



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND

DECEMBER 1974



# CABLE RELEASE

## COLOR MEETING

December 5

Colonel Melvin Lawson (retired) will present a demonstration of stereo slides. He will bring a number of stereo viewing glasses but probably not enough for everyone. Therefore, members will be asked to share. Those owning stereo glasses should bring them along. Colonel Lawson is the president of the Potomoc Society of Stereo Photographers, the only such club east of Chicago except for one in Philadelphia.

Workshop: Creative use of the fish-eye lens by Richard Thompson.

Meeting place: Rock Creek Recreation Center

## IT IS ART

"Photography is ever more firmly established as an art (editorial in the Washington Post, Nov. 19, p. A18) and nowhere is there as much interest as in Washington. Famous photographers, such as Timothy O'Sullivan, Edward Steichen and Robert Capa are becoming as well known hereabouts as famous painters, such as John Singer Sargent, Stuart Davis and Jackson Pollock. Young Washingtonians now collect photographs--and not only because, like graphics, they are a relatively inexpensive way to own  
(continued on page two)

## BLACK AND WHITE MEETING

December 19

The feature of this meeting will be a critique by a team of judges made up from our own club members. They will offer detailed comments on each of the prints submitted in Novice and Advanced competition. This has been done once or twice before in our club and it was so well received that it was suggested we do it at least once every year. Competitors are thus able to learn more about their work than from quick judging that takes place when we have a speaker. Everyone bring a print for competition and find out what you are doing right and wrong.

Workshop: Sports photography for publication by Steve Swartz.

Color print competition will be added to this evening's program and also April 17. Contact Joe Davis for details.

Meeting place: Silver Spring Library.

## THE WASHINGTON SALON

The Washington International Salon will accept stereo, photo-travel and pictorial slides until March 19, and all prints plus photo-journalism and nature slides until April 2. Contact Garry Kreizman for details.

AFFILIATED WITH

PHOTOGRAPHIC SOCIETY OF AMERICA  
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS  
ALL-MARYLAND COUNCIL OF CAMERA CLUBS

Deadline for news: December 21.

an outstanding work of art."

The editorial comments briefly on two current exhibitions, one at the Lunn Gallery in Georgetown and the other at the Washington Gallery of Photography on Capitol Hill, and then continues.

"But there is a paradox in Washington's--and the nation's--photographic picture. What with more and more people not only snapping away but also attending the growing number of photographic courses everywhere, visiting photographic exhibits and buying worthy prints and books, photography is surely the most popular art in the country. But it is also the most neglected. Photography is rarely discussed, let alone critically reviewed in public print. Only a few museums, notably the Museum of Modern Art in New York and lately also the Corcoran Gallery in Washington, systematically collect and display photographs. Most museums ignore them and the National Gallery has never publicly shown its Stieglitz 'key set' collection, which contains one or more prints of the master's 1,450 negatives.

"The National Endowment for the Arts is giving much attention and some money to serious young photographers. But there is a danger that the history of the art, and the unique historic record it provides, are scattered and largely lost. There is only one university chair in the art history aspects of photography, recently established at Princeton. The Library of Congress' Division of Prints and Photographs is doing its best to maintain a national photo album, as it were, but it receives little support and depends entirely on gifts. The National Archives are the depository of all government photographs, but most of them are dumped in poor condition. The enthusiastic Archives staff is too small and lacks funds for proper cataloging and preservation."

NOTE: It is nice to know that someone cares.

An all-day seminar will be held on January 11 at the 4-H Club on Connecticut Avenue, starting time and program details to be announced later.

Prints and slides for this season's competition will be accepted by Garry Kreizman at the December 19th and the January 2nd meetings, but delivery to Garry before Christmas is preferred.

Judging of entries will be performed on February 1 at the Washington Gas Light Club Building, a well-known center of literary and artistic consideration. Judges as follows:

Color slides: Bruce McElfresh, Nat'l Geographic; Carl Purcell, AID; Fred Maroon, Freelance.

