



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



CABLE RELEASE

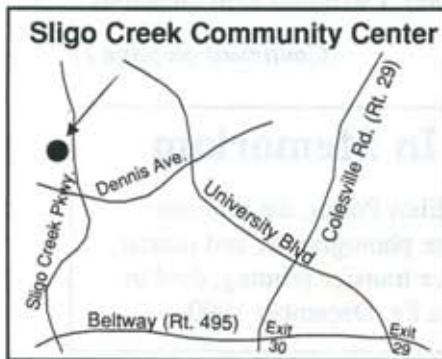
February 1991

Volume 29, Number 6

Slide Meeting (February 7)

The February slide meeting will be held at the Sligo Creek Community Center in Silver Spring. The speaker and judge for the February slide meeting will be Dr. Robert Ralph, a Rockville ophthalmologist.

A longtime interest in photography and architecture for Bob Ralph has evolved into a unique art form called "Cluster Constructions." From his photos of buildings, storefronts, windows, and signs he creates on wooden backgrounds complex arrays of overlapping and interlocking architectural forms. He has exhibited his pieces at the Brandeis University Art Exhibition, The Greater Reston Arts Center, the Capricorn Galleries in Bethesda, and the Annual Montgomery County Juried Art Exhibition at Strathmore Hall. His "Cluster Constructions" have been featured on TV Channel



Slide Meeting Location

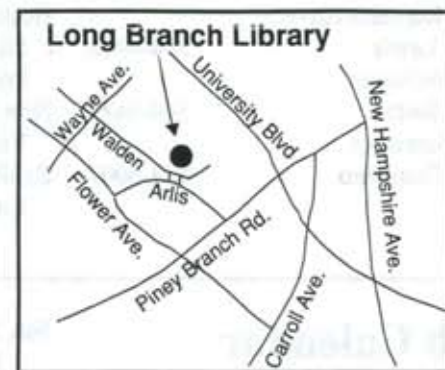
9's *Eyewitness News and Capital Edition*. Among numerous written articles have been those featured in the *Washington Post*, and most recently in the magazine *American Artist*. On February 7th he will present us with a slide presentation and a demonstration of several of his projects.

The competition subject for Novice and Advanced slides will be "Open."

Print Meeting (February 21)

The February print meeting will be held at the Long Branch Public Library in Silver Spring. The speaker and judge for the February 21 print meeting will be Kevin Fleming, photographer for the *National Geographic*.

Fleming's assignments since 1979 have taken him into war and famine in Somalia, to the Mediterranean for a re-creation of the voyage of Ulysses on a replica of a late Bronze Age galley, and put him on a dogsled in northern Canada for an in-depth portrait of the Hudson's Bay Company. He has turned his camera on Florida, Maine, New Zealand, and the almost mystical world of high-energy physics. While reporting on the Sinai Peninsula in 1981, he came under the assassins' gunfire that killed Egyptian Presi-



Print Meeting Location

dent Anwar Sadat. Unharmed, he escaped with some of the few photographs of that tragic moment. That year he was named runner-up Magazine Photographer of the Year by the National Press Photographers Association.

A Delaware native, Fleming began his career at the *Delaware State News* in 1972 after attending Wesley College. He joined the staff of the *Wilmington News-Journal* in 1974 and was three times honored as Pennsylvania Press Photographer of the Year. His 1983 *National Geographic* article on his home state was expanded into *Delaware, Small Wonder*, published by the State of Delaware and Harry N. Abrams, Inc. Covering Annapolis for the *Geographic* this year gave Fleming some much-appreciated time at home with his wife Carla and new son Jay.

The competition subject for monochrome and color prints will be "Open" as usual.

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New Directions:		Print Mtg: Ned Bayley	384-9328
Mike Stein	384-5427	New Members:	
Slide Workshop:		Vacant	
Elisa Frumento	593-6007	Exhibits:	
		Jim Malaro	530-5472

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

SSCC is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information contact Clarence Carvell (725-0234) or Joyce Jones (565-3868).



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

Submissions for the *Cable Release* should be mailed directly to the Editor, Stan Klem, 12810 Kilgore Rd., Silver Spring, MD 20904.

