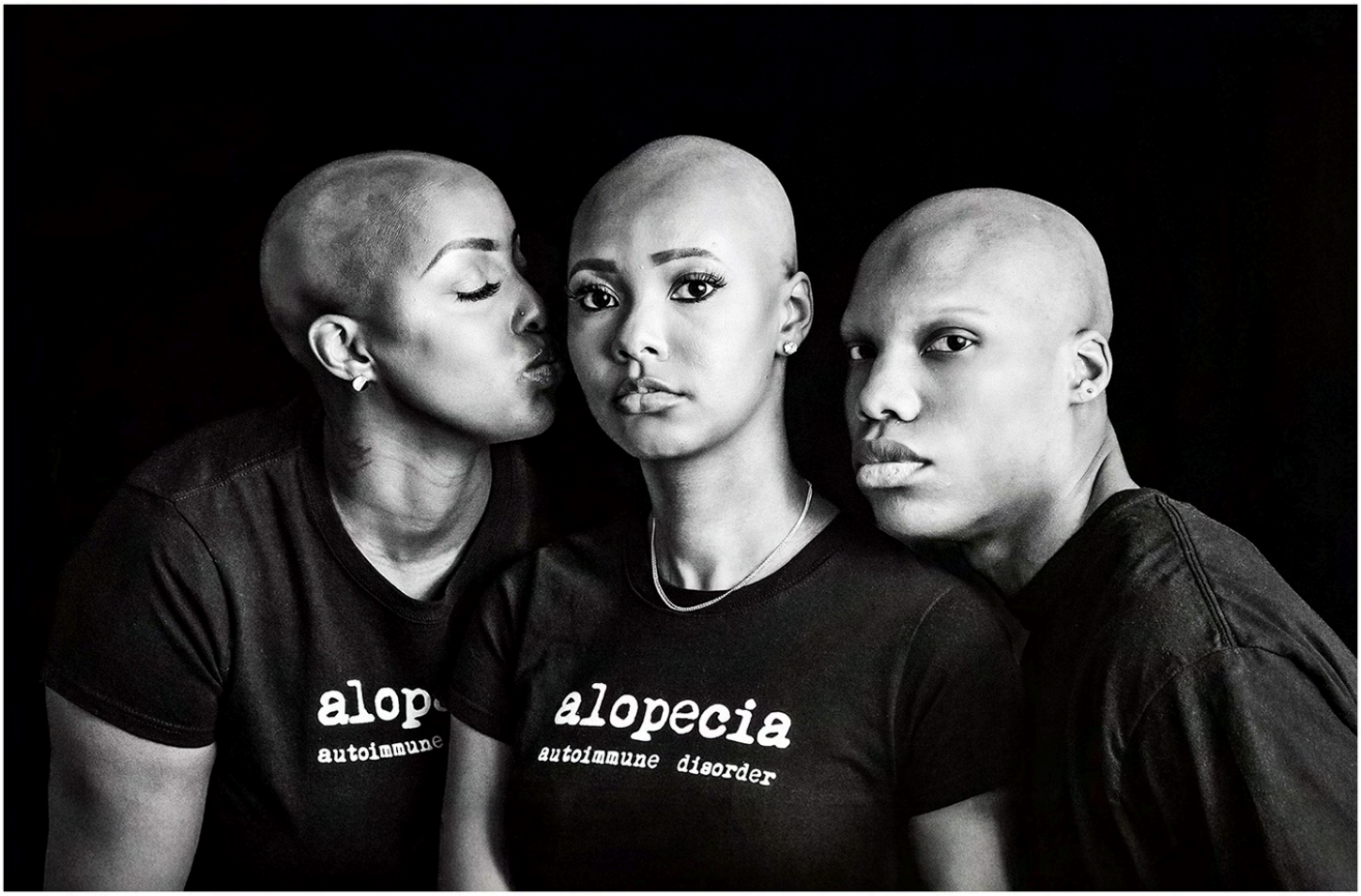
Focal Point

Baltimore Camera Club

The Oldest Continually-Operating Photographic Society in the USA (Incorporated in 1884)



Best Image of the Year - Portrait of Strength - Deborah Davis

July - September 2025 (Issue 41, No 3)

Baltimore Camera Club

Board of Directors:
President: Diane Bovenkamp
1st VP, Programs: Christopher Casamassima
2nd VP, Competitions: Tom Gisriel
Secretary: Linda Galati
Treasurer: Jim Eichelman
Web Chair: Shailesh Waikar
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Field Outing Committee: Lewis Katz, Kenny Epps
Member and Visitor Welcome: Tina Whitehead
Mentors: Kenny Epps, Walter Levy
Photographic Society of America Club Representative for BCC: Diane Bovenkamp
Focal Point co-Editors: Lynn Roberts & Kent Sutorius

Program meetings are held weekly on Thursday nights via Zoom or in-person. All visitors are welcome (meeting starts at ~7:30—8 p.m.). See calendar (www.baltimorecameraclub.org/meetings.html) for details.

For more information, email the club President, Diane Bovenkamp (d_bovenkamp@yahoo.com) & visit our website www.baltimorecameraclub.org.

BCC is a Charter Member Club of the Photographic Society of America www.psa-photo.org and a Member of the Maryland Photography Alliance www.mdphotoalliance.org.

There is a Baltimore Camera Club YouTube page for accessing recorded videos of some Zoom presentations: https://www.youtube.com/channel/UCRe9N0w6Rog1iv51I0x0M9A

Please send feedback, ideas or article proposals for future Focal Point issues to *luckylanefarm@gmail.com* and *kasutorius@gmail.com*

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Remember: you can click on most images in Focal Point to see a full-size version

This Issue's Contents

Thanks to Diane Bovenkamp, Lynn Roberts, Steve Sattler, Kent Sutorius, Phyllis Berger, Tina Whitehead, Rich Eskin, Linda Galati, and Michael Mininsohn for their contributions to this issue. Photos that appear in this newsletter are copyright of their respective owners. The opinions expressed in articles are held by the respective authors and do not represent the opinions of the Baltimore Camera Club, its Board, Focal Point Editors, or general membership.

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President's Corner

Welcome Back!

I hope you had an amazing summer, filled with seeing family and friends while enjoying the great outdoors. Now it's time for fall!

For the 2025-2026 season of the Baltimore Camera Club, the arrival of Labor Day means that we are back to meeting every week. We kicked off (as we do every year) with our Welcome Back Potluck and Awards Ceremony. If you couldn't make it in person, the winning images from last year are posted in this issue of Focal Point. Thanks to all who submitted images—please keep sharing your artistic visions, regardless of whether you won an award.

For those of you new to the club, we have a monthly digital and print competition. Some of the digital competitions are themed, and if you attended the Welcome Back night, our VP Competitions, **Tom Gisriel**, took suggestions from members before making up the 'roster.' If you know of someone who would be a good judge, then please email him their contact info.

The other two nights a month are programmatic, led by **Christophe Casamassima**, our VP of Programs. We are all still in awe of the phenomenal panel discussion on "Photography As Cultural Work" he spearheaded in June. Many exciting new speakers will be on this year's calendar—stay tuned. Of course, please email him if you know of a good professional photographer you'd like to see at the club (in person or virtual), and/or you would like to volunteer to present a topic near and dear to your heart. Member presentations are extra special and always well received and appreciated. Our club includes extremely talented photographers!

There are also field shoots and mentoring events led by another talented Board Member, **Kenny Epps**. We are so lucky and honored that Kenny puts so much effort into mentoring. He is looking for members to help with leading photo shoots and being mentors. So please contact him if you have an idea for places you'd like to go and can facilitate our getting together to enjoy our craft.

I'd also like to highlight the talent and dedication of the other Board members. Please, the next time you are at the club, give them your thanks. They would love to get to know you. They are the heart of our club with their selfless volunteering to make us the best (in my opinion) and oldest continually-operating photo club in the U.S.

Jim Eichelman is a past President and current Treasurer. He has contributed so much to the club for decades and is also always ready for a good laugh or conversation about photography. Please contact him if you have questions about your membership dues or general questions about the financial aspects of the club.

