



CABLE RELEASE

September 1997

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Editors Notes...

The process of moving the editor duties over to Mel Lewis. Mel has been met with a few technical difficulties. We seem to have them licked, so Mel will be putting out his first newsletter soon.. Becky and her husband have teamed together to make the newsletter possible these past few years. We are now teaming with Mel to make the newsletter even better. Thanks for all those that have contributed in the past.

Here are a few things that you can do to make Mel's job easier. The deadline for *Cable Release* submissions will be the night of the print meeting. The best format to use are articles saved in **TEXT FORMAT on disk.** This avoids any concerns with being able to read it. I have yet to find a system that can not read plain text files. You can still email your notes to us at swick@erols.com. We will get the article to Mel on time. Thanks again for all your help, and we are looking forward to some great articles this year.

September 4th - Slide Meeting-Sligo Creek....

The speakers will be Carl and Ann Purcell. They will be giving a lecture on "The Digital Revolution. They are multi-talented travel writers and photographers who have accumulated an impressive collection of 670,000 slides from 98 countries. The Purcells' specialty is travel and travel-related topics, but their slides include such varied generic subjects as culture, religion, wildlife, flora, industry, space technology, art, architecture, underwater scenes, marine life and more.

They have provided images for leading publications such as Life, U.S. News & World Report, Travel-Holiday, Conde Nast Traveler, National Geographic, Travel & Leisure, Signature, Popular Photography, Associated Press, Copley News Service and the New York Times. Their color photographs have appeared in over 200 books and magazine covers. They often illustrate audio-visual productions, TV, calendars, text books, and encyclopedias. In addition, they have over 700,00 of their books in print. You can visit the Purcells' at their own homepage at URL <http://www.purcellteam.com>.

Our Judge will be John Boretos. He has been teaching since 1971 at the Faef graduate school. He started in 1983 running field trips and workshops. He schedules one or two trips a year. He was once a member of the Silver Spring Camera club

and still enjoys taking photographs and sharing his knowledge after all these years.

September 18th Print Meeting-White Oak Library....

Our speaker and judge will be Frank Van Riper, the award-winning nationally syndicated photography columnist for the Washington Post and author of the best-selling book, *Faces of the Eastern Shore*. He will discuss location portraiture and his next book, *A World Apart/Down East Maine*. Like *Faces of the Eastern Shore*, *A World Apart* is a book of black and white location portraiture, with accompanying text written by Van Riper.

Over the past decade his location portraiture has been seen in numerous national and international publications, including the Washington Post Magazine, WebMaster, and the London-based weekly, *New Scientist*. He was awarded the 1979 Nieman Fellow at Harvard. He is the former Washington Bureau news editor for the *New York Daily News*. He also served as the paper's award-winning White House Correspondent and national political correspondent before starting a new career in commercial and fine art photography, joined by his wife and partner, photographer and sculptor Judith Goodman.

Since 1992, he has been the nationally syndicated photography columnist for the Washington Post and was cited by the National Easter Seals Society for his column on legally blind photographer George Covington. Van Riper is also on the board of directors of the Washington/National Capital area chapter of the American Society of Media Photographers, and is a member of the White House News Photographers Association.

What's Up!!!

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President's Corner....

Welcome to another year with the Silver Spring Camera Club. Like last year, we will be meeting at the Sligo Creek Recreation Center on the first Thursday (with one exception) of each month for our "Slide Meetings". For new members, I'd like to provide directions. To get to the Sligo Creek Rec Center: from the beltway, go North on Georgia Avenue, turn right onto Dennis Avenue, turn left at the stop sign onto Sligo Creek Parkway, in about 100 yards turn left into the Center. Also, like last year, we will be meeting at the White Oak Library on the third Thursday of each month for our "Print Meetings". To get to the White Oak Library: from the beltway, go North on New Hampshire Avenue, about 0.1 mile after crossing under Route 29 turn right into the library's entrance. Our large meeting room is on the basement level. Go to the right hand end (from the parking area), lower level, for the entrance.

