Focal Point

Baltimore Camera Club

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

Posing for Paparazza - Chris Scroggins

January-March 2024 (issue 40, No 1)

Baltimore Camera Club

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Focal Point co-Editors: Lynn Roberts & Kent Sutorius

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

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

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

There is a Baltimore Camera Club YouTube page for accessing recorded videos of some Zoom presentations: https://www.youtube.com/channel/UCRe9N0w6Rog1iv5I10x0M9A

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

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This Issue's Contents

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Walter Levy - Druid Ridge Cemetery, Snow Cross

President's Corner

Well here we are another quarter of our year gone by since the last Focal Point. Now spring is in the air and the cherry blossoms and other flowers are blooming. Beautiful. Not only is it time to brush up on your macro techniques and get outdoors, but it's also the time for the dreaded 'spring cleaning.'

I'm currently in the middle of a major decluttering project while at the same time moving 6 doors down: 20 years of papers and memorabilia and junk to sort through. You might be of the mind to just throw out that box if you haven't opened it up in years. What you don't know won't hurt you?

However, I can't ignore that there might be that one needle/gem hiding within a pile of junk, so I'm systematically going through each and every box. I'm happy I did since I've found things I thought were lost. I also have felt the highs and lows as I'm reliving every good and bad moment attached to each item or paper.

Just like you declutter your 'stuff' in your house, the time is right to 'spring clean' and declutter your photography collection, equipment and processes, both digital and hardware.

Consider consolidating those images from multiple computers, laptops, or external hard drives. Then uploading to a cloud-based secure system. Then you won't lose your data. Also, you might discover gems of long forgotten images that might be ripe for submission to a future competition.

Maybe you want to try a new image software or have fun with Dall-E or other AI programs to give inspiration for future projects. Hey, try making a book with a collection of images from a recent life event or themed project you've been working on?

Consider printing out your prized images and hanging on the wall. Be proud of your photographic excellence. Give away your images as gifts to family and friends on cards or bookmarks or e-wallpaper for phones and laptops.

Also, take a look at your equipment. Can you sell one of your old cameras? Do you want to go mirrorless digital or retro to film or try the new digital Polaroid? Or do you want to try only using your iPhone/Samsung/Android/mobile phone camera for a while.

Take some time to declutter your physical surroundings and it might just enlighten your mind and boost your creativity and artistic vision!

Don't forget to take your newfound enthusiasm onward and sign up to go on the spring club trip to PA in June! Nothing is better than dusting yourself off, unplugging from the computer screens and zoom and getting out into the great outdoors. You might be happy that you did.

Let me know if you ended up spring cleaning your photographic life this month.

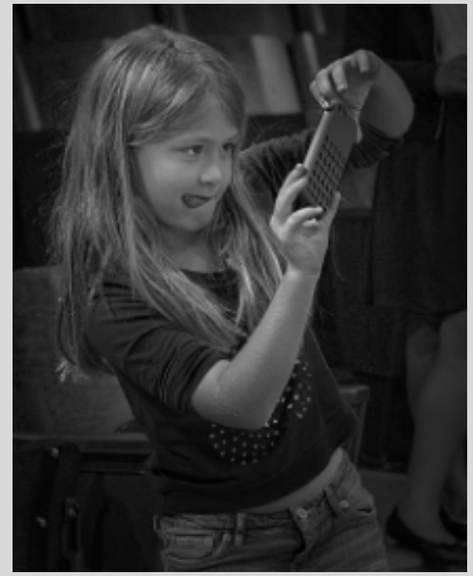
I'll leave you with a quote from J.R.R. Tolkien:

"Not All Those Who Wander Are Lost"

Hope you have fun in your own wanderings…

Best,

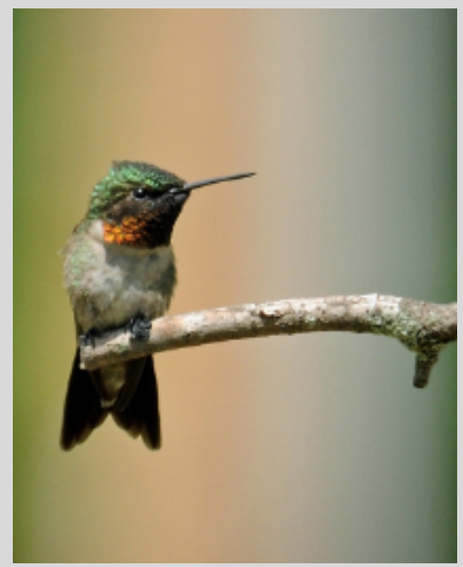
Diane



Charles Levie - The Young Photographer

Alan Wilder - Pound Netters

James Voeglein - Bert's



Anthony Mordente - Hummer at Rest

Christopher Frisone - Peaceful Winter

Editor's Corner

By Lynn Roberts (co-Editor)

"Stuck in the Mud?"

Welcome to 2024! As I sit at my desk, we're firmly into the winter doldrums. Snow was fun at first, especially as we really didn't get any last year, but at this point I'm all too aware that all the most recent snow that fell (only one day after our "Winter" themed digital competition) will immediately turn into MUD. And this feels like the third or fourth winter in a row that's been better described by nonstop mud than by snow. Sometimes it feels hard to find inspiration to go out and shoot images when all you see outdoors is MUD.

In case anyone else is suffering from the winter/early spring blahs, with dreary weather outside, I thought I'd offer some suggestions that might get your creative juices flowing even when being outdoors has little appeal. Specifically, I'd like to encourage everyone to try a new genre if you feel "stuck in the mud"; to acquire new post-processing techniques in order to enhance the appeal of your images; to embrace new tools in capturing your images; or to start building a "body of work" (or even to publish it!) if you have settled on an approach that uniquely identifies you as a photographer. And, to make it easy, I've included links for some of these that I hope will be helpful. All of these are from recent Maryland Photography Alliance (MPA) webinars - in the next issue of Focal Point, I'll suggest some great presentations made at BCC in case you missed them!

New Genres

Maybe you're in the doldrums because you almost always shoot nature photography (that was me: people started to recognize my images in competitions because so many featured birds). If you feel you're in a rut, resolve to explore something different!

- **Sports Photography**. In this issue of Focal Point, you'll find a great article by BCC's own Charles Levie offering some wonderful suggestions concerning sports photography. These pertain not only to conventional human sports; they're equally applicable to, say, canine sports such as agility (I've seen at least one such image in a recent competition), as well as equine sports (the Maryland Hunt Cup, one of three steeplechase races where horses jump over fences, is coming this April!). **The Maryland Photography Alliance (MPA)** hosted a webinar last summer by Ron Wyatt on "From Minor League to the Olympic Games: A Journey through the World of Sports Photography", as well as one by Billie Weiss on "Sports and Action Photography".
- **Monochrome Photography**. Is this a "genre" or as a "post-processing technique", or a little of both? Whichever - MPA has some fabulous webinars. Check out Jennifer King's "The Fine Art of Black & White Photography", which includes a demonstration of her workflow in Lightroom. Be sure to also catch Eileen Rafferty's "Black & White Post Processing", Cole Thompson's "Why Black and White", and Chuck Kimmerle's "The Intrinsic Landscape in Black and White".
- **Color Photography**. Let's not overlook color! Be sure to watch the always-inspiring Bryan Peterson "Understanding Color", as well as Brenda Hipsher's "Color First Aid: Easing the Pain of Color and Exposure".
- **Portrait/studio photography**. By now I hope everyone has attended Kenny Epps' wonderful three-part series on portrait photography, held in-person at the church. (See Guy Alston's article in this issue). If you did miss them, MPA offers a replacement (though never as good as Kenny's!) in Clay Blackmore's "How to Photograph Everyone". Lisa Carney's "Portrait Fast Tips from Capture through Editing" is also excellent.

