



SILVER SPRING CAMERA CLUB OF MARYLAND • USA

Cable Release



FOUNDED 1950

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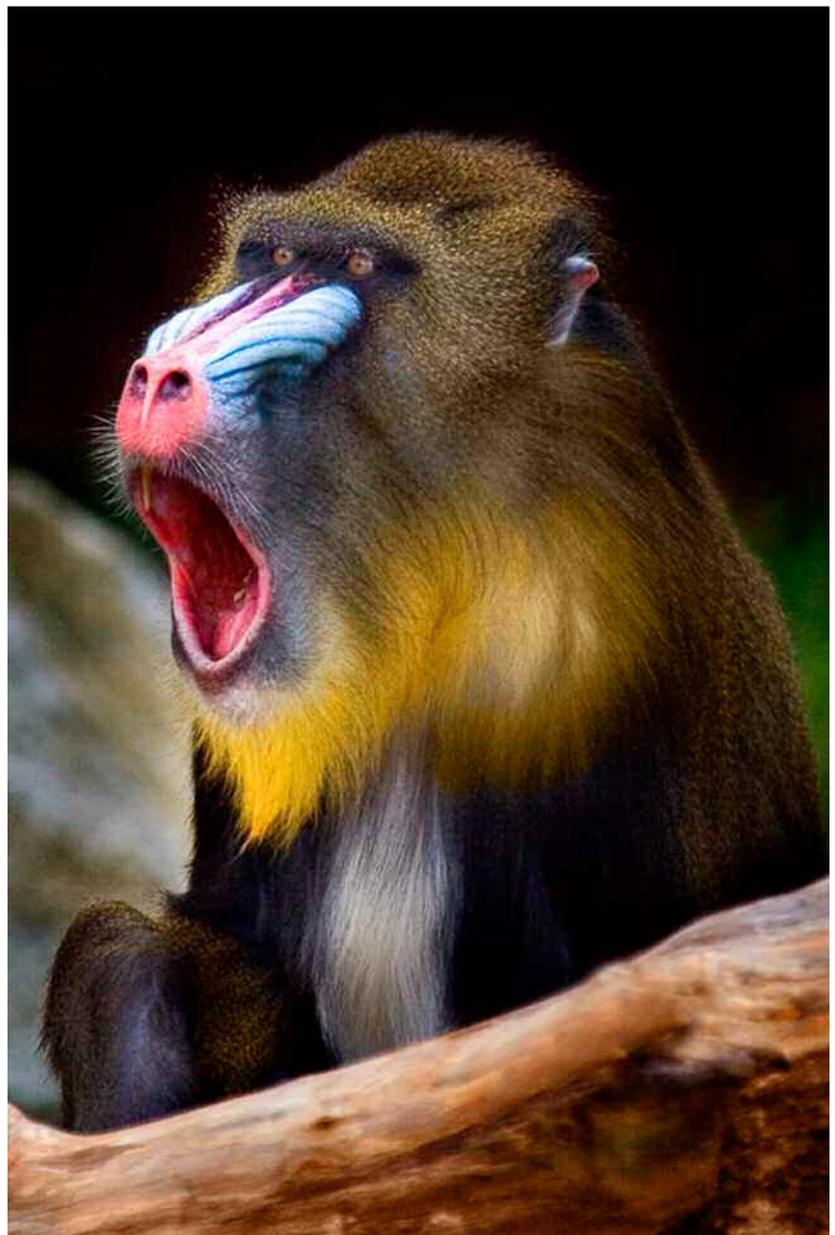
Big Yawn Gets Big Win

Here is the story behind the latest Joyce Bayley winner by MyPhuong Nguyen.

I went to the Maine Zoo which is lovely place to take pictures of animals. They have several places where they let you walk in and play with animals such as deers and parrots. My friend and I went around and took a lot of pictures, but I was unhappy with what I got. We stopped at the monkey cage and saw two baboons sitting at the bottom of the glass cage. I told my friend that I wish they were in the trees. We waited there for very long time. My friend left me because she wanted to take pictures of other animals. She told me that we waited enough already and that we should go somewhere else. But I stayed and waited for the baboons to climb onto the trees.

