



# **CABLE RELEASE**



February 2003

Founded 1950

Volume 42, Number 6

## **Words From Your President**

*Michael Lux*

Wednesday evening, January 29<sup>th</sup>, was very special for our Club. Thanks to the inspiration and organization of Garry Kreizman, we sponsored a public two-hour photographic round table at the Wheaton Regional Library on Georgia Avenue.

We attracted 14 attendees who viewed an exhibit of members' prints, and who were treated to an impressive Photoshop demonstration by Stan Klem. Stan's presentation elicited many enthusiastic questions and comments. Garry gave a presentation about various aspects of photography and equipment, including a demonstration of his (soon to be requisitioned by the Smithsonian) pinhole camera. I gave a brief presentation about the Club, and about fundamental techniques for effective photographic compositions.

After the session was over, most of our guests mingled with members, talking shop, and asking questions. It was clear that they were impressed and appreciative. Just as importantly, from my perspective, eight other Club members came to help and actively support this Club initiative: Norm, Joel, Gerry Fath, Elisa, Peter, Henry, Mike Stein, and Jim Waters. If I missed anyone who was also there, please forgive me.

Thank you all, and a special thanks to Garry and Stan. Last Wednesday evening was one of my proudest moments as a member of the SSSC!

We expect to sponsor this event again, in the near future. Hopefully, we'll draw more folks in the warmer months and as the word spreads.

On another front, we will be exhibiting again at the McCrillis. Although it is a lovely venue in which to exhibit our prints, it can suffer from a lack of

attendance, particularly in winter months. August should be decent, in this regard. (Spring months were unavailable to us this year). We plan to aggressively advertise and promote this year's exhibit. We will also continue to search for other future locations.

An SSSC Board Meeting will be held on Wednesday, February 12<sup>th</sup>, at 7:30 pm at my home. All club member are invited to attend, and should notify me in advance if they're coming. At the meeting the Board will decide upon a theme for the McCrillis competition; and I welcome any suggestions from Club members before then.

## **Photography Now Exhibit**

Clarence Carvell, SSSC Director and Membership Chairperson, is participating in a photography exhibit at the Anne Arundel Community College, Cade Center for Fine Arts in Arnold, Maryland. The exhibit is entitled "Photography Now," and was curated by Jaromir Stephany, photographer & instructor at UMBC. Clarence's body of work is entitled "Lest we Forget." Other exhibit participants include Tony Sweet and Marci Siegal. The exhibition opened on January 27<sup>th</sup> and runs through February 16.

## **February Calendar** (Most events start at 7:30 pm)

Feb 3rd	Slide Workshop
Feb 6th	Slide Meeting at Sligo Creek Community Center
Feb 9th	Advanced Digital Imaging Workshop
Feb 12th	SSSC Board Meeting
Feb 13th	Beginners Digital Imaging Workshop
Feb 20th	Print Meeting at White Oak Library

## SSCC Officers and Chairpersons (2002-2003)

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Secretary	Joyce Jones	301-565-3868
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Print Meeting	vacant	
Exhibits	Jill Unger	301-593-0959
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Slides	Chuck Bress	301-765-6275
Digital Imaging	Stan Klem	301-622-6640
Advanced Imaging	Charlie Bowers	410-465-2696

The Cable Release is published ten times each year, September through June, for members of the Silver Spring Camera Club. All rights are reserved but may be reprinted without permission provided proper credit is given. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Clarence Carvell @ 301-725-0234. SSCC is affiliated with the Photographic Society of America.



### Membership Rates

Student . . . . .	\$20.00
Individual . . . . .	\$30.00
Family . . . . .	\$50.00

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, 12810 Kilgore Road, Silver Spring, MD, 20904, 301-622-6640. Submissions may be e-mailed to [sjklem@his.com](mailto:sjklem@his.com) or mailed on disk in MSWord or Word Perfect format. Photos may be sent as e-mail attachments or mailed as prints.

