Focal Point

Baltimore Camera Club

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

July-September 2024 (Issue 40, No 3)

www.baltimorecameraclub.org

Baltimore Camera Club

Board of Directors:
President: Diane Bovenkamp
1st VP, Programs: Christopher Casamassima
2nd VP, Competitions: Tom Gisriel
Secretary: Mel Holden
Treasurer: Jim Eichelman
Web Chair: Kent Sutorius
Members at Large: Kenny Epps, Guy Alston, Lynn Roberts, Sandy Nichols

Committee Members and Key Volunteers:
Competition Committee: Tom Gisriel, Guy Alston, Kent Sutorius, Jim Voeglein, Tina Whitehead
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

Focal Point is the magazine of the Baltimore Camera Club. Copyright ©, Baltimore Camera Club, 2024, all rights reserved. No reproduction without written permission. Editor's e-mail address: kasutorius@gmail.com

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, Christophe Casamassima, Walter Levy, Tina Whitehead and Mike Washington 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.

Baltimore Camera Club 2
This Issue's Contents 3
President's Corner 4
Editors' Corner 6
Best Image of the Year Dick Smith Award - Best Digital Image of Year.....7
Wayne Ballard Award - Best Monochrome Print.....8
Graham Cromwell Award - Best Color Print...9
Associate Awards Color Print 10
Unlimited Awards Color Print.....11
Associate Awards Monochrome Print.....12
Unlimited Awards Monochrome Print.....13
Associate Awards Projected Digital.....14
Unlimited Awards Projected Digital.....15
Medal of Excellence Award 16
Bafford Button Most Significant Contributor to Club 17
Welcome Back Night.....18
From the BCC Archives - Diane Bovenkamp.20
How I Got the Shot by Tina Whitehead.....22
How I Got the Shot by Michael Washington ..23
Member Spotlight Christophe Casamassima.24
MPA Corner by Steven Sattler 26
A Tribute to Richard Caplan (1948-2024) 27
Lightroom Post Processing Tips by Lynn Roberts.....28
Generative Fill in Photoshop - Phyllis Berger 29
Photography & Technology by Kent Sutorius30
Notes from the Field.....32
Honors & Accolades.....34
Digital Competition - September 12, 2024.....37
Monochrome Print Competition - September 26, 2024 39
Color Print Competition - September 26, 2024 41
Competition Point Totals Compiled by Walter Levy 43
2024 Calendar - October - December.....45
Parting Shot.....46

President's Corner

Hello!

It's exciting that we have come to the beginning of a brand-new year at the Baltimore Camera Club. I've been a member since 2006, so that will make this approaching 20 years of my continuously being a member and volunteering in leadership roles of BCC. I LOVE this club, and I hope that you do, too.

This is now the beginning of my Third Year as President (how time flies!), and lately, I've been reflecting on our mission/purpose and what it means to be a member. Our mission is written in our Constitution under Article 3 (Objects): "The object of the Club shall be: the promotion of the art and sciences of Photography in all its branches, through the association of its members for study and education in matters relating to photography; for photographic exhibitions and competitions; and for any purpose which will promote greater interest and betterment in the knowledge and practice of photography." My interpretation is that we not only are here to improve our personal artistic vision and skills, but that we should passionately embrace teaching others in the local and more distant communities. I'm committed to increasing the visibility and community engagement of the club. Will you help me?

First, please come back in person to meetings, if you can. Unless you have health or transportation or caregiving or other issues that prevent you from attending on Thursday nights, please come and talk in person! It's so much more satisfying than being on zoom. Since the COVID-19 lockdown when we went fully virtual, I've been craving more human interaction—maybe you have, too? What better way to learn from one another and have those intangible, serendipitous discoveries (and collect hugs…)?

I would also like to encourage you to attend more BCC photo shoots! Check out the "Notes from the Field" article in this issue to find some suggestions, as well as contact information for getting someone else to organize a shoot (if you've never done so yourself). Finally, if you haven't attended one of our Fall or Spring Club trips, you're missing a great opportunity to spend an entire weekend rubbing elbows with other BCC members. Our Club trip coordinator, Lewis Katz, has a genius for identifying photographic locales that appeal to a variety of genres, while also locating inexpensive but fun options for lodgings.

Second, the Board will be starting to make more connections with the local community. Come to the monthly Board meetings to share your ideas and learn what we're planning. One example that I'd like to bring back is a partnership with Full Circle to have a BCC member competition and gallery show. What a wonderful way to get our images on the wall and lend our beauty to the community. Another idea (brought to us by the Pastor of the Mt Washington church where we meet) is that she'd like to have our artwork on the walls and get to know us a bit more.

A third idea is to have a high school competition as a program night (note that our club constitution and bylaws allow members 16 years and older to compete and participate). More info will be coming in the future on those three ideas. The Board and I are open to other ideas for community engagement in Baltimore and beyond. Contact me (or other Board members) by email or text.

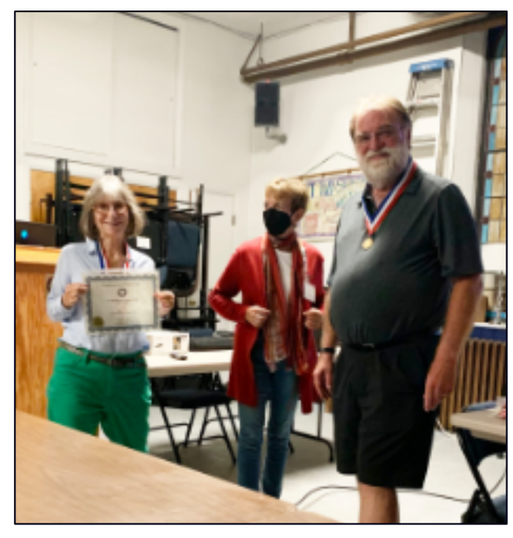
Lastly, Jim Eichelman will be printing out business cards with the club's contact info and QR code with a link to our website. We will be providing these cards to all members to give to whomever you meet upon your photographic journeys, to help us spread the word about our welcoming membership, and to increase visibility of the club. We ARE the oldest continually-operating club in the US (with incorporation in 1884?, and first reported gathering in 1879 according to a Baltimore Sun microfiche).

Please don't hesitate to come up to me and chat the next time you come to the club. I'm traveling to scientific conferences for the next two months, but after that my schedule should settle down. Don't forget that there is an unofficial gathering open to all; it takes place at the Mt. Washington Tavern after every club meeting. This is where we can all get to know each other even better and discuss our personal impressions and learnings from the competition or program that just took place.

See you there!

Diane

Some photos from *Welcome Back Night*



Editors' Corner

New Year - New Features?

Welcome to BCC's 2024-2025 year! I hope you have paid your dues - and remember, you cannot participate in competitions unless you have done so.

Speaking of competitions - in September we celebrate the winners of our year-end competition (judged in a closed meeting each June) as part of our "Welcome Back" event on September 5, 2025. You will find the images that placed in this issue of Focal Point.

The results of some non-BCC competitions held over this past summer are summarized in the "**Honors and Accolades**" section of this newsletter. Check it out!

This year in Focal Point we hope to introduce some new features. One of them will be an article, titled "**Notes from the Field**", suggesting good locations for photo outings each quarter (fall, winter, spring, and summer). We will include logistics - cost (if any), website, suggestions on when to go, and lenses or other equipment to bring. So if you're looking for fresh ideas, check it out! And ***please*** let one of the co-editors know if you have suggestions to contribute!

Another feature we've been wanting to introduce in Focal Point is one on "**From the BCC Archives**". The Baltimore Camera Club is the oldest continuously operating camera club in the U.S., and in this feature, we intend to celebrate its history.

Another new feature we'd like to introduce (in the next issue) is one on upcoming "**Upcoming Workshops and Classes**". Are you planning on teaching a class? Holding a workshop? Let us know! Here's also where we'd like to draw members' attention to workshops being offered by non-members, such as the Maryland Photography Alliance.

Not all of our articles will be new features. One that will return will be our "**How I Got the Shot**" feature. In this issue's version, we interview the winner of the 2023-2024 year-end awards. We will also continue our "**Member Spotlight**" feature, in which a current member is interviewed. This month's feature focuses on Christophe Casamassima, our new Program Chair. Christophe comes to the position bursting with exciting new ideas for heightening the interactions of Club members with one another, as well as with the surrounding community. A column ("**MPA Corner"**) from our Maryland Photography Alliance (MPA) head, Steve Sattler, will also continue as a regular feature. We will also continue to offer an article describing "P**ost-Processing Tips"**, wherever possible in both Lightroom and in Photoshop. This issues' Lightroom and Photoshop tips go into the new and improved tools for removing distractions/generative fill. Another regular column is the "**Photography and Technology**" feature; in this issue, Kent Sutorius describes innovations in sensor technology.

And - as always - if you have ideas for other features you'd like to see, or if you'd wish to contribute an article, please let **Lynn Roberts** or **Kent Sutorius** know!

New competition rules

Note that several new rules pertaining to competitions were voted in place by the BCC Board to begin this year. They are as follows:

1) **Print competitions**. Beginning in the 2024-2025 year (starting now!), all print competitions will be in-person only, with no "hybrid" option. This was discussed in the April-June 2024 issue of Focal Point.

2) **Digital competitions - submission dates**. Effective immediately, we are changing the day of the week when submissions are due from the Wednesday (by 11 PM) before the competition to Tuesdays (again by 11 PM). The idea is to allow judges to pre-view the images, streamlining the judging process and (ideally) affording them more time to provide feedback.

3) **Digital competitions - image size**. Also effective immediately, we are changing the limits on sizes for digital images entered in competitions. If you are exporting from Lightroom, from the "Export" menu, when you come to "image size", choose "Resize to Fit", and specify 1920 x 1080 (width and height). If you have any questions about how this works, it's all detailed in the April-June 2024 issue of Focal Point.

