



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



# CABLE RELEASE

NOV 85, VOL 25 NO. 3

## SLIDE MEETING

Date: Thursday, November 7, 1985  
 Time: 7:45pm SHARP!  
 Location: Sligo Creek Community Center  
 10300 Sligo Creek Parkway  
 (near Dennis Avenue)  
 Competition: The Human Animal

James Roy, an Arlington attorney whose avocation of photography is exploratory and many-faceted, will discuss stereo photography. Jim may be the only stereo-card maker in the Washington area today, but his camera work is not limited to that format. He is the owner of 36 cameras, of which 5 are stereo and 23 are 35-mm. Unlike many collectors, he uses all his cameras; so far this year he has used every format from his beer-can 110 to his ancient Century 8X10 view camera (both of which he got in a swap meet and which had been doing duty as a pair of bookends). He takes stereo cards not only with his stereo cameras but also with anything from an old Brownie box camera to his new Rollei-flex. In fact, he produced his very first stereo photos without a stereo camera; he promises to tell us how this is done.

Actually stereo is less than 15% of James Roy's pictorial output. He shoots mostly color transparencies -- about 200 rolls per year. A member of the Photographic Society of America, the National Stereoscopic Association, and the Potomac Society of Stereo Photographers, he is also acting Vice President for Competition of GWCCC.

Come to the meeting at Sligo Creek to

see some stereo photos and to learn how to take stereo moon shots -- or Halley's Comet -- without a stereo camera.

## PRINT MEETING

Date: Thursday, November 21, 1985  
 Time: 7:45pm SHARP!  
 Location: Longbranch Public Library  
 8800 Garland Avenue  
 (Near Flower & Piney Branch)  
 Competition: The Human Animal

We'll have the pleasure of hearing Mr. Mahmoud El-Darwish once again (he previously visited us on September 20, 1985 when he discussed "An Artistic View of Photography.") He was born in Switzerland, attended boarding school in Reading, England where he first became interested in photography. He completed a fine arts program at The George Washington University and another at the Corcoran School of Art. He then became an assistant to Peter Garfield in Georgetown. Mr. El-Darwish has been a free lance as an advertising and editorial photographer in the Washington area since 1980. In addition to doing commercial photography, he has been working on a personal portfolio of hand-tinted black and white portraits and multicolored gum prints. On November 21 he will display and discuss some of these prints and tell us of his most recent free-lancing activities.

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 ❖ HIGHLIGHT OF THIS ❖  
 ❖ ISSUE: RULES FOR ❖  
 ❖ COMPETITION AND ❖  
 ❖ AWARDS -- Pages 5-6 ❖  
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TIME EXPOSURE

- 11/07--7:45pm--Slide Meeting--Sligo Creek Community Center--Speaker: Jim Roy
- 11/10--9:00am--CMCC Individual Competition--See details on p3.
- 11/13--7:30pm--Print Critique Workshop--Home of Pat & Chuck Bress--phone 469-6275 by at least Sunday the 19th
- 11/15--8:00pm--Post Mortem on 2 field trips--home of Len Libster--phone 946-9337
- 11/21--7:45pm--Print Meeting--Longbranch Public Library--Speaker: Mahmoud El-Darwish (also deadline for GWCCC entries)
- 11/30--9:00am--Field Trip to National Cathedral and Dumbarton Oaks--SS Library

SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/  
ALTERNATES

- President: Joyce Bayley 384-9328
- Vice-President: Fran Kiley 422-0142
- Secretary: Anne Lewis 384-4938
- Secretary (Board Meetings):  
Ned Bayley 384-9328
- Treasurer: Aaron Rosenthal 362-3082
- Director: Ralph Freeman 593-2465
- Director: Stan Klem 345-9328
- Director: Garry Kreizman 384-4911
- Cable Release: Art Drucker 588-8916  
Anne Lewis 384-4938  
Fran Luzenski 422-0902
- Slide Program: Bill Perry 593-5203
- Print Program: Marianne Winter 530-2174
- GWCCC Reps: Ralph Freeman 593-2465  
Michael Bender 946-1129
- CMCC Reps: Henry Rosenthal 587-2235  
Mary McCoy 593-0302
- Slide Workshop: Jim Harris 434-6225
- Print Critique Workshop: Chuck  
and Pat Bress 469-6275
- Meeting Workshop (Slides):  
Harvey & Roslyn Taschman 469-9012
- Meeting Workshop (Prints):  
Fran Luzenski 422-0902
- Field Trips: Edna Knopp (301) 869-1799  
Len Libster 946-9337
- Purchasing: Fred Nathanson 468-6194
- Hospitality: Ned Bayley 384-9328  
Geo DeBuchananne 422-7534
- New Directions Workshop: Garry  
Kreizman 384-4911
- Membership: Norm Bernache 935-5617
- Exhibits: Shirley Dibble 622-2548

The CABLE RELEASE is published 10 times a year for members of the Silver Spring Camera Club (SSCC). All rights are reserved and no part may be reprinted without written permission.

SSCC is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Norm Bernache, 935-5617

SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs and the Council of Maryland Camera Clubs.



Any member wishing to contribute a few 16X20 framed prints to an SSCC exhibit to be mounted at the 21st & Pa Ave Colorfax, please contact Stan Klem at 345-9328 or Shirley Dibble at 622-2548.

HUMAN ANIMAL?

## INTER - CLUB



**COUNCIL OF MARYLAND  
CAMERA CLUBS (CMCC)  
-- HOW TO GET THERE**

Time and place: November 10, 1985, 9:00 am, C & P Telephone Company, Pioneer Center, 5407 Harford Road (Route 147), Baltimore. The longer but easier way is to take I-695 (Baltimore Beltway) to Exit 31, which is north of the city. Take Exit 31 towards Parksville (southbound). This route becomes Harford Road. The Center is 3 miles south of the I-695 exit. If you know your way around downtown Baltimore, you can cut 12 miles off the trip. Coming from the Silver Spring area, take any road that will get you to Route 1 into Baltimore. Route 1 is North Avenue, a West-East street which crosses Harford Road downtown. Take Harford Road northbound to 5407, next to Dunkin' Donuts.

If you receive this CABLE RELEASE by Saturday, November 2, and still have entries you'd like to submit, you may bring them to Henry Rosenthal's home (8651 Geren Road, Silver Spring) no later than Sunday the 3rd. But please phone first at 587-2235.

**FALL GWCCC  
COMPETITION**

The annual Fall GWCCC competition will be held on the first Saturday in December (the 7th) at the Washington Gas Light Company facility in Springfield, VA. Entries must be submitted to the GWCCC representative (RALPH FREEMAN or MIKE BENDER) by the print meeting in November. Full rules will be available at a coming club meeting, but here is a brief summary.

(1) An entry may be submitted only two times. If an award is made, the second submittal must be in a higher class e.g., Novice to Advanced or Advanced to Master.

(2) An identical picture (or one taken at the same time and place) may not be submitted as a "different" picture. The same picture may not be entered in two media -- i.e., prints and slides.

(3) There is a small charge for each entry. (Last year it was \$0.25 each but it may change this year.) You may enter a total of 16 prints and/or slides, but only 3 in any one subject/media category.

(4) Classes for entry are M (Master), A (Advanced) and N (Novice).

(5) Competitions will be held for the following subject/media categories for classes as indicated:

**SLIDES**

Pictorial (M, A, N)  
Nature (M, A, N)  
Photojournalism (one class)  
Abstract (one class)  
Close up (one class)  
Still life (one class)

**PRINTS**

Pictorial (M, A, N)  
Nature (one class)  
Architecture (one class)  
Close up/still life (one combined class)

Categories will change for the Spring competition.

**REMEMBER**

You can't win if you don't enter.

**GWCCC FALL COMPETITION IS  
THE FIRST WEEK OF DECEMBER**

Prints and slides must be in by the  
print meeting in November.

## MIKE'S INFORMATION CORNER

Who needs to save money on photographic equipment? The local store has whatever I need! My photographing would be a lot easier if they just made something that would do this AND that.

