



# CABLE RELEASE

December 1997

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**Editor's Note....** In reading Suzanne Izzo's article in last month's *Cable Release*, I was particularly struck by the comments of new member, Truman Stelle. Truman said, "I'm really a novice (much more so than your "novice" competition entrants"... The reason this comment struck me was the memory of the first print meeting I attended. Print after print was shown, and I sat there saying to myself, "I'll never be able to do that. Might as well quit now." Well, I didn't quit then, or any time since. What I have been able to do is improve my skills, through application and taking advantage of all the opportunities afforded by SSSC. For those interested in slides, the Slide Workshop is an excellent place to learn more about photography. For those who do monochrome, the Monochrome Workshop will prove very useful. Truman has the most important attributes of all necessary to become a better photographer: his desire and his determination. Truman, we have all been where you are now.

**Slide Meeting Sligo Creek December 4th @ 7:30PM**  
To Be announced at meeting, it will hopefully be Jim Blair.

**Print Meeting White Oak Library December 18th @ 7:30 PM**

Our speakers will be Ken Roberts and Joan Rosenstein. Joan will be judging our competition. They are partners in R&R Photography. They specialize in family photo restoration, providing custom production of archival photographs and their conservation framing in American period antique frames.

Ken received a Bachelors and Masters degrees in fishery science from Michigan State University and is a Certified Fisheries Scientist. His career with state and federal fish and wildlife agencies spanned 35 years. He stated in 1960 as a field fishery biologist with Ohio's Division of Wildlife, later being appointed Chief of the State's fish division. In 1970 he began a succession of management posts in the Commerce Department's National Marine Fisheries Service, including Chief of the Habitat Conservation Division and Deputy Director of the Office of Habitat Conservation retiring in 1994.

Ken produces the photographs including digital enhancement and a broad range of conventional copy photo and darkroom techniques, including contrast adjustment, vignetting, double polarization, and metallic toning.. Photos are done both in 35mm and 4x5 formats.

Joan Rosenstein received her B.S. in Painting from Skidmore College and her M.F.A. in Painting & Printmaking from the

University of Michigan where she held an Art Department Teaching fellowship. She also was a Fellow at the Virginia Center for the Creative Arts and received 2 Scholarly Activity Grants & a Sabbatical Grant from her employer, Montgomery College. In June 1997, upon her retirement from the Art Department, the Board of Trustees of Montgomery College granted her the status of Professor Emerita and awarded her the Bronze Medallion in recognition of her thirty years of distinguished service to the College.

In 1983 after years of exhibiting paintings, relief sculptures and lithographs, she changed media. She studied photography in the U.S. and Europe with Jerry Uelsmann, Sally Mann, George Krause, Ralph Gibson, Ted Orland, Martha Casanave, Edna Bullock, Les Krims, Jean-Pierre Cannelle, Cole Weston, Susan Mieseles, Connie Imboden, Jeff Dunas and Rafael Navarro. Her work has been published and exhibited nationally in over 160 group shows and 12 solo exhibitions. In October 1997, there was a solo exhibition at the Montgomery College Art Gallery in Rockville, of 10 Ilfochrome and 34 gelatin silver prints of images in Las Pozas, Mexico. Currently an exhibition of her toned and hand colored New England nautical portfolio is on view at the Montgomery College of Performing Arts Center. The nucleus of this exhibit was commissioned by the Berg Color Tone Company for the brochure it encloses in all of its photographic toning chemicals.

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### Presidents Corner .....

This month I have three topics to cover in this space: computer images, member suggestions for club activities - operations, and a call for articles for the *Cable Release*

At November's Board of Directors Meeting there was a lot of favorable discussion about computer images. It seems that one of the most popular club workshops this year is Stan Klem's workshop on Computer Imaging. As we have heard at a recent slide meeting, there is a lot of interest, both amateur and professional, in manipulating or "processing" images on a computer. Many club members have a computer. Even yours truly is on the verge of purchasing one of the latest, biggest, and fastest computers. So the question, for now, is how can the club make sure that it is in the swing of things. One idea that held some favor at the Board Meeting is, we could add a separate category of "computer photographs" on print night next year. Currently, we have monochrome and color. The basic motivations are to accommodate all the interest and encourage participation by having a competition among computer photographs in a separate category. The Board would like to hear your thoughts, either positive or negative. Personally, I hope that this idea will generate more participation for print competitions and perhaps bring in more members for the club.

