



CABLE RELEASE

October 1998

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Editor Notes...

As a result of the schedule change in the print meeting changes have been made to the *Cable Release* deadline. The deadline for *Cable Release* submissions will be the third Thursday of each month. Submissions can be in person, mail, email or pigeon. We really want to hear from the members. Here are some simple guidelines for submitting articles:

- Email, send to swick@erols.com
- Disk: use text format (we can format it later). I use Word 97, which can except WP5.1, Unicode and Rich Text formats.
- Typed articles as long as it is not too long. They have to be retyped for the newsletter.
- Handwritten as long as it can be read and they are not too long.
- Photographs may be submitted in JPEG, BMP, PCX formats. This is something we would like to add to this year's newsletter. I also have the ability to scan photographs up to 8.5x11.

Articles should be geared towards some sort of photography subject. The editors reserve the right to reject articles not submitted on time or not in the best interest of the club. Most important, we do not write the articles. If you do not write them they will not be put in the newsletter. This goes for announcements as well.

Slide Meeting...

The slide meeting will be held on Thursday, October 1, 1998 at 7:30PM at the Silgo Creek Community Center located off the Silgo Creek parkway. The subject for October is Nature. William Dugan past president of the Virginia Stereographic Society will be the judge for the competition.

Print Meeting...

The print meeting date has been moved up one week sooner than last year. As a result it will be held Thursday, October 8, 1998 at 7:30PM at the White Oak Library. October's subject will be Nature. As of

the printing of the newsletter the judge for the October print meeting had not been set.

SSCC Website...

In case anyone has missed the latest, the Silver Spring Camera Club now has a web site.

We are located at WWW.SSCCPHOTOGRAPHY.ORG on the web. It is set up to provide information to members of the club, as well as those individuals looking for a photographic organization.

On the Website you can find out the history of club (Background), the officers and chairpersons (Contacts), meeting dates (Calendar), Competition subjects and results. That's right! You can find the results of the September competitions on the Website.

If you are running a workshop, or an event, please pass the information on to me as well as Becky Swick for the *Cable Release*. If you have the latest word processing packages (Word 97, or WordPerfect 8) you can create an HTML file for me to put directly on the web.



What's Clicking!

Editor's Notes	1
Slide Meeting	1
Print Meeting	1
SSCC Website	1
SSCC Board Minutes	2
SSCC Officers	2
McCrillis Exhibit	3
GWCCC Competition	3
Shows	4
Member Gallery Shows	4
The Photographers Eye	4
How to be famous, Sort of	4
Email Bag	7
Help needed and Opportunity	7
For Sale	8
September Slide Results	8
September Print Results	8

SSCC Website (cont'd)...

Please check the calendar for upcoming events. If the event is underlined you can click on it to get more information. Please send me notice of any upcoming events to post on the web calendar. My web address is Bernache@netkonnnect.net. *Web Master Norm Bernache*

SSCC Board Meeting Minutes, 9/23/98....

Present: Sonja Kueppers, Bill Perry, Bob Catlett, Anne Lewis, Norm Bernache, Chuck Bress, Clarence Carvell, Alex Cummins, Becky Swick

Treasurer's Report, Bob Catlett: We have about \$600, a big improvement over the \$18 we had after we paid for the rec center for the year. Clarence requested a formal report for next meeting be submitted to the board for review.

Secretary's Report, Sonja Kueppers: Nothing to report. Clarence requested that minutes be published in the *Cable Release* immediately following a board meeting. If the minutes have not come out in an edition of the *Cable Release*, copies should be brought to the next board meeting.

