



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



CABLE RELEASE

October 1990

Volume 29, Number 2

Slide Meeting (October 4)

The October slide meeting will be held at the Sligo Creek Community Center at 10300 Sligo Creek Parkway in Silver Spring. The speaker and judge for this meeting will be free lance photographer Peter Krogh.

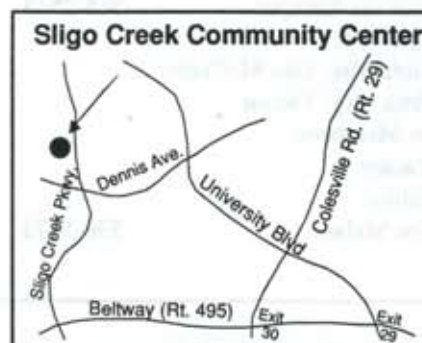
The competition subject for slides will be "Near and Far." Remember that for a slide to meet the subject criteria both concepts of "near" and "far" must be represented in one picture.

For guidance on marking your slides appropriately for SSCC monthly competition, new members should refer to the article on "How to Mark Your Slides" on page 4 of this issue.

SSCC Board Meeting

A meeting of SSCC Board of Directors will be held on Tuesday, October 2, at 7:30 pm at the home of President Clarence Carvell. Board meetings are open to all members, but space is limited. Please call in advance if you plan to attend. Some preliminary agenda items include:

- Slide meeting location;
- A proposal to invite other clubs, who insist that prints be made by the maker, to a joint competition; and
- Discussion of results of the survey.



October Slide Meeting Location

Field Trips News

October

The October Nature Field Trip with Bill Perry will be on Oct. 25 to 28. If you have signed up for this trip, please call Bill at 593-5203 to confirm that you will be coming and to get directions and last-minute instructions.

An alternative 1-day field trip to somewhere in western Maryland has also been planned for Sunday, October 28th, to accommodate those individuals who cannot attend the 4-day trip. If you wish to attend this trip, please meet at the Kodak Lab on Choke Cherry Road at 8:45 a.m. on the 28th. For more information on this mini-nature trip, please contact Edna Knopp at (301) 869-1789 or listen for her announcements at the SSCC slide and print meetings.

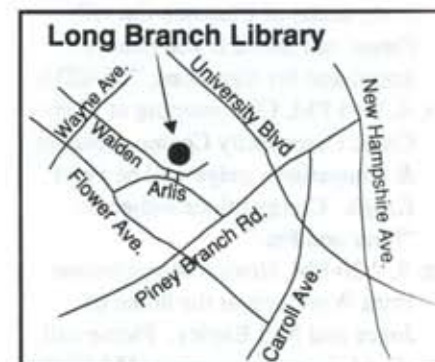
Survey Forms

We are looking for more survey forms to get a better idea of what members are really interested in. There is a lot of good information so far but it's not enough. If you haven't already done so, please dig out last month's newsletter, complete the form, and mail it in.

Print Meeting (October 18)

The October print meeting will be held at the Long Branch Library in Silver Spring. The speaker and judge for this meeting will be Molly Roberts, photo editor of the Washington Post Magazine.

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



October Print Meeting Location

SSCC Officers and Chairpersons

President: Clarence Carvell	725-0234	Color Workshop	
Vice Pres.: Joyce Jones	565-3868	Art Benjamin	(301) 922-6067
Secretary: Anne Swanekamp	937-8057	Monochrome Workshop	
Treasurer: Merl Hoar	434-0551	Max Strange	725-3858
Director: Norm Bernache	935-5617	Joyce Bayley	384-9328
Director: Jim Malaro	530-5472	Composition & Presentation Workshop	
Director: Pat Bress	469-6275	Henry Rosenthal	587-2235
Cable Release:		Mini-workshops:	
Stan Klem	622-6640	Mono. Prints - Max Strange	725-3858
Arlene Gmitter	460-6878	Slides - Chuck Bress	469-6275
Art Yellin	774-3463	Field Trips:	
Program Coordinator:		Edna Knopp	(301) 869-1789
Pat Bress	469-6275	Carole & Ralph Freeman	871-7102
GWCCC Representative:		Bill Perry	593-5203
Norm Bernache	935-5617	Florraine Ettinger	365-2543
CMCC Representative:		Hospitality:	
Anne Lewis	384-4938	Slide Mtg: Dan McCarthy	
New Directions:		Print Mtg: Vacant	
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

