



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

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CABLE RELEASE

March 1992

Volume 30, Number 7

Annual Auction March 5 Sligo Creek Community Center

IT'S TIME to dig out all those treasures you've been saving for the SSCC Annual Auction. Except for the very briefest of business meetings, the entire evening will be devoted to selling all those items which club members have placed on the tables prior to the beginning of the meeting. Both sellers and bidders would do well to come early--around 7:15 p.m.--to allow time for setting up and looking over items to be sold.

Although the club collects 10 percent of all sales (\$.50 minimum, \$10 maximum), it is necessary to limit items sold to things associated with photography. Buyers are encouraged to pay by personal check made out to SSCC. Cash is OK.

The rules are: (1) Only club members may submit items to be auctioned. (2) Anyone--members, guests, or total strangers--may bid on the items. (3) All items must be tagged with the owner's name, the



minimum bid (or NMB) and the condition of the item if not otherwise obvious. (See sample tag pictured.) Unmarked items will be assumed to be donations to the club.

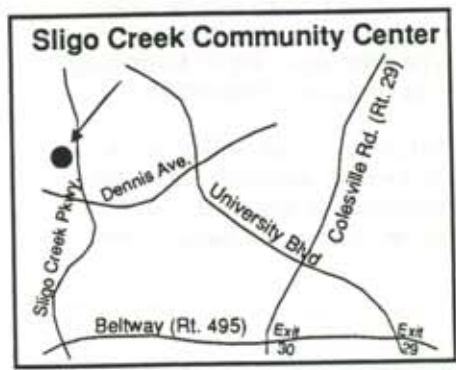
YOUR AUCTIONEERS--STEIN, YELLIN, & KREIZMAN

Wanted to buy at Auction :

- o Pentax screw mount body
- o ELH projector bulb
- o Dry-mount press

To be offered at Auction:

- o Dexter mat cutter
- o Soligor 135 mm lens T-adapter with screw mount
- o Sunpak flash pistol grip with hot shoe and quick angle change
- o Bogen #3025 tripod head; compact, no arms sticking out; perfect for 35 mm
- o Rajah Deluxe 4 x 5 field camera; revolving universal back, 23" bellows extension



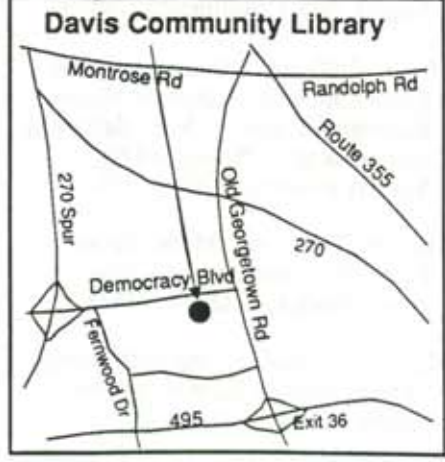
Print Critique Meeting, March 19 Davis Community Library

The March print meeting will be devoted entirely to a print critique by photographer/instructor Eliot Cohen. No print competition will be held on this night.

The critique will be an interactive session, with Mr. Cohen acting as moderator--encouraging an exchange of ideas, concepts, and feelings about the work. Please bring two or three of your prints. Both novices and advanced photographers are encouraged to participate.

Mr. Cohen has been program head and professor of photography at the Loudoun Campus of Northern Virginia Community College since 1975. He teaches a wide range of courses on both black-and-white and color photography and is also well versed in the history of photography.

Mr. Cohen holds a Master of Fine Arts degree from the Maryland Institute College of Art.



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

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Bayley (384-9328) or Steven Stubits (593-5106).

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, Eleanor Waldrop, 1775 Elton Road, Silver Spring, MD 20903.

Club Calendar

March 1992						
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
(29)	30	31				

Mar. 5, 7:45 p.m. (But come early.)
SSCC Annual Auction at
Sligo Creek Community Center.

Mar. 9, 7:00 p.m. Composition &
Presentation Workshop at Henry
Rosenthal's home. **Note date and
time change.** Please call by
Sunday evening (587-2235).