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

After the Flood - Michael Washington

"This 'Bates Motel'-like mansion is always an instant draw for photographers. Although I have many previous shots of this structure, from many angles, positions and distances, I am often drawn to this particular arching limb framing the mansion. See how I did the shot on page 23."

Wayne Ballard Award - Best Monochrome Print

No Sitting Allowed - Phyllis Berger

Kevin Conte Graham was a giant of a man in both stature and spirit. He lived in Baltimore's east side community on Milton Avenue. This depressed area had little in the way of healthy food, recreation, job opportunities or even a pretty place to sit and enjoy a day.

I met Kevin when I took a group of Johns Hopkins University students to his neighborhood to meet the residents and learn about the challenges of inner city living.

Kevin was one of the first people we met. Pure serendipity. He gave students a first-hand account of the challenges of living in his neighborhood and told us how he longed to be an agent of change.

To linger outside is to loiter in this neighborhood and if you do sit, you can be surrounded by junkies or people selling drugs on the street corner. Sitting outside is not safe.

So, for Kevin to sit for the portrait I made of him took courage.

With the help of one of my students, Kevin did achieve his dream of making a Peace park. Together they obtained a grant, designed the park and created a space for neighborhood activities such as barbecues and birthday parties. Neighborhood children kept the park clean and were paid for their efforts.

Kevin was proud to host many student groups in his neighborhood and was thrilled when I invited him to meet my classes at the Center for Visual Arts at Johns Hopkins.

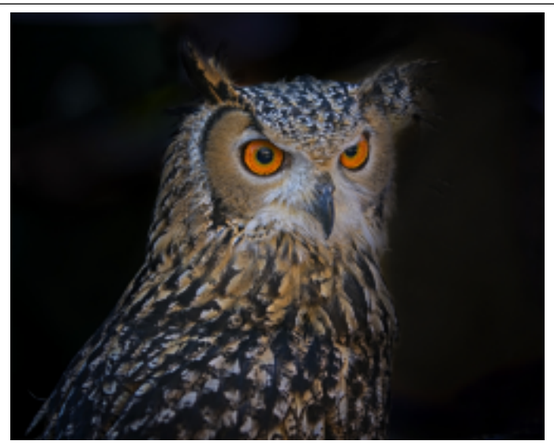
He was the heart and soul of Milton Avenue.

Graham Cromwell Award - Best Color Print

Canterbury Bells - Tina Whitehead

"Canterbury Bells" has really educated me on the subjectivity of photography and the creating and submitting of photos that come from the heart.

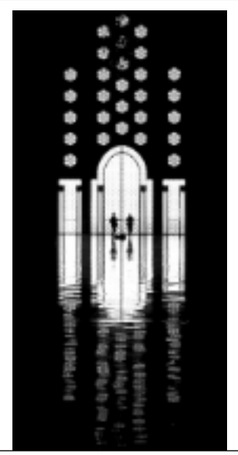
Associate Awards
Color Print

1st Place		***Canterbury Bells*** ***Tina Whitehead***
2nd Place		***Encounter with a Banshee*** ***Phyllis Berger***
3rd Place		***The Wise One*** ***Charles Levie***

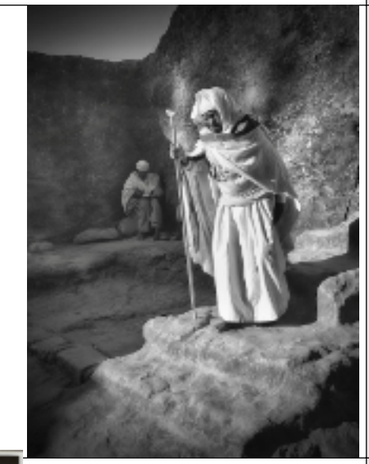
Unlimited Awards
Color Print

1st Place		***Colors of the Canyon*** ***Sukumar Balachandran***
2nd Place		***Solo*** ***Lewis Katz***
3rd Place		***Surfing Big Waves*** ***Joan Saba***

Associate Awards
Monochrome Print

1st Place		***I am William Donald Thomas the Second*** ***Tina Whitehead***
2nd Place		***The Way In*** ***Lynn Roberts***
3rd Place		***Two at the Door*** ***Tom Gisriel***

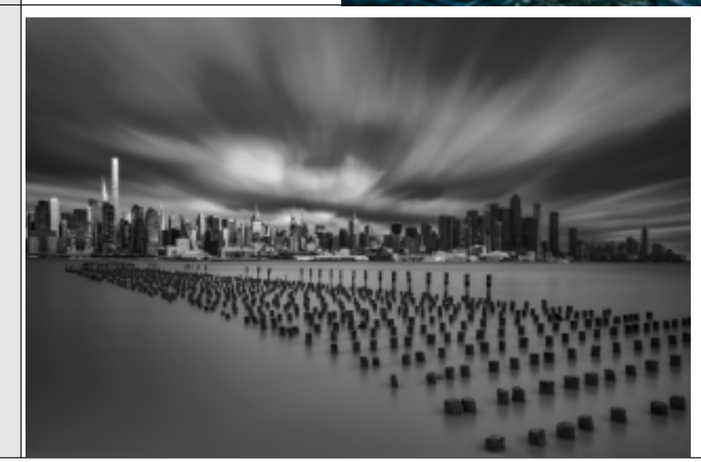
Unlimited Awards
Monochrome Print

1st Place		***No Siting Allowed*** ***Phyllis Berger***
2nd Place		***Going to Prayer*** ***Joan Saba***
3rd Place		***A Dark Study*** ***Sukumar Balachandran***

Associate Awards
Projected Digital

1st Place		***After the Flood*** ***Michael Washington***
2nd Place		***Spiral Window*** ***Kent Sutorius***
3rd Place		***Nesting*** ***Tina Whitehead***

Unlimited Awards
Projected Digital

1st Place		***At Home in His Studio*** ***David Paul***
2nd Place		***Born to Rid, Oahu*** ***Michael Navarre***
3rd Place		***City View*** ***Christopher Frisone***

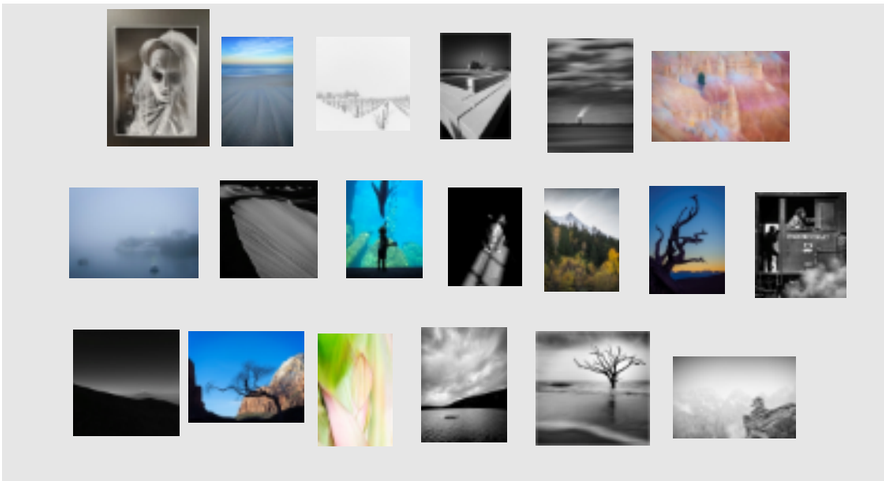
Medal of Excellence Award

Awarded to the most competition points obtained in a season

1st Place

Sukumar Balachandran

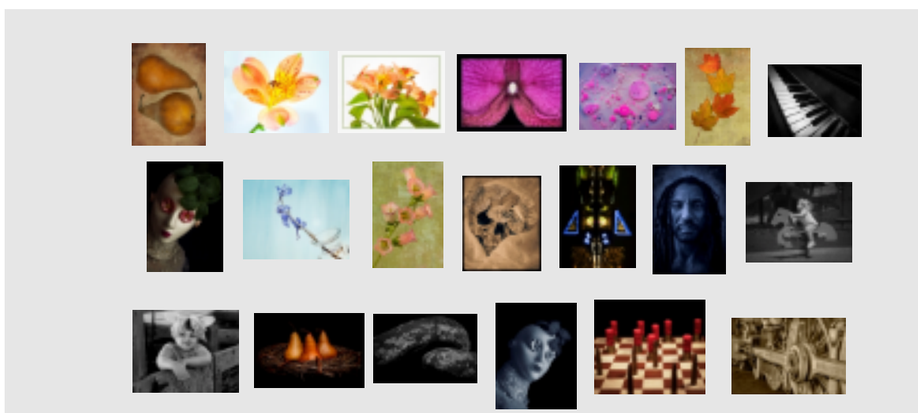
51 points



2nd Place

Tina Whitehead

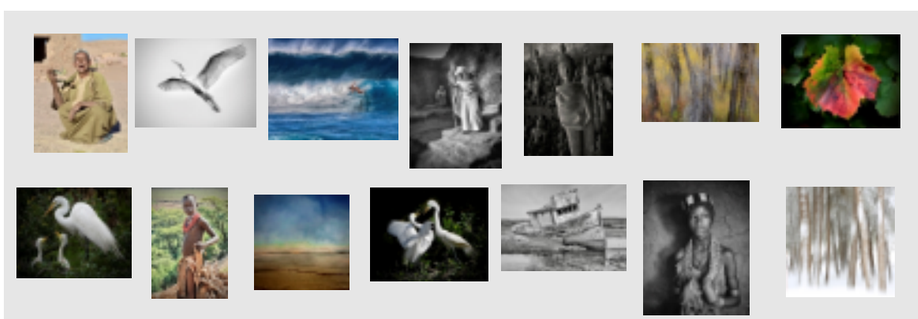
42 points



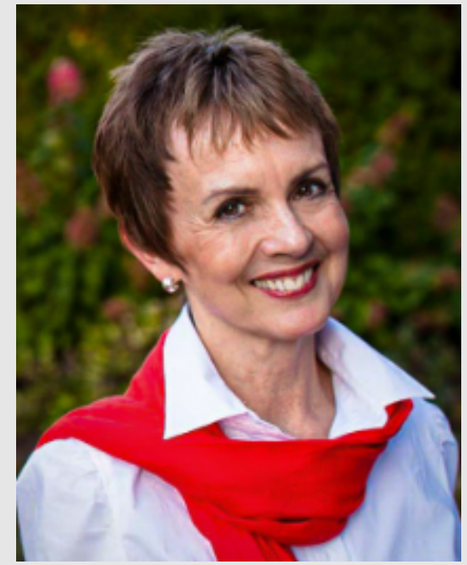
3rd Place

Joan Saba

40 points



Bafford Button
Most Significant Contributor to Club



The Bafford Button goes to Sandy Nichols for her years of service (2019-2024) as VP Programs Chair. Sandy joined BCC in 2017. She quickly started serving the Club as a member at large on the Board of Directors and moved into the Programs Chair position in 2019. She quickly encountered the need during Covid to transition from scheduling programs at the Club meeting site to scheduling programs via Zoom.

