



FOCAL POINT

THE OLDEST CONTINUALLY OPERATING PHOTOGRAPHIC SOCIETY IN THE USA
INCORPORATED 1884



Young Girl in Nepal
George Saba

THE 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
Members at Large: Guy Alston, Lynn Roberts, Jim Voeglein

Committee Members and Key Volunteers:

Competition Committee: Tom Gisriel, Guy Alston, 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 & R. Carrens

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 rcarrens@gmail.com. **Unsolicited articles will be accepted at the discretion of the Editors, subject to available space, relevance to BCC members, and timeliness.**

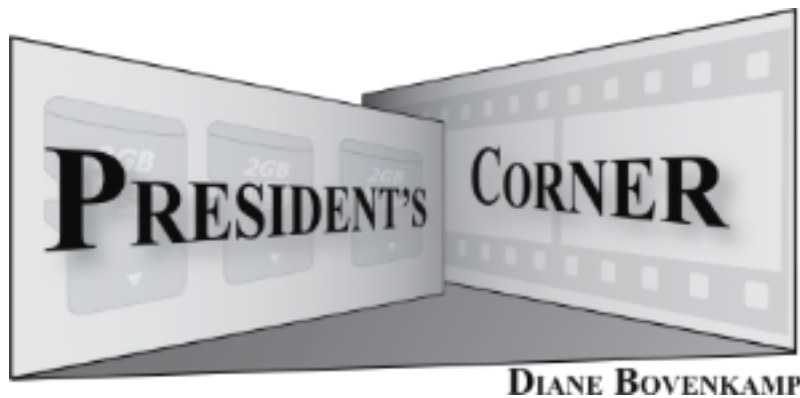
Focal Point is the magazine of the Baltimore Camera Club. Copyright ©, Baltimore Camera Club, 2026, all rights reserved. No reproduction without written permission. Editor’s e-mail address: LuckyLaneFarm@gmail.com

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

THIS ISSUE’S CONTENTS

Thanks to Diane Bovenkamp, Linda Galati, Russell Carrens, Lynn Roberts, Christophe Casamassima, Rick Jolson, Steve Sattler, Sandy Nichols, Jim Eichelman, Michael Mininsohn, Mike Washington, Walter Levy, Irene Sacilotto, Keith Hairston, Guy Alston, and Tom Gisriel 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.

President’s Corner	4
Editor’s Corner	6
On Volunteering by Mike Washington.....	8
Lightroom Processing Tips.....	12
Upcoming Courses, Workshops, and Field Shoots	14
How I Got The Shot by Christophe Casamassima	16
Member Sotlight - Rick Jolson	18
MPA Corner by Steve Sattler.....	20
The 2nd Annual Panel - On Artificial Imtelligence.....	22
Notes From The Field	24
Park+Social Exhibition by Jim Eichelman and Christophe Casamassima.....	26
Honors and Accolades	28
Call For Entries and Competitions by Tom Gisriel	30
Color Print Compettion 4-9-2026	32
Monochrome Print Competition 4-9-2026.....	34
Digital Competition 4-23-2026	36
Color Print Compettion 5-7-2026	38
Monochrome Print Competition 5-7-2026.....	40
Digital Competition 5-21-2026	42
Competition Point Totals.....	44
Parting Shot.....	46



It's now a glorious time of year—Summer!



Time for the club meetings to wind down to every other week until the Welcome Back night on September 3. Members now have more time to go on vacation with loved ones and—most importantly—time for outdoor shoots!

Please get out there! It doesn't take much and just going out with intention to have a photographer's eye with a camera in hand is so soul-healing. It really

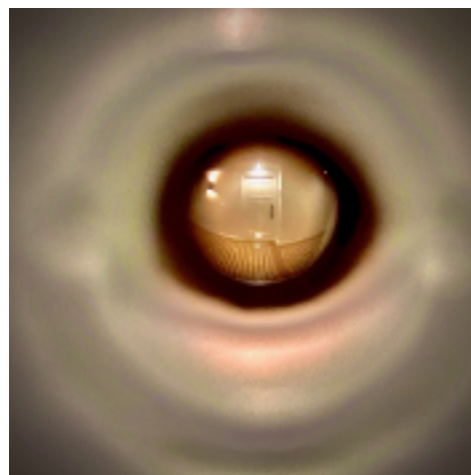


is a great form of therapy to counteract the stress of life, crazy jobs or even just listening to the daily news these days.

Let's count the ways how easy it is to fit more photography in your life:



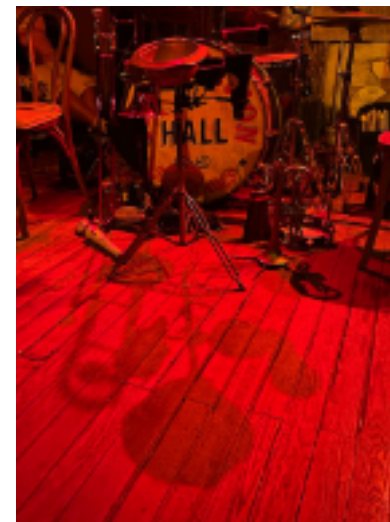
Always Be Ready: The best camera is the one you have with you. Your cell phone is always there to capture that sudden serendipitous moment. You don't need an expensive mirrorless camera to capture the light.



wander without purpose, or use the time to scope out a place to return for a longer session.

Micro Shoots:

Take 15 min to walk around your home or on lunch or coffee break at work. Go with a purpose in mind (ex: birds, graffiti, people watching...),



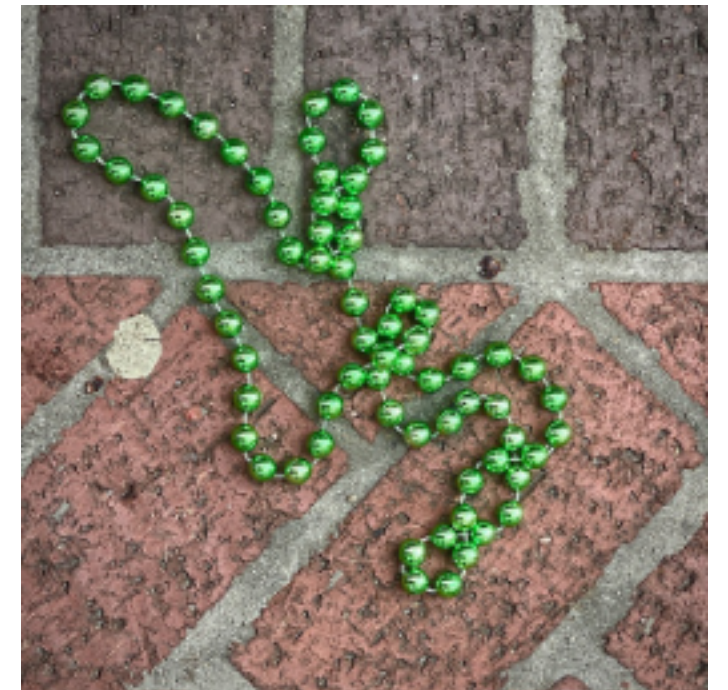
club website to contact a current member.

Embrace Natural Light: Pack light by not bringing flash or other equipment. Go when the light is best for the kind of photography you want to accomplish— golden and blue hours



Bring a Friend (or two): Somehow things are always more fun with others. Warning...informal mentoring and friendships could develop. Use the membership list behind the login on the Visual Pursuits club website to contact a current member.

are great choices. If it's harsh midday light when you have the chance to wander, then lean into the occasion and seek out contrast and shadows.



Notice One (Beautiful or Striking or Ugly?) Thing Per Day: Make a kind of 365 photo 'smile file' journal for yourself.

Be Curious: Try to look at ordinary things with a beginner's mind. What would your usual hangouts look like to a new visitor?

Embrace The Joy: Forget about 'competition-worthiness'— just fully immerse yourself in the moment.

Remember, "Not all those who wander are lost" (J.R.R. Tolkien, from "The Fellowship of the Ring").

See you in person and on the screen next meeting. Until then, keep up regular photo 'therapy sessions.'

Cheers!

Diane Bovenkamp

d_bovenkamp@yahoo.com



A Work in Progress - by Lynn Roberts

(Editor's note: as I was unable to attend, I am indebted to the notes taken by Board member Linda Galati. Much of the Feedback Night discussion focused on the recent member survey; for simplicity I am weaving survey findings with member input on Feedback Night).

The Board hosted BCC's "Feedback Night" on June 11 to solicit member input on what they have enjoyed over the past Club year, as well as ideas for improvement. Club president Diane Bovenkamp welcomed the participants and emphasized the importance of member input in making BCC a stellar photo club!