I want to photograph this creature so badly because the colors on their faces were beautiful. It gave me more strength to wait on them. Suddenly they started to climb onto the tree. But the moment happened so quickly I had a little time to think. I was taking a break from standing too long waiting for them to do any sort of action. Fortunately, my camera was still on tripod and aimed right at one of the baboon's faces. I already set up my camera and started shooting. He yawned so much like humans. I captured many frames, but only this one looked best to me. The picture was worth the waiting. ●

Next time, I don't think Myphuong's friend will walk away so soon.



Big Yawn by MyPhuong Nguyen

SSCC Officers and Chairpersons (2007-08)

President	Bill Rau
Vice President	Bob Catlett
Treasurer	Jerry Fath
Secretary	Angelique Raptakis
Director	Jerry Fath
Director	Pete Manzelli
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PSA Rep.	Henry Ng
Web Site	Paige Chandler

E-mail addresses and phone numbers available on request.

The *Cable Release* is published ten times each year, September through May along with special issues, for members of the Silver Spring Camera Club. All rights are reserved, but excerpts from *Cable Release* 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 MyPhuong Nguyen at mpnguyenfo-to@yahoo.com.

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

SSCC Web site: www.scccphotography.org

Membership Rates

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



The Silver Spring Camera Club has been a member Club of the PSA since the club was founded in 1950. For information regarding the benefits of a PSA individual membership and for PSA sponsored activities, please contact our Club PSA Rep. Henry Ng at HenryCNG@aol.com.

Created on a Mac with QuarkXpress

Once More With Feeling

Saxaphonist Cahrlie Rouse once asked Thelonius Monk if a certain note in a song was a C or a C sharp, and Monk replied, "Yeah." Here is a collection of other inspirational thoughts for your enjoyment:

"Wrong is right"—Thelonius Monk.

"There is no such thing as a wrong note"—Art Tatum.

"I am not a blues singer. I am not a jazz singer. I am not a country singer. But I am a singer who can sing the blues, who can sing jazz, who can sing country"—Ray Charles.

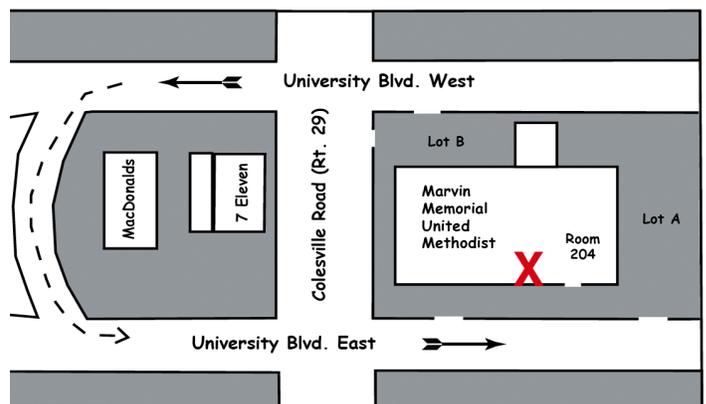
"Technique is the ability to translate your ideas into sound through your instrument. This is a comprehensive technique . . . a feeling for the keyboard that will allow you to transfer any emotional utterance into it. What has to happen is that you develop a comprehensive technique and then say, Forget that. I'm just going to be expressive through the piano"—Bill Evans.

"A great teacher is one who realizes that he himself is also a student and whose goal is not to dictate the answers, but to stimulate his students creativity enough so that they go out and find the answers themselves"—Herbie Hancock.

"It's very difficult for me to dislike an artist...No matter what he's creating, the fact that he's experiencing the joy of creation makes me feel like we're in a brotherhood of some kind...we're in it together"—Chick Corea.

Last but not least, here is an excerpt from an article in this issue on page nine: "Photography would be rather boring if all images marched to the same drummer"—Joe Miller. ●

Rock on, **P**



SSCC meets in the church across the street from the new Blair High School. Park in Lot A.

President's Corner

Bill Rau

After two months into the season, I am getting a better sense of what it takes to keep the Silver Spring Camera Club moving along and growing. The number of individual tasks needed to create the monthly meetings is impressive. None of the tasks is unduly burdensome. But all must be done for all members to get the best out of the Club.

