



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471

Anne Lewis



# CABLE RELEASE

JANUARY 1985

VOLUME 25 NUMBER 5

## SLIDE MEETING

Date: Thursday, January 3, 1985  
Time: 7:45 pm SHARP!  
Location: Sligo Creek Community Center  
10300 Sligo Creek Parkway  
(near Dennis Avenue)  
Competition: Open

Richard Darcey, recently retired *Washington Post* sports photographer, built a reputation over 36 years on the job for always being in the right place for the biggest play of the game. Your program chairpersons have determined that the right place for Mr. Darcey on Thursday, January 3, 1985, is at the SSCC slide meeting.

Darcey was long-suffering and long-persevering at his trade. He shared many lean years with the Senators at Griffith Stadium and then at Memorial Stadium, many a frustrating night with the Caps and the Bullets at the Capital Center, particularly with the Caps during their early years. But the persevering paid off. He went to three Super Bowls with the Skins and to the NBA Championships in 1978 to record how the Bullets took home all the marbles.

We don't know what kind of program he has planned for us, but we hope he will bring along some nationally recognized winners of his own--Mike Riordan and Kevin Porter in ecstatic embrace after the Bullets beat the ever-dominating Boston Celtics in 1975; Joe Washington catching a Theisman pass in the end zone for a one-point Redskin victory over the Raiders in 1983, complete with the clock showing only a second or two remaining in the game; as well as some of the many shots he has taken of other sports greats. And then he may have something interesting to tell and show about one of his retirement activities--sports connected, of course--his decoy duck carving hobby.

## PRINT MEETING

Date: Thursday, January 17, 1985  
Time: 7:45 pm SHARP!  
Location: Longbranch Public Library  
3800 Garland Avenue  
(near Flower & Piney Branch)  
Competition: Monochrome & Color - Open

This program's for slide-makers and printers--so even if you haven't been coming to the third-Thursday print meetings at the Longbranch Library, come on January 17. Who doesn't want to know how to make photo stories? Our speaker and judge on this occasion will be Dr. Paul Luebke, well-known to thousands of Washington-area photographers and former member of SSCC. At the big Chicago PSA International Convention earlier this year, Paul presented a program on the fundamental differences between print stories and those utilizing slides. One basic difference he pointed out is that the print story depends on initial impact of the total presentation, while the slide story offers the viewer a story that unfolds as the slides appear one after another on the screen.

This and other principles of storytelling with pictures will be explained as our speaker shows us examples of both types. An article on the subject will appear soon in the PSA Journal.

Dr. Luebke's credentials are too voluminous for this space, but he has given many talks before photography audiences, and held many positions in local, regional, and national organizations. At present he is Membership Vice President of PSA. On January 3, 1985, he will retire from his position as an educational consultant with the U.S. Department of State.

Could be our program people have pulled off two of their biggest plays of the season!!



## T I M E   E X P O S U R E

<u>Date</u>	<u>Time</u>	<u>Event</u>	<u>Location</u>	<u>Notes</u>
1/3	7:45 pm	Slide Meeting	Sligo Creek CC	Speaker: Richard Darcey
1/5	2:00 pm	Annual Auction	Sligo Creek CC	Len Tuchin, presiding
1/9	7:30 pm	Color Print Workshop	Home of Chuck and Pat Bress	To attend, call 469-6275 by January 6
1/10	7:30 pm	Monochrome Workshop	Home of Bill and Bernice Perry	See Mike's article on p. 5.
1/17	7:45 pm	Print Meeting	Longbranch Library	Speaker: Paul Luebke
1/24	7:30 pm	Slide Workshop	Home of Jerry and Betty Collins	Please phone 384-7131
1/31	7:30 pm	New Directions	Mike Stein's home	Call 384-5427 or 384-4911
2/2	10:00 am	Field Trip	Meet at Silver Spring Library	To Old Town Alexandria

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## SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/ALTERNATES

President	Stan Klem	345-9328
Vice President	Norm Bernache	935-5617
Secretary	Anne Lewis	384-4938
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	Michael Bender	946-1129
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	Len Libster	946-9337
Slide Workshop	Betty & Jerry Collins	384-7131
Monochrome	Betty Foster	588-7340
	Mike Traynor	(301)473-5038
Color Print W.S.	Chuck & Pat Bress	469-6275
Meeting Workshop	Ralph Jones	265-6440
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Membership	Norm Bernache	935-5617
	Arthur Yellin	774-3463
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	Jim Harris	434-6225

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The Silver Spring Camera Club is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members! For more information, contact Norm Bernache at 935-5617.