- **Still Life Photography**. Apart from flower shots and Tina Whitehead's masterful (and often deliciously creepy!) images, I don't see a lot of still life images entered in competitions – but what better use of a rainy spring day when you don't feel like going outside? Here, again, MPA provided a brilliant webinar in Betsy Wilson's "Still Life – Beyond Fruit Bowls and Flowers" presentation.
- **Nature Photography.** Nature/wildlife photography remains one of the most challenging areas of photography, and can involve expensive gear (such as long fast lenses for capturing those birds in flight, or macro lenses for flowers or insects) as well as acquisition of skills required to obtain sharp images out of those heavy or macro lenses or to anticipate the next action of wildlife. Mitch Stringer provided a thoughtful webinar on "Exploring the World of Wildlife Photography: We're Not at the Zoo Anymore!". Nic Stover's "Technique, Vision and Processing of Nature Scenes" is also well worth a watch, as is Amy Gulick's "Conservation Photography: Wild for Salmon" and Sean Lo's "Wildlife Photography Seminar". And Susan Middleton presented a fascinating look at underappreciated phyla in her presentation on "SPINELESS: Portraits of Marine Invertebrates, the Backbone of Life". If you wish to explore macro photography, Mike Moat's "The Properly Equipped Macro Photographer" is a must-watch! Also be sure to check out Kent Sutorius' article in this issue of Focal Point on "How I Got The Shot".
- **Travel Photography.** With many of us finally venturing forth after the years of lockdown during the worst of Covid, it behooves us all to pay attention to how we photograph individuals from cultures not our own. Jon Kolkin's presentation on "How to Be Respectful When Photographing in Unfamiliar Cultural Settings" is a masterpiece. Another webinar well worth watching is Michael Cinnici's "Inside the Head of a Travel Photographer", which is more focused on technical aspects (composition, framing, lens choices, and post-production). If you enjoyed this presentation by Michael, be sure to check out his "How to Get The Most Out of Your Travel Photography".
- **Street photography**. By now I hope you've been able to attend Valerie Jardin's presentation at BCC on street photography. I wish I could link to MPA presentations on this topic (there were two such: by Essdras Suarez and Valerie Jardin). Unfortunately neither was recorded. Of course, the talented members of BCC whose work emphasizes street photography provide enormous inspiration to those interested in attempting this genre, and our own Kenny Epps frequently leads photo shoots to Fells Point for those wishing to practice their street photography skills.

Presentations Emphasizing Post-Processing Tips

- **Night/Cityscapes**. In case you've forgotten – this spring there will be a themed competition on "Night". Cities and night photography are a perfect complement to one another, but capturing that perfect cityscape at night – and then rendering it into a compelling image – may requires some approaches that are new to you. MPA hosted a fantastic webinar recently by Kenneth Hines, JR. on "Creating Dynamic Landscapes and Cityscapes: Lightroom Post-Processing". Another presentation on night photography is Lance Keimig's "How to Make a Night Photograph in Any Lighting Situation".
- **Post-Processing/Misc**. Hazel Meredith's recent presentation at BCC included a segment on how to create your own textures (remember: if you enter an image in a BCC competition, all elements – including textures – must be your own creation). She has also given two webinars through MPA: "Alternative Visual Artistry: Creative Post-Processing" and "Turn Ho-Hum Into a Work of Art". If you're interested in producing composite images, be sure to also check out Jim Zuckerman's presentation on "Compositing". Finally, if you want to explore new post-processing tips, Julieanne Kost, 'Digital Imaging Evangelist' at Adobe, presented on "Lightroom Classic and Photoshop Hidden Gems"; also check out Mollie Isaacs on "Lightroom Unleashed". And then there's Jon Isaac's "The Odyssey of a United Nations Photographer", which transcends multiple genres.

Other Thoughts

If none of these genres/techniques calls to you, but you still feel in the doldrums, check out Brooks Jensen's webinar on "Obstacles to the Creative Life", Luke and David Edmonson's presentation on "Making A Complete Picture", Steve Simon's "The Passionate Photographer: Dream it, Be It", or Tom Bol's webinar on "15 Ways to Improve Your Photography". Another great one is Susan Borowitz's presentation on "Visual Storytelling: A Picture is Worth 1000 Words". I also highly recommend Ibarionix Perello's webinar on "Improve Your Photography by 'Getting Out of the Way'" and Mitch Dobrowner's "The Blood Sweat and Tears of Capturing the Image" and Alan Shapiro's "Dear Photographer: Use Your Words".

And now to go practice what I preach, and catch up on MPA webinars I missed! (And get out there with my camera).

Remember you can click most images in Focal Point to see its full-size version.

Member Spotlight
Deborah Davis

What got you started in photography?

My interest for photography started when I attended a CCBC 's Photography Course. After I graduated, I photographed weddings and learned that wedding photography was too stressful for me.

What types of photography are you interested in?
Taking pictures of church events and landscapes and birds have became my passion.

My Facebook fans had me hyped up and made me think that my photography was great. A friend of mine suggested that I enter photography competitions. Baltimore Camera Club was hosting a digital photography competition. I became a member in order to enter the contest.

My photos did not win any placements; however, I did learn from the contest judge's remarks on how to fix my photos and make them better.

My confidence and knowledge level are growing as I learned more from the Baltimore Camera Club. Another time when Baltimore Camera Club hosted a digital competition, the photo to the right, ***Shedding Leaves,*** received honorable mention!

Now my goal is to pay attention and to practice shooting so that my photos may reach first place in a contest.

Maryland Photography Alliance hosted a photo contest with wildlife as a theme. I have never had an interest in taking photos of birds before that contest, but from that contest I learned to love photographing birds.

What camera/lenses do you use?
My camera is a Canon Mark 5D 111.

What else do you enjoy doing?
I enjoy baking.

All photos pages 8-9 by Deborah Davis.

Aging

Finger Painting

Resort

How I Got the Shot
by Kent Sutorius

The images above all placed in competitions using the same process. The process (Flower Photography in High-Key) was introduced and popularized by Harold Davis. In fact, Photographic Society of America (PSA) awarded him the 2022 Progress Award for "the development of a high key digital HDR workflow and set of techniques involving specific kinds of back lighting that make it possible to create luminous translucent imagery." His images of tulips have appeared on U.S. Postal Stamps.

Set up and taking the shot(s)

- Camera
- Cable release or wireless remote control
- Tripod
- Tripod Extension Arm (optional)
- Light box or Light table
- Flowers
- Post-Production - Photoshop or Affinity Photo

1. Depending on the size of your flowers and arrangement you can position your light box on a desk/table or on the floor. My arrangements are usually on the long side so I put my light box on the floor. I didn't have a light table so I bought a Lightmaster 17" X 24" light box made by U.S. Art Supply.

2. I arrange the flowers and attach my camera on a tripod extension arm so the camera is directly over the flower arrangement.

3. Just use regular ambient light in the room plus the light coming from the light box. The back lighting from the light box is what provides the translucency so you don't want too much front lighting. My camera is set to use auto white balance but you can experiment if you want.

4. The goal is express the degrees of translucency and opacity in the petals of the flowers.

5. Set your ISO and focus your arrangement and don't change it. Your f-stop can be anywhere between f/11-f/22. I usually use f/16. For a High-Key effect which is going to give you a white background, shoot a series of bracketed images. Your camera may have a bracketed feature but I prefer to adjust it manually by decreasing the shutter speed to increase the EV value. The first image will be a proper exposure with 0 EV (don't worry how dark it may look). With each succeeding image, you will make the compensation level +1 EV brighter than the previous one. Keep bracketing images until your last image is almost totally white with no visual remaining. I usually take 6-10 images. The last image may take 30 seconds to process.

Post-Production

Once you have exported your images from your camera to your post-production software, you may want to take an HDR sequence of all the images. You may want to use it as your final image layer.

I don't do any editing to the images and especially don't crop any of the images.

1. Place the lightest image as your base or bottom layer. Your layer stack will go from lightest to darkest. (You are copying or placing each layer directly on top of one another so that they line up perfectly).

2. Place the next darker exposure on your layer stack and place an inverted mask or (hide all black mask) on it. You will notice the bottom layer (or previous layer) is revealed. Use a brush and start with around 48% opacity and flow and about 5% hardness with your bush. Start brushing back the flower arrangement but be careful not to brush too much on already visible material.

3. With each succeeding layer that you add and add an inverted mask, drop the opacity and flow of the brush to about 20-25%. The last layer or two I may drop the opacity and flow from 15-18%. Your last layer may be the HDR image you made to give your look more dynamic range. Whatever you add from this layer, let it be brushed back sparingly. Usually this is done on the centers of the flowers to add contrast and sharpness.

4. You will notice that your brush work is becoming less and less as you go up the stack. Usually you are working on more opaque portions of the flower arrangement in the later layers.

5. It takes practice but learning the process comes pretty fast. Just remember you want to keep the more translucent portions of your petals evident. You may find that the edges of your petals are developing a grey look on the white background. It may mean you are doing too much brush work or you will have to edit out the grey look later.

6. Once you are happy with your layer stack, save it. That way you can go back and work on the layer stack if you want to. Merge or flatten your stack and save it with a separate name (this is when you crop your final image).

7. Congratulations, you are done! Make your print off of the merged file you created.

Shots from 0 EV to +6 EV

(All photos on pages 10-11 by Kent Sutorius)

MPA Corner
by Steven Sattler

"Fiddler On The Roof"

STOP. STOP. STOP.

Everyone advises me to slow down or stop the number of new initiatives MPA launches each year. And although I don't disagree, I have one more on my list that has been there too long. So, what does Sattler want to do now?

During 2022, under the leadership of MPA Treasurer Mike Washington, MPA officially became a 501(c)(3). There were several reasons for MPA to do this, with my primary goal being to apply for, and receive, grant money. So that is where "Fiddler On The Roof" comes in. Every time over the past 15 months, as I think about grant money, the song *If I Were A Rich Man* plays in my head. So, *If MPA Were A Rich Organization* by receiving grant money, how could it be used? Here are a few ideas:

Youth Photography Initiatives: Create programs specifically designed for young photographers, including mentorship programs, and youth-focused exhibitions.