Well, folks, it's sad but stores are in business to just make money. To this end what they order is what the majority of the local community requests of them and especially what they can make the most profit from. Then you as a serious photographer with not much money to spend on your hobby come along and want something different at a fair price. Sorry, Charlie! You don't need that, you need this that I'm selling; it's going to do the job much better.

For those few who find that any of the above applies or who don't really know what they want in the way of photo equipment because they have not seen or heard of it, or it is no longer made, I have some hints. Go to the big photo shows known as Photographic Shows (novel, isn't it?). You don't have to have all that money saved up to go; just go for the education. You'll see items from the beginning of photography to the present. Anything that has to do with photography may be there -- cameras, lenses, flash units, accessories, etc., etc. When you take a show with a hundred or more dealers from all over the county who know photography, you realize you can not get this education at your local store. But the spice of the shows is not just the great variety of photo materials; it's the prices. Even the New York stores will charge you 1/3 to 1/2 more money for the same item.

I do not buy photo equipment from stores; I buy photo equipment only at the Photographic Shows. The show to be held in King of Prussia on November 3 is the one I like best. The same dealers from other shows seem to lower their prices for this show, and what variety! I think I have said more than enough for the Cable Release, so those interested please let me know and we can car-pool it. Go to one big show and you'll go again and again. It's a great day out.

Mike Traynor

## 4 YELLIN'S BACK WITH "HOT FLASHES"

Having just ruined a 16X20 I labored over for hours, I can personally testify to the difficulties of "dry mounting."

While there are many methods for mounting photos, "dry" mounting is reputed to be the best for a variety of reasons, including permanence and archival "safety." This method involves use of a cumbersome device called a "dry mount press," and a heat sensitive adhesive "tissue." The tissues are either designed for fiber based papers or RC materials. The latter group includes virtually all color papers. Although the press requires an expensive outlay, the remainder of the materials are competitive with other mounting systems, none of which are "bargains."

Having tired of inhaling Scotch Mount vapors (who can forget my aromatic, if lopsided, demonstration of that system?), I searched SHUTTERBUG ADS and fell across a genuine bargain in a large dry mount press. Unfortunately, instructions are somewhat sparse as regards both the press and the individual materials. This is because of the large number of variables that you have to consider, such as the thickness and type of mount board. Last time I did dry mounting was in 1969: RC papers were still a dream. You made the presses HOT and didn't worry too much about temperature control. Now it is 1985 and RC stands for "resin coated." Resin to you non-chemists is jargon for plastic. Most common plastics are thermolabile. Er...they melt! And so it is with RC papers. You must control the press temperature very carefully or you melt the surface. Furthermore, as I just ruefully discovered, the heat of the press can cause changes in a color print. My beautiful Yosemite now has magenta streaks which were absent prior to pressing.

In order (hopefully) to prevent recurrence, I will purchase a box of temperature test strips made by the Seal Company. I didn't think I needed them because I checked out the press with a laboratory thermometer. A "Hot Flash" has changed my mind! Arthur K. Yellin

## Silver Spring Camera Club - Rules for Competitions and Awards (8/84)

### General

1. A competition is defined as a judging of photographs of a particular category by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC (current dues paid). Members from the prior year must have dues paid by October 31.
3. The program chairpersons may disqualify and remove any entry not conforming to the rules.
4. The judge(s) shall reject any entry not conforming to an announced subject and/or technique category. It is the duty of the program chairperson to instruct the judge(s) in the definitions of subjects and categories.

### Categories

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories must have been photographed by the entrant.
3. All processing steps, from original exposure through retouching of the entry, must have been done by Monochrome Print entrants.
4. All processing steps, from original exposure through retouching of the entry, must have been done by Color Print entrants, except that original film processing and/or internegative production need only be done under the direction of the entrant.
5. For a Slide entry, only the original exposure must have been taken by the entrant; processing and mounting may be done by commercial lab (e.g., Kodak, etc.); any further steps in the production of the slide must be done under the direction of the entrant.
6. Print category entries may not be mounted on boards exceeding 16" x 20"; total print area may not exceed 11" x 14" for Novice class nor 16" x 20" for Advanced class. The title and the entrant's name must only appear on the back; there shall be no hooks or protruding objects on the mount; the top of the mount shall be clearly indicated on the back. A sequence of related prints, mounted on one board, will be considered as a single entry; for both classes the board and picture area of this sequence may not exceed 16" x 20".