Mar. 10, 7:30 p.m. Monochrome
Print Workshop at the home of
Joyce Bayley. Call 384-9328.

Mar. 15. CMCC spring club compe-
tition, at Glen Burnie Improve-
ment Association.

Mar. 19, 7:45 p.m. Print critique at
Davis Library, Democracy Blvd.
Moderator, Eliot Cohen. No
competition.

Mar. 22. Deadline for April *Cable
Release*.

Mar. 25, 7:30 p.m. New Directions
Workshop at the home of Garry
Kreizman (384-4911).

Mar. 26, 7:30 p.m. Slide Workshop
at the home of Betty and Jerry Col-
lins. Call either Betty Collins
(384-7131) or Jim Harris (434-
6225).

Mar. 27 - 29. SSCC field trip to
Crisfield, MD.

As of *Cable Release* press time, the
following groups were **not planning
to meet in March:**

- o Slide critique at Carvells'
- o SSCC Board of Directors
- o Color Print Workshop

Special Competitions

Slide entries for the special
competition on "**Club Mem-
bers Photographing Other
Club Members**" will be col-
lected at the slide meeting on
April 2. The rules are simple:
the photograph must show an-
other club member doing some-
thing--anything--and must have
been taken within the past two
years. The photos will be
judged by advanced and master
club members who are not par-
ticipating.

Print entries will be collect-
ed at the April 16 print meeting.
The print must depict something
you consider "**Humorous.**"

Winning entries will be shown
at the May meetings and awards
presented at that time. No
points will be awarded, howev-
er.

Composition & Presentation Workshop Changes Date, Time

The Composition and Presentation Workshop will meet on Monday, March 9, at 7 p.m., at Henry Rosenthal's home, 8651 Geren Road, Silver Spring 20901. If this proves to be a more convenient time than Saturday mornings, it is planned to continue meeting on the second Monday evening of the month. Please call Henry by Sunday evening (587-2235).

Learn to Make Bas-Relief Prints

At the March 10 Monochrome Print Workshop, Anne Lewis will demonstrate techniques for making bas-relief prints. The meeting will be held at the home of Joyce Bayley, 13907 Overton Lane, Silver Spring. Please call Joyce if you plan to attend (384-9328).

Slide-Tape Programs at Slide Workshop

The Slide Workshop will meet at 7:30 p.m. on Thursday, March 26, at the home of Betty and Jerry Collins, 601 Windmill Lane, Silver Spring 20904.

The program this month is a first for us and should be very interesting. We are going to present two "Kodak Slide-Tape Educational Programs in Photography," which are being made available to us by the Photographic Society of America.

Each program consists of 80 2 x 2 color slides accompanied by an audio cassette tape. The titles are: (1) The Language of Light; and (2) Imaginative Use of Filters.

We will also have our usual round table critique. Bring five or six slides you would like to talk about. Call either Betty Collins (384-7131) or Jim Harris (434-6225) for directions and to let us know how many to expect.

Crisfield Revisited: March 27-29

"The crab capital of the world" is our field trip destination in March. About three years ago we had a great time photographing the old wharves, fishing boats and watermen, quaint houses, coastline and marshes in Crisfield and Smith Island. The weather was horrible, however--bitter cold and rainy. Nevertheless, we enjoyed the photography and conviviality so much that we are going to revisit. I have put in a special order for good weather this time.

Please call me immediately if you plan to go. Details re lodging and carpooling will be forthcoming. Edna Knopp (869-1789)

Tripping Abroad: Spain in November

All aboard for Southern Spain! After some hard negotiations, arrangements are firming up for a 17-day trip, with 15 nights in Spain. We will leave on or about November 7 and return a day or two before Thanksgiving. We will spend 5 nights in Granada, 5 in Ronda, and 5 in Alcala De Guadaira, a picturesque town very near Seville.

The price will be about \$2,000, which will include air transportation from New York, hotel rooms with private bath, all breakfasts and dinners, and a private bus and guide in Spain.