Photography for Social Causes: Support and fund photography projects that focus on social issues, human rights, or environmental concerns.

Access to Photography Education: Offer scholarships or reduced-cost photography classes to individuals who may not have the financial means to pursue photography education.

Community Outreach Programs: Develop and implement community outreach programs that use photography as a tool for self-expression, empowerment, and social change.

Training and Education: Provide training sessions, workshops, or educational programs for photographers to enhance their skills and stay updated on industry trends.

Exhibitions and Events: Organize photography exhibitions, gallery shows, or events to showcase the work of photographers and promote the organization.

There are many more ideas I have on how grant money could be used, but there are those out there who will say Sattler is up to it again. STOP. STOP. STOP. Should I? No.

If anyone reading this has expertise in the grant process, or can recommend folks we can speak to, please let me know at president@mdphotoalliance.org. We are at the starting gate without a lot of knowledge and could use some help!

Creative Kids Photography Club
by Jennifer Smutek

Over the last few years I had time to reflect on how, as a life-long photographer, photography has had a positive impact on practically every facet of my life. Not just in my career & relationships, but in the totality of how I experience the world around me. Every year, I fall in love with photography all over again.

I am incredibly grateful for all of the adults in my life, who encouraged me, as a young person, to keep exploring the craft, and I wanted to find a way to give that back to this next generation of young creatives. Last year, I was inspired to host an 8 week creative photography class, for the children of Dundalk, ages 8-13, in hopes of encouraging young people to explore their creative side, through photography.

The class was such a hit that I offered it again this winter. For eight weeks, a group of children have come together to explore their creativity through photography.

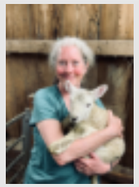
Using just their phones, these young photographers learned the foundational compositional skills, including the rule of thirds, leading lines, and changing perspective. The children also had the opportunity to embrace abstraction in photography, as well as learn to utilize compression & expansion in composition, through lens choice.

Along with exploring composition, these young creatives experimented in manipulating light, using both direction & modifiers. Working with professional lighting equipment, they also photographed each others' headshots in a studio environment. Additionally, the students participated in two field shoots, engaged in weekly critique sessions of their work alongside their peers, and learned to curate and edit their photography for exhibition.

I invite you to join me in supporting these young photographers, at their gallery exhibition on Monday, April 1st, from 6:00-8:00 PM at The Forge in Dundalk (11 Center Place, 21222).

If you have a young photographer in your life, I hope you'll join us on what will hopefully become monthly field shoots (for all ages and all skill levels), throughout the Baltimore area. You can follow the Creative Kids Photography Club on Facebook. Please feel free to contact me at info@jennifersmutek.com for more information.

Editor's Note: if you have old Nikon equipment (camera bodies, lenses) that's just hanging around and is in working order, Jennifer would be more than pleased to accept it for the Creative Kids Photography Club!



Lightroom and Photoshop Post Processing Tips

by Lynn Roberts and Phyllis Berger

Dodging and Burning using Luminance Masks in Lightroom

by Lynn Roberts

Dodging and burning used to be tricky to accomplish in Lightroom. Yes, you could "brush" over an area to alter its exposure – but what if over and underexposed areas were intimately interspersed?

Luminance masking (selecting areas of an image with a specified "luminance" or level of brightness) got a lot easier with the selective masking tools released a year or two ago. Let's explore how these might be used to eliminate "clipping" of highlights within an image.

Let's start with a photo of Humayan's Tomb in Delhi, India. The **first image** *(click image to show full-size)* shows the scene SOOC. Look at the histogram in the upper right corner: you'll see the triangle in the upper rightmost part is filled in white, indicating "clipping" of

highlights. All of the areas in which the highlights are clipped in the image are shown in red. One of the trickiest areas is the screen behind the tombs, where the sun is coming in. If you were to brush over this area, and then reduce the exposure, you'd not only reduce it on the open areas, you'd also reduce it on the screen itself, which you may not want to do. You'd have to reduce the overall exposure in this image by -2.63 EV to eliminate the clipping, making most of the image is way too dark. Even setting the "whites" slider to -100 doesn't eliminate the clipping. (Grabbing the right-hand side of the histogram and dragging it to the left does the exact same thing as adjusting the "whites" slider – in other words, it doesn't fix the problem).

The **second image** shows the same scene after I've gone through some preliminary steps, mostly trying to straighten the vertical, cropping it, and using Lightroom's "Denoise" feature (remember that this can only be done on a RAW file).

The preliminaries have done nothing to reduce the clipping on the highlights (upper R white triangle in the histogram, inside the orange circle in the second image, is still white), or the clipping of the blue channel in the low luminance range. I'm going to address the former, as it'd be the trickier one to fix by conventional dodging. I'll start by creating a mask by clicking on the dashed circle indicated on the right by the green arrow in the second image.

This opens a new dialog box (see **third image**) offering different options for defining a mask. I'm going to select "Range" (green arrow) and then subsequently "luminance range".

Now the cursor changes to an eyedropper. Use this to click on one of the blown-out areas on the top of a tomb. Once you do so, a preliminary luminance range bar shows up (inside orange oval in the **fourth image**). It's divided into three rectangles. The darker rectangle

on the left isn't part of the luminance mask. The middle area is where changes would be partially implemented, to help avoid abrupt transitions. And the brightest white rectangle on the right is the "business end", where changes will be fully implemented. The area covered by the center and right rectangles in this luminance range are shown in the image as a light red overlay. They cover a very large fraction of the image – much more than you want to modify. So I'll adjust the mask by grabbing the triangles under the middle and right boxes and dragging them to the right.

You can see what happens in the **fifth image**. I've

made those two rectangles much smaller; the area covered by the red "overlay" is greatly reduced across the image.

In the next step, I'll first uncheck the "show overlay" box (top green arrow in the **sixth image**) – this will hide the overlay, revealing the red clipped areas. Once I can see them, you *could* move the "exposure" slider to reduce the exposure just within the area where your luminance mask applies. But I have had better luck eliminating clipping by adjusting the "whites" slider. I'll move it (green arrow in the sixth image) to the left

only far enough for the clipping indicators to disappear. Recall how even reducing the white slider to -100 in the overall image didn't fix the clipping problem? Now I only need to move it to -13 using this luminance mask to completely eliminate the clipped highlights.

Once you've eliminated the clipping (as shown in the **seventh image**), you'll want to close the mask. You can do this (see seventh image) by clicking on the icon within the orange circle. You can apply exactly the same approach to removing underexposed areas using luminance masks. (Photos by Lynn Roberts)

Dodging and Burning in Photoshop

by Phyllis Berger

As the prior article indicates, Lightroom's selective masking tools can be useful in dodging and burning under some circumstances. But if you have to create a lot of adjustment masks to achieve your objectives, they can become unwieldy.

Phyllis has created a terrific educational video on dodging and burning using Photoshop that can offer an easier way to achieve this end. She also includes some tips for enhancing contrast (even in monochrome images!) using Nik Color Efex software.

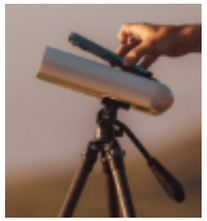
Her video, which runs at just under 8 minutes, can be viewed here.

Photography & Technology
by Kent Sutorius

The three largest Photography and Imaging conferences are held in January, February, and March each year.

In January, Las Vegas hosts the annual *Consumer Electronics Show (CES)*, which has a Digital Imaging & Photography component. Awards are handed out for the most innovative products. Winners this year were:

1) LG Innotek's ultra-compact folded optical zoom camera for smartphones. It has a focal length of 85-125 mm, a low f-stop and ultra fast AF.



2) Hestia has produced a portable telescope that uses the power of smartphone sensors to photograph the Sun, the Moon and the stars. The smartphone attaches to the "book size" telescope and takes pictures using the phone. The picture below show the picture of the moon shot with a iPhone 14 pro on the left and the Hestia telescope with smartphone on the right. Cost of the unit is $399.

Images from https://vaonis.com/

3) Bird Buddy - for birding enthusiasts, Bird Buddy is an AI powered bird feeder that takes images and videos of birds at the feeder. The app for the solar panel bird notifies you when birds are feeding and the species of the birds. The app then categorizes all the birds for you, and also notifies you when the feeder needs refilling.

4) Retro Cameras - Nikon was recognized for its **Nikon Z fc**, a mirrorless camera that combines the latest mirrorless technology with a classic retro style FE and FM SLR body look. It's a great compact camera with with interchangeable lenses and a 3.0-in Vari-angle monitor. Its frame is made of lightweight magnesium alloy frame; it comes in 7 colors. Cost is $959.

The largest *Photo Imaging Show* in the world is held each February in Japan. The **CP+ 2024** is held in the city of Yokohama. Major product releases for the year are announced at this show.

