



FOCAL POINT

THE OLDEST CONTINUALLY OPERATING PHOTOGRAPHIC SOCIETY IN THE USA
INCORPORATED 1884



**Beauty Walking
Sandy Nichols**

THE BALTIMORE CAMERA CLUB

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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 lucky_lane_farm@gmail.com and rcarrens@gmail.com

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

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Thanks to Diane Bovenkamp, Lynn Roberts, Russell Carrens, Steve Sattler, Mike Washington, Walter Levy, Lewis Katz, Dawn Smyers, Shailesh Waikar, 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.

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PRESIDENT'S CORNER

DIANE BOVENKAMP



I'm so proud to be your President, essentially acting as the 'volunteer-in-chief' leading our tireless Board. The Board is made up of a



phenomenal set of volunteers who are passionate about creating an optimal photographic experience for each of you, organizing for you plenty of competitions, program presentations and artistic musings from experts within and outside of the club, as well as setting aside time

for internal club critiques, feedback and sharing of our artistic inspirations. Please read our Editor's Corner to learn more about the rewards of volunteering. We would love to have you contribute to our wonderful club any way you can.



During the past year of chaotic times, I feel that society seems to have become a bit more indifferent to one another. That our differences are something to view with suspicion and not celebrated, as they should. This makes me sad. To counteract this, I feel that I need to find more time to connect with friends and strangers, explore new locations, experience new cultures, and generally share the best of our humanity with each other.

They say that traveling can make one more tolerant and accepting of others. This can be true whether you are traveling to different subdivisions of Baltimore, or visiting a country across the globe. Now that we all essentially



carry a high resolution camera with us at all times in the form of our cell phones, capturing the usual or unusual moments in our lives has become routine. However, the images we



capture and share don't have to be common or boring. There is beauty, respect and awe that surrounds us every day. We just need to make the effort to notice the people and things that surround us and give ourselves permission to wander.



I have just come back from a business trip to New Orleans, and deliberately took a few hours



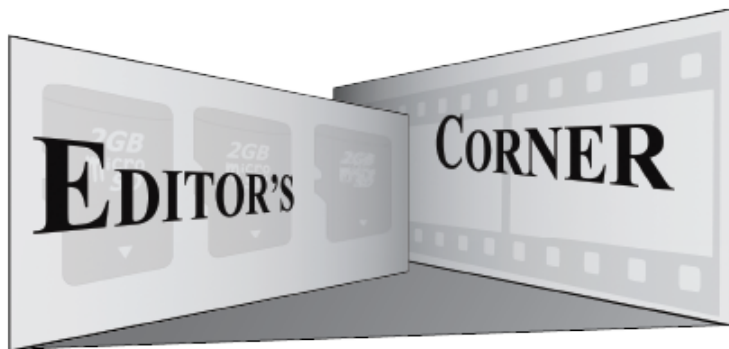
at the beginning and end of the trip to learn more about this majestic city and its occupants. Here are some random photos from a walk around the French Quarter and my front-row immersion in the sights and sounds of a 45 min phenomenal performance by NOLA Jazz artists at the famous [Preservation Hall](#). They surprised us by letting us take a video/photos of their last song "When the Saints Come Marching In," that I attempted to capture as best I could with my iPhone 12. I loved my wanderings, but you



don't have to travel to NOLA to connect with others—just take a step out of your front door.

Now that spring is nearly here, I hope that I have been able to convince you that it's important to step outside your own door, take a deep breath, and just wander around to observe, learn and share. Might I suggest that part of that deliberate connection can be coming to the club in person rather than accessing meetings through zoom? I know I would love to see you every week in person. I can't wait to learn something new from YOU the next time we meet!

- Diane



ON COMMUNITY BY LYNN ROBERTS

A horrific scenario unfolded a few weeks ago in the sheep community, when a 116-year-old barn owned by a local PA shepherd, Amy Ross Manko, [burned to the ground](#). Not only did this kill all 138 of her sheep (most of which were due to lamb only 12 days after the fire), but it also destroyed most of her machinery and tools. Compounding this tragedy was the fact that the owner's 30-year-old son, a sixth generation farmer, passed away in September after a brief illness, and that her husband was killed in a freak farm accident two years ago.

This is not the first devastating loss caused by a barn fire; I can think of two others (one just last year and another a few years ago), both of which also resulted in the total loss of the barns and sheep. What set this most recent scenario apart from the two prior ones has been the [outpouring of support](#) from the sheep-owning community. (I've been told that the owner of the barn that was lost a year ago mused aloud about why neither his plight nor the earlier one received comparable support). Yet Amy Manko has been receiving donations from as far away as Idaho residents.

What creates community? What diminishes it? Why are some communities stronger than others? How does this relate to BCC, and what lessons can we learn as a community of

photographers? These are questions I've been pondering in the last few weeks.

In Amy's case, one critical distinction was that she was part of several different communities. She was a leader in the "Rare Sheep Preservation" subcommunity of shepherds. She was also well-known in the fiber arts and handspinning communities, publishing articles in magazines widely read by handspinners, and teaching workshops all across the country to fiber artists.

In terms of what diminishes community – it's hard to envision where we'd be had we not suffered through Covid. All those months of isolation, especially during the early phases of the Covid epidemic, where we had very little understanding of how it was transmitted or how to treat it once contracted, definitely took a toll on everyone. People stopped going to the office, to school, to church or synagogue, to large gatherings, stopped interacting with neighbors... and that lack of community engagement, to a greater or lesser extent, became part of the "new normal". Certainly attendance at BCC in-person meetings has yet to rebound. We also have many fewer photo shoots (despite the considerable efforts invested by some of you to lead half-day photo shoots or weekend club outings – you know who you are, please keep it up!).

I want to argue that if we rebuild the interactions that make us a community of photographers, we will all benefit. I'd like to start by making some suggestions. I know they won't all be easy (I personally loathe making the 45-minute drive in to BCC meetings in bad weather), but we should all do what we can. I offer the following:

□ Participate in critique nights – and most especially by providing constructive comments that will help the maker improve their work. Do this even if (especially if?) you haven't entered

any of your own images for critique night – your input is still valued, especially if it's viewed as constructive (harsh criticism will drive people away).

□ Find a "photo buddy" to "adopt". Invite them on outings you're planning. Give them lessons on post-processing techniques if they're open to it. No one is asking you to teach a whole course (though if you're able to do so for BCC members, that would be splendid!).

□ Set a goal of leading at least one photo shoot each year. It doesn't have to involve a lot of effort. Just think of someplace you'd like to go, and announce it at one of our meetings when we discuss "new business". As long as it doesn't involve any financial gain, a BCC Board member can help publicize it via email. (*Pro tip*: set up a Google document online for signup purposes with contact info so that you can keep track of who plans to attend – this is infinitely easier than tracking emails from prospective attendees!).

□ Follow through on the web czar's request to submit digital versions of any of your images that place in print competitions. We all learn from the work of others, and if you fail to upload your images to Visual Pursuits, you are denying fellow BCC members the opportunity to be inspired by your work. The competition results shown on our website also help in recruiting new members to BCC – broadening our community.

□ Come to in-person meetings whenever possible. Come early enough to participate in the pre-meeting socialization. And even if you're joining a meeting remotely – try to join via Zoom early enough to chat with other members.

□ Attend opening receptions for any exhibits in which BCC members participate. Your presence will mean more to them than you realize!

□ Attend MPA events. Their webinars and podcasts are informative and inspiring, and will help us grow as photographers – but their premiere event, the "Odyssey of Light",

provides a great opportunity to also mingle with a wider array of photographers. And the workshops offered through them are a ton of fun, and give you a chance to make friends with other Maryland-area photographers. All of their efforts benefit worthy organizations (the Maryland Food Bank and Flashes of Hope).

□ Do you have old equipment (especially bodies or lenses) just lying around unused? Donate them to worthwhile causes, such as Jennifer Smutek's outreach efforts aimed at instilling an interest in photography in children.

□ Contribute to Focal Point – articles, noteworthy news, whatever is appropriate. And read each issue, if only to congratulate others on their contributions or achievements.

□ Let others know of upcoming opportunities. Tom Gisriel has begun doing a great job of this by informing us of gallery openings and photo competitions – keep feeding him information to make his job easier!

□ Finally – let us know how we can better serve you! Come to "Feedback Night" each June. Respond to the survey Keith Hairston just released. And if you think of something, feel free to contact any of the BCC Board members.

These actions require relatively little effort. Of course volunteering with major BCC or MPA efforts is even better – but even taking a moment to help put away chairs, greet new potential members, or clean up after a potluck is a great step towards strengthening community.



Historic barn at Ross Family Farm in PA



WHAT'S NEW IN LIGHTROOM AND LIGHTROOM CLASSIC

BY LYNN ROBERTS

Some of you use Lightroom Classic. Others use Lightroom. What's the difference between these? What are advantages and disadvantages of each? Both come (along with Photoshop) with Adobe's "Creative Cloud Photography Plan", available by subscription.

Lightroom Classic (LrC) is really the latest incarnation of what used to be sold as the standalone nonsubscription program "Lightroom". It enables nondestructive editing of images - but it also provides a "cataloging" function. It's a desktop -focused application that stores everything - your images, your edits, and your catalog - locally on your hard drive. You are responsible for any backups (which I hope you are doing regularly; don't forget that you should not only be backing up the original images, but also your catalogs, lest you lose the edits you've made to the original images). It's designed for photographers who prefer to do their editing at their computers.

Lightroom (Lr) can be considered a "slimmed down" cloud-based version of LrC, one that's available for desktop, web, or mobile applications. It lacks the catalog feature of LrC.

Your images are uploaded and stored on the cloud, and files are backed up automatically. It appeals to people who prefer to do their editing "on the go", across all devices on which they may be storing photos.

As I really appreciate the cataloging feature, I personally use LrC instead of Lr. You might care to use the catalog to organize your images by date (convenient if you recall when you took an image you're looking for) or by project (which would be super useful if you're a wedding photographer).

There are other differences between LrC and Lr. LrC has more powerful and comprehensive nondestructive editing tools, which for me is another argument in its favor. These include tone curve panels, camera profiles, a history of edits you've made, photo merge for HDRs or panorama images, color and luminance range masking, plus the ability to use third-party plugins, all of which are features I value in LrC. A more detailed description of the differences between LrC and Lr is available [here](#).