Linda Galati is a new Board member who has jumped in as our Secretary with mad organizational skills. Her debut in recording was summarizing your feedback in June, and we now have massive action item lists to check off. Please note that her minutes of Board meetings are available for view on Visual Pursuits.

Shailesh Waikar is another Board member who, as Web Chair, has rapidly become the heart of our digital operations. Thanks to an extensive year-long training by our beloved past chair, Kent Sutorius, he is now the go-to person for all things pertaining to the website, your passwords, maintaining the calendar, assisting with digital competition nights, and much, much more. Please contact him by email, or better yet, walk up to him in person at club night to introduce yourself.

Lynn Roberts serves as Board member-at-large, as well as Co-Editor of Focal Point. She and Co-Editor **Kent Sutorius** have served in this role for several years. They have totally revamped YOUR newsletter and delivered high-quality journalism to the club on a quarterly basis. Please not only read the newsletter from back to front, but consider CONTRIBUTING a future article or summary of a field shoot or other events relevant to the club. Please contact both of them to let them know how awesome they are and, most importantly, that you are reading and sharing what they create. They are highlighting your accomplishments to the rest of the world. A nod to **Russell Carrens**, who will be taking over for Kent when he steps down at the end of this calendar year.

Guy Alston, a longtime member of the Board, serves at the helm of A/V and tech operations; we literally couldn't operate without him. He is the person behind the scenes making sure that every computer is patched every month, the audio equipment is working with batteries replaced in the mics, and the projectors and TV screens are working. He comes in before you arrive to set up and then stays late to take down. He has researched all of the equipment we own, made recommendations for new purchases (after ruthlessly negotiating the best prices), and shows up on many off days at the church to repair equipment, prepare computers and make sure your Thursday night experience is enjoyable. Please, if you would like to volunteer to help him set up or take down, let him know.

Keith Hairston is a new Board member this year and a long-time member of the club. You may have engaged in thoughtful conversations with him about photography and club activities. If you haven't met him yet, then please say 'hi.' He is ready to bring fresh ideas to the club's leadership and would love your thoughts to add to the mix.

Last, but most assuredly not least, is **Tina Whitehead**, our official Welcoming Committee, arriving early to spread out your badges, and putting out PSA photo magazines and BCC cards and competition stickers for you to enjoy. She also is there to greet newcomers and generally make the club welcoming for all. She would love some help, especially in keeping an eye out for newcomers. Please contact her or another Board member if you'd like to get involved.

Please take a moment to thank our Board for all they do. Most importantly, please think about volunteering even a bit of your time, like helping put away chairs at meetings or give board members ideas for judges, presenters, articles, or just share with your friends and family info about our club so we may recruit more to join. The more diverse our club becomes in all aspects of photographic and life experiences, the richer our journey together.

I hope that you have as much excitement as I do about the upcoming year at BCC. Looking forward to talking with you about photography, viewing your artistic masterpieces, and just getting to know you better as a person.

See you!

Diane

Editors' Corner

Lynn Roberts & Kent Sutorius

On Competitions

As we enter a new Club year, I'd like to encourage everyone to enter BCC competitions. Why? Even if you don't place – you get (hopefully constructive) feedback on your image. (If not, please let our Competition Chair, **Tom Gisriel** know – this sort of feedback informs who gets invited back to judge. Equally important, also let Tom know if you find a judge to be especially insightful!).

Entering competitions also forces you to watch them. Why not try to anticipate what a judge might say? Would YOU place it "in" or "out"? Would you crop it differently? What about the tonal range, distractions, overprocessed colors…. Does the image "tell a story"? This helps hone your critical skills, eventually improving your ability to assess the quality of your own work. It may also engage you in trying out new genres or approaches that will help you grow as a photographer. This could even help you out of a rut you might be falling into. Finally, entering competitions engages you in the BCC community. It's your chance to celebrate your fellow club members' successes – and to have them applaud yours in turn. We're all part of the same team!

In other words – it all goes far beyond "earning points".

So here's a refresher course.

A few often-overlooked rules (see link)

- An image (either in digital or in print form) may ONLY be entered in competitions a maximum of three times, regardless of whether they place.
- Any image that has placed in competition may not be re-entered.
- Please note especially the rule concerning originality: "the original photographic exposure or exposures…must be the work of the maker". BCC interprets this rule to mean that AI techniques that sample from your image (such as "Content Aware Fill" in Photoshop, or "Remove People" in Lightroom, or using Topaz Photo AI to sharpen or to reduce noise in an image, are perfectly legitimate. Software such as the Nik suite or Topaz Studio 2 to introduce creative effects that are based on the maker's image are also allowed. What is NOT allowed is using content not created by the maker: stock photos of birds, for example, flying across a sky, or replacing a sky using one from the library in Photoshop as opposed to using a replacement sky that you photographed yourself. The same applies to textures: don't use one created by anyone else. And it should go without saying that text-prompted generative AI fill (or text-prompted AI images) are not allowed. These may have their places – just not in BCC competitions.
- If your image places in a print competition (either color or monochrome), we request that you upload a digital version during the following week to Visual Pursuits. That allows us to share your work with BCC members (as well as to include it in Focal Point). If your image places in a print competition, you will receive an email with instructions. It is important that your image be properly sized when you upload it – just follow the instructions. Otherwise the Visual Pursuits software will resize it for you, and you may not be happy with the results.

- If you are entering an image in a digital competition, we request that you resize it as 1920 x 1080 pixels (which is easy to do in Lightroom). The software is sufficiently intelligent that it won't crop, stretch, or "squeeze" your image. This allows your image to project at a size that's optimal for judging. For more information and instructions on how to do this, please refer to p. 13 of the April-June 2024 issue of Focal Point.
- Image processing must have been completed within the last 5 years. Images processed within this time frame from master images that are older than 5 years are allowed.
- Please pay attention to the rules concerning minimum and maximum sizes of prints entered in print competitions, and of requirements for mounting/matting of prints (see https://www.baltimorecameraclub.org/Downloads/bba1cf94-7dfd-42a8-ae19-f14e07ab52b0?o=y for details).

How to enter a digital competition (note that you must be a paying BCC member to compete): https://www.baltimorecameraclub.org/Downloads/42373721-ee82-4d55-82f4-d8207a1c3c3e?o=y

And here's a reminder of **how to submit an entry for a print competition**: https://www.baltimorecameraclub.org/Downloads/bba1cf94-7dfd-42a8-ae19-f14e07ab52b0?o=y

And, if you're still unsure about submitting an image to a competition, but would like feedback, here are instructions for **submitting an image to a critique night** (all entries are digital):

- Login to Visual Pursuits
- Go to: My Account
- Scroll to My Galleries
- ➢ Member Programs - Critiques [click on > on left] [Do NOT go to "Member Galleries"]
- Scroll down
- Find "Member Critique [Date]" with Date=the date of the upcoming critique.
- Click on "Edit and Upload Images" on right
- Click on "Upload Images into This Gallery" (second from left)
- Scroll down to bottom and click on "Select"
- Navigate in your browser to select the desired images.
- Click on "Save Images and Proceed to Edit Page"
- Modify your title if desired
- Scroll down and click on "Save any changes and return to the original page"

You're done!

Looking forward to seeing your work at competitions during the 2025-2026 year!

Welcome Back Night

By Kent Sutorius

Welcome Back night was held on September 4, 2025, and members enjoyed a wonderful potluck dinner with the 2024-2035 End-of-Year Awards following dinner. The Awards are presented on pages 10-20. Several members commented about Richard Eskin's Noodle Pudding dish that he brought. He is sharing the recipe below:

Noodle Pudding

12 oz. Broad Noodles cooked according to directions (don't go al dente, add the extra minute)

1 cup sour cream

1/2 lb cottage cheese

1 cup milk (conventional oven; 3/4 cup microwave)

4 Tablespoons vanilla (we love vanilla, you can probably get by with half that)

1/4 lb melted butter or margarine (note: I substitute 1/4 cup of neutral oil like canola to watch my cholesterol)

4 eggs (egg substitute works too)

cornflake crumbs

cinnamon

Cook noodles according to directions. Try to time it out so they are ready just as the liquid ingredients are ready.

