



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



CABLE RELEASE

April, 1994

Founded 1950

Vol.32, No.8

Slide Program

Sligo Creek
Community Center

April 7

by Lynn Noah

Professional **Bob Blanken**, who works with the problems of photographing people every day, will be our speaker and judge for the April competition which features slides about people. Bob, who established the Silver Spring studio Bob Blanken Photographer 10 years ago, specializes in portraits and weddings. He also does architectural photography, applying some of the same principles as photographing people. One of Bob's architectural images received the "Best Commercial Picture of the Year" award this year at the annual convention of the Maryland Professional Photographers of America.

Active in professional photography for 28 years, Bob is a native of Silver Spring and started out as newspaper and yearbook photographer at Blair High School.

Print Program

Silver Spring Library
April 21

by Max Strange

Commercial photographer James Tkatch will be our speaker and judge for the April print meeting. Jim graduated from Ohio University in 1972 with a Bachelor of Fine Arts degree. Then, after some experience working in a professional lab and in Media Production at Prince Georges Community College, he started his own studio in 1979.

In his commercial work, Jim prefers to photograph subject matter that includes people. He uses all film formats, and is an expert monochrome printer. He has a strong personal interest in landscape photography. For his presentation Jim will discuss examples of his commercial and personal work, and welcomes a lot of club interaction.

THIS MONTH'S COMPETITION
SUBJECT IS **PEOPLE**.

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1964 Edition!

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

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Brunsvold, 384-1905, or Marilyn Anderson, (202)723-7512.

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: 384-5427.

From The Editor

Spring is here, isn't that great! A time for a thousand flowers to bloom as Chairman Mao used to say. So . . . the *Cable Release* "garden" sports a challenge on electronic imaging from Bob Ralph.

Deadline for the May *CR* is April 16—what else do you have to do after your taxes?

Mike Stein

Slide Workshop

by Michael Lux

The next slide workshop will be, Monday, April 11th at 7:30PM. Call Mike Lux at (301)929-1350 for directions or more information. If you plan to enter the "body of work" slide competition in May, bring your "bodies" to our workshop. Even if you're not entering the May competition, come to our workshop anyway and we'll be glad to take a look at your favorite images.

Print Workshops

by Clarence Carvell

The April Monochrome Workshop will be held at the Carvell's on the second Thursday, April 14th. At this workshop we will take time to look at some of the body's of work that members have put together for the May competition. Bring what you have. De-

pending on time, we may also have a slide presentation. The color workshop will be at Anderson's on April 28th. We will be doing the slide masking demonstration that has been delayed 50 long due to the weather. There will be time and sufficient materials for members to try their hand at it as well.

Composition & Presentation Workshop

by Henry Rosenthal

The next meeting will be held on Wednesday, April 6, 1994, 7:30PM. Please bring 3 to 5 samples which we can discuss. Call me no later than April 6 to let me know if you plan to attend, (301-587-2235.)

A very brief review of enlarger alignment will cover any questions raised as a result of the last meeting. We will then review some of the attributes of a final image which causes attention to be raised about the quality of the picture.

As previously stated, the objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

Photo-Pro D.C. Convention Center

April 14-16

Call 800-222-8734 for registration—the exhibits are free!

ROOM MONITOR FOR SEMINARS: Clarence Carvell will again be organizing ticket takers and door monitors for the various seminars offered at Photo-Pro, April 14, 15, 16. Essentially

what this means is that those who participate get to see the seminar's free. Those who sign up first usually get their choice of which one's to do. It's best if you can do all three days but if you have only one or two days, that's better than not at all.

Anne Lewis Honored

SSCC Member Becomes First GWCCC Photographer of the Year

by Clarence Carvell

The Greater Washington Council of Camera Clubs selected an SSCC member to become the first recipient of the annual Photographer of the Year. Anne Lewis was recognized for her dedication and excellence in amateur photography. The award was presented by Frank Van Riper of the Washington Post during a ceremony at the GWCCC 20th Annual Seminar at American University.