Club Calendar

February 1991						
Su	M	Tu	W	Th	F	Sa
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

- Feb. 7, 7:45 PM, Slide meeting at Sligo Creek Community Center. Speaker and judge will be Robert Ralph. Competition subject is "Open."
- Feb. 12, 7:30 PM, Novice Monochrome Print Workshop at the home of Joyce and Ned Bayley. Please call ahead if you are coming (384-9328).
- Feb. 12, 7:30 PM, New Directions Workshop at the home of Mike Stein. Please call Mike at 384-5427 to let him know you're coming.
- Feb. 20, 7:30 PM, Slide Workshop at the home of Ralph Longway. Please call ahead if you plan to attend, 439-8183.

- Feb. 21, 7:45 PM, Print Meeting at the Long Branch Public Library. Speaker and competition judge will be Kevin Fleming.
- Feb. 27, 7:30 PM, Color Print Workshop at the home of Clarence & Marty Carvell. Please call ahead if you plan to attend, 725-0234.

From the Editor

Exactly a year ago I wrote an editorial in which I implored the membership to send me what I called "gut material"—articles that express a person's "feelings, ideas, loves, and hates." Well, in January I guess I got what I asked for. Two members wrote strongly worded editorials in reaction to a recently given mini-presentation by two other club members. (I also felt it necessary to comment and wrote my own editorial.)

To say that some readers were surprised by what they read would be putting it mildly. Shocked may

be a better word. The point is, that people sometimes react strongly to what they see and experience, especially when it involves ethics or morality. In photography alone this past year we witnessed the famous (or infamous, as you will) Mapplethorpe exhibit and trial. If ever an artist intended to stir people's feelings, he certainly succeeded. Whether the work itself is intrinsically right or wrong, moral or immoral, is not the concern. It's how I feel about it. What I am left with is my own conscience, interpretations, and reactions based upon my own upbringing and personal history.

Considering the two foregoing examples, I wrestled with questions

(Continued on page 7)

In Memoriam

Eliot Porter, the ultimate nature photographer and master of dye transfer printing, died in Santa Fe, December 1990.



Greater Washington Council of Camera Clubs

The 17th Annual Photographic Seminar and Workshop, sponsored by the Greater Washington Council of Camera Clubs will be held on Saturday, March 9th, 1991, 9 a.m. to 7:30 p.m. It will be held at the same location as last year, the Ward Circle Building in the American University Campus. The price of tickets will be \$15 for advanced sales and \$18 for tickets sold at the door the day of the seminar. I will have tickets for sale in February.

The Silver Spring Camera Club is responsible for the promotional duties of the seminar. That is, we are to notify the media and produce and distribute the seminar flyers. If anybody would like to help out, please contact me at 935-5617.

Norm Bernache

CMCC Spring Club Competition

The spring competition for the Council of Maryland Camera Clubs will be held in Baltimore on March 17, 1991. Entries must be in by the February print meeting or the March slide meeting. Since this is a club competition, the club pays the entry fees, and so there is no fee to the individual.

You may submit 4 entries in each category: slides, monochrome prints, and color prints. The club is allowed 25 of each in the various classes. They are Novice, Intermediate (this is only for monochrome prints), and Unlimited. A pre-judging by master SSCC members

prior to the CMCC competition will be done to select the very best 25 photos in each category to represent our club.

The October *Cable Release* has all the competition rules. You may bring entries to my home by Friday, March 8th at the latest. If you have any questions please contact Anne Lewis at 384-4938 or Henry Rosenthal at 587-2235.



New Directions Workshop

Tidbits from the October 1980 *Cable Release*: Anne Lewis, Fran Kiley, Garry Kreizman, Beryl Longway, Stan Chase, Art Benjamin, Fred Nathanson, Jim Harris and yours truly were officers or chairpersons, Art Yellin editorialized about Porter's Camera and the *New Directions Workshop* was announced under the NDW logo as Garry and I offered "An Invitation to Expand Your Horizons."

As we charge ahead into our 11th year, (I guess we blew having a 10th anniversary last year!) it's gratifying to see that we're sticking to our charter. NDW "provid[es] a springboard for growth as individuals through new and innovative forms of photographic expression. . . The motivation is to . . . recognize the limitations of . . . competitions and provide an alternative outlet for photographic expression." NDW was formed because we knew that {w}hile we want to grow as individuals, we can't really grow in a vacuum." (I'll have copies of the original *Cable Release* article at our next meetings—I'm too lazy to re-type it all!)

Meanwhile, interspersed with gallery trips and discussions of

traditional and contemporary photography, we're moving right along with our special projects. You got a good taste if you were at the January print meeting! Remember, the target this year is the May print meeting—the program will be a presentation and discussion of the fruits of our labors. Tho' we'd love to have you join us, if you want to do a special project on your own, do it! The definition is a no-holds-barred shot at something innovative to you that's photographically rooted.