**SSCC web site: [www.scccphotography.org](http://www.scccphotography.org)**

## Beginners Digital Imaging Workshop

The Digital Imaging Workshop for beginners and their mentors will meet at the home of Henry Ng on Thursday, February 13th, 7:30 pm. A map with directions will be provided at the Slide Meeting on Feb. 6th, and will also be emailed to the current workshop participants. Directions are also outlined below. For additional help finding Henry's place, call him at 301-460-3155.

Henry will have a 35mm film scanner set up for demonstration and for scanning. Proteges are asked to bring **one** 35mm slide or negative plus a Zip disk or blank CDRW. Also, please bring any inkjet prints that you have made recently for show and tell—the good and the not-so-good. We will continue our tutorials and discussions of Photoshop's basic tools and how to best utilize them.

Stan Klem

### Directions to February Digital Workshop

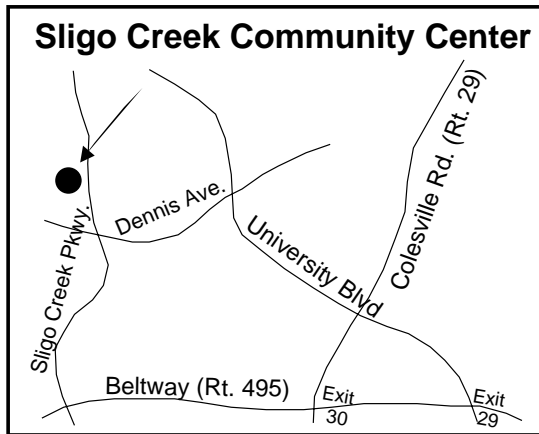
1. From Beltway 495, take the Georgia Ave. (North) Exit. Continue North on Georgia Ave. until you pass Randolph Road.
2. Stay in the right lane and turn right onto Layhill Road.
3. Proceed north on Layhill Road. After the 3rd traffic light, turn right onto Sullivan Lane.
4. At the first STOP sign make a left onto Wagon Way.
5. Go about 1/4 mile to 14020 Wagon Way (on your left).

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## Slide Meeting

Thursday, February 6th, 7:30 pm



Our guest speaker and judge for February's slide meeting will be Bruce Furr—semi-professional photographer since 1989, GWCCC vice president for seminars in 1993 and 94, and active member and past president of the Vienna Photographic Society. He is also a member of Nikon, Canon, and Sigma Professional Services, and Kodak PRO Passport. Bruce has been published in *Shutterbug* magazine twice—once for his one-page photo essay on Russian portraits, and a second time for his article on travel photography with the Sigma 14mm rectilinear lens. Tamrac Manufacturing also selected Bruce to be their "Pro Profile" photographer, and featured him in two issues of *Peterson's Photographic* magazine.

In the past dozen years Bruce has traveled to Russia, China, Spain, Belgium, Italy, Eastern Europe, Kenya, Mexico, Peru, Ecuador, and the Galapagos Islands just to name a few. With sponsorship from Kodak, Kodalux, and Tiffen filters, Bruce created and presented slide shows comparing various Kodak films and the effect filtration has on color slides. He has also prepared material for Kodalux Processing Labs and their disc imaging system, and has done extensive work for Tiffen Manufacturing Co. using their filters in the studio and in the field. Bruce is currently shooting portraits and outdoor photography for Tiffen using their new Pro series of diffusion filters.

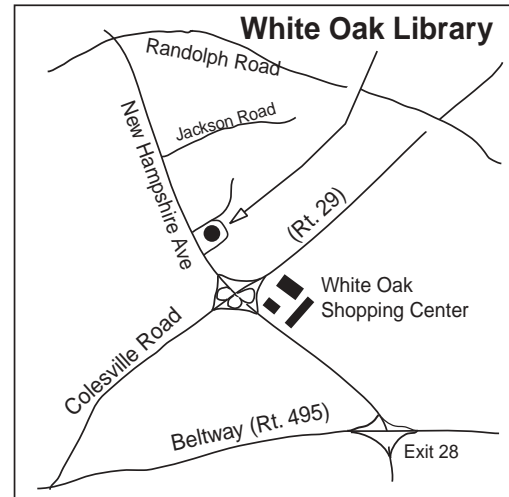
## Giveaway

Free Durst RS 35 enlarger with other darkroom accessories. (This is a simple 35mm enlarger.)