For example, Stan Klem searches photographers' websites to identify potential speakers and judges who will be informative and enjoyable to members. He then contacts them, perhaps several times, to line up dates. Michael Koren not only hands out ribbons on competition night. He also keeps track of who is awarded ribbons and their cumulative point totals. And he arranges for the engraving of the plaques given during the year-end banquet. Myphuong Nyungen, when not taking award-winning photos, copies Club information flyers and contacts potential new members.

Each officer in the Club has a list like this. The point is not to suggest that they're overworked by their contributions to the Club. Rather, it is to indicate the range of tasks—interesting and satisfying—that go into making the Silver Spring Camera Club an effective learning environment for all members.

The Club flourishes with the on-going involvement of all members. Paying one's annual dues is the formal part of that involvement. The less formal, but essential, parts are what happen monthly. I encourage members to become more involved. On a monthly basis would be great. Every once in a while, or even just once—see how satisfying it can be.

One need not be an officer to be involved. Writing a column for the *Cable Release* can be a major contribution. Identifying interesting photo exhibits around town and letting others know about it will be widely appreciated. Suggesting where members might exhibit their photos, in galleries or community centers, will expand opportunities for Club members.

Many people have wondered if the Club will include digital competitions. The board hopes that digital competitions can happen this year. This is one specific area in which the Club needs help: to develop the format for such competitions, research the equipment options, and prepare guidelines for members. If you are interested in organizing digital competitions, let any of the officers know.

These and other possibilities can all add to the vitality of the Club. Now that you've paid your annual dues, consider other contributions you can make that will benefit us all. ●

My First Published Photo

Back in 1946—as an undergraduate at the University of Connecticut—I photographed a now long-forgotten college event using an old roll film camera. The Editor-in-Chief of the college newspaper saw the same event, saw me taking photos, and borrowed the exposed film for processing and possible use in the paper. The next day my photo appeared across three columns on page one—with my name prominently displayed as the photographer. Wow—was that great!

As you may have noted, I'm still enthusiastic about photography—61 years later.

—Carl Brandt



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¿Que Pasa en el Club?

Guest Speaker Night— November 1

Melina Mara

Melina Mara, the daughter of a CBS cameraman and a passionate Italian mother, was born in Englewood, New Jersey. She studied political science at Sarah Lawrence College, and after being disillusioned with law school became a teacher. Refocusing her career on photojournalism, Mara attended University of Missouri School of Journalism as a graduate student. Since then, she has worked for newspapers and magazines, and is presently a staff photographer at the Washington Post.

While a Seattle-based photojournalist, she began photographing the 13 women in the U.S. Senate in 2001, continuing the project as their number grew to 14 in 2003. In focused bursts, Mara traveled the country to document this defining period in the history of U.S. politics. At a time when access to national politicians is increasingly controlled, Mara persuaded the senators to allow her to document the

unprecedented role of women in the Senate, both behind the scenes and before microphones and lights. Changing the Face of Power: Women in the U.S. Senate, a documentary work of the 14 female senators at work on Capitol Hill, opened at the Smithsonian Institution in May 2003 and is presently a traveling exhibit. The book was released in Fall 2005.

For for more information and to see her photos, please visit the following four sites:

- www.melinamara.com
- www.photographychannel.tv
- www.washingtonpost.com
- http://seattlepi.nwsourc.com/visualart/122976_mara22.html

Field Trip— November 10

Fells Point, Baltimore

This month Bob Catlett will be taking a group to an old section of Baltimore known as Fells Point near Little Italy. It is an interesting place for architecture and street life. Meet at the Giant parking lot at 9:30 on Saturday at 9:30 am. As always, if you plan on going or have any questions, contact Bob.

Melina Mara

Changing the Face of Power:
Women in the U.S. Senate

Gallery of Work
About
Contact

SEN. CLINTON

PHOTOJOURNALIST

CAPTION 4
Under the watchful eye of a TV camera, Sen. Hillary Rodham Clinton (D-NY) peers over the massive wooden desk before asking questions of Environmental Protection Agency Administrator Christine Todd Whitman during the

◀◀INTRO 4 ▶▶

◀◀BACK NEXT▶▶

Competition Night— November 8

Subject—Open

Jeff Kendrick has been a serious amateur photographer for nearly 20 years and has been an active member of the Bowie-Crofton Camera Club (B-CCC) since 1993. His earliest photography was primarily of architectural and nature subjects in black-and-white. He later added slide film to his repertoire. Since 2003 he has used digital media exclusively.