The hotels I have selected are not the usual large, impersonal, luxurious tourist mills. They are small and comfortable and have local color and ambience. The Oromana Hotel, in Alcala De Guadaira, resembles an Andalusian villa, with wrought iron grillwork and typical red tile roof and beautiful views of the natural park on the Guadaira River. The Pollo Hotel, in Ronda, is a small (32-room), homey old-fashioned hotel in the center of town. The Washington Irving Hotel, in Granada (where I stayed 20 years ago--and Washington Irving stayed before that) is near the Alhambra and around the corner from the luxurious Alhambra Palace

Hotel.

To keep the costs down, we will have breakfast and dinner at the hotels where we stay.

The price quoted assumes we will have 20 people. It will cost more if there are fewer.

Please let me know immediately whether you will go, even if you have already indicated your interest in the trip.

Edna Knopp (869-1789)

CMCC Spring Competition for Clubs



There's still time to enter the spring competition for the Council of Maryland Camera Clubs, to be held in Baltimore (Glen Burnie Improvement Association) on March 15. Entries must be in by the March 5 Auction. They will not be accepted the next day. Call Anne Lewis before then if you won't be at the Auction.

To recap the information given last month, there is no fee to the individual. The club pays.

You may submit four entries in each category, slides, monochrome prints, and color prints. The club is allowed 25 entries in each of the various classes: Novice, Intermediate (this is only for monochrome prints), and Unlimited. There will be a judging prior to the competition, so that we put in the very best of our work.

The October *Cable Release* has all the competition rules. If you have questions, call Anne Lewis (384-4938) or Henry Rosenthal (587-2235).

Directions to CMCC Spring Competition

The Glen Burnie Improvement Assoc. is at the corner of Crane Highway & 1st Ave., SE. RT 95 North to RT 100
Right on RT 100 to RT 1
Right on RT 1 to RT 176
Left on RT 176 (Dorsey Road)
RT 176 to MD 648 (Balto-Annapolis Rd.)
Right on 648 to Crane Highway
Right on Crane Highway 1 block to 1st Ave.
There will be maps at the March 5 meeting.

SSCC to Hold Yearly Print Exhibits. First Theme: "Trees"

The Silver Spring Camera Club, along with several other local groups, has entered into a cooperative arrangement with the Montgomery County Recreation Department, under which SSCC will be able to sponsor one 5-week exhibit each year at the McCrillis Gallery, 6910 Greentree Road, Bethesda. The exhibit can include up to 40 - 50 prints, depending on their size when framed. Our first exhibit has been scheduled for October 19 - November 22, 1992.

Our Art Barn Gallery show last fall gave SSCC members an opportunity to dig into their archives and display some of their favorite images. Now, however, it is time to challenge ourselves a bit. Therefore, a theme will be set for this and subsequent exhibits. "Trees," a deceptively simple theme, has been selected for the exhibit this fall. The challenge will be to use our skills and imaginations to create unique and memorable images using a common, mundane subject. It is not too early to start planning what you will submit for exhibit in October.

Rules and procedures will be essentially the same as they were for the Art Barn Gallery exhibit. The show will be juried. Each club member may submit up to five prints. Both monochrome and color prints will be accepted. Prints for judging must be mounted but not framed. Prints selected for the exhibit must be mounted, framed, and ready for hanging. Frame size can vary from 8" x 10" to 20" x 24." Color prints may be commercially produced from the maker's negatives or slides. Monochrome prints must be produced by the maker.

Gallery exhibits will include a formal opening with a reception. They will be publicized in the media, and invitations will be sent out. More specific details will be provided in the May *Cable Release*.

Since we are now assured of an annual exhibit, we should be able to establish themes for each exhibit which challenge our members and

allow us to showcase our skills both as individuals and as a club. To make this work, however, we need to establish and announce the themes well in advance so that club members will have ample opportunity to plan and execute the images they will contribute. Club members with ideas or suggestions for future exhibits should call Jim Malaro (530-5472), Jim Harris (434-6225), or Pat Bress (469-6275).

