



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



CABLE RELEASE

January 1995

Founded 1950

Vol.33, No. 5

Slide Program

Sligo Community Center

January 5

by Mike Lux

Our guest speaker and judge for the January slide meeting will be **Tony Sweet**. Tony is a professional outdoor and nature photographer, and instructor currently living in Baltimore, Maryland.

His work appears on greeting cards (Gibson, Hallmark), calendars (Ohio Department of Natural Resources), CD covers (local Cincinnati artists), and magazine covers (Hamilton County Park District, Ohio), and specialty gift items. His prints are displayed in private and corporate collections throughout Ohio and Maryland. Tony is currently on assignment for the Ohio Department of Natural Resources to produce images of state parks in Ohio.

Tony has won many awards locally including 4 of the six awards given for the city-wide "Summer in The City" photography contest held in Cincinnati in 1991.

He is also a staff instructor with Nature's Light, a Cincinnati based photography workshop and touring company, and with The Great American Photography Weekend, the

number one photo weekend tour company in the country, featuring internationally renowned photographers/speakers.

As staff instructor with The Great American Photography Weekend, Tony has worked with John Shaw, Pat O'Hara, Galen Rowell, and Rod Plank.

Print Program

Silver Spring Library
January 19

by Pat Bress

Dick Dodge, the President and C.E.O. of Dodge Color, Inc., and of Dodge Color's Image Center, Inc. He has worked professionally as an illustrator, animator, retoucher and commercial photographer for over thirty-five years. He founded Camera Room, Inc. in 1968. The company specialized in animated films, multi-media and motion picture film production. In 1980, Dodge started Dodge Color, a full-service photo lab and traditional retouching studio. In 1986, the company expanded, augmenting its capabilities with the installation of high-end electronic prepress equipment and Washington's first state-of-the-art digital studio. Dodge Color is unique in its triad-blend of in-house reproduction services.

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ALL COMPETITIONS
ARE OPEN

**SSCC Officers &
Chairpersons
1994-95**

President: Chuck Bress... 301-469-6275
 Vice-President: Merl Hoar... 301-434-0551
 Secretary: Joyce Brunsvold... 301-384-1905
 Treasurer: Ron Brunsvold... 384-1905
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 410-795-9389
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 301-946-1796
 Max Strange... 301-725-3858
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 301-384-5427
 New Members: Suzanne Izzo... 202-829-
 6470
 Print Program: Pat Bress... 301-469-6275;
 Lynn Noah... 202-363-3255
 Property: Merl Hoar... 301-434-0551
 PSA Representative: Clarence Carvell...
 301-725-0234
 Slide Workshop: Sharon Antonelli...
 301-933-4450
 Slide Program: Mike Lux... 301-929-1350;
 Bob Ralph... 301-983-1104

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 Suzanne Izzo at 202-829-6470.

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 given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide IBM PC format disks, email to 71756.16@compuserve.com, otherwise typed with no handwritten notations. Phone: 301-384-5427.

From the Editor...

Welcome to 1995! I hope it proves a prosperous and creative year for all.

Though times are changing, I'm sure we can all comfort in another year of silver halide photography. How long will it be before a roll of Kodachrome looks like a polyester leisure suit?

Congrats to all for the fine showing SSCC made in the CMCC and GWCCC competitions.

Mike Stein

Submission deadline for the February Cable Release is Friday, January 13.

To the Editor...

I have an idea for the *Cable Release* which I am submitting for your consideration. It is to have a monthly theme for which members would submit their experiences (good or bad) with a particular piece of equipment or technique. This could be tripods, loupes, shooting backlit subjects, etc.

As a fairly new photographer I am constantly searching for the best piece of equipment that I can afford. The process of waiting for a magazine to review a piece of equipment or trying to assess a product's quality from an advertisement is a long and trying experience. I don't know enough photographers that I can pick up the phone and get an opinion. Using an

online service such as CompuServe has not provided the diversity of opinions that would help me make up my mind.