Next meeting: **Tuesday, February 12, 7:30**, at my home.

Mike Stein

Slide Workshop

Although chairperson Elisa Frumento will not be in town to host the February slide workshop, the meeting will still be held. Ralph and Beryl Longway, former workshop hosts, have graciously volunteered their home for this meeting. The date is set for Wednesday, February 20th, at 7:30 p.m., and the topic will be "bird photography." If possible, please bring half a dozen bird-related slides for critique and discussion. If you don't have such pictures, bring some other nature slides you would like critiqued.

The Longways live at 10511 DeNeane Road in the Hillandale area of Silver Spring. Please call them in advance (at 439-8183) to let them know you are coming and to get directions.

Get Well Wishes

On behalf of all the SSCC club membership, I would like to wish a speedy recovery to Mary McCoy, who underwent surgery in mid-January.

Field Trip News

Cape Cod in Late Summer

We are planning a field trip to Cape Cod, Sept. 8 through 14, 1991 (Sunday through Saturday). This timing will enable us to avoid summer crowds and take advantage of off-season rates, while still enjoying New England summer weather. We're negotiating for a group rate for extra savings. We plan to make reservations in March, to secure the best units and to avoid disappointment.

Accommodations are the Aspinet Motel and Cottage complex, in a pineland setting in the midcape region, near Cape Cod National Seashore visitor center and centrally located for access to the most picturesque sights. Photographic subjects include sweeping sand dunes, beaches, lighthouses, rivers, lakes, ponds, marshes, fishing scenes, picturesque villages, historic sites (Cape Cod was Pilgrims' first landing), and whales (whale-watching boats depart from Provincetown). Interesting museums and shops also abound.

The facilities at Aspinet include:

(1) Motel efficiency w/1 double bed, full bath and lounge area.

(2) Large motel efficiency w/ 2 double beds, full bath, private picnic table and grill.

(3) Large motel efficiency w/ 2 double beds, full bath, sitting area w/wooded view, and outside deck.

(4) Three-room housekeeping duplex, w/ kitchen, living room, bedroom w/ 1 double bed, shower.

(5) Deluxe 4-room cottage w/ full modern kitchen and bath, 1 b.r. w/double bed, 1 b.r. w/twin beds, and large living room.

We need to have an estimate soon of the size of our group. If you are interested, sign the sheet by the March slide meeting.

For details, contact Bill Perry at 593-5203.

Exhibits

For the entire month of March the Silver Spring Camera Club will hold an exhibit of about two dozen prints at the Beltsville Branch of the Prince George's County Library. Those who wish to be "hung" should contact Jim Malaro at 530-5472 and let him know that you wish to participate.

You may submit from one to three prints, in either black and white or color, printed either by yourself or a commercial lab. All prints should be matted and framed (preferably in aluminum) with glass, and be wired and ready to hang. Please limit frame size to 20x24 or less. Also place your name and phone number on the back of each print. Jim will collect prints at both the slide and print meetings in February.

Please be advised: As with many display spaces, the library cannot be held accountable for works that are either damaged or stolen while on exhibit. Although it always remains a possibility, damage or theft of library exhibit material is rare and should be of minor concern.

Our club has a reputation of being one of the finest and most talented clubs in the Washington area. And this exhibition gives us a chance to reaffirm that. So please, bring us your best stuff.

Doing It on Your Own

I very much appreciated Jay Kinney's article last month because it summed up many of the frustrations experienced in inter-club competition—and there's no question, if you want to win on a better than average basis, you've got to play a tune the judges recognize. But I have some thoughts of my own on this always timely subject. I enjoy competition as much as anyone and I like to win. One win makes up for a lot of loses and helps keep me going.

John Sexton said to me a few weeks ago that his images would never win in camera club competition because they lacked impact. A sharp, extremely well printed photograph with a full tonal range will frequently lose to a harder, less interesting photograph, because contrast has impact. Even in club competition, it's the unusual judge who is not affected by impact rather than image.

In juried competition, especially CMCC and GWCCC, you run the risk of having three judges who share similar opinions and who will consequently vote similarly, not necessarily because of an outstanding image but because it affects them all in much the same way. Remember, it's all very subjective, and it's only his or her viewpoint that counts when the vote is cast. I tell myself "better luck next time." It's those *occasional wins* that keep me going.