Recent releases (February 2026) to LrC and Lr introduced a couple of new features. You may find them appealing. I am not convinced I want to try any of them, but perhaps that's just me. But I mention them in case you want to explore them.

In LrC, these new features are:

1) Assisted culling, accessed from the Library module. This may be helpful if, for example, you're a wildlife photographer trying to emphasize birds in flight. The idea is to save you time examining hundreds of photos by eliminating ones with obvious misfires, bad

exposure, poor focus, closed eyes, and so forth. [This link](#) provides some suggested settings if you decide you want to give it a try. (Let me know how you like it!).

2) WebP Format Support. This is a Google-generated image format that is designed to replace jpegs. This support allows you to open, edit, and synch WebP images.

3) Generate using Firefly. *Note that this option may incur additional charges via Adobe "Credits".* Some of these features, such as adding content from another image of yours, are things you can already do in Photoshop if you have Adobe's "Creative Cloud Photography Plan".

It's accessed from the "File" menu (File > Generate using Firefly), which gives you two different options: "Edit Photo", or "Generate Video from Photo". These both use Adobe's generative AI technology, so would not be allowed in BCC competitions. "Edit Photo", for example, might allow you to use text-prompted AI to insert a flock of birds in the sky. If you look near the bottom right, it should tell you how many Adobe "Credits" you'll be charged. If you don't like the result, too bad - you will still be charged. Generating video from an image costs even more credits.

In Lr, the new features are:

1) Edit in Firefly. If you go to the "sharing" icon in the top right-hand corner, you'll see an option that pops up to either edit a photo or generate video from an image, just as above.

2) Assisted culling improvements and WebP Support. These also work as described above for LrC.

2) Upscaling an image. This is **not** in LrC. This uses generative upscaling to upscale an image by 2x or 4x. (No other options are available apart from these two). This might be useful if you don't have either Photoshop or Topaz

Gigapixel (though personally I prefer to limit upscaling to modest values that I can select myself in Photoshop to obtain the resolution I need for printing). You access it by right-clicking on an image and going to Generative Upscale. It uses what they call a "Partner Model" by invoking Topaz Gigapixel (even if you don't own it) to do upscaling. *Note that there is a charge each time you use it, whether or not you like the results.* If you use Lr, you can probably already upsize an image on exporting for no additional charge. But if you frequently upscale images, and don't own Photoshop, you might be better off purchasing Topaz Gigapixel, where you will find you have more control over settings.

All of these "generative" features are most likely to appeal to photographers who don't use Photoshop. Personally, even though I do 99% of my editing in LrC (plus third-party applications such as Topaz Studio or Nik Silver Efex Pro), I still will use Photoshop primarily (a) to composite images; (b) to upscale images by modest amounts for printing; (c) to remove distractions (cloning and/or content aware fill) when LrC isn't doing a good job; or (d) to add generative fill ("content aware fill") to an image (not AI, but fill generated by sampling from my own image). These don't require a great deal of understanding of Photoshop to use, and you may already have the application at your fingertips.

Matt Kloskowsky has a nice [video](#) going over these new features in case you want to learn more.

Let me know if you try any of these - and what you think of them!

- Lynn Roberts



BCC OUTINGS BY LEWIS KATZ

While finalizing the details for our upcoming May 29-31 spring trip to Chincoteague, I thought about my role and history in planning our annual Spring and Fall weekend trips. When I first joined the club some 25 years or so ago there was no one specific member taking on this role. I remember mentioning to a member that I was in the travel business and boom! that's when it all began. I was asked if I was interested and willing to take on this responsibility and I gladly agreed.

By looking through my files and Focal Point through the years – on our website and well worth perusing – I have managed to list almost all of our weekend trips through the years.

- 2008 – Fall – Davis WV
- 2009 – Fall – Lake Placid NY
- 2012 – Fall – Davis WV
- 2013 – Spring - New York City
- 2013 – Fall - Inn at Mountain Quest Frost WV
- 2014 – Spring – Warm Springs VA
- 2014 – Fall - Inn at Mountain Quest WV
- 2015 - Spring – Chincoteague VA
- 2015 – Fall - Pittsburgh PA

- 2018 – Spring – New York City
- 2019 – Spring - Pittsburgh PA
- 2019 – Fall - Watkins Glen, NY
- 2021 – Fall – Davis WV
- 2022 – Spring – Starlight Lake PA
- 2022 – Fall – Inn at Mountain Quest WV
- 2023 – Fall – Mingo WV
- 2024 – Spring – Laurel Highlands PA
- 2024 – Fall – Jim Thorpe PA
- 2025 – Fall – Davis WV

If you see a theme you are correct. We have been to the state of West Virginia more than any other state. Why? Since it has the best photography opportunities within a 4 to 6 hour drive from Baltimore. My goal when planning the BCC weekend trips is to have the destinations be that distance away from Baltimore and to find the best accommodations at a reasonable rate. How do I find our accommodations? My wife Susan and I like to take weekend trips and we are always on the lookout for unique accommodations. Before my daughter Rachel outgrew her parents she would join us at times. I first stayed at the Inn on Starlight Lake back in the 1980s. Unfortunately the Inn had a major fire last year and was completely razed. Before the internet, which makes checking out accommodations far easier, I would scour the hotel guides in my travel agency looking for new places. I found the Inn at Mountain Quest from an ad in the Sunday Washington Post travel section. Back in 2015 we went to Chincoteague for the first time and stayed at the same hotel, although the name has changed, where we are staying in May.

I fondly recall many events and stories from past weekend trips with members and good friends as well as members who became great friends. Although photography is never far from view we also have a great time hanging out and socializing. I look forward to making more fond memories in the future!

BCC Spring Trip Announcement

Spring is in the air! Here are all of the details of the BCC spring trip May 29 to 31.

We are returning to one of our favorite spots, Chincoteague VA. Chincoteague is a great destination for photography and we will stay at a hotel located within a few minutes of the Chincoteague National Wildlife Refuge. The hotel, the Hilton Spark Hotel, was formerly the Best Western where we will have stayed in the past. It is located at 7105 Maddox Boulevard right at the entrance to the wildlife refuge.

All rooms have two queen sized beds making it easier to share a room if you so desire. Please remember that on BCC trips spouses and good friends are invited to join you. We are holding a block of 12 rooms at a rate of 142.00 plus tax per room per night. Free breakfast is available at the hotel. The total for a 2 night stay with all of the taxes and fees is 318.94.

To make a reservation please call 757-336-6557 and press 1. There is no ability to make a reservation online at this time. Identify yourself as a member of the Baltimore Camera Club to obtain the group rate. You will need to give the hotel a credit card for a guarantee only. Nothing will be charged to your card. You may cancel up to 48 hours prior to arrival with no fees. After making a reservation it is important to email me at olympus21209@yahoo.com so I can keep track of the bookings.

IMPORTANT - The block of rooms must be released by April 29 to avoid any penalties. Therefore it is important to book your room soon!

I look forward to receiving your emails and joining you in Chincoteague at the end of May.

Lewis Katz, Weekend Trip Coordinator

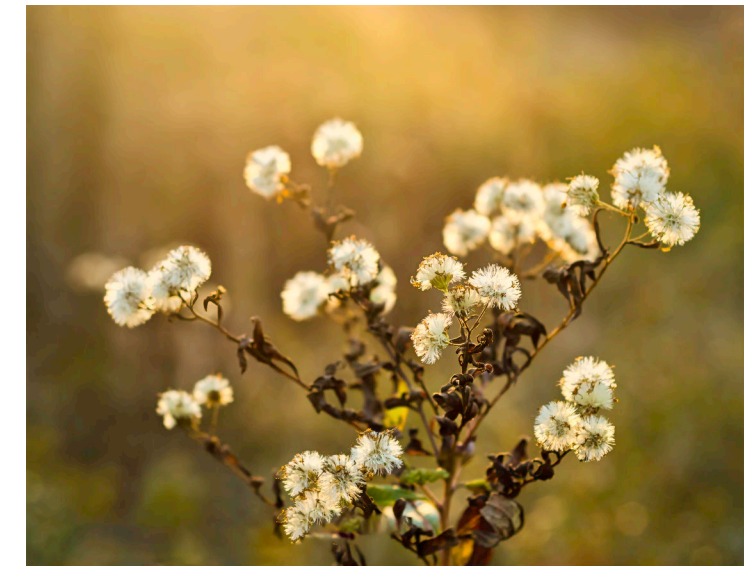
Editor's Addendum by Lynn Roberts

I'm pretty sure I joined BCC in 2012. That was the year when the fall trip was to Davis WV. Dolly Sods! I'd always wanted to go there.

I didn't know BCC members well at that point, having just joined. This made me apprehensive, but my nervousness eased immediately on my arrival at the motel Lewis had found. Everyone was extremely friendly. Two BCC members were happy to ride around with me that weekend as we explored the area.

I haven't managed to go on any other fall trips, much as I have wanted to. I began competing in sheepdog trials, many of which were held on weekends in the fall. And then in 2015 we bought the farm, and sheep, and getting away in the fall (which is the heart of breeding season) became next to impossible. Maybe when I retire from being a full-time sheep farmer...

I didn't come home with any images I felt were good enough to enter in competitions. And it's been so long that I can no longer find my original RAW files, only two jpegs. It doesn't matter that the images didn't last. What matters is that I gained a new set of friends, and have enjoyed their camaraderie ever since.



How I Got The Shot



FROZEN SOAP BUBBLES

BY SHAILESH WAIKAR

When life gives you lemons, make lemonade. But if you enjoy experimenting with photography techniques — and the weather turns unusually cold — try photographing frozen soap bubbles instead.

My image “Crystal in Suspension” came from one such attempt during the cold spell of January 2026.

There’s something irresistibly magical about frozen soap bubbles. In the right winter light, they transform from fragile spheres into tiny worlds—delicate crystals swirling across their surface like miniature galaxies. They last only moments, yet in those moments they reveal patterns and textures that feel otherworldly. For photographers, they offer a rare blend of challenge, creativity, and pure childlike wonder.

I began by studying a few YouTube tutorials, and the most helpful was Mike Shaw’s “[How to Make and Photograph Frozen Soap Bubbles.](#)” From my research, two popular bubble-solution recipes consistently produce bubbles that last long enough to photograph. The first uses 3 parts water and 1 part dish soap, followed by corn syrup or glycerin equal to about 1/10 of the total volume. I chose glycerin. One clever trick I learned from the video was to use the bottom of a 12-oz beverage can as the bubble-forming surface. Surprisingly, it produced the most reliable and repeatable results.