Prints: Bernie Bostan, Star-News; John Neubaure, government photographer; Harold Flecknoe, Star-News.

#### Classes and Rules:

Monochrome prints include small (8x10), intermediate (11x14) and unlimited (16x20), none mounted on a board larger than 16x20.

Color prints include small (8x10), and unlimited (16x20) neither to mounted on a board larger than 16x20.

Picture story allows for more than one print on 16x20 boards; no single story to exceed 3 boards; no text nor captions save an overall title.

Color transparencies: a) Pictorial b) Nature; c) People and events, human interest and/or journalism; d) Experimental, new techniques, manipulations, abstracts; e) Novice, open only to those who have received no more than one honorable mention in previous GWCCC slide competitions.

Each class entered requires payment of \$1.25, and there is a limit of four entries per class.

GOOD LUCK

NOVEMBER WINNERS - COLOR

Novice Class:

- 1st Copper Reflections Alvin J. Garber
- 2nd Boat House Jim Herrewig
- 3rd Autumn Reflection Judy Devereaux

Honorable Mention

- Energy Crisis Larry Berlin
- Golden Leaf Judy Devereaux
- Capital Marlene Carey
- Say AH! Garry Kreizman
- No Title Dale Armstrong
- Church, Bennington, Vt. John Devereaux

Advanced Class:

- 1st Eastern Shore Farming Rudy Schuetzler
- 2nd 3 Ladies of Burano Tom Waldmann
- 3rd Tilgman Barn Lois Schuetzler

Honorable Mention

- Gulls #1 F.P. DiBlasi
- Boat Dock H.M. Graff
- Fungi Emerson Gray
- Mimosa Tree Bernard Kessler

NOVEMBER WINNERS - B & W

Novice Class:

- 1st Cathedral Bill Knight
- 2nd Pelican Peach Lauren J. Reuger
- 3rd Sailboat Leonard Harris

Honorable Mention

- Orbisonia Mike Stein
- Round House Mike Stein
- Spanish Mood Michael Traynor
- Earring Girl Michael Traynor

Advanced Class:

- 1st Eastern Shore Farming Rudy Schuetzler
- 2nd Eastern Shore Farm Lois Schuetzler
- 3rd Monastery Pierre Ruffieux

Honorable Mention

- Morning in the Fishing Harbor Henry Ng
  - High Jump Bill Seelig
- (continued next column)

Winners continued

- Textured Tree Rudy Schuetzler
- Hasaidim Marty Miller

ALL MARYLAND  
INDIVIDUAL PHOTOGRAPHIC CONTEST

By Rudy Schuetzler

The All-Maryland Individual Photographic Contest was held on Sunday, November 10th, at the C. and P. Telephone Company Building, 5407 Harford Road, Baltimore, Maryland. Sixteen members of Silver Spring Camera Club entered---what happened to the remaining one-hundred-or-so members?? Bob Rabin, a relatively new member, and Paul Luebke scored very well! The all-Maryland CLUB Photographic Contest will be held in March 1975---start getting your monochrome prints, color prints, and slides together now!!

All Maryland Results:

- Novice Monochrome Prints
  - Paul Luebke, "Church in Reykjavik" 2nd place, "Dual Meditation", Honorable Mention.
- Advanced Monochrome Prints
  - Bob Rabin, "The Subject Was Roses" 1st place; "Aspen Grove", 3rd place.
- Unlimited Monochrome Prints
  - Emerson Gray, "White Bow Ribbon", HM; Clement C. Lim, "Misty Day", HM; Martin H. Miller, "Morning Worker", HM; Lois Schuetzler, "Eastern Shore Farm", HM; Rudy Schuetzler, "Eastern Shore Farming", 1st place; Leonard Tuchin, "Yesterday's Politician", HM.
- Unlimited Color Prints
  - Henry Ng, "The Balloon Hawker" HM.
- Novice Slides
  - Clement C. Lim, "Curve and Line", HM.
- Unlimited Slides
  - Emerson Gray, "Rolls", HM.