McCrillis Suggestions: Chuck Bress made some suggestions to improve participation in the McCrillis exhibition. The suggestions were to charge a \$4 fee for each work accepted into the exhibition, to use that money primarily to advertise the exhibition, and to offer a small cash prize to the "best of show". Extensive discussion ensued, in which persons such as Anne Lewis noted that they thought offering a cash prize was unnecessary. Everyone liked the idea of charging a fee and using the money for advertising. That idea was preferred over charging an entry fee -- it was felt that people would rather pay a larger amount once they knew their work would actually be displayed, rather than a smaller entry fee for each submission. Clarence suggested that we might want to set up a separate exhibition fund, which would persist from year to year, and make the exhibitions self-supporting. Chuck was directed to work up three proposals reflecting the different alternatives discussed and get them published in the *Cable Release* so we could get the consensus of the club membership on how to proceed.

SSCC Officers & Chairpersons 1998-99

President: Clarence Carvell... 301-725-0234
Vice-President: Jim Mitchell... 410-997-7235
Secretary: Sonja Kueppers... 301-589-8675
Treasurer: Bob Catlett... 301-585-7163
Director: Jim Rogers... 301-855-3532
Director: Henry Rosenthal... 301-587-2235
Director: Alex Cummins... 301-929-0640
Cable Release: Becky Swick... 410-997-4918
Competitions: Anne Lewis... 301-384-4938 and Jim Rogers... 301-855-3532
Exhibits: Suzanne Izzo... 202-829-6470
Field Trips: Edna Knopp... 301-721-1789
Historian: Norm Bernache... 301-935-5617
Hospitality: Print meetings... Suzy & Bill Boyle... 301-933-4527
Slide meetings... Elisa Frumento... 301-593-6007
New Members: Jim Mitchell... 410-997-7235
Property: Joel Fassler... 202-829-7899
Mini Portfolios: Clarence Carvell... 301-725-0234
Mini Workshops: Mike Stein... 301-384-5427
Workshop Chairs:
Alternative Processes: Suzanne Izzo... 202-829-6470
Composition and Presentation: Henry Rosenthal... 301-587-2235
Computer Imaging: Stan Klem... 301-622-6640
Critique: Clarence Carvell... 301-725-0234
New Directions: Mike Stein... 301-929-1350
Representatives to Affiliated Organizations
Council of Maryland Camera Clubs:
Bill Perry... 301-593-5203
Alex Cummins... 301-929-0640
Frank Toner... 410-997-5813
Greater Washington Council of Camera Clubs:
Sharon Antonelli... 301-933-4450
Henry Friedman... 301-588-1813
Photographic Society of America:
Clarence Carvell... 301-725-0234

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 Bill Boyle at 301-933-4527. 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, Becky Swick, or mailed to her: 5929 Iron Frame Way, Columbia, MD 21044. Provide IBM PC format disks, email to swick@erols.com, otherwise typed with no handwritten notations. Phone: 410-997-4918.

SSCC Board Meeting Minutes, 9/23/98 (cont'd)...

Activity Calendar/Meeting Programs: Clarence distributed an activity calendar, and asked the group to provide him with the names of any speakers that had been definitely arranged for. There was also brainstorming on whom else we could bring in, particularly for the upcoming October meetings. Specific people were assigned to make further calls to particular prospective speakers. Alex volunteered to try to get a digital projector for a couple of the programs, which have already been arranged. For the auction, Bob Catlett was proposed as the new auctioneer. Additionally, there was discussion of which members should be featured in the mini-portfolios.

GWCCC & CMCC: Clarence remarked that participation in these competitions is down. While this may be partially due to decreased membership, we need to encourage participation. The main suggestion was to have the representatives to these other groups actively recruit submissions by calling people who have placed in club competition and asking them to submit the winning works (also possibly calling folks whose competition submissions they liked, even if the works didn't win). The key idea is to recruit the submission of specific works. There was also some discussion of whether CMCC was going to happen this year; it doesn't look promising. Clarence's final directive was to concentrate heavily on participation in these competitions this year.

Other discussion: Norm had a flyer from a new darkroom in Rockville, which is looking for volunteers to staff darkroom sessions in exchange for free darkroom time. The information was given to Becky to publish in the *Cable Release*. Norm also proposed getting some of the winning works into digital form for the web page, and requested that calendar items for the club be sent to him. Clarence mentioned that he'd like to see us bring in folks from outside for our auction.