October 1990						
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			

- Oct. 2, 7:30 PM, SSCC Board Meeting at the home of Clarence Carvell. Please call ahead if you plan to attend and for directions, 725-0234.
- Oct. 4, 7:45 PM, Club meeting at Sligo Creek Community Center. Speaker & competition judge will be Peter Krogh. Competitions subject is "Near and Far."
- Oct. 9, 7:30 PM, Novice Monochrome Print Workshop at the home of Joyce and Ned Bayley. Please call ahead if you are coming (384-9328).

- Oct. 11, 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.
 - Oct. 18, 7:30 PM, Print Meeting at the Long Branch Public Library. Speaker and competition judge will be Molly Roberts.
 - Oct. 24, 7:30 PM, Slide Workshop at the home of Elisa Frumento. Please call ahead if you plan to attend and to get directions, 593-6007.
 - Oct. 25, 7:30 PM, Color Print Workshop given by Art Benjamin and held at the home of Clarence Carvell. Please call ahead if you plan to attend and to get directions, 725-0234.
 - Oct. 25 to Oct. 28, October Nature Field Trip with Bill Perry.
 - Oct. 28, 9:00 AM, Alternative 1-day Nature Field Trip with Edna Knopp.
- Note: Henry Rosenthal has cancelled regular monthly meetings to his Composition & Presentation Workshop.

New Directions Workshop

The New Directions Workshop had its 90-91 kickoff meeting September 13th at Mike Stein's. The October meeting will be on the 11th—same time, same place.

Once again, this year's focus is on individual experimental and alternative photographic projects. Anything from just a little different to very off beat is OK. So far ideas that have come up include collage, photo silkscreen, 3D constructions, and more. Next month participants should be prepared to present a concept plan, (VERY informal!) on what they will work on. Mid-stream changes allowed! If you think, "maybe, but I'm not sure what I want to do," come and join us for ideas—it's not too late.

Not the end, but a target, will be the March 21st Club meeting. The program will be an exhibition with discussion of the fruits of our labor—stresses, strains, successes, not-so-successes.

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The other side of NDW is discussion of the contemporary, or not so contemporary, photo art scene. Bring something you're excited about as a discussion lead. Let us in on any good exhibits you've seen.

See you on the 11th.

Mike Stein

Slide Workshop

The October Slide Workshop will be held on Wednesday, October 24th at 7:30 p.m. at the home of Elisa Frumento. Her address is 10015 Grayson Ave. in Silver Spring and her home phone is 593-6007. Please also call ahead to let Elisa know that you are coming and to get directions.

The speaker for this meeting will be Stan Klem, current editor of the *Cable Release* and past president and director of SSCC. Stan's presentation and discussion will center around January's competition subject of "Abstract Designs of Shape, Movement, Color, and Light." If you plan to attend, please try to bring slides that contain one or more of the four criteria above.

Color Print Workshop Series

At the September Workshop, participants had the opportunity to study the results of the various techniques one might employ to produce a high-quality color print. Art Benjamin supplied images both from his present collection and from previous work as a means of demonstrating the refinements. In the darkroom, Art demonstrated his method of tank development and produced two competition quality prints at the same time.

The next workshop will be the fourth Thursday of October and there is still room for a few more members.

Art Benjamin
Color Print Chairperson

Novice Monochrome Print Workshop

The October meeting of the Novice Monochrome Print Workshop will be held on Tuesday, October 9th, at 7:30 p.m. at the home of Joyce and Ned Bayley. Since space is limited, please call Joyce at 384-9328 if you plan to attend.