During the last few years, spurred by member feedback, we've been working (with the help of our A/V expert, Board member Guy Alston) to improve the viewing and audio experience in Club meetings - whether held via Zoom or in-person. To this end we've spent (over the last few years) \$6,260 on technology. This includes \$1,200 in 2022 on sound equipment, \$2,400 on a new laptop and peripherals in 2023, and \$2,660 in 2024 on a new flat-screen TV and peripherals. These acquisitions - equivalent to close to 100 membership dues - have been made possible by the club dues you all have contributed. We can continue to improve our infrastructure through new memberships - so encourage friends to join!

A major effort this spring, spearheaded by Board member Keith Hairston, was to create and disseminate a member poll. If you haven't seen the results so far, you can access them [here](#). It was super encouraging that Keith received 63 responses out of 110 members - a 57% response rate! (Experts claim anything above 50% is "excellent"). Many thanks to all who responded!

The results were informative. Some of the more noteworthy relate to ways we can improve:

- New members currently represent ~ 11% of the total. Recruiting - and retaining - new members remains a high priority!
- Over 70% of respondents view themselves as advanced, semi-professional or professional photographers. This is a talent pool we should definitely be tapping into for many of the areas for improvement noted below. If you're of the 70% - please volunteer!
- We are an aging group. Recruiting student members should be a priority. One option under discussion is to reach out to local colleges/universities (*editor's note: and possibly local high schools that offer a photography class?*), and host an event that targets their students. Perhaps their instructors would also be interested in joining. Any and all suggestions welcomed!
- Another suggestion was to invite a curator from AVAM, BMA or MICA, and their students, to a meeting (presumably a program night or one of our annual panel discussions).
- Thirty-five percent of respondents do not own a photographic printer. We hope that the new members-only discount code that Diane Bovenkamp arranged with Nations Photo Lab will facilitate everyone's participation in print competitions and galleries. More advanced

members could help broaden participation in such activities by educating those members lacking confidence in printing and matting

- Slightly over half of respondents attended fewer than half of BCC meetings last year. This result seemed independent of whether meetings were held in-person or via Zoom. Members seemed to appreciate the balance between these formats, although 25% of members said they would attend more meetings if fewer were in-person.
- Close to half of respondents would attend more in-person meetings if short educational instruction (e.g., in photo editing) were offered prior to the meeting.
- One clear area where improvement would be welcomed is in mentoring; this received the highest "needs improvement" score on the survey, a sentiment echoed by Feedback Night attendees. This is another opportunity for the more experienced BCC members. More field shoots and "in person practice" nights would also be valued, based on survey results and Feedback Night. These would have the added advantage of building community and sustaining engagement by current members.
- Many members expressed an interest in learning more about photo editing and printing, landscape photography, and street photography. The program chair, Board member Christophe Casamassima, might want to consider these topics for future presentations, possibly drawing on a mix between experienced members and outside presenters.
- Although themed competitions typically result in fewer entries, they remain popular

with members. Feedback Night suggestions recommended pairing at least some themes with field shoots. *(Editor's note: Had I not been home with pneumonia, I would have recommended announcing themes at the beginning of each Club year, as I think participation would increase with more time to prepare. I would also recommend that at least some of the themes target topics that would challenge members to get out and shoot new images, including some that are in genres new to them. It's too easy with some themes simply to pull something from the archives. View themes as a way to expand your skill set!).* (Please contribute suggestions to Board member and competition chair [Tom Gisriel](#)).

- To gain a broader perspective on what makes a winning photo, we should consider inviting professionals such as graphic artists and gallerists, as well as people outside the field of photography, to judge competitions.
- Some members report the website difficult to navigate; please send specific concerns to Board member and web czar, [Shailesh Waikar](#), who will explore "fixes".
- Improvements to Panel Discussions were also discussed. Christophe Casamassima, is weighing coordinating with MPA to secure a broader audience.
- The BCC Board is planning a summit in the near future to discuss (among other topics) standing committees we should prioritize to address some of these issues. Despite the difficulty in securing volunteers for committee service, your assistance will allow Board members to focus on strategic initiatives and to develop additional programming. Watch for signup sheets!

As always, we value your input. Together we can continue to make the Baltimore Camera⁷ Club the very best that's possible!

ONLY BY MOMENTS LIKE WHEN WE ARE VOLUNTEERING

Editor's Note: this piece was inspired by BCC member Scott Marder's recent presentation on his work describing the challenges of serving as a photographer for the Red Cross - which began with Scott serving as a volunteer.

Capture the Cause: Why Your Camera is a Non-Profit's Best Friend

We've all heard the phrase, "A picture is worth a thousand words". But in the world of non profits, a single photograph can also be worth a thousand donations, dozens of new volunteers, and a community deeply moved to action.

If you are a photographer - whether you are a seasoned professional with top-tier gear or a passionate hobbyist who loves capturing authentic human moments—there is a powerful, uniquely creative way you can give back: volunteering your lens for 501(c)(3) organizations.

The Power of Visual Storytelling

Non-profits do incredible, life-changing work every day. However, many operate on shoe-

string budgets, meaning marketing and professional documentation often take a backseat to immediate community needs. This is where you come in.

By volunteering to photograph events - whether it's a charity gala, a community clean-up, a youth sports league, or an animal shelter adoption day—you provide these organizations with invaluable assets:

□ **Humanizing the Mission:** Your photos show the real faces, raw emotions, and hard work behind the cause.

□ **Amplifying Their Reach:** High-quality imagery elevates a non-profit's website, social media, and newsletter, helping them stand out in a crowded digital landscape.

• **Boosting Fundraising:** Compelling visuals are essential for grant applications and donation campaigns. Donors want to see the impact of their generosity

What's in it for You?

Volunteering isn't just a one-way street; it is immensely rewarding for the person behind the viewfinder as well.

By donating your time and talent, you get to:

□ **Sharpen Your Skills:** Event photography moves fast. It's an incredible environment to practice candid shooting, adapt to challenging lighting, and master composition under pressure.

□ **Build a Diverse Portfolio:** You'll capture a wide array of subjects and environments that you might not normally encounter in commercial work.

□ **Connect with Your Community:** You will meet passionate, like-minded individuals, expand your network, and deeply connect with causes you care about.

Over the last several weeks I have volunteered for three events for different causes.

Rebuilding Together Howard County, a Habitat



for Humanity-like organization that hosts an annual event, where they bring together community businesses and organizations to volunteer their time, talent and materials to rebuild and repair deteriorating portions of homes and landscapes of some of the county's residents. I work with the Central Maryland Photography Guild (CMPG), where we parsed out the 20+ concurring locations throughout Howard County to cover 3-4 individual sites each. I've been doing this for several years.





A new organization for me is [Hero Dogs](#), which places service dogs with military vets and first responders with disabilities.

They also contacted CMPG to cover a number of events. I covered their annual 5k race a couple of weeks ago, starting in DC's Congressional Cemetery.



Last week I spent a day photographing and leading a team of photographers from the Carroll County Camera Club at an annual Golf Tournament for the [Three Rangers Foundation](#), whose focus is to help Rangers and Gold Star Fallen Ranger Families from the US Army's 75th Ranger Regiment, by assisting their transition



Over this past year I have volunteered my services in creating a video for the [Howard County Nature Conservancy](#) to recruit volunteers; as staff photographer for [The Vietnam Traveling War Memorial Wall](#) 5 day event in New Windsor, MD;

[Walk to End Alzheimer's \(ENDALZ\)](#); Evening in Paris event at a senior assisted living center as well as several Maryland Masters videos for the [Maryland Photography Alliance](#).

back to civilian life.

This was my second year. Seven of the last nine years (including the last two) were rained on throughout the event. Poncho and gear protection were required.

If you don't mind giving up a little bit of your time for providing a little service, while sharpening your skill sets, you might try to attempt to be **the best photographer no money can buy.**



By Lynn Roberts

Better Use of “Lens Blur” in Lightroom?

A recent Matt Kloskowski [video](#) got me to thinking about whether I was using the relatively new “Lens Blur” feature in Lightroom to its best advantage. We were all super excited when it came out. But now, after playing around with it more, I’ve got some reservations about it. It sometimes creates artifacts. And this video got me to thinking about whether there were better ways I could be using this tool.

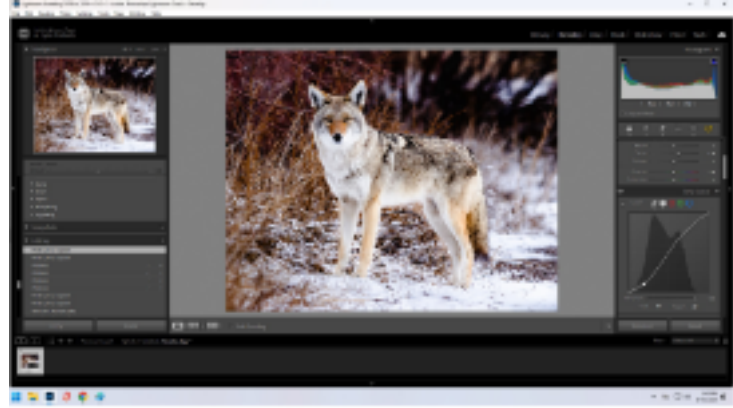
I went back a few years to a photo I’d taken of a coyote in the Denver area. This particular individual had come quite close to me (I was able to shoot it at 420 mm); it almost seemed to be challenging me as to my right to this trail.