Mix the sour cream, cottage cheese, sugar, milk, vanilla, butter, eggs. I find a blender works really well, but a hand mixer should work too, or just a bowl and spoon. But the ingredients must be well-combined and evenly distributed.

Put the drained noodles in a greased 13" x 9" oven safe dish. Add the liquid ingredients. Push down any noodles that are not in the liquid and spread to the corners (don't worry if a few are stubborn they add crispies). Sprinkle cinnamon to taste. Sprinkle a light, but even coat of the cornflake crumbs (they keep the noodle edges from burning. Bake 1 hour.

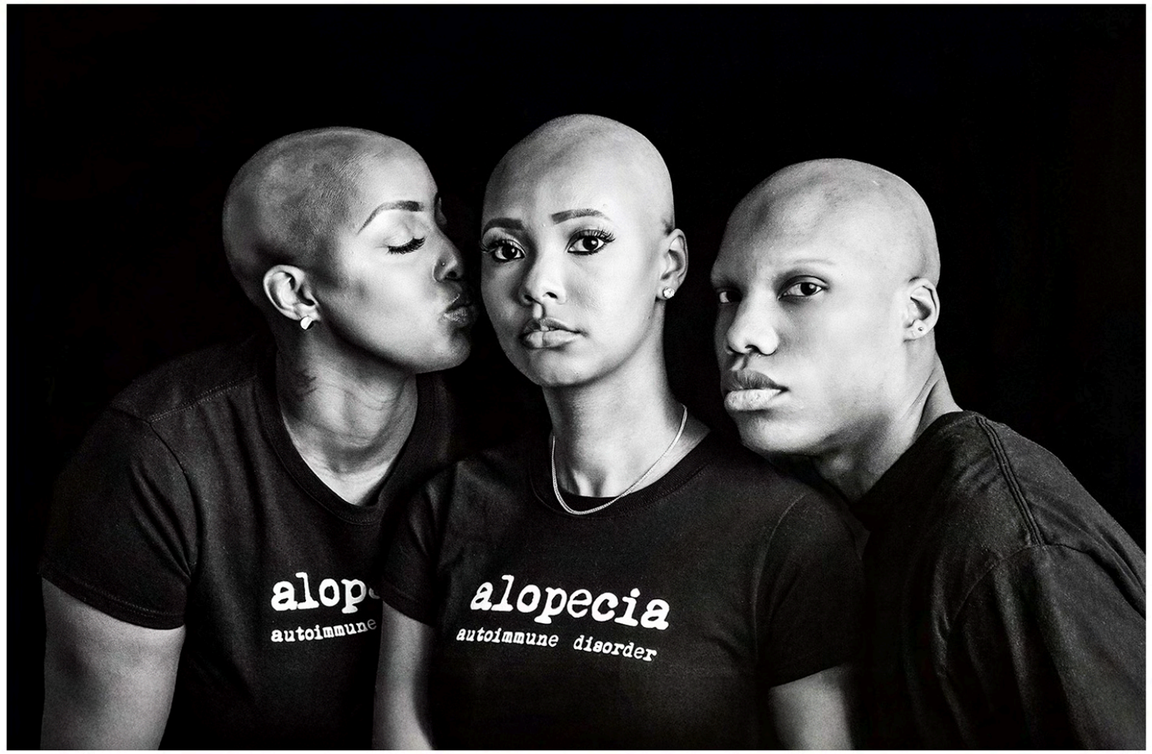
If you have a microwave that will accommodate that size casserole and prefer, you can microwave for 25 minutes at 60% rotating half way through if your microwave doesn't have a rotating tray. Note that microwave strengths vary, so you may have to experiment with respect to power and duration.

It is a pretty forgiving recipe, don't hesitate to experiment, e.g., add a bit of nutmeg, amoretto, or almond extract.

All photos are by Diane Bovenkamp.

Best Image of the Year
Dick Smith Award - Best Digital Image of Year

Portrait of Strength - Deborah Davis



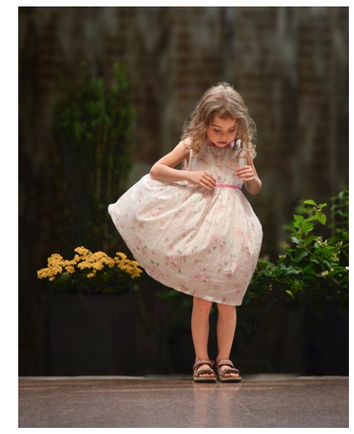
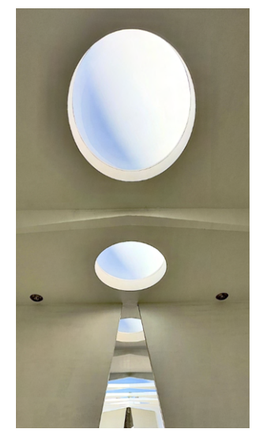
Wayne Ballard Award - Best Monochrome Print

Looking Out - Arthur Ransome

Graham Cromwell Award - Best Color Print

Tryst - Tina Whitehead

Associate Awards
Color Print

1st Place		***Bella*** ***Walter Levy***
2nd Place		***Young Marilyn Monroe*** ***Lynn Roberts***
3rd Place		***Pearl*** ***Tom Gisriel***

Unlimited Awards
Color Print

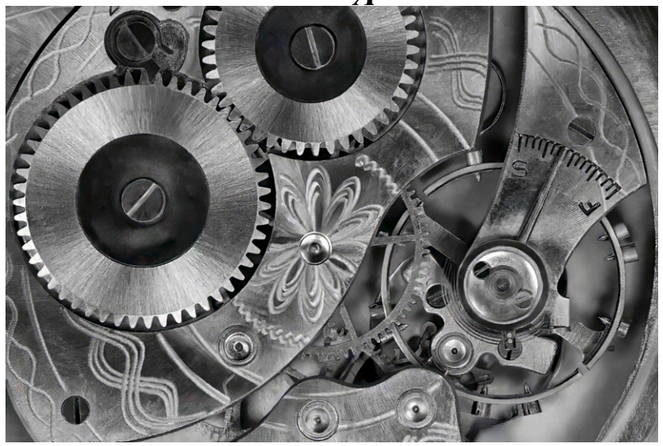
1st Place		***Schoolboys Having Fun*** ***Joan Saba***
2nd Place		***Tryst*** ***Tina Whitehead***
3rd Place		***The Lives That Were*** ***Lewis Katz***

Associate Awards
Monochrome Print

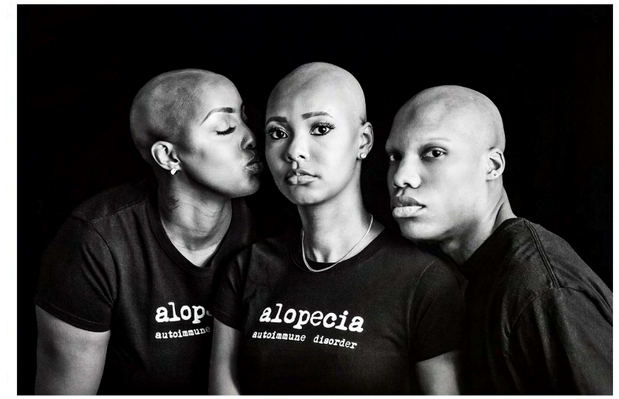
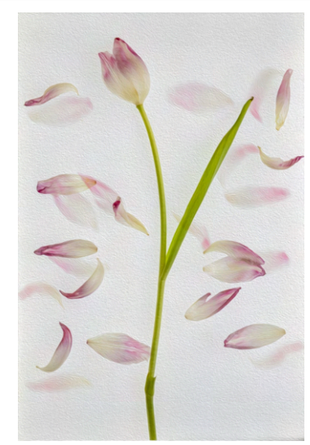
1st Place		***Out to Dry*** ***Jennifer Smutek***
2nd Place		***Dark Angel*** ***Michael Navarre***
3rd Place		***Morning at Mount Rainier*** ***Christopher Frisone***