Annual CMCC Individual Photographic Contest

Each year the Council of Maryland Camera Clubs conducts two All Maryland competitions—an individual competition in the Fall and an interclub competition in the Spring. The following relates to the CMCC 1990 Fall Individual Competition, particularly where appropriate for SSCC members.

Date and Place of Contest: Sunday, November 18, 1990, 9 a.m. to 3 p.m. at the C & P Recreation Center on Harford Ave. in Baltimore.

Final Date For Receipt of SSCC

Entries: All entries must be logged in by CMCC club representatives at a meeting in Baltimore on November 12th. To allow time for preparation of entry forms and labels, the entries should be brought to the SSCC Slide Meeting on Thursday, November 1, 1989. Last-minute entries will be accepted by Anne Lewis (384-4938) through November 10. **NO LATER!!!**

Entry Fee: Contestants pay \$2.00 for each category that they enter.

Number of Entries: A maximum of four entries in one class of the three categories noted below.

Categories of Entries: There are three categories—Monochrome Prints, Color Prints, and Slides. Categories are divided into classes as follows:

1. Monochrome Prints
 - a. Novice Class: Contestants must compete in SSCC contests in the Novice Class. The maximum print size for novice class is 8x10" for CMCC. Note: An SSCC novice contestant who submits an 11x14" print must enter the print in the CMCC Intermediate Class, and any additional 8x10 prints submitted at the same time by that contestant will also be judged in the CMCC Intermediate Class.
 - b. Intermediate Class: Contestants in this class must be members of affiliated clubs who compete as Intermediate Class in their club contests. The maximum print size is 11x14". (This class is not represented in SSCC contests, but see note above.)
 - c. Unlimited Class: Contestants must compete in SSCC Contests in the advanced class. The maximum print size is 16x20".

2. Color Prints

- a. Novice Class: Contestants must compete in SSCC contests in the Novice Class. Maximum print size is 11x14".
- b. Unlimited Class: Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16x20".

3. Slides

- a. Novice Class: Contestants must be those who compete in the SSCC Novice Class.
- b. Unlimited Class: Contestants must be those who compete in the SSCC Advanced Class. Note: 2x2 slide mounts are the maximum size in both categories.

Eligibility of Entries: A specific print or slide may be entered in one Fall (Individual) and one Spring (Inter-club) contest only. Within the same category, a person may not compete in a lower class after once having competed in a higher class. Further, a person must move to a higher class in a category after winning a 1st or any combination of two 2nd and 3rd place awards in a lower class.

Mounting of Prints: Print may be mounted on any size or shape of mount up to a maximum of 16x20". The mounting board must be of a nonabrasive material with no wall hanging or

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other fastening devices or exposed adhesive on it.

Marking of Entries:

1. Prints: Each SSCC member submission, when delivered to the representative, must be clearly identified on back as to title, SSCC Class, and maker. Prints must not show names on front. Also indicate on the back of print which is the top.

2. Slides: All slides must bear the name of the maker, title of slide and SSCC Class. In addition, each slide must have the lower left-hand corner marked conspicuously so it can be seen easily when the slide is viewed in its normal position.

For any questions concerning the Fall 1990 CMCC Competition, please contact Anne Lewis at 384-4938.

Sur-Rebuttals

The following two articles are in response to "A Rebuttal" by Art Yellin that appear in the September Cable Release.

What a pity to read in the "Rebuttal" article by Art Yellin that such an honorable organization as the GWCCC is "a farce perpetrated by a well-known 'professional' photographer," and that it is of no redeeming educational value.

Having worked with the GWCCC for a year as Vice President in charge of competitions, having seen the hard work and dedication of its officers and members, the fine seminars they put on every spring, it is with sadness that I see such a fine, gentlemanly, talented photographer come up with this harsh criticism, a view that I believe is shared by very few in the club.

Does it help the club to drag up some personal dislikes from some musty history that perhaps only Art and maybe some half-dozen members know or understand? Is it a valid complaint when through one's own choice he chooses not to enter GWCCC competitions and is therefore "at a severe disadvantage" when it comes to Photographer-of-the-Year Awards?