Slide Portfolio Competition

by Chuck Bress

Members may enter 4 **VERTICAL FORMAT** slides having a strong central theme as a mini-portfolio. Novice and Advanced combined. Slides must have been done since May 31, 1993.

There will be 4 identical Carousel™ projectors with identical bulbs and lenses, and 2 identical screens.

The members, as they hand in their slides, will be given a numbered card corresponding to their numbered slot in the 4 trays in the projectors. They will enter a portfolio title and their number in the record book. (Individual slides

need not be recorded.) Slides may be logged in beginning at 7:00PM.

Entries will be judged on the strength of the slides as a portfolio with a strong common idea rather than their strength as individual pictures.

Due to the newness of this type of competition, any questions that arise associated with entries will be settled by the program chairperson.

Due to the large number of slides and for simplicity, the judge will use the lightbox for the placement round. Slides that have won in a previous competition are eligible in this portfolio competition.

Please label your slides "A, B, C, D" to denote the left to right position in which the you want them projected.

Did You Know...?

by Henry Rosenthal

QUESTION: How do you focus a manual camera when it is dark (to the extent that the intended image area to be focused on is too dark to see clearly enough through the camera)?

(This question was raised and a solution given by John Sexton at a seminar sponsored by the Baltimore Camera Club on March 12, 1994.

ANSWER: John Sexton uses a laser flashlight, with a Velcro strip attached to it. The mating Velcro strip is attached to the tripod, very close to the physical location of the camera. The objective is to aim the lit flashlight to the point you want the camera to be focused at. Then attach the flashlight, via the Velcro strips, to the tripod so that the laser beam is still aimed at the point of focus. The rest is obvious.

The flashlight can be ordered from Edmund Scientific, 101 E.

Gloucester Pike, Barrington, N.J. 08007 for \$49.95 plus shipping. They are out of stock on this item but expect it in by April 2. Orders for this item are accepted now and can be called in to (609)573-6250.

If you have a question for which you would like to see an answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write to me at 8651 Geren Road, Silver Spring, MD 20901.

Banquet and Competition Mark End of SSCC Club Year

by Rick Jolson

This year's banquet will be held at Phineas Restaurant in Rockville Maryland, on Rockville Pike across from Congressional Plaza, on Thursday, June 9. A cash bar will be available from 6:30 to 7:30 so arrive early and socialize. To avoid a crowd at the salad bar, dinner will be served starting at 7:00.

We have reserved two private rooms that should meet all of our needs; one for our sit-down dinner, the other for socializing. We will have a sound system, control the lights and every seat has a clear view for the slide and print displays. The food at Phineas is a cut above the average, and the full salad bar is a real treat. A variety of meals will be available and you may choose between: Hibachi Chicken w/ garlic roasted baby Redskin potatoes and a vegetable, Fresh Fish (either fresh trout or flounder) with Redskin potatoes and a vegetable, or a traditional 10 oz. cut of roast prime rib of

beef w/ baked Yorkshire popover and Redskin potatoes. Coffee, tea, cold soft drinks, bread and butter and dessert are included. The cost will be \$21 per person. Please be ready to make a choice of meals when you purchase your tickets.

Sign up at any camera club meeting, forms will be available starting at the April slide meeting. The money may be given to me, Steve Stubits or Ron Brunsvold. We hope to have a great selection of door prizes this year; I have contacted over twice the number of "donors" as in the past years and have already begun to receive prizes. Everyone at the dinner will receive a numbered ticket which will be your chance to win a door prize.

Year end Competition

Everyone is urged to enter prints and/or slides for the 1994 year end competition. Deadline for submission is the print meeting on Thursday, May 19. Three judges will be meeting on May 22 to evaluate the submissions.