Unlimited Awards
Monochrome Print

A

1st Place		***Pocket Watch Works*** ***Paul Biederman***
2nd Place		***Looking Out*** ***Arthur Ransome***
3rd Place		***Sculpted by Sea*** ***Jim Voeglein***

Associate Awards
Projected Digital

1st Place		***Portrait of Strength*** ***Deborah Davis***
2nd Place		***Thor & Dexter*** ***Christophe Casamassima***
3rd Place		***I Dream of Petals*** ***Keith Hairston***

Unlimited Awards
Projected Digital

1st Place		***It's My Turn!*** ***David Paul***
2nd Place		***Child in Burma*** ***George Saba***
3rd Place		***Oh My*** ***Steven Sattler***

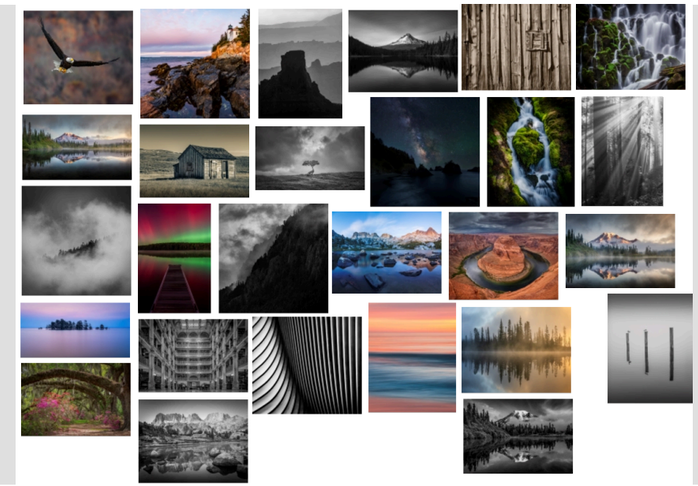
Medal of Excellence Award

Awarded to the most competition points earned in a season

1st Place

Christopher Frisone

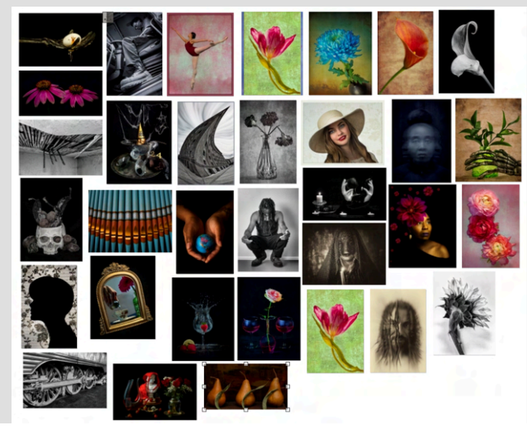
63 points



2nd Place

Tina Whitehead

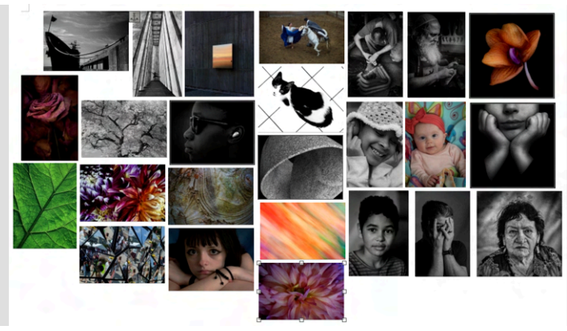
62 points



3rd Place

Walter Levy

50 points



Bafford Button
Most Significant Contributor to Club

The Bafford Button represents the means through which the Baltimore Camera Club recognizes conspicuous service to the Club. This year's Bafford Button goes to not one but two richly deserving individuals: **Diane Brunetti** and **Mel Holden**, for their contributions to BCC!

Diane served on the BCC Board as Secretary for several years before stepping down at the end of the 2023-2024 year. She conscientiously recorded minutes of each meeting. Her efforts have not been limited to this endeavor, however: she has engaged in numerous additional services, including set up and take down before and after meetings; has attended year-end judging to help with print display; has assisted each month with print competitions; has volunteered at an MPA day-long event in Havre de Grace; and has participated in mentoring and photo shoots. Her general no-nonsense approach to keeping the Board on track and completing our action items has been greatly appreciated.

When Diane stepped down as Secretary at the end of 2023-2024, we worried lest her shoes be impossible to fill. Never fear: Mel Holden stepped up to the task, which he performed flawlessly before his untimely death in April of 2025. He never lost patience "herding cats" with BCC Board members who requested endless revisions in the minutes of each meeting. We are including Mel (posthumously) as a co-recipient of the Bafford Button this year in recognition not only of his contributions as Secretary, but also for the artistic vision he shared.

Fells Point Street Ballet Photo Shoot

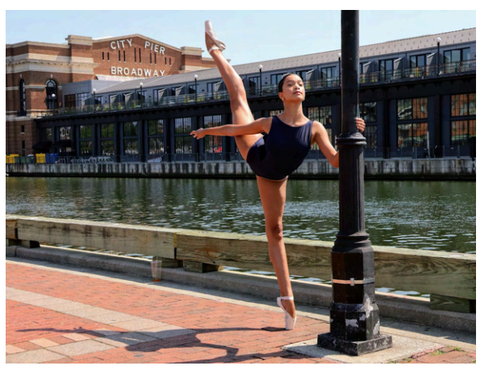
By Linda Galati

On a warm summer day, June 21, the cobblestone streets and historic charm of Fells Point were transformed into an open-air stage for a unique photography experience. Fans of both street and ballet photography came together for a workshop led by Kenny Epps and Don Becker.

Ballerina Grace brought movement and elegance to the streets, dancing from Thames Street to several pre-scouted locations chosen by Kenny and Don. From dynamic jumps to technically challenging poses, Grace offered photographers the opportunity to capture classical dance against the urban backdrop of the waterfront neighborhood.

Kenny and Don shared practical guidance throughout the session, offering advice on gear choices, composition techniques, and ideal camera settings for fast action and changing light. The participants were also encouraged to think creatively and contribute ideas for poses and locations.

As the shoot wrapped up, the group parted ways with memory cards full of striking imagery—and thoughts about the next workshop.



How I Got the Shot
by Tina Whitehead

Greetings fellow Camera Club members, today I am going to talk to you about how I got the shot “Splash”. This shot was sort of on the complicated side because timing was the key, and I was doing it by myself. The process would have gone much faster if I didn’t have to drop the strawberry and push the shutter button at the same time. But before I get into that, I will talk about the tools that I used in order to make this shot happen.

I used my Sony 18-105mm F4 lens and I used my wired shutter instead of my wireless one. I am not sure if the shot that I entered was the one with flash as I took shots with flash and without flash. There were also times when I used my flash off camera with my trigger, so if you have equipment similar to mine, it can all be used as well. You will also need a vinyl table cloth, because dropping strawberries or any type of object in water makes for a very wet work space. A couple of dry towels are also needed to keep the area clean and dry as well. Also, you will need a wine glass or a glass vase of some sort. I tried a small fish bowl, a vase, and several wine glasses, before I chose the glass that worked for me in the shot. I almost forgot one thing and it’s important, your camera should be on continuous shooting set on high. Continuous shooting, set on high, allows your camera to catch the strawberry when it leaves your hand and travels into the water, and the water drops spill out the glass. This provides all the information you need to choose the shot that works for you.

As stated earlier, the hardest part of the shot for me was timing. It was difficult for me to drop the strawberry and hit the shutter at the right moment to get the effect I was looking for. Furthermore, *I had a specific idea of how the strawberry should look as it entered the water, and how the droplets would look as well. I know this sounds insane, but I want my photos to look exactly like or very close to what I see in my head.* I wanted the strawberry to show well through the glass and I wanted the droplets of water to look aesthetically pleasing as they splashed out of the wine glass. I was also worried about the reflections in the wine glass, because removing them can sometimes be complicated even when using AI. At one point, I moved the shoot to my bathtub to have fewer reflections in the wine glass. However, I did not like how the strawberry and the water droplets presented in those photos, so I did not use them. At one point I was standing on the sofa on the side of my setup, dropping the strawberry and releasing my shutter so that my reflection would not be in the glass.