Volunteer Mentors: An Updated Roster

The following mentor volunteers are currently (press time) available to work with new and novice members. For details on how these pairings operate, see the February 1992 *Cable Release* or call chairman Mike Stein (384-5427).

Jay Anderson
(202) 723-7512
B&W and color printing; experimental darkroom work.

Art Benjamin
(410) 922-6067
B&W and color printing; slides; 35 mm and medium format.

Charlie Bowers
(301) 465-2696
B&W printing; slides; alternative processes; hand coloring; computer imaging.

Clarence Carvell
(301) 725-0234
B&W and color printing; slides; large and medium format; nature, people, architecture.

Garry Kreizman
(3901) 384-4911
B&W printing; slides; experimental; medium format.

Bill Perry
(301) 593-5203
B&W printing; slides; nature.

A new color film (Ektacolor) from Kodak comes in an 8-exposure roll. Available in 35 mm with a rated ISO of 160, it can be found for about \$2 - \$3 per roll.

Welcome to SSCC: Two World Travelers and a Confirmed Amateur

Lynn Noah. Overseas many years with the foreign service (China, Soviet Union, Southeast Asia), Mr. Noah, on settling here, was anxious to meet other local camera buffs, something he felt he could achieve best in SSCC after visiting our Art Barn exhibit last year. In his present location he is finally building a darkroom for some long-standing interests, mainly color photography--6 x 7 transparencies--Cibachrome. But he realizes that joining SSCC also provides him the opportunity to explore and experience the challenges of black-and-white photography, both in and out of the darkroom.

Eric Horowitz has also traveled, visiting Peru, Australia, New Zealand, Africa, with pocket-sized 127s, 110s, or with a 35 mm Nikon frustratingly lacking a zoom lens. From these trips, Mr. Horowitz has gained enough first-hand knowledge of field problems to appreciate equipment and techniques that can get him better "preprogrammed" for a variety of photo contingencies. He shoots color, wherever possible indulging a current passion for sunsets, but already partakes of black-and-white shooting and developing opportunities in SSCC; Henry Rosenthal has him in hand for that!

Leigh Bassett is a computer consultant by profession. Mr. Bassett has been an active amateur photographer for over 30 years. His current interests are black-and-white scenics and early Americana.

Art Drucker



New Directions Workshop

The New Directions Workshop will meet at my house on Wednesday, March 25, at 7:30 p.m. Our subject will be experimental work--in preparation for the club's April competitions. Other topics will also be discussed.

Garry Kreizman

Did You Know--?

Q: Is the Kodak Create-A-Print system suitable for use by novice printers in club competition?

A: The answer is a qualified yes that is dependent on the novice's personal desires and ability to control the product, within constraints of the process. A reference to the question is "Kodak Create-A-Print System," in *Petersen's Photographic*, August 1991.

Locally, Create-A-Print machines are located in the Snap Shops, as well as a few other stores.

The system process is to clean and insert a 35 mm strip containing the selected negative into a slot, watch the monitor while advancing the film to the desired image position with controls at fingers' reach, then crop, rotate for image alignment or to obtain vertical versus horizontal image, and adjust for color balance and density. After the print size (5 x 7; 8 x 10, or 11 x 14) and quantity are chosen, a button is pushed, and prints come out, all in approximately ten minutes. The pictures can be trimmed on a nearby paper cutter.

The C-41 chemistries are checked and replenished daily. Allowing time for the chemistries to warm up to operational temperatures, the system is ready one hour after a store opens.

Using sharpness and acceptability of color results as criteria, the Create-A-Print process yields prints of better than average quality, in comparison to production prints. At least some of the prints that I have seen probably would pass muster for novice entries. Print quality is comparable to that produced by Kodalux, and the cost is lower than Kodalux's when accounting for cropping: 5 x 7 - \$3.95, 8 x 10 - \$6.95, and 11 x 14 - \$11.95 at the Snap Shops. Further, you take your prints with you, while a wait of up to two weeks should be expected for Kodalux to deliver your customized prints.