In GWCCC competition, it is generally considered the delegate's responsibility to "qualify" each

For Sale

All the following by Arthur K. Yellin 774-3463.

Cambo 4X5 view equipment: Compendium lens shade, reflex viewing hood, normal length rail, normal bellows, deluxe molded case suitable for the largest 4X5 view cameras (e.g. the Cambo SCIIR). Make offer for all or parts.

Minolta Maxxum 3000i Body ONLY, 316i Flash for the 3000i. Brand new in box. Make offer.

image as to its proper category. Not all clubs have the luxury of an experienced photographer as their delegate, so lots of strange "fits" do occur. They only occasionally win—but so what? The way I see it, at least they are doing something. It's those who do *nothing*; or those who depend on and pay someone else to do it for them that causes the most frustration among legitimate amateurs.

As a delegate and as a Novice, I argued against the club having any control over an individual's status in GWCCC. The club argued in favor, because a Novice could win Photographer of the Year based solely on HM points—and they were right! I believe a person knows when he or she is ready to move up, or at least move out. As a Novice Monochrome printer in the club, I was winning consistently, and points or no points, I knew it was time to move up. As a Novice Monochrome printer in GWCCC, I was winning here and there, not because I was better, but because I was lucky. When I won three in a row, I knew it was time to move up; and there is a great deal of satisfaction that comes from having done it on my own.

Clarence Carvell

Creative Photography

In his book, *Examples: The Making of 40 Photographs*, Ansel Adams says, "It seems that Edward Weston and I photographed the same type of egg slicer unbeknown to each other. Both of us were accused of visual plagiarism, but we were merely amused at the coincidence. There are certain subjects that are photographed many times by many photographers in almost the same manner, since they are best seen only from certain points of view. Down-

right imitation is not to be condoned, but unconscious duplication of viewpoint and general effect cannot be avoided."

I feel less strongly about testing yourself against famous photographers by trying to do a certain subject as well as they did. After all, imitation is said to be the finest form of flattery. However, I feel that this type of work should be kept for our own enjoyment and not entered into competition as our original work. Each of us in this club should use our own creativity to try to raise our art form to new highs.

Joyce Jones

Cutting Your Own Mats

My wife and I just spent a small fortune to have a couple of art prints matted and framed. Any of you who have had this work done will likely agree that this is usually an expensive proposition. What, then, are we to do with our photographic prints? Yes, you can buy "window" mats. But they are usually of fixed size and may not account for your cropping tastes. Furthermore, you may want to highlight a color in a color print or use a colored margin around a monochrome print. Precut mats come in a highly limited selection of colors and shades. On the other hand, mat boards are available in an enormous assortment of colors, shades, textures, and even patterns like marbling.

What are the basics you need to cut your own mats? Patience, sigh . . . there it is again, the "P" word. Not one of my virtues, I fear. A strong flat surface. A **rigid** straight edge and, of course, a mat cutter. The hand held varieties of mat cutters range in price from a low of about \$15 up to around \$60. The Dexter mat cutter is about the cheapest. It has a wonderfully

ergonomic design which fits your palm beautifully. Unfortunately, it uses Dexter brand blades, which in my experience are not always in peak sharpness right from the package. You do not discover this until you have trashed a mat board! They are also relatively expensive. Furthermore, because of the manner in which the Dexter holds its blade, the blade angle can vary. Other brands are fixed at 45. The Logan hand cutter (Logan also makes commercial mat cutting machines), costing about \$40, is what I now use. It uses standard single edged razor blades. While it does not fit your palm like the Dexter, it handles fairly comfortably.

The procedure is fairly simple, you mount your photo as desired, then measure carefully according to the instructions for your cutter for the size window you want. Place the cutter along the straight edge with the blade up and at the starting mark. Carefully press the blade down into the board and pull or push the cutter to the stopping mark. SIMPLE. If you did it right, with a firm, steady

(Continued on page 6)

Tuchin Award

Each year, at the annual banquet, the club presents the Tuchin Award in honor of Len Tuchin, who still holds the record for the most accumulated competition points during his membership. Len died of a heart attack during the club's annual spring auction in 1985.

The award is intended to reward the Novice printer, either monochrome or color or both, who demonstrates the greatest degree of overall improvement during the club year. The awardee is selected by an appointed committee.

(Continued from page 5)

motion and even pressure on the blade, the window inside will drop out and you will have nice neat corners.