Rules governing submission:

- A member may submit up to 15 entries— 5 each in slide, monochrome prints and color prints. All entries must have been previously entered in an SSCC monthly competition or as an SSCC entry in an interclub competition during the current Club year. *Entries that have won an award in a previous SSCC year end competition are ineligible.*
- A member who has entered in both the Novice and Advanced class of a category during the past Club year may elect either the Novice or Advanced class, not both.
- A member who enters the Advanced class may submit any previously entered item, regardless of class; however, a member who enters the Novice class may submit only entries previously entered in the Novice class.

Awards for all winners will be presented at the banquet, but no points will be considered or awarded. For more information, contact Anne Lewis at 384-4938.

Please get your entries to me as soon as possible, either at the Club meetings or at my office in Silver Spring; CHK Architects & Planners, 1300 Spring Street, Suite 500, Silver Spring MD. (588-4800) (At the corner of Georgia Ave. & Spring Street). *Remember... the deadline is May 19.*

In addition to the formal awards and door prizes at the banquet, Clarence Carvell will again present slides of "Members Shooting Members."

Print "Body of Work"

Competition Rules and Procedures

by Chuck Bress

1. The number of prints in a single Body of Work shall be no less than three and no more than five.
2. There will be a separate Body of Work competition for monochrome prints and for color prints. A member may enter no more than one Body of Work in each. Advanced and Novice will be combined into one category for color and one category for monochrome.
3. Awards will be made to the Body of Work entry as a whole. Points for an award are to be credited as a single entry and not for each print included in the Body of Work.
4. Judging and awarding of points will take place even there is only one Body of Work entry for a monochrome or color category.
5. The inclusion of a print in Body of Work competition is

independent of rules governing competition among individual prints that are based on frequency of entering and receipt of a previous Club award.

Thus a print may be included in a Body of Work regardless of the number of times it has been entered in previous competitions. It may be included if it has won in Club competition. Its inclusion in a Body of Work will not affect the number of times it can be shown in future individual print competitions.

6. Any image having been entered in a previous Body of Work competition, (*i.e.*, Portfolio competition,) will not be eligible to be entered as a part of any future Portfolio competition.

7. Prints should be **numbered** on the back to show the **left to right** positions in which the entrant wants them displayed.

8. A Novice desiring to enter a Body of Work in monochrome, color, or both may do so without affecting his or her status in the novice class and any points the member is awarded will be tallied in the novice class.

From the Past...

30th Anniversary of SSCC Cable Release Masthead

by Norm Bernache

The first appearance of the current *Cable Release* masthead appeared in the April 1964 edition. It was the creation of Marshall Hirsh. He traveled extensively and was a member of the Silver Spring Camera Club and in 1964 he was the SSCC delegate to the Greater Washington Council of Camera Clubs (GWCCC). Marshall was a printer and developed the club stationary and masthead in his printing shop. The

original masthead was in color, the word *RELEASE* in the masthead was colored orange. Marshall had a printed a supply of letter head stationary to be used for the *Cable Release* and for correspondence by the officers and chairmen of the club. (note: it was not yet politically correct at the time to be referred to as "chair persons.")

I tracked down Marshall Hirsh to West Palm Beach, Florida, where he has been living since he left Maryland five years ago. He was out of photography from 1970 until two years ago. Since his returning to photography he is amazed by the advancement in film and chemicals. But, feels that the this is progress and should not stop the creative activity of the photographer. His favorite medium is still monochrome prints. He likes "texture" photography and he still does a lot of travelling. In fact he will soon be visiting Paris and Prague. After he returns, he plans to take a trip to China. I think he misses the activity the club and the challenge of competition. He informed me that Silver Spring Camera Club was very active and the leading club in the Washington - Baltimore area. I was pleased to inform him that it still is.

Club Highlights

30 years ago - April 1964

- A new masthead was created for the *Cable Release* masthead by Marshall Hirsh, who was serving as SSCC delegate to the GWCCC.
- The speaker and judge for April was Marion Warren. Mr. Warren, a well known commercial photographer, last spoke at our club on September 21, 1989.
- Jim Johnson and Rudy Schuetzler were cleaning up in the SSCC March 1964 Black & White Print Competition. The only other member that won a ribbon in that com-

petition was a young Don Becker.