As Program Chair, Sandy set goals to secure a number of highly acclaimed photographers to present at BCC meetings, and by the end of her term had achieved every goal.

In Profile - Sandy Nichols

Welcome Back Night

By Lynn Roberts

And there was cake!

Apart from all the goodies, it was Tina Whitehead's night to shine. She even beat Simone Biles' 2024 Olympics record (4 medals: 3 gold, 1 silver), with FIVE medals: Graham Cromwell Award for Best Color Print

for "Canterbury Bells"; 1st place, Associate Color Print, for the same image; 1st place, Associate Monochrome Print, for "I am William Donald Thomas the Second"; 3rd place, Associate Digital Image, "Nesting"; and 2nd Place, Medal of Excellence. Well done!

Phyllis Berger also rocked, winning the Wayne Ballard award for Best Monochrome Print with "No Sitting Allowed", as well as 1st Place, Unlimited Monochrome Print for the same image, and 2nd Place, Associate Color Print for "Encounter with a Banshee". Other noteworthy awards went to Mike Washington, for the Dick Smith Award for Best Image of the Year for his "After the Flood", as well as 1st Place, Associate Digital, for the same image. Sukumar Balachandran also received well-deserved kudos, for his 1st-place finish in Unlimited Color Print "Colors of the Canyon", his 3rd place award for his Unlimited Monochrome Print, "A Dark Study", and his 1st place finish in the Medal of Excellence competition.

A special shout-out for Sandy Nichols, for her well-deserved Bafford Button (see separate writeup). Thanks and congratulations as well, to our Web Czar Extraordinaire, Kent Sutorius, for his 2nd place finish in the Associate Projected Digital category, as well as for the lovely job he did putting together a PowerPoint that chronicled all of the awards. All of the winning images are shown in this issue.

All in all, it was a fun evening, with 25-30 members in attendance. Let's hope this sets the tone for other Club events this year!

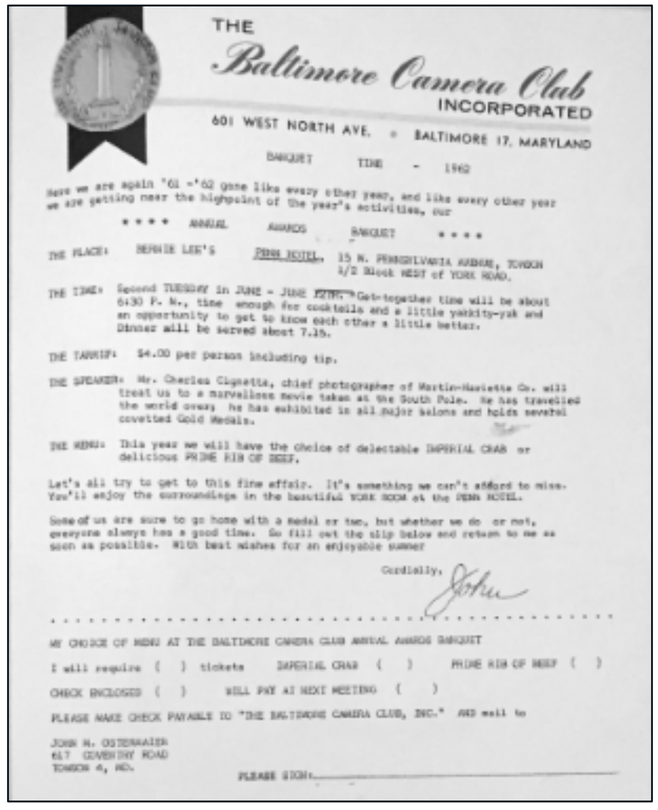
From the BCC Archives
By Diane Bovenkamp

This is the inaugural article pulling stories and photos From The Baltimore Camera Club Archives. As you may know, I inherited from past BCC members a ton of scrapbooks, financial ledgers, Focal Point newsletters, photos and other club paraphernalia going back to the late 1800s. Our club is the oldest continually operating camera club in the country, incorporated in 1884, but with proof from Baltimore Sun microfiche that it started in a Baltimore apartment in 1879.

I will be calling on your help to identify some of the mystery people in photos, and to help me gather info on a location, person, or thing. My purpose is to extract info from our treasure trove and document everything before we find a permanent home for our history – probably to join the rest of our collection currently held at the University of Maryland, Baltimore County.

I thought that since this issue of Focal Point is reporting on the year-end competition results for the 2023-2024 season, that I would share a few documents from the past reporting on year-end competitions and banquets.

On the next couple of pages, there is a list of winners from 1949 (published as an official article in the Baltimore Sun), an announcement in Focal Point in 1950 for the year-end banquet,



THE *Baltimore Camera Club* INCORPORATED

601 WEST NORTH AVE. • BALTIMORE 17, MARYLAND

BANQUET TIME - 1962

Here we are again '61 -'62 gone like every other year, and like every other year we are getting near the highpoint of the year's activities, our

* * * * ANNUAL AWARDS BANQUET * * * *

THE PLACE: BERNIE LEE'S PENN HOTEL, 15 N. PENNSYLVANIA AVENUE, TOWSON 1/2 Block WEST of YORK ROAD.

THE TIME: Second TUESDAY in JUNE - JUNE 12th. Get-together time will be about 6:30 P. M., time enough for cocktails and a little yakkity-yak and an opportunity to get to know each other a little better. Dinner will be served about 7.15.

THE TARIFF: $4.00 per person including tip.

THE SPEAKER: Mr. Charles Cignetta, chief photographer of Martin-Marietta Co. will treat us to a marvellous movie taken at the South Pole. He has travelled the world over; he has exhibited in all major salons and holds several covetted Gold Medals.

THE MENU: This year we will have the choice of delectable IMPERIAL CRAB or delicious PRIME RIB OF BEEF.

Let's all try to get to this fine affair. It's something we can't afford to miss. You'll enjoy the surroundings in the beautiful YORK ROOM at the PENN HOTEL.

Some of us are sure to go home with a medal or two, but whether we do or not, everyone always has a good time. So fill out the slip below and return to me as soon as possible. With best wishes for an enjoyable summer

Cordially, John

MY CHOICE OF MENU AT THE BALTIMORE CAMERA CLUB ANNUAL AWARDS BANQUET

I will require ( ) tickets IMPERIAL CRAB ( ) PRIME RIB OF BEEF ( )

CHECK ENCLOSED ( ) WILL PAY AT NEXT MEETING ( )

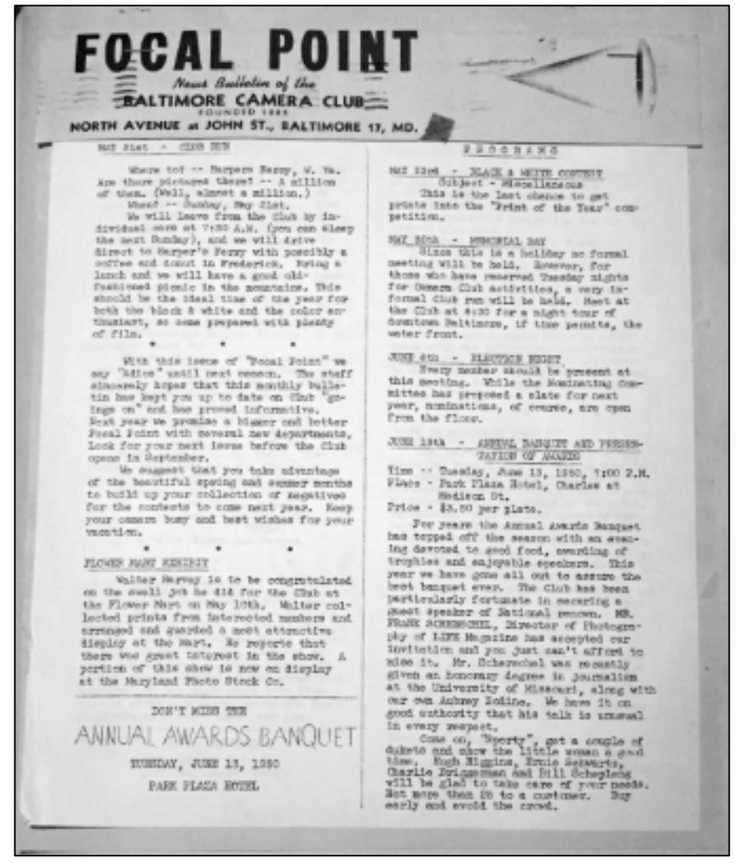
PLEASE MAKE CHECK PAYABLE TO "THE BALTIMORE CAMERA CLUB, INC." AND mail to

JOHN H. OSTERMAIER
617 GOVERNOR ROAD
TOWSON 4, MD.