7. Slides must be in 2" x 2" mounts suitable for projection in the Club's projector; they shall be marked with a clearly visible and distinct thumb spot located in the lower left hand corner of the side of the mount facing the viewer (front) when the hand-held slide is viewed in correct orientation; the title and name of the entrant must be labeled on the reverse side of the mount.

### Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) will have two classes: Novice and Advanced.
2. A member's class standing in one category has no bearing on that member's standing in any other category.
3. A member may begin competing in any class of a category, and may move to the next higher class at any time. A member who has entered in a particular class may not thereafter enter in a lower class. When a Novice class does not have sufficient entries to have a competition, the member may enter the Advanced class without affecting his status in the Novice class; and any points the member is awarded will be tallied in the Novice class.
4. Point scores will be kept by the Secretary. A Novice entrant who has accumulated 36 points, over any time period, in SSCC monthly competitions, must move to the next higher class.

### Monthly Competitions

1. A Slide competition will be held each month, September through May, during the regular SSCC meeting on the first Thursday of that month.
2. Monochrome and Color Print competitions will be held each month, September through May, during the regular SSCC meeting on the third Thursday of that month.
3. In a competition category, each entrant may enter a maximum of two slide or three print entries.
4. To conduct a competition, there must be a minimum of at least nine prints or nine slides.
5. Prior to competition, the title of each entry and the entrant's name must be registered in the proper log book as maintained by the Secretary.
6. No entry which has won an award in an SSCC monthly competition may be re-entered. No

entry may be entered in more than 3 monthly competitions.

- 7. There will be a 1st, 2nd, and 3rd place, scoring 6, 4, and 2 points respectively, in each competition. There will also be a variable number of Honorable Mentions at 1 point each; the number will be equal to 10% of the competition entries, rounded up from odd multiples of 5, except that no HM's will be awarded in competitions with less than 12 entries.
- 8. The Executive Board may assign not more than one-half of the monthly competitions to a defined subject and/or technique--all others shall be open. Such restricted competitions shall be scheduled and defined in the June-July *Cable Release* for the ensuing nine months.

**Year-End Competitions**

- 1. Each member may enter a maximum of five entries per category in the year-end competition.
- 2. Year-end competitions have the same rules as monthly competitions with respect to categories and classes.
- 3. Entries in year-end competitions must have been entered in a monthly competition or as an SSCC entry in an interclub competition during the preceding nine months. However, entries that have won an award in a previous SSCC year-end competition are ineligible.
- 4. No points will be considered or awarded.
- 5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or Advanced class (but not both) for the year-end competition; if the member enters the Advanced class, he may submit any entry previously entered regardless of class; however, if he enters the Novice class, he may submit only entries previously entered in the Novice class.
- 6. Awards will be distributed on the following basis: 1st, 2nd, 3rd, and a variable number of HMs equal to 10% of the competition entries, rounded up from odd multiples of 5.

**Photographer of the Year Awards**

- 1. For each class within each competition category a Photographer of the Year Award shall be given at the year-end banquet.
- 2. The awards shall be determined on the basis of points earned during the preceding club year.

- 3. Point totals shall be calculated as follows:

*Novice Class*

- a. All points earned in SSCC monthly competitions for the Novice Class and the Advanced Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

*Advanced Class*

- a. All points earned in SSCC monthly competitions for the Advanced Class and 1/2 of all points earned in the Novice Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Note: Points earned in GWCCC and CMCC competitions will be awarded as follows: 1st = 7, 2nd = 5, 3rd = 3, HM = 2, Acceptance points = 1 (CMCC inter-club competition only).