20 years ago - April 1974

- Gary Bernstein and Frank Mugno where the slide and print meeting judges and speakers.
- Silver Spring came in second, behind Baltimore Camera Club, in the All-Maryland (now known as Council of Maryland Camera Clubs - CMCC) competition. Bernie Blass won a first place in the Unlimited Color Print Competition with "Waiting Out the Storm."
- They were still looking for a *Cable Release* editor.

10 years ago - April 1984

- Taylor Gregg was the speaker and judge at the slide Meeting, and John Nuhn of the National Wildlife Federation spoke and judged at the print meeting. The competition subject was: Roundness.
- Bill Perry was planning field trips to the Patuxent River Park in southern Maryland, and to Canaan Valley and Blackwater Falls, West Virginia.

A Masters Category?

by Steve Stubits

From September through February of the current season, 99 awards were made in Club Advanced competition. Of these, 53% were won by ten Masters of Photography. The same ten won 63% of the first prizes, 50% of the seconds, 56% of the thirds and 49% of the HMs. This record attests to the outstanding proficiency of the Club's Masters of Photography. It also shows that a very few people have been dominating the Advanced competition.

The suggestion has been made

that Masters of Photography compete with their peers, e.g. with each other in a new Masters category. Proponents of this suggestion say that it would not only increase the opportunities for the greater number of competitors remaining in Advanced, but also would allow the Masters to set their own rules and produce unconventional photographs which are usually to "far out" to be successful in normal competition.

The Board discussed this suggestion at their March 9 meeting and agreed to have it publicized in the *Cable Release* to obtain membership reaction. If there appears to be considerable support for the concept, then the Board would set up a group to work out the rules and changes necessary.

What do you think? Talk this idea over with other members and also be sure to let members of the Board know what you think.

Capturing the Image vs. Enjoying the Moment

by Michael Lux

While intensely photographing bird life recently for three consecutive early mornings at the Ding Darling Refuge on Sanibel Island, Florida, the thought occurred to me that, perhaps my "obsession" with capturing images was in fact lessening my overall enjoyment of the moment. It was indeed a delight to be witnessing the richness of the island's bird life; yet, was I getting the most from the experience? For example, as soon as the glorious spoonbills took to flight, there I was frantically pressing my shutter intent on capturing that "motor drive moment." Would I have not enjoyed this lovely scene much

more if I had just carefully and quietly observed their flight through binoculars from beginning to end? The answer to this question was a clear yes!

On the other hand, and more importantly, if capturing such images on film was not of such enjoyment and importance to me, would I have even been there, so early in the morning, for three consecutive mornings in the first place? The answer to this question was a resounding no!

The love of photography motivates us to get out and be a part of the action; to observe light and scenes we would likely never have otherwise witnessed. So, I next asked myself: how can I reconcile my dual desire of maximizing the experience and also bringing back those "wonderful" images?

From now on I will try this tactic. Next time I photograph birds or anything else for that matter, I will try to forget about the camera, at first, and merely quietly observe and enjoy for a while. Only then, will I look through the view-finder. Perhaps this approach will reconcile my two desires. Even if I should miss an image or two when I first get to a location (i.e., the spoonbills may fly away and never return; that "perfect" light may disappear behind a cloud, etc.); I suspect that, in the end, I'll get a higher percentage of desired images and enjoy the overall experience much more where I first take time to relax and look around.

Has anyone else ever thought about this? I'd welcome your thoughts. Oops, got to run, I see the cardinal by the feeder! Where the hell is my camera?