On the subject of opinions and suggestions, the Board notes that membership in SSCC is low relative to past years. It would like to encourage all members to write to the Board providing their suggestions on how to improve the club. In your opinion, the club may be just fine. On the other hand, the club or some of its operations may, in your opinion, need improving. The Board would like you to jot down your ideas or suggestions: e.g., what is good already, what is bent and in need of help, and what is badly broken. Send them to the Silver Spring Camera Club, Board of Directors at the club's PO Box address. The Board has committed to providing a response, either oral or in writing, to all inputs. We are all in this together, let's make the most of this club that we possibly can.

On the subject of writing, please consider writing a short article for the *Cable Release*. Your article could be about your latest photographic discovery, your current, hottest photographic interest, a great book on photography that you just read, or your most recent trip to a most photogenic location covering where to find the great shots, when to go, how to endure the weather, and what film performed best. So please, let's see your article next month. You can help other members learn what you have discovered. After all, part of what makes SSCC a great club is learning from each other. That settles it - get busy writing, let's share, let's learn together!

I would like to say to all the members who are competing, actively participating in the meetings, or otherwise making our club run - Thank You, Thank You, Thank You! A special thanks goes to Clarence Carvel who arranged for all the speakers and judges for this year!

This year I hope that all members of the Silver Spring Camera Club have one of the happiest Holidays ever.

See you on December 4 at the Sligo Creek Recreation Center.  
Thanks for your attention.

### SSCC Officers and Chairpersons 1997-98

President: John Telford...301-460-1766  
Vice-President: Jim Mitchell...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...301-721-1789  
Historian: Norm Bernache...301-935-5617  
Hospitality:  
Print Meetings: Bill & Suzy Boyle...301-933-4527  
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  
Mini Portfolios: Clarence Carvell...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: Clarence Carvell...301-725-0234  
New Direction: Mike Stein...301-929-1350  
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 Toner...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 printed without 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.



Submission for the *Cable Release* should be given directly to the editor, Mel Lewis, or mailed to him at 5656 Thicket Lane, Columbia, Md. 21044. Provide IBM PC format disks, E-mail to [Swick@Erols.Com](mailto:Swick@Erols.Com), otherwise typed with no handwritten notations. Phone 410-730-8373.

**SSCC Slide Competition November 1997**Subject: **OPEN****Novice Slides**

1st	Bill Hentosh	Amish Boy
2nd	Par Greenspan	Sydney Cafe
3rd	Louise Barnett	Holy Man, Katmandu
HM	Pat Greenspan	Sydney Skyline

**Advanced Slides**

1st	John Telford	Prince of Wales Hotel
2nd	Max Strange	Autumn in New England
3rd	Elisa Frumento	White Peacock
HM	Bernice Easter	Morning in Moscow
HM	Mike Lux	Looking Up
HM	Mary McCoy	Crocus in the Snow
HM	Max Strange	Portrait of Susan

**SSCC Print Competition November 1997**Subject: **Open****Novice Monochrome**

1st	Henry Friedman	Purchase, NY
2nd	Becky Swick	Hidden Heart
3rd	Henry Friedman	Harpers Ferry, WV
HM	Mel Lewis	The Return of Zorro

**Advanced Monochrome**

1st	Charles Huntermark	Italy #6
2nd	Chuck Bress	Pizza Man
3rd	Suzanne Izzo	Smoke on Glass #1
HM	Jim Mitchell	Shadow Door
HM	Bill Perry	Cypress Swamp, VA

**Novice Color**

1st	Jim Mitchell	Fog
2nd	Jim Mitchell	Gold Tower

**Advanced Color**

1st	Charles Huntermark	The Goat
2nd	Elisa Frumento	La Madeline
3rd	Charles Huntermark	Window & Arch: Qubbio

**COMPETITIONS SUBJECTS**November is **OPEN**December is **PEOPLE**January is **OPEN**February is **ARCHITECTURE**

March is Auction and Critiquing Month

April is **OPEN**May is **BODY OF WORK**

The Competition and Historian Chairpersons  
request the following:

**PRINT LEGIBLY in the entry book!!!**

and on your slides and prints...