Now, let me tell you about the exception. Our 1st Thursday slide meeting in January 1998 falls on the 1st. Since the Sligo Creek Rec Center is closed on Holidays, Clarence Carvell arranged for a program and a judge for the 2nd Thursday, January 8, 1998. My job was to apply to the Maryland-National Capital Park and Planning Commission to obtain use of the Sligo Creek Center on first Thursdays (and January 8th) from September through May. Well, the bad news is there is another user of the Sligo Rec Center on 2nd Thursdays. Thus, with apologies to Clarence Carvell, I must tell you that we will be holding our January slide meeting on **Wednesday, January 7, 1998.**

More bad news is that Jim Malero is leaving the area to move to the Eastern Shore. Our best wishes go with Jim to his new home. This means that SSCC will need new chairpersons for both Exhibits and the Computer Imaging Workshop. The good news is that Stan Klem will take over the Computer Imaging Workshop. And Suzanne Izzo, provided that someone will agree to be Co-chair, will be Co-chair of the exhibits. Jim tells me that the exhibit this year has been scheduled in November. Thus, we are in desperate need of a **volunteer to be Co-chair of Exhibits.** This activity will be a lot of fun and Suzanne will be a pleasure to work with.

After a most successful term as New Members Chairperson, Garry Kreizman is stepping down. I greatly appreciate all his efforts to increase our membership. Thus, we need a **volunteer to be the SSCC New Members Chairperson.**

My last topic in this article is about "planning for succession". The question I am struggling with is, how do we ensure satisfied members? I mean members so satisfied that they will want to help run SSCC in the future. OK, what if we offer new members, i.e., novices, enough training to get them to the advanced class? Let's say, for discussion, two years of personal coaching. The SSCC teachers would be the masters, directors, and interested advanced members. The teachers would in the two years tutor the students in everything that the teacher knows or everything that the student could absorb

SSCC Officers and Chairpersons 1997-98

President: John Telford...301-460-1766
Vice-President: Jim Mitchel...410-997-7235
Secretary: Jim Rogers...301-855-3532
Treasurer: Bob Catlett...301-585-7163
Director: Chuck Bress...301-469-6275
Director: Henry Rosenthal...301-587-2235
Director: Joe Meyer...301-588-5183
Cable Release: Mel Lewis...410-730-8373
Competitions: Anne Lewis...301-384-4938
Exhibits: Suzanne Izzo...202-829-6470
Field Trips: Edna Knopp...301-869-1789
Historian: Norm Bernache...301-935-5617
Hospitality:
Print Meetings: Bill & Suzy Boyle...301-93304527
Slide Meetings: Elisa Frumento...301-593-6007
New Members: **Volunteer Needed**
Property: Joel Fassler...202-829-7899
Programs: Becky Swick...410-997-4918
Clarence Carvell...301-725-0234

Workshop Chairs:

Alternative Processes: Suzanne Izzo...202-829-6470
Color: Henry Rosenthal...301-587-2235
Black and White: Clarence Carvell...301-725-0234
Composition and Presentation: Henry Rosenthal...301-587-2235
Computer Imaging: Stan Klem...301-622-6640
Creativity: Clarence Carvell...301-725-0234
Monochrome Prints: Hans Adler...301-946-1796
New Directions: Mike Stein...301-384-5427
Slides: Mike Lux...301-929-1350

Representatives to Affiliated Organizations

Council of Maryland Camera Clubs:
Bill Perry...301-593-5203
Alex Cummins...301-929-0640
Frank Tonner...410-997-5813
Greater Washington Council of Camera Clubs:
Sharon Antonelli...301-933-4450
Henry Rosenthal...301-587-2235
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 Jim Rogers at 301-855-3532.

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, Mel Lewis, or mailed to her: 5656 Thicket Lane, Columbia, MD 21044. Provide IBM PC format disks, email to SWICK@EROLS.COM, otherwise typed with no handwritten notations. Phone: 410-730-8373.