Contact Mike Feil 410-922-4378

## Print Meeting

Thursday, February 20th, 7:30 pm



At press time, the speaker and judge for the February print meeting had not been submitted for publication. However, when we find out who it is, I will send out a separate email to everyone. In any event, the competition subject for February is Open.

## For Sale

SEKONIC L-608 Super Zoom Master – "the most advanced handheld light-measuring instrument available."

In "almost new" condition. Priced at 65% of this current month's B&H price. Price includes optional Radio Transmitter Module.

For specifics, go to <http://www.sekonic.com/Products/L-608.html>

If interested, contact Richard Derr:  
[rLderr@erols.com](mailto:rLderr@erols.com)

## Attention!!!

- Q.** How will you know if SSCC Meetings are cancelled due to inclement weather or an emergency situation???
- A.** If the Montgomery County Public Schools cancel classes for the day, then SSCC meetings are automatically cancelled as well.

## Time for a Change

In the days when photography and camera technology were a mystery, camera clubs attracted a unique group of people. During that time, there was a mysticism associated with the camera. Since then, things have changed significantly. We are now more interested in the photograph than in the workings of the camera. The capturing of photographic images by film is moving more and more to digital, and you might hear talk of which digital camera is best. In fact, this is what happened about two months ago at the print meeting. In my recollection, this is the first time that cameras have been extensively discussed in nearly 25 years of club meetings. Sure, there have been comments about lenses, filters, and other ancillary equipment—but not cameras. **We don't come to club meetings to show our cameras.** So why do we continue to call ourselves a "camera club," when we are primarily concerned with, and focused on, the photographic image.

The name "Silver Spring Camera Club" has served as our official title for over 50 years, and I don't want to lose that identity. "Silver Spring" is fine—but it's what comes after that, which needs updating. Look over the lists of choices below and see if you can make a better combination. Use the two columns and fill in the blanks or add your own.

Silver Spring	_____	_____
	Photographic	Society
	Photography	Club
	Image	Guild
	Imaging	Group
		Organization

My preference is: Silver Spring Image Society.

I would like to hear your comments and your preferences. If you want the name to remain as is, then let me know. If there is a desire to change, then the club members must vote on it. Let's upgrade our club name to reflect what we're really about. This is why we photograph.

Please contact me at: [grkreizman@erols.com](mailto:grkreizman@erols.com) with your choice.

Thanks.  
Garry Kreizman

## Thanks!

I want to thank all the members that contributed their photos and participated in the photographic round table on Wednesday the 29<sup>th</sup> at Wheaton Library. Each member that attended made his special contribution to the success of this effort, our first community outreach event. Member participation made it work. Special thanks goes to Stan Klem for his Photoshop presentation.

Garry Kreizman

## Advanced Digital Imaging Workshop

*Charlie Bowers*

The **Advanced Digital Imaging Workshop** has room for some new members. We are starting a new text for February: "Photoshop 7 Artistry" by Barry Haynes. The book begins with a comprehensive review of Photoshop 7 and what you need to know. A CD is also included and contains 15 to 20 sample files to work with. The text is quite extensive and detailed with explanations of how to do the exercises.

Samples of the work done by the advanced group thus far can be found on page 5, and more examples will be included in the March *Cable Release* as well. We are now working on two tracks: a dedicated monthly assignment from the textbook and an extra assignment of a more creative nature for the ambitious. For example, in December we did greeting cards and for February we're doing a promo sheet for "selling" our images. The primary overall goal of the workshop is to be able to successfully correct and print any image. For a challenge, we also tackle some of our own "worst nightmare" images—but that keeps it interesting.