SSCC is affiliated with the Photographic Society of America, The Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.

## THE ARTIST

For a moment in Time I saw  
before my sleepy, startled eyes,  
the dawning Morn push Night back  
onto its royal-purple bed,  
then layered clouds of rosy mauve  
sent spears through rising sun  
to frame a majestic aureole  
shot high, to galactic Space  
in free, creative Artist spirit -  
All, before my wakened, startled gaze!

Bella Weinberg

DON'T  
FORGET

THE ANNUAL  
AUCTION  
IS BEING HELD ON

SATURDAY  
JANUARY 5TH  
2:00 PM



## CIBACHROME WORKSHOP

Starting February 18, 1985, and continuing through successive Monday evenings through March 25, 1985 (7 to 9 pm), Bruce Warren will teach a workshop on printing color transparencies using Cibachrome materials. All aspects of the process will be covered, from shooting slides for Cibachrome prints through special printing techniques. The Workshop will deal with Cibachrome-A II print materials using P-30 process and will include lectures on basic theory, actual demonstrations in the darkroom, and discussion of student work. No prior color printing experience is necessary.

With twenty years' involvement in photography, both professional and educational, Mr. Warren offers a great deal of experience and expertise to his students. He has worked with Cibachrome print materials since shortly after their introduction to the public, and presently prints all his work on Cibachrome. Recent exhibits of Mr. Warren's work in Cibachrome include "Alaska: The Land" and "Diver's Dozen (Underwater Photography)."

You will need access to a darkroom equipped with an enlarger with color-head or color printing filters, print processing tube, Cibachrome-A II print materials and chemicals, timers, tray, thermometer and other darkroom related equipment. You should also have access to camera equipment and be prepared to shoot transparencies during the course of the workshop. Any transparencies you already have that you would like to print should be brought to the first class in a carousel tray or box. Suggested text is: Complete Guide to Cibachrome Printing by Peter Krauss and Henry Shull. If requested in advance (by 1/20), textbooks and materials will be available for purchase at the first class.

The workshop fee is \$125 for six 2-hour lecture/demonstration sessions. To secure space in the class, phone 301-949-0179 for a registration form which should be returned with the tuition as soon as possible as the class is limited to 8 students.

The workshop will be given at 11320 Connecticut Ave., Kensington, Maryland.

### A REQUEST

At last night's print meeting, I did something I have never done before....I withdrew my color print entries prior to

judging. I would have done the same with my black and white, had I known what the judge was like!

Perhaps I was being a poor sport, or a bad loser (in advance). But I work too hard in my darkroom to have my prints discarded because they do not meet a very narrow "style" or because they are "common scenes" which the judge has seen many times before.

As has been said before, these are OUR competitions. Our works are to be judged, within the personal tastes and prejudices of each judge, against the other works SUBMITTED IN THE SAME COMPETITION. They are not to be judged against all photographs in the world, nor is it relevant if it is a common scene. The questions are: Is it an interesting photo? Is it technically a good photo? Is it well presented?

I request, nay urge, Stan Klem to develop a brief letter to be sent or otherwise delivered to our judges, BEFORE THE COMPETITION, advising them of the above three questions.

Yes, we appreciate a judge's giving of time and expertise (if any). Yes, we understand that personal taste is involved. But it is OUR competition and should be run OUR way. If it is an OPEN competition, it SHOULD NOT be judged as PHOTOJOURNALISM just because the judge works on a newspaper! If this is too much for the judge, he or she should be excused even if it means cancelling the competition(s) for that month. That is how strongly I feel about this!