President's Corner (cont'd)....

(whichever comes first), or as much as it takes to get them into the advanced class. Each teacher would have one or two students. What would this one-on-one training "cost" the students? The students would need to agree to serve two years as an officer of SSCC. The masters, directors, etc. would be passing on what they have struggled to learn, increasing the pool of photographic talent within SSCC, and ensuring the succession of SSCC. OK, I'll do it, but what do the masters, directors, and other advanced members think? More importantly, is there any demand for it? What do the new members and novices think? Please share your thoughts with me and other members. Is it true that when the student is ready, the teacher will come?

I hope to see all of the old members and many new members on September 4, 1997 at 7:30 pm at the Sligo Creek Recreation Center.

Alternative Processes Workshop by Suzanne Izzo....

Last year (the first for the workshop) we tried a number of old (and one new) photographic processes: cyanotype, vandyke brown, gum bichromate, and gumoil.

This year, our first meeting will be devoted to cliché verre. This technique, which is interesting in its own right, will also allow those without access to a darkroom to create on glass the large negatives which are required by the old processes. Then we will spend several months working with gum bichromate giving participants a chance to work more extensively with this versatile process. Our work later in the year will depend on the interests of the group.

This is a hands-on workshop. Participants will have a chance to work with the various processes during the workshop meetings, but to really get a feel for a process you will want to do some printing at home as well.

Since we use the sun as a light source, we meet Saturday morning at 9:30. This year, the meeting day will be the Saturday after the club print meeting (Sept. 20, Oct. 18, Nov. 22, Dec. 20).

If you are interested in joining the group, please see me at one of the September Club meetings or call me at 202-829-6470 or send me an e-mail message at s_izzo@guvax.georgetown.edu.

Update Insert for Members' Handbook by Suzanne Izzo....

The annual update page for the Members' Handbook is being mailed out as part of the *September Cable Release*. It contains a list of officers for this year, descriptions of the defined subjects for the monthly competitions, and revised descriptions for some of the workshops. By inserting the update page in your Handbook, you will have all the current information readily available.

Composition and Presentation Workshop by Henry Rosenthal....

The objectives of this workshop are to strengthen the image composition and, in the case of prints, the manner in which the final results are presented for maximum impact. Success in the attainment of these objectives is measured by the sense of fulfillment the images' creators gain, and the influence that proven, successful results of the various discussions have on the workshop participants. These results are shown in subsequent workshop meetings and competition in the form of recognized improvement in end results. Follow-up discussions may result in further change suggestions.

In the first part of workshop meetings, we try to minimize the subjective aspects of a composition by defining the tangible elements of images, then evaluating and suggesting modifications of these elements using measurable, tangible values, wherever feasible. Images analyzed may be the workshop participants' or those of successful photographers seen elsewhere.

The last part of the workshop meeting consists of peer evaluation of images brought in by workshop participants to discuss special challenges, or merely the merits of an image and change suggestions.

Photography Exhibits on the Mall by Suzanne Izzo....

There seems to be an increasing number of photography exhibits at the Smithsonian and the art museums. Four that are on view this month provide a wide range: from Appalachia to Angkor and from Cibachrome to platinum. Something for everyone.

International Gallery in the S. Dillon Ripley Center: "American Voices, Latino Photographers in the United States" closes September 28

This extensive exhibit contains work from 39 photographers belonging to the three largest Spanish-language groups in the United States: Mexican-American, Puerto Rican, and Cuban American. With work from so many different photographers there is a wide range of style, subject matter, format, and medium. You won't like everything, but you are sure to find a number of things you do like and perhaps to be inspired by some of the more unusual work to try something new. I was especially intrigued by the collotypes of Delilah Montoya.

In conjunction with the exhibit, the Smithsonian Associates is sponsoring a lecture on Thursday, September 25, 6pm in the Ripley Center Lecture Hall. This event is free to the public. Tickets are available in the Associates office in the Ripley Center. Call 357-3030 to check on availability.