PLEASE SIGN:_____

and a form from 1962 for members to fill in for number of tickets for attendance to choose prime rib of beef or imperial crab. Apparently, they had keynote speakers at the banquet in addition to handing out the awards! In addition, it is warming to know that formal and informal photo shoots were happening at the club way back when. Perhaps this year (2024-2025) it's time to bring back more of those opportunities to network, bond and hone our craft.

Note that during this time period, A. Aubrey Bodine was a strong contributor to the club. Also note that one of the named individuals on our awards (Mr. Bafford) was active during that time period.



FOCAL POINT

News Bulletin of the BALTIMORE CAMERA CLUB FOUNDED 1884

NORTH AVENUE at JOHN ST., BALTIMORE 17, MD.

MAY 31st - CLUB RUN

Where to? -- Harpers Ferry, W. Va. Are there pictures there? -- A million of them. (Well, almost a million.)

When? -- Sunday, May 31st.

We will Leave from the Club by individual cars at 7:30 A.M. (you can sleep the next Sunday), and we will drive direct to Harper's Ferry with possibly a coffee and donut in Frederick. Bring a lunch and we will have a good old-fashioned picnic in the mountains. This should be the ideal time of the year for both the black & white and the color enthusiast, so come prepared with plenty of film.

* * *

With this issue of "Focal Point" we say "adios" until next season. The staff sincerely hopes that this monthly bulletin has kept you up to date on Club "goings on" and has proved informative. Next year we promise a bigger and better Focal Point with several new departments. Look for your next issue before the Club opens in September.

We suggest that you take advantage of the beautiful spring and summer months to build up your collection of negatives for the contests to come next year. Keep your camera busy and best wishes for your vacation.

* * *

FLOWER MART EXHIBIT

Walter Harvey is to be congratulated on the small job he did for the Club at the Flower Mart on May 10th. Walter collected prints from interested members and arranged and guarded a most attractive display at the Mart. He reports that there was great interest in the show. A portion of this show is now on display at the Maryland Photo Stock Co.

DON'T MISS THE

ANNUAL AWARDS BANQUET

TUESDAY, JUNE 13, 1950

PARK PLAZA HOTEL

PROGRAMS

MAY 23rd - BLACK & WHITE CONTEST
Subject - Miscellaneous
This is the last chance to get prints into the "Print of the Year" competition.

MAY 30th - MEMORIAL DAY
Since this is a holiday no formal meeting will be held. However, for those who have reserved Tuesday nights for General Club activities, a very informal Club run will be held. Meet at the Club at 6:30 for a night tour of downtown Baltimore, if time permits, the water front.

JUNE 6th - ELECTION NIGHT
Every member should be present at this meeting. While the Nominating Committee has prepared a slate for next year, nominations, of course, are open from the floor.

JUNE 13th - ANNUAL BANQUET AND PRESENTATION OF AWARDS
Time -- Tuesday, June 13, 1950, 7:00 P.M.
Place - Park Plaza Hotel, Charles at Madison St.
Price - $3.80 per plate.

For years the Annual Awards Banquet has topped off the season with an evening devoted to good food, awarding of trophies and enjoyable speakers. This year we have gone all out to assure the best banquet ever. The Club has been particularly fortunate in securing a guest speaker of National renown, MR. FRANK SCHERSCHEL, Director of Photography of LIFE Magazine has accepted our invitation and you just can't afford to miss it. Mr. Scherschel was recently given an honorary degree in journalism at the University of Missouri, along with our own Aubrey Bodine. We have it on good authority that his talk is unusual in every respect.

Come on, "Sports", get a couple of dukets and show the little woman a good time. Hugh Higgins, Ernie Sgarzerto, Charlie Bridgeman and Bill Scheplein will be glad to take care of your needs. Not more than 2$ to a customer. Buy early and avoid the crowd.

"... Upon a Painted Ocean," photograph by R. C. Regner, Jr., which won top award in camera contest

Baltimore Camera Club Awards Film Winners

A. Aubrey Bodine, photographic director of The Sunday Sun Magazine, last night was awarded the Hubert Read Memorial Cup for the "best print of the year" in the Baltimore Camera Club contest.

The cup was awarded for his prize-winning photograph, "Choptank Oyster Dredgers."

Mr. Bodine also was presented with the first-place gold medal for the same picture in the unlimited class and a first-place silver medal for having the greatest number of prints accepted in salons during the 1948-49 season.

Banquet Held

The awards were made at the annual banquet of the Camera Club at the Park Plaza Hotel. A. Pearce King, president, presided.

The three photographic classes and the winners were:

Amateur Class—Gold medal, "Jimmy," by Paul Schoebel; silver medal, "Appreciation," by J. M. Wakman, and bronze medal, "Down the Road," by L. Eiford.

Advanced Amateurs

Advanced Amateur Class—Gold medal, "Upon a Painted Ocean," by R. C. Regner, Jr.; silver medal, "Water Power," by E. C. North, and bronze medal, "The Alameda in the Rain," by Beatrice Head.

Unlimited Class—Gold medal, "Choptank Oyster Dredgers," by Mr. Bodine; silver medal, "The Night Watch," by J. J. Hopkins, and bronze medal, "The Sage," by J. J. Hopkins.

Those other awards were made for the best color slides of the year. They were presented to L. R. Cranhardt, gold medal; J. A. Kare, silver medal, and J. N. Winsbrough, bronze medal.

Bafford Gets Medal

A bronze medal also was presented to Edward L. Bafford for having the second greatest number of prints accepted in salons during the 1948-49 season.

E. C. North was presented with the President's Medal for doing the most for the camera club during the year.

I look forward to your feedback on this article and ideas for what topics you might want me to share in future articles. Please send me an email or text.

Best,

Diane

How I Got the Shot
by Tina Whitehead

I was very pleased, excited, and shocked to discover that my photograph “Canterbury Bells,” placed as best color print for 2023-2024. I say this because this is a creation that I whipped up just to have three color prints in the competition. I always try to present something new, which can be hard to do, when your ideas do not come to fruition, or if you just do not have any good ones at that moment. I feel that I have a better chance at placing when I put the maximum amount of photos allowed in the competition. However, it can be hard trying to put in photos that you deem to be interesting and worthy of holding a judge’s attention. It can also be challenging when one puts in photos that are slightly different from what judges may be used to seeing, but I take the risk.

What amazes me the most is that the very tip of the flower on the bottom of the print is cut off. When I saw this I ran to National Photo and had it printed again. However, the print from National Photo is smaller and I had to shrink the print to fit 11 by 14 inches. Also, the color was not as vibrant as the print that my brother (Guy) printed. You see my brother and I purchased a printer and he was and probably still is learning how to use it, and sometimes our pictures do not come out as planned. And of course, the printer had to be at his house and not mine. I had to make a decision and I chose the print that looked the prettiest to me, because, I wanted the club to see the beauty that I saw in this flower regardless of my photo’s tiny flaw. Ultimately the judges did as well.

Having said all of the above, “Canterbury Bells” has really educated me on the subjectivity of photography and the creating and submitting of photos that come from the heart. The rules of photography are very important, but sometimes, you gotta do what you gotta do for the sake of art, and I did. However, next time I may not be so lucky. But, if I had to do it all over again, I would do the same thing.

FYI: I used a light pad (not light box) to create this photo. I stood the light pad up and the Canterbury bells were upright as well. The flowers were about three to four inches from the light pad, and I had equal light sources coming in from the top of the left and right of the flower. I needed the light to make the petals of the flower translucent. I then took the image into Photoshop for processing. I added a texture on top and painted the flower back in. When I paint, I try to add texture and depth to the parts of the flower that I think will make it look its best. You add this texture and depth by painting in all or portions of the flower.

How I Got the Shot
by Michael Washington

The original image was captured in late February while on a site survey for a mid March camera club field shoot at Cylburn Aboretum I was to lead for early spring blooms. This "Bates Motel"-like mansion is always an instant draw for photographers. Although I have many previous shots of this structure, from many angles, positions and distances, I am often drawn to this particular arching limb framing the mansion. I used my iPhone with its 1.54 mm ultra wide lens, from a low angle, to frame this distorted view

The final image was edited and post processed on my iPhone as a "Digital Art" composite, using several effects apps. Snapseed was my first pass for basic toning and structure. Flood, an app by Flaming Pear, was my next stop, a special effects app to create the illusion of various water surfaces, allowing me to add the flood plane, with multiple adjustments for ripples, smoothness and intensities. I then finished the image in Distressed FX for a subtle texture, plus the flock of birds, to complete the piece.

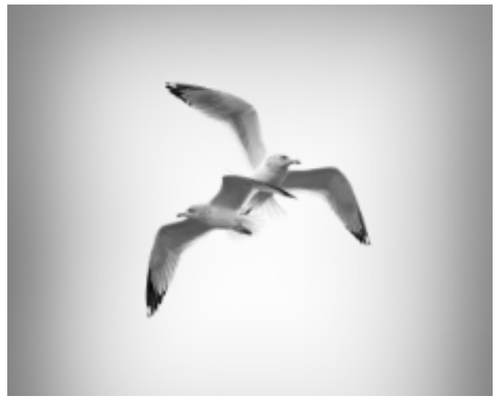
Member Spotlight
Christophe Casamassima

What got you interested in photography?