1) Bold Coyote - SOOC

The first image shows the SOOC version. I entered a version of it in a digital competition at BCC back in 2014; the judges suggested I blur the background more. That required Photoshop skills I lacked at the time, so I set it aside.

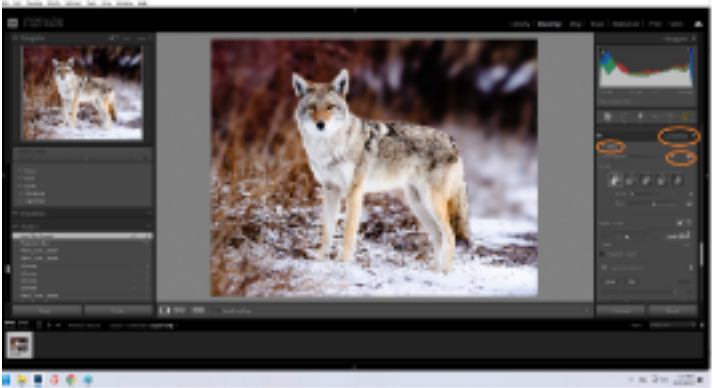
Forward to yesterday. I was able to find it on my hard drive. The second image shows the results after some preliminary edits: tone curve adjustments, lightening its eyes, darkening the background (by masking: I created a mask of the background only), removing a few distractions. Let’s see what I should - and should not - hope to achieve with “Lens Blur”.



2) Coyote with Preliminary Edits

First scroll down to the “lens blur” section and open it up. Click on the box labeled “Apply”, then crank up on the “blur amount” (orange circles in the third image). It’s clearly WAY too much lens blur - the coyote looks almost as if it’s been pasted onto a background. But can you spot the artifacts that lens blur has introduced?

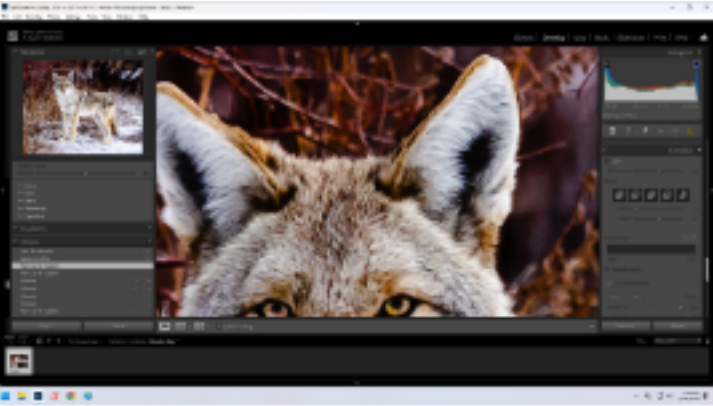
Lets zoom in to 200% on the coyote’s ears. Without lens blur (fifth image), you can see that they’re rimmed in an orangish-brown color. But if you add a ton of lens blur (fourth image) - the software mistakes the ear edging for background. The edges get ... weird.



3) Coyote with Tons of Lens Blur Added



4) Coyote Ears at 200% with Tons of Lens Blur

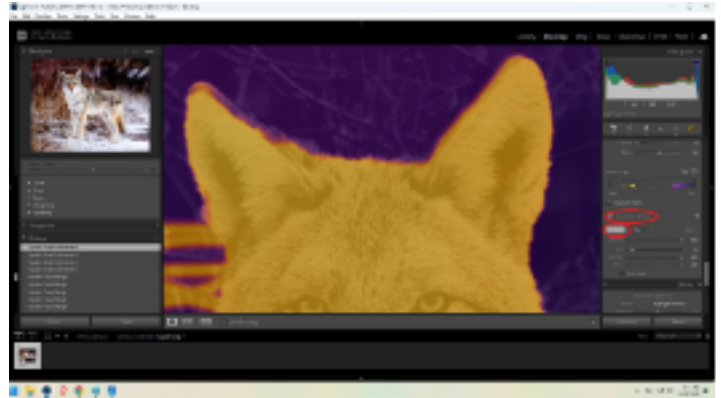


5) Same Coyote Ears at 200%, No Lens Blur

You can fine-tune the portion of the image to which lens blur is applied. First I’ll set it back to its default “amount” value of 50. The weirdness persists. Clicking on the “visualize depth” box (orange circle in the sixth image) shows you

which areas you intend to have in focus. (Left is closer to viewer, right is farthest from viewer). I can pull the right side of the yellow (“in focus”) box to extend the range that should be in focus so that more of the distant portion is in focus. But I can’t seem to avoid the weirdness .

You can fix this to a certain extent by selecting the “brush adjustment” tool (sixth image). Here I’ve used it to bring the edge of the coyote’s left ear into better focus. But it still isn’t perfect.



6) Coyote Ears - Visualize Depth Enabled. Brush adjustment used on coyote’s left ear.

Let’s try a different approach. I have to set the lens blur back to a very low amount (like, 5) to eliminate the artifacts to the ears. But what if I now use the “brush refinement” now with “blur” enabled to blur some of the background? The effect is subtle - but at least I’m not weirding the poor beast’s ears. (I know - “verbing weirds language”).

Matt’s video (8 min 29 seconds) also illustrates different ways of using the “lens blur” feature, even for travel photography. It’s worth watching!

Bottom line: use lens blur sparingly - and creatively!



BCC Spring Trip

BCC’s annual spring trip was held May 29-31, 2026. The Club spent the weekend at



Chincoteague Island, Virginia. Once again Lewis Katz outdid himself in organizing a great place to stay. I’m sure he wishes (as do I!) that he’d been able to attend. In absence of a writeup, please enjoy BCC member photos from the trip!



Upcoming Workshops

(Editor’s Note: information about workshops is being provided as a service to BCC members and is for purposes of information only. BCC does not officially endorse these workshops, nor does it profit from them).

Irene Hinke-Sacilotto (past BCC member) from Osprey Photo Workshops will be offering several small-group photo workshops this fall:

- Tangier Island, Sep 18 @ 6:00 pm - Sep 20 @ 3:00 pm
- Southern West Virginia, Oct 23 @ 7:00 pm - Oct 25 @ 1:30 pm
- Chincoteague National Wildlife Refuge, Nov 20 @ 7:00 pm - Nov 22 @ 2:00 pm
- Outer Banks, Dec 3 @ 7 pm - Dec 6 @ noon

More information is available on her [website](#).