Jeff was President of B-CCC from 1998 to 2002 and is currently the editor of *The Viewfinder*, B-CCC's PSA award-winning newsletter. He is employed as a graphic artist by a Washington, DC professional services firm where, among other assignments, he is responsible for the design and production of a quarterly magazine. For the past few months, Jeff's favorite photographic subject has been his first child, a daughter named Brooke.

Feedback Forum— November 15

Feedback will focus on the recent China trip. Members who went with Henry Ng will share a collection of prints and talk about their experience. Henry will present a brief slide show and talk about future plans. Bob Peters coordinated the meeting and wrote an article on page 10. His report will give you a taste of what you can expect at this special meeting.

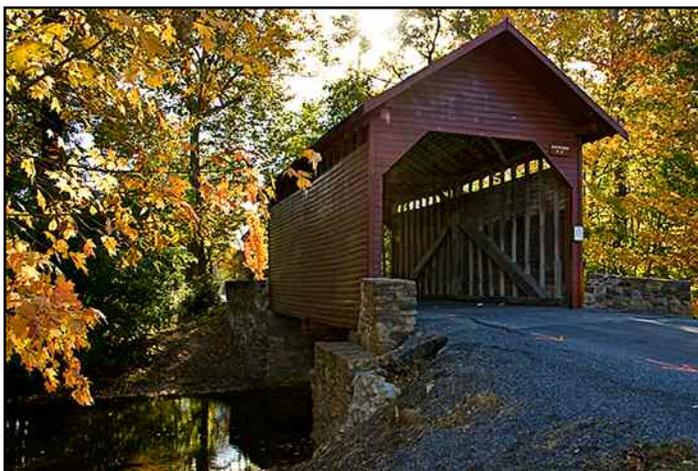
SSCC Members Win on the Road

NIH Camera Club held their "Annual Open Photography Competition" on October 9, and SSCC was well represented. MyPhuong Nguyen took a 1st and 3rd ribbon and Michael Tran took a 2nd place. Cash prizes were awarded.



A couple of snaps of recent events by SSCC in September. Top, Jerry Fath MC'd the Brookside Workshop and below, Bill Rau stands in front of a display of member prints at Magical Montgomery. Photos submitted by Sheryl Adams.

Below are a couple of snaps from October's field trip to Thurmont Md and Gettysburg. A little bit of Fall color was available. Photos submitted by Bob Catlett.



Competition Results

The September competition was judged by Bob Ralph.

The subject was: Nature

Advanced Color Prints: 33 entries; 12 entrants

- 1st—MyPhuong Nguyen “Big Yawn” [cover]
- 2nd—George DeBuchanne “Blue Heron in Woods” [18]
- 3rd—Mark Ratner “Hibiscus”
- HM—George DeBuchanne “White Egret Flying” [10]
- HM—Bob Catlett “Stork” [13]
- HM—MyPhuong Nguyen “Peacock Eye” [16]

Novice Color Prints: 32 entries; 13 entrants

- 1st—Bill Rau “Sun on Ridge”
- 2nd—Dee Shultz “Wings over the Bay” [15]
- 3rd—Arlene Gmitter “Black Saddlebags”
- HM—Genie Sachs “Brown Clipper”
- HM—Genie Sachs “Dahlia”
- HM—Beth Koller “Falling water Blackwater Canyon” [1]

Advanced Mono Prints: 17 entries; 7 entrants

- 1st—Carl Brandt “Lotus Flower-July 2007” [7]
- 2nd—Chuck Bress “3 Eggs & Shadow”
- 3rd—Bob Catlett “Leaf” [4]
- HM—MyPhuong Nguyen “Queer Sky B&W”
- HM - MyPhuong Nguyen “The Last Piece” [6]

Novice Mono Prints: 18 entries; 9 entrants

- 1st—Michael Tran “Searching” [12]
- 2nd—Dave Mullen “Crabtree Falls, PA” [5]
- 3rd—Bill Rau “Old Tree”
- HM—Dee Shultz “Abstract Bird” [14]
- HM—Bob Peters “Seven Birds” [9]