*BODY OF WORK COMPETITION FOR MAY***MAY IS BODY OF WORK COMPETITION**

*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. All slides must conform to the vertical format!!! Any image which may have won in prior monthly competitions is eligible but no image which has been entered in Body of Work competitions is eligible. All images must have been created in the previous 36 months. Novice and Advanced combined.

*Print Competition* -Each Member May enter 3 to 5 images (intended to tell a story, make a statement or support a theme) in the Body of Work. Any image which may have won in prior monthly competitions is eligible but no image which has been entered in Body of Work competitions is eligible. All images must have been created in the previous 36 months. There will be a Monochrome and a Color Competition and there is no class distinction in either.

**Workshop Chairpersons and Line Up**

<u>Monthly Workshop</u>	<u>Chairperson</u>	<u>Meets Every</u>
Alternative Processes...	Suzanne Izzo	2nd Sat. 9:30AM
Color Prints...	Henry Rosenthal	1st Wed. 7:30PM
Competition &... Presentation...	Henry Rosenthal	2nd Wed. 7:30PM
Computer Imaging...	Stan Klem	1st Wed. 7:30PM
Creativity...	Clarence Carvell	3rd Wed. 7:30PM
Monochrome Prints...	Clarence Carvell	2nd Thurs. 7:30PM
New Directions...	Mike Stein	TBA
Slides...	Mike Lux	4th Mon. 7:30PM

GWCCC and CMCC meet every **2nd Monday** at 7:30pm.

Workshop meeting dates are subject to change, please call the Workshop Chairperson to confirm the meeting date.

**ANSEL ADAMS IS BACK! - New Directions Workshop by Mike Stein**

Sunday, December 14, 1997

"Ansel Adams, a Legacy: Masterworks From the Friends of Photography Collection" has opened at the National Museum of American Art. The exhibit of 115 prints made in the last 20 years of his life has already received rave reviews.

In addition to the expected long view landscapes, the show includes many shots of San Francisco, portraits and still lifes.

Join us for a trip to see the Adams show and Matthew Brady at the adjoining Portrait Gallery on Sunday, December 14. Meet at my house at 10 to carpool downtown, or at NMAA at 11. See you on the 14th!

**Another New Member:**

Henry Friedman joined our Club this fall after seeing a flyer at Industrial Photo. He writes this about himself: " I am an optometrist (who specializes in vision development and low vision), a husband, and father of two daughters. I see photography as being the aesthetic variant of my interest in light, optics, and

perception, and a great excuse to get outdoors. I most enjoy landscape work, and shoot black-and-white almost exclusively."

#### **Ireland in September**

"Ireland in September" is our next foreign destination if enough interest exists in the club. About half dozen members have already expressed an interest in going. Before investing any time in planning this trip, we have to know how many trippers we will have. So please, let Edna Knopp 301-721-1789 or Steve Stubit 301-593-5106 know if you are interested in this trip. We plan to spend the first two weeks of September in Ireland. More details will be forthcoming when we know approximately how big our travel group will be.

#### **Maine Trip Review**

A photographic review of our Maine field trip last September will take place on Sunday, January 4, 1998, at 1:00PM at the Forum Party Room, 11881 Rockville Pike. Maine trippers, bring your best slides and prints! Nontrippers, come and see what you missed. You may wish to join us for early lunch or brunch prior to the meeting at LaMadeline in the shopping center across the street. Any questions? Call Edna Knopp 301-721-1789 or Bill Perry 301-593-5203.

#### **Photography on View by Suzanne Izzo**

**National Gallery of Art: Thomas Moran. Closes January 11.**

The big exhibit in the East Building of the National Gallery this fall is a retrospective of the work of Thomas Moran.