So, that’s how I got the shot and I will say this again, it takes more patience than anything to take this type of photo and get the aesthetic that you prefer. Someone may stop at one hundred photos, some at one thousand. Or, someone like yours truly, may take two or three thousand. It doesn’t really matter as long as you are having fun and reaching your expectations of the shot.

Member Spotlight
Michael Mininsohn

How long you have been involved with photography?

In high school days I commandeered my father's 35 mm Yashica SLR and spent many hours in my basic b&w darkroom. Seymour Leicher, an accomplished New York photographer (**https://bonjourparis.com/photography/a-photo-tour-of-paris-in-1965/**), was the father of a high school friend, and gave us some lessons in composition and darkroom techniques. My first digital camera was a Canon Elph that I got for a birthday present in 2006; its capabilities amazed me and of course allowed an expansion in the quantity (and maybe quality) of my shots. My career was in medicine, and I hadn't ever done any type of visual arts. I retired a few years ago and want to use retirement to venture into something creative.

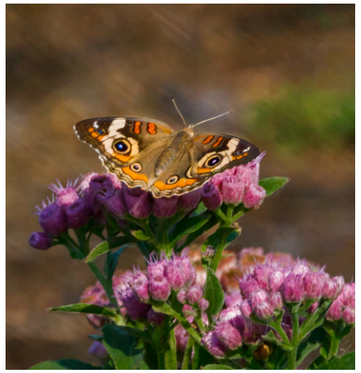
Types of photography that interest you.

Nature, landscapes, intimate landscapes, macro and night sky photography. My family tells me that I don't take enough photos of people, so I am trying to do that more.

Type of camera you use.

A good friend and accomplished California nature photographer, writer and oral historian Irene Reti (**https://www.irenereti.com**), switched from DSLR to mirrorless a couple of years ago, and gifted me a bunch of her Canon EF lenses (primes, 100-400 zoom with 1.4x extender, and a Lensbaby Velvet 85). I purchased a used 24-105 zoom and a used Canon 5D Mark IV to go with all of that. I've started doing my own printing on a Canon PRO-310, and love doing that and having the physical prints, though now I need to figure out what to do with all of them! I've been displaying my favorite images at **www.michaelmininsohn.com**

One or more things you appreciate receiving by belonging to BCC.



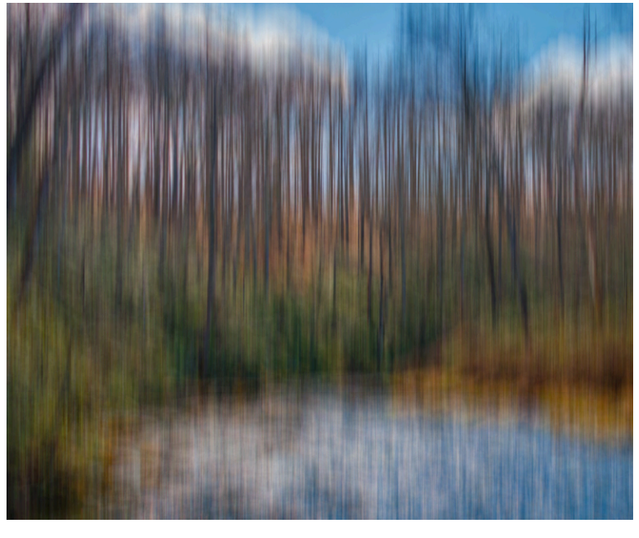
Going to meetings and asking questions of all of you has been so helpful. Member critique nights have been great for improving my composition and vision; I really appreciate all the constructive criticism I've been getting. At first I didn't like the idea of photo competitions, but now I like ours a lot, not so much for the competitive aspect, but more importantly I find it very educational to see other members' images and listen to the judges' reasoning. The guest speakers and other programs have been great as well.

Any other interests or hobbies you want to mention?

Sailing (which is why many of my images are on the Chesapeake), canoeing, bicycling, listening to many kinds of music, cooking.

6. What or who inspires you in your photography?

I am inspired by being out in nature, and assisted by photography, learning its rhythms and the ways of animals and plants. Seymour Leicher and Irene Reti, see above. Some others: David DuChemin, Colleen Miniuk, Mollie Isaacs, Joshua Cripps. Ansel Adams of course. My wife Pam and artistic daughters Emily and Sarah are better at finding great shots than I am, and I'm learning from them too.



MPA Corner
by Steven Sattler

Lapis Lazuli

Lapis Lazuli, the gemstone of a 9th anniversary, is treasured for its deep blue beauty and its symbolism of wisdom, truth, and vision. Beginning September 1, MPA will proudly enter its 9th year of operations—and as the saying goes, time does fly when you are having fun!

Much like Lapis Lazuli, MPA's journey has been marked by purpose and vitality. For nine years, MPA has grown, inspired, and created meaningful impact. The golden flecks within the lapis lazuli stone remind us of our own shining highlights — programs such as Artist Spotlight (webinars, podcasts, Maryland Masters), Odyssey of Light, Contests, and the Judge Training Program. Each represents a learning opportunity, a chance to be more creative, and to be part of a larger photographic community. This is what has defined MPA since our beginning.

As we step into this new year, we look ahead with purpose and excitement. Our goals for the year ahead are clear:

1. **Enhance Youth Engagement.** In 2024 and 2025, more than twenty educational institutions connected with MPA, leading to nearly 50 students attending Odyssey of Light free of charge. Building on this momentum, we are launching a new educational program to further inspire young photographers.

2. **Raise the Bar.** While MPA already sets high standards, we are committed to making every current program even stronger — transforming great initiatives into truly exceptional ones.

3. **Grow Volunteer Involvement.** A bright future requires helping hands. While MPA has charted ambitious future plans, our success depends on increased volunteer support. Remember, volunteerism begins at home: BCC members are encouraged to consider serving with the club before taking on MPA opportunities. Watch for MPA's volunteer campaign which will launch in the next 2–3 months.

MPA's story is one of dedication, collaboration, and shared passion. To every member, volunteer, and supporter who has shaped our success, we extend heartfelt gratitude. Together, we have built something very special — and together, we look forward to the brilliance the next year will bring.

Maryland Photography Alliance

Connecting Maryland Photographers

Go to https://www.mdphotoalliance.org/ for:

- Artist Spotlight
  - Podcasts
  - Webinars
  - Maryland Masters
- Workshops
- Photo Contests
- "Odyssey of Light"

Upcoming Workshops
Compiled by Lynn Roberts

The Maryland Photography Alliance is sponsoring two upcoming workshops this fall.

Western PA Autumn Workshop, Oct. 18-19, 2025. Taught by Liz Guertin (who presented this past spring at BCC) and Robert Sullivan, this two-day workshop explores some scenic fall sites in Western PA, emphasizing areas around Altoona, PA. From the website: "Allegheny Front, Altoona, Pennsylvania was founded by the Pennsylvania Railroad and played a significant role in the manufacture of steam-powered rail in the middle of the 19th century. It played a pivotal role not only for manufacturing trains, but for ingenious solutions to raising rail up and over the mountains, including the world-famous Horseshoe Curve and other engineering marvels.

This 24-hour workshop will feature several excellent locations as we photograph the beautiful autumn colors in the western PA hills, the striking historic buildings of Altoona, and modern-day freight trains - from above and below, near and far, and often right beside them as they pass through both downtown Altoona and the Pennsylvania countryside.

You can take this workshop just for the locations (which are amazing) and for the subject matter. But we also hope to expand your creative toolbox, and to introduce new expressive elements into your photographs. Panning and other forms of camera movement, multiple exposures, panoramas, and long exposures are some of the techniques that we'll be practicing."

Cost is $400 for MPA members (so by definition, all BCC members), not including meals and lodging or a $9 admission fee to Horseshoe Curve. The workshop is limited to 8 participants. Details can be found **here**.

Panama Unveiled, a Photographic Journey, Dec. 3-11, 2025. This workshop is led by Essdras Suarez, a two-time Pulitzer prize-winning photographer. To summarize from the website, the workshop will include daily lessons on all things photography. The trip begins with a city tour in Panama City, including some of its most iconic historical sites as well as a bird photography stop.