I am a writer and teacher by trade, with 20 years in the small press poetry publishing world as the founder and editor of Furniture Press Books. I am also a film connoisseur (read: snob) and especially learned to see color, contrast, texture, mood, and composition in the films of Kurosawa, Welles, Fellini, Bergman, Tarkovsky, Jarman, and experimental filmmakers like Anges Varda and Maya Deren. I believe my initial draw was the relationship between images (what's typically called "storytelling"), how a series frames the narrative (or secret, of sorts) like moving pictures do. Poetry was a draw because I wrote thus, serially, and a picture, I'd venture to say, is a poem of being between light, or what Diane Arbus described as "...a secret about a secret. The more it tells you the less you know." My eye has a memory, but it also experiences amnesia. It's important for me to see what's possible in the world, visually, but my eye is always "thinking" about what came before, what sister images might graft themselves into a larger tale.

What types of photography are you interested in?

I began to seriously shoot in the summer of 2022, when I purchased my first mirrorless camera and lens combo. I was awestruck by the crispness and clarity of the images, deluding myself by believing that any image that was tack sharp was a good photo. (I must have taken 10,000 "good" photos that summer). It wasn't until about a year later, in the fall of 2023, that I started to question the manner of my photography: what was actually taking (and making) these photographs? It seemed to me that "good" only meant "automated," so I went to straight manual and challenged myself to see with my fingers (i.e., linking the manual shifts in aperture, shutter speed, and exposure compensation with my visual thinking).



Crossed Seagulls

Today, I prefer to shoot in very difficult conditions: people among and against the amorphous crowd (on the street at parades, protests, carnivals, etc., or inside very dark buildings, like the National Aquarium or in bars, clubs, the light being just enough to make sense of a subject), or on the field shooting fast-action sports (like soccer, rugby, skateboarding, etc.). I especially love capturing the candid moments of children in all their spastic and exaggerated mannerisms (traits I wish more adults possessed, retained ...), in jazzed movement and action, seemingly unselfconscious and blissful. Dogs, too, when captured in action, at very high shutter speeds, are goofy and elastic and, in some cases, their terrifying acrobatics seem otherworldly, unreal. In more contemplative moods, I love seeking out birds, in the city or on the preserve. This is my chance to let patience, and a deep study of their behaviors, act as the teacher.

What camera/lenses do you use?

I invested into the Sony ecosystem because its ergonomics suited my active shooting style (and pugilist hands): everything is compact, light, and, like the Nikon F2, virtually indestructible. I shoot exclusively with an a7iv, pushing the fps and iso to the insane demands of my aesthetics and choreography.

I own lenses from 14 mm to 600 mm, but my style begs for the longer, tighter view. Because the 200-600 mm range compresses the world into a virtually flat frame, I spend a lot of time shooting on and down tight city streets with that lens: people and public furniture seem pressed into what seem like a cubist microscope slide, similar to my favorite George Grosz paintings.

This is How You Do It

When I'm bored or aimless I take the f/1.2 50 mm GM on the street for inspiration, usually just after sunrise or just as the sun reaches the rooftops. This allows me to get close to strangers and break the alienating habits of my telephoto Peeping-Tomery.

On the wider side, I love the 14 mm and 20 mm at super-close range, making people and objects in very tight spaces look awesome and heroic (and menacing), turning alphabet blocks into city blocks.

Ultimately, I don't have a preference except to hunker down with one lens (a majority of my work is done with primes) and adapt my vision within the confines of a specific angle of view at any specific time.

Ma & Baby

Are there any achievements that are special to you?

I was fortunate to receive a second-place award in the Maryland Photography Alliance's Black & White competition when Carolyn Mendelsohn chose my portrait of our own Walter Levy. I was honored to hear that Carolyn likened my work to one of my favorite English photographers, Chris Killip.

I received two first place ribbons in the Maryland Sheep and Wool Festival's photography competition, and a Best of Maryland award, for two images of lambs and ewes taken at Lynn Roberts' Lucky Lane Farm in the spring.

In June, I was privileged when Corey Frey chose my image, "Channeling," to be exhibited among other honorees of the Frederick Camera Clique's 38th Annual Juried Exhibition, and surprised when I was awarded first place in the "Thing" category.

Greatest of all achievements, of course, was my election to Vice President of Programs in the Baltimore Camera Club—greatest because I am a veritable amateur in what I do, with less than two years of experience, and still, the Board and its members showed their faith and conviction in me.

MPA Corner
by Steven Sattler

Looking Back, Looking Forward

The start of a new year is a moment filled with both reflection and anticipation. It's a time to pause, look back on everything accomplished, and feel a sense of pride for the growth that has taken place. Reflecting on MPA's past years, I think of all the milestones—both big and small—that have defined our organization. Consider all of the programs that photographers throughout Maryland, and throughout the world, have access to: Free monthly webinars and podcasts. Two photo contests each year with one focusing on Black & White. The display of award-winning images in exhibitions around the State. Odyssey of Light where national and international speakers are put onstage for inspiring presentations. A judge certification program that has raised the quality of club contests. And events and activities that financially benefit MPA clubs and have raised over $128,000 for charity. I am constantly informed by professional photographers around the world, and by photography vendors…there is nothing like MPA anywhere!

But just as important as reflection is the anticipation of what lies ahead. A new year opens a door to endless possibilities. It's a chance to set new goals, take on fresh challenges, and continue evolving. There are so many things MPA hopes to accomplish—our only limitation is having enough volunteers. There's a sense of excitement in knowing that MPA has another year to build on the foundation of the past, to improve on areas, and to explore opportunities MPA has yet to uncover.

As MPA reflects on our achievements and lessons of the past, the start of the new year is about envisioning all the potential that lies ahead.

TheMPA Photo Contest is open until October 15, 2024

Register Here

The MPA 8th Annual Photo Contest

Is Now Open!

MPA photo contests are open to all interested photographers, no matter where you live. You could win cash, gift cards, and have your images on display in the State of Maryland House of Delegates.

Categories:

Abandoned - Captures the haunting beauty of neglect; portraying spaces, structures, or objects that are forsaken or left behind.
Minimalism - Embodies the art of reduction, distilling images to their essential elements, stripping away distractions to reveal purity and simplicity.
Birds - Captures warm-blooded vertebrates, characterized by feathers, found anywhere in the world.
Shadows or Silhouettes - Shadows depict a dark area or shape produced by a body coming between rays of light and a surface. Silhouettes depict the dark shape and outline of someone or something visible against a lighter background.

$525 of Prizes in Each Category:

1st Place – $300 — $100 Cash Award, $100 Gift Card from Service Photo (retail or by phone) and $100 Gift Card from Nations Photo Lab
2nd Place – $150 — $50 Cash Award, $50 Gift Card from Service Photo (retail or by phone) and $50 Gift Card from Nations Photo Lab
3rd Place – $75 — $25 Cash Award, $25 Gift Card from Service Photo (retail or by phone) and $25 Gift Card from Nations Photo Lab

Image Submission Guidelines:

Enter up to 4 images in 1 category, or across all 4 categories
MPA Members may enter 2 FREE images (contact your club for the code), and then enter up to 2 more for $15
Non-MPA Members can enter up to 2 images for $15, and then enter up to 2 more for another $15

A Tribute to
Richard Caplan (1948-2024)

by Diane Bovenkamp

I'm totally shocked at the sudden death of longtime BCC member, Richard Caplan. We give our sincerest condolences to his family. He volunteered to revamp the financial reporting of the club and served as Treasurer on the Board for many years. I particularly enjoyed working on a special financial task force with him, Rich Eskin and Karen Dillon more than a decade ago. Our task was to understand our current budgets within the context of the deep history of our financial expenditures, and deliver a report to the Board with suggestions on how to make ourselves more financially solvent. At the time, we had been rapidly losing funds from multiple ongoing projects and honorariums, with a projection for our reserves to go down to zero within a few years. We pointed out the pain points that were causing the financial hemorrhaging, with suggestions to get into the black, and the Board changed the club's practices.

When Michael Boardman, who was the dedicated BCC treasurer for more than three decades, decided to step down a few years later, Richard gladly took up the helm. He modernized the practices of finances and bookkeeping that Jim Eichelman is so ably continuing today.

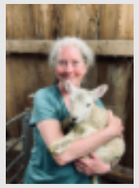
On a personal note, Richard was great to talk with. He seemed to be a quiet introvert, but when I got him talking, he was a hoot! I really learned so much from him on his dedication to continue to take photos on 35mm film and produce beautiful prints for competition. I've included a few randomly selected one of his award-winning photos here for your enjoyment. We will miss you, Richard.

Diane

Posting by Jim Voeglein on Richard Caplan's electronic Memory Book: Posted Jul 15, 2024 at 10:13 pm

My heart felt condolences to the Caplan Family. Richard was a major part of the Baltimore Camera Club. He served as Treasurer, I think for five years. He was my Treasurer when I was President of the BCC for three of my five years. He brought the club's finances up to date and I don't mean just balancing the books. He modernized the way the club functioned financially. The use of PayPal to pay our dues, using up to date software to keep our records was fantastic. He did it so matter of factly and brushed it off as if it were nothing. In his world it probably was but in our world it made a major difference. Richard's photographs were always a hit. He processed his negatives using the Silver Gelatin Process which he was very proud of. He actually only came to Print Competition Nights because that is what most interested him. He and I got along very well. I will miss him dearly, especially his dry sense of humor.

Shoemaker © Richard Caplan
1st—Novice Monochrome Print



Lightroom Post Processing Tips
by Lynn Roberts

Generative Remove (Early Access)

The latest release of Lightroom Classic includes new and improved tools for removing distractions. Although the title indicates "generative" removal of distractions, and the software uses artificial intelligence, it is not "AI art" in the sense of text-generated AI; rather, it samples from the image in question. Using this new feature, therefore, does not violate BCC rules for competitions in the manner that using text-generated AI would.