NOTE: The prizes are there to be won. But the photo must be submitted.

## BOOK REVIEW

Joseph Davis

### Petersen's Photographic Basic Series

1. Basic Guide to Photography
2. Photo Lighting Techniques
3. Guide to Architectural Photography.
4. Photo Equipment You Can Make
5. Guide to Creative Darkroom Technique.
6. Photographic Blueprint Series.

These books are written in a language that is concise, understandable, and to the point. Although the coverage is broad, it is also comparatively thorough, including both color and monochrome. The many photographs and diagrams, relating directly to the text, are concise and instructive. The set could be used as a complete home-study course for a novice, a refresher course for the advanced photographer, or as a reference library for both.

Book No. 1 justifies its title. It explains equipment and technique. It ranges from choice of camera and effective use, through darkroom procedures, to selling pictures.

Book No. 2 is mostly about indoor lighting but relates this to outdoor lighting. Again, emphasis is on technique and controlled results.

Book No. 3 is narrow in scope; it emphasizes use of the view camera. It could be very useful to the pictorialist and the architectural photographer.

Book No. 4 is for the photographer who is short on cash, long on time, and silled in the use of hand tools. It shows how to build such items as studio lights and darkroom aids, and if you are ambitious, a dry-mounting press.

Book No. 5 goes beyond the basic darkroom. It says we should make the technique suit the subject and mood, and it shows us how with "creative" high contrast, montage, posterization, bas-relief, texture, etc., and non-photo pencil technique.

Book No. 6 concerns itself with "How To--"; one or two-page articles on such subjects as bounce light,

(continued in next column)

## Book Review Continued

filters, close-ups, action shots, flash, Sabattier effect, spotting and several others. A few are repeats from Petersen's magazine.

The books can be purchased individually or as a group. Paper-back price for group is \$12.95 plus \$1.05 for postage, and includes a Buyer's Guide. Hard-bound costs \$19.95 plus \$1.85 postage, with no Buyers Guide.

### FOR SALE

Kodak Ektagraphic Auto-Focus 35mm slide projector with 4-6" zoom lens and stack loader. This is a heavy-duty version of the Model 860 Carousel projector. \$109. Contact Phil Krug: 249 5139 after five PM.

### WANTED

Sturdy used tripod by Pat Herrewig: Tele 667 0215.

### SUCCESS

Friends, a General Motors publication is to be complimented on its good taste. It published one of Walter Stolwein's slides, showing a windmill on the island of St. Croix, Virgin Islands in conjunction with an article entitled "Energy for Man".

### RECOMMENDATION

Pete Gorino recommends that we examine a book that describes how an ordinary negative can be enlarged onto high-contrast Kodalith film as a starting point for abstraction. The books describes how a photographer exposed the film to light part way through the development process to create the Sabattier effect and form fine lines around the subject.

(continued on next page)

## Recommendation - continued

Simply write to Eastman Kodak Co., Dept. 412-1c, Rochester, NY 14650, to ask for the "Imagination Portfolio".

## MAGAZINES - DECEMBER 1974

### MODERN PHOTOGRAPHY:

Alvin J. Garber

This issue features a 1975 Camera Report Special which devotes an entire page to each of 47 top-model cameras. Each camera is illustrated, with complete description and results of tests and analyses made by magazine personnel. Coverage includes leading 35 mm SLR and RF cameras as well as some larger format cameras and some special items like Polaroid.

Kepler's column on the SLR tells what to look for when buying a camera, and how to get the best from the least (that being what we can afford).

A detailed article tells how to test a lens using Modern Photography's Test Lens Kit. The kit, consisting of a set of resolution charts, 20x magnifier, and instructions, sells for \$4.50. The article describes how to set-up the charts, to photograph them, and how negatives are to be read to evaluate resolving power of a lens, from center to edge. Tables are included for rating resolving power of lens.