It will also include "a meal in one of Latin America's 50 best restaurants: Fonda Lo que Hay in the the heart of the Casco Antiguo area of Panama City."

Participants will be provided special access to the Miraflores Locks Visitor Center located in the Pacific side of this world-renowned waterway.

The tour will continue at the Gamboa Rainforest Resort along the shores of the Panama Canal, one of the Audubon Society's favorite spots. It will also include a canoe ride to visit the Embera indigenous tribe living along the shores of the Panama Canal, with an opportunity to learn about their history, culture, and their arts and crafts.

This will be followed by 3 days in the highlands of Panama's cloud forest, then a visit to the colorful town of Boquete.

Next the tour will include a visit to the area of Volcan and Tamandua Reserve, with a whole new array of birds, followed by a visit to one of the top-champion-producing thoroughbred farms in Latin America, Haras Cerro Punta.

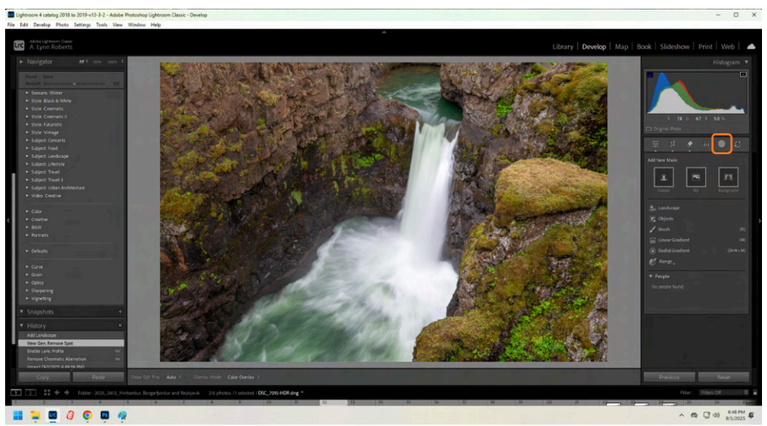
The tour will conclude with a return to the Atlantic side of the Panama Canal in Panama City, with a farewell dinner at another of Panama's top restaurants.

Cost for MPA members is $5,038, which includes lodgings, transport within Panama, and most but all meals. The workshop is limited to 8-12 participants. Details can be found **here**.

Lightroom Post Processing Tips
by Lynn Roberts

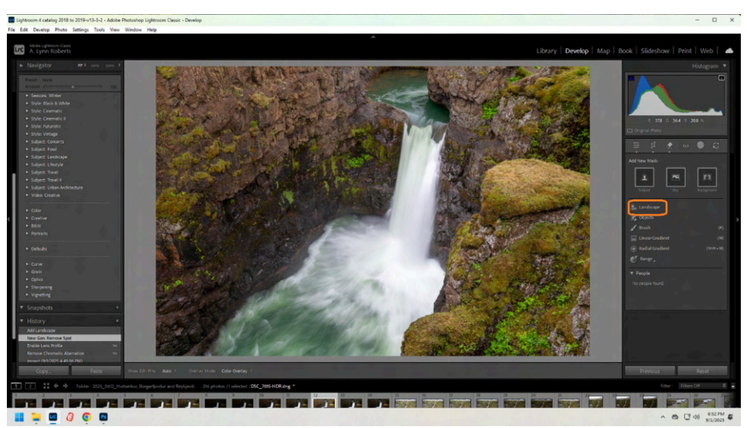
Processing landscape images in Lightroom Classic just got a lot easier with the current release (14.4; 17.4 of Camera Raw). That's because it allows you to "split" your image into various components of a landscape scene. It's a big step beyond "Select Sky" or "Select Subject". Now, with landscape masking, you can select one or more of the following seven categories of masks: sky, mountains, water, architecture, vegetation, natural ground, and artificial ground. Some of these might be included in more than one mask. For example, selecting "vegetation" might return both trees within a landscape and a grass-covered ground, whereas selecting "natural ground" would only select the latter. It's easy to remove "natural ground" from a "vegetation" selection, however; after selecting "vegetation", click on "subtract" and then "natural ground".

Let's see an example of how this would work. The first image is a 1-s exposure of a waterfall. It's actually an HDR composite of three separate images; this helped bring out the lighting in some of the rocks.

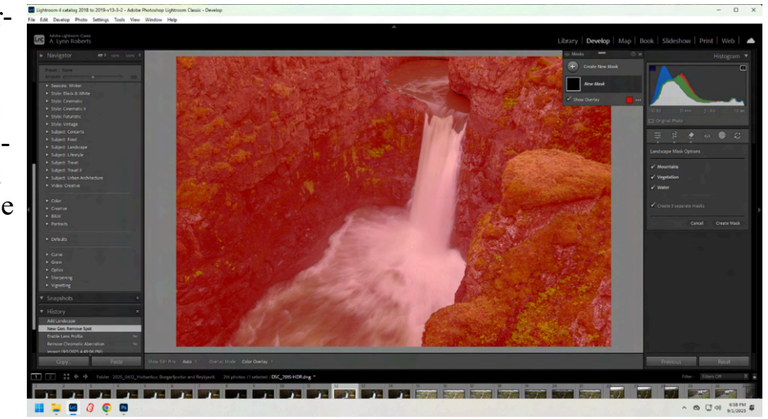


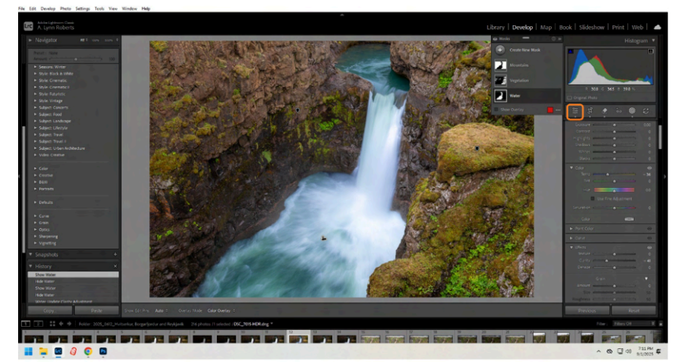
I've drawn an orange rounded rectangle around the masking tool (which by now I hope is familiar to anyone following this series of articles).

This brings up (in the second image) what should be a familiar dialog box - except beneath "add new mask" there's a new category (under the orange rectangle) called "landscape". Click where it says "landscape" to get the third image.



Lightroom has detected three different components of my landscape photo: mountains (which it defines as all of the rocks), vegetation, and water. I've clicked on all three categories, and I've opted to treat them as three separate masks. These three comprise the entire image (the red overlay covers everything). Next, click on "create mask".





The fourth image shows the result: there are now three separate masks.

I can edit any of them in any order, but I'll start with the "water" mask. Maybe I've decided that green is less aesthetically pleasing than a blue cast would be; I can reduce the temperature (by -36), and then reduce the clarity (by -41) to accentuate the smoothing-out effect provided by the long exposure. When I'm satisfied, I can complete this mask by clicking on the "edit" tool to the far left of the masking tool (under the orange rectangle).

I can go through and make additional changes to just the rocks or just the vegetation using the other two masks, but this gives you the general idea. If you want more information, **this video** (7 min 13 s) gives a good overview.

How to use the Camera Raw filter in Photoshop to avoid going back and forth to Lightroom by Phyllis Berger

Watch this **video** (4 minutes 7 seconds) to learn how to simplify your workflow

Photography & Technology by Kent Sutorius

20-Stop Sensor and Detached Camera Sensor

For the last few Focal Point issues, I have written about different types of sensors: stacked, global, curved, and liquid. In this issue we are going to look at two other types of sensors: 1) Sensor-on-a-Stick (detached sensor) developed by Sony, and 2) the breakthrough technology of Apple regarding its 20-stop dynamic range sensor.