Next Meeting: The next meeting will be on November 25 at 7:30pm at Clarence's house. All board meetings will be on fourth Wednesdays (every other month).

McCrillis Exhibit by Pat and Chuck Bress...

The McCrillis Exhibit offers some unique opportunities for all the club photographers by providing an

opportunity to show their photographs at no charge. We think we should make the most of this rare opportunity. The exhibit provides the club an opportunity to attract new members, and it allows members the chance to sell their photographs. Some private galleries charge between \$800 - \$1,200 per month for this privilege.

Here are our suggestions for increasing interest and sales of the artwork displayed at the McCrillis during the show of Silver Spring Camera Club, as well as an increase in attendance during the show.

1. A charge of \$4.00 per print that is accepted for the show. (No entry fee) - bringing in approximately \$200.
2. Advertising in the Washington Post Weekend section & Galleries magazine (The 'Best in Show' from the previous show can be published with the ad). This would bring in more people than we usually have, which in the past, has been mainly family and friends. (Approximate cost for Galleries Magazine is \$75.00.)
3. A small cash prize for 'Best in Show' (also 2nd & 3rd, if so desired) as an incentive to submit more entries, plus the opportunity to have their photograph published the following year.

The following suggestions were made at the recent SSCC board meeting.

- 3B. Contributions from various sources to supplement entry fees of accepted entries.
- 3C. Create an ongoing fund for funding exhibitions from the entrant fees and contributions.

Pat and Chuck want to hear from the members in regard to these suggestions. Remember what we are looking for are ways to improve participation in the exhibit. This is not a debate about selling your artwork or not. Please contact Pat, Chuck or send your reply to the editor of the *Cable Release*.

GWCCC Competition....

Sharon Antonelli will be collecting Slides and Prints for the GWCCC Fall competition. You can give her your pictures during the Slide and Print meetings in October. Don't forget to visit the GWCCC Website at for more information.

Shows....

Must see at the Corcoran through October 15, "Constance Stuart Larabee: Life in Wartime". Stuart, as she was known during WWII, born in England, brought up in South Africa, trained in pre-war Munich, documented much of the war as a correspondent for a South African magazine. Her stunning and artfully composed images have an impact that's just beyond what we'd expect from photography that long ago and under such trying circumstances. TMAX and Hassleblads? Eat your heart out. Probably taken with an ancient Rollei and who knows what film. *Mike Stein*

Member Gallery Shows....

Mary McCoy has pictures hanging in Brookside Gardens Visitor Center. Wings of Fancy-Live Butterfly exhibit August 1 to September 27, 1998 at the Brookside Gardens South Conservatory, 1500 Glenallan Avenue, Wheaton, MD 20902. Hours are 10am-4pm Daily

The Photographer's Eye by Bob Ralph....

Your skills as a photographer would be compromised dramatically if your corneas were not clear.

Light enters the eye through the cornea, which is one of the few tissues in the body lacking blood vessels. It is also the driest tissue in the body. Water accounts for only 30% of its weight, making it considerably the drier than bone. The bulk of the human cornea consists of a connective tissue called collagen. The clarity of the cornea depends on several important factors, including the uniformity of the tear film and the state of hydration of the cornea.

A uniformly thick tear film not only affords constant protection for the cells on the corneal surface but also insures that the first optical surface encountered by a ray of light contributes minimal distortion to the eventual image. Patients with tear deficiency and severely dry eyes must maintain adequate corneal wetting with artificial tear preparations. Small irregularities in the corneal surface may not influence the ultimate resolution of vision if the cornea is clear and if the tear film is normal. But even the most minute disturbances in the corneal contour can have a devastating effect on visual clarity when the overlying tear film is deficient.