A Proposed Field Trip

by Clarence Carvell

Edna and I need to talk about it a little more but the proposal is for a trip about mid-October, '95. The group would fly to Las Vegas, spend some time there and then travel by bus to Death Valley, the Bristlecone Pine Forest, up through Owens Valley to the Mono Lake area, Bodie Ghost Town, through Tioga Pass into Yosemite and then over to the Pacific Coast in the Monterey-Carmel-Santa Cruz-San Francisco area. There is a lot to see and photograph in all these areas and even though it would mean frequent moving, the opportunities would go up in proportion. Marti and I made a similar trip last fall, staying in Best Western's a good part of the time and looking at what it cost us, I think it can be done for about \$2000 per person for two weeks. If enough members are interested, I will look into it further to get a better idea of what it might cost. Marti and I are also in the planning stages for a continuation of last year's trip starting at San Francisco and going up the coast to Vancouver leaving about the middle of October of this year. We would be happy to have some company if anyone is interested.

A Kettle of Fish

by Bob Ralph

Prank Van Riper's article on Friday, February 18 snapped me to attention. He talked about computer manipulation of photographic images in the press, and he wasn't exactly smiling. Because of the "potential for abuse," he indicated that "major publications, including the *Washington Post*, have forbidden the use of elec-

tronic manipulation on any photographs in their pages."

And now you can guess where I'm headed next. I'm concerned about the implications of computer enhancement or manipulation of images in our club competitions. Of course my opinions will excite controversy, but controversy often leads to action.

Why would a photographer who labored an hour or two setting up a shot of an osprey swooping down onto its nest wish to compete against an image made by manipulation of subject material on a computer? Why would a photographer choose to compete against a slide or a print in which images from two or more sources had been juxtaposed to create an aesthetic end product?

Digital manipulation is capable of doing it all, and in many cases capable of doing it better. No matter how you slice it, there can be no parity between the image created solely at the moment the film is exposed and the one created in the computer lab.

With slides, there isn't even the opportunity for standard dark-room manipulation. What we see when we press that shutter release is more than likely what will be on our slide. If we can't move far enough to displace the subject onto a suitable background or if we can't angle the camera sufficiently to exclude a trash pail from the frame, then so be it. That may be the best we can do. But can we then compete with that image against one that has been cleansed and simplified and adjusted in position by digital manipulation?

think not.

It's time to begin discussing the controversy which will erupt sooner or later. Should we allow computer-enhanced or manipulated images to be judged against standard images in our monthly competitions? Should a separate category of competition be estab-

lished? If so, then how will the submission of images be screened, and how will the disparate categories be enforced? Will we be operating on a self-policing honor system? If so, then will that be effective?

This is a difficult and potentially awkward situation. Let's start discussing the subject openly at our meetings. It should not be relegated to the executive board room alone.



McCrillis Exhibit

Our Spring 1994 exhibit at McCrillis Gallery is nearly upon us. "Lines, curves, and Angles" will run from April 24 to May 28 at the McCrillis Gallery. Jim Malaro will give more details at April Club meetings—don't forget, he needs gallery-sitter help!

All Maryland Winners

March 13, 1994

INTERMEDIATE MONOCHROME PRINTS

- 1st Celia Escudero *David*
- 2nd Celia Escudero *Mary Lou*
- 3rd Mary McCoy *Calla*

UNLIMITED MONOCHROME PRINTS

- 2nd Chuck Bress *Car Detail: Spokes*
- HM Chuck Bress *Linton at Night*
- HM Chris Heil *Old Gas Station*

UNLIMITED COLOR PRINTS

- 1st Chuck Bress *Rt. 301 Bldg.*
- 2nd Art Benjamin *Leaf*
- HM Charles Hundertmark *Sunset Yosemite*
- HM Art Benjamin *Peaceful Interlude*
- HM Art Benjamin *Cape Cod Sunset*
- HM Charles Hundertmark *Olive Harvest*

COMMERCIAL COLOR PRINTS

- HM Celia Escudero *Dreaming*

NOVICE SLIDES

- 3rd Joyce Brunsvold *The Guide*
- HM John Osgood *Yosemite Glen*
- HM John Osgood *Chablis on the Vine*
- HM John Osgood *Monastery Columns*
- HM Charles Hundertmark *Hawk #3*