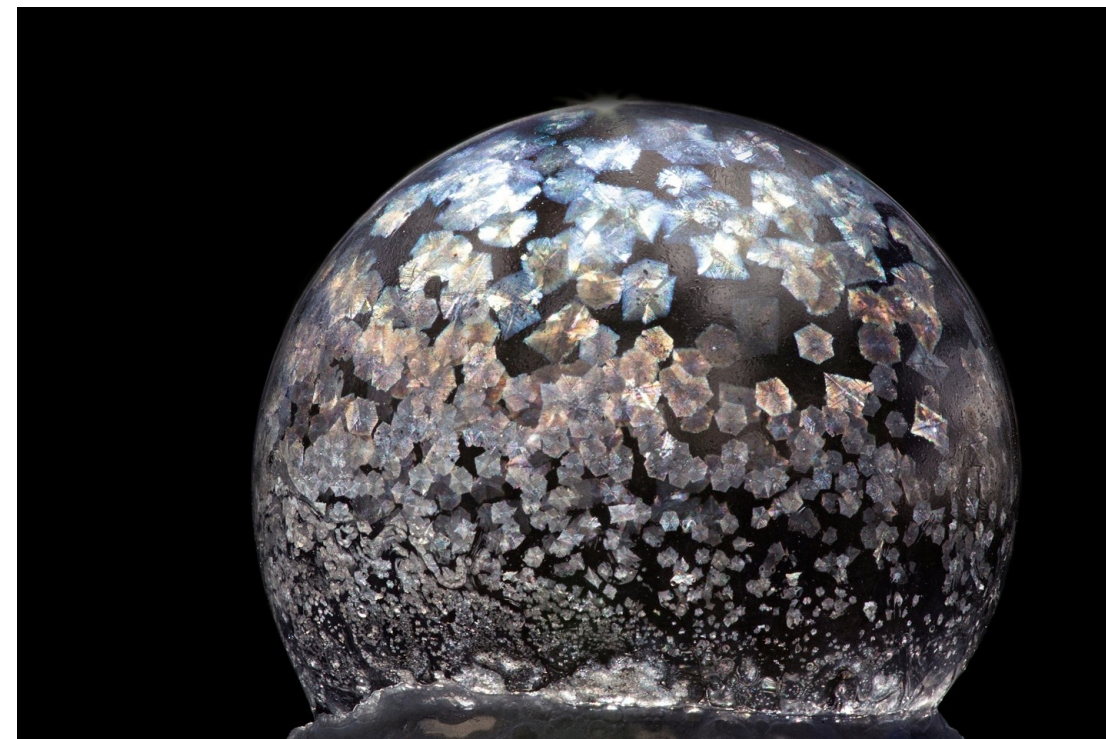
With the solution ready—and tested indoors where it was warm—I prepared for the outdoor session. I was concerned that an unopened beverage can might burst in extreme cold, so I used an empty soda can, partially filled with water, and left it outside overnight. This solved two problems:

- An empty can is too light and blows away easily.
- A cold, water-weighted can ensures the metal surface doesn’t retain heat, which would delay freezing.

As you might imagine, you only get a few seconds before a bubble collapses in a strong freeze. I used a straw to place a small amount of solution in the bottom of the can, then used the same straw to blow bubbles. It takes practice to control the size and shape.

The next morning—about an hour before sunrise—I found a corner of my deck that was partially sheltered from the wind. I set up my Canon 6D Mark I with a Tokina atx-i 100mm f/2.8 FF Macro lens on a tripod.

The technical steps are straightforward, but the overall process is slow and **entirely**



Crystals in Suspension by Shailesh Waikar

on temperature and wind. If the temperature drops below about 8°F, the bubbles freeze too quickly and the crystals don’t form well. If it’s above about 15°F, the bubbles tend to burst before freezing.

If you prefer natural light, timing the shoot around sunrise is essential to get the right angle and softness. I experimented with artificial lighting, but managing lights in bitter cold was more frustrating than helpful.

For this shot, I avoided using a remote trigger or timer and simply pressed the shutter manually. My settings were f/32, 1/80 sec, ISO 200. I applied minimal post-processing—mainly darkening the area around the bubble.

The experience was incredibly rewarding, though it took many attempts over several very cold days. Success depends on a narrow window of perfect weather conditions that may

last only an hour. I was fortunate to get two or three consecutive days of ideal temperatures and managed several good images, along with a few videos. The videos are especially fun because they reveal the mesmerizing process of the crystals forming—something still photos can’t fully convey.

Frozen Bubble Recipe

Bubble Solution

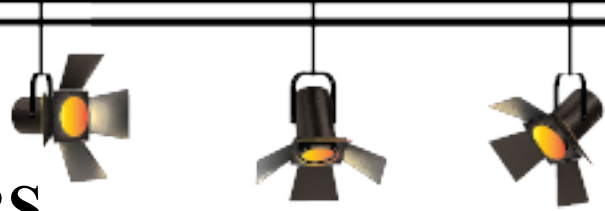
- 3 parts water
- 1 part dish soap
- Glycerin or corn syrup (about 1/10 of total volume)
- Mix gently to avoid foam. Let the solution rest for a few hours for best results.

Tools & Setup

- 12-oz aluminum beverage can (use the bottom as the bubble surface)
- Straw for dispensing solution and blowing bubbles
- Tripod + macro lens
- Cold, calm outdoor location (ideally 8-15 degrees F)

Pro Tips

- Pre-chill the can outdoors overnight with a little water inside for stability.
- Work in an area sheltered from wind.
- Time your shoot around sunrise for natural light and crystal visibility.
- Practice bubble size and placement indoors before heading out.



DAWN SMYERS



Editor's note: Dawn is one of BCC's newest members, having only joined in December 2025. And yet she graciously agreed to allow herself to be drafted into making a presentation to the club on February 26, 2026 on her exploration of underwater photography.

How long have you been involved with photography?

I've always kind'a had a camera in my hand, but got serious about it during my first dive trip. I loved taking pictures of the sea life and then showing friends/family what is under the surface. Then that extended to getting more excited about taking pictures on land including astrophotography, landscapes, and telling the stories of my friends at their sporting events.

What types of photography interests you?

Underwater, definitely! Landscape, and astrophotography also light my fire.

What type(s) of cameras do you use?

For underwater I use a Canon SL3 with an Ikelite housing and strobes.

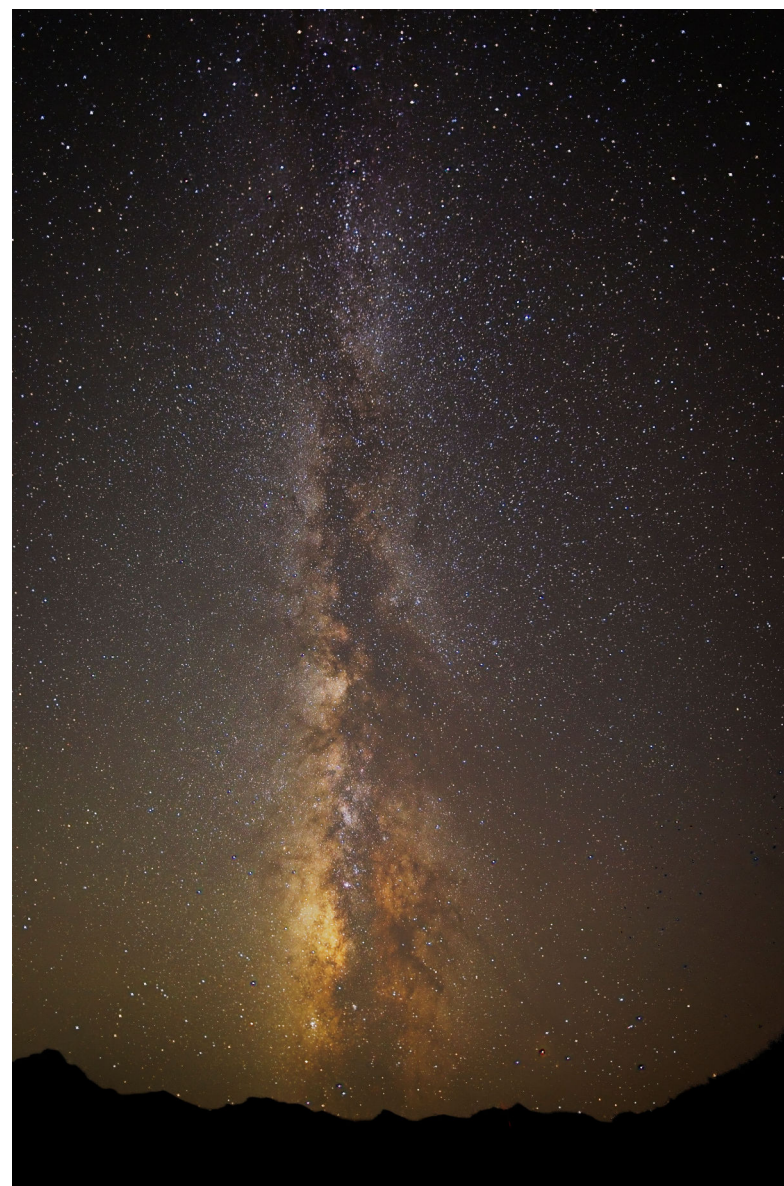
Above water I use a Canon R6

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

The camaraderie. And learning about other people's photography passions. I didn't even know that photographing race cars was a big thing until last week talking with Jim Eichelman. I also hope to have a mentor (one day when life slows down a little) to further me along, especially with editing.

Are there any other interests or hobbies?

SCUBA DIVING! And I'm secretary of a local dive club I helped to create (The Reef Rovers). We're up to 40 members and we all dive together several times a year (finances permitting).



Mountain biking. I'm a member of a local women's mountain biking club. During spring/summer/fall we all gather (up to 80 of us) on Monday nights to ride thru Rockburn/Patapsco State Park. I will occasionally be a ride leader for the newbies.

I also enjoy gardening, hiking, kayaking.

What/Who inspires you in your photography?