This idea is basically the same concept as ins various online services of people helping people differing only in that my proposal is localized. To encourage submissions it should be stressed that epistles are not required, that a brief informal statement would be more than adequate. If you were so inclined, even hand written statements would be accepted.

Ronald R. Bozzonetti
November 27, 1994

Great idea Ron. I don't know how long you've been in the Club, but you certainly do know lots of people to ask—that's what's so great about SSCC. Actually, there have been epistles printed in the past—I'm certainly open to a greater variety of short takes or epistles. But no, I'm not inclined to handwritten statements. —Ed.

Board Meeting

October Minutes

Next Meeting: January 24

Joyce Brunsvold

The Board met at the home of Chuck Bress on Tuesday, October 25, with 12 members present. Ron Brunsvold, treasurer, reported that the Club currently has 90 paid members. He reminded those who have not paid this year's dues that Oct.31 was the deadline for entering Club competitions unless your dues are paid.

Chuck Bress, Pres., shared information from Steve Stubits and

from previous board minutes concerning decisions on competition rules that were approved in '93 but never published. Publishing was delayed due to a decision made in the Summer of 93 that the items needed further study. The issues were left unresolved last year. Chuck recommended delaying any further discussion until a future board meeting when Steve Stubits could be present, since he was president at the time the changes were voted on.

Suzzane Izzo presented plans for a new Member's Handbook. The board asked to get estimates of cost and report back. Merl Hoar reported on plans for the end of the year banquet. A tentative date and sight have been chosen.

The board also decided to ask Norm Bernache to make copies of his records of Club members and competition points. These will be stored with another member for back up. Concerns about Club mail pick up, SS library as a meeting place, and the need to establish rules for the portfolio competitions were also discussed. Volunteers were assigned to study these issues and report back at the next Board meeting which will be held on Tuesday, Jan. 24, 1995 at The Bress residence.

Exhibit Alert!

Spring 1995

by *Jim Malaro*

Our Spring 1995 exhibit at McCrillis Gallery is nearly upon us. As announced earlier, the theme will be "Altered Visions." The exhibit will run from May 7 to June 10 and will include about 50 prints.

The exhibit will showcase imaginative, fanciful, and manipulated images. Here is a chance to display those images you wouldn't dare enter in competitions. Feel free to consider things like macro, infrared, abstract, multiple printing, photomontage, Sabattier, reticulation, sandwiching, handcoloring, split toning, Polaroid transfer, high contrast, photogram, liquid light, and (gasp) even computer manipulation. The only restriction will be the imagination of the maker. Makers will be encouraged to provide a brief caption to accompany each image. The caption may discuss why or how the image was made or may be designed to assist the viewer in interpreting the image.

The exhibit will be juried. Each club member may submit up to a total of five prints for the judging. Both monochrome and color prints will be accepted. Color prints may be commercially produced from the maker's negative or slides. Monochrome prints must be produced by the maker. Prints for judging must be mounted, but *not* framed. The deadline for submitting prints for judging is April 6. Prints may be brought to the March 16 Print Meeting or the April 6 Slide Meeting or delivered directly to Jim

Malaro, Jim Harris, or Stan Klem.

Prints will be judged and selections for the exhibit will be made in mid-April. Members whose works are selected for exhibit will be notified immediately following the judging. Prints selected for the exhibit must be framed and delivered, ready for hanging, by May 4. The framed prints may be brought to either the April print or May slide meetings or delivered directly to Jim Malaro or Jim Harris. Frame sizes can vary from 8" x 10" to 20" x 24".

The exhibit will be publicized in the media, invitations will be sent out, and the exhibit will include a formal opening with a reception. More specific details on the exhibit and the reception will be provided in the April *Cable Release*.

If you have questions about the exhibit, please call Jim Malaro (301-530-5472) for details.

Mix It Up!

The Right Way, The Wrong Way and Arthur's Way

by *Arthur K. Yellin*

I do something you're not supposed to do. Hmmm, let me correct that. I do many things you're not supposed to do. Amongst them, photographically speaking, I buy my black and white developers in gallon size packages and then weigh out portions thereof for working volumes smaller than one gallon. For example, my Jobo 4x5 drum takes 640mL when used in the horizontal position. For my

ease of computation, I round this up to 22 U.S. ounces (or, approximately 660mL). As a Pharmacist, I have been well trained in such measurements and I own a fairly good Ohaus triple beam balance which is well suited to this purpose.