Moran first came to national prominence when Congress appropriated \$10,000 to purchase his *Grand Canyon of the Yellowstone*, which became the first landscape to hang in the Capitol. Moran's watercolor studies made in Yellowstone, along with William Henry Jackson's photographs of the area, were instrumental in Yellowstone becoming the first national park in March 1872. Moran and Jackson were both part of the survey party led by Ferdinand Hayden which went Yellowstone in 1871. They often worked together to choose locations for their pictures, and each used the other in his work to show the scale of the fantastic landscape they found there. Moran often used Jackson's photographs as a reference when painting although he used artistic license to rearrange the topology when he wished. He also had another more unusual use of photography in his working method. For a number of his oil paintings, he first sketched his composition in charcoal on the canvas. He then made a large photograph of the charcoal drawing, rubbed out the sketch, and used the photograph as the basis for his painting.

The exhibit includes a number of photographs (by Jackson and others). One room has six stereoscopes set up for visitors to view stereographs of Western scenes.

The Moran exhibit is of interest artistically, historically, and photographically and should not be missed.

**National Museum of American Art: "Ansel Adams, A Legacy: Masterworks from the Friends of Photography Collection". Closes March 29.**

More scenes from the West, these all photography. The 115 prints were chosen by the photographer to represent his wide-ranging career.

**National Portrait Gallery: "Mathew Brady's Portraits: Images as History, Photography as Art". Closes January 4**

In addition to Brady's photographs, this exhibit contains a lot of historical information about photography in the nineteenth century. Be sure to pick up the "Gazette" which has information about Brady, a glossary of early photographic processes, and a bibliography.

In October, Bernie Van Leer and I spent a very busy Sunday afternoon at the museum attending demonstrations of the wet plate process and daguerreotypes. We even sat very still for over two minutes for a group daguerreotype made under difficult circumstances on a very cloudy day. There was also a showing of stereographs from the Civil War era complete with stereo glasses for the audience, and a one-man show with Christopher Janson portraying one of Mathew Brady's assistants. This performance will be repeated every Saturday until the end of the year at 1 and 2:30 pm.

#### **McCrillis Exhibit 1998 by Suzanne Izzo**

With Jim Mafero's departure for the Eastern Shore, I have agreed to be the new Exhibit Chairman. Alex Cummins has signed on as Co-chairman. I know that, as in the past, we will be able to count on help from many other Club members.

Our next McCrillis Exhibit is just a year away: November 14-December 20, 1998. Since this is the first time the exhibit will be held in the winter, the theme will be: WINTER.

"Winter" is meant as a broad topic, so that no matter what your photographic interests are you will find plenty of subjects for your prints. There is more to winter than snow scenes. The winter holidays are perfect for pictures of people, still life arrangements of holiday decorations, abstract patterns of holiday lights, etc. Of course snow, ice, bare trees, holly berries, etc. are also appropriate.

In the past, as soon as Jim announced the theme for the exhibit, I began making a list of possible ideas for pictures. When the theme was "Faces," I, who rarely take pictures of people, was really challenged. My list included faces on coins and stamps, clock faces, animal faces, dolls, and statues. A number of these produced interesting images, and the only one of my submissions which was not accepted for the exhibit was the one of an actual person. Winter is almost upon us, so begin now to think of interesting pictures to take *this* winter for the exhibit *next* winter. You will have all summer to do the printing.

**Response to: "How to Frighten New Members"**  
**Bob Ralph, By: Charlie Bowers**

Bob Ralph is dead right in paragraph one of suggested improvements. I have always felt that having a business meeting, portfolio presentation, mini-workshop, etc. while an invited guest speaker/judge has to sit there and listen was a really bad idea and down right insulting to the speaker/judge. These people give freely of their time and expertise and should be treated with the utmost respect. It makes no difference whether you agree with them or not in they're chosen winners. People are increasing busy and have less time to share. When someone is willing to share you respect their time not yours. In the past it has been suggested that we have the business meeting separated from a completion meeting. The competition meeting would cover both slides and prints with a single judge for both sessions, back to back. The business meeting would be a good speaker (hopefully) first and a business meeting second with portfolio presentation, mini-workshops, etc. following. Additionally, start both meetings at 7:00 with a social period from 7:00 to 7:30 and start the meeting on time at 7:30, period! This format has always made sense to me. The old timers in the club have told me that this format would never fly. I think that is really too bad and sad comment on the way the club members view competition and speaker/judges.