The two big camera releases this year were the **Fuji x100 VI** camera and the **OM-1 Mark 2**. The Fuji x100 VI is already sold out. The OM-1 mark 2 is geared for the outdoors in that the camera and lenses it supports operates at -10° C and is dust proof and splash proof. OM also introduced a live graduated ND 1600 mm lens with individual view finder.

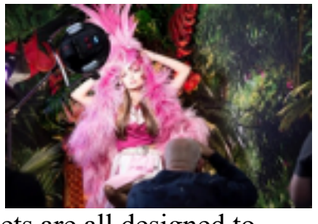
Many other lenses were introduced by all the major camera producers.

VR and 3D imagery were also popular for consumer and industrial use. Canon announced 3D imagery would be a major component of its production along with becoming #1 in the mirrorless market.

Sony announced the release of the **Sony PDT-FP1 5G** transmitter. It's in the shape of a phone and can connect to any wireless network and live stream or transmit photos to the cloud or anywhere in the world from your Sony camera. It comes at a hefty price of $1,100 and is primarily for content creators.

The *Photography & Video Show* takes place in March, and was held in Birmingham, UK. Beginning next year the Show will alternate locations with London every other year.

Apart from the the usual workshops and seminars, this show really tries to express creativity in its display of sets, enabling photographers to express their creativity. The sets are extravagant and the models and costumes within the sets are colorful and eye catching. These sets are all designed to teach the photographer how to take the shot.

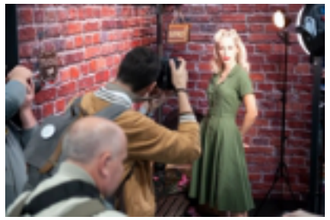


Apart from the major manufacturers, some of the sets catered around themes:

1) *Shoot to inspire* - different sets are used to demonstrate various photography and filmmaking topics - including travel, portraits, weddings, and street.

2) *Creator stage* - this set was for online content creation. Anything regarding vlogging and business aspects were presented.

3) *Photo studio* - gave live action, practical demos on how to handle various shoots - including lighting, the use of models, and capturing movement.



4) *Analogue showcase* - Everything you need to know about film photography and the darkroom studio.

5) *Editing & Post-Production Suite* - workflow and specific post-production techniques using different editing products available.

6) *Theater* - Movie film helps from story telling techniques, and editing.

Photos from https://www.photographyshow.com/

Winter Program Nights
by Sandy Nichols

BCC PROGRAMS - January-March 2024

The 2024 programs began on January 11th with a recorded program by **David duChemin**, a photographer and best-selling author, titled **"The Heart of the Photograph."** As David promised, this was an inspiring talk to nudge us forward to improve our photography. "The best photographs," he reminded us, "aren't a product of how you use a camera, but of how you think." David generously offered this presentation to camera clubs, free of charge, while he worked to return to his normal and active professional life after a life-altering accident while photographing in Italy.

Later that month, on January 25th, we welcomed **Hazel Meredith** for a presentation on **"Working with Textures & Overlays - Turn Ho-Hum into a Work of Art,"** in which she showed us various ways to turn an "almost" good shot into a work of art by utilizing textures and overlays. If you attended, you know just how generous Meredith was in sharing her vast knowledge, expertise and talent in the world of creative editing, even sharing helpful handouts on the use and sources of textures.

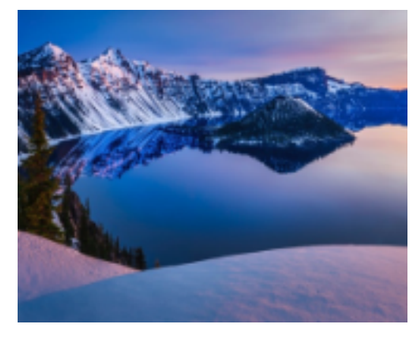
And on February 22nd, our very own **Kenny Epps** put on a great in-person program, **"Studio Lighting Demonstration, Part 3,"** with club members in attendance serving as his models.

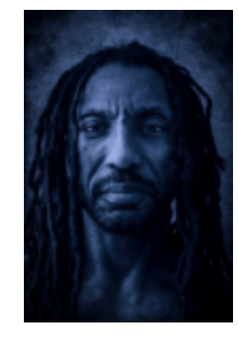
Kenny's signature generosity to the club was highlighted by a gift he gave to each of his models – their very own professional portrait. In this program, his third studio lighting demonstration, Kenny focused on "why" it is important to have a professional portrait taken in the studio and how to artfully use studio lights to craft the perfect professional image.

Then on February 29th, our guest speaker **Joseph Rossbach** presented **"Beyond the Snapshot – Creating Creative Nature and Landscape Images."** This in-person program showcased a variety of natural landscapes that go beyond the "postcard" or "snapshot" view, including Joe's personal philosophy on crafting unique images of nature. Joe was very engaging, welcoming questions throughout his talk, which made for a lively discussion and enjoyable evening.

On March 14th, our final presentation of this quarter, **Valerie Jardin**, an internationally acclaimed photographer, presented on **"What it means to be a street photographer,"** in which she gave an overview of the different approaches to street photography, as well as her thought and creative processes from visualization to capture. As a student of Valerie's, I'm hopeful that, like me, members in attendance were left with a renewed vision of street photography and desire to, as she would say, "Go out and hit the streets!"

While this quarter was packed to the brim with guest speakers, we did manage to fit in one **Member Critique Night** on February 8th. As a testament to the benefits of submitting images for feedback from your peers, two of the 12 images shared went on to place in competitions. Just ask Tina Whitehead and Chris Frisone!





Cheers,

~Sandy Nichols

Some Guidelines for Sports Photography
by Charles Levie

One of the true joys of photography is that it is such a diversified art form. Whatever you may enjoy in your personal life, it can be photographed. Some people love taking their cameras out into the wild, while others enjoy the photography of the streets. Many enjoy portraiture, and again there are those that simply go abstract. As for me, I thrive for the action of the courts or fields where young athletes can be seen doing things that my own body can now only dream about.

I am far from an expert on sports photography, but I think I have learned a few things over the years. Consider the following suggestions as simply one photographer's opinion. Feel free to accept or dismiss.

• **Position –** The basic rule is to almost always shoot from a low position. This maximizes the perception of height. So, "Hit a Knee".
• **Quality and Degree of Light –-** This is always an issue, especially in high school arenas, so definitely shoot in RAW.
• **Mode –** Shoot in Shutter Priority with a speed of at least 1/1000.

• **ISO –** Begin by setting the ISO to whatever is needed to keep an aperture of about 5.6. This gives you enough depth of field to cover the action, plus you want the background to go a little soft.
• **Focusing –** Set your focus dot in the center of your frame. While you are following the action, keep the main player in the center. This I have found is the best way to guarantee sharp focus.

• **Cropping –** Do not worry about cropping tightly while you are shooting. Crop loosely when following the action since hands, feet, and the ball tend to go flying all over the place. You do not want to lose them. Realize the optimum goal in most shots is to be able to see hands, feet, ball, and even the player's eyes. Do the final and critical cropping in post processing.
• **Color Balance –** Look at your RAW images and find a clear white "thing." In Photoshop at the Color menu, use the Custom tab to set the color. Save this setting and use it for the subsequent images. To completely alleviate this issue, do your final work in B&W.

• **Lens –** For basketball, you do not need a long lens. I use a 24-105 mm lens. Football, however, is another issue! Here one definitely needs length, and this is one of the reasons why sports photography is so expensive.
• **Geography –** Move around the arena to achieve different perspectives. In basketball, I generally change my position at least every quarter. In football, you will do a lot of traveling up and down the sidelines following the line of scrimmage.
• **The Decisive Moment –** Obviously shoot in High Speed Continuous mode. The max frames per second is the goal. This requirement is the second reason that Sports Photography is so expensive.
• **A Distinction –** Realize there is a difference between shooting a sporting event for a newspaper as compared to your own personal enjoyment. The first is documenting a factual event, and the second is pure art. In the first, the rules are strict, and the photographer is limited in adjusting the image, which may only include cropping, sharpening, and slight toning. If the purpose is to produce art, the photographer as always is free to do whatever is deemed necessary to make the image more compelling.
• **The Game –** Finally, learn the game. Try to anticipate where the peak moment will occur.

In conclusion, realize much of sports photography depends simply on luck. Great things can happen, but players and refs can often be found between you and the action. Understand this and be patient.

Something to Think About: If you want to give sports photography a serious try, contact your local high school principal. Explain that you are an award-winning photographer from the BCC, and you would like to be of service to the school. Basically, state that you would love to photograph their games and donate your images to the yearbook sponsor to be used in any way that benefits both the students and the school. Many schools also have individual sport Facebook pages. Definitely contact the page administrator and ask for permission to post your images. A finishing touch would be to purchase a school hoodie to wear while shooting. In a strange way, this would give you a degree of credibility with the coaches.