UNLIMITED SLIDES

- 1st Stan Klem *Stairway to Heaven*
- 2nd Joyce Bayley Akita *No Hakari*
- 3rd Art Benjamin *Sculptured Egret*
- HM Chuck Bress *Flame Thrower*
- HM Bob Ralph *Dynamic Prism 2*
- HM Bob Ralph *Hot Lights*
- HM Merl Hoar *Balloon Man*
- HM Steven Stubits *Carmona Gold*
- HM Chuck Bress *4 Corners #2*

March SSCC Print Competition

Judge: Don Savage

NOVICE MONOCHROME PRINTS

- 1st Suzanne Izzo *Artistic Geometry*
- 2nd Pat Greenspan *Middle Ground*
- 3rd Suzanne Izzo *Fantasy in C# Minor*
- HM Suzanne Izzo *Snow in the Tree Tops*

ADVANCED MONOCHROME PRINTS

- Low Light Photography
- 1st Max Strange *San Francisco & Golden Gate at Night*
- 2nd Clarence Carvell *Death Valley Landscape*
- 3rd Max Strange *Cape Henlopen, DE*
- HM Rick Jolson *Lahaina Roads*

NOVICE/ADVANCED COLOR PRINTS

- Low Light Photography
- 1st Clarence Carvell *Granada, Spain.*
- 2nd Clarence Carvell *Cooperage*
- 3rd Charles Hundertmark *Sunset Yosemite*
- HM Pat Bress *Steamboat*

Congratulations to Suzanne Izzo, who moves from Novice to Advanced Monochrome.

GREATER WASHINGTON COUNCIL OF CAMERA CLUBS SPRING 1994 COMPETITION

RULES: Rules of July 11, 1983 revised June 14, 1993 (attached)

DATE: Saturday, May 7th, 1994 9:00 am

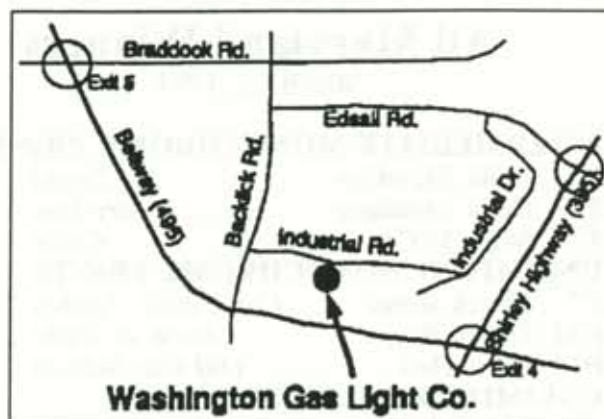
SUBMISSION OF ENTRIES: April 7, 1994 Slide Meeting or April 21, 1994 Print Meeting
To Jay Anderson, SSCC GWCCC Delegate. All entries must be accompanied by a legible entry form and the appropriate fees.

LOCATION: Washington Gas Light Auditorium
6801 Industrial Road
Springfield, VA 22151 (see map)

NUMBER OF ENTRIES:

- 21 per entrant with not more than 16 of the entries in slides.
- 3 per subject in all classes and categories (Slides and Prints)

FEES: 50 cents per entry, \$10 maximum per entrant.



CATEGORIES for the SPRING Competition: (See Rules for Category/Subject descriptions)

SLIDES and PRINTS SPRING Subjects		
Subject	Classes	Class/Subject Codes
PICTORIAL	Novice, Advanced, Masters	NP, AP, MP
NATURE	Novice, Advanced, Master	NN, AN, MN
PHOTOJOURNALISM	Novice, Advanced, Master	NJ, PJ, MJ
ARCHITECTURAL	Novice, Adv/Master Combined	NR, AR
EXPERIMENTAL	Novice, Adv/Master Combined	NX, EX
STILL LIFE	Novice, Adv/Master Combined	NL, SL

**THE GREATER WASHINGTON COUNCIL OF CAMERA CLUBS
COMPETITION RULES**
Adopted July 11, 1983, Revised June 14, 1993

The GWCCC will conduct two competitions each year, one in the fall and one in the spring. Both will be individual competitions with additional recognition for the clubs whose members submit winning entries. The date, location, number of entries and entry fees will be determined by the GWCCC Executive Board; they will be announced no later than 75 days prior to the competition date.