To see how this works, let's start with an image from Green Mount Cemetery. I liked the juxtaposition of the old and the new - the murals behind the cemetery with the structure and tombstones in the foreground. But the dumpster in front of the structure was unappealing, as was the bright sign in one window, some miscellaneous objects stacked on the left of the image, and some bright spots here and there.

I've started with a version of this image with some of the preliminaries completed - it's been cropped, the tone curve adjusted, and the noise reduction applied. I've circled in orange some of the things I felt were distracting. (Image #1)

Let's start by activating the Generative Remove tool. It's located under the eraser tool (circled

in the image above. (Image #2)

Image #3 above - Clicking on this tool opens up a new box. Note that there are three modes (from L to R): "Remove" (an eraser), "Heal" (a bandaid); and "Clone" (a stamp). The Clone and Heal tools work the same as in previous versions; only the Remove tool is new.

Note that below the oval showing the three modes, you can select from "Generative AI" and "Object Aware". By default, Generative AI is turned off. If both Generative AI and Object Aware are unchecked, painting over small distractions allows Lightroom to erase them. It does so locally, without requiring an internet connection.

To remove larger areas, (Image #4 below) such as the dumpster, try enabling Generative AI.

Note that this *does* require an internet connection. With Generative AI enabled, paint over the area you want to remove. When you release the cursor, LR will display the masked area (in red), and display the mask refinement options. You can click "add" to fill in the middle of the mask.

When you've finished, (Image #5 above) click on "Apply", and LR will generate three versions of the area you want to remove using Adobe Firefly AI. (Tip: size your eraser to be slightly larger than the object you want to remove). You can scroll through the three variations by clicking on the arrows within the orange oval.

For more tips related to this tool, watch **this video** (6 min 14 s).

Generative Fill in Photoshop
by Phyllis Berger

Watch the following video to learn how to perform Generative Fill in Photoshop.

Generative Fill link

Photography & Technology by Kent Sutorius

Sensor Technology - What Your Camera Has and the Future

The sensor in your camera provides the following for your camera:

• **Dynamic Range** – the capability to pick up a large range of dark and light areas.

• **Resolution** – the quality of detail and sharpness - often gauged by the number of megapixels. More isn't always better.

• **Pixel size** – size of individual pixels will determine quality of image. Larger pixels does mean better quality.

• **Noise** – how well the sensor performs in low-light conditions. What is the range of your ISO?

• **Auto focus** capabilities.

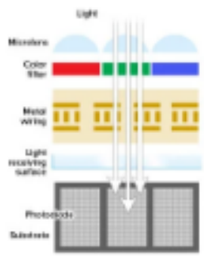
The biggest sensors produce finer detail and are great with low light conditions. These are found in Medium size format cameras. Full frame sensors are the second largest followed by APS-C and then Micro Four Thirds (MFT). All these sensors produce excellent images.

Types of Sensors

CCD - (Charge-coupled device) sensors were produced in cameras from mid-1980 to around 2003. They had an electronic shutter that let in light all at once and then closed. They produced excellent image quality, resolution, dynamic range, and low noise. CMOS replaced it as a cheaper alternative. CCD sensors are still used in video cameras and some high-end cameras.

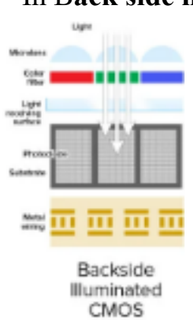
CMOS - (Complementary Metal-Oxide Semiconductor) sensors are now used in 90% of all cameras produced. The way the sensor chip is configured allows the sensor to perform faster read-out speeds on converting data, use less voltage, and perform auto-focusing, while being cheaper to produce. They are more susceptible to noise in low light situations compared to CCD sensors and are not quite as rich in colors compared to CCD sensors.

Types of CMOS sensors. What do you have? Note that each introduction of a new sensor will go to the flagship models of the camera company and slowly filter down to average and mid-range cameras.

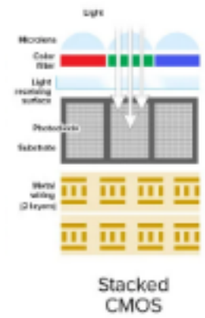


The first CMOS sensors were **front side illuminated (FSI) sensors** with the circuitry at the top of the chips and photosites on the bottom. Some of the light reaching the photosites were blocked with this arrangement. These sensors appear in average and mid-range cameras. They produce excellent images.

In B**ack side illuminated CMOS sensors (BSI),** the metal wiring or circuitry is moved to the bottom of the sensor. This enables less noise (one full stop), faster read-out speeds, quicker auto-focus response times and faster frame rates. It produces a truly electronic shutter. (See note below on mechanical versus electronic shutters). CMOS BSI sensors are found in DSLR and Mirrorless cameras.



Sony introduced the **BSI stacked sensor** in 2019 for professional cameras. They stacked the image processor and memory processor together. Read-out speeds and frame rate speeds became even faster. Focus precision increased with subject recognition.



Nikon recently introduced a **partially stacked BSI sensor** in its Nikon Z6 Mark III. Only part of the sensor is stacked on the front and back which produces incredible read-out speeds and frame rate speeds. It is capable of 120 fps under crop DX settings.

Global Sensor/ Shutter – In 2023, the Sony α9-III was introduced as the first camera with a global shutter produced from its CMOS sensor. That means each pixel is read simultaneously instead of line by line as in other CMOS sensors (similar to CCD sensors). This sensor is triple stacked. That means fast frame rates (up to 120 fps), shutter speeds of 1/80,000, flicker-free shooting in LED and fluorescent lighting venues, plus fantastic response with flash units. It does not have a mechanical shutter, only electronic. The lowest ISO is 250. This camera is great for sports and action photography. Gerald Undone on YouTube has an interesting review on this sensor. Sony a9 III: Sensor Testing. https://www.youtube.com/watch?v=GeCFe_iQ8Wc&t=361s

CMOS Sensor Type	Example of Cameras
CMOS (FSI)	Most average cost cameras
CMOS (BSI)	Nikon D850, D780, Z6 & Z7, Zf; Fuji X-T3, X-T5, X-T30, X-S10, X100V, X-Pro1 GFX 100; Sony α7 III, 7R IV, α6700; OM-1; early editions of Canon EOS R6 & R5, M6 Mark II
CMOS (BSI Stacked)	Sony RX100 VII, α1, α9, α9 II, & ZV-1 Mark II; Canon R1, R3, R5 Mark II; Panasonic Lumix GH7; OM-1 Mark II; Nikon Z8 & Z9; Fuji X-H2S, X100VI

Mechanical versus Electronic shutters
Most modern cameras especially with BSI CMOS sensors have a mechanical and electronic shutter. The default setting for these is mechanical (except Nikon Z8 & 9, Sony α9-III which are electronic only). Mechanical shutters are basically two curtains that separate and let in a certain amount of light based on your settings. Electronic shutters are silent and read the image data line by line from the top to bottom of the sensor. This can produce "rolling shutter effect" where non-horizontal fast moving objects can be warped or distorted. An example is a picture of an airplane propeller or fan blades. They can appear twisted. Poles can be slanted. This effect is less prevalent with CMOS BSI stacked sensors.

How does your sensor rate?

DxOMark has rated all the cameras by sensor. You can find out how your camera sensor ranks at: https://www.dxomark.com/camera-sensors/

What about the future?
Most advances will continue with the incorporation of AI in the sensor. All camera companies use AI to some degree in their cameras but AI in autofocus is advancing more and more. Canon just released its R1 and R5 Mark II cameras that have "eye-control" for focusing the subject. You calibrate your eye with the viewfinder according to the scene you want to shoot. You can have six calibrations set for your eye (one for sports, portraits, landscape, wildlife, etc.). The camera continues to learn how your eye works and will focus on whatever your eye (retina) is looking at.

It is doubtful that cameras will function similar to smartphones. Cameras in smartphones operate by computational photography, meaning the sensor, chips, and AI in the phone are doing all the work to process the picture. Camera enthusiasts and professionals want a more hands-on and personal creative approach to taking the picture and processing it. Images from https://www.pcmag.com/how-to/whats-the-difference-between-cmos-bsi-cmos-and-stacked-cmos

Notes from the Field

By Lynn Roberts

In the past, this feature has focused on BCC field shoots. But these may not always work for everyone. Instead, we now offer suggestions for outings each season. We hope this will stir everyone to explore new (to them) locales, genres, techniques. We would be thrilled if these merit group field shoots! ***If you see something that appeals to you as a group activity, email me (with your time constraints); once I secure interest, I'll see what I can arrange.*** In the meanwhile, here are suggestions for Fall 2024.

Jarretsville Sunflowers. This year, projected bloom dates are **Sept. 27-Oct. 13**.

"Bashful Sunflower", 1/1000 s at f/8, ISO 400, 290 mm

Logistics: across the road from the Harford County Sheriff's Department, 3726 Norrisville Road, Jarrettsville, MD 21084. Ample parking is available. Entrance fee is $5 per person; childen 12 and younger are admitted free. All proceeds are used for charitable causes.

Consider a late afternoon group outing, with dinner afterwards at neaby **Madonna Seafood?**

Photography suggestions: macro lenses are always good, as are mid-length zooms or primes. It's hard to go wrong with lens selection.

National Sheepdog Finals. This event rotates between the East Coast, central US, and the West Coast, so only hits us every 3 years.

Logistics: This year the Finals are being held at Belle Grove Plantation in Middletown VA, from **Sept. 30-Oct. 6, 2024**. Address is: 336 Belle Grove Road | Middletown, VA 22645. Free parking is available, and food, beverages, and vendors are available onsite (weekend only). Entrance fee is $16 per adult, and includes tours of the Belle Grove mansion (open M-Sun 10 AM-4 PM). ***Please leave your dogs at home.***

The **best day to attend is Sunday, Oct. 6**, when the 15 very best dog/handler teams ascend to what is regarded as the ultimate test of trust between dog and handler, in what is referred to as the "Double Lift" finals.