For years it was thought that the transparency of the cornea was related only to the uniform arrangement and precise spacing of its collagen fibrils. More recent studies by electron microscopy have disclosed, however, that the arrangement of collagen fibrils in the cornea is not nearly as regular as originally surmised. In fact, there are some layers of the cornea in which collagen fibrils are arranged with haphazard irregularity. Yet the cornea remains perfectly clear.

In reality, the cornea's transparency is related more to certain characteristics of light itself than to the uniformity of the collagen fibrils. Light waves that pass through the cornea are not distorted unless variations in the tissue are larger than half the wavelength of the light. The shortest visible light rays have a wavelength of about 400 nanometers. Half the length of those light rays is 200 nanometers. Since the diameter of collagen fibrils in the cornea is about 30 nanometers and since they are about 55 nanometers apart, light rays passing through the cornea do not recognize the differences in indices of refraction. These light rays pass undeviated through the cornea.

If the cornea becomes swollen with water, the spaces between neighboring collagen fibrils increase in size. When these spaces become larger than 200 nanometers, they begin to impede the passage of light rays and visual blurring occurs. In the normal cornea, a single layer of cells on its backside pumps fluid out of these the cornea constantly and with great efficiency, allowing the cornea to remain clear. Although the density of these cells decreases slowly with age, they are still able to maintain a clear cornea.

In certain inherited disorders, or after the eye has undergone cataract surgery or injury, the population of this vital layer of cells may decrease below the critical level necessary to maintain corneal clarity. The cornea then develops edema and becomes cloudy, precluding precise vision and making it difficult to focus a camera. Some topical medications can give transient improvement in corneal edema, but more severe cases require corneal transplantation.

How to be Famous, Sort of by Bill Jay....

Inexplicably some people want to be famous, while others are hoping for abduction and the prospect of being used in alien sex experiments. Both groups have equal chances of success. But the really, seriously

delusional are those who want to be famous as photographic artists. These unfortunates are classified, professionally, as suffering from Narcissistic Personality Disorder 1. And I am not making this up.

According to the mammoth tome known as the DIAGNOSTIC STATISTICAL MANUAL OF MENTAL DISORDERS, published by the American Psychiatric Association, the above disease is instantly identifiable because the sufferer

1. has a grandiose sense of self-importance,
2. is preoccupied with fantasies of unlimited success,
3. Believes that he or she is "special",
4. requires excessive admiration,
5. has a sense of entitlement,
6. is interpersonally exploitative,
7. lacks empathy; is unwilling to recognize or identify with the feelings and needs of others,
8. is often envious of others or believes that others are envious of him,
9. shows arrogant, haughty behaviors or attitudes.

That accurately describes pretty much everyone I know in the world of art and photography. Buy it is nice to know that it is not their fault. They are mentally deranged, on par with those unfortunates in our society who suffer from encopresis, or the "repeated passage of feces into inappropriate places" such as alien spacecraft. (Medical Billing Code: 307.7)

To be fair I must admit that even a cursory scanning of the MANUAL reveals that everyone is a neurotic sicko, so photographers should not be singled out. As compensation for my insensitivity, I will now act as therapist and guide you through your delusion. I already have the Billing Code, 296.01, thank you very much.

Let us start with what is meant by fame, before moving on to tips for getting it if, by that time, the incurables among you still think it is worth having.

I think we can agree that any definition of fame would include such phrases as "popular acclaim," "known far and wide," "public estimation and regard," "household name," and similar tributes. Now lay back and concentrate, Name an active living artist-photographer who is famous.(The dots represent time passing. Go ahead, think about it for as long as you like.)

Ready now? Good. Who did you come up with? Joel-Peter Witkin. Robert Mapplethorpe. Annie Leibowitz. Sally Mann. Who? Never mind - we have enough names for our purpose.

The next question is: how many people in the USA have heard of any one of these names? As I cannot hear you, I will answer the question myself. Probably a few hundred at any one time. More? OK, let us up the figure to one thousand although I think that is stretching it.