- 4. In case of a tie, winners will be determined as follows: first tie breaker--most 1st place awards; second tie breaker--most 2nd place awards; third tie breaker--most 3rd place awards.

**Service Award**

A service award may be awarded to the SSCC member who the Executive Board determines has done the most during the current year to further the interests of the Club and its membership. The Executive Board shall make this determination by secret ballot, no earlier than May 1st of the award year. The awardee must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one; if no majority is reached, after the third ballot there shall be no award for that year.

**Star Merit Certificates**

- 1. For each 50 points scored in monthly club and inter-club competitions, total accumulation in any class/category over any time period while a member in good standing of SSCC, that member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation). Upon reaching a 300-point accumulation, an SSCC member shall be awarded an SSCC Master of Photography plaque; upon reaching 600, 900, or 1200 point accumulation, a member will receive a special achievement award.
- 2. The SSCC Secretary shall maintain records necessary to the administration of stars beginning with September 1977. Members are eligible for retroactive calculation of star standings upon presentation of reasonable evidence of points earned prior to September 1977 as members of SSCC.

### A NOTE OF GRATITUDE

Speaking for all appreciative members, I'd like to thank Alan Lisook, if belatedly, for his July report on the trial of RT chemistry for making color prints from slides on Kodak 22 paper (July issue). Two packages of the chemistry had been provided by the RT company of Gaithersburg to Alan and myself on behalf of the club. Anytime a member tests a product, he can do fellow members a good service by sending his comments -- GOOD or POOR -- to the Cable Release or by volunteering to do a meeting workshop!

Arthur K. Yellin

### JUDGES AND SPEAKERS WANTED

CMCC (Council of Maryland Camera Clubs) once again is compiling a list of constituent club members willing to judge competitions and/or give programs. Several SSCC members have participated in this program in the past. If interested in having your name on call to receive invitations from clubs in and around the Baltimore and Anne Arundel communities to judge, speak or demonstrate (your photographic specialty, that is), please give necessary particulars to Henry Rosenthal, our CMCC representative. His phone number is 587-2235.

### A BRIEF AUTO BIO

My photography began in Heidelberg in June 1945. The troops had to be recivilized before they could be recivilianized. A photo shop was allowed to re-open, so that GIs could receive elementary instruction in shooting (make



that photographing) German objectives of a cultural nature. Except that, after two lessons on composition, burning and dodging (I don't recall the German equivalent terms if, in reality, we were actually b'ing & d'ing), the teacher/proprietor was found to have flunked his de - Nazification test. And that was that for the acculturation of the Heidelberg troops.

Came 1969. My wife and I dispatched ourselves to Ireland armed with an Instamatic. Too late to do anything about it came the sobering truth about the field of view of Instamatics, e.g., the movie field of battle for Henry V at Enniscourt would reduce to the equivalent of a two-horse panorama. So I got us a 35mm SLR with w.a. and tele lenses, joined SSCC around 1970. Juggling 7 tennis balls and shooting them at the top of their bounce required more tennis than photo ability (although I sure fooled the Washington Post), but I did painfully accumulate over a period of about 15 years the 50 HMs needed for a Star award and here I am.

Suffering the energy drain it takes to deal with some of CR's contributors but still choosing to do it and get the paper out on time for me beats the cardiac-time regularly endured by the Slide Program Chairperson. Call it an acquired taste. Art Drucker

## FIELD TRIPPING

### CAPE MAY WEEKEND

"A stupendous weekend"; "Just great"; "The best yet"; "When are we going again?"

These were some of the unsolicited comments made by our Cape May field trippers October 18 - 20 May. Who else but the most intrepid would rise at 5am to catch the sunrise and its reflections in the sand and water, even in the rain in hope that Old Sol would make a miracle appearance above the dark grey horizon? Later, ever hopeful and undaunted, one of the more athletic of our band, limping homeward (hotelward) after a long hard photographic day, was to be seen springing to life anew at the sight of a suddenly appearing and disappearing sunset and running along the beach with tripod plus 40 more pounds of other gear on his back in a last desperate attempt to get just one more potential winner.