A long time ago, I weighed the two bags (parts A and B) from a brand new package of Microphen, my favorite black and white developer. I then applied simple mathematical division to determine the weight of each chemical mixture* per ounce of 1:1 working solution. I have this number written down alongside the developer's time/temperature processing chart. When I prepare my solution, I simply multiply these numbers by the number of ounces I will be using, weigh out those amounts and happily dissolve away. However, I would usually run out of Part A before Part B (mostly a borax/thiosulfate mixture). I always figured it was due to my sloppiness and never paid much attention to it since my negatives are usually developed to my liking.

I recently purchased a fresh supply of Microphen, which came in new and somewhat smaller packaging. Even so, the package said that it contained the same overall weight of chemicals. Out of curiosity, I weighed each of the two bags. They weighed considerably more than the package I had used for my initial calculations. Wondering if I had made a mistake, I weighed the two bags from a second box of Microphen. These two were lighter than my original package. Part B, the larger, heavier, of the two seems to vary by as much as ± 20 Grams. While this is less

than 5% of the total weight, it is a significant amount (it is a little more than $\frac{2}{3}$ of an ounce).

Is this a weighty matter? At this point I don't know, but I intend to ask Ilford about it. I guess the proof is in your D_{max} .

** Many, if not most, prepackaged developers are mixtures of more than one chemical. Due to a variety of factors, these chemicals can stratify or separate in the package during shipping, handling and storage. The possibility of obtaining an improper ratio between the chemical constituents is the primary reason against the practice of measuring out "aliquots," as I do.*

Exhibit Watch...

SSCCers in Annapolis

by Clarence Carvell

A show of work featuring the photographs of Clarence Carvell, Roderick Barr and Maxwell Strange will be on exhibit at Quiet Waters Visitors Center Gallery, Annapolis, MD, from January 18, 1995 to February 27, 1995. There will be an opening reception on January 22nd from 2-4PM. For directions and further information, call 301-725-0234.

Seminars!

Two to choose on
March 11

Ben Cooper

Saturday, March 11, 1995 is the date for the fourth Annual Ben Cooper Seminar. It will be held in the main theater at the Dundalk Community College. The speakers will be Nevada Weir and Lisl Dennis.

The five hour seminar will be \$55.00 with lunch included. The Baltimore Camera Club is putting this on and they did a fantastic job last year with John Sexton as their guest speaker. So start planning now and come and enjoy "The Travelers Eye."

GWCCC

The GWCCC Spring Seminar will be held on Saturday, March 11, at The American University. Dr. Gary Alt of Joseph van Os Photo Safaris will give the keynote presentation. Dr. Alt is a respected bear research biologist and a seminar leader for van Os. Details in the March Cable Release.

Also...GWCCC will hold its medium format competition sometime around late February and its stereographic photography competition sometime in May.

CMCC Competition

Spring 1994

by Anne Lewis



The Spring competition for the Council of Maryland Camera Clubs will be held in Baltimore on April 2, 1995. Entries must be in by **March 2nd** slide meeting. There is a fee to the individual of \$3.00 per category.

You may submit 4 entries in each category such as slides, monochrome prints, color prints and Commercial Color Prints. They are Novice and Unlimited. You will be allowed to enter a slide or print twice that has not won a 1st, 2nd or 3rd, once in the Fall and once in the Spring. **An HM may be entered again.**

MARK ALL YOUR ENTRIES WITH NAME, TITLE, SSCC & what class you are in!!! The October *Cable Release* has all the competition rules. If you have any questions contact Charles Hundermark 410-795-9389 or Anne Lewis 384-4938. **Only cash or a check made out to Charles Hundertmark will be accepted.**

The competition will be at the Telephone Pioneer Center, 4909 Harford Road in Baltimore. Contact Charles or Anne for directions and please come!