Sorry Ralph but the second and third suggestion I don't think would work. First, if you are asking someone you assumedly respect to give freely of their time, talent and expertise, then they should be allowed to self promote... passing our promotional literature, talking about upcoming workshops or selling books. I see no difference in a professional photographer or instructor be allowed to self promote in the same way that people have gobbled up literature from equipment and film hawkers in the past!

Second, having any audience dialogue with the judge is a real, real bad idea. I sadly have witnessed such interactions. On several occasion I was so embarrassed that I just left so I wouldn't be tempted into an appropriate reprimand to the club member. I've seen some ugly, totally inappropriate and mean spirited interactions with club members and judges. So the audience must stay silent, listen and learn (with a grain of salt). Leave you ego at home, hang around till the end if you are competing and open your mind. You might be surprised at the results.

The double edges sword of the SSCC has always been that it a competition driven club. Witness the

mass exodus during the judging period, once a person has heard the comments from the judge about their losing entries. You would think those people would be interested in constructive comments about other images, whether you agree with the comments or not, but sadly they must not see the potential in that experience. Much of the good work done by club members and the camaraderie in the club workshops is somehow tainted by the "competition".

**Conclusions Film Test Late Oct. 1997**

By: Charles W. Bowers for Producing Award Winning Landscape Photography talk November 18, 1997, ALCA Conference at Charlotte, NC.

Disclaimer: Film choices are as personal as your choice of a spouse or clothing and you have to do your own experimentation with your own equipment and make your own decisions. The following is what I found by experimentation and discloses my personal bias towards saturation and warmth in landscape and garden photography. I did not experiment with all the films available. I choose to experiment with the newer films and only films that use E6 development. Therefore, that ruled out Kodachrome 64. I stopped using K64 when Fujichrome 50D come out for two reasons: I wanted more saturation and I did not want to have to rely on a single source provider for film development which could take over a week to get back. ~~Recent~~ advances in film technology have given us 100 ISO films that are super sharp and you have the ability to get same day turnaround on processing. Additionally, many of the new films have tested to actually out last Kodachrome in longevity tests. This is a mute point for me, I told my wife to burn all my negatives and slides when I pass through the lens of life. Let's face it, who will care anyway? There are new films coming out every day and I would encourage you to try all new films, at least once, just to see! Films: Sensia II, Astia, Velvia and E100SW under low contrast/low light situations.

What can I say, Velvia is the king of low contrast situations and the film really "nails the greens" to the point of exaggeration due to saturation capabilities of the film. If you want greener greens Velvia is the film of choice. This film is total a saturation animal and the reds really pop, as well as most other colors. It does, however, block up in the shadows and is best used for scenes of no more than 3 stops of contrast. Velvia blows everything else away with color saturation. Velvia seems even warmer in low light, low contrast situations by adding 81B. It may be too much warmth? The warmth is uniform over all tones and densities with the 81B filter for Velvia.

Sensia II and E100SW are very close in rendition. However, Sensia II seems to have slightly more latitude than E100SW. The greens are similar and it comes down to a personal choice of your flavor of green. Astia is between Sensia II and Velvia with saturation and probably would not use this film. Since Velvia gives the full saturation, go for it or stick with Sensia II or E100SW.

Surprisingly, Sensia II seems to have more latitude than E100SW under these conditions. Perhaps E100S might be more comparable to Sensia II. Sensia II is also less saturated than SW, again perhaps closer to E100S. In low contrast situations I would choose E100SW as the second film of choice after Velvia. It has much more latitude than Velvia but has enough saturation to produce nice contrast to pop the colors. The greens do not compare to Velvia but they are probably more true to life and I would deem them acceptable.

Sensia II and Astia have a magenta cast in low contrast, low light situations. An 81B warming filter seems to increase the depth of the cast. It seems to run through all the tone and density ranges. Velvia stays neutral in the neutral tones and doesn't seem to have any color cast when using and 81B. The gray tones stayed the same with or without an 81B filter. The 81B worked the best on E100SW and Velvia with margin benefit for Sensia II and Astia. I have found the 81B to be the warming filter of choice. The 81A is not enough and the 81C is too much. Anyone need a few slightly used filters?