Amos Nachoum - Underwater

Paul Nicklen - Underwater

Alex Mustard - Underwater

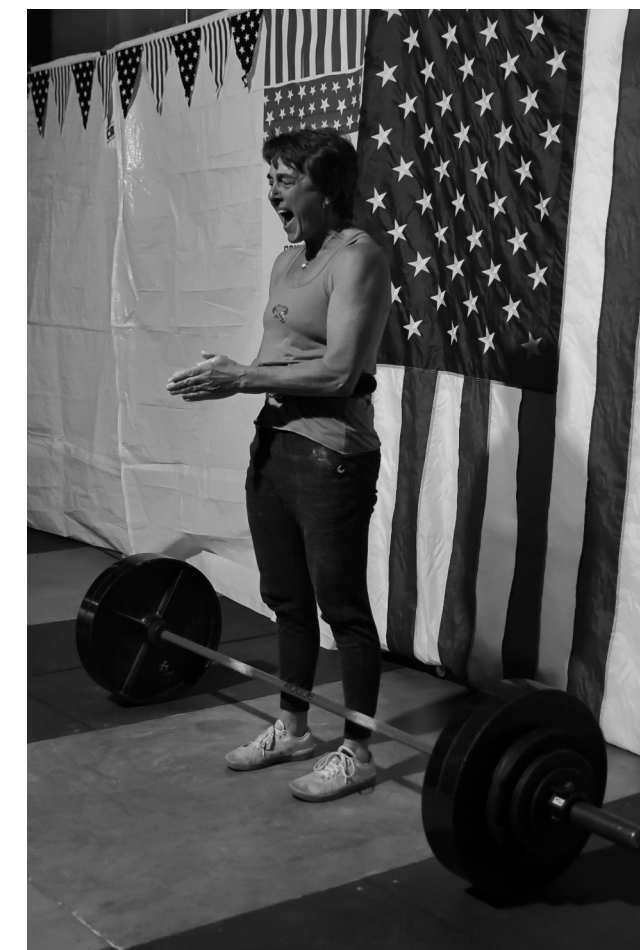
Simon Lorenz - Underwater

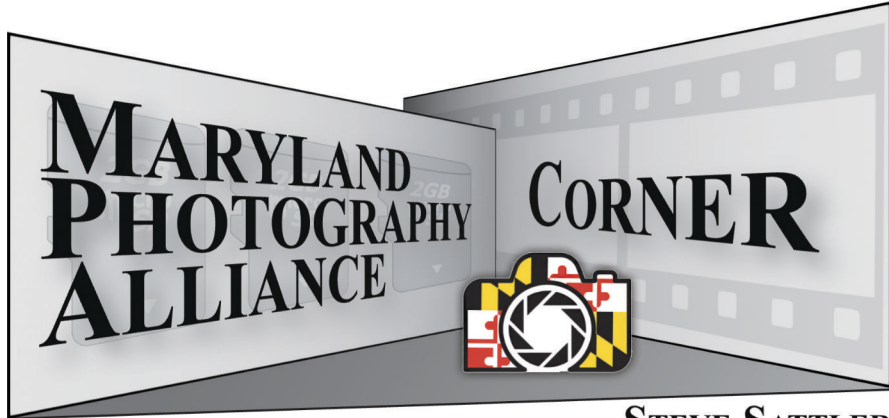
Brent Durand - Underwater

Nigel Dansen - Landscapes

Mads Peter Iversen - Landscapes

Attilio Ruffo - Landscapes





STEVE SATTLER

HOMER'S EPIC ODYSSEY

I tried to remember exactly how we came up with the name Odyssey of Light for MPA's premier event of the year. I can't remember. Let's just say I've been claiming a few more "senior moments" lately—that's my story, and I'm sticking to it.

In revisiting the word odyssey, however, I was reminded why it fits so perfectly. An odyssey is more than a journey—it is a transformative passage marked by discovery, challenge, perseverance, and wonder. Inspired by Homer's epic tale, the term has come to represent an experience that shapes those who embark upon it. An odyssey is a voyage fueled by curiosity and guided by purpose, carrying with it the promise of illumination—of seeing the world, and ourselves, in new and profound ways.

In naming our premier photography event Odyssey of Light, we honor that spirit of exploration. Photography is not simply about capturing an image; it is about chasing light, seeking perspective, and uncovering meaning. It is about growth—both creative and personal. That is the heart of this event.

MPA's 2026 Odyssey of Light will take place on Saturday, April 11, and the day promises to be an experience that inspires and shapes all who attend.

For photography students in high schools, community colleges, universities, and art programs, MPA has expanded its offerings under the banner of the Student Photography Forum. The morning will feature workshops and a panel discussion designed specifically for students. In the afternoon, students will join attendees for the Odyssey of Light presentations. We are proud to offer this entire learning experience to students free of charge—an investment in the next generation of photographers.

The afternoon Odyssey of Light presentations are open to MPA members and the public, with discounted tickets available for members. This year, MPA is honored to welcome two legendary photographers from National Geographic — Annie Griffiths and Michael Yamashita. Their shared theme, "The Power of Visual Storytelling," reflects decades of groundbreaking work across the globe. Through their images, they have shaped how the world sees culture, history, and humanity.

This year's Odyssey of Light truly carries the promise of illumination — an opportunity to see the world, and ourselves, in new and meaningful ways. It is an event you will not want to miss.

Tickets are now available through the MPA website:

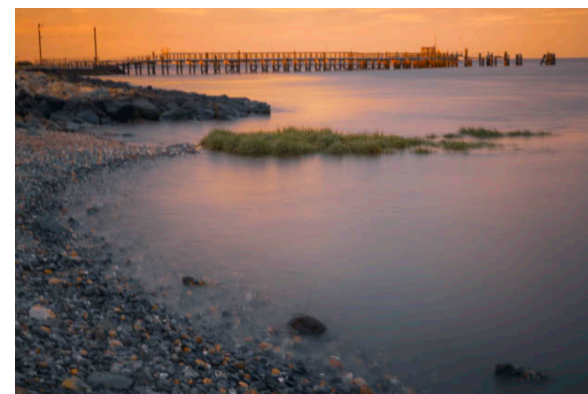
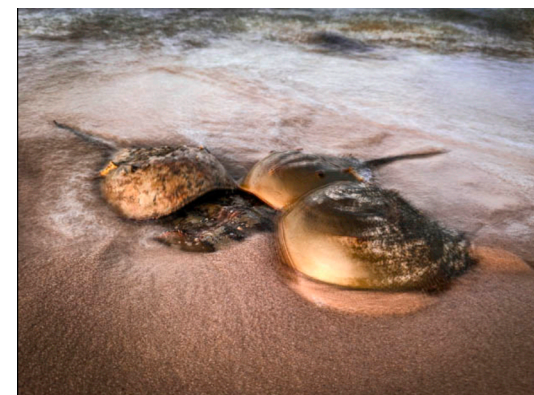
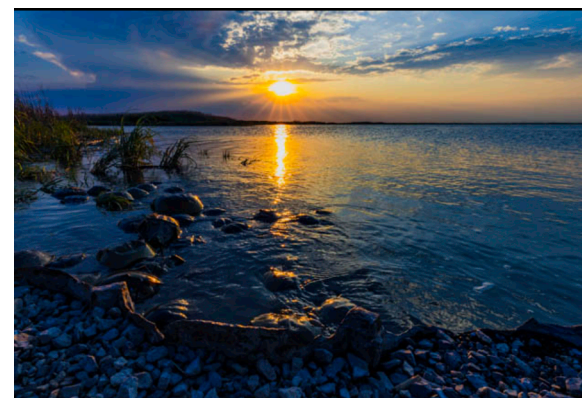
<https://www.mdphotoalliance.org/odyssey-of-light-2026>



Maryland
Photography Alliance™

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

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



Images Courtesy of Liz Guertin

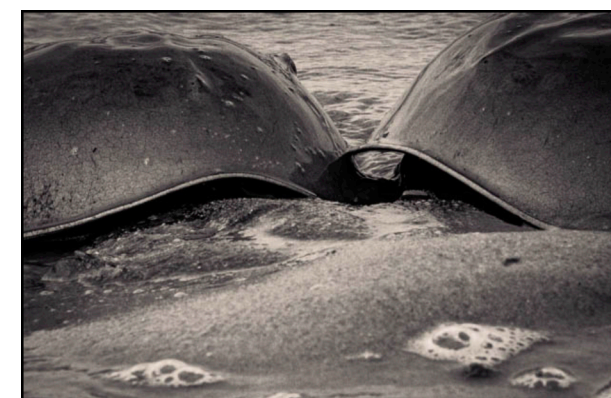
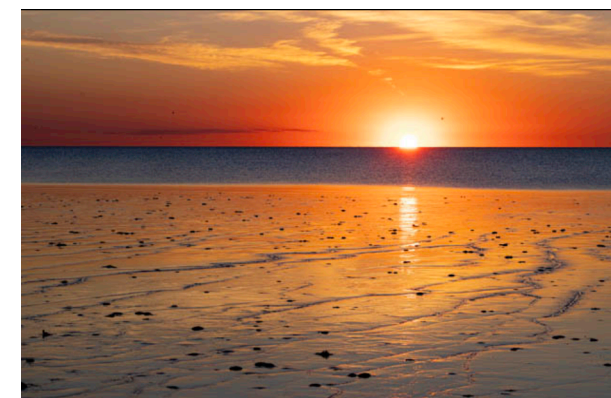
Migration Madness by Liz Guertin

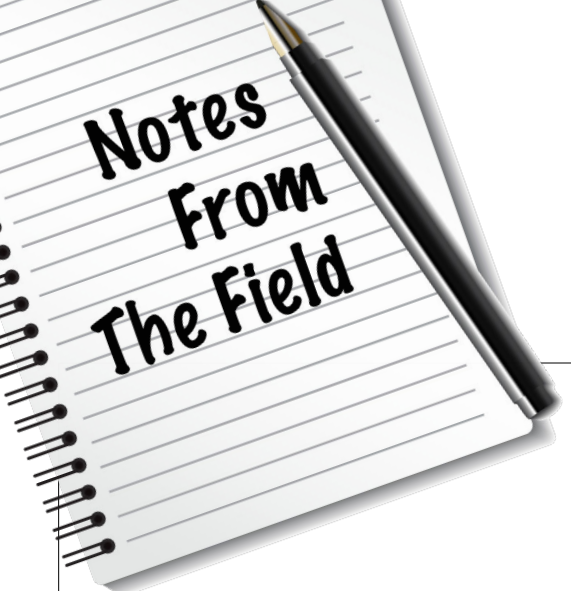
New MPA Workshop

Editor's Note: Information about MPA workshops is 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.