### POPULAR PHOTOGRAPHY:

This issue has two articles on the small, light-weight automatic 35-mm range finder cameras. The first describes advantages for candid and regular photography: getting grab shots; a camera small enough to carry at all times; capable of doing a good job. The second analyzes, describes, and compares cameras now on the market.

The Hattersley Class in this issue is "How to Make B&W Prints From Color Slides". One makes an enlarged paper negative from a color slide, using resin coated printing paper instead of the ordinary kind, and making a contact print from it. The article (continued in next column)

suggests how to choose those slides which will make the best B&W prints, how to make the negative print, how to make the positive, and how to control the contrast.

Those who heard Andrew Keech describe taking pictures while skydiving will be interested in an article entitled "The World From the Air", presenting beautiful color shots taken by a pilot, especially those of San Francisco early in the morning and late in the evening, and of New York City early in the morning.

## EXHIBITION

Do you have, or can you take, a shot of the World Health Organization building at 23rd & Virginia Streets, NW? Otherwise known as the Pan American Health Organization bldg. It is probably the most photogenic building in Washington.

There will be an exhibition of prints of that building for two weeks, beginning January 6th. You are not limited to a certain number of prints. Contact George Winnett or Chas Dove.

## MONOCHROME CRITIQUE MEETING

Ron and Nancy Goor were hosts for the black and white critique group on November 14. Ron started off by showing us his darkroom which is a good one featuring many built-in items. He discussed picture qualities, using famous photographers' pictures to illustrate his points. Members then submitted prints for discussion and analysis.

There will be no meeting during December.

## WHAT IS A PHOTOGRAPHER?

A bundle of hopes and good intentions tied together with a neck strap or two, studded with lens of various dimensions, who walks when others ride.

# FAKING IT !

## The First Step To Moonlight Professional Photography

By: Ira A. Penn

So you want to take the plunge. You want to go from the strictly amateur ranks to the part-time professional ranks and sell the pictures - which will probably be very rank! And you want to know how to begin?

Well, to get customers (any kind of customers) you must have a portfolio. A portfolio contains samples of your work. How you go about showing samples of your work when you have never had any "work" from which to take samples has never been explained - until now.

If you start off doing portraits it's easy. You get your friends - and relatives - and you take their pictures. The prospective customer doesn't know who they are so instead of your buddy Jay and your favorite Aunt Annie they become Mr. Jason Reignbos and Mrs. A. Moral - satisfied customers! So much for portraits. Child photography is a snap (pun intended). Show me a mother who doesn't want pictures of her darlings - especially the new "in" type of candid portraiture. Take three kids on your block to the park and you've got your samples. You want to do architectural photography? A little more difficult, but not impossible if you keep your head. Just don't do anything dumb like photograph the National Geographic building. I mean it stands to reason that they wouldn't need you. Stick to small businesses - maybe even the one you work for. Why if you take a picture of the building you work in - and the company prints it in their house organ - then you are not only an architectural photographer - you've been published! (Note: If you happen to work for the Government this is a cinch. Agencies are crying for employee photographs to print in their monthly newsletters. Instant fame!) Weddings? Well now, that's not quite as easy. You can't just contrive a wedding party without a good deal of time and effort. However, if you have a friend - or know of a friend of a friend who is getting married, talk to the bride and tell her you'd like to be there and take pictures - and you'll give her lots of them - free! No sweat. If most of your friends have already walked down the aisle - and their children

will not be ready for some time - then my suggestion is to go to the local church and talk to the man who does the marrying thing. Tell him that you want to gain experience and are willing to shoot a wedding - at cost. He'll give you names. All you need is a dozen good wedding pictures for a portfolio. Your next (paying) customers need never know the circumstances.

By now you should have the general idea which is - FAKE IT! So moving right along.....