Competitions will be held on the first Saturday in December and the first Saturday in May, or on a Saturday as near to those as practical.

All members of the Clubs associated with the Council are encouraged to enter the competition and to submit new material in each competition.

ENTRIES

A. Entrants. Where competitions are separated into levels of proficiency,

Classes shall be as follows:

1. **Master.** Anyone who has attained and demonstrated a high excellence in photography. Any entrant may elect the class, but the following must compete in the Master Class

- a. A professional, defined as one who obtains 50% or more income from photography, and
- b. A person with "three stars" in PSA

2. **Advanced.** Anyone of moderate or high ability in photography. An entrant who has received four (4) first, second or third place awards in the Advanced Class of GWCCC competitions since and including 1983, must compete in Master Class.

3. **Novice.** A beginner or anyone of limited experience in competition. An entrant who has received four (4) first, second or third place awards in the Novice Class of GWCCC Competitions since and including 1983 must compete in a higher class. NOTE A competitor may enter as a Novice in one category for black and white prints] and a Master in another category [i.e. color prints] however, all advanced/master slide entrants who commercially process prints may not compete in any lower class.

B. Category:

1. Entries must be Monochrome Prints, Color Prints, Slides Stereo Slides, Medium Format, Films and Photo Essays.

2. Appropriate clubs or groups approved by Executive Board, shall act as agents of the Executive Board for conducting competition in Stereo Slides and Photo Essays. Entry to these competitions shall be open to all members of GWCCC affiliated clubs. Entry particulars shall be determined by the conducting organizations.
3. Prints and slides may be commercially produced.
4. Prints must be mounted and secured on all four corners of the mount. Mounts or mats may not exceed 16 X 20 inches. A mounted print may not have more than one layer of mat overlay.
5. Framed prints are not eligible for competition.
6. Prints submitted in the Novice Class may not exceed 11 X 16 inches. Prints submitted in other classes may not exceed 16 X 20 inches.
7. A toned print may be entered in Monochrome categories only.
8. Tinted prints (hand coloring) may be entered in Color Print categories only.
9. Slides may be mounted in cardboard, plastic or glass mounts, provided that the mounted slide is thin enough to be used in a standard 80 slide capacity carousel tray.
10. All entries must be free of harmful substances (eg. velcro, glue) that may cause harm to other entries. Entries will be disqualified from competition if they can cause any harm. No entry fee will be returned if work is disqualified.

C. Subjects

1. Pictorial. Open. Any subject, especially subjects that do not qualify in other subject definitions. NO image will be excluded from category.
2. Nature. Pictures that portray different kinds of various aspects of natural plant and animal life in a living state, that illustrates the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets auroras etc.), precipitation, frost, fire, but which do not show the hand of man, such as buildings, fences, beer cans etc. Domestic plants or animals may be included provided they do not show the hand of man.
3. Portraiture. People or animals, full-length or close-up, including nudes and groups where the subjects rather than the activity are the main interest.
4. Photojournalism. Storytelling pictures or people doing things where the activity itself is the theme.
5. Abstract. Blends of color, texture, shape, form and light to create a design-patterned image.
6. Experimental. Images that utilize camera and or darkroom manipulations to achieve unreality.
7. Architectural. Buildings, interiors, ruins, bridges or anything where man-made structures are the principle interest.
8. Close-up. Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at minimum focusing distance.
9. Still Life. Images of inanimate subjects in a static state.

D. Other Conditions

1. An entry, whether it receives an award or not, may be entered only twice in any GWCCC competition, regardless of class or category.
2. A competition entry which received a first, second, or third place or honorable mention award, or an entry of essentially the same image or the same type, may be entered only in a higher class.
3. The entrant's Class in GWCCC competition shall be independent of the entrant's level of proficiency within the entrant's club.
4. Each Club and the Club's delegate shall be responsible for administering the competition rules with regard to entries by Club members.

