



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



CABLE RELEASE

May, 1994

Founded 1950

Vol.32, No.9

Slide Program

Sligo Creek
Community Center

May 5

by Lynn Noah

Walter Merriam will be the speaker at the May meeting and judge for the slide "body of work" competition.

Walter is a professional photographer who established his own studio in Sterling, Virginia seven years ago. He specializes in portrait, commercial, and glamour photography. He will talk about his experiences meeting day-to-day photographic challenges such as lighting, composition, and posing.

The "body of work" competition will be a new experiment in slide judging for SSCC and will offer a different perspective for feed-back critique from a working professional.

Print Program

Silver Spring Library

May 19

by Max Strange

Our May print meeting will feature **Rod Barr** as speaker and judge. Rod works primarily in medium-format monochrome, specializing in architecture and landscapes. He especially enjoys documenting historical structures.

Rod has taught at the Maryland College of Art and Design, and is a member of the Patuxent Fine Arts Cooperative, which operates the Foundry Street Gallery in Savage. He has had numerous one-man exhibits, and has been recognized many times by the Sierra Club for his black and white landscapes.



SHERATON HOTEL, SEPTEMBER 19-24, 1994
60th INTERNATIONAL CONFERENCE OF PHOTOGRAPHY
PHOTOGRAPHIC SOCIETY OF AMERICA

May

Competitions:

Slide and Print "Body of Work" entries. Questions? See April *Cable Release* or call Chuck Bress, 301-469-6275.

Special thanks to Steve Zweig of **Penn Camera** for the loan of 4 matched projectors for the slide competition.

Did you see the print competition last year? This will be the competition of the year

What's Up!

- Banquet...Jun.9...p.6
- Board Mtg...May 11...p.2
- Comp&Pre Wkshp...May.4...p.3
- Election...May.5...p.2
- Exhibits...p.3
- Field Trip...May 3...p.3
- Lux's Magic...p.3
- Mamiya 6...p.5
- New Directions...May.12...p.4
- Photo Art...p.5
- Print Prog...May 19...p.1
- Print Wkshp...May 12...p.2
- Q&A...p.4
- Slide Prog...May.5...p.1
- Slide Wkshp...May 23...p.2
- Winners...p.7

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| | |
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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

I can't believe the Club year is at its finale! Anyone ready to take over the *Cable Release* in '95-'96? Yeah, since nobody's thrown big rocks at me, so I guess I'll hold out for one more year.

This month's "exciting first" is a guest column from a member of another club—George Smyth or Bowie-Crofton takes on Art, save-me-from-the-art-world, Yellin. So, wher've you been Arturo? Yes, I would like to have a '66!

Deadline for the Summer issue is Saturday, June 11. Have a great summer, I plan too! Ciao for now . . .

Mike Stein

Board Meeting

May 11

by Steven Stubits

The Board of Directors will meet at 7:30PM on Wednesday, May 11, 1994, at President Steven Stubits' homew. All officers and chairpersons are urged to attend. Meetings are open to all Club members.

Please call Steve at 301-593-5106 and let him know that you will attend.

Slide Workshop

May 23

by Mike Lux

The next slide workshop will be held Monday night, May 23rd at 7:30PM, at Mike Lux's home. Call Mike at 301-929-1350 if you need directions or more information.

Print Workshops

May 12

by Clarence Carvell

The Monochrome Workshop will be held on the 2nd Thursday, May 12. Members should bring their "body of work" to share with the group. The Color Workshop will not be held in May.

Elections!

'94-'95 Officers

by Clarence Carvell

Annual elections will take place at the slide meeting in May. The slate of officers proposed is:

President—Chuck Bress

Vice President—Merl Hoar

Secretary—Joyce Brunsvold

Treasurer—Ron Brunsvold

Director—Steven Stubits

Additional nominations may be made from the floor prior to the election.

Composition and Presentation Workshop

by Henry Rosenthal

The next meeting will be held on Wednesday, May 4, 1994, 7:30PM. Please bring results of homework and 3 to 5 samples which we can discuss. Call me no later than May 3 to let me know if you plan to attend; (301)587-2235.