In addition to your portfolio you will need some business-type accessories, e.g., cards and stationery. You can get them both for under \$10 total, but I don't advise that. Lay out a little cash and get some nice unique cards and some fancy letterhead that people will notice - and remember. In my case I designed my own business logo and had two-color matching cards and stationery. Didn't do a damn thing for my pictures, but it was very impressive! Do not skimp on any item which represents you to the customer. You will make it all back with the first good job - and besides, it's tax deductible as a business expense.

Now take your cards and start distributing them. Put them on every bulletin board you see. Give them to your family, neighbors and fellow office workers. Talk about your "photography business" to everyone. And if you are really nuts - advertise in the local newspapers. Someone will grab the bait.

We come now to the most important part of the game; personal contact. The potential customer has set-up an appointment and it is time for the snow-job. The trick is to completely avoid letting your early customers know how little experience you really have. You may be the best photographer in town, but psychologically people do not want to be the "first one". Of course if you were opening a store-front studio and doing this full-time that's a whole different situation. Then you can have a grand opening, give away new customer bonus coupons and balloons, and do all that other P.T. Barnum stuff. There is much less suspicion about that type of operation. But we're not talking about a glamorous business. We're talking about a part-time shoe-string deal where your office consists of your telephone and your darkroom is in your bathtub. Your customers are suspicious! They are suspicious because they themselves feel uneasy about calling a moonlighter.

*continued next page*

They feel that they are trying to "get away with something" because they haven't gone to a name - to one of the big-boys. So you must compensate for their insecurity. You must be cool! Don't ever try to hide the fact that you are a moonlighter. That's a sure way to invite disaster! On the other hand, don't ever admit that there is something you haven't done - or don't know - about photography.

Give 'em the full treatment. You've got those 13 Novice Class points, right. That makes you an "award winning photographer". Remember that workshop you gave? That makes you a "photography instructor". It takes some practice and you may slip a few times - and lose the job - but you'll learn. After a while you will earn your PhD (piled higher and deeper) in customer psychology and it will all be second nature to you.

....to be continued.

**A MESSAGE FROM YOUR MEMBERSHIP  
CHAIRMAN - Ed Bach**

Your membership chairman extends his apology to any and all past members of the SSCC whose names have not appeared on this year's membership roster. Please be assured that if your name has been omitted, it is not that we do not want you. Quite the contrary. We value your membership highly. Your experience and expertise significantly contributes to the club's well being. Whether you have been a member of the SSCC for one year or for twenty, we welcome you.

We would also welcome your membership application together with your dues. This is why your name was omitted from the roster. As we began our third month of operation we felt it appropriate to prepare the roster. Perhaps we were hasty. Perhaps our next administration will give serious consideration to extending the application deadline. Maybe Jan 1 of each year might be more appropriate. Your suggestions are welcome.

ADDITIONS TO MEMBERSHIP ROSTER

ALTERMAN Elliott  
257 Congressional Lane  
Apt 318  
Rockville, Maryland, 20852

ARMSTRONG, Dale L.  
3001 Cheverly Avenue  
Cheverly, Maryland, 20785

BERLIN, Lawrence H.  
9911 Old Spring Road  
Kensington, Maryland, 20795

CHILES, Griffin & Florence  
3360 Gleneagles Drive  
Apt 2A  
Silver Spring, Maryland, 20906

CUPP, Donald E & Hortense L.  
3350 Gleneagles Drive  
Silver Spring, Maryland, 20906

FELDMAN, Peter  
8802 Liberty Lane  
Potomac, Maryland, 20854

GUARINO, Peter S & Louise D.  
14732 Myer Terrace  
Rockville, Maryland, 20853

HOLMEAD, Mignon D  
901 Fairview Avenue  
Apt 6  
Takoma Park, Maryland, 20012

KIATTA, Edward S  
12700 Atherton Drive  
Silver Spring, Maryland, 20906

KING, Steven C & Dorothy C.  
12601 Meadowood Drive  
Silver Spring, Maryland, 20904

LERNER, Ira L & Margaret R.  
4517 Mt Olney Lane  
Olney, Maryland, 20832

LERNER, Judith A & Charles E.  
9727 Mt Pisgah Road  
Silver Spring, Maryland, 20903