An advantage of this system is

that the novice need not know anything about the use of an enlarger, the print image being proportionally as sharp as the image on the negative. No knowledge and control of the development process is required. The system is sufficiently complex for Snap Shop to assign a trained person to help the inexperienced user set up and run the machine. Calibration is difficult, because the controls do not indicate gradations, the color of the image shown on the monitor is on the cold side, and color adjustments can only be made in full f-stop adjustments.

The amount of prior usage during the day may also affect the chemistries. Thus repeatability can only be reliably sustained during a specific visit to the store.

The main objective that can be fulfilled in using this system is image composition with all its ramifications, with the least distraction from the physical aspects of color printing. However, a strong caveat must be added: Users should quickly reach the peak of quality obtainable in this system. To reach the ultimate quality in print presentation, knowledge and use of the creative aspects of darkroom procedures are essential.

* * * * *

Can you help? For future columns, club members would appreciate the benefit of your experience in other areas. For example, I would welcome information on the calculation of depth of focus, and use of the recently announced Kodak Ektacolor and Ektachrome papers and the corresponding RA-4, R-3, and R-3000 processes.

Henry Rosenthal

SSCC Constitution Reviewed at Feb. 12 Board Meeting

Discussion of the draft for an updated SSCC constitution was the primary item of business at the February Board of Directors' meeting. The draft, showing proposed revisions, will be published in the April *Cable Release*, to be voted on by the membership in May.

In addition to going over plans for future programs and workshops, information about which appears elsewhere in this issue, Steve Stubits reported that he and Lauren Rueger had been meeting with a group of 4-H Club youth who are interested in learning about photography. This has been a rewarding experience and is a valuable community service on behalf of SSCC.

Next meeting of the Board is scheduled for Wednesday, April 8, 7:30 p.m., at the home of President Ned Bayley (and of Joyce Bayley, who provides such delicious and seasonably appropriate refreshments as Valentine's cake).

Reminder: GWCCC Photographic Seminar & Workshop March 7

Place: American University, Ward Circle Building, Massachusetts & Nebraska Ave., NW. Time: 9 a.m. to 8 p.m. (doors open 8 a.m.). Registration \$18 at the door. Sessions on a vast range of subjects; "shooting galleries"; camera testing; photo competition; special evening program, "20,000 Photographs Under the Sea." For more information, call James T. Walker (301) 464-8227.

Exhibits-Exhibits-Exhibits

"Altered Images," a photographic exhibit sponsored by MNCPPC and the Arts Alive Center, at the Center, 4600 East-West Highway, Bethesda, through March 31.

In conjunction with the exhibit, a discussion of the art jurying process—including photography—will take place on Wednesday, March 25, 7:30 p.m. Speaker: Angela Adams, exhibition coordinator for the National Museum of Women in the Arts. Free, but reservations are advised. Please call 864-2929.

At the Corcoran: **An Uncertain Grace**, by Sebastiao Salgado, until March 22.

At Montgomery College, Pavilion of Fine Arts, Takoma Park Campus, **Portraits on the Street**, by Tom Nyerges, through March 16. Call 650-1374 for more information.

An Old Subject Revisited

Years ago, after considerable complaining about club competition judging by myself and others, I had the bright idea of having a club official chat with our judges before the competition. My suggestion also included providing each judge with a very brief description of our rules and what SSCC would like to see in the way of competition judging. I had hoped that that idea would catch on and our Board of Directors would enact an appropriate rule. That never happened. However, I continue to believe that there is a need for this.

The instant article has been prompted by two events. The first was a discussion I had with Ralph Jones, a club member who is a great photographer specializing in color night photos of Washington sights. You have not seen him at club meetings in recent years because he got fed up with judges who gave awards to undeserving works.

The second event was more recent. It involved a marvelous monochrome photo by Godfrey Frankel. The photo was a portrait of a man and a woman seen through the window of an old New York City subway car. In addition to technical excellence, the photo evinced a wonderful emotional response. Even in a "non-artsy" type like myself! In short, I loved the photo! It was thrown out of the competition by a judge who criticized it as being "an attempt to recreate the past." Please note that the judge did not say a "poor attempt" or use any other derogations. He simply objected to the photo appearing to be old when—I think—the judge assumed it to be a recent work. In my opinion the judge's comment was idiotic!