A few tips may be of help. First, place a scrap mat board under the piece to be cut. The blade must penetrate through the latter to be successful. A hard surface underneath is NOT good. Second, something I learned the very hard and expensive way: measure the boards you buy using the same ruler (they vary, too). The boards may purport to be 32 X 40, but they may really be 32.125 X 40. My, how that will throw your windows off! Clamp your straight edge down, as with "C" clamps, placing a small scrap of mat board the same thickness as you are cutting under each end.

Finally, if you are going to double mat, do the largest first and make your measurements from the window. Again, experience has taught me not to use outer measurements as a baseline.

As you can see, starting with a fairly small investment, you can easily do your own matting. As long as you have patience. Say, if you have any to spare, how about giving me some?

Arthur K. Yellin

Right or Wrong?

Most amateur photographers will always be amateurs because most photograph only what's comfortable, hence lots of landscapes, seascapes, architecture, domestic animals and birds. We do so out of lack of confidence or fear of offending. It's those few people who are willing and able to "take a chance," that eventually rise above the rest.

I'm not here to judge the situation at hand, albeit that most people within reasonable driving distance of

Lancaster share the common knowledge that the Old Order Amish people prefer not to be exploited—the word is "exploited." They take their living from the earth and return what they don't use, reject modern conveniences (including cameras I suppose) and they try not to offend anybody or waste anything along the way.

A few years ago, a movie was made in the Lancaster area, called "Witness"—a story of a young Amish boy who had witnessed a gangland murder. Last summer I had occasion to talk to the screenwriter, who had prepared himself by actually spending time with the people. As he said to me, "the Amish have historically objected to intrusion in order to preserve their beliefs and to avoid influences on their younger generation—not an easy task when the world is exploding around them."

Photographing people at random has become an offense—if not a legal one, then a moral one. I believe there is no finer image than a good portrait, but we can no longer "take the picture." I also believe there is no finer way to preserve a culture, a lifestyle or a process (e.g., Dorothea Lange and the Farm Securities Administration, Lee Friedlander, the National Geographic, etc.) but we can no longer "take the picture." Today, when images can so easily be manipulated and the subjects abused, we as photographers, do have some moral obligations.

On the other hand, I admire anyone who can overcome their fears, "take a chance," and pay the price. For that's how many of the world's great photographs have been made. I'm trusting that these brave photographers may indeed find a new direction, without losing sight of their goal, and maybe make a great photograph.

Clarence Carvell

How to Critique

At the last slide meeting, a member asked me about critiquing one's work. He was referring, at the time, to the judges critique, but I believe the same rules apply no matter who is doing the work. Later, I remembered a handout I had received somewhere along the way, and I dug it out to study while I pondered his question.

Judging, of course, is highly subjective, though certain elements of a photo are fairly rigidly defined. And too, judges frequently build themselves into a corner by eliminating too many photos before they have had a chance to make a final decision.

Anyway, I thought I would share the contents of the handout since I think it's probably more useful as a tool for evaluating our own work.

1. Technique
 - a. Is the photo correctly exposed?
 - b. Is the photo in sharp focus?
 - c. Does it have good contrast?

Webster says . . .

An "amateur" is a person who engages in an activity for pleasure rather than for money or . . . "one who does something without professional skill" and defines "novice" as a beginner, hence inexperienced.

GWCCC says an Advanced or Master amateur slide photographer may have a print made by a professional/commercial printer and compete against a Novice print maker. A Master by their definition can also be one who makes at least part of their living from photography.

Clarence Carvell

2. Composition
 - a. Is it composed well?
 - b. Are there any extraneous objects?
 - c. Does the subject fill the frame?
 - d. Is lighting used effectively?
 - e. Is depth of field used effectively?
 - f. Is the angle used effectively?
 - g. Can the texture be "felt"?
3. Intention of the Artist
 - a. Is it creative, imaginative, original?
 - b. Does it work?
 - c. Has the photographer expressed any feeling?
 - d. Does it affect you emotionally or intellectually?
 - e. Does it matter what the photographer is trying to say or is it more important how you, the viewer interprets the image?