For Sale

Dictionary of Contemporary Photography - Stroebel and Todd, Morgan & Morgan, 1977. Bought two by mistake. **NEW \$12.00 cheap!** —Arthur K. Yellin 301-774-3463.

New Directions Workshop

January 15

by Mike Stein



The January venue for **NDW** will be the *National Museum of Women in the Arts* to see "Mary Ellen Mark: 25 Years," and the *Corcoran* for "Inside/Outside: Personal Expression in Photography." Since the Mark exhibit doesn't open until noon on Sunday's, we'll start off at the *Corcoran*—plan to meet at my house at 10:00 to carpool downtown or at the *Corcoran* at 11:00. Call me at 301-384-5427 for directions or info.

Somewhere between Arbus and Penn, Mark's portraiture really isn't photojournalism in the normal sense. She speaks of photography giving a "kind of immortality" to her subjects and although some faces may show anguish and despair, they show trust too. Hank Burchard of the *Post* says that you "...cannot get far into this overpowering exhibit [without] realizing that...Mark [is] almost too good to believe."

As much as we love the fantastic work we get such short glimpses of at SSCC competitions, we need to keep our eyes open lest we stagnate our visual references. Though you may not *look* critically, you'd have to be a hermit to avoid photojournalistic and advertising imagery. Fine art photography takes a little effort to view, but the enjoyment, appreciation and stimuli to our creative juices are ample rewards. Join us for a visual feast!

Robert Mapplethorpe An Assessment

By Mel Lewis

Since his death a few years ago it is doubtful that any photographer has received more public attention than Robert Mapplethorpe. To a general public whose concept of photography perhaps begins and ends with Ansel Adams, Mapplethorpe looms large. Mapplethorpe's books do not go out of print; rather they appear in edition after edition. The wheel grinds finer and finer and no photographic effort of Mapplethorpe's is immune from publication no matter how slight. At present Mapplethorpe has 18 books in print and available. The reasons for Mapplethorpe's notoriety are not difficult to explain. Mapplethorpe's popularity and fame rest on those photographs that are homoerotic in content. There are many who are offended by these photographs, and in all honesty many of these photographs fall outside of the traditional boundaries of good taste. Of course we cannot say if Mapplethorpe's intent was to shock. We can only note that the response of some to his work is outrage, and, disclaimers aside, there are many who enjoy their shock and outrage.

A closer look at Mapplethorpe's work suggests that if his subjects were clothed, Mapplethorpe would today be but a photographic footnote, and remembered, if remembered at all, as someone who produced a few compelling portraits and some attractive photographs of flowers.

It is difficult to gain any perspective on one who is as contemporary as Mapplethorpe. Usually a period of time is needed to assess an artist's work; time serves to ease the passions of the moment, and hopefully brings a measure of objectivity. That time is at hand.

A large portion of Mapplethorpe's output is devoted to portraiture. These portraits for the main share a sameness of technique and approach; in most instances the perspective is either head on or profile against a plain background. The lighting is always flat. Mapplethorpe does not dazzle with photographic technique or printing excellence. In some cases this style works well. In particular, Mapplethorpe's portraits of blacks are of a high quality. His book, *The Black Book*, is in my estimation, his most successful work. Perhaps Mapplethorpe's sympathetic understanding of blacks is mirrored in his own estrangement from society as a result of his own sexual orientation. In any event, these photographs are of a high order.

An overall assessment of Mapplethorpe is that he owes his present popularity and stature, I believe, to notoriety rather than photographic excellence. His work has a definite commercial tone, and he stands out from other commercial photographers because of his subject matter and not from his artistry. To my way of thinking he exemplifies the photographer as icon rather than as artist. He is to photography as Andy Warhol is to art.

Ready for the Times to Get Better

(sung by Crystal Gayle)

by Arthur K. Yellin

I was at Yosemite National Park a number of years ago. Standing on the same hallowed ground from which Ansel Adams took many of his magnificent photos of such sights as Half-Dome Mountain. I dragged my camera from spot to spot and shot lots of film. While I got many photos which pleased me, they lacked something!