Photography suggestions: a lot of the action happens at longer focal lengths. So a long zoom (300 mm, 80-400 mm, 200-500 or 600 mm) works well at longer distances. Be prepared to shoot at fast shutter speeds - 1/1600 to 1/2000 is not too fast. But don't worry if you don't have a long lens. There are plenty of "stories" to be told of the love dogs have for their handlers (and vice versa) at shorter focal lengths. Watch for those moments!

"Trust", 1/1250 s at f/2.8. ISO 400, 200 mm

Eastern State Penitentiary Constructed in 1820, this was hailed as an innovation in prison design. Yet not long later, Charles Dickens decried how the solitary confinement here was likely to drive inmates to insanity. Today, this site maintains - largely unrestored - the prison that closed in 1971, while also exploring the history of imprisonment in the US, the racial disparitities involved, and the contrasts between the imprisonment rates in the US and other nations. Throughout, voices of former prisoners are heard.

Logistics. Hours of operation are generally W-Mon 10 AM-5 PM. Please note that the site is NOT climate controlled, so the best times to visit are fall and spring. On-street parking is available in the vicinity. Tickets are $21 for adults ($19 for seniors), include a self-guided audio tour, and are best booked in advance. Additional mini-tours are also available for free and do not require advance reservations.

Photography suggestions: bring a tripod! Many of the cells are poorly lit, and are well-suited for practicing HDR techniques. A medium-range zoom (such as a 24-120 mm) works well, as would fast prime lenses of shorter focal lengths.

"Inside the Belly of the Beast" 1/30 s at f/4, ISO 2200, 38 mm

Glenstone. This site (in Potomac, MD), established by a wealthy patron of the arts, "seamlessly integrates art, architecture, and nature". With hundreds of acres of woods and meadows (all maintained using organic techniques) to explore, the grounds alone are worth a visit. Art includes outdoor pieces as well as several galleries featuring modern art (the largest of which will temporarily close in October).

Logistics. Admission is free, but obtaining timed tickets online is highly recommended. The best time of year to visit is in the autumn, when trees are showing fall color. Plan on spending many hours to explore the grounds. They do have an excellent cafeteria, with both vegetarian and non-vegetarian offerings.

Photography suggestions: It's hard to go wrong here with lenses. Macro, wide- to mid-length zoom, telephoto - all would have their moments. I mostly used a 24-120 mm zoom.

"Shadowplay" 1/640 s at f/8, ISO 450, 78 mm

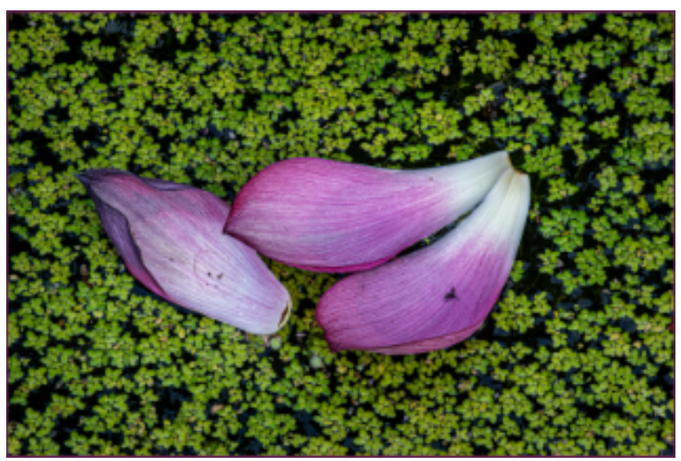
What are YOUR favorite spots to explore during the winter? Share your thoughts (with a photo) for inclusion in the next edition of Focal Point!

Honors & Accolades

Jon Meyer's image, "Drought – and the Old Roadbed Emerges", was juried into the Maryland Federation of Art's show *The Changing Americas*, the Circle Gallery, Annapolis, MD, August 28-September 21, 2024.

Drought - and the Old Roadbed Emerges

Sam Yaffee has been receiving considerable attention for his contributions to the photo sharing site,

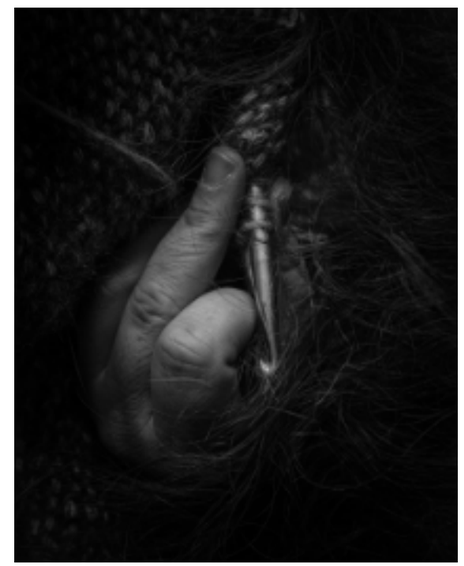


Lotus Petals

Flickr. For those of you not familiar with it, Flickr selects the 500 "most interesting" images of the 1.5-3.5 million posted each day, allegedly by some algorithm, and publishes the selections under the title "Explore." Sam has had images "Explored" about once a month for a few years now, nine so far in 2024. You can view his "Explored" album here. An example is the image, "Lotus Petals", included in the previous column.

Beth Tribe has an image, "Don't Look Back", that will be showing at the Praxis Gallery and Photographic Arts Center in Minneapolis, MN. Specifically, this image appears in Gallery 2, in a collection called "Motion > Blur" . This show presents photographic artwork that explores the fundamental qualities that make motion and blur compelling elements of contemporary photography.

Don't Look Back



Channeling

Kudos are also due to Christophe Casamassima, whose image, "Channeling", received a 1st Place award in the "Best Thing" category in the Frederick Camera Clique's Juried Exhibition this summer. More information about this competition, and the award winners, can be found here.

Christophe also received a 2nd place prize in the "Scenic East" category for his image, "Say Cheese", in a national photography contest run by the American Sheep Industry.

Christophe's photo will be showcased in the October issue of "Sheep Industry News", the largest sheep-oriented magazine in the U.S.

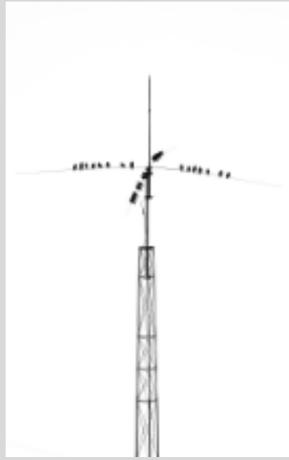
Say Cheese

Digital Competition - September 12, 2024

1st Place - Associate - Quiet Flower - Jennifer Smutek

2nd Place - Associate - Through the Mist - Linda Lund

3rd Place - Associate - Beecopter - Tom Blanpied

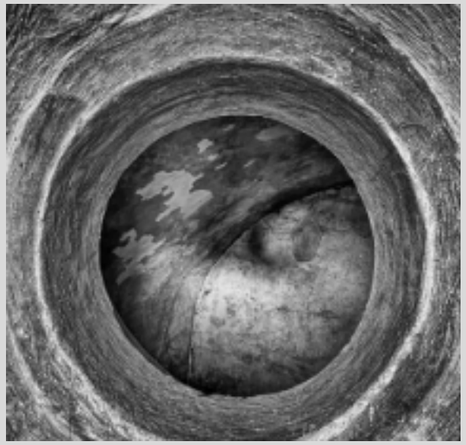


4th Place - Associate - Seesaw - Aleksandra Horn

5th Place - Associate - Stairway to Heaven - Keith Hairston

Honorable Mention - Associate - In the Blue Hour
Michael Mininshon

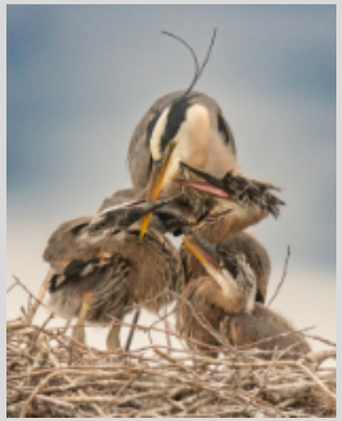
1st Place - Unlimited -
Bent out of Shape
Jim Voeglein



2nd Place - Unlimited - The Universe Beyond - David Paul

3rd Place - Unlimited - The Luthier - Walter Levy

4th Place - Unlimited - Ripcurl - Joan Saba



5th Place - Unlimited - Hungry Blue Heron Chicks - Alan Wilder

Honorable Mention - Unlimited - Hummingbird Moth - Vella Kendall

Monochrome Print Competition - September 26, 2024

1st Place - Associate - Cracked & Curved - Keith Hairston

2nd Place - Associate - Navy Shipyard Virginia Beach
Walter Levy

3rd Place - Associate - Mountain Calmness
Christopher Frisone

4th Place - Associate - The Grind - Walter Levy

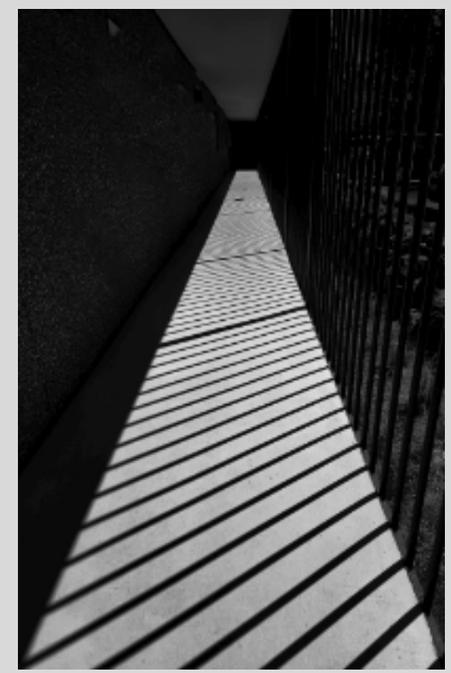
5th Place - Associate - Canyon Layer - Christopher Frisone