Advanced Slides: 18 entries; 6 entrants

- 1st—Chuck Bress “T. Flower #2”
- 2nd—Jim Rogers “Pax River in Autumn” [3]
- 3rd—Larry Mars “Bristlecone Pine” [17]
- HM—Elisa Frumento “White Cattle Heart” [19]
- HM—MyPhuong Nguyen “Refreshing Time 2” [11]

Novice Slides: 12 entries; 4 entrants

- 1st—Judy Saunders “Reflections” [2]
- 2nd—Michael Tran “Great Catch” [8]
- 3rd—Marc Payne “Trees” [20]



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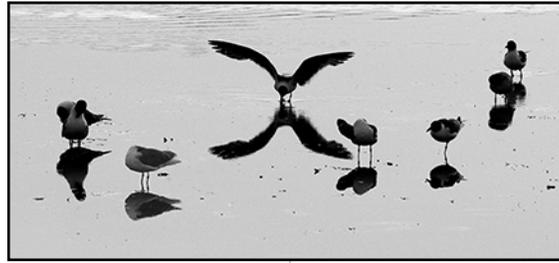
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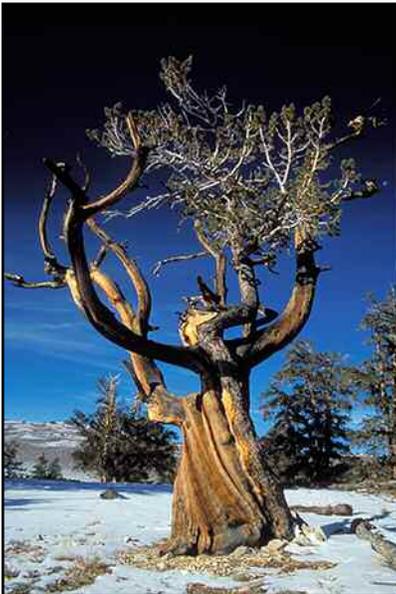
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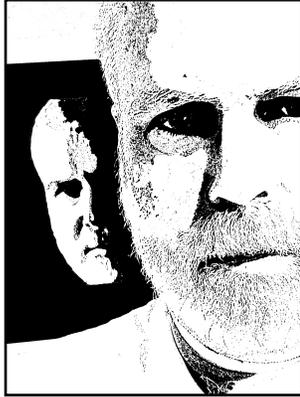
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If your winning photo is missing, either you didn't send it in or it got lost in the shuffle. Send it in to the CR and we will try to put it in the next issue.

Welcome New Members

Dave Mullen

I've been Head of School at The Nora School for 17 years. I got interested in photography in 2000, when we moved the school to Silver Spring and put in a darkroom. I figured that someone should learn how to use it, and that person was me. After shooting most black and white 35mm and medium format for several years I branched into digital, which is much more time efficient for school website shots. Self-taught, I run the photo club at school, where we use both black and white film and digital. Some of my work can be seen at davidmullenphoto.com.



Tooky Bunnag

Photography has been a passion of mine since my high school days. Of course, back then I was shooting with a 35mm film camera and developing my own pictures. I admit that I do miss the good 'ole days in the darkroom, BUT I'm having a great time in the digital age. I absolutely love my Nikon D200! One of my jobs is working as a freelance photographer—I take pictures for a local paper, community organizations, and have also done parties, events, and portraiture...but mostly, photography is just another one of my creative adventures! You can see some them at www.tookybunnag.com



The CameraArts ShowCase Edition

The judging is over and the winners have been announced. Having been expanded to 96 pages, *The CameraArts ShowCase Edition*, in cooperation with *The Center for Fine Art Photography* is sure to be a genuine collector's issue. With the breadth and depth of entries from all over the world (29 countries represented) there was no photographic stone left unturned. There were more than 3,400 pictures from an excess of 860 photographers.

The photo on the left was one of three sent in by Dave Mullen and was one of 59 chosen. The magazine is available in bookstores.