These sensors have been written up in: 9to5 MAC, Y.M.Cinema Magazine, and also here at Y.M.Cinema Magazine, PetaPixel, Newsshooter, and Pixobo. Both forms of technology are produced for the cinematic field but will be adaptable to mirrorless cameras. Pixobo considers these technologies as *"signals of seismic shifts in imaging technology."* They believe this is so because they are about *"fundamentally expanding what your camera can see, and where you can put it."*

What Your Camera Can See

Apple filed a patent earlier this summer for producing its own sensor that would provide 20 stops of dynamic range with minimal noise and a contrast ratio of 1,048,576:1.1

Dynamic range is the contrast between the lightest and darkest points of an image. Most professional cameras today have a dynamic range between 12-14 stops. A doubling occurs for each stop so the dynamic range of a 14 stop camera would be 2^14 for a contrast ratio of 16,384:1. That is quite a difference with the sensor Apple wants to produce. Its 64 times greater!

Why could this be "seismic" for the photographer?

There are many elements that go into the quality of dynamic range: reflectivity of the subject, ISO, lighting conditions, and the camera sensor.

The metering produced by current cameras struggles to provide the proper settings for a high contrast image without losing **detail** and producing **noise**. Portions of the image may have blown highlights or crushed shadows.

Photographers currently try to deal with high contrast scenes by exposing to the right (ETTR); using graduated ND filters; bracketing images and combining in post production; or using radial filters and masks in post production.

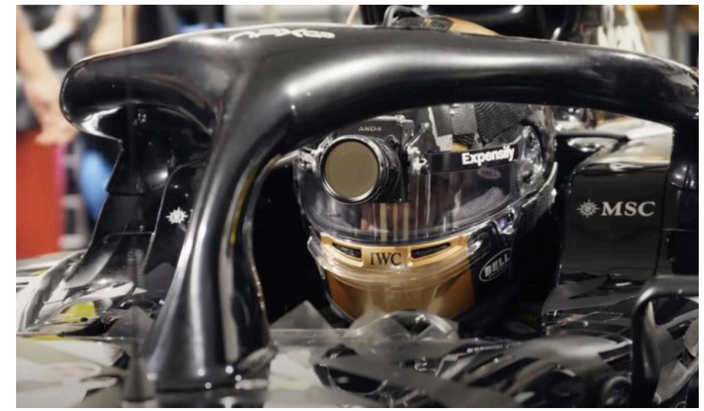
The contrast of a 20-stop sensor would produce an image with virtually no loss of detail between bright and shadowy objects. A camera with this new sensor would produce more accurate gradations of color and capture images with different lighting without lose of detail or noise. The Apple sensor would be a monumental leap in dynamic range possibilities.

Where You Can Put Your Camera

Sony produced the "Sensor on a Stick" or detached sensor for the ***F1*** movie starring Brad Pitt. Six small 6K sensor modules were placed around the F1 car and attached by high speed bandwidth cables to the camera body for recording. These camera placements were in confined spaces which produced camera angles and viewpoints never before seen live.The video was live and uncompressed.

Think of the possibilities of small places you could put a sensor module to take live and interesting sports and wildlife pictures.

Images taken from The custom in-car camera used on F1 - Newsshooter



Sensor module on racing helmet

Cables from sensor module to camera body in other part of car

With future production, think of the possibilities of small places you could put a module to produce interesting sports and wildlife pictures.

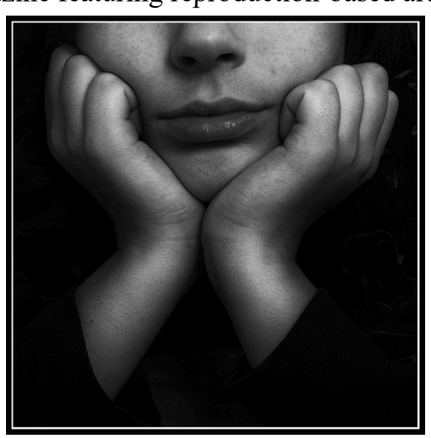
Focal Point July-September 2025

Honors and Accolades

Compiled by Lynn Roberts

Chris Scroggins' image, "Two Fox and a Stick", earned first place in the "Good Companions" photo competition recently run by Fine Art America, a large "print on demand" company. You can see more of Chris' work at her **website**.

Two of **Walter Levy**'s images, "Smith, 2025" and "Free-Range Faerie", were published in the Summer 2025 edition of The Hand, a quarterly magazine featuring reproduction-based art in-

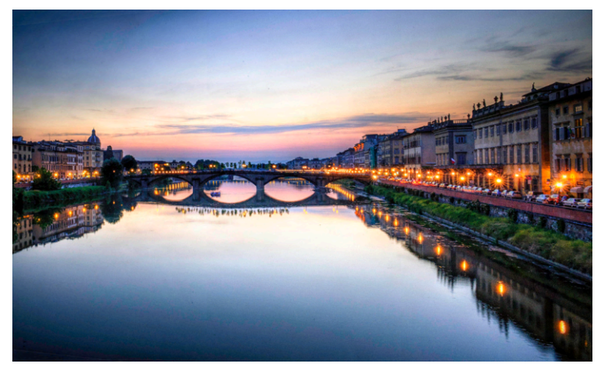


cluding silver gelatin prints, alternative processes (platinotype, cyanotype, kallitype, etc.), photogravure, and more.

Tom Gisriel's image, "Christmas Lighting of the Washington Monument", won People's Choice

Honorable Mention in the Sobo Photo Contest with a "Baltimore Celebrates" theme.

Jon Meyer has two images juried into the Travel Show at Blank Wall Gallery in Athens, Greece. The first is "Evening Traffic at Isola Bella on Lake Maggiore near Stresa" and the second is "Ponte alla Carraia in Florence at the Blue Hour". The show will be hung from September 26 to October 8. You can view better copies of these images on Jon's **website**.



Diane Brunetti's portrait of a lamb, "Gentle As A…", taken at the April 2025 BCC field shoot at Lucky Lane Farm, earned a 4th place ribbon in the photography competition at the Maryland Sheep and Wool Festival this spring.

Lynn Roberts has had four images place in recent competitions. Three of them placed in the photography competition at the Maryland Sheep and Wool Festival. The first, "Moving the Yearlings" earned 1st place in addition to earning a "Best of Maryland" award.

(Continued on next page)

Honors & Accolades (Continued)

Complied By Lynn Roberts

A second image, “House of the Dragon”, earned

3rd place, and a third, “Still Life with Sheep’s Milk Cheese”, took 4th place.

Finally, one of Lynn’s images, “Work Worn”, earned a 1st place ribbon at the Maryland State

Fair this summer in the “People - black and white” category. It also received a “Special Award” from the judges.

Guy Alston also received a 1st place ribbon for his image at the Maryland State Fair in the “Food” category. It was Guy’s (as well as Lynn’s) first time entering.

Notes from the Field By Lynn Roberts

As with previous issues of Focal Point, we try to offer suggestions for locales where you might enjoy shooting. Happy outings this fall!

Frederick Covered Bridges

The area around Frederick, MD is home to three historic covered bridges - all on the National Park Service’s National Register of Historic Places. Take a drive out there and visit all three when the foliage is at its peak! Be sure to go early in the day, during golden hour if possible, before the lighting is harsh (which was the problem with the photos I took that day).

Information on how to locate them can be found **here**. All three have different truss systems, which adds to their interest.

Afterwards, take a wander through Frederick, a lovely town. Be sure to stop for lunch! One of my favorite spots to eat is **Cacique Restaurant** on Market Street. Here you’ll find great Mexican and Spanish food. The town itself is a lot of fun to explore.

Landis Valley Village and Farm Museum

This museum, located in Lancaster PA, is dedicated to the history of Pennsylvania “Dutch” (Deutsch, AKA German) settlers. It showcases historic buildings, authentic artifacts (including old farming equipment), and demonstrations of traditional crafts and skills. Try to get there the weekend of October 11-12 for their annual Harvest Days celebration. Artisans will demonstrate traditional crafts, ranging from blacksmithing to spinning and weaving. They’re also hosting a historic car show on October 12. More information on the Harvest Days event is on their **website**.

Notes from the Field By Lynn Roberts (Continued)

Antietam National Battlefield

The battle of Antietam in Sharpsburg, Maryland, fought on Sept. 17, 1862, represented the bloodiest day in American history. Today much of the **battlefield** is maintained by the National Park Service. It's best visited during the peak of fall colors. Start by stopping at the visitor's center - their film about the battle, and what it represented to the course of the Civil War and what it meant to enslaved individuals, is worth the price of admission ($10-$20 for a standard pass) alone.