National Gallery of Art: "Angkor", photographs by Kenro Izu closes September 28

These pictures are being shown in conjunction with the large exhibition "Sculpture of Angkor and Ancient Cambodia: Millennium of Glory," which is on the lower level of the East Building. Photomurals of three of Izu's photographs are in the exhibit. Seventeen of his platinum-palladium prints can be found along the side wall in the East Building Large Auditorium. During the past four years he has made several trips to Cambodia with his special large format camera (14x20). The resulting prints are beautiful (although I wondered about the vignetting in several).

The shop near the exhibition is selling 3.5"x5" reproductions of five of Izu's prints. These are matted and framed and sell for \$59. These prints are also available (in the same size) as cards selling for \$3.50 with envelope. In addition, 65 of his Angkor prints are reproduced in the book, Kenro Izu: "*Light Over Ancient Angkor*," which is on sale for \$40.

Hirshhorn Museum: "Louise Lawler: Monochrome" closes October 19

This exhibit fills one room on the third floor of the museum. Louise Lawler is known "for her photographs of artworks shot in museum storage rooms, auction houses, and galleries and in the homes of private collectors." These prints are Cibachromes and while not strictly monochrome, each has a predominant overall color. A brochure at the entrance provides background information.

Museum of American History: "Serving Home and Community: Women of Southern Appalachia," photographs by Barbara Beirne closes fall 1997 (no date given)

This exhibit is in a small gallery on the third floor near graphic arts. A sign on the wall says that the gallery is devoted to "documentary photography," and provides a "consideration of the nation's social, economic, political, environmental, and cultural life--past and present." It also warns that the works shown "often have a strongly stated point of view and may challenge the opinions and beliefs of the visitor."

While this exhibit did not strike me as controversial in any way, it is thought-provoking. Barbara Beirne is interested in environmental portraiture, and this show consists mainly of black-and-white photographs of Appalachian women in their home surroundings accompanied by a short statement by each woman about her life. This exhibit was recommended to me by a non-photographer friend who happened upon it and thought it wonderful. Like other photography exhibits at the Museum, its value is not only photographic, but also as a historical and social record.

McCrillis Exhibit Wrapup Jim Malaro....

We have just completed our sixth major exhibit in six years. The exhibit, consisting of 50 images, ran from July 1 - August 1 at the McCrillis Gallery in Bethesda, MD. It was dedicated to the memory of SSCC master photographer Fred Nathanson. The theme was "Windows". There were 69 people at the opening reception and the exhibit drew over 600 visitors. We received a lot of favorable comment from visitors to the exhibit, although for the first time we did not sell any images. Congratulations to all who participated. Our next exhibit is scheduled for Nov. 14 - Dec. 20, 1998 to take advantage of potential Christmas Season sales opportunities..

The exhibit was juried by Dave Brown, manager of Photopro in Kensington. Dave spent a lot of time selecting the entries to be exhibited and awarding prizes for the best images. His letter (printed in this issue of the Cable Release) discusses his rationale for making selections and reflects the thoughtful deliberation which went into selecting the winning images. In addition Dave donated 20 rolls of Fuji Astia Slide film which were used as prizes for the winners.

The winning photographers were: 1st place - Charles Hundertmark, "Aunt Hatey and Uncle Oscar", 2nd place - Mike Stein, "Sunlight #1", 3rd place - Jim Malaro, "Rainman". All three honorable mentions went to Clarence Carvell for "Window Pain", "Wired Window", and "A Summer Place"

Putting on a successful exhibit requires a lot of work and, as usual, I had a lot of help. Stan Klem once again designed the invitations for the exhibit. He has designed the invitations for our exhibits for the past six years. Jim Harris, Suzanne Izzo, Stan Klem, and Jim Mitchell helped hang the exhibit. Elisa Frumento, Mary McCoy, and Jim Harris, as usual, organized and ran the opening reception. Thanks to all.