Migration Madness Workshop. Led by Liz Guertin, this workshop will be held May 15-17, 2026, on the shore of the Delaware Bay during the peak horseshoe crab migration. This period also coincides with a peak in shorebird populations, eager to gorge on the abundance of the horseshoe crab eggs.

The cost is \$1295 for a solo room for MPA members. This includes riverfront lodging for two nights in an AirBnB, all meals, group shooting sessions plus time to shoot on your own, classroom instruction on photography techniques, and natural history interpretation. More details are available [here](#).





AVAM Kinetic Sculpture Race

You've got to love Baltimore. Who else would host the Baltimore Kinetic Sculpture Race? It's one of those events I've always wanted to attend, but invariably encounter conflicts. From what I can tell, photographing the attendees is every bit as much fun as photographing the kinetic sculptures actually racing.

This year the race will be held on Saturday, May 2, 2026. Human-powered sculptures will race over a path that requires them to travel over land, water, sand and mud. A spectator's guide to the 2026 race will be published in mid-April, but in the meanwhile, you can find information on the race [here](#).



Image Courtesy of Mike Washington

This event is free and open to the public.

Maryland Sheep and Wool Festival



The Maryland Sheep and Wool Festival will be held at the Howard County Fairgrounds on May 2 and 3rd, 2026. It is extremely well attended. If you come on Saturday, come an hour before opening to avoid traffic. Otherwise, the crowds die down by Sunday afternoon.

It's not just for those interested in sheep and fiber arts. Vendors sell a wide array of (often photogenic) goods (with great fair food). There are also free demonstrations, from fiber arts to Viking re-enactors to sheep shearing. It's also fun to watch the 4H kids showing their sheep, or to wander the "Sheep Breeds Display" barn and marvel at the diversity of Ovis aries. Be sure to

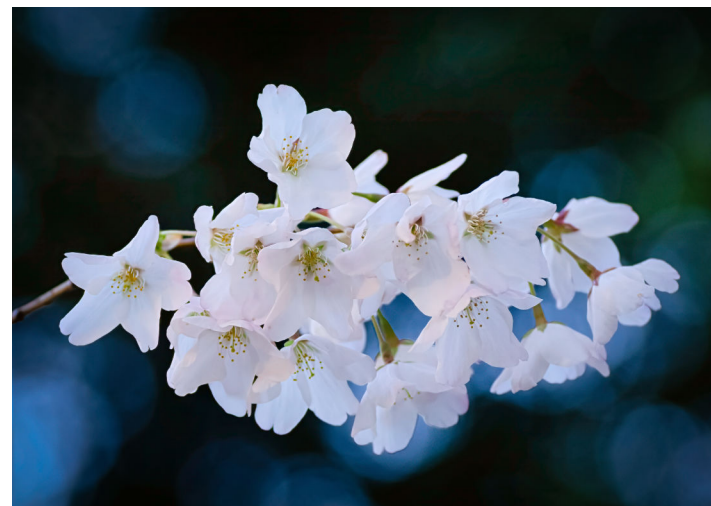
participate in the [sheep photo competition](#)!

You should especially take time to attend one of the sheepdog demonstrations, held at 11 AM, 1 and 3 PM on both Saturday and Sunday.

Adult tickets are \$15.11 (ages 18 and under are free) and may be purchased in advance. More info can be found [here](#).

Cherry Blossom Festival (Tidal Basin in Washington DC)

If the weather gods smile upon us, you'll have the opportunity to enjoy the cherry blossom festival in Washington DC. These used to always blossom reliably in mid-April, but the peak bloom time has moved earlier and earlier, thanks to global climate change, and now sometimes comes as early as late March. When it will happen is always a matter of speculation,



though monitoring [this website](#) is always advised. You can always drive to DC, but parking can be tough to find during the peak bloom period, so I recommend taking the Metro to the Smithsonian station (Blue, Orange and

Silver lines). It's about a 10-minute walk from the Metro station to the Tidal Basin. More information on the Cherry Blossom Festival is available [here](#); note some events occur in March (bookmark them for next year!).

Cherry Blossoms in Bloom, Tidal Basin, Washington DC

Sherwood Gardens

If you're new to Baltimore, you might have missed Sherwood Gardens in Roland Park – a privately owned 6-acre community park that is open to the public. Here you'll find a fabulous display of spring flowers. The tulips are especially stunning, as each fall over 70,000 tulip bulbs are planted. Peak



time for tulip blooms is usually mid- to late April, and is weather dependent.

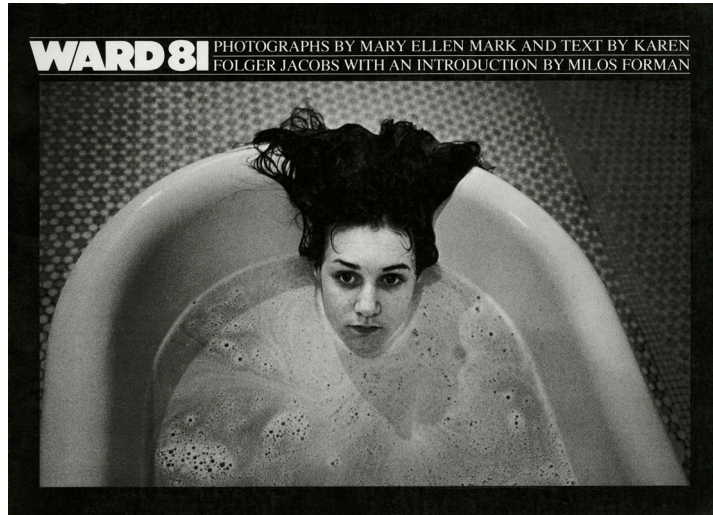
If you're a gardener, be sure to visit the park on the Saturday of

Memorial Day weekend for the annual [tulip dig](#). This is a great opportunity to dig up and purchase tulip bulbs for your own garden (or to give as gifts).

Admission is free (donations welcomed). Note that there are no public restrooms available. Group photo sessions must be arranged in advance. More information on Sherwood Gardens is available [here](#).

CURRENT PHOTOGRAPHY EXHIBITS AND PHOTO COMPETITIONS

COMPILED BY TOM GISREL



“[Mary Ellen Mark: Ward 81](#)” photos taken during Ms. Mark’s 36 days living in the Oregon State Hospital all female psychiatric unit in 1976. [Albin O. Kuhn Library Gallery at UMBC, 1000 Hilltop Circle, Baltimore MD 21250.](#) Through 5/22/26

[Award-Winning Photos from the MPA Fall 2025 Photo Contest](#), at [Bowie State University Art Gallery in the Fine & Performing Arts Center, 1400 Jerico Park Road, Bowie MD 20715, 3/24-4/16/26, 11AM-6PM M-Thurs, 1-6PM F.](#) Thereafter the photos will be moved the [Activity Center at Bohrer Park, 506 S. Frederick Ave, Gaithersburg, MD 20877, 7/12-9/14/26 8AM-10PM M-F, 8AM-5PM Sat-Sun.](#)

“[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, 1/24/26 – 8/30/26. In the [National Portrait Gallery](#) in DC.



“[Onderduiker: Hiding in Plain Sight at Amsterdam’s ARTIS Zoo](#)”



by BCC’s Phyllis Arbesman Berger. 4/26/26 – 5/28. Opening reception 4/26/26 3-5 PM. Artist’s Talk 4/26/26 3:30 – 4:30 PM, Curator’s Tour 5/23/26 1-2 PM. [Rosenberg Gallery at Goucher College: 1021 Dulaney Valley Road, Towson.](#)

Photo Competitions and Galleries

Baltimore Camera Club Exhibition at Gallery Unicorn. Entries currently being accepted. Contact [Christophe Cassamassima](#) or [Walter Levy](#) for details. Exhibition will be 7/27-9/20/26 at The Towson Unitarian Universalist Church, 1710 Dulaney Valley Road, Lutherville MD.

The Frederick Homewood Collection of Curated Photographic Art. Entry period open until 4/1/26. 4 image limit. No entry fee. “See What I Imagined”. An annual competition to add to their collection of photographic art to display in their facility. 24 images will be selected, each receiving \$100. Best of Show will receive \$500. People’s Choice will receive \$250. The 24 images will be printed on large format gallery-wrapped canvas at the expense of the Homewood Living Foundation. The prints will be retained and owned by Homewood for display. More information [here](#).

The Maryland Federation of Art. “Spatial”. Invites artists to show how they use spatial language in their art. Entry period open until 4/22/26. Entry fee for 1 or 2 images \$45 (\$30 for MFA members) up to 4 additional entries for \$6.75 each (MFA members \$4.50). Cash awards total \$500. Art selected will be displayed in MFA’s Virtual Gallery 8/14 – 10/14/26. Details [here](#).

The Arcadian Gallery, 47 Baltimore Street, Cumberland, MD 21502. “Appalachian Nature Art & Photography:” Art and Photography depicting nature in Appalachia, landscapes, plants, wildlife and other natural subjects. Entry open until 4/7/26. Entry Fee \$15 per image. Limit 10. Selected works will be displayed in the Gallery from 5/15 – 6/20/26. Approximately 75-100 images will be selected for display. Over \$2,000 in prizes. Details [here](#).

Also at the Acadian Gallery: “International Nature Photography Competition and

Exhibition”. Categories: Wildlife, Flora, Aquatic Life, Landscapes, Conservation Storytelling. Entry open until 5/15/26. Entry Fee \$35 for the first 3 images, \$5 per image thereafter. Limit 20. Selected works will be displayed in the Gallery from 9/4 – 10/10/26. Approximately 75-100 images will be selected for display. \$5,000 in prizes. More info [here](#).

Gallery at the Old Post Office, Hanover, PA. Entries accepted until 4/2/26. No entry fee. Limit two images. Theme is “Bold”; solicitation seeks seeking bold images that feature eye-catching colors. Exhibit runs 4/26 – 6/4/26. Details [here](#).