While unimportant for the point of this article or even for our club competitions, it is interesting to know that both Ralph and Godfrey have had great commercial success with their photos. Ralph's may be seen on post cards sold downtown, amongst other places, and the February 1992 *Cable Release* bore a no-

tice of a showing of Godfrey's work in a San Francisco gallery. His works also frequently appear on photo cards.

I reiterate my suggestion to our board for their consideration. If you agree, please let them know. I suggest that each judge be given a very brief description of the way WE would like to have OUR judging conducted. Yes, we greatly appreciate the fact that these people take time from their lives to share their talents and knowledge with us. Yes, we greatly appreciate their being placed in the uncomfortable position of a judge of others' works. However, we should not have to suffer idiotic remarks and/or judging! I would far prefer a judge to say that she or he simply does not like a photo. To me, this is entirely legitimate. After all, beauty is in the eye of the beholder, and art is subjective.

I suggest at least the following rules to guide our judges:

(1) All works are solely to be judged against the others entered into that particular competition. The judge is to try to avoid bias because a photo "has been done before." While this may be difficult, I think that sensitizing the judges may help.

Even if a photo has been shot 4 million times, including by noted photographers, the work may be new to the club member. AND, it may have been done well!

(2) All works are to be judged on the following bases: technique (including contrast, focus, composition, printing, dust, mounting, alignment, etc.) and interest.

As I said above, it is perfectly acceptable for a judge simply not to like a work. But, PLEASE, no more insults to our intelligence or our artistic sensibilities.

Arthur K. Yellin

Missing: Vol. 12 of Kodak Encyclopedia

Folks, I am missing volume 12 of my *Kodak Encyclopedia of Practical Photography*. Since I may have loaned it to a club member a year or so ago, I am asking that you all check your books. Volume 12 is "P - S." Please give me a call at 774-3463 if you have it.

Thanks! Arthur

Looking Ahead

At the April 2 slide meeting, we will have a short presentation of work by some of the glamour/nude photographers in the club. If you do glamour work and are interested in sharing it, and have not yet been contacted, call Clarence Carvell (725-0234).

At the April 16 print meeting, Mary McCoy plans to do a mini-workshop on an alternative method of print mounting. Tom Beck, curator of UMBC Special Collections, will be the featured speaker.

Remember, April competition subject for slides and for advanced prints is Experimental.

The May 7 slide meeting will feature a short presentation of 2 1/4 work by club members.

PSA Notes



The annual independent auditor's report was included in this month's *PSA Journal*. PSA continues to report strong improvements in its financial condition since moving to Oklahoma City. It is important to note that none of the society's national officers are paid to serve in that capacity.

The *Journal* is available to any club member on a rotation basis; i.e., only one person can read it at a time. As a paid member of PSA, I receive my own copy, which I will gladly share.

Clarence Carvell

CMCC Field Trip



The Antietam Camera Club will host a field trip to the battlefields and Waynesboro, VA, area on April 25 and 26. All accommodations and meals are up to you. CMCC will have a schedule of times and places. If you are interested, let Anne Lewis (384-4938) know by the March 5 meeting.

MEDIUM FORMAT SLIDE COMPETITION

On Saturday, February 1, 1992, the GWCCC Medium Format Slide Competition, sponsored by the Silver Spring Camera Club, was held. There were 8 entrants with a total of 74 entries: 28 Pictorial, 28 Nature/Landscape, and 18 Photojournalism. Three clubs participated: Bowie Crofton, North Bethesda, and Silver Spring. The judges were: George Winnett, who has been in photography for the past 30 years, Norman Rhodes, a photographer from NOAA, and Gaines Clore, a local Maryland artist and art gallery jurist. The winners of the competition are:

PICTORIAL		
1P	William Kuttner	NBCC "Victoria Half Dome"
2P	Bill Perry	SSCC "In the Southern Calif. Dessert"
3P	Chuck Bress	SSCC "Twin Towers"

NATURE/LANDSCAPES		
1P	William Kuttner	NBCC "Victoria Glacier"
2P	Clarence Carvell	SSCC "Bristlecone Pine #4"
3P	William Kuttner	NBCC "Bow Falls"

PHOTOJOURNALISM		
1P	Clarence Carvell	SSCC "911"
2P	William Kuttner	NBCC "Trekking in the High Country"

I would like to thank the Silver Spring Camera Club for sponsoring the event, and in particular: Clarence Carvell, Pat Bress, Jim Harris, Leigh Bassett and Bill Perry, who showed up to help. In addition I would like to thank George Wheelock of Bowie Crofton Camera Club for helping in the processing of the entries.

Norm Bernache

A Matter of Camera Security

I was at the National Gallery the other day, and while walking along a crowded corridor behind a couple of photographers, witnessed a camera "lifted" from its Bogen mount. Since I often carry my camera on the tripod and over my shoulder, I started to think of various ways I might add some measure of security to the arrangement. I came up with a coupling device available from key shops. It is intended to attach keys to a key ring but to separate them easily when

necessary. Each end has a ring, one which can be placed on the camera, the other on a small piece of chain attached to the tripod. It's light and simple to use. It won't stop a determined thief, but it is a deterrent that just might save your camera.

Clarence Carvell

(A "Buckle-Up" camera security system, on the same principle, is available through the NIH Camera Club—it was sold at an SSCC meeting before Christmas for \$3. Ed.)

Silver Spring Camera Club Membership Form — 1991-92

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 Jay Kinney, 8301 Tuckerman Lane, Potomac, MD 20854 (phone 299-4724).

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 (February 1992)

Novice Slides

1st	Ronald Brunsvold.....	Dead Tree
2nd	Allan Starr.....	Pick-a-Color
3rd	Cindy Yavinsky.....	A Delicate Balance
HM	John Osgood.....	Ruins
HM	Steven Stubits.....	Covered Wagon
HM	Ron Katz.....	Old Bottles
HM	Sandy Reiners.....	Magical Moment

Advanced Slides

1st	Art Benjamin.....	Osprey
2nd	Art Benjamin.....	Leaf & Stones
3rd	Pat Bress.....	Tree in the West
HM	Anne Lewis.....	Cathedral Walkway
HM	Max Strange.....	Farm, Lancaster, PA
HM	Garry Kreizman.....	Bear Sleep
HM	Henry Hartley.....	Copper Shop
HM	Jay Kinney.....	Colt and Mare

February slide competition judges: Rob and Melissa Simpson. Print competition judge: Don Becker

Competition subject: Open

Novice Monochrome Prints

1st	Rick Jolson.....	Beaded Siding
2nd	Ken Snowden.....	Savage #4
3rd	Celia Escudero.....	Beauty
HM	Celia Escudero.....	Light and Bams
HM	Warren Kornberg..	Contees Wharf Road, Mayo

Advanced Monochrome Prints

1st	Pat Bress.....	Tree in Canyon de Chelly
2nd	Godfrey Frankel.....	Broken Glass
3rd	Marilyn Anderson.....	Chair and Shadow
HM	Joe Meyer.....	Entrance Peter Paul Fortress
HM	Max Strange.....	Lamp Post, South Woodstock, VT
HM	Max Strange.....	Draped Nude #2
HM	Bill Perry.....	Flooded Forest on the Suwanee

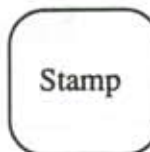
Novice and Advanced Color Prints (Combined)

1st	Ron Brunsvold.....	Rose in Hand
2nd	Joyce Bayley.....	Lone Tree
3rd	Jay Anderson.....	Honda Seat
HM	Ken Snowden.....	Rose on White #4
HM	Joyce Bayley.....	Sky Rocket
HM	Art Benjamin.....	Yosemite



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