Is it helping beginning members to say that we do not need to encourage interclub competition, that they will only learn and grow from our monthly intraclub competitions? That is like asking the Redskins to play only with their own team members, forget the Dallas Cowboys and everybody else. I have found much of "redeeming educational value" in the GWCCC ever since I started with the Silver Spring club 15 years ago. Even back then I heard disparaging remarks about the GWCCC from a few of the old members, and I decided to get involved with the GWCCC and see for myself, perhaps in a small way I could help them become a better organization. I made many wonderful friendships, learned a lot from other clubs, got much instruction from some real talented photographers.

As far as having photos come back scratched and dented by "those who have no brains and submit entries with hooks or other destructive devices," in my year with the GWCCC I saw almost nothing like that—maybe a few minor marks, certainly no hooks or other destructive devices. We handled hundreds of prints and slides when I was there with great success. I was also once President of a fairly large camera club in Ohio, so I know the problems of handling large numbers of entries. Of course there are always going to be little accidents in a huge volume, so a little understanding and forgiveness would go a long way here.

If the GWCCC is such a farce, maybe I should give back my Advanced Monochrome Photographer-of-the-year award, because it got a first in the GWCCC before being entered in our end of the year awards.

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How To Mark Your Slides

The below illustrations show how to mark your slides for SSCC monthly club competitions. First, spot your slide in the lower left corner with a dark colored circular spot—this is often called a thumb spot. To do this properly, hold your slide in its normal viewing position as you would view the image on a

lightbox or in holding it up to the light. Place the spot with a pen or marker in the lower left corner. Then, you should turn the slide over and print your name, competition class, and title of the slide on the reverse side. Although other competitions may require you to place your name, competition class, and slide title (as well as club name) in other places on the slide, the thumb spot is **always** placed in the lower left corner.

Stan Klem



FRONT of slide as viewed normally, with thumb spot in lower left corner



REVERSE of slide, with photographer's name, competition class, and title of slide

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I think the whole problem in the article "A Rebuttal" is one of attitude. Forget the points, Art, and get back into the fun of photography.

Chris Heil

As a the SSCC delegate to the Greater Washington Council of Camera Clubs (GWCCC) I feel it is my duty to clarify some misconceptions a member of our club has taken upon himself to put into print.

The GWCCC was established in the late fifties by a group of camera clubs in the Washington area. It is an esteemed organization that has provided seminars, exhibitions, and competitions for its member clubs and all those interested in photography. As well as providing a means for photographers new to the area to find a club in their vicinity.

In a recent article I believe a club member was complaining about interclub competition. That article reminded me of another article that was printed in the April 1987 *Cable Release*. It was on competition burnout, and the author wrote that he was not competing in interclub competition because he was "sick of not winning anything, even with photos which do well in the club." Although I don't agree with this statement, I think it is an honest response. One does not get much out of a competition if photographs are just sent in and one waits to hear the results, or if one's only concern is about winning.

Another problem mentioned in last month's article was damaged photos, after talking with a few of our members who have worked with the GWCCC or just competed in its competitions, I have found that if a photograph is damaged, it is the rare exception and not the rule. When one enters anything in a competition there is a possibility that it will be damaged. Even within our own club competition, entries have been inadvertently damaged. I know for a fact that care and attention is given all entries in the GWCCC competition. Additionally the writer pointed out that we have experienced a problem with members gaining

an over abundance of points from the GWCCC competitions. We have discussed this matter at the SSCC board meetings. And, at the last board meeting we modified our rules to alleviate this situation. We reduced the number of points awarded to novice honorable mentions earned at GWCCC to eliminate a disparity, not to discourage competition.

One must always keep in mind that growth and improvement are a process. The SSCC was formed in the early 1950's. A few years later the GWCCC was formed, with SSCC being one of the charter members. We grow from interaction, from inside our club, and from outside as well. We learn from others, and others learn from us. Interclub competitions should not be blamed for the lack of print entries in club competitions. We should encourage all forms of competitions, not discourage it. This, along with participation in seminars, workshops, etc. within SSCC and outside, is truly the way one can grow in photography.