MD Sheep and Wool Annual Photo Competition. Prints only (no digital entries). Entries can be mailed or dropped off at the Main Exhibit Annex of the Howard County Fairgrounds Friday, May 1, between 9:00 AM and 2 PM. Prints must be picked up between 4:30 and 5:30 PM on Sunday May 3. Lynn Roberts will submit and pick up prints on your behalf if you get prints to her.

No entry fee; limit 2 images per category. Prints must be matted, minimum print size is 8” x 10”. No frames. Please write your name, address, and title of image on the back of the photos. Please also complete an online [questionnaire](#) so that organizers know how much space to plan for. Details [here](#).

Artspiration Frederick 9x9 Art Exhibition. Juried Exhibition. Entry deadline 5/24/26. \$35 entry fee. Minimum of 3 entries, maximum of 8. Size limitation for each image is 9” x 9”. Exhibition runs 7/4 – 8/2/26 at 915 Toll House Ave. Suite 101, Frederick, MD 21701. More info [here](#).



Jon Mayer's image, "Wednesday Matinee," was juried into the Southeast Center for Photography's Open Show. The show is in the Center's Virtual Gallery from 1/1 to 1/30/26.



"Wednesday Matinee" by Jon Mayer

Michael Mininsohn's image, "Spun Glass Moth Caterpillar", was among 12 chosen out of about 1,800 entries and appears as the October image in "Embracing Nature", the 2026 Maryland Department of Natural Resources Calendar.



Spun Glass Moth Caterpillar by Michael Mininsohn

Tom Gisriel's image, "Tuckahoe", has been selected for display in "Green", the Annual National Juried Exhibition at Cade Art Gallery at Anne Arundel County Community College, 4/28 – 7/14/26. Reception and Juror Talk 4/29/26 5-7 PM, 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

Focal Point January-March 2026

Tips and Tricks - Constructing a Darkroom by Walter Levy

My love affair with photography dates to the 1970s, and I've had a darkroom in every house, apartment and rented room I've lived in since; by my count seven darkrooms over the years. Never fancy – in a couple of places it was literally in a closet – but it got the job done.

I got my first good digital camera, a Canon DSLR with a 3 megapixel sensor, in the early 2000s and soon succumbed to digital's siren call. Digital imaging had so many advantages over film (even then, when editing tools were considerably more primitive), and I gradually found myself shooting film less and less often. By the end of that decade I had given up on film. Finally I reached a point where I sold all of my film cameras, and donated my darkroom equipment to a young photography student. Soon thereafter I demolished my darkroom and for about a decade worshiped at the altar of digital photography.

In 2018 it was my good fortune to acquire a vintage Leica rangefinder camera, and to my great surprise and delight, over the next couple of years I rediscovered the pleasures of shooting film. Yes, it's more expensive, less forgiving, and way more time consuming than digital, but my connection to the analog process could not be denied.

For several years I would develop my film, then scan the negatives for processing in Photoshop and printing on an inkjet printer. It was pretty cool being able to capture an image on film but still be able to perfect it in Photoshop. After a few years, though, I felt something was missing: the craft of analog printing, the distinctive look and feel of a traditional silver gelatin print. Then after a recent visit to Silver Lab Darkroom in Hampden I got an irresistible urge to build a new darkroom at home. I decided since it's likely to be my last darkroom, this time I would

make it nice. Spacious, convenient, and well appointed. I didn't really appreciate how much this would entail:

- Tear out and dispose of existing 26-year-old carpet, padding, and tack strips
- Framing
- Install pocket door with light seals
- Electrical wiring
- Hang drywall
- Finish drywall (this was the hardest task)
- Paint door, walls, ceiling, and trim
- Blackout shade for window, with additional light seals
- Install laminate flooring
- Install base molding
- Install 36-inch stainless steel sink and faucet
- Install shelves and cabinet
- Install safelights

I must confess, this seemed just a tiny bit easier the last time I did it 25 years ago!

I'm happy with the way this project turned out. Granted, it's nothing like some of the posh darkrooms I've seen online, but it's by far the nicest darkroom I've had. When I enter this space, turn on the safelights, put on some of my favorite music, and prepare the chemistry, it feels like I'm home again.



Walter Levy's new darkroom

Focal Point January-March 2026

COLOR PRINT COMPETITION

ASSOCIATE

1.8.26

UNLIMITED



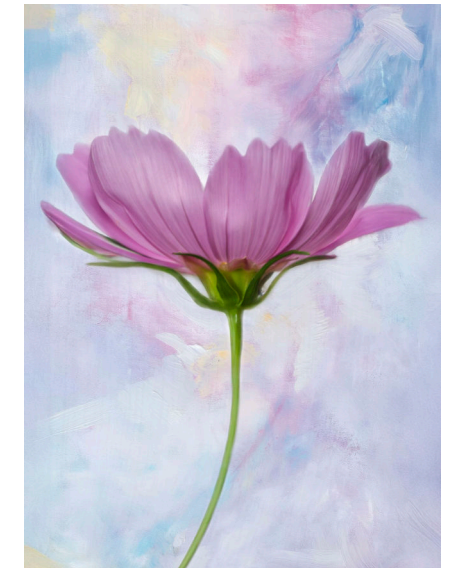
1st PLACE
Pastoral
Michael Mininsohn



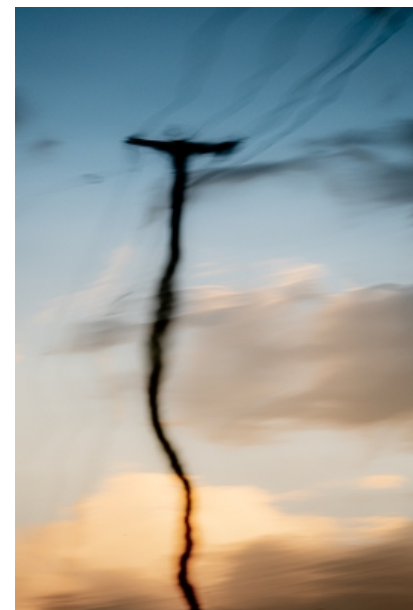
2nd PLACE
Heron Heaven
Michael Mininsohn



1st PLACE
Brief Daydream
Guy Alston



2nd PLACE
Femininity
Tina Whitehead



3rd PLACE
Pole Dancer
Jennifer Smutek



3rd PLACE
Lunenburg Harbor
Joan Saba



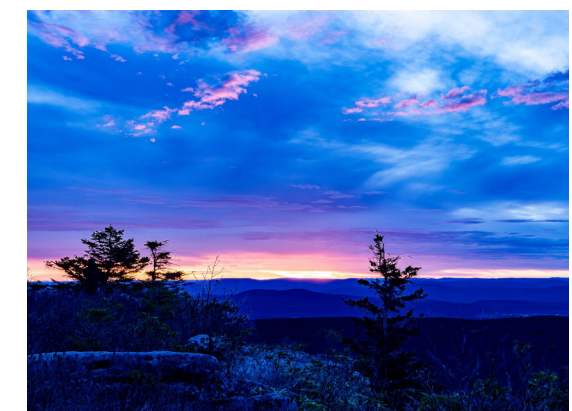
4th PLACE
Peek-a-Boo
Joan Saba



HONORABLE MENTION
Storm Approach
Keith Hairston



5th PLACE
Early Morning on the Snake River
Lynn Roberts
Focal Point January-March 2026



HONORABLE MENTION
Sunrise at Dolly Sods
James C Voeglein

MONOCHROME PRINT COMPETITION

ASSOCIATE

1.8.26

UNLIMITED



1st PLACE
Badland
Keith Hairston



2nd PLACE
Ice Water
Michael Mininsohn



1st PLACE
Fjord of Patagonia
Vella Kendall



2nd PLACE
Otterbein Stairwell
Thomas Gisriel



3rd PLACE
Orchids In Black And White
Tina Whitehead



4th PLACE
Lost in the Wave
Joan Saba



HONORABLE MENTION
Skogafoss Falls
George Saba



3rd PLACE
Swoosh
Michael Mininsohn



5th PLACE
Ayana
Joan Saba



HONORABLE MENTION
Early Morning View from the Sunflower Field
Lynn Roberts

DIGITAL COMPETITION

ASSOCIATE

1.22.26

UNLIMITED



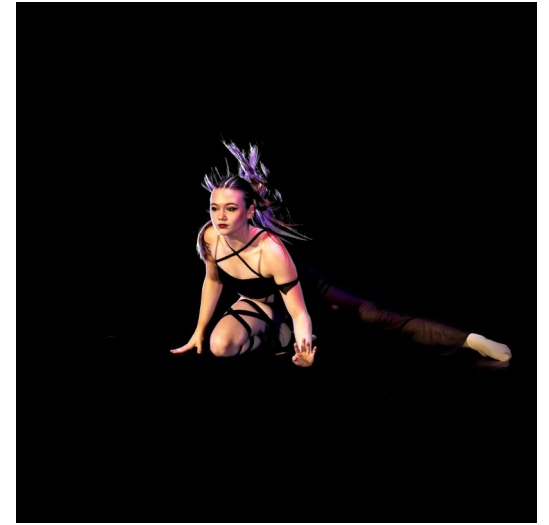
1st PLACE
Craighill Lighthouse
Jennifer Smutek



2nd PLACE
A Work of Art
Diane Brunetti



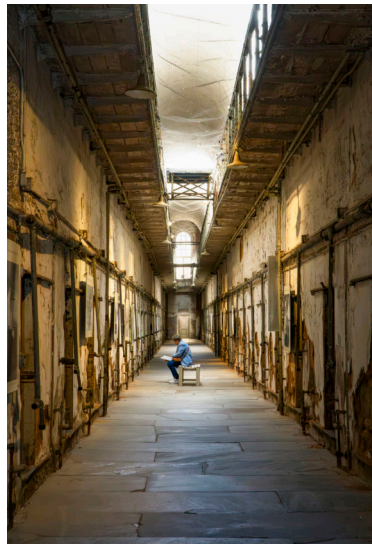
1st PLACE
Young Curiosity
Sandy Nichols



2nd PLACE
Unbound
James C Voeglein



3rd PLACE
Trevor
Patricia Simmons



4th PLACE
Solitude
Tina Whitehead



3rd PLACE
FEELING ABANDON
Kenny Epps, Sr.