As many of you already know, this is my last year as Exhibit Chairman. In 1991 Clarence asked me to set up an exhibit program to provide both an incentive and an opportunity for club members to exhibit their work. Running the program for the past six years has been an interesting and rewarding experience. I've learned a lot, met a lot of nice people, and seen a lot of great work. Each year I marvel at the quality of work turned out by SSCC photographers. Keep it up.

McCrillis Exhibit: Judge's Comments....

Dear Jim,

Thank you for the opportunity to judge a Silver Spring Camera Club competition. It is always rewarding to see fine photography and a special pleasure to see the accomplishments of our customers.

In the past I have judged for the Maryland Camera Council and took special pride finding the SSCC had won more than their share of ribbons.

This contest was difficult to judge. There were many fine entries. Remember that judging eventually comes down to a subjective decision and good photographs evoke emotions which complicate the criteria and reasoning to differentiate merit. Contest that have a theme can be even more challenging since they demand additional conceptualization of the theme.

I have some thoughts on the photographs I picked for winners that club members may find helpful.

First Place- This color still life illustrates a state of grace. It is pastoral with hints of the American South. The window illuminates through the hats the inhabitants peaceful souls, anoints them in a golden glow presaging a heavenly grace. The hats have no shadows, their souls are complete and uncompromised by shadows. The items in the room are nostalgic, warm, worn, and comfortable; reminding us not only of their place in our daily lives but the memories we have for those who have passed on. I'm sympathetic to glimpses of country scenes and haunts.

Second Place- This black and white photograph depicts the conflict of light and dark, despair and hope. It reverses the window's typical metaphor of a view into the outside into a view inside affected by the light outside. It shows the light in

tumult, the darkness in clarity. It's veiled shadow detail contrasts with blinding clarity. This shadow detail has so much information and detail in it, despite its darkness, that it is the light which is unsharp and confusing. Besides, this is a terrific print.

Third Place- Here is the window and man in a struggle with nature, technology over landscape, simple constructs versus complicated devices. Here is man and his fears of desolation with tears of misery, and inadequate preparations in the battle with nature. This is a conflict of protection, simple umbrella domes shield from overhead, windshield wipers wipe upward, basic versus complicated a struggle mankind will forever face. Like the other entries, the photographs can withstand technical criticism, but more importantly they have meaning beyond basic discussions of film, exposure, printing, etc.

Also, in a gesture of continued support from PhotoPro I hope the first twenty show viewers welcome testing Fuji's new Astia slide film.

Thank you,

David K. Brown

Silver Spring Camera Club Membership Form - 1997 - 1998

Name: _____ Spouse: _____ Regular \$30.00 _____

Address: _____ Spouse \$20.00 _____

City: _____ State: _____ Zip: _____ Student \$20.00 _____

Home Phone: _____ Work Phone: _____

Make check payable to Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Green Road, Silver Spring, MD 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, fees for the spouses and students remain at \$20.00.

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New Members		
Property	Joel Fassler	202-829-7899
Programs	Becky Swick	410-997-4918
	Clarence Carvell	301-725-0234
Mini Portfolios	Clarence Carvell	301-725-0234
<u>Workshop Chairs</u>		
Alternative Processes	Suzanne Izzo	202-829-6470
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<u>Delegates to Affiliated Organizations</u>		
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	Henry Rosenthal	301-587-2235
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	Alex Cummins	301-929-0640
	Frank Tonner	410-997-5813

Changes and Additions 1997-98

Defined Subjects for Monthly Competitions

(except for Novice Prints which is always Open)

October: Nature

Images that portray any aspects of natural plant or animal life, that illustrate the natural features of land or sea, or that reveal any natural phenomena, such as cloud formations, light refractions, sunsets, auroras, precipitation, frost, or fire, but which do not show the hand of man, such as buildings, fences, roads, soda cans, or anything manmade.

December: People

Either full-length or close-up images of people including nudes and groups where the people rather than the activity are the main subject of interest, or storytelling images of people doing things where the activity itself is the subject.

February: Architecture

Buildings, interiors, ruins, bridges, or anything where man-made structures are the principle interest.