Here is the first conclusion: in a nation of 260 million even the higher figure does not represent "public acclaim"; it means that the name is recognized by one person in a quarter of a million. Now, compare. When a minor television sit-com actress of dubious talent declares her lesbianism she inundated every major news outlet for weeks, including the cover of TIME plus seven inside pages, and her coming-out episode was watched by everyone in the universe except me. That is fame.

And the second conclusion is: Fame has absolutely nothing to do with merit, Achievement, talent, contributions to society or culture, brilliance in a chosen field, lifetime dedication, or haircut. Basically it has to do with sex, but we will get to that later.

The point is that if you want to be famous the least likely route is via PHOTOGRAPHY which concerns the media hacks about as much as a flea on a wart-hog. As a case in point, look at the much-touted extravaganza called "American Visions" by Robert Hughes of the TIME; its special issue devoted to art history includes examples of quilts, lamps, gravestones and chairs but its time-line does not even mention the birth of photography, although the date of 1839 is marked-by the introduction of the rules of baseball. So much for the most significant art historical development of the past two hundred years. Photographers are invisible in the cultural. They do not preoccupy the tabloids even if they (the photographers) engage in nefarious conduct with squids or aliens; they do not shake hands with Presidents, even of flower shows; they are not asked to open orphanages; they are not sent overseas goodwill tours on behalf of the nation; they are not elected to positions of political power; they do not have office tower blocks named after them; they do not perform in Las Vegas; they are not the subjects of unauthorized best-selling biographies. Frankly, my dear, no one gives

a damn. They are more likely to be castigated from the floor of the Senate for sexual perversion. With any luck.

I hope you are getting the message that fame in your chosen field is not fame at all, but a fickle passing fad of total irrelevancy to the culture at large. Whenever aging art-photographers gather at their watering-holes you may be forgiven for assuming that the stimulating conversation centers on post-post-modernism and its influence on aesthetic subtexts, or how best to educate their students. It doesn't. After a lengthy (six-pack minimum) ribald discussion on who-is-bonking-whom, the conversation inevitably reels towards the issue of utmost concern to the nearly-famous or not-quiet-made-its: "What ever happened to...?" (Note: In this case, the dots do not represent time elapsing, although they could, because inebriated photographers have a hard time dredging up the names of dear chums of last week let alone of twenty years earlier. No, the dots represent any name who was "famous" a short time ago but has since been totally forgotten).

So fame in photography is not only illusory, restricted as it is to a few hundred, but also it is short-lived. HOW SHORT? Exactly the same as the life-span of a gerbil.

We already know by consulting our diagnostic manual, suffering as you do from a grandiose sense of self-importance and a preoccupation with fantasies of unlimited success, that such reality checks as I) fame does not

exist in art-photography, and, ii) even in its tiny in-house version its duration is insignificant, are not going to deter you. So here is the practical conclusion. I will now reveal to you for the first time anywhere in print ("show arrogant, haughty behavior") the secrets to becoming a short-lived, inconsequential success.

WHAT YOU PHOTOGRAPH IS MORE IMPORTANT THAN HOW WELL YOU PHOTOGRAPH IT. One of the supreme lessons of photographic history is that there are a limited number of subjects which impinge on the culture at large. They are : portraits of actresses, female *nudes*, and nudes of female actresses, not in that order. The budding famous photographer would do well to bear this in mind. I will be frank with you, much as it might hurt your delicate feelings and undermine your need for admiration, your arty snaps of out-of-focus tract homes taken with a

plastic Diana camera will not make it. Nor will beautifully crafted large-format images of land-fills, just to affirm that these strictures have nothing to do with technique. What is important in being famous is subject matter, subject matter, and subject matter. In that order.

Famous people are best to photograph because you can borrow their fame in order to increase your own. Like Annie Leibowitz. She also has the advantage that she can convince celebrities to do daft things for her camera, such as taking off their clothes. Another strategy is to become a stalker, called a paparazzi, like Ron Galella, who followed around Jackie Onassis and assorted film stars wearing a football helmet for fear of being beaten (even more) senseless by Marlon Brando and Sean Penn, who are famous people, unlike Galella.