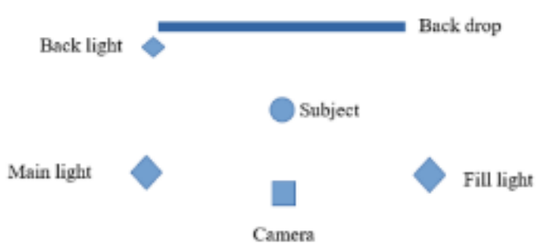
There are three things to relish about using your photographic skills to capture the active lives of young students in the athletic arena. First, it is very challenging; second, it is just bunches of fun. Finally, the young athletes will simply love your work and respect your dedication. (Photos by Charles Levie)

Lighting Demonstration - Part 3
by Guy Alston

On February 22, BCC member Kenny Epps presented his demo of High-Key Photography in a series on portrait work and studio lighting. I have had the pleasure of taking a class or two on the subject from Kenny, and he brought some of that experience to the entire club. The only difference is that some of the audience got to be models.

Unlike last year's class, which covered a variety of lighting styles, this class focused on High-Key Lighting. High-key lighting is a style that results in a brightly lit frame with soft lighting, minimal shadows, and low contrast. This bright lighting style produces a cheerful, airy, and positive mood often utilized in TV sitcoms and commercial work.

Configuring the lights, tethered shooting, and finally posing were covered in detail. Kenny used the same setup he did last year.



Kenny gave several important tips when doing studio work:

- Use a light meter to configure each light accurately.
- Tether your camera to a laptop to give yourself a larger screen to judge your shots. Note that you can also use a tablet.
- Learn how to deal with reflection in eyeglasses.
- Makeup is important for men as well as women.
- Learn how to pose your subject.

The highlight of the evening was the chance to get in front of the lens for once and become a subject. Many photographers are reluctant to get in front of the camera. I was one of them, but over the last few years, I have changed my mind on the subject. A couple of things have changed my way of thinking:

- Everybody has a camera now. When I'm out shooting with my Sony, I have two. I may be in many pictures taken by strangers, but I no longer care.

- A few years ago, I watched a documentary on portrait photographer Elsa Dorfman called "The B sides." Elsa took self-portraits of all types, including some of intimate situations. She believed that if she was comfortable in front of the camera, that would transfer to her subjects and clients. They would sense she had been in their position.

The PPA agrees with Elsa and advises that photographers spend a little time in front of the camera to experience what their clients do.

I learned from this demonstration that posing isn't the easiest thing. The photographer has to communicate effectively with his subject what he wants. This may require him to touch the subject physically. Kenny covered his protocols for working with clients when he had to pose (touch) them. For example, he always has a parent or guardian present when working with children. When working with adults, he always asks permission. For some types of shoots, he may have a third party present. Always protect yourself and make your client feel safe.

Posing for a good headshot starts with the feet. Kenny demonstrated how shifting your weight and turning your shoulders are vital in getting the shot. Here is a summary of tips:

Flattering Angles:
- Chin Forward, Slightly Down: This creates a more elongated neck and a slimmer jawline, universally flattering.
- Turn and Tilt: Avoid a perfectly straight-on pose. A slight turn (30-45 degrees) and a subtle head tilt add dimension and interest.

Eye Contact and Expression:
- Engage with the camera.
- Direct eye contact with a soft smile creates a welcoming and approachable image.
- Experiment with subtle variations: try a gentle closed-mouth smile or a neutral expression for a more serious tone.

(Photos by Guy Alston and Kenny Epps)

Body:
- Strive for good posture.
- Maintain straight shoulders with relaxed arms to convey confidence.
- Women should avoid tension in their arms and hands.
- Separate from the background: Ensure a clear distinction between your subject and the bright background to avoid blending. Typically, pose the subject a distance of five feet from the background.

Hair & Makeup, etc.

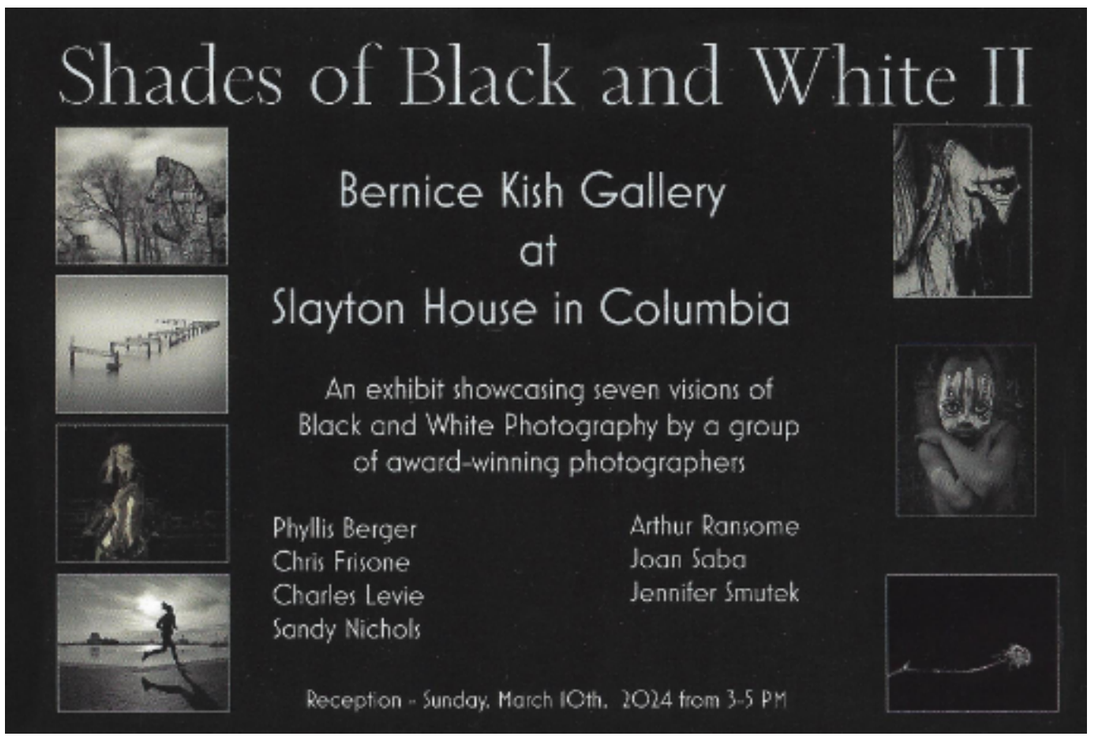
Wardrobe: Solid, light-colored clothing complements the high-key style. Avoid busy patterns or dark colors that might absorb light. Clothing should fit the goal—specifically, a professional look for a professional headshot.

Honors & Accolades

BCC Exhibit at the Kish Gallery

The work of 7 different BCC members is being featured at a special exhibit at the Bernice Kish Gallery at Slayton House in Columbia beginning March 10. The exhibit, titled "Shades of Black and White II", features images by **Phyllis Berger**, **Chris Frisone**, **Charles Levie**, **Sandy Nichols**, **Arthur Ransome**, **Joan Saba**, and **Jennifer Smutek**.

There was a special reception on Sunday, March 10 from 3-5 PM. The exhibit runs through April 27, 2024.



Jon Meyer's photographs were published in the following magazines.

Once a Summer Patio, published in LensWork's *Magazine*, Special Issue of 2023 Winners, Issue 165, April 2024, p. 33

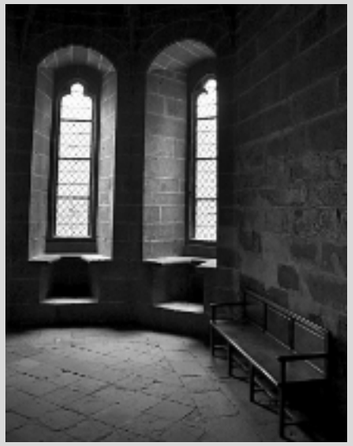
F*oggy Road*, published in *Black & White Light, Glorious Light*, 2023, p. 185.

Moonrise on an Industrial Site, published in *Black & White Magazine*, Special Issue of 2023 Winners, Issue 165, April 2024, p. 205. Image attached.