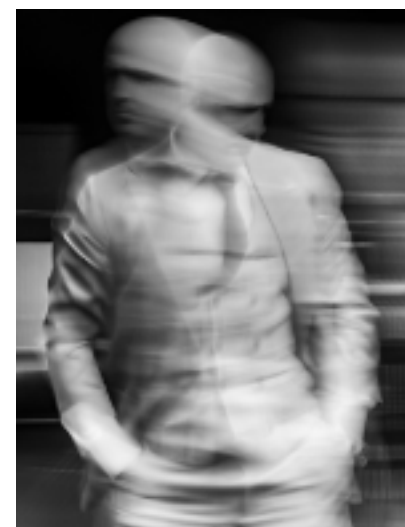


How I Got The Shot

By Christophe Casamassima

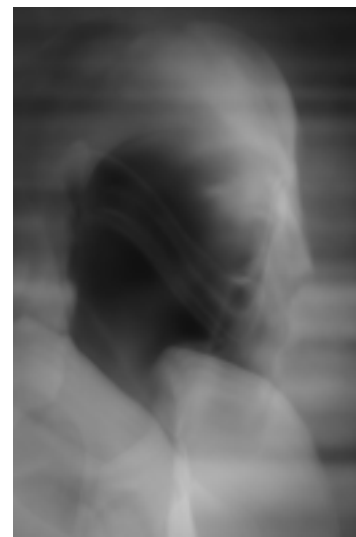
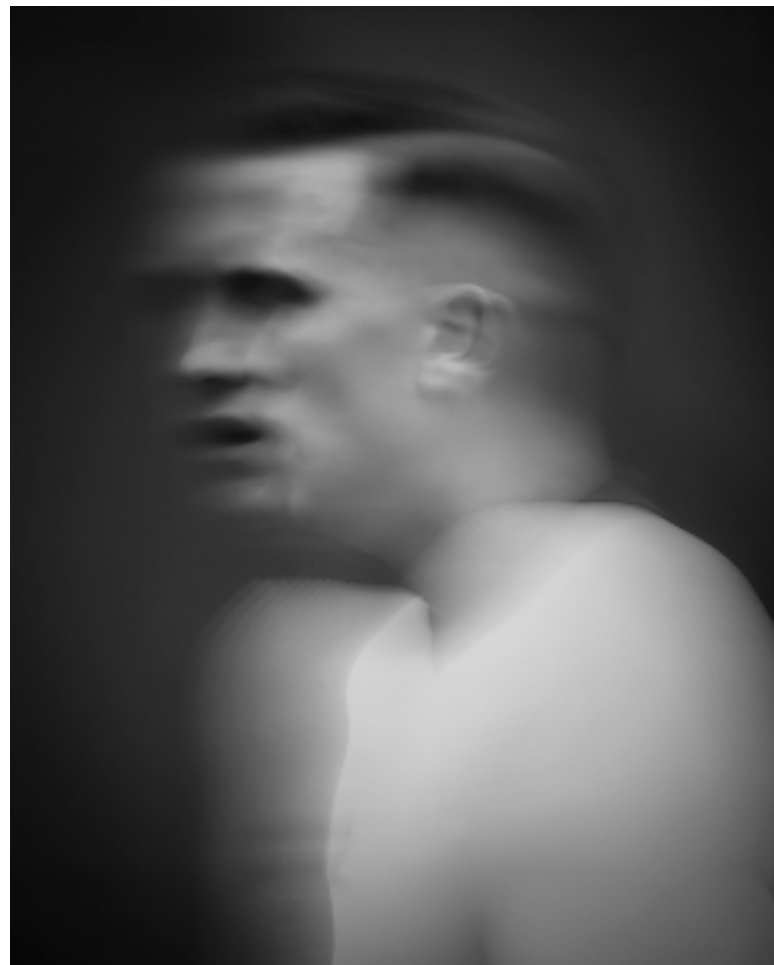
Warning: this episode of *How I Got the Shot* is not a study of reproducible forms, but an experiment in throwing caution (and common sense) to the wind. What I would prefer to teach here is not technique but *anti-technique*, doing the opposite of what every “expert” purports to be the key to great photographs. If you’re into perfection, read on anyway: the story is good too. Let’s begin with a situation.

I have two friends in Philadelphia, A & K, let’s call them, with whom I’ve spent the better part of three decades frequenting bars and beer halls in pursuit of the all-important *beautiful game* (that’s soccer to you American audiences). During the 2024 Euros, I invited the boys to the house to watch the semis (Spain vs France and England vs Netherlands) on the big screen (in our house, the big screen reaches a whopping 42” diagonal). While A & K sucked down lagers on the rattan chairs I brought in from the porch, I sat at the table with a 200 mm lens on my A7RV, about eight feet from the television. ISO was set to 100 and the shutter hovered between 1/50th and 1/15th of a second. The aperture was probably at f/4—but that doesn’t matter: in my experience, flat surfaces are fine to shoot at 4/5.6, the sweet spot (according to Kelby and others—I’ll attest to that). That’s enough bowing to the gods...



At first, I focused on the wider field, shooting fast action on the pitch with the amalgam of players on the screen. I turned off Auto Focus because the players were too crisp (I wanted a ghostly, smeared effect), held the camera steady with the entire display fitting my field of view in the viewfinder, and fired away.

Meh.



What appeared at first were streaks of white and red and orange and blue across a gaudy green frame, like light streaks at slow shutter speeds, but no tangible, readable image. What was I missing? The experiment seemed interesting at the time: I have been fascinated by the paintings of Francis Bacon (1909-1992) and imagined I could reproduce the smeared faces and gestures of nude and broken bodies of humans and animals using a television screen and a fast-paced sport, like soccer. Then a breakthrough happened. By accident—always by accident.

While following some action in the keeper’s box, the play cut immediately to one of the coaches, who moved his head quickly and, as if by some grace, I captured that head movement so perfectly that it struck me as obvious:

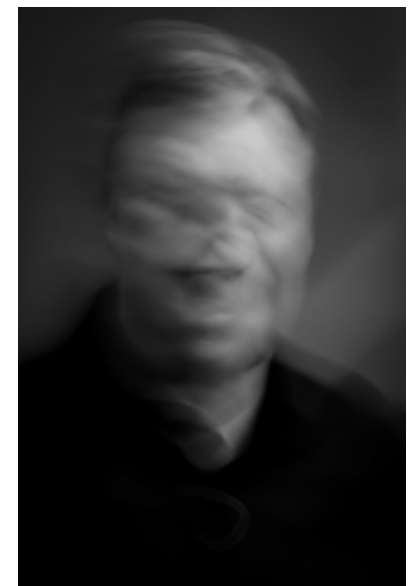
EUREKA! Instead of focusing on wider play, and ambiguous streaks of color, I focused on close-ups of faces, or one-to-one plays, where bodies were tumbling or intertwined, fumbling toward a yellow card. The bodies melted into pure gesture, smears of color and movement, and this is where I trained my focus.

After five hours of shouting, spilling beer, jumping out of chairs in frustration and joy, I pulled several hundred images from the camera (the number of keepers was very low, only about a dozen useful frames—ALL, though, pulled from my post-eureka moment). But when they appeared on screen, they remained gaudy, pixelated (TV pixels, even from an HD screen), and fuzzy. I thought for a moment to destroy these experiments because I hadn’t realized that it was the color that made them lifeless. Imagine that! Then I came to my senses.

The only way to edit these images into the ghostly pictures you see here is to approach them as a physicality: as sculpture, not as a photograph. Once color was removed, I had the materials for easy massaging. By softening the stiffness of the television pixels, the interplay between the darkest and lightest elements became diaphanous, and editing felt like layering veils over a window at sunset. Boosting contrast gave those veils an edge, and the surface became evident and relevant: one could see a face within a face, a Janus of figuration without discernable beginning or end. The photograph became a dance of light and movement.

What, you might be asking, is the point of such experimentation? Personally, I’m over the talking heads version of “best practices.” All you get from standardization is repeatability, endless redundancy: those photographers, dozens upon dozens, who wait at the end of the precipice, stumbling over one another, to retrieve the shot stolen hundreds and hundreds of times over. But what do we think of the person who has their camera trained at this mob, facing the anxious crowd to capture the grotesque impatience of overplanning and undersleeping? This is where, I believe, the soul of photography lives.

If you want advice, here it is: think of the best practices, the safest bet, and throw it all away. Close your eyes and take the picture.



MEMBER SPOTLIGHT

RICK JOLSON



Editor's Note: Rick Jolson is one of BCC's latest members, having joined only in the spring of 2026. His talent is clear from the rate at which his images have been placing in competitions. Welcome, Rick!



How long have you been involved with photography?

As an architectural student in the mid '60's, proficiency with a camera was a valuable skill. I would document buildings, the cardboard models I built for school projects, and models I constructed for various architectural firms.

At the same time, I developed an interest in photographing portraits and nudes. I shot a few girls from my class and my college girlfriend at the time happily indulged my artistic ambitions. And now after 56 years of marriage that "girlfriend" still puts up with me having nude women wander about our home. I have had traditional B/W darkrooms from 1969 until going fully digital in the early 2000's.

What types of photography interest you?

In the 61 years since I first picked up a camera, I have enjoyed photographing flowers and gardens, images from our travels, and family and friends. In the last 30 years the majority of my photography efforts have concentrated on portraits and nudes.



I have been fortunate to have collaborated with several models numerous times, some more than 5 times over a 10 year period. My subjects have ranged in age from an 18-year-old striving actress to a 46-year-old soon to be retired full colonel in the USAF. Some were



"first timers" although most were professionals or serious amateurs.

What type of camera(s) do you use?



As a kid I had various Kodak box cameras but my first "real" camera in college was a Mamiya/Sekor 35 mm SLR. My first quality camera was a Nikon F SLR (which I still own). The "F" was followed by numerous Nikon SLR models. My architectural firm provided me with a Mamiya RZ67 medium format with swivel & tilt lens specifically for architectural photography. In the early 2000's I went to the Dark Side, i.e. Digital with several generations of Canon DSLR's. Currently I'm very pleased with my Sony a6300 mirrorless.

What are the things that make you appreciate belonging to BCC?

Learning is a lifetime opportunity and there is so much talent within the club members from which to learn. If one can keep their ego in check there is much to learn from the competition judge's comments. I firmly believe that more is learned from a constructive negative critique than just meaningless praise.

Are there any other interests or hobbies you would like to mention?

In the past, travel and gardening have been my



interest but at this point in my life it's basically reading, photography and I enjoy cooking.

What or who inspires you in your photography?