Honorable Mention - Associate - Home on the Water
Jennifer Smutek

1st Place - Unlimited - Gone in a Blink - Jim Voeglein

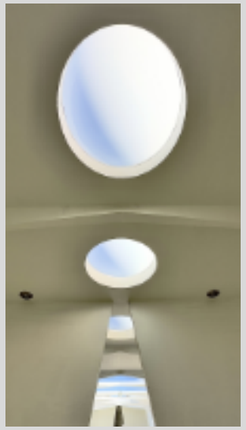
2nd Place - Unlimited - Caged In - Arthur Ransome

3rd Place - Unlimited - A Question of Belief - Arthuyr Ransome



Honorable Mention - Unlimited -Corridor Shadows - Jim Voeglein

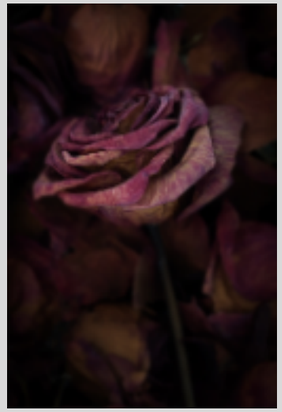
Color Print Competition - September 26, 2024



1st Place - Associate - Pearl - Tom Gisriel

3rd Place - Associate - Young Marilyn Monroe
Lynn Roberts

5th Place - Associate - Ominous Sunset - Tom Gisriel



2nd Place - Associate - A Solitary Rose
Walter Levy

4th Place - Associate - Still Waiting - Keith Hairston

Honorable Mention - Associate - Lighthouse Morning
Christopher Frisone

1st Place - Unlimited - Calla Lilly - Tina Whitehead

2nd Place - Unlimited - Hang Time - Guy Alston

3rd Place - Unlimited - On a Clear Day You Can See My Sister
Guy Alston

Honorable Mention - Unlimited -Organ Pipes
Tina Whitehead

Competition Point Totals Compiled by Walter Levy

Baltimore Camera Club standings as of competition date 09/26/2024

Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points	
Sam Yaffe	95	Tina Whitehead	94	Jim Eichelman	92	Sukumar Balachandran	763	Arthur Ransome	1060	Joan Saba	679	Walter Levy	9
Chris Scroggins	70	Michael Washington	82	Walter Levy	81	Joan Saba	497	Joan Saba	396	Gary Faulkner	503	James Voeglein	9
Keith Hairston	60	Walter Levy	76	Errol Bennett	80	David Paul	366	Sukumar Balachandran	381	Roger Miller	371	Keith Hairston	6
Errol Bennett	58	Lynn Roberts	72	Scott Houston	74	Arthur Ransome	359	Gary Faulkner	378	Kay Muldoon-Ibrahim	354	Guy Alston	5
Camellia Ibrahim	58	Thomas Gisriel	64	Lynn Roberts	73	Steven Sattler	336	Kay Muldoon-Ibrahim	330	Lewis Katz	346	Thomas Gisriel	5
Tina Whitehead	51	Keith Hairston	51	Thomas Anderson	72	Alan Wilder	271	Roger Miller	282	Kaye Flamm	317	Arthur Ransome	5
Guy Alston	46	Charles Levie	46	Jennifer Smutek	64	Charles Levie	231	Jon Meyer	246	Sukumar Balachandran	223	Jennifer Smutek	5
Kent Sutorius	45	Guy Alston	44	Michael Washington	61	Kay Muldoon-Ibrahim	214	Kaye Flamm	211	Jon Meyer	198	Tina Whitehead	5
Nelson Smith	43	Jennifer Smutek	44	Charles Levie	57	Kaye Flamm	212	Richard Eskin	188	James Voeglein	182	Christopher Frisone	4
Jennifer Smutek	41	Camellia Ibrahim	40	George Saba	57	Walter Levy	211	James Voeglein	160	Paul Biederman	167	Linda Lund	3
Roger Johns	34	Errol Bennett	39	Keith Hairston	54	Roger Miller	205	Jim Eichelman	157	Harry Bosk	165	David Paul	3
Diane Brunetti	30	Scott Houston	36	Kenny Epps	49	Richard Eskin	204	Paul Biederman	152	Richard Eskin	155	Tom Blanpied	2
Douglas Miller	29	Thomas Anderson	31	Arthur Ransome	48	Harry Bosk	173	Richard Caplan	141	Vella Kendall	132	Lynn Roberts	2
James Horn	28	Michael Navarre	29	Phyllis Berger	47	Vella Kendall	163	Steven Dembo	141	Steven Dembo	123	Aleksandra Horn	1
Jerry Taylor	25	David Paul	28	Kent Sutorius	46	Christopher Frisone	155	Linda Lund	136	Guy Alston	118	Vella Kendall	1
Thomas Anderson	23	Kent Sutorius	24	Thomas Gisriel	44	Lewis Katz	154	Lewis Katz	135	Tina Whitehead	114	Michael Mininsohn	1
Laura Kelehan	21	Nelson Smith	21	Michael Navarre	44	Kenny Epps	147	Ran Zeimer	134	Linda Lund	107	Joan Saba	1
Marcus Dagold	19	Kenny Epps	16	Marilyn LeMay Patterson	27	James Voeglein	144	Sandy Nichols	120	Ran Zeimer	103	Alan Wilder	1
Marilyn Gould	18	Diane Brunetti	15	Camellia Ibrahim	26	Anthony Mordente	143	Vella Kendall	117				
Mel Holden	18	Jerry Taylor	14	Vu Nguyen	21	Gary Faulkner	130	Harry Bosk	111				
Alexandria Montanio	18	George Saba	13	Eve Bond	20	Scott Houston	130	Phyllis Berger	108				
Vu Nguyen	14	Diane Bovenkamp	8	David Paul	18	Michael Navarre	128						
Brian Berbary	13	Roger Johns	8	Sandy Nichols	17	Jim Eichelman	126						
Dan Gutwein	13	Vu Nguyen	8	Jerry Taylor	13	Thomas Gisriel	126						
Rosalind Perry	13	Christopher Frisone	7	Nelson Smith	9	Diane Bovenkamp	121						
Wendy Miller	11	Marilyn LeMay Patterson	5	Marcus Dagold	8	Ran Zeimer	118						
Deborah Davis	9	Eve Bond	4	Roger Johns	8	Paul Biederman	117						
Michael Mininsohn	8	Christophe Casamassima	3	Carl Lancaster	8	Sandy Nichols	112						
Christophe Casamassima	7	Peter Hauser	1	Rosalind Perry	7	Lynn Roberts	110						
Stephanie Alston-Fisher	5			Christophe Casamassima	6	Vickie Gray	109						
Tom Blanpied	5			Douglas Miller	6	Phyllis Berger	104						
Leo Charpentier	5			Mel Holden	5	Michael Washington	102						
Larry Leasner	5			Laura Kelehan	2	George Saba	101						
Aleksandra Horn	3			Christopher Frisone	1	Linda Lund	100						
Nick & Cynthia Islin	3					Steven Dembo	64						
Lisa Sartorius	2					Jon Meyer	29						
Cyril Cook	1												
Sandra Michaels	1												

Focal Point July-September 2024

2024 Calendar - October - December

Oct 3	Program 4	**Connie Imboden: 50-Year Retrospective** [More information to follow shortly.]
Oct 10	Digital Competition 2	**Action Theme** - Judge: Matthew Mahlstedt TheBaltimorePhotographer.com
Oct 17	Program 5	**Corey Frey** https://www.coreysfrey.com/
Oct 24	Print Competition 2	**Judge: Jennifer Bishop** Jenniferbishopphotography.com
Oct 31	Program 6	Member Critique Night: One image per member. Upload image to Visual Pursuits/ "Member Programs – Critiques" Gallery/'Member Critique, Aug 22, Critique Gallery Upload Instructions
Nov 7	Digital Competition 3	**Judge Member: Member judges (Kenny Epps, Walter Levy)**
Nov 14	Program 7	**Patrick Joust** **Patrick Joust** is a photographer and librarian who lives in Baltimore with his wife and two children. Born in Oroville, California, Patrick has gone back and forth between both coasts of the United States, before settling permanently in Baltimore. He takes pictures whenever he can. The people and places of Baltimore have played a central role in his photography, influencing how and where he points his camera both within and outside the city limits. **How to be an Introverted Photographer** Engaging strangers on the street through photography can be intimidating, especially if you are introverted. This presentation will talk about some of the rewards and difficulties of walking around with a camera and photographing people from the perspective of someone who took years to get sort-of, kind-of comfortable and is still trying to figure it out. Rather than thinking about how being shy/reserved is a hindrance we'll talk about how perhaps it can facilitate a thoughtful approach to the act of engaging with others. In this time of increased loneliness and isolation, can photography help? patrickjoust.com
Nov 21	Print Competition	**Judge: Pete Morton** (Silver Spring Camera Club)
Nov 28	No Meeting	
Dec 5	Digital Competition 4	**Judge: Lena McBean**, mcbeanmedia.com
Dec 12	PARTY	
Dec 19	No Meeting	
Dec 26	No Meeting	

Focal Point July-September 2024

Focal Point

Baltimore Camera Club

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

Parting Shot

No Sitting Allowed - Phyllis Berger
Monochrome Image of the Year

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