All of these films seem to be best rendered at their normal ISO rating in low contrast, low light situations. A one third stop underexposure takes them too dark. However, a one third stop over exposure produces a transparency that may be easier to print. Films: Sensia II, Astia, Velvia and E100SW under high contrast/midday light conditions.

All of these films render quite differently under high contrast situations with full sun conditions. With transparency film the rule of thumb is that you under expose by 1/3 to 1/2 stop when exposing during full sun conditions. I found some exceptions with these four films. Sensia II potentially needs a 2/3rd-stop under exposure. A 1/3rd-stop underexposure does not always seem to be enough. With E100SW the 1/3rd-stop underexposure always seemed just right. In the case of both Velvia and Astia the normally indicated meter exposure more often than not was better. A 1/3rd-stop underexposure often was too much and the shadows would block up since these are both highly saturated films.

As a rule the Fuji films are noted for "nailing the greens" and that is certainly true of Velvia. Astia also gives live saturated greens. However, E100SW gives slightly more saturated and greener "greens" than does Sensia II in most situations. Sensia II seems to render more towards reality, similarly too Kodachrome 64, perhaps. This just makes the choice more difficult! Both Sensia II and E100SW have far more latitude than Velvia or Astia. Under low contrast conditions Sensia II seemed to be the latitude winner. Under high contrast conditions the choice is more difficult. E100SW seems to have a very slight edge under high contrast conditions. Given the slightly greener "greens" and the very wide latitude for E100SW it may be the film of choice for landscape shooting during the high contrast part of the day.

All of the films benefited by polarization. If it is more than two to three hours past sunrise or two or three hours or more until sunset, put on the polarizer. It doesn't matter at all whether the sky is in the scene or not. The polarizer will knock down the bright reflections from plant foliage and reflections from paving surfaces. A polarizer does tend to change the "color" of the scene and tends to increase the natural contrast of the film. I found that in all these films, except Sensia II, that the indicated normal exposure was "right on" when you added the polarizer. A 1/3rd-stop underexposure may just be too much and would block up the shadows even more with the highly saturated films. Sensia II needed the 1/3rd-stop, or more, underexposure when adding the polarizer.

Astia, as noted before, has a definite magenta leaning. For this reason, again, I would rule out this film. Your final film of choice for these light conditions will come down to what you like best in color rendition. But the top choices are E100SW and Sensia II. Both have great latitude and handle these harsh conditions very well. You will have to test to see how much under exposure is needed with your equipment and how they react to your polarizer. All polarizers are not created equal and each will give a different "color" to the scene. I have found that the B&W and Singh-Ray brands to be the ones I prefer. They are, however, quite expensive. But why put a cheap piece of glass in front of a very expensive lens?

Films: Provia versus E100SW under high contrast/midday light conditions.

Comparing Provia to E100SW under high contrast conditions was an eye opener. Until the E100S and SW films came along I had been using Provia for my 100 ISO film of choice, along with regular

Fujichrome 100 (consumer grade) for landscape and garden images. I first learned about E100SW in the summer of 1996. Kodak had sent me the film months before but I had never taken the time to use it. I took a workshop with Allen Rokach, formerly with the NY Botanical Gardens, now with Southern Living Magazine and the author/photographer of a must have book Focus on Flowers. Kodak had given Allen E100S and SW for the workshop participants to try.

Well, two days later I was a convert. Kodak finally got it right, as far as I am concerned. As I mentioned in the section above I would choose E100SW, in many circumstances, over Sensia II. Well between Provia and E100SW the choice is even clearer. E100SW has better greens, excellent saturation, response well to polarization and best of all has at least one more stop of latitude than does Provia. I have a couple of bricks Provia in my freezer that I'll sell cheap!

#### **Photography Exhibit Review by Mel Lewis**

Currently on view at the Baltimore Museum of Art through January 11, 1998 is an exhibit, "A Century of American Photography." The exhibit features 70 photographs from the museum's collection. Included are prints by Paul Strand, Edward Weston, Robert Frank, Dorothea Lange, Walker Evans, Man Ray, and Alfred Stieglitz. There are contemporary photographers represented here as well such as Sally Mann and Cindy Sherman. The quality is very high. All in all, this is very fine work and should not be missed. One of the nicer things here is the lack of crowds, enabling one to move slowly and enjoy the show. As an added bonus, there is ample parking. Now I ask you, could things be any better? Call 410-396-7100 for further information.