□ Imogen Cunningham, known for – Portraits, botanical photography, street photography, group f/64 & nudes ~ She created into her 90's

□ Ruth Bernhard – Portraits, still life/objects & nudes

□ Robert Capa (nee Endre Erno Friedmann) – Combat and documentary photographer:

"If your pictures aren't good enough, you're not close enough"

□ Lucien Clergue – Abstracts, portraits & nudes in nature

□ Sam Haskins – Portraits & nudes: high contrast often grainy B&W

□ Howard Schatz – Portraits, athletes, nudes & underwater figures



It's a Small World... Through the Lens

Photography holds a unique place in our lives, often transcending the simple act of capturing an image. For some, it is an art form—an outlet for expressing creativity, conveying emotion, or seeing the world from a fresh perspective. For others, it is a passport to adventure, whether that journey takes them across town or across the globe. And for many, photography is a way to preserve moments that might otherwise fade with time. In all these ways, photography becomes deeply personal.

Here we are in the lazy, hazy days of summer, and instead of writing about MPA, I thought I would share two memorable experiences that photography has brought into my life—experiences that perfectly illustrate the old saying that it really is a small world.

The first occurred in 2022 during my annual photography trip to Monument Valley with three good friends. We hired a Navajo guide who led us to an incredible rock formation where the perfect composition required photographing upward through a naturally carved opening framed by sky and clouds. There was just one problem: another photographer was standing in the exact spot needed to make the image.

After waiting patiently for nearly ten minutes, we politely asked if he would allow us a turn. He refused, offering plenty of attitude before eventually stepping aside, and he made it clear he wasn't happy about it.

Three months later, I attended a photography workshop in Cuba. During the welcome dinner, I happened to glance down the long table and did a double take. I nudged my friend sitting next to me and said, "Watch this."

I looked at the gentleman and asked, "This may sound like a strange question, but were you in Monument Valley three months ago?"

He smiled and answered, "Yes."

It was the very same photographer.

Halfway around the world, at a workshop in Cuba, we found ourselves sitting at the same dinner table. What are the odds? It truly is a small world. And yes—he still had the same less-than-charming personality while in Cuba.

Then, just last month, my wife and I were traveling through Mexico on a non-photography group tour. One afternoon, I wandered through a small town with my camera, and a woman on the trip from California joined me to photograph. As we talked, we discovered that we had both attended the same rock concert in 1974 at Roosevelt Raceway on Long Island.

There were 75,000 people there for eleven hours of music, with Crosby, Stills, Nash & Young headlining the event. It was also the day President Ford pardoned Richard Nixon and Evel Knievel failed in his famous Snake River Canyon jump. At the time, I was living in Boston.

Nearly fifty years later, the two of us found ourselves strolling through the streets of a small Mexican town with cameras in hand, sharing great memories of a day we had unknowingly experienced together decades earlier. Once again, what are the chances?

Photography certainly creates art, but it also creates something equally valuable. It becomes a collection of experiences, friendships, adventures, and unexpected connections that stay with us long after the shutter clicks. Every photograph tells a story, and every journey has the potential to remind us that our world is interconnected. Through our lenses, we capture not only beautiful images but also the remarkable memories that make this small world such a special place.



Maryland
Photography Alliance

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

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

THE BALTIMORE CAMERA CLUB 2ND ANNUAL PHOTOCULTURALISM PANEL ON ARTIFICIAL INTELLIGENCE AND THE ARTS

Editor's Note: The Second Annual Photoculturalism Panel was held at the Church on Thursday, May 28, 2026. The following notes were provided by the organizer, Christophe Casamassima.



Not only has image modification software been made widely accessible and often compulsory for photographers, but the medium itself has been effectively simulated. Artificial intelligence systems have emerged that can generate photorealistic images of events that never occurred and people who never existed, without using a camera. The result is that the

photograph's evidentiary, dialectical relationship with the visible and the real has been largely displaced/manipulated by synthetic imagery of the world.

Recall when cameras recorded something the photographer might not have sufficiently

registered, unsure of what image would emerge until the film was processed and the print was made? There was always humility in not knowing. If one remained in a meditative state of mind, the act of photographing could resemble holding a net, hoping for the fish to arrive, and then finding other valuable, unexpected treasures that had somehow managed to be rendered visible.

The resulting images could resonate with the world from which they came, reflecting its deeper currents while recording that which existed even if for only a fractional second, but enough for a future viewer to share in the experience knowing that, at some level, it had occurred. This was the essence, the soul, of our art.

It's 2026. We're holding a panel on Artificial Intelligence because that trust between audience and artist is slowly eroding. Is there still that evidence of humility, and authenticity, in our art?

In our digital environment, cameras and cellphones (over 90% of photographs are now made on cellphones) allow an instant review of our images. Rather than the recording of a confrontation with the visible, photography has evolved into a medium that is increasingly designed to please, with software inside the camera to enhance the image even before it



emerges, and other software to remedy its perceived failings after it has been produced. People can be made to look thinner and more fit, their skin toned and wrinkles removed; their expression in one image can be placed into another; an out-of-focus photograph can be sharpened.



The nuances of light that are essential to photography (originally meaning "writing or drawing with light") are filtered and homogenized, algorithms determining how they should look. In this new paradigm, photography becomes increasingly an expression of consumer entitlement. While the consumers in a capitalist society have always been told they are right, now the prosumers, the individuals who both produce many of the nearly 2 trillion photographs made annually and consume them, are also thought to deserve a customized version of the real. While it appears to have been photographed, the world around us instead has been largely reconfigured to please.

As computational photography emerged over recent decades to subvert the evidence of the lens, generative artificial intelligence systems have done away with the need for a camera altogether. After training on an archive of billions of images online, software can now produce images in response to text prompts that imitate the look of actual photographs. Many of the images that result can be problematic, both racist and misogynistic, utilizing visual tropes that are offensive in large part because of the archival content on which they were trained.

These algorithms are unpredictable even to those who created them, many of their preferences unknown. Asking them to conjure people, scenes, and events that may never have

existed, or to depict them from the differing perspectives of, say, a poet or a hawk, requires the imagining of possibilities rather than being confined to previous perceptions of reality.

Democracies are destabilized by the widespread introduction of such fabrications, which also taint, sometimes fatally, the evidence of actual photographs and videos. How can one feel empowered as a citizen when differentiating among these various kinds of media begins to seem hopeless, or so time-consuming as to be out of one's reach? Our perceptions of collective and personal histories can be amplified but also undermined, at times maliciously, by the ease with which imagery can be produced to support nearly *any point of view*. These images, once uploaded, may be used to train future image generators that further uproot us from the world that we had previously inhabited.

What then has photography become? Can it be revitalized and made to communicate with more authenticity, its credibility as a witness restored? Can photographers, in part as a response to the emergence of the synthetic and the photorealistic, expand their visions while embracing new strategies of production, presentation, and representation? Should we define a "nonfiction photography" that excludes synthetic and highly manipulated images, and make it clear to the audience where the boundaries lie? And can we engage with artificial intelligence in ways that allow it to extend productively and responsibly into new arenas, including those beyond photography's reach?





Ladew Topiary Gardens Butterfly House

A year ago we ran a piece on the Butterfly House at Brookside Gardens. The big difference is that Brookside Gardens features exotic butterflies. They're gorgeous - but they aren't native species. (And Brookside Gardens' butterfly house required a separate admission; [tickets](#) for Ladew's butterfly house are included with the



garden admission). Entries are timed and guided by docents; tickets are available on a first-come, first-served basis.

Ladew Gardens is fun to visit in its own right. But their butterfly house features native species. Moreover, you can learn about what host plants

will attract and nourish native species, several of which are endangered.

Ladew's Butterfly House opens July 6, and runs until Sept. 25.

Fourth of July Fireworks



This July 4 being the 250th birth of our nation, why not attend a fireworks display?

Here are the two biggest; plan on arriving early:

- Baltimore City Fireworks - Inner Harbor, Waterfront Promenade, July 4. Fireworks start at 9 PM.
- BSO's Star-Spangled 4th at Oregon Ridge Park, July 3rd and 4th. Music starts at 8 PM, followed by fireworks. [Tickets](#) are required.

If crowds aren't your thing, there are options for smaller venues as well. You can find a complete list of fireworks displays [here](#). There are also many other ways to celebrate the 4th if street photography is more to your taste, ranging from parades to historical re-enactments, listed [here](#).

If you do go in search of fireworks, don't forget to use your camera's multiple-exposure feature (if it has one). And see this for tips on

photographing fireworks; the [first](#) has suggestions if you don't want to use a tripod, the [second](#) is for those who are more adventurous.

Farmers' Markets

Summer, to me, means farmers' markets - a chance to "buy local" while also ensuring the freshest produce you can find. And it's only at farmer's markets where you can find many items, from sour cherries to gooseberries to eggs with flavor, laid by free-range chickens, to (in the fall) paw-paws... But farmers' markets are also fantastic places for people watching for those of you who are street photographers.

My favorite (when I lived close to town) was always the [Waverly Farmers Market](#) (also known as the 32nd Street Market), with over 70 booths. It's open every Saturday, from 7 AM until noon. Get there early to find parking (which can be tricky) - and the freshest produce.