Maybe it was the 120 film format. At that time, I had still only dreamt of 4x5. Maybe it was the camera, my beloved Bronica S2A, which I had only recently purchased back then and with which I was very unfamiliar.

Or, maybe it was the fact that Adams had spent weeks in the Park, studying the light. Observing the movement and passage of shadows and brightness for days before exposing film. I was in Yosemite on a day trip out of San Francisco. That means that I had a grand total of about an hour to an hour and a half to shoot my heart out on film. We arrived around Noon, optimal time, NOT!

This morning, I dragged my half asleep carcass into my wife's Jeep along with my field camera, my monster Bogen tripod and (thank G-d I remembered them) several film holders. I went West and shot a photo from Route 355 in Rockville which I have been studying for about a year. You see, the conditions were as close to perfect this morning for what I

wanted as I am likely to get (I would have liked a few puffy white clouds against the magnificent blue sky, instead of the thin, shapeless, cloud layer close to the horizon). The air was crystal clear and still. Leaves did not move (this is important when you are shooting at *f/45* for 1 full minute). The light was perfect for what I had in mind.

Did I get a perfect photo? I am about to develop the negatives, so it remains to be seen. What is significant is that I had the ability to wait for the "times to get better."

Greater Washington Council of Camera Clubs

1994 FALL Competition Results

Club	Entries	1st	2nd	3rd	HM
AARP	17	0	0	0	2
Baltimore	39	0	1	1	3
Bethesda-Chevy Chase	36	0	0	1	3
Bowie-Crofton	307	5	15	4	31
Gaithersburg	149	8	0	1	18
International	228	5	2	5	24
Manassas-Warrenton	146	6	2	3	25
Northern Virginia	129	3	4	4	20
NIH	55	2	1	0	10
North Bethesda	171	2	4	5	26
Potomac Stereo	46	0	0	0	4
Rossmoor	82	13	2	1	9
Silver Spring	270	14	6	2	22



SOCIETY OF TRAVELING ARTISTS

SSCC Competitions

NOVEMBER

NOVICE SLIDES

1st	Allan Starr	<i>Curved Limb</i>
2nd	Louise Barnett	<i>Monarch of the North</i>
3rd	A. Vallone	<i>Floating Away</i>
HM	Louise Barnett	<i>Light in the East</i>
HM	Mike Lux	<i>San Juan Sighting</i>
HM	Bernice Perry	<i>Green Ruins in Italy</i>
HM	Ron Katz	<i>Passing Thru</i>

ADVANCED SLIDES

1st	Art Benjamin	<i>Pointing</i>
2nd	C. Hundertmark	<i>Feeding Pigeons</i>
3rd	Jim Malaro	<i>Suspended</i>
HM	Mary McCoy	<i>Quiet Woods</i>
HM	C. Carville	<i>Latourel Falls</i>
HM	Harley Cook	<i>Red to the Left</i>
HM	Chuck Bress	<i>Lincoln Memorial & Sweeper</i>
HM	Jim Rogers	<i>Sundown at Badwater</i>
HM	Pat Bress	<i>Red Feather</i>

NOVICE MONOCHROME PRINTS

1st	Ron Brunsvold	<i>Cyclops</i>
2nd	Celia Escudero	<i>Facing the Sky</i>
3rd	John Telford	<i>Zebra Leaves</i>
HM	Celia Escudero	<i>Tired Feet</i>

ADVANCED MONOCHROME PRINTS

1st	Merl Hoar	<i>African Violets</i>
2nd	Chuck Bress	<i>Chair & Snow on Deck #3</i>
3rd	Pat Bress	<i>Redwoods</i>
HM	Chuck Bress	<i>Girl & Spigot #1</i>
HM	Max Strange	<i>Figure Pattern</i>
HM	Chris Heil	<i>Talking Birds</i>

ADVANCED COLOR PRINTS

1st	Art Benjamin	<i>Sweeper</i>
2nd	C. Hundertmark	<i>"3"</i>
3rd	Joyce Bayley	<i>Ball Dahlia</i>
HM	Chuck Bress	<i>Embarcadero</i>
HM	Marilyn Anderson	<i>Sunset at Bar Harbor</i>

CONGRATULATIONS to **Allan Starr** and **Ron Brunsvold**, who move to Advanced Slides, and to **Celia Escudero**, who moves to Advanced Mono!!!