## SSCC PRINT EXHIBITIONS

MILLER, Martin H.  
8808 Sundale Drive  
Silver Spring, Maryland, 20910

SHARPE, George & Alison C.  
9914 Old Spring Road  
Kensington, Maryland, 20795

SHERMAN, Lena  
10428 Rockville Pike  
Rockville, Maryland, 20852

STOLWEIN, Walter  
5211 Roosevelt Street  
Bethesda, Maryland, 20014

THOMPSON, Richard W. & Anita M.  
13010 Ingleside Drive  
Beltsville, Maryland, 20705

YEN, Harry S. C. & Caroline H.  
906 So Belgrade Road  
Silver Spring, Maryland, 20902

Rothenberg, Leon  
904 Caddington Avenue  
Silver Spring 20901  
Tele 593 4414

O'Brien, Pat G.  
100 E. Wayne Avenue  
Silver Spring 20901  
Tele 587 6968

### DECEMBER'S THEME

Portraits, portraiture, and portraits.

### COLOR PRINT RULES

1. Original film must be exposed by the entrant.
2. Processing of the original film or the internegative may be commercial.
3. Final print must be exposed and processed by the entrant.
4. Competition subject matter is "open".
5. Maximum print size is 16x20.
6. Minimum number of entrants for a competition is four.

The date has been changed for SSCC members' prints to be displayed at the National Camera Gallery. This is the most recent, and most authoritative, information for three exhibits beginning with that at the National Gallery:

January: National Camera Gallery,  
1740 Pa. Ave., NW

Colorfax Silver Spring  
Gallery, 8215 Georgia Ave.  
Our display will be the  
first in this new gallery  
opening sometime during  
January.

February: Picture Yourself Gallery,  
15946 Shady Grove Road,  
Gaithersburg.

Paul Luebke, Exhibits Chairman, is abroad, so George Winnett or Charles Dove will accept prints at either of the December club meetings. Prints will be moved from one exhibition to another, but club members may add prints or reclaim them after each exhibition. Contact George or Charles for information.

### TRAINING

A one-day Photography Seminar, sponsored by Paillard Inc., distributor of Bolex, Hasselblad and Topcon, will be held Saturday, February 8, at Crystal City Marriott, 1999 Jeff Davis Hiway, Arlington. Seminars are based on the Hasselblad system. The \$15 fee includes lunch, and coffee during breaks. Chas Dove has a copy of the enrollment form which he can Xerox for those who contact him.

### ANNOUNCEMENT!

### Announcement!

A meeting of the Executive Board is hereby announced for December 12th at Joe Davis' house.



## PHOTO SHOWS TO SEE

The Washington area provides many opportunities to view photo exhibitions. Check the "Gallery" listing of "Calendar" in each Friday's edition of the Washington Post's Style Section; also Harold Flecknoe's "Close-ups and Long-shots" column in the Sunday Washington Star-News.

Current shows to see:

Corcoran Gallery of Art, 17th and New York Ave., NW — Photos by Ansel Adams. Until Dec. 22  
See more details in adjoining column.

National Camera Gallery, 1740 Penna Ave NW  
Color prints on birds by Michael Smith  
All of December. SSCC display postponed until January.

Washington Gallery of Photography and Your Lab 216 7th St SE.  
Platinum prints by Robin Moyer

Colorfax Chevy Chase Gallery  
5511 Conn Ave NW.  
Photos by Roger Foley, thru Dec. 13

Colorfax DuPont Circle Gallery  
1601 Conn. Ave NW.  
Photos by Gary Baese; thru Jan 10

Colorfax H Street Gallery  
1716 H Str N.W.  
Photos by Richard Kennedy; thru Dec. 27

Colorfax L Street Gallery  
1523 L Str N.W.  
Photos by Devon Ludwig and Larry Martin; thru Dec. 27

Colorfax Rosslyn Gallery  
1611 N. Kent Str  
Photos by Azar Hiadari; thru Jan. 3

Colorfax will open a new store in Silver Spring sometime in January and members of the SSCC will have their works displayed at that time.