There are times I get the impression some people think being a member in the SSCC, GWCCC, or CMCC is like being a member of organization, like a credit union. You can go to the meetings and not have to get involved with operations. This is not the case for us. The people that get things done are the members. We are fortunate, for within the SSCC membership we have individuals who will step forward and take on duties that will allow the club to continue. This provides a means for our members to grow in photography. We also have to contribute time and energy to umbrella organizations like the GWCCC. If each club sends supportive members, the council will be better for it, then all of us are the winners, in the form of better seminars, competitions, and interclub activities.

If competition alone is the primary function of an organization I would not be part of it. Is the GWCCC a "farce and of no redeeming educational value"? Participate and decide for yourself.

Norm Bernache

Slides or Prints?

Have you ever been faced with the dilemma of whether to shoot slides or negatives for a particular event? I sure have. I usually shoot slides for most of my personal pleasure and club competition and negatives for my professional assignments. But sometimes when it comes to shooting family or friends, I want it both ways. I want inexpensive proof prints from negatives at the time of processing to pass around or to give away AND I often want slides to submit for possible slide competition.

In the past I usually shot my regular slide film and then had a lab make 3x5 prints from the best ones. Many times though, I haven't been thrilled with the results of the prints or the price—prints from slides usually cost 40% to 50% more than prints from negatives. I have sometimes shot negatives first and then had slides made from the negatives. But, wow, is that expensive locally! Colorfax labs charges about \$4.15 to make a slide from a negative—and the results I have had ain't that great.

Recently, I have been enticed to try one of those mail-order houses that offer to make slides and prints from color negative film. These places are not new—they have been doing this for a number of years. In the past though, you had to use special motion picture film (e.g. 5247) to get those slide and prints. But expanded capabilities and new technology have allowed them to get superb results using just about any type of color negative film (Kodacolor, Fujicolor, Vericolor, and even the new Ektar films).

One SSCC club member has had experience with this process and is, what you might call, a satisfied customer. Hank Mandelbaum has sent numerous rolls of Kodacolor to Dale Labs in Florida to be processed in slides and prints. Hank says that he's very pleased with the results and the price.

Well, that got my attention really quick. I also want to find out for myself just how good this process really is. So I shot an experimental roll of Vericolor and sent it to Dale. I will get the results

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SSCC Club Competition Results (September 1990)

Novice Slides (subject: Open)

1st	Clarence Carvell	Bermuda Rooftop
2nd	Clarence Carvell	Bermuda Parrish
3rd	Edna Knopp	Sunset in Cascais (Portugal)
HM	Eleanor Spitz	Abidos
HM	David Perry	Dusk on the Santa Fe
HM	Claire Senseman	Morning in the Fjord

Advanced Slides (subject: Open)

1st	Elisa Frumento	Solo
2nd	Chuck Bress	Chair in Vic House
3rd	Merl Hoar	African Violet - Pink
HM	Stan Klem	Jill #3
HM	Stan Klem	Leaf Pattern
HM	Merl Hoar	African Violet - Blue

September Slide Competition Judges: Art Benjamin, Joe Meyer, and Lucy Pirtle.

Combined (Novice & Advanced) Monochrome Prints

1st	Arthur Yellin	Carrabasset River RR Bridge
2nd	Chuck Bress	Manhole
3rd	Chris Heil	Barn Reflection
HM	Joe Meyer	Summer Time
HM	Merl Hoar	Barns
HM	Bill Perry	Ghost Tree, Skyline Drive
HM	Arthur Yellin	North Anson Gorge

Novice Color Print competition was not held, due to insufficient number of entries.

Advanced Color Prints

1st	Art Benjamin	Western Vista
2nd	Art Benjamin	Near Cosby
3rd	Arthur Yellin	Wherever Mike Said It is

September Print Competition Judges: Jim Harris, Garry Kreizman, and Mike Stein.

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after this edition of the *Cable Release* goes to press, but before the next slide meeting. Hopefully, in the next few months a couple of us can compare notes and make a report to the club.