DECEMBER

NOVICE SLIDES

1st	Cindy Eicher	<i>Beach Party</i>
2nd	B. Van Leer	<i>Tibetan Friends</i>
3rd	Cindy Eicher	<i>The Blue Sweater</i>
HM	Allan Starr	<i>Oh Deer</i>
HM	Larry Mars	<i>Gentle Yellow</i>
HM	A. Zevallos	<i>Destiny Unknown</i>
HM	Mike Lux	<i>Golden Drought</i>
HM	L. Patteson	<i>Autumn Gold</i>

ADVANCED SLIDES

1st	Ned Bayley	<i>Red Barn</i>
2nd	Joyce Bailey	<i>Explosion</i>
3rd	Bob Ralph	<i>High Polish</i>

AWILMETS



HM	Stan Klem	<i>Autumn Harmony</i>
HM	Chuck Bress	<i>Ben's Pizza</i>
HM	G. Kreizman	<i>Red on Line</i>
HM	Pat Bress	<i>Old fashioned Gas Pumps</i>

NOVICE MONOCHROME PRINTS

1st	John Telford	<i>Coloms by Afternoon Light</i>
2nd	Cindy Eicher	<i>First Comunion</i>
3rd	Elizabeth Buie	<i>Cubist Reflections</i>
HM	Jim Mitchell	<i>Lady on the Wall</i>
HM	Cindy Eicher	<i>Mary</i>

ADVANCED MONOCHROME PRINTS

1st	Marilyn Anderson	<i>The Black Jar</i>
2nd	Marilyn Anderson	<i>Mystic Still Life</i>
3rd	Rick Jolson	<i>Alice in Hell</i>
HM	Merl Hoar	<i>Landscape</i>
HM	Charles Hundertmark	<i>The Fly</i>
HM	Jay Anderson	<i>Schoolhouse Suite #3</i>
HM	Clarence Carvell	<i>Christine</i>

ADVANCED COLOR PRINTS

1st	Marilyn Anderson	<i>Petals in the Mist</i>
2nd	Jim Mitchell	<i>Shutter & Fence</i>
3rd	Clarence Carvell	<i>Spanning the Gap</i>
HM	Clarence Carvell	<i>Latourell Falls</i>
HM	Marilyn Anderson	<i>Liberty</i>
HM	Jay Anderson	<i>Inside the Cloister</i>

The Competition and Historian Chairpersons request that you PRINT LEGIBLY on your slides and prints, and in the Entry Book!!!

CMCC FALL COMPETITION

NOVICES SLIDES

HM	Sharon Antonelli	<i>Field Work</i>
HM	John Telford	<i>Turret Arch</i>
HM	John Telford	<i>Arched Bridge Reflections</i>

ADVANCED SLIDES

1st	C. Hundertmark	<i>Flight #12</i>
3rd	Art Benjamin	<i>Pointing</i>
HM	Marilyn Anderson	<i>Liberty</i>
HM	Chuck Bress	<i>Easton Window</i>
HM	Chuck Bress	<i>En Pointe</i>
HM	Elisa Frumento	<i>Sleepy Morning</i>
HM	Elisa Frumento	<i>It's About Time</i>
HM	Anne Lewis	<i>Moosehead Lake Sunset #1</i>
HM	Prospero Zevallos	<i>Father & Daughter</i>

NOVICE MONOCHROME PRINTS

2nd	Mary McCoy	<i>The Covered Bridge</i>
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ADVANCED MONOCHROME PRINTS

1st	Marilyn Anderson	<i>Steps & Reflections</i>
2nd	Marilyn Anderson	<i>Souffle</i>
3rd	Marilyn Anderson	<i>Cloisters</i>

COMMERCIAL PRINTS

HM	Prospero Zevallos	<i>Clear to Takeoff</i>
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Fall
GWCCC Spring-1994 Competition

Print Judges: **Joan Rosenstein** - Professor in the Fine Arts Dept., Montgomery College

Leena Jaysasawal - Photography instructor, American Univ.