A very brief review of the initial efforts in image composition 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 improves the quality of the picture. The last hour will be spent on peer evaluation of prints and slides, with emphasis given to homework assignments.

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.

FIELD TRIP NEWS

Open "Town Meeting" May 3

by Edna Knopp

The purpose of this meeting is to obtain your views on our field trips—past, present and future. The Field Trip Committee would like to know your constructive ideas on how to make our field trips more responsive to your interests.

We are especially interested in

having Club members volunteer to be trip leaders for specific trips which they are qualified to lead.

The meeting will be held at Carol and Ralph Freeman's home, 2602 Beechmont, Silver Spring, at 7:30PM. on Tuesday, May 3. All are welcome to attend and urged to present their views. Please call Carol (871-7102) or Edna (869-1789) if you are coming, since refreshments will be served.



Exhibit Watch

Lines Curves & Angles by the members of the **Silver Spring Camera Club**, at McCrillis Gallery, 6910 Greentree Road, Bethesda, through May 28th, Tuesday-Sunday, Noon-4PM.

Member **Celia Escudero-Espadas** is holding a photo exhibit entitled *El Salvador: Young Faces of Exile and Emigration* from May 9th-30th at the Beltsville Library, 4319 Sellman Rd., Beltsville, Maryland. You are cordially invited to an opening reception Friday May 13th, 4:00-6:00PM. This exhibit is being funded in part by a grant from the Prince George's Arts Council. For more information call (301) 345-7888.

The Margaret Smith Gallery in Ellicott City will present the work of **Clarence Carvell** in a show titled *The National Road... A Photographic Journey*, from July 8-July 31, 1994. A reception will be held July 8 from 7 to 9PM at the gallery, 8090 Main Street, Ellicott City, MD, 410-461-0870.

When The "Ordinary" Becomes Extraordinary

by Michael Lux

Something magical often happens when I look through my viewfinder. It's as if I alone am observing a piece of earth, a moment in time, not witnessed by any other creature. The moment can be simultaneously exhilarating, lonely, and soothing. My self-image becomes that of an artist creating something special by merely concentrating, observing, and framing that which is already there! A glorious feeling for one who has trouble drawing straight lines but who thinks of himself as a creative person. Thru my viewfinder, ordinary scenes often become extraordinary and fascinating, (i.e., the shadows on a building; the juxtaposition of nature's everyday colors; the candid expression on a person's face, etc.)

Why is this so? I think, at least for me, it's because in trying to frame that "perfect" image I am forced to become totally absorbed and focused. "Onepointed" if you will. All other distractions and thoughts unrelated to the task at hand are usually suppressed for the moment. If they are not, my photography suffers and I clearly do not enjoy the experience as much.

Everyday scenes are filled with beauty, poignancy and expression. They are there for the taking by keen observers and lovers of photography, day in and day out. To me, the photographic moment and the "hunt" for it is the main self-enrichment provided by photography, more so than the eventual end result; the photograph itself. If the image turns out

to disappoint as it does more often than not, it does not compromise the enjoyment I derived in the field when "the ordinary became extraordinary".

New Directions Workshop

May 12

by Garry Kreizman

There will be a meeting of the New Directions Workshop at my house, May 12 at 7:30PM, to discuss up-coming museum trips, photographers, photographic issues and next year's agenda. (301-384-4911)

Did You Know...?

by Henry Rosenthal

QUESTION: "Ask Uncle Henry" (!!!).

"For years I have longed to be able to shoot sharp photos of wildlife with a telephoto lens. In club competitions, I see fantastic photos of this type, frequently from our nature photographer Bill Perry. In magazines, when the shooting statistics are provided, these photos are often taken with a tele lens wide open, even at $f/2.8$.

When I have tried such photos, if I am close enough to not require extreme image enlargement, they are either simply unsharp or the depth of field is excruciatingly narrow. The latter such that one eye of a bird will be sharp and the other soft.