4th PLACE
Holy Chuckles
Steven Sattler



5th PLACE
The Zany Antics Of Mister Woodsy
Tina Whitehead



HONORABLE MENTION
Forest Tears
Deborah Davis
Focal Point January-March 2026



5th PLACE
Looking for Love in the Hour before Dawn
Lynn Roberts
Focal Point January-March 2026



HONORABLE MENTION
Last Call
Alan Wilder

DIGITAL COMPETITION

ASSOCIATE

2.5.26

UNLIMITED



1st PLACE
Eastern Mockingbird
Christophe Casamassima



2nd PLACE
Junkyard Attendant
Shailesh Waikar



1st PLACE
Love of a Big Brother
Charles Levie



2nd PLACE
Beauty Walking
Sandy Nichols



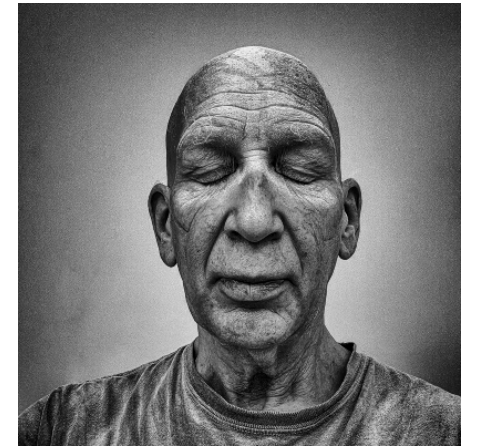
3rd PLACE
Rise up
Guy Alston



4th PLACE
Smoke on Hillside
Deborah Davis



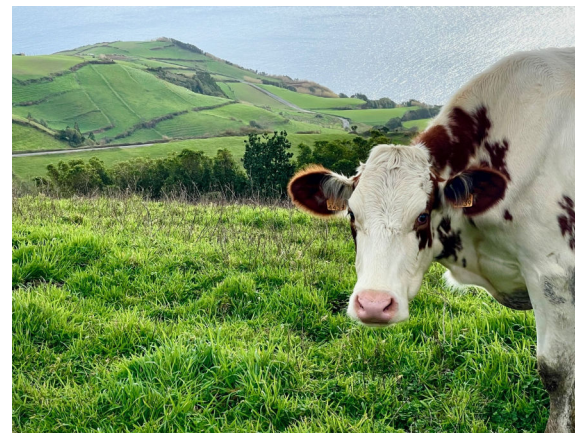
3rd PLACE
Lotus
Patti Lutz



4th PLACE
Self Portrait With Gypsum
Walter Levy



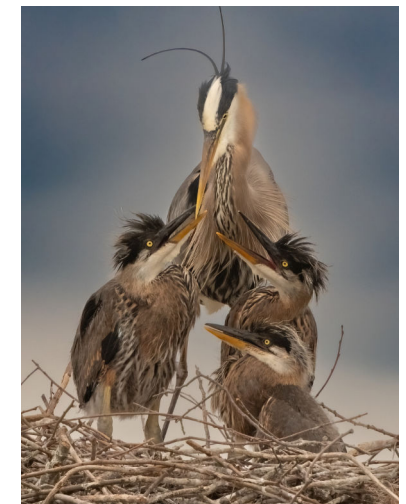
5th PLACE
Touring the Wreckage
Guy Alston



HONORABLE MENTION
Ocean View Grazing - San Miguel, Azores
Nick & Cynthia Islin



5th PLACE
Clouds over the Tetons
Joan Saba



HONORABLE MENTION
Feed Me!
Alan Wilder

DIGITAL COMPETITION

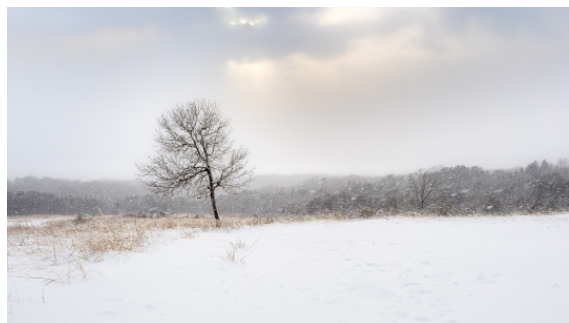
2.19.26

ASSOCIATE

UNLIMITED



1st PLACE
Breaking Stillness
Scott Marder



2nd PLACE
Bent, Not Broken
Scott Marder



1st PLACE
Dune Shadows
Christopher Frisone



2nd PLACE
First Light at Canyon's Edge
Christopher Frisone



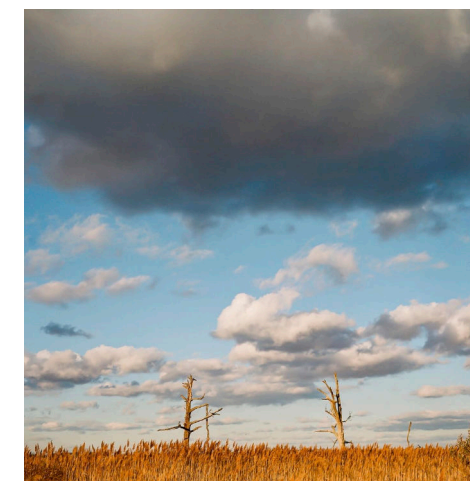
3rd PLACE
Starry Starry Night - Churchill, Manitoba
Steven Harvey



4th PLACE
View from the Turret (Fort Howard)
Christophe Casamassima



3rd PLACE
In a World Upside Down
Jennifer Smutek



4th PLACE
Longstanding Friends of Bombay Hook
Jennifer Smutek



5th PLACE
Awosting Falls in Winter
Rebecca Bailey



HONORABLE MENTION
Forest Fire, Andes, NY
Christophe Casamassima



5th PLACE
Approaching Storm Over Tangier Island Gut
Alan Wilder



HONORABLE MENTION
Post Card
Tina Whitehead

COLOR PRINT COMPETITION

ASSOCIATE

3.5.26

UNLIMITED



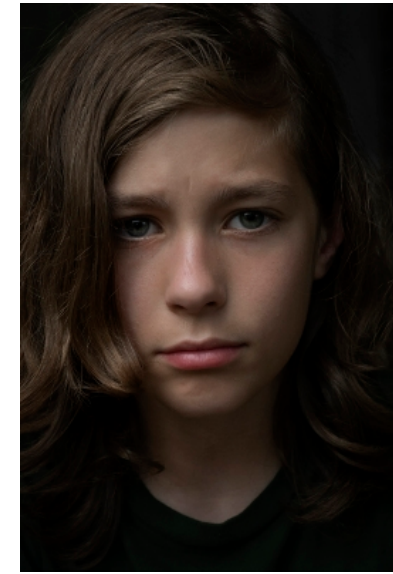
1st PLACE
Stillness
Scott Marder



2nd PLACE
The Watch
Scott Marder



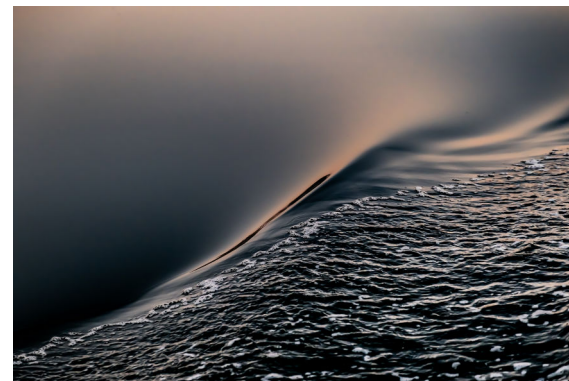
1st PLACE
Street Tango
Vella Kendall



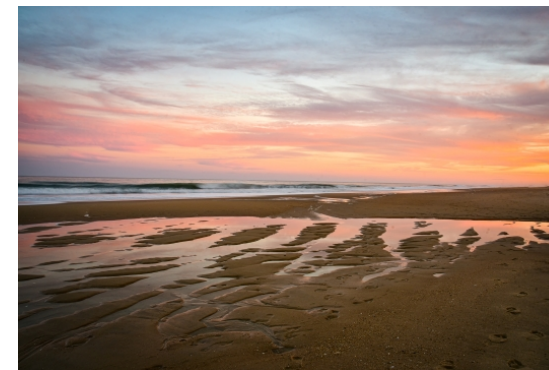
2nd PLACE
Smith
Walter Levy



3rd PLACE
Evening Falls
Michael Mininsohn



4th PLACE
Falling In
Jennifer Smutek



5th PLACE
Fingers in the Sand
Jim Eichelman



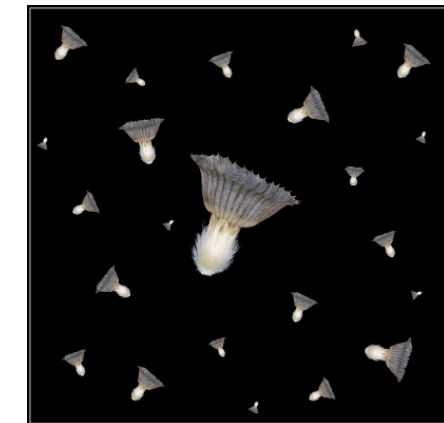
4th PLACE
Child in a Small Village
Joan Saba



5th PLACE
Here It Comes!
Michael Mininsohn



HONORABLE MENTION
Golden Grounds of Glenstone
Michael Washington



HONORABLE MENTION
Weightless
Walter Levy

MONOCHROME PRINT COMPETITION

ASSOCIATE

3.5.26

UNLIMITED



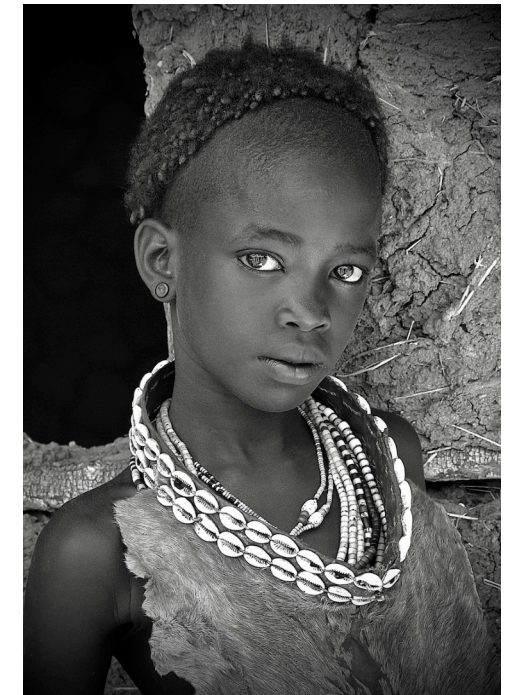
1st PLACE
Elephant Seals, Mother and Pup
Michael Mininsohn