Slide Judges: **John Nuhn** - Photo Editor for the National Wildlife Federation

Douglas Chevelier - Retired Washington Post photogpher

SSCC Winners - by category/subject

Abstract (A/M)

1st Jay Anderson *Swirl Abstract*
 HM Marilyn Anderson *Times Square Abstract*

Slides

Portraiture (A/M)

2nd Pat Bress *Girl with Gown*
 HM Charles Hundertmark *Feeding Pidgeons*
 HM Bob Ralph *Complementary Colors*

Slides

Advanced Nature

HM Sharon Antonelli *Owl*

Slides

Abstract (A/M)

1st Jay Anderson *Granada Reflection*

Color Prints

Advanced Pictorial

1st Sharon Antonelli *Liberty I*
 HM Elisa Frumento *Five Fingers*
 HM Bob Ralph *Vanishing Point*

Slides

Close-up (A/M)

3rd Charles Hundertmark *Out of the Rain*

Color Prints

Close-up (A/M)

1st Mary McCoy *Peacock Feathers*
 2nd Mary McCoy *Security*
 HM Bob Ralph *Teardrop*
 HM Elisa Frumento *Feather*

Slides

Master Nature

1st Charles Hundertmark *Great Horned Owl #3*
 2nd Chuck Bress *Flying Fish*

Color Prints

Master Pictorial

HM Mary McCoy *Wrapped in Pink*
 HM Pat Bress *Light House in Fog & Su*

Slides

Master Photojournalism

2nd Charles Hundertmark *Faces of Greece 2*

Color Prints

Novice Abstract

HM Ron Katz *Beginning of the End*

Slides

Master Pictorial

3rd Charles Hundertmark *Peggy's Cove*
 HM Charles Hundertmark *Sunset Yosemite*

Color Prints

Novice Nature

1st John Telford *Turret Arch*
 HM Mike Lux *Moraine Morning*
 HM John Telford *North Window Arch -- Su*
 HM Ron Katz *Autumn Morning*

Slides

Portraiture (A/M)

2nd Jay Anderson *Member 19th Georgia*

Color Prints

Novice Photojournalism

HM Ron Katz *Looking For a Train*

Slides

Advanced Nature

1st Chris Heil *Resting Swan*

B & W Prints

Novice Pictorial

1st Ron Katz *Autumn Dream*
 2nd Mike Lux *Photographer's Light*
 HM John Telford *Fiery Furnace Area Suns*
 HM John Telford *Reflections #1*
 HM Mike Lux *Early Risers*

Slides

Advanced Pictorial

1st Chris Heil *Temple at Night*

B & W Prints

Novice Portraiture

HM Mike Lux *In Between Races*

Slides

Master Nature

1st Joyce Bayley *Unicorn Pod*

B & W Prints

Photojournalism - Advanced

HM Sharon Antonelli *Balancing Act*

Slides

Master Photojournalism

1st Pat Bress *Uphill*

B & W Prints

Master Pictorial

1st Jay Anderson *Cabin, Meadowside Park*

B & W Prints

Novice Pictorial

HM Mike Lux *DC Dunes*

B & W Prints

Photojournalism - Advanced

1st Chris Heil *Sparkle Circle*

B & W Prints

Portraiture (A/M)

1st Chuck Bress *Hong Kong Lady #3*

B & W Prints



Silver Spring Camera Club Membership Form — 1994–1995

Name:	Spouse:	Regular \$30
Address:		Spouse \$20
City:	State:	ZIP:
Home Phone:	Work Phone:	

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)

Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for *new members* are \$20; dues for spouses and students remain at \$20.



95/76
 Anne & Lew Lewis
 12914 Allerton Lane
 Silver Spring, Md. 20904