I consistently use a tripod and

at least ISO 200 film, preferably ISO 400 for this kind of photo. My 200mm is a Nikkor. What else can I do?"

ANSWER: Knowing that the source of this question is a highly accomplished photographers, I called to tell him that my reply isPRAY!

Seriously, though, let's first look at the strategy required to obtain a sharp image via depth of field control, then, of samples of depth of field situation with a few typical candidate lenses (all distance values are in feet).

If the range from half of the hyperfocal distance, corresponding to a selected time- f /stop pair for a given film sensitivity and existing light intensity, to infinity includes the required near to far distances encompassing a candidate image, then no problem exists. You focus the camera such that half the hyperfocal distance is less than the minimum range of the candidate image (or infinity exceeds the corresponding maximum range) with the use of the f -stop marks on your lens. If this is not the case, you need to focus your lens such that the candidate image range is encompassed in the range defined by an adequate time- f /stop pair.

If you have a 35mm camera whose lenses have engraved range values on the focusing ring and pastel colored markers on the f -stop ring contiguous to the range ring, it should become easy to focus to include the candidate image range to obtain an acceptably sharp print. Otherwise you need a computer (perhaps a PC) or a calculator with depth of focus calculation software, or equivalent table of numbers. Based on limited information, it appears that the 35mm camera lens engravings are based on 35mm film being used to print on 8x10 paper. Similarly, it must be assumed that medium format camera lens markings are based on corresponding film sizes.

Upon request, I can provide tables for 35mm, mid-sized, and 4x5 film projected to 8x10, 11x14, and 16x20 paper. The tables are generated by Lotus 123 software originally supplied by Collin Conway, a former SSCC member from Great Britain.

Now let's look at the table, below. The assumption underlying the table is that we are using 35mm film and plan to print on 16x20 paper. For the 135mm lens, the hyperfocal distance at $f/3.5$ is 1154.3 feet. This distance increases for lenses of increasing focal lengths. Thus, it would be inadvisable to consider focusing at the $f/3.5$ lens opening and hyperfocal distance if you are trying for a reasonably close distance of 50-150 feet in order that both eyes of a bird are clearly visible and in sharp focus! Studying the table further, say for a 200mm lens, it would be advisable that the lens opening be at least $f/5.6$ so that, if you focus at 100 feet, you will have an image in sharp focus from a distance of 94.1 to 106.7 feet. On the other hand if you need to have additional foreground and background in sharp focus, or perhaps take a picture of items with significantly wider range of distance, you need to consider lens openings of $f/8$, or smaller, depending on depth, distance, speed factors, etc. This situation requires careful planning, as you may need to consider a more sensitive film, at the expense of graininess, which might result in less sharp images due to this added factor.

[see depth table p. 8]

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.

Photography As Art

A Response...

by George L. Smyth—Bowie-Crofton Camera Club

As an officer of the Bowie-Crofton Camera Club I have the pleasure of reading the newsletters of other clubs. I mull over the "How-To" articles and pay particular attention to programs which might be applicable to our club. One article, however, caught my ire, and I felt deserved a response.

In his article, "Photography as Art," Arthur K. Yellin derides a showing of photographs of one of the great masters. To begin, I should mention that the artist "whose name began with 'S'" was Steiglitz. I should also mention that the purpose of the showing was 1) to show to the public how the different cropping of an image can change its meaning, and 2) to show the difference in printing papers and inks, such as the photogravure and carbon print. Remember that 100 years ago one did not go to the local photo shop and purchase a packet of polycontrast paper.

His problem with the images involves "out of focus and/or ... no center of interest and/or ... too low or high in contrast." The focus issue is one where we have learned always to ensure a sharp image. Indeed, a good deal of automation in today's cameras force this. The fact is that there was a time in the history of photography when image was intentionally out of focus to make the picture appear to be a painting. Steiglitz did this, as did Steichen, as did many others, as it was the style of the time. The other fact is that the use of "out of focus" images can help invoke a certain feeling (as can "in focus" images). I don't think I need to recount the Impressionistic period of painting.