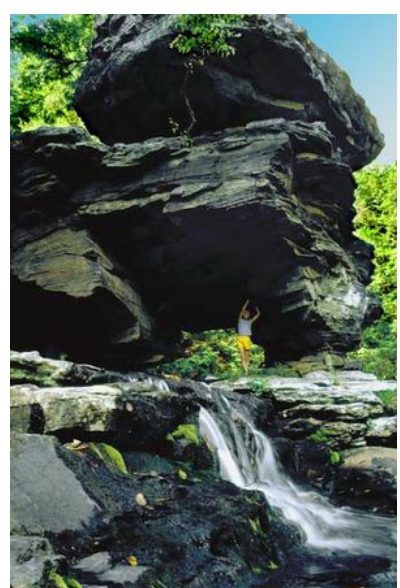
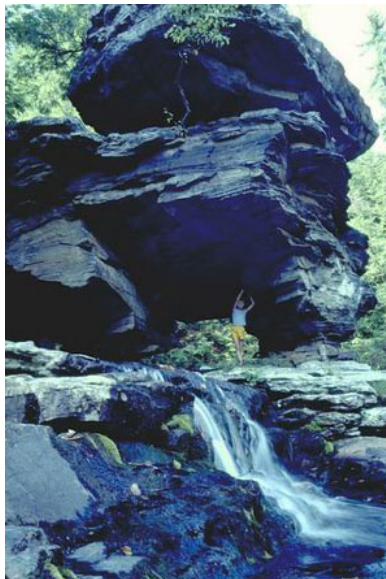
If you are interested in joining our group, email or call me for more details (410-465-2696). We meet on a given Sunday from 1:00 to 5:00. The next meeting is February 9th.

Deadline for submissions to the March issue of the *Cable Release* is February 21st.





Here are some of the homework images assigned to the Advanced Digital Imaging participants during recent sessions. The raw uncorrected images are on the left and the properly adjusted images are on the right. As you can see, some of the challenges faced by the workshop participants included adjustments/ corrections for contrast, sharpness, color balance, color casts, restoration of lost detail, minimizing background distractions, and introducing individual creative elements.



## In Memoriam

### Henry Rosenthal, 1929-2003

Henry Rosenthal, an active, well-liked and respected member of the Silver Spring Camera Club passed away a few weeks ago at the age of 73.

Henry joined SSCC in 1985 and almost immediately took on the roll as the club's representative to the Council of Maryland Camera Clubs, which met regularly in Baltimore, and offered annual juried statewide slide and print competitions. Although this involved a lot of travel and grunt labor, Henry never complained.

During the late 1980s and most of the 1990s Henry also held regular workshops at his home for SSCC members—especially new members. The major themes of those workshops included:

—*Presentation of photographic images*: How to matte, mount, and frame a photograph so as to enhance and/or dramatize the image. Henry felt that matte colors were especially important, and his sense of subtle color was always creative.



—*Basic composition*: Just the most basic elements of image composition, always surprisingly difficult, yet quite obvious as Henry explained it.

—*Creative departures*: The use of special photographic and darkroom techniques to enhance or modify an otherwise ordinary image.

Henry also enthusiastically participated in many of the club's field trips, especially those to other countries. He will be remembered as a friend, a mentor, and a kind and generous soul.

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#### *A Eulogy from Henry's Memorial Service*

The ethics of our fathers, Pirke A vot 4:13 says, "There are three crowns: The crown of Torah, the crown of priesthood, and the crown of royalty. However, the crown of a good name is greater than all of them." Our beloved Henry passed away Tuesday (January 14) at the age of 73. His was a full life, and he will be remembered as a truly generous and kind man—a tzadik—a righteous man in his generation, and a truly good name.

Henry Rosenthal was born in Stockholm in 1929, in a time of great prosperity for the Jews of Europe. His father was an importer/exporter and Henry and his brother Renee grew up in comfort; living a well-to-do life in Latvia. Their 10-room house was full of lovely items, a piano, and a small staff to assist the family.

When the war approached, the family prepared to escape and to leave Latvia. Henry's ex-wife Phylis recalls that maMA, Henry's mother, melted down her face cream in order to hide her jewelry in it. Phylis remembers that maMA was a good smuggler.

The family was lucky enough to escape to Cuba in the early 1940s; and after about a year they traveled from there to the United States, settling finally in Camden, New Jersey. Henry's father passed away from heart related illness when the family arrived in the states—and Henry and Renee took care of their mother—Henry was only 13 years old.