Another popular farmers' market is the [Baltimore Farmers' Market](#), open from 7 AM until noon on Sundays from April until December (with the exception of Memorial Day weekend owing to a conflict with Artscape). It is



located underneath the JFX at Holliday and Saratoga Streets. Free parking is available courtesy of the Mercy Medical Center at the Mary Catherine Bunting Garage: 330 Guilford Avenue, accessible from Pleasant Street. No parking validation is required.



Maryland Renaissance Festival

Speaking of opportunities for people-watching - this year is the 50th anniversary of the [Maryland Renaissance Festival](#) - so why not make the effort to attend? Only - be SURE to purchase your tickets in advance. WELL in advance. This year the Festival will run on weekends from August 29 through October 25.

As has been the case for the past few years, tickets are available online only - no tickets are available at the gate. This year single-day tickets go on sale on July 27, and run \$31 for adults (\$27 for seniors).

You'll find vendors, ribald plays, jousting ... all forms of entertainment. The food is also good. Even if you're an introvert, most of the people in costume will be mugging for you to take their photos. And each year they hold a photo competition!



By Jim Eichelman (with help from Christophe Casamassima)

On April 19th, the Club had an Opening reception of our galley show at [Park + Social](#) in Glen Arm. Twenty BCC members provided prints for display in this space: Guy Alston, Nathan Avant, Suku Balachandran, Diane Bovenkamp, Diane Brunetti, Christophe Casamassima, Jim Eichelman, Tom Gisriel, Steven Harvey, Walter Levy, Sandy Nichols, Geraldine Pontius, Lynn Roberts, Joan Saba, Steve Sattler, Tricia Simmons, Jennifer Smutek, Shailesh Waiker, Tina Whitehead, and Jim Voeglein.



Personally, I want to thank everyone who helped make the exhibit and Opening a success. Baltimore Camera Club has also gained exposure through inclusion on Park + Social's website and social media posts. An unexpected benefit is that a number of images have been sold, with 100% of the proceeds going to the makers.

The opportunity came about fairly quickly with the Board and Membership rising to the



occasion to get the show organized and hung. I've been a BCC member for over 20 years. In that time, opportunities for an exhibit of this magnitude and duration have been rare — this is one of a handful. The exhibit is fantastic for the Club. Participation far exceeded expectations, and the enthusiasm it has generated is something I personally have not seen in quite a while. I am also hopeful that the reception and exhibit will bring members together in person — a reminder of how rewarding it is to connect with each other — and help boost our weekly attendance.

With the tight timeline, there were a few hiccups:

- We needed to determine how to hang images without damaging the walls. With Christophe's prior experience with galley shows, he designed a system to hang the images.
- Unfortunately, the hanging system was a financial commitment that was not anticipated when committing to the exhibit. Board Members Diane Bovenkamp, Jim

Eichelman, Keith Hairston, Lynn Roberts and Shailesh Waiker stepped up to help cover the cost.

- Images needed to be produced by makers, framed and delivered to the space.
- The hanging system needed to be installed. We had a volunteer team of nearly ten people (Christophe Casamassima, Russell Carrens, Jim Eichelman, Bev Folkoff, Tom Gisriel, Walter Levy, Jennifer Smutek and Trish Simmons) to help with the system.
- Once the system was in place, the images were reviewed and organized for hanging.



- There was also a great team of Nathan Avant his wife Sarah, Christophe Casamassima and Bev Folkoff, who coordinated the refreshments and fare at the opening reception.
- Even though Park + Social is under construction (scheduled opening September 1) and will be a private Club, our work gained exposure through events at Park + Social.
- On April 26, there was a charity event benefiting the Ed Block Courage Award Foundation and a Members only event on May 7 (see parkandsocial.com/events). There is a private dinner social club preview on June 24.



We are excited to continue our relationship with Park + Social. To conclude, we have discussed semi-annual shows in the fall, to inaugurate our new season, and in the spring, to close the year with a fun event. We want to build on the success of this exhibit and create additional opportunities to showcase the outstanding work of our members.

The gallery show concluded June 27.





Michael Mininsohn's image "Elephant Seals, Mother and Pup" was accepted to the 40th Annual Frederick Camera Clique (FCC) Juried Exhibition. This photo was taken during a tour of [Año Nuevo State Park](#), located between San Francisco and Santa Cruz, CA in late January 2026. Año Nuevo is a great place to get close to and learn about these amazing animals. The FCC exhibition can be seen online [here](#).



Several BCC members had images place in this year's Maryland Sheep and Wool Festival photography competition. **Christophe Casamassima's** black and white photo of two lambs took first place (and won a special award) in the "Lambs" category, and **Rick Ringel's** images of lambs took 2nd and 4th place in the "Lambs" category. **Lynn Roberts'**



image of an Icelandic ewe with twin lambs took second place in the "Color Landscape" category, and **Guy Alston's** image won a first-place award in the "Computer Generated Photo Art" category. *(Editor's Note: we hope to see some of*

these entered in the upcoming Amerian Sheep Industry photo competition).

Lynn Roberts had two images ("Break Time" and "Nothing Rhymes with Orange") accepted in a gallery exhibit at the Old Post Office in Hanover, PA. The exhibit's theme was "Bold", described as featuring "vibrant,



saturated, deep, and intense" colors. The exhibit ran from April 26th through June 4, 2026, with an April 26 reception.



2026 Peggy Doole National Small Works Competition & Exhibition, [Entry](#) deadline 7/3/26, \$35 entry fee, 1-3 entries, Washington Print Foundation, Exhibit 7/31-8/31 at the Washington Printmakers Gallery, 1675 Wisconsin Ave NW, Washington DC 20007.

3rd Fine Shot 2026 International Exhibition of Photography, [Entry](#) deadline 7/15/26, 6 sections, Open Monochrome, Open Color, Portrait Monochrome, People Color, Sport Color, Landscape Color, Entry Fee: 1 or 2 Sections 15 Euro, 3 or 4 Sections 17 Euro, 5 or 6 Sections 19 Euro.

26th Annual Wills Creek Exhibition of Fine Art. Juried exhibition, [Entry](#) deadline 7/15/26, \$30 entry fee for 1st entry, \$10 for each additional entry, Minimum 1, Maximum 6, will be exhibited at the Allegheny Museum Gallery in Cumberland, MD.

Flashback Open Call (BMA). [Entry](#) deadline 7/26/26, no entry fee, Up to 3 photos may be entered, artist must be a resident of Baltimore City or Baltimore County for the last 5 years. For rotating presentation at the Baltimore Museum of Art's main location and its Lexington Market Branch in connection with its "Flashback: Two Centuries of Baltimore Photography" exhibition.

My World Is Black and White, [Entry](#) deadline 8/5/26, \$25 entry fee for up to 4 photos, B&W only, For inclusion in Online Gallery and cash prizes.

Adventures in Color, [Entry](#) deadline 8/5/26, \$25 entry fee for up to 4 photos, Color only, For inclusion in Online Gallery and cash prizes.

America's 250th Photography Competition, competition, [Entry](#) deadline 12/15/26. Free entry, limit 1 entry per category (Best Battlefield Landscape, People & History, Preservation in Action, Pets on the Battlefield), the American Battlefield Trust.

American Sheep Industry Annual Photo Contest. [Entry](#) deadline 5 PM mountain time 7/31/2026. No entry fee, entries limited to two per category (Scenic - West, Scenic - East - Working Dogs and Protection Animals, Open). Only photographs taken in the past 3 years are eligible; photographs submitted in previous years may not be re-entered. Cash prizes of \$125 (first place), \$75 (second place), and \$50 (third place).

Maryland State Fair Photography Competition. Pre-entry deadline 7/31/2026 (electronic entry); walk-up entries accepted August 23 and 24, 2026. Details [here](#). Prints only (no electronic submissions accepted) must be 8 x 10", matted to 11 x 14". Entries limited to 5 photos per person and must not be older than 2 years. Prize money is available.