Otherwise, the photographic opportunities were endless. Sunny, balmy weather prevailed most of the time, also marvelous food and after-dark conviviality, making it a great photographic weekend. We are already planning another for next spring. Consult future CR issues for details or ask Leonard or me. Edna.

### NEXT FIELD TRIP

On Saturday, November 30th, the SSCC sponsors its next field trip, this time to two interesting local places: the Washington National Cathedral and the Georgetown area, particularly Dumbarton Oaks.

At 9am we will form car pools at the Silver Spring Public Library parking lot. We will then drive to the Cathedral on Wisconsin Avenue at Woodly Road. If you would rather by-pass the Library, you can meet us at the main entrance of the Cathedral at 10am. There is ample free parking on the grounds.

Photographers and their tripods are welcome both inside the Cathedral and on its 57 acres of ground. This structure,

under construction since 1907, is the sixth largest cathedral in the world. Since its wooded site is 400 feet above the Potomac, the Cathedral occupies the highest spot in the District (the Washington Monument not excepted). Free 30-minute tours are continuously available. The Cathedral's rose and stained glass windows, flying buttresses, gargoyles, are all possible photographic objectives.

We will eat lunch between noon and 2pm at a restaurant to be announced later, enroute to the Dumbarton Oaks estate, located at 1703 32nd St., NW (near R St). If you can join us only for the afternoon, you may meet us at 2pm at the building's entrance. You may want to photograph the building, its outstanding Byzantine art and Pre-Columbian artifact collection, as well as the 12 acres of formal gardens. The original house was built in 1801. Dumbarton Oaks is where conferences were held in 1944 leading to the formation of the United Nations. Also, in this section of Georgetown, many old and grand estates are worth photographing.

We may still have time to take pictures of Georgetown's boutiques, cobblestone streets, and the C&O Canal area. (If weather conditions are harsh, the Georgetown Park shopping mall is an ideal place to find worthwhile photos to take. After photographing our usual beautiful sunset, we will repair to dinner at a Georgetown restaurant. If there are any questions, please call Leonard Libster at 946-9337 or Edna Knopp at 869-1789.

### BUT BEFORE THAT . . .

On Friday 15 a POST-MORTEM on the fabulous Cape May trip and also one on the preceding trip to the Oakman farm will be held at Len Libster's home at 8pm. Contact him at 946-9337 if you plan to attend. For the record, and at Edna Knopp's request, Random House's 3rd definition of "post-mortem" is furnished: "...that which occurs at the end of something: after the event (as in) ...a post-mortem criticism of a TV show." Three additional definitions refer to post-mortems either as after-event discussions, examinations or analyses.



**LIGHTING WORKSHOP -  
PART I I**

This session of the lighting workshop will deal with using tungsten, quartz, flash and daylight in a controlled way. You will see ways of using these lights with various reflectors and diffusion devices to create your images. Remember that we actually do not photograph a landscape, a building, a person or whatever; we photograph its reflected light. So the light is the image. It is why an average subject in the right light is fantastic and a great subject in the wrong light is poor. I fully intend to explain this more at the session through lighting demonstrations. Currently I have plans to have at least one but maybe two models present so I can demonstrate some portrait concepts too.

What the various light sources will and will not do should give you a better understanding of what you may need for your particular creative concepts. This session is not a repeat of the one last month, but rather a continuation. It will be complete in itself so even if you missed the first one, you are welcome at this one, so bring your questions and paper and pen.

The session will be at the home of Pat and Chuck Bress at 7:30pm on Wednesday, November 13, 1985. Please call to let them know you are coming even if you don't need directions.

Mike Traynor

**A MATTER OF ETHICS**

Our club rules have been designed to

maximize participation and enjoyment by photographers at all levels of ability, from the newly initiated to the seasoned veteran. The rules governing competition have been sculpted through the years by many members dedicated to the welfare of the club, which exists for its membership. One intent of these rules is to allow members to compete at their "own level" of ability.