Henry attended the University of Pennsylvania where he received a Masters in Engineering, one of numerous degrees he was to collect throughout his life. It was soon after that, that Henry met Phylis. They dated, then married in 1954, and owned their own apartment in Philadelphia. Henry worked as a chemist with Roman Haas and later worked for RCA; which explains Henry's massive record and CD collection—many of which his daughter Debbie says are unopened. Phylis recalls that while Henry had a great love of classical music, he would occasionally come home with more obscure records; such as a French comedy album, and a record of bagpipes of which he became fond.

Henry and Phylis moved back to New Jersey and began a family, adopting son Sammy and then a few years later Debbie, and the following year—quite a surprise—Leah was born. Sadly, the family lost Sammy in 1970—he passed away at the age of 9 from a brain tumor. The tragedy hit the family quite hard. Henry will be buried today next to beloved Sammy; maybe they can find comfort from each other.

The family moved to Maryland when Henry began to work on satellites for IBM, where he worked for 20 years. His work inspired him to gather yet more degrees and to expand his knowledge of engineering and the sciences. Henry was so technologically savy, Debbie said, that his home, and later his assisted living facility, looked like an "electronics store"—he always had to have the right sound system and gadgets.



Henry's life was not consumed with work alone. One of his greatest passions was photography. He loved both the process of film development and its technical aspects, as well as the pleasure in taking pictures of his surroundings—particularly nature. He always wanted Debbie to take pictures when she was out with him, and he lived near parks in order to be able to enjoy their beauty through his lens. Henry was a member of a photography group that traveled to Maine every summer—and his family remembers this as a very important time for Henry. Debbie said that she remembered him always schlepping “huge camera cases everywhere—and that no one knew he was so strong and could carry so much.”

Henry's love of the outdoors was an important part of his family life. He took the girls everywhere on the weekends when they were small—to the zoo, museums, parks, and on nature walks. The love of travel took the family beyond the local parks and museums—trips to Maine and Disney World. Phylis recalls Henry winning a trip through IBM which took the two of them to Florida to see a shuttle launch. Henry was definitely not a homebody—he loved to be outdoors, to travel to new places; and caught much of it on film.

So much of Henry's life was devoted to his family. He was a very responsible father and doted on the girls, particularly on Debbie. He spoiled her, and was comforted by her presence near the end. Leah held a special place in Henry's heart—for her two beautiful children, Tori (6) and Matthew (4), were his only grandchildren. Matthew gave a great smile this morning when I asked him about his grandfather—the children enjoyed spending time with him. Henry was planning on moving to Florida to be closer to them and to Leah. When Henry had the stroke in March, Leah and the kids came to be with him. Leah says Tori surprised her—for as restless as young children get, Tori would not leave Henry's side. Anything he needed, she was there to give it to him. He meant a lot to young Tori. The memory of his energy and devotion to his family will be remembered through Tori and Matthew. His name will never be lost through these two special children.

Henry was generally a very happy man, energetic and active after his retirement 10 years ago—doing volunteer work for the police department, teaching photography, traveling still with the photography group, and visiting his daughters and grandchildren. It was most frustrating for Henry when he became ill the past few years—unable to travel as much as he wanted, more limited in his activities. But he still found ways to give back to the world, particularly through charitable giving.

Both Debbie and Leah remembered the sheer volume of mail Henry would receive from charitable organizations—and Henry gave generously. Debbie remembers chiding Henry that he was TOO generous, TOO trusting—giving to people on the streets of Las Vegas where he lived, and opening himself to anyone he met. Proverbs teaches “Do not withhold good from one who

deserves it, when you have the power to do it for him. Do not say to your fellow, ‘Come back again, I’ll give it to you tomorrow’ when you have it with you today.” To live a life of generosity, no matter what the consequence, is one of the highest forms of tzedakah, of righteousness we can strive for. Henry was particularly devoted to cancer organizations—his way of remembering young Sammy and his battle with brain cancer.