Photo Exhibits (Compiled by Tom Gisriel)

Baltimore Camera Club Spring Gallery: Twenty Contemporary Photographers, Park+Social, 5200 Glen Arm Road, Glen Arm MD 21057. 40 Photos by 20 BCC Members

"From Shadow to Substance: Grand-Scale Portraits During Photography's Formative Years" through 6/14/26, **"Meserve Collection Highlights: Modern Prints from Mathew Brady's Portrait Negatives"** through 5/14/28, and **Teen Portrait Competition**, through 8/30/26. In the National Portrait Gallery, 8th St. NW & G St. NW Washington DC 20001

"Green", The Cade Art Gallery at Anne Arundel County Community College, Annual National Juried Exhibition, 4/28 – 7/14/26, located on the main floor of the Cade Center for Fine Arts, Anne Arundel County Community College, 101 College Parkway, Arnold MD ("Tuckahoe" by Tom Gisriel of BCC is included in the Exhibit)

Frederick Camera Clique's 40th Annual Exhibit, 2026 online at www.frederickdcameraclique.org click on the 2026 FCC Juried Show link. Includes photos by the following BCC Members: Joan Saba (4), Charles Levie (2), Steven Sattler (2), and Michael Mininsohn

Award-Winning Photos from the MPA Fall 2025 Photo Contest, 7/12-9/14/26 8AM-10PM M-F, 8AM-5PM Sat-Sun. The Activity Center at Bohrer Park, 506 S. Frederick Ave, Gaithersburg, MD 20877,

Award-Winning Photos from the MPA 2026 4th Annual Black & White Photo Contest, 9/12–11/7/26. Opening Reception 9/17/26 7-9 PM The Mansion at Strathmore, 10701 Rockville Pike, Rockville, MD 20852,

Baltimore Camera Club Exhibit at the Gallery Unicorn, 7/27/26-9/20/26, Reception 8/2/26 2-4 PM, Artist Talk 3 PM. Towson Universalist Church, 1710 Dulaney Valley Road, Lutherville MD 21093. Will exhibit approximately 40 Photographs by BCC photographers

"Beneath The Surface: Mining and American Photography", 5/23-8/23/26, National Gallery of Art, West Building, 6th Street and Constitution Ave NW. Washington DC 20565

Artspiration Frederick 9x9 Art Exhibition. Juried Exhibition. Exhibition runs 7/4 – 8/2/26 at 915 Toll House Ave. Suite 101, Frederick, MD 21701.

"International Nature Photography Competition and Exhibition". 9/4 – 10/10/26.

The Arcadian Gallery, 47 Baltimore Street, Cumberland, MD 21502. See arcadiangallery.com.

26th Annual Wills Creek Exhibition of Fine Art, 8/29-8/6/26. Not exclusively photographs, The Allegheny Museum Gallery, 3 Pershing St. Cumberland MD.

America at 250: Be Revolutionary!, 6/25-7/25/26, not exclusively photographs, The Maryland Federation of Art Circle Gallery, 18 State Circle, Annapolis, MD

U.S. of Art: Reflections on 250 Years, 7/3-26/26, not exclusively photographs, The Delaplaine Arts Center, 40 S. Carroll St, Frederick, MD 21701,

Art in Abstraction, 7/8-8/15/26, reception 8/15/26 5:30-7 PM. Not exclusively photographs, Maryland Hall's Earl Gallery, Maryland Federation of Art, 801 Chase Street, Annapolis, MD 21401

Flashback: Two Centuries of Baltimore Photography, 10/4/26-2/7/27, Baltimore Museum of Art (ticketed event). **Flashback Open Call**, BMA's Lexington Market Branch, 10/26 – 2/27

2026 Peggy Doole National Small Works Competition & Exhibition, 7/31-8/31, Washington Printmakers Gallery, 1675 Wisconsin Ave NW, Washington DC 20007. Not exclusively photos.

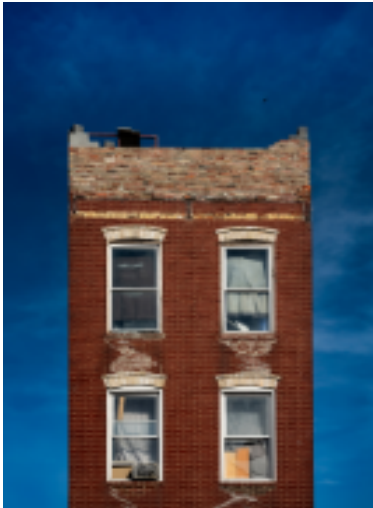
Unscripted, 8/1-30/26, Artspiration Frederick, 915 Toll House Ave., Suite 101, Frederick, MD 21701. Not exclusively photos.

COLOR PRINT COMPETITION

ASSOCIATE

April 9, 2026

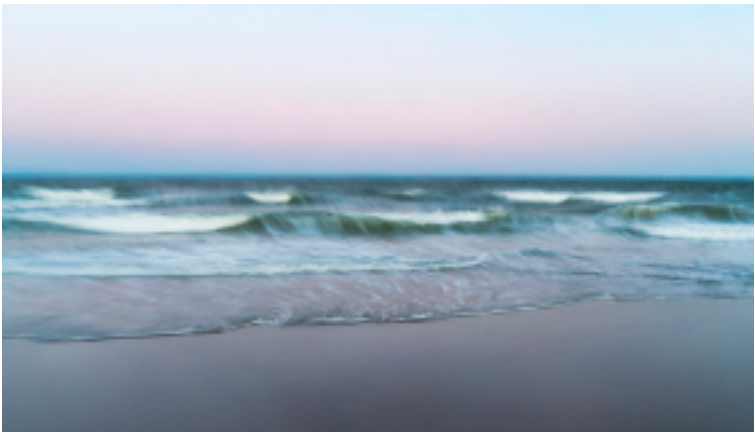
UNLIMITED



1st PLACE
Lonely House
Jennifer Smutek



2nd PLACE
Controlled Burn
Nathan Avant



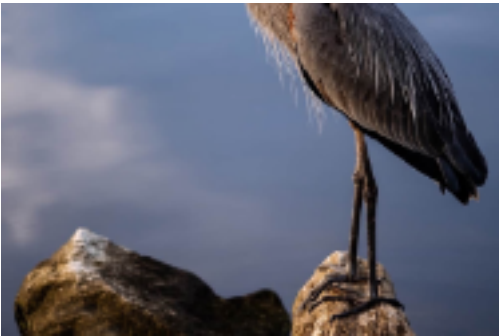
1st PLACE
Serene
Tina Whitehead



2nd PLACE
Releasing The Chains That Bind
Tina Whitehead



3rd PLACE
Death Grasps a Pumpkin
Thomas Gisriel



4th PLACE
Bird Legs
Jennifer Smutek



3rd PLACE
Yellowstone in the Fog
Joan Saba



4th PLACE
Masquerade
Tina Whitehead



5th PLACE
Sienna Town Hall
Rick Jolson



HONORABLE MENTION
BMA Contemporary Wing
Thomas Gisriel



5th PLACE
Greater Yellowlegs at Dawn
Michael Mininsohn



HONORABLE MENTION
Skipper
Vella Kendall

MONOCHROME PRINT COMPETITION

April 9, 2026

Editor's Note: There were insufficient entries in the Associate Monochrome Competition to be judged (according to the rules of the Club). Entries were moved to Unlimited after conferring with participants.