Another intent is to provide all members -- our truly novice workers all the way to our professional and semi-professional members -- a chance at winning both monthly ribbons and year-end plaques. Accordingly the rules provide for "mandatory" advancement from one class to the next upon attainment of a specified number of competition points. But the rules also PERMIT voluntary advancement.

Thus, if you feel that you have achieved a level of proficiency which makes it RELATIVELY unfair for you to compete at the novice level, you may voluntarily move to the next higher class of competition even though you have not yet attained the number of points required for mandatory advancement. Such a move is a matter of personal ethics and self-knowledge. Only you know how you feel about your own ability and photographic work. Since we are all in this for fun, with immediate gratification as a side benefit (if we are sufficiently lucky to please the judge on any given occasion), equity is best served by voluntary advancement even if the ribbons and plaques are harder to obtain in the next class!

Arthur K. Yellin

**SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1985-86**

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22  
 Address \_\_\_\_\_ Spouse Membership \$11  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Student Membership \$11  
 Phone Number \_\_\_\_\_

Please make checks payable to the Silver Spring Camera Club and give or mail to Aaron Rosenthal, 3001 Veazey Terrace, N. W., Washington, D. C. 20008.

**SSCC SLIDE  
COMPETITION**

October 3, 1985 Subject: Open  
Judge: Ann Purcell

**NOVICE SLIDES**

- 1st - Joyce Bayley - "Red Caps"
- 2nd - Mary McCoy - "L.A. Reflections"
- 3rd - Ned Bayley - "Dry dock"
- HM - Ralph Freeman - "Old Garage Lock"
- HM - Bob Catlett - "Painted Face"
- HM - Marianne Winter - "Sunset"
- HM - Edna Knopp - "Waiting"
- HM - Elizabeth Wood - "Little Colorado Canyon"

**ADVANCED SLIDES**

- 1st - Chuck Bress - "Arabian"
- 2nd - Harold Rowland - "Rebel Yell"
- 3rd - Pat Bress - "Cross Over"
- HM - Fred Nathanson - "Oakman Swine"
- HM - Jerry Collins - "Trapped"
- HM - Betty Collins - "Sand Patterns"
- HM - Ronald Leonard - "Castle on the Lake"

CONGRATULATIONS TO JOYCE BAYLEY, OUR  
PRESIDENT, WHO MOVES TO ADVANCED SLIDES!

**SSCC PRINT  
COMPETITION**

October 17, 1985 Subject: Open  
Judge: Sue Klemens

**NOVICE MONOCHROME**

- 1st - Jack Pugatsky - "Boat House"
- 2nd - Bridget Traynor - "Bushwallers"
- 3rd - Jim Harris - "Low Tide"
- HM - Henry Rosenthal - "Fishing Fleet"
- HM - Robert Leonard - "Happy Victor"

**ADVANCED MONOCHROME**

- 1st - Chuck Bress - "Sally M"
- 2nd - Fran Luzenski - "Circular Motion"
- 3rd - Garry Kreizman - "Winter Store"
- HM - Ralph Freeman - "Aspens at Sunset"
- HM - Mike Stein - "Down With"
- HM - Fran Luzenski - "East Wing Shadows"

**ADVANCED COLOR PRINTS**

- 1st - Chuck Bress - "Trumpet Making Music"
- 2nd - Alan Lisook - "Galapago Scene"
- 3rd - Chuck Bress - "Hanging Coats"
- HM - Ronald Leonard - "Red Sky at Morning"
- HM - Robert Leonard - "Prairie Dog"

REMEMBER: TO CONTINUE RECEIVING YOUR CABLE RELEASE, PLEASE MAKE CERTAIN YOUR MEMBERSHIP DUES HAVE BEEN PAID.

GOOD BUYS: 1933 LEICA WITH STANDARD LENS. VERY GOOD CONDITION, \$180. ALSO ROLLEICORD TWIN-LENS REFLEX WITH LEATHER CASE, \$125. CONTACT BOB CATLETT (H) 585-7163 OR (W) 727-4151.



SILVER SPRING CAMERA CLUB BOX 2375 WHEATON, MARYLAND 20902

**CABLE RELEASE**

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