Monochrome Print Competition - January 4, 2024

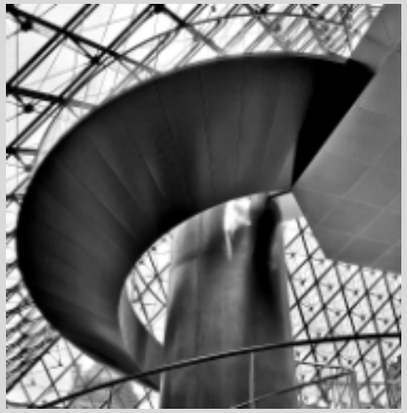
1st Place - Sandy Nichols -Associate - Togetherness

2nd Place - Sandy Nichols -Associate - A Delicate Balance



3rd Place - Thomas Gisriel - Associate - An Alcove in the Mount-Saint-Michel Abbey

4th Place - Lynn Roberts -Associate - Bashful Sunflower



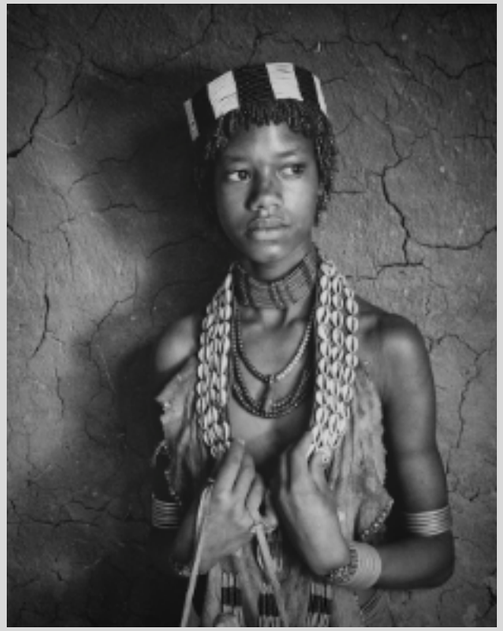
5th Place - Thomas Gisriel - Associate - Stairs at the Louvre

Honorable Mention - Sandy Nichols -Associate - A Boy at Play's Shadow

1st Place - Joaon Saba - Unlimited - Going to Prayer

2nd Place - Jamees Voeglein - Unlimited - Bert's

3rd Place - Arthur Ransome - Unlimited - Hand Prints



Honorable Mention - Joan Saba - Unlimited - In the Marketplace

Color Print Competition - January 4, 2024

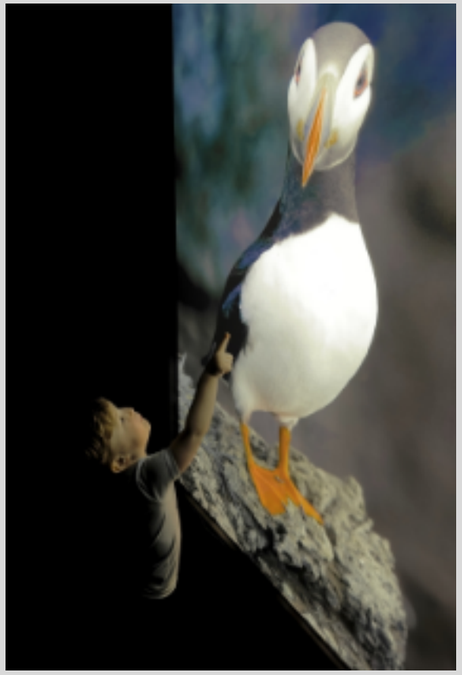
1st Place - Tina Whitehead -Associate - The Deadliest Match

2nd Place - Lynn Roberts -Associate - Fall Foliage

3rd Place - Keith Hairston - Associate - Golden Hour

4th Place - Tina Whitehead - Associate - Autumn

5th Place - Kent Sutorius - Associate - Two Down and One To Go

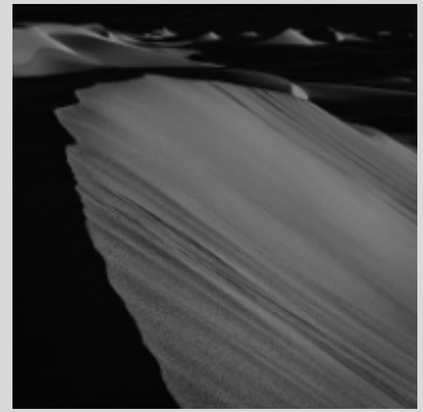


Honorable Mention - Thomas Gisriel - Associate - It's So Big

Projected Digital Print Competition - January 18, 2024

1st Place - Kent Sutorius - Associate - Spiral Window

2nd Place - Phyllis Berger - Associate - A Norman Time



1st Place - Sukumar Balachandran - Unlimited - Dunes

2nd Place - Alan Wilder - Unlimited - Pound Netters

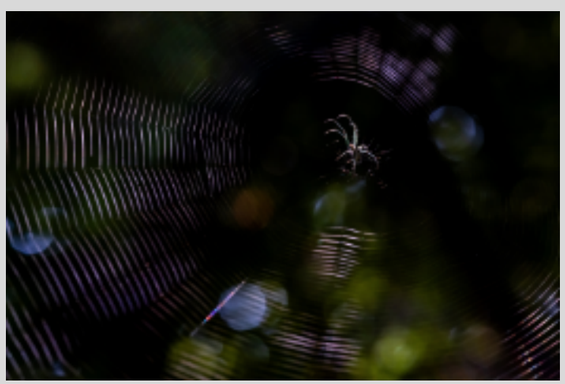
3rd Place - Michael Washington -Associate - The End of the Line

4th Place - Michael Mininsohn - Associate - Fishing Hooks

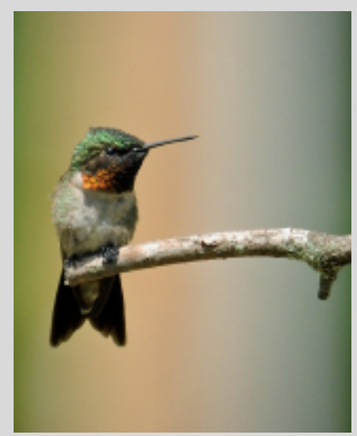
3rd Place - Ja,es Vpeg;eom - Unlimited - Misty Lake

4th Place - Michael Navarre - Unlimited - White Day Lilly

5th Place - Sandy Nichols - Associate - Vintage Pride



Honorable Mention - Jennifer Smutek Associate - Homemaker

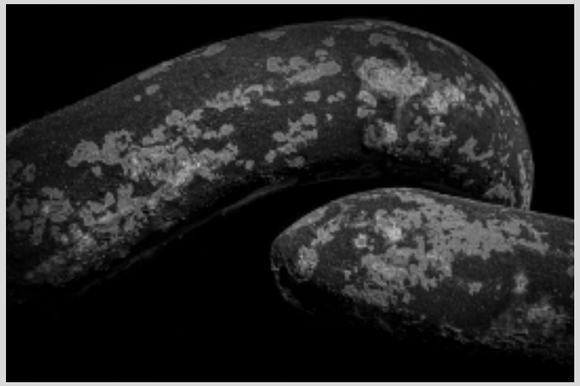


5th Place - Andrew Mordente - Unlimited - Hummer at Rest

Honorable Mention - James Voeglein - Unlimited - Greenbrier River

Monochrome Print Competition - February 1, 2024

1st Place - Lynn Roberts - Associate - Reeds in the Sky



2nd Place - Tina WhiteheadAssociate - Ophidian

1st Place - Suku Balachandran - Unlimited - Amidst the Angles

2nd Place - Lewis Katz - Unlimited - Tree Stand

3rd Place - Kent Sutorius - Associate - Guiding Light in Fog

4th Place - Thomas Gisriel - Associate - Manifesation

3rd Place - Arthur Ransome - Unlimited - Torn

4th Place - Jim Voeglein - Solace

5th Place - Guy Alston - Associate - Time & Life

Honorable Mention - Lynn Roberts - Associate - Mushroom Colony

5th Place - Phyllis Berger - Unlimited - No Sitting Allowed

Honorable Mention -Suku Balachandran - Unlimited Hello There

Color Print Competition - February 1, 2024

1st Place - Tina Whitehead - Associate - Abstract Georgia O'Keeffe Oil Paint Copy

2nd Place - Michael Navarre - Associate - New York, New York

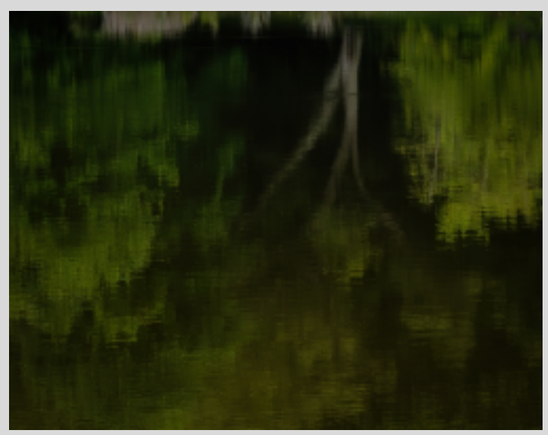
1st Place - Lewis Katz - Unlimited - Solo