In the mean time, if any of you want to find out for yourself if this is for you, then come to the slide meeting and pick up a mailer and price sheet package. I asked Dale to send me about two dozen mailers, so I could pass them along to interested SSCC members.

Stan Klem

NiCad Batteries Revisited

Some time last year, I did an article on the care and feeding of Nickel-Cadmium rechargeable batteries. Subsequent comments from my readers indicated that there remained much confusion and/or misunderstanding regarding these miracle energy sources. Therefore, I set out to get additional

clarification from "the horse's mouth" as it were. I wrote to the General Electric company, purveyors of a line of rechargeable batteries. The General referred my inquiry to their manufacturer/supplier, Gates Energy Products in Gainesville, Florida. They responded with a package of information they call "Facts or Myths." After reading this document and sadly shaking my head, I wrote for yet another clarification. The major questions posed both relate to the same overriding concern; are Nickel-Cadmium batteries subject to a "memory" effect?

For those of you unfamiliar with this term, it refers to an alleged loss of battery capacity following incomplete discharge and subsequent recharging. Picture a full glass of water. If you drink 1/4 and then refill the glass, you can still drink the whole glassful. Now imagine the same glass of water, except that this time after you drink 1/4 of the total volume and you refill it, you can only drink 1/4 the next time even though the glass looks full! Some people claim that NiCad batteries are subject to such an effect. This would be of importance to photographers in such applications as

flash. For example, when the recycle time gets inconveniently long in doing multiple flash photos, you would likely remove your batteries for recharging and replace them with a fresh set. The first set of batteries would **not** be fully discharged. According to the "memory effect" theory, after recharging, you would not be able to get full use out of the batteries before they ran low. In terms similar to the analogy above, if a fresh set of batteries could give you 100 flashes when run to full discharge, regardless of the recycle time; and if you instead run them for 50 flashes and then recharge them, the theory suggests that the next use will only go to 50 flashes (under the same conditions of use) and **not** to 100.

The "Facts or Myths" document responds to the question of "memory effect" calling it a myth. However, their rebuttal of the myth states,

"Memory effect is a misnomer that is often applied to other various characteristics of NiCad cells. One common characteristic that is often mislabeled as memory effect is really a voltage

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Silver Spring Camera Club

Competition Rules and Awards (9/90)

General

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

Categories

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories must have been photographed by the entrant.
3. All processing steps, from original exposure through re-touching of the entry, must have been done by Monochrome Print entrants.
4. All processing steps, from original exposure through re-touching of the entry, must have been done by Color Print entrants, except that original film processing and/or internegative production need only be done under the direction of the entrant.
5. For a Slide entry, only the original exposure must have been taken by the entrant; processing and mounting may be done by commercial lab (e.g., Kodak, etc.); any further steps in the production of the slide must be done under the direction of the entrant.
6. Print category entries may be mounted on boards of a size acceptable for the Club's print viewing box (approximately 24" high); total print area may not exceed 11" x 14" for Novice class nor 16" x 20" for Advanced class. The title and the entrant's name must only appear on the back; there shall be no hooks or protruding objects on the mount; the top of the mount shall be clearly indicated on the back. A sequence of related prints, mounted on one board, will be considered as a single entry; for both classes the board and picture area of this sequence may not exceed 16" x 20".
7. Slides must be in 2" x 2" mounts suitable for projection in the Club's projector; they shall be marked with a clearly visible and distinct thumb spot located in the lower left hand corner of the side of the mount facing the viewer (front) when the hand-held slide is viewed in correct orientation; the title and name of the entrant must be labeled on the reverse side of the mount.

Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) will have two classes: Novice and Advanced.
2. A member's class standing in one category has no bearing on that member's standing in any other category.
3. Except as noted later in this paragraph, a member may begin competing in any class of a category, and may move to the next higher class at any time. A member who has entered in a particular class may not thereafter enter in a lower class. (Note: New members will be questioned regarding their previous camera club experience. If they have been members of a camera club previously, it will be presumed they are of Advanced standing unless an appeal is made to the Competition Committee in which they can demonstrate they are of Novice abilities.) When a Novice class does not have sufficient entries to have a competition, the member may enter the Advanced class without affecting his or her status in the Novice class; and any points the member is awarded will be tallied in the Novice class.
4. Point scores will be kept by the Secretary. A Novice entrant who has accumulated 36 points, or 24 "quality" points, i.e. from a 1st, 2nd, or 3rd place award, over any period, in SSCC monthly competitions, must move up to the next higher class.

Monthly Competitions

1. A slide competition will be held each month, September through May, during the regular SSCC meeting on the first Thursday of that month.
2. Monochrome and Color Print competitions will be held each month, September through May, during the regular SSCC meeting on the third Thursday of that month.
3. In a competition category, each entrant may enter a maximum of two slide or three print entries.
4. To conduct a competition, there must be a minimum of at least nine prints or nine slides.
5. Prior to competition, the title of each entry and the entrant's name must be registered in the proper book as maintained by the Secretary.
6. No entry which has won an award in an SSCC monthly competition may be re-entered. No entry may be entered in more than 3 monthly competitions. Anyone submitting an entry more than the allowed three times will, on the first occurrence, be given a warning. Any further violation of this rule will result in a penalty: six points (equivalent to a first place award) will be deducted from any point totals acquired by the violator.

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

Year-End Competitions

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

Photographer of the Year Awards

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

Novice Class

- a. All points earned in SSCC monthly competitions for the Novice Class and the Advanced Class of the same category; plus

- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Advanced Class

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

Note: Points earned in GWCCC and CMCC competitions will be awarded as follows: 1st = 7, 2nd = 5, 3rd = 3, HM = 2 (except that where HM awards exceed 10% of the competition entries, HM points will equal 1), Acceptance points = 1 (CMCC inter club competition only).

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

Service Award

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

Star Merit Certificates

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

(Continued from page 6)

depression phenomenon. If only the upper range of capacity of a battery is consistently exercised, then if the capacity range is expanded on a subsequent cycle, then the cell voltage may be slightly depressed during only this cycle. Later cycles will not display this effect."

Sure sounds like a memory effect to this reader!

The company's response to my second clarified this issue so much that I no longer have any understanding. According to their response, this matter was the subject of NASA funded research in the late 1960s. After all, you wouldn't want to be an Astronaut with weak batteries, would you?

They claimed that this testing revealed no difference in capacity of their batteries following repeated 25% discharge and recharging. Although the same testing did show a 10% loss in capacity under the same conditions for a Japanese competitor's batteries. In summary, who knows!?

However, this testing also revealed another facet of battery care and feeding of interest. Apparently continuous overcharging, as in leaving the suckers in the charging device plugged in all the time (think of your Dustbusters and always ready flashlights), increases their capacity. Go figure.

One of the facets of the response which contributes to my confusion is the company's reference to voltage drops, whereas battery capacity is usually discussed in terms of amperage. However, electronics is a grey area for me. If we have any experts in the club, perhaps they can do a show and tell and explain this quagmire. I would be more than glad to provide the firm's responses and information.

Arthur K. Yellin

The Speed of Light

In the late 60s, when I first really got interest in photography, "available light" photography was quite the rage. Flash was okay, but it was more fashionable to shoot by whatever light was naturally present. I remember taking photos for my Pharmacy college year book of an autopsy in a rather dimly lit morgue in a Brooklyn hospital. For photos under those conditions, I used Kodak's Recording Film, venerably known by its number, 2475. It was rated at ASA 1,000 (for those of you new to photography, ASA can be regarded as similar to EI. The latter reflects a more dynamic measure dependent upon conditions of exposure and development. ASA was

less flexible and of less real value to serious photographers). Grainy! You say. Yes, there was golfball sized grain. But, at that time, how else could you get a night photo by which to identify someone by the light of a street lamp, the intended purpose of this film?