Tell Us Who You Are

Over the past year or so, the Club has picked up quite a few new members. And it has gotten to the point that not everyone knows each other anymore. We are very interested in who you are and how you see yourself in the world of photography. Please send in a paragraph or two to go on this new section of the *Cable Release*. A snap shot is a great way for us veterans to put a name with a face. Send an email to your editor.



Thoughts on Photography Competitions

by Bill Rau

Almost inevitably, experts say that really good photographs must evoke some form of emotion from viewers. They also say that our own emotions and attitudes guide us—in choosing what we photograph and in how create a good photo.

I've always found both of those aspects of photography difficult to accomplish. What is good to me—because I know the feelings I had, I know the context and story an individual photo tells to me—is not necessarily considered good or meaningful by others. I keep asking myself why that is. So far, I've come up with three explanations.

First, perhaps I'm not effectively capturing the emotion that I feel when I take a photo. Second, it is really hard to express cumulative feelings in one photograph. Third, I don't know enough to evoke my photographic meaning so others have an emotional reaction to a specific image.

All this ruminating brings me to considering competition nights. During the first two years I was a Club member, I was too intimidated to submit more than one or two images. Those were readily dismissed by the judge and I was hurt. Later, however, when I received two ribbons in one night, the thrill of competition was there. I've done well in competition during the last couple of years and am pleased with that recognition.

But I am increasingly uneasy with monthly competitions. I enjoy looking at all the photos—the Club has so many good photographers! I appreciate the insights and technical skills of all the judges in assessing images they see so quickly—the judges really work.

The process goes by so quickly, however. I don't have time to absorb the impact of individual images or develop a sense of the context in which the image was taken. Usually, whether an image is awarded a ribbon or not, I am left without a sense of wonder, without that emotional impact good images are supposed to have. Could that be because I don't have enough time to react? Does our focus on technical elements leave out something? Of the thousands of images entered in SSCC competition over the past several years, I vividly remember only three of those photographs. I think I might remember more if we somehow gave more attention within the competition environment on photos or groups of photos that capture and communicate feelings and stories.

Perhaps the problem is within me. That I admit. But I keep

wondering if there are alternative ways to display our images. Ways that can create more of a context, tell a fuller story, provoke a more sustained emotional appeal. To me, displaying more than one image at a time might do that. The Body of Work competition (now held only every other year) is meant to do that.

Might the Club consider some variations for competitions? I welcome your ideas and comments. ●

Rules - Friend or Foe?

by Joseph Miller

As we grew as photographers we learned “rules” to help us produce acceptable pictures. Some of these rules were don't put the horizon in the center, or a person in a photograph should have a catch light in the eye(s). In many camera club competitions some 75 percent of all images must be eliminated before ribbons can be given and judges often rely upon rules to justify their decisions. Where is it written that the horizon should not be in the center? Where is it written that there must be a catch light in the eye(s)? Where is it written that the subject should be placed at the rule of thirds? Where is it written that all pictures must have a subject?

Certainly rules can be helpful as guidelines, but they are not sacred. They can and often should be ignored. Photography would be rather boring if all images marched to the same drummer. The best photographers learn the rules but never become rule-bound.

Amazing modern technology allows us to easily produce images that are technically competent. It is almost automatic to produce a technically correct pretty picture of a pretty scene. But what if we want to be more than just technically correct? How helpful, or how restrictive, is an allegiance to rules when we seek to produce images having emotion and feeling? In my view, there is only one rule to follow in photography: never take a picture with the lens cap on. ●

“The world today doesn't make sense, so why should I paint pictures that do?”

—Pablo Picasso

Why I Love the Darkroom (but never use it anymore).

by Dave Mullen

Paraphrasing Colonel Kilgore in *Apocalypse Now*, “I love the smell of developer in the morning!” Well, maybe it’s not as nice as the smell of coffee in the morning, but it’s an awfully nice reminder of the cocoon we call the darkroom.

The quiet solitude of the darkroom may just be the antidote I need for the hectic rush of daily life. Like Edward Weston and Ansel Adams sixty years ago, seeing a picture rise up from the developer in the tray quickens the pulse each time it happens. Did I get a reasonable exposure? Did I read the test strip correctly? How was my focus? Did I choose the right contrast filter? Were ten seconds of dodging and eight seconds of burning enough, or too much, for those corners? How will the print look when it is dry? Should I tone it—selenium or sepia (or blue or red)? How did it get to be midnight already?