At the visitor's center, you can get one of their maps of the battlefield. Take the driving tour on the map; there are numerous opportunities to park and wander about many of the individual sites you will have learned about in the film.

And when you return home, or even before you go, watch the portion of Ken Burns' documentary about the Civil War that relates to the Battle of Antietam.

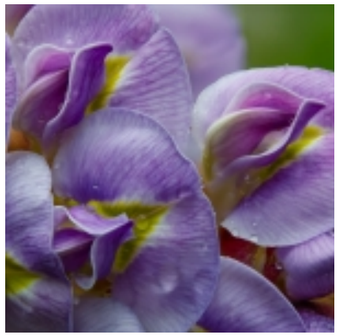
Pennsylvania Renaissance Faire

We all love the Maryland Renaissance Festival, which runs through October 19, 2025. But it's getting super hard to obtain tickets, which all must be purchased in advance. At the time of writing (Sept. 1), most tickets were already gone, so if you do intend to go, try to book your tickets *early*.

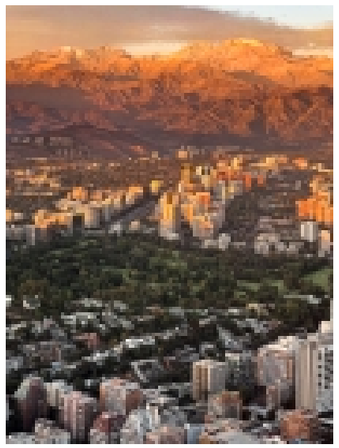
If you couldn't get any this year, consider instead visiting the **Pennsylvania Renaissance Faire**, in Manheim, PA; it runs through October 26, 2025. Though it lacks (in my opinion) some of the charm of Maryland's Renaissance Festival, the parking is certainly easier, and you'll find many of the same activities (and food offerings). And it's a great spot for people-watching (and people photography). And they have a photo competition each year! Make sure to purchase your tickets ($34.95-$38.95, not including $2.50 service fee) online, as tickets must be purchased in advance.

More Pictures from Welcome Back Night

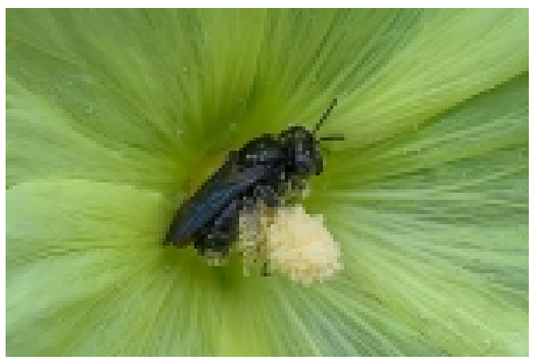
Digital Competition - September 11, 2025



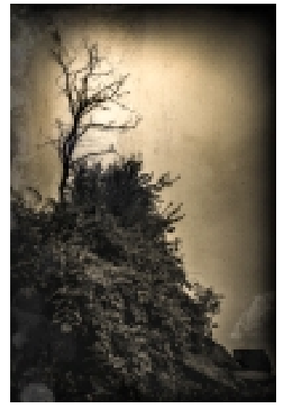
1st Place - Associate - Wisteria - Tom Blanpied



3rd Place - Associate - Santiago View - Tom Blanpied



5th Place - Associate - Carpenter Bee - Danny Duhan



2nd Place - Associate - "When You Say My Name, I Disappear" - Christophe Casamassima

4th Place - Associate - Storm Over The Chesapeake
Michael Mininsohn

Honorable Mention - Associate - Was It Something I Said?
Jennifer Smutek

1st Place - Unlimited - Goin' Downy Shore, Hon.
Michael Washington

3rd Place - Unlimited - Elk in the Cottonwoods
Joan Saba

5th Place - Unlimited - I Was Here First - Joan Saba

2nd Place - Unlimited - On Leave - Jim Eichelman

4th Place - Unlimited - Fierce Feline - Charles Levie

Honorable Mention - Unlimited - ICE Keep Your Hands Up
David Paul

Calendar - October - December 2025

Oct 2	**Program**	Battle-RAW-Yal : Christophe will provide the same RAW image (look for an email with link to the image), one with some difficult lighting, contrast and ISO issues. Your job is to edit to your taste. No holds barred!! Use any platform you like, and feel free to crop, recolor, desaturate, use AI elements, recompose or create a composite... ANYTHING! There is no wrong or right way, only your way. Show off your skills and show us how you interpret the image using only your wits and editor of choice. Depending on the number of entries we get, each person will have roughly five to seven minutes to introduce the image, talk about their process, and explain their rationale for the edit. Questions will inevitably follow.
Oct 9	**Board meeting**	Starts 6:00PM, Open to all members
Oct 16	**Program**	**"Practical exploration of lenses and how to "think" Hosted by Ute Reckhorn.** Ute will talk about practical exploration of lenses and how to "think" with various focal lengths, and lenses that provide specific effects. Ute will give us a breakdown about the "personalities" of various focal lengths, how and why we use them, what effects and moods we can get, plus a walk-through of their specialty lenses that have different effects. Please visit Californialover to know about Ute.
Oct 17-19	**BCC Fall Trip**	BCC Official Fall Photo Shoot to Davis, WV
Oct 30	**Program**	Member Critique Night: One image per member. Upload image to Visual Pursuits/ "Member Programs – Critiques" Gallery/'Member Critique, Critique Gallery Upload Instructions
Nov 6	**Digital Competition General Theme**	**Judge: Joel Hoffman** Joel Hoffman has been photographing people for many purposes and in all walks of life for the past 25 years. He loves the interaction between his clients and his camera and always strives to create an environment where the person in front of the camera is comfortable and is having fun. Whether a wedding, bar or bat mitzvah, senior portrait, model portfolio, headshot or corporate event, Joel's goal is to allow his client to relax sit back and leave the driving to him. His mission is to capture the true essence of the person being photographed and to capture that defining moment to create great memories that will last a lifetime. For more information visit the website.
Nov 13	**Board meeting**	Starts 6:00PM, Open to all members
Nov 13	**Program**	

Nov 20	**Program**	Judge: Ronald Peiffer. Ron Peiffer is a Maryland photographer based in Severna Park. He is the Vice President for Contests for Arundel Camera Club and Member-at-Large for the Maryland Photography Alliance. His work has appeared in Maryland Photography Alliance gallery shows over the past several years, and he has received the Frederick R. Kelly Photographer of the Year award from Arundel Camera Club. Ron currently holds Master's Certificates in Black and White and Color Prints with the Arundel Club and also holds a Platinum certificate for digital images. He has been certified as a judge with the Maryland Photography Alliance since and has served as a judge for numerous club competitions in the Baltimore-Washington area and in other organizations in the region. For more information visit the website
Dec 4	**Digital Competition**	**Judge: Jennifer Bishop** Jennifer has more than 35 years of experience shooting for publications, hospitals, schools, design firms, nonprofits, foundations, businesses, and individuals all over the world. She especially loves shooting portraits, both on location or in her Baltimore City studio. She also writes and photographs for projects that advocate for better lives for people with disabilities. For more information visit her Website and her wikipedia page.
Dec 11	**Board meeting**	Starts 6:00PM, Open to all members
Dec 11	**HOLIDAY PARTY**	Come to our Annual Holiday Party at 7:00 PM
Dec 18	**No Meeting**	
Dec 25	**No Meeting**	

Focal Point

Baltimore Camera Club

The Oldest Continually-Operating Photographic Society in the USA (Incorporated in 1884)

Parting Shot

Carpenter Bee - Danny Duhan

Baltimore Camera Club is a Charter Member Club of the Photographic Society of America

Join Now - Photographic Society of America (psa-photo.org)
PSA-Member Clubs and Councils Overview
PSA Mid-Atlantic Chapter (PSA-MAC)
BCC is a Member of the Maryland Photographic Alliance
www.mdphotoalliance.org