3rd Place - Tina Whitehead - Associate - Canterbury Bells

4th Place - Phyllis Berger - Associate - Encounter with a Banshee

3rd Place - Sukumar Balachandran - Unlimited - Deer Isle, Maine

2nd Place - Lewis Katz - Unlimited - Caddo Sunrise

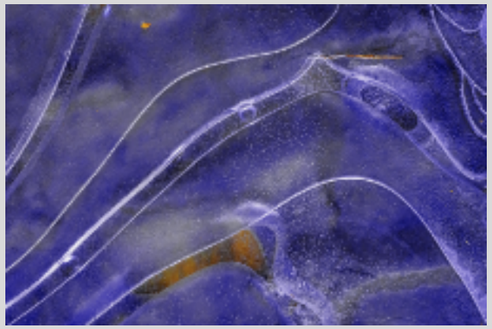


Honorable Mention - Lynn Roberts - Associate - The Upside Down

Honorable Mention - Sukumar BalachandranUnlimited - The Bridge

5th Place -Eve Bond - Associate - Pecking Order I in the Water

Projected Digital Print Competition - Theme: Winter February 15, 2024

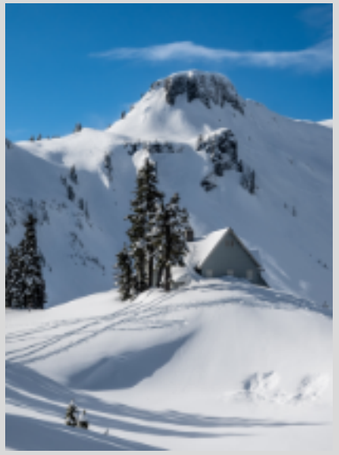


1st Place - Sam Yaffe - Associate - Blue Hour Ice

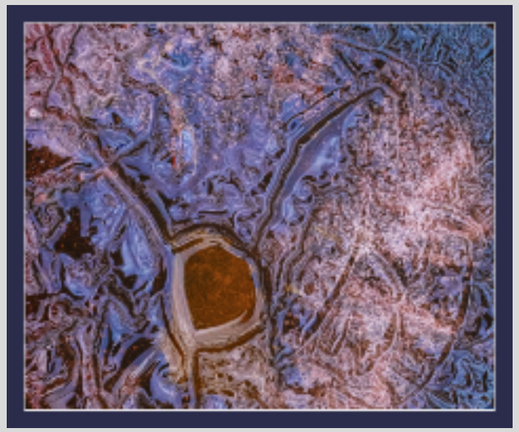
2nd Place - Chris Scroggins - Associate - Posing for Paparazza

1st Place - Christopher Frisone - Unlimited - Peaceful

2nd Place - Christopher Frisonne - Unlimited - Dawn at Crater Lake



3rd Place - Leo Charpentier - Associate - Mountain Escape



4th Place - Sam Yaffe - Associate - Ice in Red Bucket

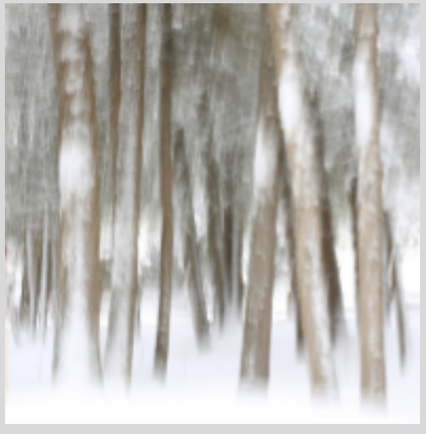
3rd Place - Sukumar Balachandran - Unlimited - Boordy Vineyards

4th Place - Wlater Levy - Unlimited - In Repose

5th Place - Phyllis Berger - Associate - Sole Survivor

Honorable Mention - Sandra Michaels -Associate - Frozen Lake Geneva Sunset

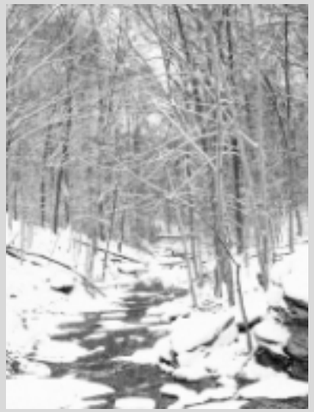
5th Place - Walter Levy - Unlimited - Druid Ridge Cemetery, Snow



Honorable Mention - Joan Saba - Unlimited - Winter in the Woods

Monochrome Print Competition - March 7, 2024

1st Place - Thomas Gisriel - Associate - Harbor Promenade in Snow



3rd Place - Kent Sutorius - Associate - Of Easy Wind and Downy Flake

5th Place - Jennifer Smutek - Associate - The Birds 2

2nd Place - Tina Whitehead - Associate - I Am William David Thomas II

4th Place - Michael Washington - Associate - Anchor's Aweigh

Honorable Mention - Kent Sutorius - Associate - Stairway to Heaven

1st Place - Suku Balachandran - Unlimited - Whistle on and Chug along

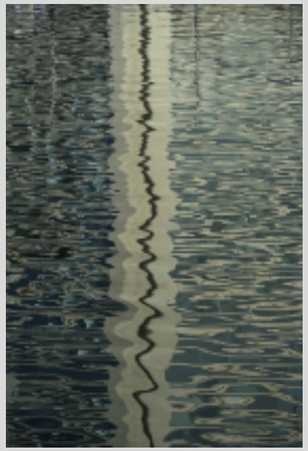
3rd Place - Joan Saba - Unlimited - Point Reyes

2nd Place - Suku Balachandran -Unlimited - Clean Energy

Honorable Mention - Jim Eichelman - Unlimited - Solitude

Color Print Competition - March 7, 2024

1st Place - Guy Alston - Associate - The Plea



3rd Place - Michael Washington - Associate - Reflections on the Harbor

5th Place - Thomas Gisriel - Associate - Portland Head Light

2nd Place - Michael Washington - Associate - Nightshine in the Tourist Zone

4th Place - Thomas Gisriel - Associate - Sledding on Federal Hill

Honorable Mention - Tina Whitehead - Associate - Dead Blue Irises

1st Place - Joan Saba - Unlimited - Surfing Big Waves

3rd Place - Sukumar Balachandran - Unlimited - Unveiling

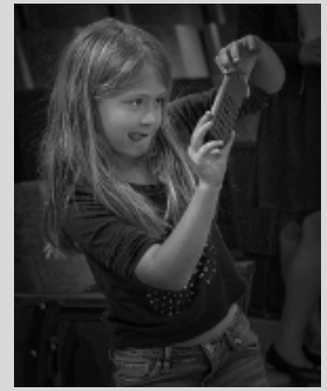
2nd Place - Joan Saba - Unlimited - The Outpost

Honorable Mention - Sukumar Balachandran - Unlimited - Last Fall

Digital Projected Competition - March 21, 2024

1st Place - Michael Washington - Associate - After the Flood

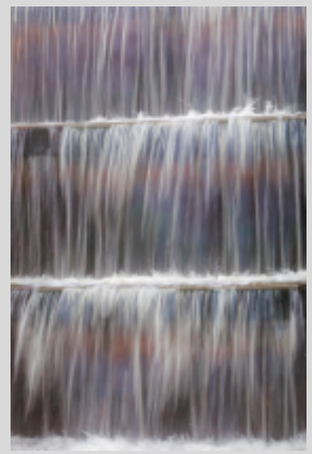
2nd Place - Guy Alston - Associate - Weary Warriors



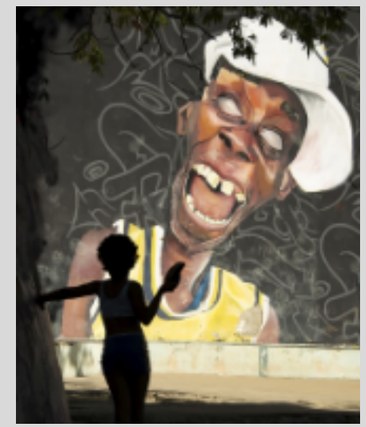
1st Place - Charles Levie - Unlimited - The Young Photographer

2nd Place -Steven Sattler - Unlimited - Hurry Up…I'm Late!