Revised Workshop Descriptions

Alternative Processes

We will begin the year working with cliché verre. The next several months will be devoted to gum bichromate. Other processes will be introduced depending on the interests of the participants.

Color

The objectives of the color print workshop are to exchange information on techniques and ideas for color printing and to respond to questions and issues raised by the Club's membership. Source material for printing is assumed to have been obtained photographically, directly or indirectly.

The first part of the meeting deals with a general topic of interest, suggested by workshop membership. Peer evaluations of participants' prints and suggestions on print improvement are covered in the second part.

Composition and Presentation

See the September 1997 Cable Release for a detailed description.

Digital Imaging

With Jim Malero moving to the Eastern Shore, Stan Klem will be leading this workshop. Check with him for plans for the coming year.

Silver Spring Camera Club

Competition Rules and Awards (3/95)

I General

1. A competition is defined as a judging of photographs of a particular category made by entrants competing in a particular class.
2. Entrants must be members in good standing of SSSC, meaning dues must be paid. Members from the prior year must have dues paid by Oct. 31st.
3. The competition chairperson (or person acting in their stead) shall be responsible for the administration of these rules and may disqualify and remove any entry not conforming to these rules.
4. The judge(s) shall be instructed to reject any entry not conforming to an announced subject and/or technique category. It is the duty of the competition chairperson to so instruct the judge(s) in the definitions of subjects and categories.

II Categories

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories in all categories must have been photographed by the entrant.
3. Monochrome- initial film processing may be done by others, but only under the direction of the entrant. All subsequent steps including retouching must be done by the entrant.
4. Color- initial film processing and any associated production of an internegative may be done by others, but only under the direction of the entrant. All subsequent steps including retouching must be done by the entrant.
5. Slides- initial film processing and mounting may be done by any outside commercial lab. Any further steps in the production of the entry must be done under the direction of the entrant.
6. Print entries may be mounted on boards of a size acceptable for the club's print viewing box (approx. 24" high); total print area may not exceed 11" x 14" for novice class; 16" x 20" for advanced class. The title and entrant's name must appear only on the back. There shall be no hooks or protruding objects on the mount board and the top of the print shall be clearly indicated by an arrow on the back of the mount board. A sequence of related prints, mounted on one board, will be considered as a single entry. For both classes the combined 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. The slide shall be marked with a clearly visible and distinct spot located in the lower left hand corner of the mount on the side facing the viewer when the hand-held slide is viewed in its correct orientation. The name of the entrant and the title of the slide must be on the reverse side of the mount.

III Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) shall have two classes: Novice and Advanced.
2. A member's **class standing** in one category shall have no bearing on that member's standing in any other category.
3. Except as noted later in this paragraph, a member may move

- to the higher class at any time. A member who has entered a particular class, however, may not thereafter enter a lower class. Whenever there are insufficient entries to have a Novice competition, a Novice member may choose to enter the Advanced class competition following Advanced class rules without affecting his or her status in the Novice class and any points awarded that member in that competition will be tallied in the Novice class.
4. Point scores will be recorded and tallied by the Chairperson of the Competition Committee. A Novice entrant who has accumulated 36 points over any period, in SSSC monthly competitions must move to advanced class.

IV Monthly Competitions

1. A slide competition will be held on the first Thursday of each month, September through May during the regular club meeting except that one month may be designated for other purposes.
2. Monochrome and Color Print competitions will be held on the third Thursday of each month during the regular club meeting, except that one month may be designated for other purposes.
3. In a competition category, each entrant may enter a maximum of two slides, four novice prints or three advanced prints.
4. To conduct a Novice competition, there must be at least four entries by at least three entrants. To conduct an Advanced competition, there must be a minimum of nine entries.
5. Prior to the competition, the title of each entry and the entrant's name must be recorded in the proper book as maintained by the Chairperson of the Competition Committee.
6. No entrant which has won an award in an SSSC monthly competition may be re-entered. No entry may be entered in more than three monthly competitions. Anyone submitting an entry more than three times will, on the first occurrence, be given a warning. Any further violation of this rule will result in a penalty of six points per infraction, to be deducted from the total points previously acquired by the member in that category.
7. **Awards** will be presented in each competition based on the total number of entries in each class. Awards will be valued as:

1st Place-	6 points
2nd Place-	4 points
3rd Place-	2 points
HM -	1 point

The number of HM's will be based on 10% of the total entries in each class rounded up from odd multiples of five.. No HM's will be awarded in competitions with fewer than 12 entries, no 3rd place with fewer than 9 entries, and no 2nd place with fewer than six entries.

8. The Board of Directors 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 following year. Novice print competitions shall always be OPEN.

V Body of Work Competition

1. The Board of Directors may assign not more than one slide and one print competition each year as a Body of Work Competition. For these competitions, there shall be no class distinction.
2. Awards will be presented as in monthly competitions, but with no class distinction.
3. **Print Competition**- Each member may enter from 3 to 5 images (intended to tell a story, make a statement, or support a theme) in both Monochrome and Color competitions. The images will be presented to the judge as a group. Any image which may have won in prior monthly competitions is eligible, but no image which has been entered in a prior Body of Work Competition is eligible. All images in the Body of Work must have been created in the previous 36 months.
4. **Slide Competition** - Each member may enter 4 images (intended to tell a story, make a statement, or support a theme) in the Body of Work Slide Competition. All slides must conform to the vertical format, i.e., no larger than 24mm wide. Any image which may have won in prior monthly competitions is eligible, but no image which has been entered in a prior Body of Work Competition is eligible. All images in the Slide Body of Work must have been created within the previous 36 months.
5. The logistics of the Body of Work competitions will be established by the Competition Committee and published in the newsletter at least two months prior to the competition.

VI Year End Competitions

1. Each member may enter a maximum of five images 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. All entries in the Year End competitions must have been entered in a monthly competition or as an SSCC entry in a interclub competition during the proceeding 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 proceeding year may elect to enter either the Novice or 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 total entries in that competition, rounded up from odd multiples of five.
7. The **Len Tuchin Award** will be presented to the maker of the image that in the opinion of the judges of the Year End Competition, is considered to be the "Best of Show".

VII Photographer of the Year Awards

1. For each class within each competition category a Photographer of the Year Award shall be presented 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:

a. Novice Class

(1). All points earned in SSCC monthly competitions for the Novice class and the Advanced class of the same category plus....

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

b. Advanced Class

(1) 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....

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

4. In the event of a tie for Photographer of the Year, the winners will be determined as follows: first tie breaker, most 1st place awards; 2nd tie breaker, most 2nd place awards; third tie breaker, most 3rd place awards.

5. **Inter-Club** awards will earn points towards SSCC Photographer of the Year as follows:

1st place	7 points
2nd place	5 points
3rd place	3 points
HM	2 points

except that in competitions where the HM awards exceed 10% of the total competition entries, an HM will only earn 1 point. Entries accepted for club competitions in CMCC will receive 1 acceptance point each.

6. **Awards earned by club members entering commercially made prints in interclub competition shall not accrue toward Silver Spring Camera Club awards.**

VIII Star Merit Certificates

1. For each 50 points scored in monthly club and interclub competitions, total accumulation in all classes and categories over any period of time while a member in good standing of SSCC, a 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 accumulating 600, 900, and 1200 total points, a member shall receive a special achievement award.
2. The Chairperson of the Competition Committee shall maintain records necessary for the administration of star awards.
3. For purposed of Star Merit awards, points for the merit awards shall be determined on the same basis as Photographer of the Year (par VII).

IX Service Award

A Service Award may be awarded to the SSCC member who the Executive Council determines has made outstanding contributions to further the interest of the Club and its membership. The Executive Council shall make this determination by secret ballot no earlier than May 1st of the award year. The member 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 reach one. If no majority is reached after the third ballot, there shall be no award for that year.