12/21/84

Arthur K. Yellin

### ABOUT YELLIN

Your editors planned an easy issue for January. What with the holidays and all. But it was not to be. "Contributing Editor" Arthur K. Yellin's muse popped her cork for the literary equivalent of one hockey goal, two touchdowns, and three holes-in-one before the 8 days of Chanukah and the 12 Days of Christmas even got started. What to do? Well, our unofficial motto, "All the news that fits, we print," dictated we run them, with the leftovers to be kept fresh for Feb.

### EXHIBITS

Chuck Bress phoned just before Cable Rel bedtime to tell us about the George Mason Law School Gallery and possibilities for a SSCC print exhibit in the intermediate future. He promised to elucidate at the next general meeting.



## NINE FIRSTS FOR SSCC IN GWCCC

SSCC had 9 Firsts, 4 Seconds, 2 Thirds, and 9 Honorable Mentions in the 1984 GWCCC Fall Competition. The Bress family accounted for 7 of these winners! A tentative list of SSCC winners has been made available for this issue:

### Nature Monochrome Prints:

1st - Ralph Jones, "Lewes Harbor" ✓  
3rd - Len Tuchin, "Monterey, California"

### Advanced Pictorial Monochrome Prints:

HM - Pat Bress, "Ladder to the Top" ✓

### Master Pictorial Monochrome Prints:

1st - Len Tuchin, "A Round of Golf"

### Architectural Monochrome Prints:

1st - Chuck Bress, "Putney Barn and Shadows" ?

2nd - Chuck Bress, "Peeling Paint and Fire Escape" ✓

3rd - Chuck Bress, "School Board" ✓

### Nature Color Prints:

1st - Art Benjamin, "Shells and Rocks" ✓

2nd - Art Benjamin, "Flower Fantasy"

(Award lost because of inadvertent entry of a slide of the same subject--Not allowed by GWCCC rules; both slide and print were disqualified.)

### Advanced Pictorial Color Prints:

1st - Robert Leonard, "Sailor's Delight" ✓

2nd - Art Benjamin, "Fogbound" ✓

### Architectural Color Prints:

1st - Pat Bress, "Red Railing" ✓

### Still Life Color Prints:

1st - Pat Bress, "3 in a Row" ✓

2nd - Chuck Bress, "Purple Towel in the Wind" ✓

### Master Pictorial Color Prints:

1st - Ralph Jones, "Lewes Harbor" - ?

### Novice Nature Slides:

HM - Norman Roy, "Fade Away" ✓

### Photojournalism Slides:

2nd - Normand Bernache, "Suspected Arson" -

HM - Stan Klem, "So This Is Art" -

### Advanced Nature Slides:

HM - Len Tuchin, "African Lily"

### Close-Up Slides:

HM - Jerry Collins, "Exotica" ✓

HM - Jerry Collins, "Pink Lily" ✓

HM - Stan Klem, "Viola" -

### Abstract Slides:

1st - Ralph Freeman, "Patterns in the Mud" -

HM - Betty Collins, "Flower Arrangement" -

### Advanced Pictorial Slides:

1st - Roy Leonard, "Sailors Take Warning" ✓

HM - Stan Klem, "The Swing" -

## ANNUAL AUCTION

Here is yet another reminder that our annual auction will take place on SATURDAY, January 5, 1985, at the Sligo Creek Community Center from 2 to 5 in the afternoon. Any item used in or related to photography is eligible for the auction. So come to sell and to buy. This is your chance to get rid of all those items that you no longer need or use and to pick up bargains that will come in handy in taking your pictures or working in your darkroom.

Members who intend to sell anything (only paid-up members may sell items) should try to arrive at the auction site about 10 minutes before the auction is scheduled to begin so as to have time to lay out for display on the tables the items to be sold. All items must be labelled with the seller's name, some description of the item with an indication of its condition if that is relevant to the item, and, if you so desire, the amount of a minimum bid on the item.

We will again enjoy the privilege of having Len Tuchin serve as our auctioneer. Those who have attended our auctions in prior years know the added zest that Len provides to these functions.