The other sure-fire subject for success is anything which is highly disturbing to those uptight sickos who think a libido is a French bathroom fixture. The more outrageous the images - unconventional sex, dead things or freaks, preferably all three - the better. The aim here is to **get denounced by the church**, the educational establishment and/or a Senator as a corrupter of public morals who is a spiritual enemy of dire consequences for the fabric of this great God-loving nation of ours, and a pink commie pervert to boot. It is not a coincidence that Joel-Peter Wittiness is successful. His images of severed heads, hermaphrodites, and big breast are as offensive as they are compelling. Let this be a lesson to you.

Next to sex, religion is a good subject, especially in America where no one see the irony in public polls which reveal that 96% of the population believes in a personal loving God and where "In God We Trust" is printed on every penny and yet we have one of the most violent nations on earth. Use this irony, or hypocrisy, or stupidity, or whatever. If you are perceived to doubt the faith of these gentle, loving Christians then they will clamor for the reintroduction of the Inquisition and drool at the thought of ripping you limb from limb. The instructive example here is Andreas Serrano who was a photo-non-entity until he cleverly offended righteous bigots (everyone in America who is not a photographer) by photographing a crucifix in a jar of his own urine, or Kool-Aid, or something. Now he is famous, sort of.

If you do not have access to famous people, weirdos or Jesse Helms (often the same people) then you have to cultivate a powerful pusher in the medium of photography. Pushers, once upon a time used to be photographers, or at least knowledgeable about the field, which helped to keep out most of the riff-raff.

For example, when John Szarkowski was chief pusher at the Museum of Modern Art he could create a reputation by stamping "MOMA Approved" on the foreheads of his chosen band of acolytes, which included Gary Winogrand, Gary Winogrand, Gary Winogrand and What-Ever-Happened-To-Whats-his-name-Egglestone.

Now that Szarkoski is retired, the MOMA no longer has this power to create fame, so no point in dropping off your portfolio, not there was much hope before, so you have to suck up elsewhere. This was Robert Mapplethorpe's road to success, and you can learn a lot about what is wrong with contemporary attitudes in photography by studying his rise to fame. He was an unknown professional studio photographer until he determinedly cultivated a rich friend named Sam Wagstaff. You must find your won pusher who is plugged in to the sort of moneyed clout that will do you the most good.

Now that you have a portfolio of explicit photographs of sexual acts of unimagined even by alien-abduction wannabe, you have cultivated a rich pusher, and you have outraged the moral standard-bearers of the nation, your quest for fame is pretty much assured. You can further smooth the way ahead by one or more of these strategies.

Get a job in academia. The reasoning is that university/college administrators are ever-vigilant about activities which are deemed to corrupt the minds of the young - so this should fuel the fires of outrage and hence increase your fame. Also a college job increases your chance of getting National Endowment of the Arts funding, which can be used against you by irate taxpayers and right-wing politicians. When you are fired for moral turpitude the resultant lawsuit will bring national fame, or a jail term.

If all else fails, die. It is no coincidence that all the most famous photographers are no longer alive. Still, there is not much point in shedding your container, to use a current euphemism, unless someone discovers

your remains (the photographs, that is) and is willing to promote them in order to boost their own income and sense of entitlement. You can help by a) absolving any future biographer from all legal liabilities and b) providing a salacious, tantrum-ridding diary to accompany the images, emphasizing your wayward genius, victimization and, of course, your sexual escapades with famous actresses and actors.

I know, I know...one or two of you care about beauty, goodness, truth, virtue, ideals, and all those other namby-pamby words which prompt the gagging reflex in all neurotic fame-seekers. So my advice, although it is hardly worth wasting a sentence on so few of you, is: *Get a life!* You will never be famous or even abducted. You're doomed to unending anonymity. Just like all photo-critics/historians. Like me.