The darkroom is a meditative, self-contained universe, womb-like in its self-absorbed intimacy with my photographs. I am not seeing much in the dim amber light, not thinking about work, not thinking about family, not thinking about anything other than the photograph before me.

So why don’t we use it more often? Among the many reasons are:

- 1) The soccer game pictures should be on the school web-site by tonight,
- 2) I only need to carry one digital camera body to get both color and monochrome,
- 3) I can see the results of my dodging, burning, and masking at the kitchen table,
- 4) I can undo the results of my dodging, burning, and contrast adjustments immediately,
- 5) I can print up to 17x22 without taking prints into the shower,
- 6) I can print in color,
- 7) I can fix mistakes I made in the viewfinder.

What am I not doing at the computer? Relaxing, concentrating on only one thing (yes, my email and browser are also running, and sometimes the phone rings), removing myself from my everyday life, developing patience, enjoying a pace of life from 1957. Not sure which is better, but I know I’ve lost an island of calm in my life. ●

A Photographic Trip to China.

by Bob Peters

Travel tours are not big on my list. I like to go at my own pace, be open to changes and explore on my own and hate a set itinerary. But when Henry Ng announced his photographic trip to China I knew I had to go.

Our trip was centered around two cities, Shanghai and Guilin in southern China, about 300 miles north of Vietnam. A chartered bus took us to various smaller towns for most of our shooting and we flew between Shanghai and Guilin. We were able to cover fairly large distances because China now has a toll road system as good as our inter-state system.

Twice our group got up at 4 AM to capture the early light. Arrangements had been made to have local people doing their thing or sometimes specifically pose for us. The group would spend 3 or 4 hours at the same spot, looking at a scene from different angles. I spent over an hour at one street corner in Shanghai trying to capture the blur of moving traffic but with a traffic officer in sharp focus. Henry reminded me to get the officer with his hand up, rather than down.

The terraced rice paddies in Long Sheng were absolutely amazing. Whole mountains looked like they were made of sliced white bread, but with sensuous curves as terraces wrapped around the contours of the land. The challenge is to capture the vastness of the terraced mountains with the detailed, intricate terracing and the graceful curves. We stayed two days in Long Sheng at a hotel that was accessible only by foot. All food and materials for the hotel had to be carried up by hand. Illustrating the dichotomy of China today, the hotel had high speed Internet.

In addition to three photographic guides (Henry, Roger, and Thomas) for the 15 of us, there was always a fourth, local guide who knew about local events and festivals such as a traveling opera company. We were allowed back stage to photograph the singers getting ready to perform as well as the performance itself.

Several non-photographic aspects of the trip stand out. One was talking to the many young Chinese students. Most young people spoke English (with American accents) and were eager to speak to us. Another surprise were the villagers who insisted in carrying our photographic gear up the steep trail at a rice paddy and then refused a tip (don’t expect that in Shanghai). Then there was a play we “attend-

continued on the next page

Good Buys and Parting Shots

Location Photography Workshops with Corey Hilz

Join Corey Hilz to photograph in a great location at a beautiful time of year, receive personal attention in the field and learn how you can make your photographs even better. Location workshops allow Corey to spend more time assisting participants and answering questions while out photographing. The workshops also include critiques and presentations on composition, creative techniques, image evaluation and editing, software and more.

2008 Workshop Schedule:

Ireland: March 10-20

Charleston, South Carolina: April 3-6

St. Michael's, Maryland: June 5-8

Great Smoky Mountains National Park, Tennessee: September 18-21

Fall Foliage in West Virginia: October 9-12

Details about each workshop (and photo galleries) can be found at www.CoreyHilz.com in the "Instruction" section.