**Silver Spring Camera Club - Membership List**  
**December 1, 1997**

<b>NAME</b>	<b>PHONE</b>	<b>STREET ADDRESS</b>	<b>CITY &amp; STATE &amp; ZIP</b>
Aaron, Frank	301-476-9415	1128 Spotswood Drive	Silver Spring, MD 20905
Adler, Hans	301-446-1796	13010 Daley St	Silver Spring, MD 20906
Antonelli, Sharon	301-933-4450	3721 Nimitz Road	Kensington, MD 20895
Barnett, Louise	301-652-0945	8756 Preston Place	Chevy Chase, MD 20815
Becker, Donald	301-949-0473	13115 Dauphine Street	Silver Spring, MD 20906
- Bernache, Norm	301-935-5617	9318 St. Andrews Place	College Park, MD 20740
- Bowers, Charles	410-465-2696	3818 Spring Meadow Court	Ellicott City, MD 21042
Boyle, William & Suzy	301-933-4527	3707 Munsey St	Silver Spring, MD 20906
Brandt, Carl	301-589-8694	819 East Franklin Ave	Silver Spring, MD 20901
- Bress, Chuck & Pat	301-469-6275	7324 Arrowood Rd	Bethesda, MD 20817
Brunsvold, Ronald & Joyce	301-384-1905	14521 Perrywood Drive	Burtonsville, MD 20866
- Carvell, Clarence	301-725-0234	11716 Terri Lynn Dr	Fulton, MD 20759
- Catlett, Robert	301-585-7163	8710 Geren Road	Silver Spring, MD 20901-4024
Chang, Mary	301-942-7917	3912 Elby St	Silver Spring, MD 20906
Collins, Betty & Gerald	301-384-7131	601 Windmill Lane	Silver Spring, MD 20905-5673
Cummins, Alexander	301-929-0640	12207 Charles Road	Wheaton, MD 20906
Danziger, Marvin & Janet	301-572-5495	3000 Red Lion Lane	Silver Spring, MD 20904
DeBuchananne, George	301-593-6650	717 Symphony Woods Dr	Silver Spring, MD 20901
Easter, Bernice	301-949-7736	2618 Weller Road	Silver Spring, MD 20906
Fassler, Joel	202-829-7899	7539 - 17 <sup>th</sup> St, N.W.	Washington, DC 20012
Feil, Michael	410-992-4378	6110 Loventree Rd	Columbia, MD 21044
Freeman, Ralph	301-871-7102	2602 Beechmont Lane	Silver Spring, MD 20906
Friedman, Henry M	301-588-1813	308 Windsor St	Silver Spring, MD 20910
Fruento, Elisa	301-593-6007	10015 Grayson Ave	Silver Spring, MD 20901
Gale, Linda	301-384-1844	15213 Redgate Drive	Silver Spring, MD 20905
Greenspan, Patricia S	202-966-5740	3003 Van Ness St NW #W-504	Washington, DC 20008-4806
Harris, Jim	301-434-6225	1801 Elton Rd	Adelphi, MD 20783-1311
Hecht, Fred	301-963-1189	10002 Stedwick Rd # 303	Gaithersburg, MD 20879
Heil, Chris	301-384-7189	14708 Cobblestone Drive	Silver Spring, MD 20905-5811
Hentosh, Bill	301-270-5449	7730 Maple Ave # 20	Takoma Park, MD 20912
Higgins, Dan	301-933-1924	12304 Centerhill St	Wheaton, MD 20902
- Hundertmark, Charles	410-795-9389	6264 Oakland Mills Rd	Sykesville, MD 21784
Izzo, Suzanne	202-829-6470	900 butternut St NW	Washington, D.C. 20012-2424
Jenne, William	301-593-9339	305 Lexinton Dr	Silver Spring, MD 20901
- Jones, Joycelyn	301-565-3868	8317 Flower Ave	Takoma Park, MD 20912
- Klem, Stan	301-622-6640	12810 Kilgore Road	Silver Spring, MD 20904
Knopp, Edna	301-721-1789	10004 Stedwick Rd	Gaithersburg, MD 20879
- Kreizman, Garry	301-384-4911	1516 Lemontree Lane	Silver Spring, MD 20904
Kueppers, Sonja	301-982-2562	710 Maplewood Ave	Takoma Park, MD 20912
Lee, Chuck	301-871-5195	14603 Carrolton Rd	Rockville, MD 20853-1918
Levi, Susan	301-424-8044	13613 Aqua Lane	Rockville, MD 20850
Lewis, Anne	301-384-4938	12914 Allerton Lane	Silver Spring, MD 20904
Lewis, Mel	410-730-8373	5656 Thicket Lane	Columbia, MD 21044
Lux, Mike	301-929-1350	4436 Haverford DR	Rockville, MD 20853
Malaro, Jim	410-758-6563	208 fort Point Road	Centerville, MD 21617
Mars, Larry	301-879-0474	1 Balboa Court	Silver Spring, MD 20905
Mason, Kent W	301-871-8929	14202 Briarwood Terr	Rockville, MD 20853
Maxwell, Marvin S	301-649-1136	1118 N. Belgrade Road	Silver Spring, MD 20902-3022
McCarthy, Daniel	301-681-5677	931 Loxford Terr	Silver Spring, MD 20901
McCoy, Mary	301-593-0302	105 Williamsburg Dr	Silver Spring, MD 20901
Mitchell, Brian	301-320-4109	7860 Arcbold Terrace	Cabin John, MD 20818



