national and international salon competitions and consistently won top honors. Bodine believed that photography could be a creative discipline, and he studied the principles of art at the Maryland Institute College of Art. The camera and the darkroom equipment were his tools, like the painter's brush or the sculptor's chisel.

Bodine was a romantic pictorialist and this shows in his choice of subjects: the old times and the old things, the beauties of nature, man as an individual, and similar ideas. The pictures are usually quiet in mood, partly because of the subdued tones and partly because of a low tension design made of open curves and natural perspective.

Not the least of Bodine's artistic ability was his craftsmanship. He was always experimenting with his tools, but seldom made a mistake. Some of his best pictures were literally composed in the viewfinder of the camera. In other cases he worked on the negative with dyes and intensifiers, pencil marking, and even scraping to produce the effect he had in mind. He added clouds photographically to some scenes, and made even more elaborate manipulations to others. Bodine's rationale for all these technical alterations of the natural scene was simply that, like the painter, he worked from the model and selected those features which suited his sense of mood, proportion, and design. The picture was the thing, not the manner of arriving at it. He did not take a picture, he made a picture. ●

Good Buys and Parting Shots

Security!

Here is a link to answer all your questions about prevention of IDENTITY THEFT:

<http://www.securitypipeline.com/181500459;jsessionid=N0GONULJMPMW4QSNDBGCKHSCJUMEKJVN>

Group Shot...

<http://research.microsoft.com/projects/GroupShot>

It's a program that lets you take two or more very similar photographs and pick and choose the best parts between them.

The example is two photos of a couple on a beach, and neither is good. In one, the girl's eyes closed; in the other, the guys' eyes are closed, and there is a person in the background. The program lets you pick regions and mix and match. Only available for PC. —Bummer!

ROAD TRIP!!!

Looking for a 3 day workshop this Summer in New England? The New England Council of Camera Clubs will hold their annual Summit, July 14-16. Check their Web site for details: <http://www.neccc.org>

I'LL Drink to That!

If nothing else—there's always the wine.

Eliot Cohen's Digital Photography and Photoshop Editing Workshop will be held on Martha's Vineyard Sept 4 - 8, 2006. For details:

<http://www.eliotcohen.com/mvworkshop/backtothe-vinyard.htm>

Additional information about Eliot can be found at:

<http://www.eliotcohen.com>

This will be the third year for Cohen's workshop, and it has been an exceptional experience for all the participants. Key topics that everyone will be guided through include: RAW file capture, color correction, grayscale conversion, and digital workflow. Eliot is well known as a photographer and his teaching receives the highest praise for clarity and patience. He leads digital workshops for the Smithsonian, Santa Fe Workshops, and International Expeditions, among others. You may contact Eliot with questions at: info@eliotcohen.com



Jim Rogers recently returned from a trip from India and brought back this shot of the Microsoft Headquarters.

Montgomery County Photo Contest

In conjunction with *National Public Works Week*, Montgomery County's Department of Public Works and Transportation is sponsoring a Photo Contest.

The image must be a capture of some Department of Public Works and Transportation (DPWT) operation, such as road work or transit service, recycling activity, or public construction project.* Photos must be submitted by May 8, 2006. First place winner receives a \$100 US Savings Bond, Second place, \$75 Bond and Third place, \$50 Bond.

Visit www.montgomerycountymd.gov/dpwt for a listing of DPWT operations and additional information, or call 240-777-7155 for a copy of DPWT's Resident's Guide to Services.

And now, I feel at 85, I really
feel that I'm just ready to
start. —Gordon Parks

How to Mark Slides and Prints for Competition

Slides—With the FRONT of slide viewed normally, with large dot in lower left corner. The markings need to be easy to see for proper loading in the slide projector. On the BACK of the slide, write the title of the image and your name. The reason names and titles go on the back is to prevent judges from being influenced by such information, if they are viewing any slides on the light box.

Prints—On the BACK of the matte, print your name and

title of the image along with an arrow indicating the correct orientation. This facilitates the correct orientation of the print during competition.

In both situations, keep in mind that it can be difficult to see small or light markings when the lights are dimmed. Also, please enter all print owner and title info in the record book legibly.

Watch for special instructions in the May issue for marking the **BODY OF WORK**.

Silver Spring Camera Club Membership Form 2005-2006

Name _____ Spouse's Name _____

Street Address _____

City _____ State _____ ZIP Code _____

Home Phone _____ Work Phone _____

Email Address _____

Membership rates: Individual \$35; Student or Spouse \$25; Family \$55.

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$25; dues for spouses and students remain at \$25. Make checks payable to the Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Geren Road, Silver Spring, MD 20901.

(For all questions about the club, please contact Membership Chairperson Garry Kreizman at 301-384-4911, or email: grkreizman@verizon.net)