2nd PLACE
Last Supper
Diane Bovenkamp



1st PLACE
Deven
Walter Levy



2nd PLACE
Young Girl in the Marketplace
Joan Saba



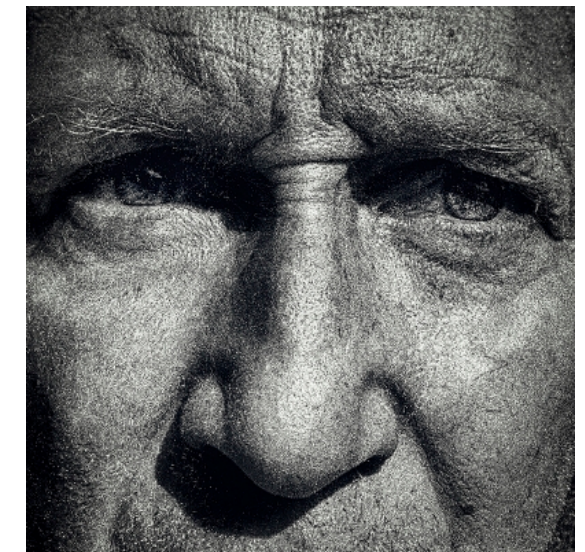
3rd PLACE
Living on the Edge
Michael Mininsohn



HONORABLE MENTION
November
Michael Washington



3rd PLACE
Laundromat
Vella Kendall



4th PLACE
Self Portrait
Walter Levy

DIGITAL COMPETITION

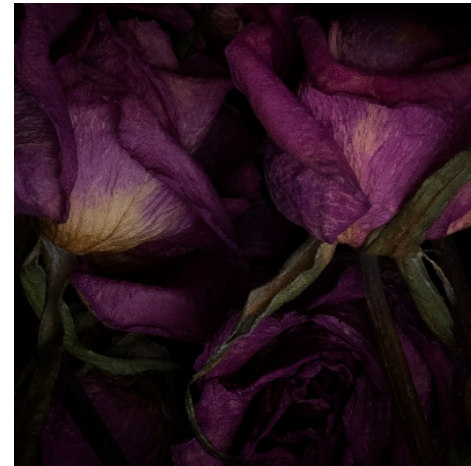
3.19.26



1st PLACE
Grasse France
Rick Jolson



2nd PLACE
A Promise of Spring
Guy Alston



1st PLACE
Ladies of a Certain age
Walter Levy



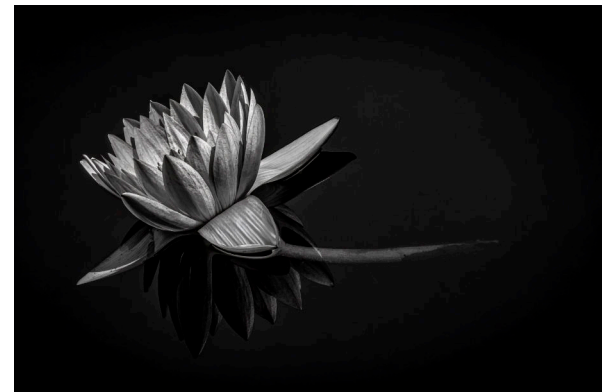
2nd PLACE
Imani-Grace Cooper
Thomas Gisriel



3rd PLACE
Still Among The Names
Scott Marder



4th PLACE
Gotta Love Freckles
Rick Jolson



3rd PLACE
Still Life Water Lily
Tina Whitehead



4th PLACE
Waiting My Turn
Steven Sattler



5th PLACE
Dock Dogs Competition
Christophe Casamassima



HONORABLE MENTION
The Silent Hour
Scott Marder



5th PLACE
My Version of Hopper's "Gas"
Alan Wilder



HONORABLE MENTION
Girl Time
Sandy Nichols

COMPETITION

POINT

TOTAL

COMPILED BY WALTER LEVY

Baltimore Camera Club standings as of competition date 02/19/2026

Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points		
Sam Yaffe	95	Michael Washington	97	Michael Mininsohn	95	Sukumar Balachandran	763	Arthur Ransome	1071	Joan Saba	774	Joan Saba	32	
Chris Scroggins	83	Christopher Frisone	71	Jennifer Smutek	92	Joan Saba	515	Joan Saba	494	Gary Faulkner	503	Jennifer Smutek	32	
Guy Alston	75	Keith Hairston	65	Thomas Gisriel	89	David Paul	392	Sukumar Balachandran	381	Roger Miller	371	Michael Mininsohn	30	
Keith Hairston	75	Charles Levie	61	Michael Washington	81	Steven Sattler	363	Gary Faulkner	378	Lewis Katz	369	Thomas Gisriel	25	
Christophe Casamassima	65	Guy Alston	44	Errol Bennett	80	Arthur Ransome	359	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354	Lynn Roberts	22	
Errol Bennett	58	Michael Navarre	42	Scott Houston	74	Alan Wilder	324	Roger Miller	282	Kaye Flamm	317	Tina Whitehead	20	
Camellia Ibrahim	58	Camellia Ibrahim	40	Thomas Anderson	72	Charles Levie	270	Jon Meyer	246	Sukumar Balachandran	223	Paul Biederman	17	
Tom Blanpied	55	Errol Bennett	39	Christopher Frisone	70	Walter Levy	251	Kaye Flamm	211	Paul Biederman	218	Guy Alston	15	
Diane Brunetti	52	Scott Houston	36	Keith Hairston	63	Christopher Frisone	216	James Voeglein	194	James Voeglein	210	Michael Washington	14	
Nelson Smith	47	Kenny Epps	34	George Saba	63	Kay Muldoon-Ibrahim	214	Richard Eskin	188	Jon Meyer	198	Vella Kendall	13	
Deborah Davis	46	Michael Mininsohn	34	Kenny Epps	57	Kaye Flamm	212	Paul Biederman	175	Tina Whitehead	197	Christophe Casamassima	11	
Douglas Miller	46	Thomas Anderson	31	Charles Levie	57	Roger Miller	205	Lewis Katz	159	Harry Bosk	165	Charles Levie	11	
Kent Sutorius	45	David Paul	28	Arthur Ransome	48	Richard Eskin	204	Tina Whitehead	158	Guy Alston	155	Christopher Frisone	10	
Roger Johns	34	Kent Sutorius	24	Phyllis Berger	47	Vella Kendall	182	Jim Eichelman	157	Richard Eskin	155	James Voeglein	8	
Michael Mininsohn	33	Nelson Smith	21	Kent Sutorius	46	Harry Bosk	173	Vella Kendall	144	Vella Kendall	136	Deborah Davis	7	
Mel Holden	31	Patti Lutz	18	Michael Navarre	44	James Voeglein	172	Richard Caplan	141	Walter Levy	124	Walter Levy	7	
James Horn	28	Diane Brunetti	15	Marilyn LeMay Patterson	27	Kenny Epps	164	Steven Dembo	141	Steven Dembo	123	Scott Marder	7	
Jerry Taylor	25	George Saba	14	Camellia Ibrahim	26	Lewis Katz	154	Linda Lund	136	Lynn Roberts	110	Sandy Nichols	7	
Thomas Anderson	23	Jerry Taylor	14	Patti Lutz	21	Thomas Gisriel	149	Ran Zeimer	134	Linda Lund	107	Tom Blanpied	6	
Laura Kelehan	21	Diane Bovenkamp	8	Vu Nguyen	21	Anthony Mordente	143	Lynn Roberts	123	Jim Eichelman	105	Jim Eichelman	6	
Scott Marder	21	Christophe Casamassima	8	Eve Bond	20	Jim Eichelman	142	Thomas Gisriel	120	Ran Zeimer	103	Steven Sattler	6	
Marcus Dagold	19	Roger Johns	8	David Paul	18	Lynn Roberts	142	Sandy Nichols	120			Alan Wilder	6	
Marilyn Gould	18	Vu Nguyen	8	Sandy Nichols	17	Michael Navarre	134	Walter Levy	119			Keith Hairston	5	
Alexandria Montanio	18	Marilyn LeMay Patterson	5	Jerry Taylor	13	Sandy Nichols	133	Harry Bosk	111			Nathan Avant	4	
Patricia Simmons	15	Douglas Miller	5	Nelson Smith	9	Gary Faulkner	130	Phyllis Berger	108			Linda Galati	4	
Nick & Cynthia Islin	14	Eve Bond	4	Marcus Dagold	8	Scott Houston	130	Jennifer Smutek	100			Nick & Cynthia Islin	4	
Vu Nguyen	14	Cem Basak	2	Roger Johns	8	Patti Lutz	128					Diane Brunetti	3	
Brian Berbarry	13	Patricia Simmons	2	Carl Lancaster	8	Diane Bovenkamp	125					Douglas Miller	3	
Dan Gutwein	13	Nathan Avant	1	Rosalind Perry	7	Paul Biederman	122					Arthur Ransome	3	
Rosalind Perry	13	Peter Hauser	1	Christophe Casamassima	6	Michael Washington	120					Shailesh Waikar	3	
Wendy Miller	11			Douglas Miller	6	Ran Zeimer	118					Kenny Epps	2	
Linda Galati	10			Mel Holden	5	Jennifer Smutek	111					Steven Harvey	2	
Nathan Avant	8			Laura Kelehan	2	Vickie Gray	109					Patti Lutz	2	
Shailesh Waikar	8					George Saba	106					Patricia Simmons	2	
Ken Holden	6					Phyllis Berger	104					Rebecca Bailey	1	
Stephanie Alston-Fisher	5					Tina Whitehead	104					Danny Duhan	1	
Leo Charpentier	5					Linda Lund	100					David Paul	1	
Steven Harvey	5					Steven Dembo	64					George Saba	1	
Larry Leasner	5					Jon Meyer	29					Nelson Smith	1	
Cem Basak	3													
Maire Doyle	3													
Aleksandra Horn	3													
Rebecca Bailey	2													
Danny Duhan	2													
Lisa Sartorius	2													
Cyril Cook	1													
Sandra Michaels	1													



My Version of Hopper's "Gas"
Alan Wilder



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