So mark your calendar--SATURDAY, January 5 from 2 to 5 pm at the Sligo Creek Community Center. Bring the family! Bring your friends! Remember, too, anyone may bid on and buy any item. All it takes is cash or a check at the time of purchase.

See you at the auction!

Aaron

## SPECIAL EFFECTS WORKSHOP NOTICE

Art Benjamin, a multi-award winning club member famous for his use of "fog", will present a workshop on the technique he uses to produce this effect. He will cover such novel applications as scratched plexiglass, filters, photography through sandwich bags, heavy breathing (on a chilled lens), and, of course, the liberal use of white petroleum USP (Vaseline to most of you yokels). The workshop will be held at 413 Lexington Street, Baltimore, Maryland, on February 30, 1985. Plan to be there.

AKY



## MONOCHROME WORKSHOP JANUARY 10

Well, I hope everyone enjoyed the holidays. I would like to thank Anne Lewis for lending her home for the last workshop and also all those who were able to make it. Great questions from the group; they won't let a guy slide anything by them, so apparently all were awake.

The January 10 workshop will be at Bill Perry's home, so call him to let him know that you are coming and to get any directions you may need.

Some of what is planned for January 10 follows:

A. Simple methods for determining exposure for a print, including dodging and burning in. Anyone who wishes may bring a contact sheet and their negatives for a personal discussion. Besides a refinement on traditional exposure methods, I'll bring a small enlarging meter or analyzer.

B. Local and overall bleaching, and you will not need "SPOT OFF" to do it--much less expensive, too.

C. Toning, its aesthetic and presentation qualities. You can get a greater range in your prints with one particular toner that you would not otherwise see.

Again, anything that I covered before that you may have missed or would like to go over again, I can cover the night you are able to come. Let me know before the workshop night in case I have to bring certain materials with me. Arthur Yellin did this, and we went over the dyes used to retouch negatives again, and the group seemed very enthusiastic.

For those who would like to bring prints, please bring the negatives, too. Without being able to read the negative, it's not feasible to give an accurate evaluation of the print.

Y'all come, ya'hear! Remember, it's at Bill Perry's home at 7:30 pm.

Mike T.

## SLIDE WORKSHOP JANUARY 24

Betty and Jerry Collins have asked me to give a workshop at the color slide workshop in their home on January 24, 1985--on making transparencies (or, as you may say, SLIDES) from color negatives. I will review the advantages of this method, particularly the really fine quality you can get. Did you know, for example, that a retoucher

can eliminate those telephone wires from a negative so that the transparency shows no trace of them?

Also, we will cover dyes for the negative retouching and slide retouching. It is rather simple to eliminate hot spots from a slide or to add color where color is needed.

See you at the Collins' house, but be sure to phone them to let them know who is coming and to get directions, if needed.

Mike T.

## THE FOGGIEST NOTION

(Ghost in Riddigore, 2nd Act: "We are foggy, but we don't permit our fogginess to be presumed upon!")

We have noticed a distinct predilection on the part of certain of our members to enshroud their photos in fog. One member has so many "Foggy" photos that he numbers them. We understand that he is now up to "Boats in Fog #2341."

The hitherto unasked question can no longer be suppressed: "Is fog a cover-up for lack of sharpness and/or inability to produce adequate contrast in a photo?" What can this particular member be hiding under the fog which covers 2/3 or more of his photos? I know one thing for sure: Use of fog sure beats spotting!

Fog is an interesting phenomenon of light dispersal by water vapor. By its very nature it can even cover subject movement to a remarkable degree--a tremendous benefit; just ask the creator of "Boats in Fog #2341". Look at his prints; why, you can't even tell that the sailboat is swaying in a 40-knot wind!

It is very important, should you desire to employ this method, that your fog appear natural (even if it is not). For more information, see the workshop notice on p. 4 in this issue.

AKY





## A REBUTTAL

Art Benjamin is a photographic magician. His creativity and excellence cannot be disputed. Besides, anyone named Art can't be all bad! (Editor: Amen) However, in his workshop presentation at the December slide meeting, I believe he did a grave injustice to a fine product. I write to present a differing point of view.