II. COMPETITIONS

- A. Both Slide and Print competition shall be conducted, as follows:

1. Fall
 - a. Pictorial: Novice, Advanced and Master classes.
 - b. Nature: Novice, Advanced and Master classes.
 - c. Photojournalism: Novice, Advanced and Master classes.
 - d. Abstract: Novice and combined Master/Advanced classes.
 - e. Close-up: Novice and combined Master/Advanced classes.
 - f. Portraiture: Novice and combined Master/Advanced classes.
2. Spring
 - a. Pictorial: Novice, Advanced and Master classes.
 - b. Nature: Novice, Advanced and Master classes.
 - c. Photojournalism: Novice and combined Master/Advanced classes.
 - d. Architectural: Novice and combined Master/Advanced classes.
 - e. Experimental: Novice and combined Master/Advanced classes.
 - f. Still Life: Novice and combined Master/Advanced classes.

B. Participation

1. Eligibility. Competition is open to all members of affiliated Clubs in good standing in the GWCCC.
2. Good Standing. The standing of an affiliated Club shall be determined by the following
 - a. Dues. Payment of dues by the deadline for submission of competition entries.
 - b. Roster. Submission of a complete Entrant Roster, including the GWCCC competition Class of each competition entrant, by the deadline for submission of competition entries.
 - c. Fees. Payment of all entry fees by the deadline for submission of competition entries.

- d. Support. A reasonable record of support of all activities of the GWCCC. Determination regarding this requirement are reserved to the Executive Board.
- e. Identification of Entries. Print and Slide Labels shall be affixed to entries, and the Entry Form shall be completed by the Club delegate or Club representative prior to submission of entries.
- f. Assistance. At least one member of each competing Club must assist in conducting the competition.

3. Judges shall be elected from outside the membership of organizations affiliated with the GWCCC. Judges shall be briefed on the GWCCC Competition Rules and on procedures to be followed during the judging. If necessary the competition may proceed with only two judges.
4. Awards. Awards shall be given to 25 percent of the Novice entries and 10 percent of the Advanced and Master entries. This includes First, Second and Third Places. When this calculation results in a fraction, the number of awards shall be rounded off using the 4/5 rule. (5 rounds up to next whole number, 4 or less round down.) In a class with 5 or fewer entries, only a First Place award shall be given to the entry judged the best.
5. Care of Entries. All reasonable care of competition entries shall be exercised, but no responsibility will be assumed by the GWCCC for any loss in transit or during the competition or in any exhibition which may follow the competition.
6. Compliance. The GWCCC Vice-President of Competitions shall have full responsibility for interpretation of these Competition Rules, for determining the compliance of entries and for responding to challenges during the competition. After the competition Appeals may be directed to the Executive Board in writing.
7. Club Championship. The GWCCC will offer recognition to the Club whose members amass the most points in competition, Fall and Spring combined, stereo, medium format and other GWCCC sponsored competitions. The point scale for each class will be:

1st 6
2nd 4
3rd 2
HM 1

A member may score points for only one club at any competition. Entries disqualified from competition will not be counted. The results will be announced at the June GWCCC meeting.

AMENDMENT DECEMBER 8, 1986

8. Anyone disrupting the Judges (making comments out loud, talking to the Judges during voting, or otherwise interfering with the workers) can have all his entries disqualified from the competition. The Vice-President of competitions shall have sole authority on this matter, and his/her decision will be final.

June 14, 1993 Rule Changes

Change to I.B.6: Maximum novice print size from 11 x 14 to 11 x 16.

Added to I.C.2: Honorable Mention was added to the list of awards that may be submitted in a higher class.

Change to 11. Competitions: Prints and Slides will have the same subjects. And, there will no longer be combined subjects. Three (3) entries per subject in all classes and categories.



Silver Spring Camera Club Membership Form — 1993-1994

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, 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.