The lack of a center of interest is one of perception of the viewer. Since Mr. Yellin did not provide any information as to which images he perceived to have no center of interest, I will suggest "The Steerage," which was Steiglitz's favorite. Upon first glance it is merely a collection of people on two decks of a boat. I will be the first to admit that any judge would indeed yell "OUT." If we linger on the image, however, we begin to see a relationship of shapes. Within these shapes we see a clear distinction within the strong lines, the wealthy people on top, the poor people below. I could go on, but I hope that the point is well taken.

The idea is encapsulated in Mr. Yellin's final question, "Why are these displayed in museums or published when they would not last a single round in a club competition?" There is a major difference in how these images should be viewed. In a club competition the judge is forced to make a snap decision, thus she/he reverts to allowing images to pass which only follow the rules, i.e. rule of thirds, single center of interest, etc. This is why you seldom see images "stretching the bounds" in competitions - they are summarily tossed. On the other hand, in a museum or publication the viewer has the opportunity to linger and ask, "What is this person trying to convey to me?" Isn't that what photography and art are all about? Without this, our museums would contain only postcards.

A Future Classic?

the Mamiya 6

by Arthur K. Yellin

I recently inherited some money and bought a camera for which I lusted ever since I first saw it in a magazine. Without the inheri-

tance, I would never have considered this purchase because of the costs involved. I bought a Mamiya 6. This camera was the subject of a very excellent review appearing in *Darkroom & Camera*, 199.

The new Mamiya 6 (there was another camera with the same name approximately 50 years ago) is sort of like a Leica rangefinder camera but in a medium format. It uses 120 size film. The model that I have only produces 6cm (2 1/4") square images, while a newer model (the Mamiya 6MF) offers a choice of two formats, 6cm square or 6x4.5cm. However, the latter images are 6cm lengthwise on the film and so you are still limited to 12 images per roll (or 24 on 220 size film).

This is a medium format rangefinder camera that is very small, very light, extremely convenient to use and features interchangeable lenses cammed in order to adjust the viewfinder to the focal length. However, as of this writing there are only three lenses available; a 50mm wide angle, the 75mm "normal," and a 150mm telephoto. Furthermore, the lenses, as everything else about this camera, are exorbitantly expensive. On the USED market, they run from \$900 to \$1,200 EACH. The camera itself can be had USED for around \$900. There is also a closeup attachment, priced over \$300. It is designed for use with the 75mm lens. A "35mm adapter" is available, possibly for the newer multifformat model. But why would anyone want to do so?

I have only shot a few rolls of film with the camera and have only processed the first test roll so far. So I can't comment on the quality of the lenses yet, although they are reputed to be razor sharp and have excellent contrast. I will write a brief follow up as soon as I view some additional images from the "6." The camera is a

delight to use except for a few strange idiosyncracies. The camera is sufficiently light that it only requires a small tripod. You can easily carry it all day without fatigue. I cannot say that about my Bronica S2A, which I also love dearly. It has a state of the art electronic shutter and a metering system which I think is "off-the-film."

It's idiosyncracies: In order to permit mid-film lens changes, the camera has a built in dark slide system. This system takes a while to get used to and it is not uncommon, (for me at least,) to miss a photo because the dark slide was in the wrong position and the shutter was locked. The release is on the bottom of the camera and may be inaccessible when the camera is mounted to a tripod or quick mount.

Because of the spool release mechanism, depending upon the tripod or quick mount in use, the camera may have to be dismounted in order to change film rolls. However, I think that a plastic quick mount can be "shaped" to avoid this problem with no loss of integrity.

For some reason I can't fathom, Mamiya designed the camera front to be slightly collapsible. I don't think it saves more than 1/2 inch. However, when collapsed, the shutter is locked and is also a good source of lost photo opportunities.

It has only two disadvantages, besides cost, as far as I am concerned. First, since it is a rangefinder, you must remember to remove the lens cap. This can be a real nemesis if you are used to SLRs or view cameras. Second, it does not accept interchangeable film backs. Therefore, you cannot change films in the middle of a roll.