I print in color from both slides and prints. While I have never tried the Kodak Ektaprint system, I have used several others which give excellent results. When I print from slides, I use Cibachrome for very specific reasons. Yes, as Art pointed out, Cibachrome is expensive, but it has certain redeeming qualities. Read on and consider the facts for yourself.

Kodak recommends that, for optimum results, Ektaprint 2 chemistry be used at 91°F, + or - ½ degree; Cibachrome is used at 75°F, + or - 3 degrees. Art has told me that he does not have trouble maintaining the Kodak temperature because he doesn't even try! He uses the rather imprecise--but functional--drift-by method. That is, you start with everything hotter than you need and hope to "average" the right temperature as the liquids and equipment cool down. At 91 degrees, the Kodak process takes about the same amount of time as Cibachrome; at 88°F the Kodak process becomes 5 minutes longer because the development time is temperature dependent. Can you maintain 91°F in your darkroom?

Another very significant difference, which Art omitted, is print stability. By Kodak's own estimate, Ektaprint photos will begin to fade noticeably--if on display under usual circumstances--in 5 to 7 years. Cibachrome's outrageously priced glossy material is conservatively given a lifespan of 100 years, while the almost reasonable pearl-surfaced material will not deteriorate for at least 25 years, and then it is the RC fiber base which gives in and not the image itself.

Finally, for most beginning color printers, Cibachrome offers a huge advantage over printing from negatives when it comes to color balancing. You don't need a color analyzer, a color matrix with a diffuser or other gimmicks as you do with color negatives. You use your eyes! Too yellow? Take some out. Need more magenta? Add it. Simple!

Cibachrome does have drawbacks besides its price. The emulsion is extremely

delicate. More than once I have had it lift away and float downstream in the wash. The glossy is too glossy. Besides showing every mark and fingerprint, some find the "glare" objectionable. And then there's the very saturated colors. A drawback? Yes, for some photos--particularly the beautiful gossamer dreams turned out by Art Benjamin. But you can't beat it for other types of photos! Contrast used to be a problem with Cibachrome; I don't believe it is anymore. I hope to prove this to Art at the February print meeting! Cibachrome has been changed dramatically since Art tried it.

Please don't get the wrong idea from all this. Printing from color negatives offers many benefits not to be had from Cibachrome, not the least of which is cost (roughly \$2 for a 16 x 20 compared to \$7 for Cibachrome pearl). My point is that they are both valuable to us "serious amateurs." Just as doctors have a choice of at least 50 different antibiotics to cure infections, each with its own benefits and limitations, we have these two different methods for creating a color print. Neither should be excluded.

(For those of you who are wondering... I am forbidden by government rules from owning stock in the company which produces Cibachrome. I have tried other systems for printing from slides and, in my opinion, they are simply no match.)

AKY





### FIELD TRIP POST MORTEM

Date, Time and Place: January 18, 7:45 pm at the Forum Apartments Party Room, 1801 Rockville Pike (near Randolph Road).

This is an opportunity for field trippers to show and discuss the results of their Harpers Ferry/Race Track field trip of December 16 in a noncompetitive environment. A lot of enthusiasm for this kind of get-together was generated at the post-mortem of our trip to the Baltimore Railroad Yard. Edna will provide coffee and tea. You bring cookies or whatever else you would like to nibble on.

### DID YOU KNOW?

Keeping most films in a freezer is a great way to extend their life by stopping the aging process. But this is not for all kinds of film--you can't hold high speed film by freezing.

High speed emulsions (ISO 800 or faster) are so sensitive that they are gradually fogged by low levels of background radiation. No, I'm not talking of Three Mile Island; this is a radiation level that exists in nature. Even a lead foil pouch won't make any effective difference. Moderate and low speed films are below the sensitivity threshold that results in any concern.

Don't forget to freeze only film (or paper) that is in its original hermetic seal and, when ready to use, allow full defrosting before opening. These measures will protect against water-spotting from condensation.