1st PLACE
A Surfer's Dream
Joan Saba



2nd PLACE
Dave Stryker
Thomas Gisriel



3rd PLACE
A Spoonbill Reflection
Joan Saba



4th PLACE
Digital Image
Rick Jolson



5th PLACE
Marche aux Legumes
Vella Kendall



HONORABLE MENTION
Poe in the Snow
Joan Saba

DIGITAL COMPETITION

ASSOCIATE

April 23, 2026

UNLIMITED



1st PLACE
A Spring Arrival
Rick Jolson



2nd PLACE
Purpose
Deborah Davis



1st PLACE
In Remembrance Of The World's Best Gardener
Tina Whitehead



2nd PLACE
Spring Asparagus and Ramp Frittata
Lynn Roberts



3rd PLACE
Professor Einstein Daffodil
Richard Ringel



4th PLACE
Plight of the Mayfly
Christophe Casamassima



3rd PLACE
Where Azaleas Dream
Christopher Frisone



4th PLACE
Cultivating Spring
Tina Whitehead



5th PLACE
Le Moulin à vent du Mont Saint-Michel
Nick & Cynthia Islin



HONORABLE MENTION
Found in the Pines
Linda Galati



5th PLACE
Imperfect Spring
Christopher Frisone



HONORABLE MENTION
Spring in the Palouse
Joan Saba

COLOR PRINT COMPETITION

May 7, 2026

ASSOCIATE

UNLIMITED



1st PLACE
Day of the Dead
Thomas Gisriel



2nd PLACE
Misty Morning Reflection
Michael Navarre



1st PLACE
Triplet Waterfalls
Lynn Roberts



2nd PLACE
Siblings
Joan Saba



3rd PLACE
Young Girl in Nepal
George Saba



4th PLACE
Oporto Trolley
Rick Jolson



3rd PLACE
Elephant Seal Ruckus
Michael Mininsohn



4th PLACE
Matthiola Incana
Tina Whitehead



5th PLACE
Cats and Hats
George Saba



HONORABLE MENTION
Wedding Shoot Near Belfast
Rick Jolson



5th PLACE
The Color of India
Joan Saba



HONORABLE MENTION
Swamp Sparrow at a Stream
Michael Mininsohn

MONOCHROME PRINT COMPETITION

May 7, 2026

ASSOCIATE

UNLIMITED



2nd PLACE
Best Foot Forward
Rick Jolson



3rd PLACE
Ghosts of 'Nam
Rick Jolson



1st PLACE
Sisters in the Omo Valley
Joan Saba



5th PLACE
Lifeguards
Richard Ringel



HONORABLE MENTION
Skyline
Michael Mininsohn
Focal Point April-June 2026



4th PLACE
Miss Undead
Tina Whitehead

DIGITAL COMPETITION

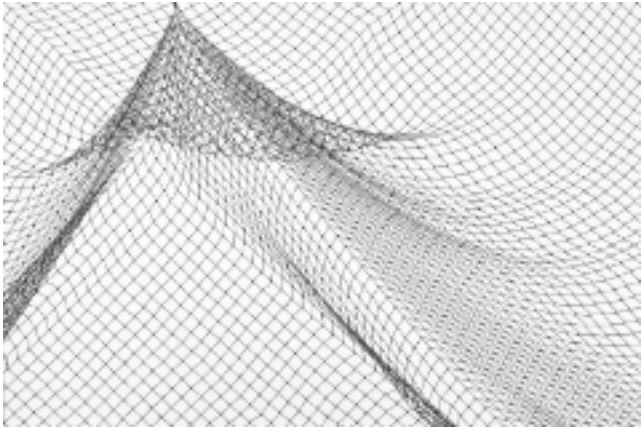
ASSOCIATE

May 21, 2026

UNLIMITED



1st PLACE
Limbs, Lots of Limbs
Rick Jolson



2nd PLACE
Internet
Richard Ringel



1st PLACE
Partners
Joan Saba



2nd PLACE
Jonquils
Lynn Roberts



3rd PLACE
Who Knew?
Michael Mininsohn



4th PLACE
On the Hunt
Michael Mininsohn



3rd PLACE
Richie Goods
Thomas Gisriel



4th PLACE
Bare Metal
Jim Eichelman



5th PLACE
Kalliopi
Deborah Davis



HONORABLE MENTION
Tulip Abstract
Keith Hairston



5th PLACE
Life Under The Bean
Diane Bovenkamp



HONORABLE MENTION
Once Upon a Time
George Saba

Focal Point April-June 2026

Focal Point April-June 2026

Baltimore Camera Club standings as of competition date 05/21/2026													
Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points	
Sam Yaffe	95	Michael Washington	98	Michael Washington	82	Sukumar Balachandran	763	Arthur Ransome	1071	Joan Saba	792	Joan Saba	58
Guy Alston	83	Christopher Frisone	71	Errol Bennett	80	Joan Saba	529	Joan Saba	534	Gary Faulkner	503	Michael Mininsohn	47
Chris Scroggins	83	Keith Hairston	65	Scott Houston	74	David Paul	392	Sukumar Balachandran	381	Roger Miller	371	Thomas Gisriel	40
Keith Hairston	76	Charles Levie	61	Thomas Anderson	72	Steven Sattler	366	Gary Faulkner	378	Lewis Katz	369	Tina Whitehead	40
Christophe Casamassima	70	Michael Mininsohn	53	Christopher Frisone	70	Arthur Ransome	359	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354	Jennifer Smutek	38
Errol Bennett	58	Guy Alston	44	George Saba	70	Alan Wilder	326	Roger Miller	282	Kaye Flamm	317	Lynn Roberts	33
Camellia Ibrahim	58	Michael Navarre	42	Keith Hairston	63	Charles Levie	270	Jon Meyer	246	Tina Whitehead	229	Rick Jolson	22
Deborah Davis	56	Camellia Ibrahim	40	Kenny Epps	57	Walter Levy	264	Kaye Flamm	211	Sukumar Balachandran	223	Vella Kendall	21
Tom Blanpied	55	Errol Bennett	39	Charles Levie	57	Christopher Frisone	223	James Voeglein	194	Paul Biederman	218	Walter Levy	20
Diane Brunetti	52	Scott Houston	36	Michael Navarre	52	Kay Muldoon-Ibrahim	214	Richard Eskin	188	James Voeglein	210	Guy Alston	18
Nelson Smith	47	Kenny Epps	34	Arthur Ransome	48	Kaye Flamm	212	Paul Biederman	175	Jon Meyer	198	Paul Biederman	17
Douglas Miller	46	Thomas Anderson	31	Phyllis Berger	47	Roger Miller	205	Tina Whitehead	163	Harry Bosk	165	Scott Marder	17
Kent Sutorius	45	David Paul	28	Kent Sutorius	46	Richard Eskin	204	Lewis Katz	159	Guy Alston	155	Michael Washington	16
Rick Jolson	42	Kent Sutorius	24	Marilyn LeMay Patterson	27	Vella Kendall	182	Jim Eichelman	157	Richard Eskin	155	Christophe Casamassima	13
Michael Mininsohn	41	Nelson Smith	21	Camellia Ibrahim	26	Harry Bosk	173	Vella Kendall	151	Vella Kendall	150	Christopher Frisone	13
Roger Johns	34	Patti Lutz	18	Patti Lutz	21	James Voeglein	172	Richard Caplan	141	Walter Levy	133	Deborah Davis	11
Mel Holden	31	Diane Bovenkamp	16	Scott Marder	21	Kenny Epps	164	Steven Dembo	141	Steven Dembo	123	Charles Levie	11
James Horn	28	Rick Jolson	16	Vu Nguyen	21	Thomas Gisriel	162	Linda Lund	136	Lynn Roberts	123	Jim Eichelman	8
Scott Marder	27	Diane Brunetti	15	Eve Bond	20	Lynn Roberts	158	Walter Levy	135	Jennifer Smutek	111	Sandy Nichols	8
Jerry Taylor	25	George Saba	14	David Paul	18	Lewis Katz	154	Ran Zeimer	134	Michael Mininsohn	110	James Voeglein	8
Thomas Anderson	23	Jerry Taylor	14	Sandy Nichols	17	Jim Eichelman	145	Thomas Gisriel	128	Thomas Gisriel	108	Nathan Avant	7
Laura Kelehan	21	Christophe Casamassima	8	Jerry Taylor	13	Anthony Mordente	143	Lynn Roberts	124	Jim Eichelman	107	Steven Sattler	7
Marcus Dagold	19	Roger Johns	8	Nelson Smith	9	Michael Navarre	134	Sandy Nichols	120	Linda Lund	107	Alan Wilder	7
Marilyn Gould	18	Vu Nguyen	8	Nathan Avant	8	Sandy Nichols	134	Harry Bosk	111	Ran Zeimer	103	Tom Blanpied	6
Alexandria Montanio	18	Marilyn LeMay Patterson	5	Marcus Dagold	8	Gary Faulkner	130	Phyllis Berger	108			Keith Hairston	6
Nick & Cynthia Islin	16	Douglas Miller	5	Roger Johns	8	Scott Houston	130	Jennifer Smutek	100			Richard Ringel	6
Patricia Simmons	15	Eve Bond	4	Carl Lancaster	8	Patti Lutz	128					Linda Galati	5
Vu Nguyen	14	Cem Basak	2	Rosalind Perry	7	Diane Bovenkamp	127					Nick & Cynthia Islin	5
Brian Berbary	13	Richard Ringel	2	Christophe Casamassima	6	Tina Whitehead	125					George Saba	5
Dan Gutwein	13	Patricia Simmons	2	Rick Jolson	6	Paul Biederman	122					Diane Bovenkamp	4
Rosalind Perry	13	Nathan Avant	1	Douglas Miller	6	Michael Washington	120					Diane Brunetti	3
Richard Ringel	13	Peter Hauser	1	Mel Holden	5	Ran Zeimer	118					Douglas Miller	3
Linda Galati	11			Laura Kelehan	2	Jennifer Smutek	111					Michael Navarre	3
Wendy Miller	11					Vickie Gray	109					Arthur Ransome	3
Nathan Avant	8					George Saba	107					Shailesh Waikar	3
Shailesh Waikar	8					Phyllis Berger	104					Kenny Epps	2
Ken Holden	6					Linda Lund	100					Steven Harvey	2
Stephanie Alston-Fisher	5					Steven Dembo	64					Patti Lutz	2
Leo Charpentier	5					Jon Meyer	29					Patricia Simmons	2
Steven Harvey	5											Rebecca Bailey	1
Larry Leasner	5											Danny Duhan	1
Cem Basak	3											David Paul	1
Maire Doyle	3											Nelson Smith	1
Aleksandra Horn	3												
Rebecca Bailey	2												
Danny Duhan	2												
Lisa Sartorius	2												
Cyril Cook	1												
Sandra Michaels	1												

Parting Shot



**Best Foot Forward
Rick Jolson**



FOCAL POINT
THE OLDEST CONTINUALLY OPERATING PHOTOGRAPHIC SOCIETY IN THE USA
INCORPORATED 1884

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



[Join Now - Photographic Society of America \(psa-photo.org\)](http://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