I was recently clearing out some old magazines and I came across a *Popular Photography* from January 1983. Only seven and a half years ago. Not that long, right? A lead article described the "Fastest 35mm film yet, new Kodacolor ASA 1,000!" Aside from the obvious error in the title of the article, since 2475 had been around a long time before this film, the article is notable from a historical viewpoint. We now have color films, both negative and slide intended for use as fast as EI 1,600 and color negative films pushable to EI 3,200. In black and white photography, we now have access to Fuji Neopan 1600 and Kodak T-Max P3200. Both of these speed demons can be pushed to EI 6,400 or even 12,500 with results similar to or better than Recording Film at 1,000!

Light has certainly traveled far in the past 7-1/2 years.

Arthur K. Yellin

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).



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CABLE RELEASE

FIRST CLASS MAIL

(RSP 90/82)
Anne & Lew Lewis
12914 Allerton Lane
Silver Spring, Md. 20904



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CABLE RELEASE

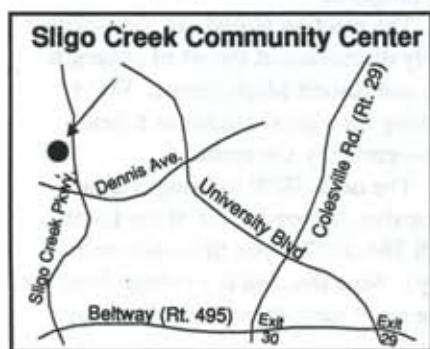
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Slide Meeting (November 1)

The November slide meeting will be held at the Sligo Creek Community Center at 10300 Sligo Creek Parkway in Silver Spring. The speaker and judge for this meeting will be Steve Gottlieb.

Steve Gottlieb is a graduate of Columbia College and Law School and practiced law for 11 years. In 1985 Steve turned his hobby of photography into a career. As a free lance commercial photographer his specialties are advertising, editorial, and corporate work. As part of his personal work he has had several one man gallery exhibitions. Fifty of his photographs adorn two of Eastman Kodak's Washington Offices. In 1991 a large number of his photos will be featured in a permanent exhibit at the National Buildings Museum. This year Steve received the "ADDY" award for color photography from the American Advertising Federation in both District 1



Slide Meeting Location

(local) and District 2 (Washington, DC and New York City).

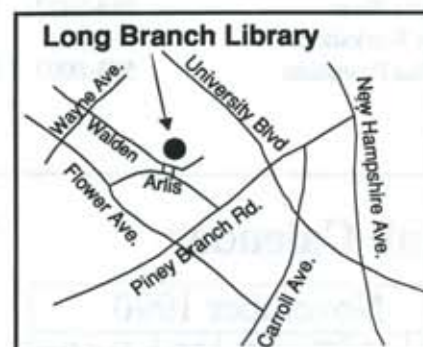
The competition subject for slides will be "Near and Far." Remember, that for a slide to meet the subject criteria both concepts of "near" and "far" must be represented in one picture.

Print Meeting (November 15)

The November print meeting will be held at the Long Branch Library in Silver Spring. The speaker and judge for this meeting will be Carl Kramer, a syndicated photography columnist for the Washington Post/LA Times. In his column, which appears in the Friday Weekend section of the Post, he has been fielding questions about photography for the past 5 years. Currently Carl is also the Post's production editor for the Weeklies and Comics pages.

Carl began his career as a messenger for UPI, and rose to the title of Special Events Picture Editor. His coverage credits include many political campaigns, conventions, and inaugurations as well as the events surrounding the assassination of President Kennedy. He is the grand award winner of the White House News Photographers Association photo contest and has garnered many other such awards. He has taught photography and journalism courses at American University, GW University, and the USDA Graduate School.

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



Print Meeting Location

Notes from the President

About the Survey

It was interesting to me that most of the survey forms that were returned came mostly from the members who have been around the longest, yet the new ideas came from the newer members.

Probably the most significant bit of information, the one thing that stood out in the majority of the questionnaires, was that members are very interested in what the other members are doing and would like to see more presentations or programs put on by SSCC members. I was impressed by the bird pictures shown by Mary McCoy at the slide mini-workshop. I, for one, have a new respect for

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