Mike Stein

### NEXT FIELD TRIP

No field trip is scheduled for the month of January 1985, but there is one to take place on February 2, a Saturday, when photographers of urban life can be in for a treat. Destination will be the "Old Town" section of Alexandria. The cobbled streets are lined with Colonial and early Federal types of architecture, with green shutters, transomed doorways, and brass knobs. For those so inclined, there are many historical points of interest to shoot. The many quaint stores and restaurants on King Street attract large numbers of shoppers and sightseers. Some of the best opportunities for "street scene" photography in the Greater Washington area can be had here. And finally, you'll find great opportunities for environmental portraiture work in the artist studios of the Torpedo Factory. If the weather turns nasty, the Factory will be a most pleasant place to unload your camera bag for an afternoon of shooting. You can even get some interesting water shots of the Potomac from this building.

We will meet at the Silver Spring Public Library parking lot at 10 am to form car pools. If you would rather go directly to Alexandria, you can meet the group at the entrance to the Torpedo Factory at 11 am. We will again meet there at 4:30 pm to go to a nearby restaurant for dinner.

Don't let bad weather keep you away from this trip as we can do our shooting indoors in comfort at the Factory.

Edna

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\* MARK YOUR NEW CALENDARS: \*  
\* THURSDAY, JUNE 6, 1985, WILL BE OUR \*  
\* ANNUAL BANQUET AT LA FONTAINBLEU. \*  
\* DETAILS TO FOLLOW. \*  
\*\*\*\*\*

### SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1984-85

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22  
 Address \_\_\_\_\_ Spouse Membership \$11  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Student Membership \$11  
 Phone Number \_\_\_\_\_ Total \_\_\_\_\_

Please make checks payable to the Silver Spring Camera Club and give or mail to Aaron Rosenthal, 3001 Véazey Terrace, N.W., Washington, D.C. 20008.



SSCC SLIDE COMPETITION

December 6, 1984 Subject: Open  
Judge: Garry Kreizman

Novice Slides

- 1st - Arthur Yellin "Three in a Row"
- 2nd - Carol Bryan "Bahianan"
- 3rd - Carol Freeman "Study in Blue"
- HM - Fran Luzenski "A Brief Shining Moment"
- HM - Joyce Bayley "Toadstool Grove"
- HM - Normand Bernache "Tiger in the Window"
- HM - Norman Roy "Corner of Christendom"

Advanced Slides

- 1st - Bill Perry "Baldcypress Pond"
- 2nd - Chuck Bress "Triple"
- 3rd - Len Tuchin "Autumn Leaves"
- HM - Robert Leonard "Flower and Egg"
- HM - Chuck Bress "Waiting"
- HM - Betty Collins "Winter at Bombay Hook"

NEW DIRECTIONS WORKSHOP

The next meeting will take place on January 31, 1985, at 7:30 pm at Mike Stein's home. Please phone Mike or Garry if you plan to attend.

COLOR PRINT WORKSHOP

Bring color prints of any kind or color slides you might want to print, preferably color-balanced slides.

SSCC PRINT COMPETITION

December 20, 1984 Subject: Nature  
Judge: Lon Slepicka

Novice Monochrome

- 1st - Carole Bryan "Woman of the Rif"
- 2nd - Carole Bryan "Church on the Hill"
- 3rd - Marianne Winter "Observing"
- HM - Jim Harris "Barn"

Advanced Monochrome

- 1st - Len Tuchin "Laser Add"
- 2nd - Chris Heil "Man in Window"
- 3rd - Edna Knopp "Monterey Coast"
- HM - Len Tuchin "Skipjack"
- HM - Garry Kreizman "HD Flight 340"
- HM - Chris Heil "Boy on Old Train"

Novice Color (merged with Advanced Color because only 7 prints were entered)

Advanced Color

- 1st - Chuck Bress "Shootout at O.C."
- 2nd - Pat Bress "Vintage Car"
- 3rd - Al Lisook "Khajuraho"
- HM - Pat Bress "The Entertainer"
- HM - Chuck Bress "Cutout II"
- HM - Fred Nathanson "Tasty Finger"

If you plan to attend, please phone Chuck and Pat Bress at 469-6275 at least three days ahead of time.



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

**CABLE RELEASE**

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