If you have the money and want to give yourself a present

that will really make you smile, (as long as you remember the lens cap,) buy yourself a Mamiya 6!

| | | |
|------------------|-----------------------------|--------------------------|
| SS CC | Banquet June 9th | \$21⁰⁰ |
|------------------|-----------------------------|--------------------------|

Silver Spring Camera Club
Year End Banquet
 Thursday, June 9, 1994

Phineas Restaurant
 1580 Rockville Pike • Rockville, Maryland
 (Across from Congressional Shopping Center)

Cash Bar from 6:30 to 7:30 • Dinner served from 7:00 pm

Please Indicate Your Dinner Selection:

Hibachi Chicken
 Boneless breast of chicken basted with fine Herb Marinade and broiled to perfection. Garlic Roasted Baby Redskin Potatoes and Vegetable accent

Fresh Fish - **Trout** **Flounder**
 Daily selection of the finest fresh fish, served with Redskin Potatoes and Vegetable accent

Roast Prime Rib of Beef
 Traditional 10oz. cut of USDA choice beef, served with Phineas Creamy Dilled Horseradish, Piping Hot Au Jus, freshly Baked Yorkshire Popover and Redskin Potatoes

All Dinners include the Salad Bar,
 Soda, Ice Tea, Coffee, Hot tea with refills and Dessert

Member Receipt _____

Club Receipt _____

Member Name: _____ Date: _____

Amount: _____ Cash Check

Received By: _____

Meal Selection - Please Check ONLY One Meal Selection:
 Chicken Flounder Trout Roast Beef

April Slide Competition

Judge: Bob Blanken

NOVICE SLIDES

| | | |
|-----------------|-------------------|-------------------|
| 1 st | Sharon Antoinelli | Field Work |
| 2 nd | Keith Zevallos | Pam |
| 3 rd | Anne Zevallos | Palma |
| HM | Cindy Eicher | NaNa's Afgan |
| HM | John Osgood | Silverton Express |
| HM | Joyce Brunswold | Harriet |

ADVANCED SLIDES

| | | |
|-----------------|------------------|------------------|
| 1 st | Celia Escudero | Pedro |
| 2 nd | Jim Rogers | Washing the Boat |
| 3 rd | Anne Lewis | Boy in Doorway |
| HM | Ralph Longway | Posies |
| HM | Jim Rogers | Gypsy Woman |
| HM | Marilyn Anderson | Abe? |
| HM | Jim Mitchell | Sam |

April Print Competition

Judge: James Tkatch

NOVICE MONOCHROME PRINTS

| | | |
|-----------------|----------------|-----------------------|
| 1 st | Celia Escudero | Girl & Urn |
| 2 nd | Mary McCoy | Barefoot on the Beach |
| 3 rd | Elizabeth Buie | Rest Break |
| HM | Celia Escudero | Poor Feet |
| HM | Celia Escudero | Performer |

ADVANCED MONOCHROME PRINTS

| | | |
|-----------------|------------------|-------------------|
| 1 st | Rick Jolson | Falling Angel |
| 2 nd | Max Strange | View from the Top |
| 3 rd | P. Zevallos | Jennifer |
| HM | Max Strange | Ansel Adams |
| HM | Clarence Carvell | King Lear |
| HM | Rick Jolson | Dumbells |

NOVICE/ADVANCED COLOR PRINTS

| | | |
|-----------------|------------------|----------------|
| 1 st | Clarence Carvell | Boy & Pigeon |
| 2 nd | Jay Anderson | Tara |
| 3 rd | Chuck Bress | Nude & Barn |
| HM | Jay Anderson | Jackie Vesquez |
| HM | Clarence Carvell | Bystander |

Congratulations to Harold Hoiland who moves to Advanced Color Prints!!!