Not only did Henry open his wallet for those in need, but opened his heart to people as well. He had many friends, friends here at Temple Emanuel, friends from work and the photography club, and many friends who were women—Phylis recalls teasing him about his “harem.” All his friends knew that they could always count on Henry to be there for them—his generous and kind spirit lifted them up.

Henry's life took an amazing journey—from a comfortable European life, to begging for food as the family began a new life in America. He had only the young childhood memory of a large family, many aunts and uncles, until almost all were lost in the war. Forging a new path in this country, with a small immediate family, we can feel the pain and loss Henry felt for family, and how it influenced his great love of his children and grandchildren. His brother Renee was also an important part of his life as Henry grew older—a link to the past, to a childhood in another land, and to a youth of struggle and then success. Henry's collection of everything, to have gone from riches to rags, to having everything to nothing, Henry saved all of his life's treasures—filling his house with mementos, records, pictures, and anything that would root him to a place and to a community.

And to be a photographer, capturing on film all that was wonderful in his life and precious to him, his children and later grandchildren, the beautiful places to which he traveled, and the sheer beauty of nature—God's gift to mankind. Henry was an artist—painting the colors of his life and his family through photography.

We will remember Henry most for his kindness and generosity—ceaseless devotion to his family, an open heart to all he met, trying to bring light and warmth into an often-dark world. His religious upbringing was not forgotten. His participation in the life of Temple Emanuel and his connection to the Chavurah express Henry's commitment to tradition, to a connection to his history and to those who came before, as well as a dedication to continue on into the future, beyond his own life.

Debbie asked me if Henry is watching us, if he's with us. He is indeed—in the memories of him we share with each other, in the stories we tell of his stuffed apartment, or his photography trips, of the quiet moments as we walked with him, or observed the way he saw life through his photography. To remember Henry is to remember a good man, who built a life so different from the one he had known as a child—built on connection to family, to survival, and to continuity. He will live on in our thoughts and in our hearts. Shalom, Henry!

## Wrath of the Atlantic, 1898

*Bob Ralph*

Would that I might tell the story only once again, for the sheer terror it incited in me has lasted the better part of my adult life. To wit, as a lad three years shy of a score, I presented myself unshaven and ragged to the captain of the *Spinoza*, anchored in Southampton, and I claimed to be a man of the sea. In my hand was a single trunk, strapped and clamped and marked with lines of toil from many years at sea. This was my grandfather's steamer trunk, the one he used on his trip around Cape Horn.

The clothes on my back were the full substance of all I owned, save for the camera obscura of polished mahogany nested within my steamer trunk. This was my grandfather's camera, with black oilcloth bellows and a brass lens engraved with *Carl Zeiss – Jena*. There was a rack up front with thumb screws so the lens could be angled this way and that. It was slotted in the back for a glass plate. There was a folding easel of four oaken legs, and a coil of braided hemp rope, gnarled and studded with knots. Wrapped singly in black oilcloth and stacked in their own compartment were a dozen glass gelatin dry plates.

The First Mate pushed me ahead of him below deck and pointed toward the bales of straw in the aft hold.

"Y'll be sleepin' 'ere," he said, "and mind y'back on deck for castoff." He left me with my trunk, and I fell weary on the musty bales, awakening hours later as the tossing of the Channel by the Isle of Wight curdled my stomach. I stumbled to the main deck and hung over the rail. I convulsed and retched again and again. No one paid me mind.

Tuesday next, which nearly as I could tell was the fourth day at sea, the sun prevailed, but the mid-Atlantic wind whipped my long hair against my face. I had sipped a broth of whey and clams, which by promise of Cook would settle my stomach. It was steamy and sweet, and the cup warmed my hands. I asked for a second dip, and Cook obliged with a smile. He said my "mal de mare" would not come back.

Now I dragged the trunk to the fore deck and folded out the legs of my easel to their proper positions, lashing the easel to the capstan. The camera sat in a groove atop the easel, where I clamped it in place, pointing toward some huddled

crew members. "Stand ye still whilst I count to ten," I pleaded, and they stood idle with their hands to their sides, the rusted anchor reclining behind them and towering high over their heads. I took that plate from the camera and wrapped it well. I slid the second plate into place and tilted the camera to look ahead over the prow.