The author Bill Jay has authored sixteen books on the subject of photography including his most recent book *On Being a Photographer* with David Hurn/MAGNUM (LensWork Publishing). His articles have been published extensively. He is a professor of the History of Criticism of Photography at Arizona State University.

We would like to thank him very much for permission to reproduce his article for the *Cable Release*. He contributes articles to LensWork Quarterly. If you are interested in more articles like this the address is: LensWork Quarterly, PO Box 22007, Portland, OR 97269-2007. U.S. toll free 1-800-659-2130.

Email Bag...

Here are some more interesting sites closer to home.

www.scccphotography.org
www.gwccc.org

Help Needed and Opportunity....

The *Rockville Arts Place* is looking for people to staff the facility in exchange for darkroom time. In addition, if you want to purchase darkroom time they have it available. Contact Ronnie Haber at 301-309-6900. The *Rockville Arts Place* is located at 100 Middle Lane, Rockville, MD. They offer photo classes for adults and teens, an open darkroom with modern equipment that includes 5x5 enlargers.

For Sale....

\$30.00 Logan mat cutter, squaring arm and extra blades. If you are interested please call Jim Mitchell (410) 997-7235.

September Print Competition Results....

Judge: Frank Van Riper

Novice Mono

- | | | |
|-----|----------------|---------------|
| 1st | Henry Friedman | Fuel Tanks |
| 2nd | Frank Toner | Wildelake Dam |

Congratulations to Frank Toner who moves to Advanced Mono Prints

Advanced Mono

- | | | |
|-----|--------------|---------------------------------|
| 1st | Pat Bress | Black Cow |
| 2nd | Max Strange | Hemlocks, Mushrooms, Leaves |
| 3rd | Chuck Bress | Holton Arms Snow Fence & Bridge |
| HM | Pat Bress | Port Washington |
| HM | Jim Mitchell | Savanna #2 |

Novice Color

- | | | |
|-----|------------------|-------------------------------|
| 1st | Frank Toner | The Harvesters 1 |
| 2nd | Sharon Antonelli | Junk and Fisherman |
| 3rd | Frank Toner | I will not look into the Lens |

Congratulations to Frank Toner who moves to Advanced Color

Advanced Color

- | | | |
|-----|----------------|----------------------|
| 1st | Chuck Bress | Empanadas |
| 2nd | Jim Mitchell | Red Lines |
| 3rd | Mary McCoy | Red Lines & Bike |
| HM | Elisa Frumento | Window #1 |
| HM | Pat Bress | Triangles with Cross |

September Slide Competition Results

Judge: Maurice Asseo

Novice Slides, Subject: Open

- | | | |
|----|------------------|----------------------------|
| 1P | John Brandenburg | Glass |
| 2P | Rhoda Steiner | Reflections |
| 3P | Larry Mars | Teardrop Arch |
| HM | Bernard Van Leer | Self Portrait in Pineville |

Advanced Slides, Subject Open

- | | | |
|----|------------------|--------------------|
| 1P | Chris Heil | 3 Point Landing |
| 2P | Elisa Frumento | Morning |
| 3P | Sharon Antonelli | Lit by the Lantern |
| HM | Bob Ralph | Bubble Trouble |
| HM | Jim Mitchell | Red Lines |



Cable Release
Silver Spring Camera Club
P.O. Box 2375
Wheaton, Maryland 20902-0461
Member of ...



Anne Lewis 99/76
12914 Allerton Lane
Silver Spring, Md. 20904

20904+3103

Silver Spring Camera Club Membership Form - 1998-1999

Name _____ Spouse _____ Regular \$30
Address _____ Spouse \$20
City _____ State _____ Zip _____ Student \$20
Home Phone _____ Work Phone _____

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Bob Catlett, 8710 Geren Road, Silver Spring, Maryland 20901, (301)585-7163. Note: Dues cover the club year from September through May. After January 31, dues for the remainder of the year for new members are \$20.00, dues for spouses and students remain at \$20.00.