Clarence Carvell
President

(Continued from page 2)

of ethics and/or morality. About the former, I wrestled with my own reactions to both the presentation in question and with publishing the reactionary editorials that it generated. In hindsight, I wish I had the wisdom of Solomon. On the one hand, the presentation was made public at a club meeting. To make public the reactions to it seemed a natural thing to do. On the other hand, the strongly phrased editorials in a way seemed just as shocking as some of Mapplethorp's images. My feelings about the Mapplethorp photographs were to let the exhibit stand as is, with no outside interference. Let people be their own judge of the work. As to the editorials about the club presentation, I guess I feel the same way. Let them stand on their own and let people judge their substance for themselves.

As editor of this newsletter, I want members to express their feelings about the craft, art, and approach to photography. But when feelings become intense, how should I react? Although I've read the legal definitions for libel, I'm unsure whether anything that has appeared

in the *Cable Release* truly meet that definition. It was suggested that I should have edited out the names of the presenters mentioned in those editorials. At least this would not prejudice those who only read the editorials and did not get a chance to see the presentation itself.

If anyone has any feelings about the foregoing, please let me know. I can use all the feedback I can get.

Stan Klem

Photo Studio for Rent (\$35 an hour)

Color Unlimited, a professional photo lab located in Beltsville, Md. is offering its newly designed photographic studio for hourly rental. The studio comes complete with its own set of Speedotron strobes, light stands, umbrellas, scrims, booms, and backdrops at no extra cost. Studio measurements are 18' x 36', with a 12' ceiling; and is designed for artificial light setups—it has no windows. For more information, call Dave at 470-3353.

Silver Spring Camera Club Membership Form — 1990-91

Name _____ Spouse's Name _____ Regular Membership \$22

Address _____ Spouse Membership \$11

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

Make checks payable to the Silver Spring Camera Club and give or mail to Merl Hoar, 1812 Elton Rd. Adelphi, MD 20783.

Special Note: Dues cover the club year from September thru May. After January 31, dues for the remainder of that year for new members are half price (or \$11 regular membership and \$5.50 for a spouse).

SSCC Club Competition Results

December 1990 Prints

Novice Monochrome Prints

1st Joyce Bailey White Fence
 2nd Jim Malaro Granary
 3rd Joyce Bayley Gate Latch
 HM Warren Kornberg Powell Point Tree

Advanced Monochrome Prints

1st Chuck Bress Manhole II
 2nd Neil Waldrop Titisee, Black Forest
 3rd Joe Meyer The Eyes Have It
 HM Chuck Bress Building Curve & Diagonal
 HM Max Strange Fog, Big Sur, CA
 HM Bill Perry Spring on the Sante Fe River

Novice Color Prints

1st Neil Waldrop Bryce Canyon III
 2nd Anne Swanekamp Gondolas
 3rd Clarence Carvell Lobster Pots, Pemaquid
 HM Anne Swanekamp Girl with Pigeons

Advanced Color Prints

1st Arthur Yellin Red Leaf/Green Moss
 2nd Art Benjamin Jordan Pond
 3rd Alan Lisook Sacre-Coleur
 HM Chuck Bress Gustis
 HM Alan Lisook Call to Prayer

December Print Competition Judge: Marty Caplan & Duane Hincy

January 1991 Slide & Prints

Novice Slides (subject: Abstract Designs, etc.)

1st Allan Starr Going Down
 2nd Sandy Reiners Tonalties
 3rd Jay Kinney Golden Geometry
 HM Clarence Carvell Decay
 HM Marvin Danziger Arrows
 HM Jay Kinney Blue & Red

Advanced Slides (subject: Abstract Designs, etc.)

1st Joyce Bayley 3 Drops
 2nd Stan Klem Carousel Magic
 3rd Chuck Bress Waiting at Burger King
 HM Chuck Bress Bay Bridge at Night
 HM Bill Perry Lichens, Cadillac Mt.
 HM Anne Lewis Reaching

Combined (Novice & Advanced) Monochrome Prints

1st Chuck Bress Dish & Airplane
 2nd Max Strange Waterfall, Whitney Portal, CA
 3rd Anne Lewis Cathedral Steps
 HM Anne Lewis Fort St. Catherine, Bermuda
 HM Chuck Bress Abstract #3
 HM Chuck Bress Woman Smoking Cigarette

Combined (Novice & Advanced) Color Prints

1st Anne Lewis Cathedral Walkway
 2nd Pat Bress West Virginia
 3rd Chuck Bress Waiting for Burger King
 HM Joyce Bayley Gerry Holk
 HM Pat Bress New York, N.Y.

January Slide Competition Judge: Duane Hincy
 January Print Competition Judge: Craig Sterling



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FIRST CLASS MAIL

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