Nothing beyond that moment remains clear in my mind, for the world turned itself inside out and my memory was forever marred. The brightness of the sun gave way to instant night as the bow pitched downward as if into a chasm. I clutched for my camera and wrapped myself around the capstan. I slid aft as the ship turned on end, but my foot became caught in a coil of rope, which held me secure as the deckhands flew by, their eyes agog and their arms flailing. A wall of water rose to the heavens around me, and I spun like a whirligig til my head hit the deck and I swallowed a great wave of icy water. My camera stood proudly against the capstan, somehow resisting the inundation. I gasped and coughed and wiped aside the blood that was streaming from my scalp into my eyes, and I tried to die that very moment on the deck of the *Spinoza*. There was water and darkness and a violent maelstrom, none of which took my life. But I fell unconscious for the duration and awakened after some time had passed. I was grasping my camera, now in splinters, and I was lying in a tangle of heavy rope. Water drained from the deck and the seas were calm. Once again my eyes closed and I fell victim to my fatigue.

They shook me and raised my legs to drain water from my lungs. I spit salty blood and gazed in silence at my rescuers. The skeleton of my grandfather's camera, its oilcloth bellows tattered and torn, was cradled in my arms alongside me.

## 2nd Annual Wetland Photo Contest

*Deadline: March 1*

The Environmental Protection Agency's Wetlands Division is sponsoring a Wetland Photography Contest focusing on images that show the wildlife of wetlands, specifically birds, mammals, amphibians, reptiles, insects, and crustaceans. We are looking for high quality images that capture the biodiversity, and beauty, of wetlands in different regions of the United States and at different seasons of the year. The winning photographs will



be used to produce a 2004 wetlands calendar and will be prominently displayed on our website and at the National Wetlands Awards Ceremony in Washington, D.C. in May 2003.

The deadline for submission is March 1, 2003. For more information and details on how to submit your photographs please go to [www.epa.gov/owow/wetlands/photocontest2003.html](http://www.epa.gov/owow/wetlands/photocontest2003.html).

If you have any questions or need additional information about the contest please call 1-800-832-7828 and ask for wetland photo contest. To view the winning photographs of the 2002 wetland photography contest visit our website at [www.epa.gov/owow/wetlands/photocontest2002.html](http://www.epa.gov/owow/wetlands/photocontest2002.html).

## January SSCC Monthly Club Competition Winners

### Slide Competition, January 2, 2003

Judges: SSCC members  
Subject: Photojournalism

#### Novice/Advanced combined

1st	Henry Ng	Nothing Left
2nd	Henry Ng	Don't Leave Me
3rd	Henry Ng	Got You
HM	Frank Toner	Help Me (Nov)
HM	Frank Toner	The Bath (Nov)
HM	Anne Lewis	Coming Down

### Print Competition, January 16, 2003

Judge: Vivian Lee  
Subject: Photojournalism

#### Combined Novice/Advanced Monochrome

1st	Henry Ng	No Home to Study
2nd	Jill Unger	Joey's Hot Dog (Nov)
3rd	Henry Ng	In Pain

#### Novice Color

1st	Bob Ralph	Bringing Him Down
2nd	Norm Bernache	That Hurts!
3rd	Jill Unger	Innocent Hommage
HM	Jill Unger	A Prayer for Peace

#### Advanced Color

Too few entries to hold a competition.

Congratulations to Jill Unger, who has moved to Advanced in Color Prints.

Belated congratulations to Ralph Wright, who has moved to the Advanced Class in Slides.

## Silver Spring Camera Club Membership Form 2002-2003

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Email Address \_\_\_\_\_

Membership rates: Individual \$30; Student or Spouse \$20; Family \$50.

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$20; dues for spouses and students remain at \$20. Make checks payable to the Silver Spring Camera Club, and give or mail to Treasurer, Marc Payne, 8503 Sundale Drive, Silver Spring, MD 20910. (For all questions about the club, please contact Membership Chairperson Clarence Carvell at 301-725-0234, or email: [ccarvell@aol.com](mailto:ccarvell@aol.com))