Feel free to contact Corey Hilz with any questions: corey@coreyhilz.com or 703.473.4618

Web: <http://coreyhilz.com>

Email: corey@coreyhilz.com

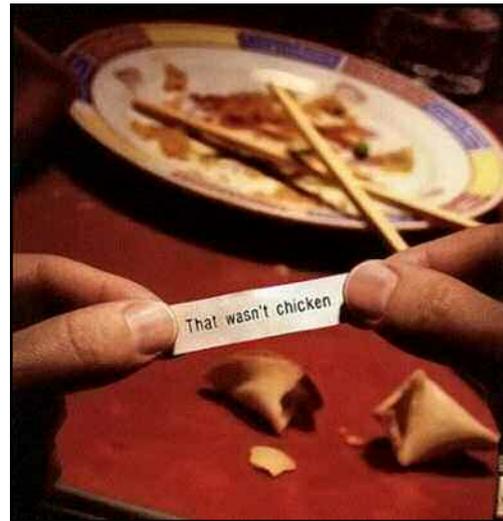
Blog: <http://web.mac.com/coreyhilz>

December Competition—FACES

Michael Koren, Competition Chair

Let's face it, we all have one. Babies, kids adults, even our pets and other animals have one. What is it? A FACE: the competition topic for December. For the sake of this competition the definition of a face is **the surface of the front of the head from the top of the forehead to the base of the chin and from ear to ear**. This is the minimum requirement that must be seen in an image. For example, a scenic nature picture with an animal looking away from the camera would not qualify as having a face in the image. However, if that animal or a model was looking at the camera so that we could see the "face" that would qualify. A close-up of lips would not qualify either since that is only part of a face.

Cable Release



Not exactly the fortune you were looking for? Sometimes it pays to break the rules and eat the cookie first! Think about it, and don't forget to come this month's Special China Tour Extravaganza meeting on November 15.

Photoshop Speedup Tip

—submitted by John Naman

Disable the Detect Watermark plug-in (Digimarc). The optional Detect Watermark plug-in scans each image you open for a digital watermark, which increases the time it takes for Photoshop to open the file. When the plug-in detects a watermark, it puts a copyright symbol on the image window's title bar. Photoshop loads quicker and your pictures will open faster.

To disable the Detect Watermark plug-in, locate the Digimarc folder in the Photoshop/Plug-Ins folder, and add a tilde (~) to the beginning of the folder name (for example, ~Digimarc). The Digimarc plug-in will no longer preload itself when you start Photoshop, and Photoshop will no longer prescan each image for a digital watermark before it opens it. Remember, this an Adobe authorized tip. And it really does significantly speed things up.

China Trip continued from previous page

ed" or more accurately participated in. The actors volunteered people in our group as actors in the play. With only body language (but lots of it), they conveyed our role in the play.

All in all, it was a fantastic trip. There is another trip this winter but I have used up my vacation time. ●

Competition Topics for 2007–2008

September	Open
October	Nature (No Hand of Man)
November	Open
December	Faces
January	Open
February	Action/Motion
March	Open
April	Landscapes
May	Body of Work on the subject of "Silver Spring"

Reminder...

The maximum number of entries in each category for both novice and advanced is now **3**. Previously, novice print entries were set at 4. This change was made for two reasons:

- to simplify the rules, and
- to reduce the total number of entries in order to give more time for comment by judges and speed up the competition.

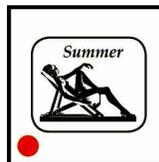
As we move toward digital competitions, further changes

may be necessary. If you have thoughts or suggestions on this matter, please discuss them with your competition chairman and/or board members.

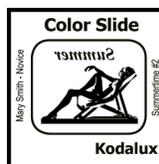
Keep All Your SSCC News Coming...

If you haven't paid your dues yet, your name may be removed from the mailing list.

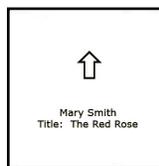
How to Mark Slides and Prints for Competition



FRONT of slide viewed normally, with **thumb spot** marked in lower left corner (please make it a spot [●] not a dot [•])



REVERSE of slide with photographer's **name** and **title** of slide



BACK of the matte with photographer's **name** and **title** of the image and an **arrow** indicating the print's correct orientation

Silver Spring Camera Club Membership Form 2007-2008

Name _____ Spouse's Name _____

Street Address _____

City _____ State _____ ZIP Code _____

Home Phone _____ Work Phone _____

E-mail 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 mail to, SSCC, P.O. Box 2375, Wheaton, MD, 20902-0471, or bring simply your check to a meeting.

For all questions about the club, please contact Membership Chairperson MyPhuong Nguyen at mpnguyenfoto@yahoo.com