Depth Table (from Q&A, p.4)

| Lens's focal length | 135mm | 200mm | | |
|------------------------------|--------|--------|-------|-------|
| @ f/3.5, hyperfocal distance | 1154.3 | 2533.5 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 92.1 | 109.4 | 96.2 | 104.1 |
| 150. | 132.8 | 172.3 | 141.6 | 159.4 |
| @ f/5.6, hyperfocal distance | 721.4 | 1583.4 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 87.9 | 116.0 | 94.1 | 106.7 |
| 150. | 124.2 | 189.2 | 137.1 | 173.4 |
| @ f/8., hyperfocal distance | 505.0 | 1108.4 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 83.5 | 124.5 | 91.8 | 109.8 |
| 150. | 115.7 | 213.1 | 132.2 | 173.4 |
| @ f/11., hyperfocal distance | 367.3 | 806.1 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 78.7 | 137.2 | 89.0 | 114.1 |
| 150. | 106.6 | 235.0 | 126.5 | 184.1 |
| @ f/16., hyperfocal distance | 252.5 | 554.0 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 71.7 | 165.1 | 84.8 | 121.8 |
| 150. | 94.2 | 367.9 | 118.1 | 205.3 |
| @ f/22., hyperfocal distance | 183.6 | 403.0 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 64.8 | 218.4 | 80.2 | 132.7 |
| 150. | 82.7 | 808.2 | 109.4 | 238.3 |
| @ f/32., hyperfocal distance | 126.2 | 277.1 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 55.9 | 472.9 | 73.6 | 155.9 |
| 150. | 68.7 | ∞ | 97.5 | 325.3 |
| @ f/45., hyperfocal distance | 89.8 | 197.0 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 47.4 | ∞ | 66.5 | 201.7 |
| 150. | 56.3 | ∞ | 85.3 | 619.6 |

| Lens's focal length | 300mm | 400mm | | |
|------------------------------|--------|---------|-------|-------|
| @ f/3.5, hyperfocal distance | 5700.3 | 10133.9 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 98.3 | 101.8 | 99.0 | 101.0 |
| 150. | 146.2 | 154.0 | 147.8 | 152.2 |
| @ f/5.6, hyperfocal distance | 3562.7 | 6333.7 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 97.3 | 102.9 | 98.5 | 101.6 |
| 150. | 144.0 | 156.6 | 146.6 | 153.6 |
| @ f/8., hyperfocal distance | 2493.9 | 4433.6 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 96.2 | 104.1 | 97.8 | 102.3 |
| 150. | 141.5 | 159.5 | 145.1 | 155.2 |
| @ f/11., hyperfocal distance | 1813.7 | 3224.4 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 94.8 | 105.8 | 97.0 | 103.2 |
| 150. | 138.6 | 163.4 | 143.4 | 157.2 |
| @ f/16., hyperfocal distance | 1246.9 | 2216.8 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 92.6 | 108.6 | 95.7 | 104.7 |
| 150. | 134.0 | 170.4 | 140.6 | 160.8 |

| | | | | |
|------------------------------|-------|--------|-------|-------|
| @ f/22., hyperfocal distance | 906.9 | 1612.2 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 90.1 | 112.3 | 94.2 | 106.5 |
| 150. | 128.8 | 179.5 | 137.3 | 165.2 |
| @ f/32., hyperfocal distance | 623.5 | 1108.4 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 86.3 | 118.9 | 91.8 | 109.8 |
| 150. | 121.1 | 197.1 | 132.3 | 173.2 |
| @ f/45., hyperfocal distance | 443.4 | 788.2 | | |
| Focal range/depth of field | Min | Max | Min | Max |
| 100. | 81.7 | 128.8 | 88.9 | 114.3 |
| 150. | 112.3 | 225.9 | 126.2 | 184.9 |

For Sale:

Color darkroom equipment— Enlarger: Beseler di-
 chroic 67 w/power supply. Lenses: Beslar 75mm,
 Schneider 50mm. Timer: GR 120 secs. interval.
 Easel: 8x10 Bogen. Agitator: Beseler auto-reverse
 w/10" drum. Tanks: 2 Nikor SS 35mm/120 w/reels.
 Slide printer: Polaroid slide copier. More misc.
 equipment. Call Jesse Weinstein, (301) 654-5485.



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