NAME	PHONE	STREET ADDRESS	CITY & STATE & ZIP
Mitchell, James	410-997-7235	10087 Wind Stream Drive #6	Columbia, MD 21044
Mourtzanakis, Taky	301-384-8497	15200 Middlegate Rd	Silver Spring, MD 20905
Nelson, Marilyn	301-593-3214	10616 Harper Ave	Silver Spring, MD 20901
Osgood, John	301-598-6449	52 Catoctin Ct	Silver Spring, MD 20906
Perry, Bill & Bernice	301-593-5203	607 Lambertson Dr	Silver Spring, MD 20902
Pfandler, Eric	301-365-2307	8008 Hamilton Spring Rd	Bethesda, MD 20817
Pfeifer, John	301-982-2562	710 Maplewood Ave	Takoma Park, MD 20912
Ralph, Bob	301-983-1104	11400 Grundy Court	Potomac, MD 20854
- Rogers, Jim	301-855-3532	5490 Stephen Reid Road	Huntingtown, MD 20639
Rosenthal, Aaron	202-362-3082	3001 Veazy Ter NW # 1334	Wash, DC 20008
Rosenthal, Henry	301-587-2235	8651 Geren Road	Silver Spring, MD 20901
Shankman, Bert	301-774-0655	3609 Patrick Henry Dr	Olney, MD 20832
Simon, Coriolana	301-589-4454	9218 Manchester Rd	Silver Spring, MD 20901
Starr, Allan L.	301-460-9111	14206 Parkville, Road	Rockville, MD 20853-2528
- Stein, Mike	301-384-5427	1425 Chilton Drive	Silver Spring, MD 20904
Stelle, Truman	301-933-8104	18 Wilcox Court	Silver Spring, MD 20906
- Strange, Maxwell	301-725-3858	11710 Wayneridge Court	Fulton, MD 20759
Straw, Lester	410-549-9615	7423 Village Rd, Apt #24	Sykesville, MD 21784
Stubits, Steven	301-5935106	220 Hannes St	Silver Spring, MD 20901
- Swick, Becky	410-997-4918	5929 Iron Frame Way	Columbia, MD 21044
Telford, John	301-460-1766	2604 Beachmont Lane	Silver Spring, MD 20906
Toner, Frank	410-997-5813	10528C2 Cross Fox Land	Columbia, MD 21044
Zevallos, Prospero	301-345-3770	222 Lastner Ln	Greenbelt, MD 20770-1617

Cable Release  
Silver Spring Camera Club  
P.O. Box 2375  
Wheaton, M.D. 20915-2375



Member Of:



Lewis, Anne  
12914 Allerton Lane  
Silver Spring, MD 20904

20904X3105



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 Geren 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, and students remain at \$20.00