## THE EASIEST MAN TO DETECT

Contributed by W. Marks Jaillite

At almost any gathering, I'm the easiest man to spot.

I enter inconspicuously and tend to stay by myself. If it's a social hour or reception, I don't "float" or mingle with the crowd. I usually keep near the door, hoping someone I know will come in and greet me.

The members go casually to the bar, quipping with others en route. If many are waiting, they strike up conversations and obviously have a good time. I hang back until the rush is over, but don't linger by the bar, where people may walk around me with a routine "Hi!", instead of pausing to chat. My drink goes down fast, there being no talk between swallows.

When dinner is ready, I wait until the others are seated. Then I look for a table with several empty chairs, so I won't interrupt conversation or be a barrier between buddies.

I wear an expectant look when I come in. Forgive me if it's gone by now. Your invitation was sincere, I know, and I like the "Welcome" bit and the plea to participate and become acquainted. But don't worry: I'll try for awhile. Maybe next time I won't feel like such a problem.

Who am I? Oh, I thought you knew!

I'm a new member.

**PRESIDENT**

Joseph J. Davis  
4501 Woodfield Rd.  
Kensington, Md. 20795  
946 4307

**VICE PRESIDENT**

Edward L. Bach  
4004 Heathfield Ed.  
Rockville, Md 20853  
871 7177

**SECRETARY**

Lena Sherman  
10428 Rockville Pike  
Rockville, Md. 20852  
493 9139

**TREASURER**

James Herrewig  
1650 Harvard St. NW #708  
Washington, DC 20009  
667 0215

**DIRECTOR**

Ira Funk  
310 Lexington Dr.  
Silver Spring, Md. 20902  
593 6389

**DIRECTOR**

Ira Penn  
822 Loxford Terrace  
Silver Spring, Md. 20901  
593 6514

**COLOR PROGRAMS**

Arthur J. Drucker  
8304 Hartford Ave.  
Silver Spring, Md. 20910  
588 8916

**MONOCHROME PROGRAMS**

Alvin J. Garber  
10409 Hutting Place  
Silver Spring, Md. 20902  
933 0996

**CABLE RELEASE**

Charles Dove  
2257 Cedar Lane  
Vienna, Va. 22180  
560 7459

**WORKSHOP**

Richard W. Thompson  
13010 Ingleside Dr.  
Beltsville, Md  
572 4333

**DIRECTOR**

Len Tuchin  
6428 Danville Court  
Rockville, Md. 20852  
881 9339

**MONOCHROME CRITIQUE**

W. Marks Jaillite  
13600 Sherwood Forest  
Silver Spring, Md 20904  
EV4 6242

**GWCCC REPRESENTATIVE**

Garry Kreizman  
1516 Lemontree Lane  
Silver Spring, Md. 20904  
384 4911

**EXHIBITS**

Paul Luebke  
1100 22nd St, NW  
Washington, DC 20037  
296 5896

**FIELD TRIPS**

Michael A. Stein  
1425 Chilton Dr.  
Silver Spring, Md 20904  
384 5427

**PURCHASING ADVISOR**

Morty Levine  
5213 Rayland Dr.  
Bethesda, Md. 20014  
657 4962

**HOSPITALITY**

Barbara Hammack  
1111 University Blvd.  
W #1304  
Silver Spring, Md.  
649 2180

**HOSPITALITY**

Josephine Seelig  
8909 Victory Lane  
Rockville, Md. 20854  
340 0934

**ALL-MARYLAND REP.**

Rudy Schuetzler  
10313 Geranium Ave.  
Adelphi, Md. 20783  
434 3023

Silver Spring Camera Club  
P.O. Box 709, Woodmoor Station  
Silver Spring, Md. 20901



Charles J. & Annie Dove  
2257 Cedar Lane  
Vienna, Va. 22180