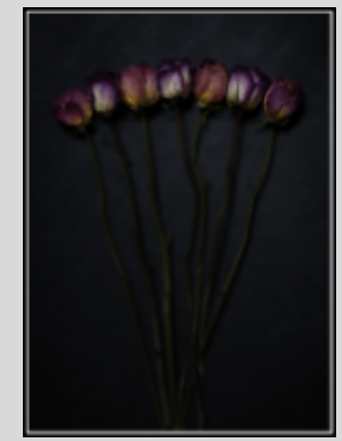
3rd Place - Stephanie Alston- Fisher - Associate - Cell Phone Graveyard



4th Place - Michael Mininsohn - Associate - Water Colors

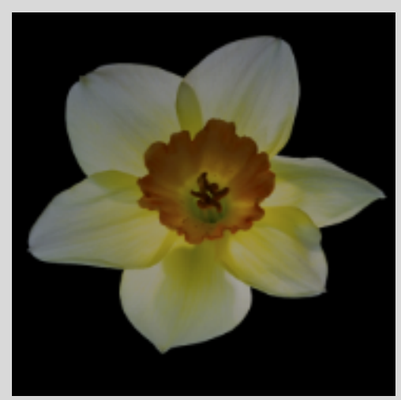


3rd Place - Steven Sattler - Unlimited - A Child's Gaze

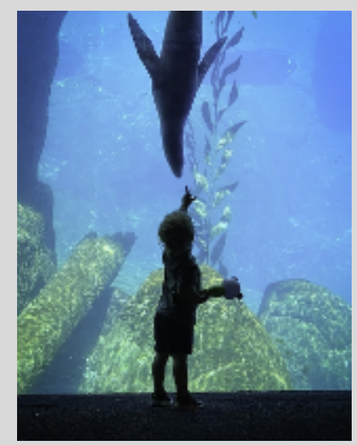


4th Place - Walter Levy - Unlimited - Seven Roses

5th Place - Christopher Casamassima - Associate - Roosevelt Park, Baltimore 2024



Honorable Mention - Kent Sutorius - Associate - Backlit Daffodil



5th Place - Sukumar Balachandran - Unlimited - Encounter

Honorable Mention - Thomas Gisriel - Unlimited - Pink Wave

Competition Point Totals Compiled by Walter Levy

Baltimore Camera Club standings as of competition date 03/21/2024

Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points	
Phyllis Berger	96	Michael Washington	82	Tina Whitehead	90	Sukumar Balachandran	760	Arthur Ransome	1047	Joan Saba	679	Sukumar Balachandran	50
Sam Yaffe	95	Tina Whitehead	78	Jim Eichelman	84	Joan Saba	489	Joan Saba	396	Gary Faulkner	503	Joan Saba	38
Linda Lund	92	Lynn Roberts	72	Errol Bennett	80	Arthur Ransome	359	Sukumar Balachandran	381	Roger Miller	371	Tina Whitehead	30
Chris Scroggins	70	Walter Levy	65	Scott Houston	74	David Paul	349	Gary Faulkner	378	Kay Muldoon-Ibrahim	354	Lynn Roberts	28
Keith Hairston	58	Thomas Gisriel	54	Walter Levy	73	Steven Sattler	333	Kay Muldoon-Ibrahim	330	Lewis Katz	346	Michael Washington	27
Camellia Ibrahim	58	Charles Levie	46	Thomas Anderson	72	Alan Wilder	269	Roger Miller	282	Kaye Flamm	317	Jennifer Smutek	23
Errol Bennett	58	Camellia Ibrahim	40	Lynn Roberts	68	Charles Levie	218	Jon Meyer	246	Sukumar Balachandran	223	Jim Voeglein	21
Tina Whitehead	47	Errol Bennett	39	Michael Washington	61	Kay Muldoon-Ibrahim	214	Kaye Flamm	211	Jon Meyer	198	Thomas Gisriel	20
Nelson Smith	43	Keith Hairston	38	George Saba	57	Kaye Flamm	212	Richard Eskin	188	Jim Voeglein	182	Kent Sutorius	18
Kent Sutorius	38	Scott Houston	36	Charles Levie	57	Walter Levy	206	Jim Eichelman	157	Paul Biederman	167	Guy Alston	16
Roger Johns	34	Thomas Anderson	31	Keith Hairston	51	Roger Miller	205	Paul Biederman	152	Harry Bosk	165	Sandy Nichols	14
Guy Alston	33	Michael Navarre	29	Kenny Epps	49	Richard Eskin	204	Jim Voeglein	146	Richard Eskin	155	Sam Yaffe	13
Diane Brunetti	30	Jennifer Smutek	29	Jennifer Smutek	48	Harry Bosk	173	Richard Caplan	141	Vella Kendall	132	Steven Sattler	11
Douglas Miller	29	Guy Alston	28	Arthur Ransome	48	Vella Kendall	162	Steven Dembo	141	Steven Dembo	123	Christopher Frisone	10
James Horn	28	David Paul	28	Phyllis Berger	47	Lewis Katz	154	Linda Lund	136	Linda Lund	107	Lewis Katz	10
Jerry Taylor	25	Kent Sutorius	24	Kent Sutorius	40	Christopher Frisone	148	Lewis Katz	135	Guy Alston	105	Alan Wilder	8
Thomas Anderson	23	Nelson Smith	21	Michael Navarre	39	Kenny Epps	144	Ran Zeimer	134	Ran Zeimer	103	Phyllis Berger	8
Jennifer Smutek	23	Kenny Epps	16	Marilyn LeMay Patterson	27	Anthony Mordente	143	Sandy Nichols	120			Chris Scroggins	7
Laura Kelehan	21	Jerry Taylor	14	Camellia Ibrahim	26	Jim Voeglein	131	Vella Kendall	117			Charles Levie	6
Alexandria Montanio	18	George Saba	13	Thomas Gisriel	23	Gary Faulkner	130	Harry Bosk	111			Arthur Ransome	6
Marilyn Gould	18	Diane Bovenkamp	8	Vu Nguyen	21	Scott Houston	130	Phyllis Berger	108			Michael Navarre	6
Marcus Dagold	18	Vu Nguyen	8	David Paul	18	Jim Eichelman	126					Paul Biederman	6
Mel Holden	18	Roger Johns	8	Sandy Nichols	17	Thomas Gisriel	126					Walter Levy	5
Vu Nguyen	14	Diane Brunetti	7	Jerry Taylor	13	Diane Bovenkamp	121					Keith Hairston	5
Dan Gutwein	13	Marilyn LeMay Patterson	5	Nelson Smith	9	Ran Zeimer	118					David Paul	4
Rosalind Perry	13	Eve Bond	4	Marcus Dagold	8	Paul Biederman	117					Jim Eichelman	3
Wendy Miller	11	Christophe Casamassima	3	Roger Johns	8	Sandy Nichols	112					Diane Brunetti	3
Michael Mininsohn	7	Peter Hauser	1	Carl Lancaster	8	Lynn Roberts	110					Dan Gutwein	3
Stephanie Alston-Fisher	5			Eve Bond	7	Vickie Gray	109					Michael Mininsohn	3
Larry Leasner	5			Rosalind Perry	7	Michael Navarre	107					Stephanie Alston-Fisher	2
Leo Charpentier	5			Douglas Miller	6	Michael Washington	102					Douglas Miller	2
Nick & Cynthia Islin	3			Christophe Casamassima	6	George Saba	101					Leo Charpentier	2
Christophe Casamassima	2			Mel Holden	5	Steven Dembo	64					Richard Caplan	2
Lisa Sartorius	2			Laura Kelehan	2	Jon Meyer	29					Kay Muldoon-Ibrahim	1
Sandra Michaels	1											Diane Bovenkamp	1
Deborah Davis	1											Anthony Mordente	1
Cyril Cook	1											Christophe Casamassima	1
												Eve Bond	1
												Deborah Davis	1
												Lisa Sartorius	1
												Sandra Michaels	1

Focal Point January-March 2024

2024 Calendar April - June

Thursday, April 4	Print Competition	**Judge: Edwin Remsberg**
Thursday, April 11	Program (Virtual Only)	**Member Critique Night -** Note: This will be on Zoom only. There will be NO in-person meeting at the church. One image per member. Upload image to Visual Pursuits/ "Member Programs – Critiques" Gallery/Member Critique, April 11
Thursday, April 18	Digital Competition	**Theme: Night Photography** **Judge: Tracey Brown**
Thursday, April 25	Program	**Activity Night at the Church**
Thursday, May 2	Print Competition	**Judge: Mike Donovan**
Thursday, May 9	Program	**Cole Thompson: "Vision, Passion, Projects"** **Description:** I'm seriously hooked on portfolios! What I have learned is that all my portfolios have two ingredients in common: Vision and Passion. And so, I've been invited to speak on the topic of: Vision, Passion and Projects. I'll be talking about how I create projects and why, and the critical role of Vision and Passion. **Website:**https://colethompsonphotography.com/
Thursday, May 16	Digital Competition	**Theme: General** **Judge: Bob Weber**
Thursday, May 23	Program	**Jon Meyer: "Portfolios: What, Why and How"** **Description:** Jon will talk about what a portfolio is, its supporting materials, and the pleasure in saying something coherent about your photographic vision.
Thursday, May 30	Program	**Jamie Konarski Davidson**: "Wabi Sabi - Finding Beauty in Imperfection" DESCRIPTION: Wabi Sabi in photography is more than capturing "old" and grungy subjects. It's about finding beauty in imperfection, incompleteness and impermanence. It's about being present in the moment and being attentive to things that might often go unnoticed or unappreciated. Jamie Konarski Davidson will discuss the art of bringing the Japanese concept of Wabi-Sabi to life in your images. In this session, she will share some of the background and basic concepts of wabi sabi and how this philosophy can be incorporated into your photography and, with intention, into your life. BIO: Jamie Konarski Davidson is an award-winning, freelance nature photographer, workshop leader, presenter and Lensbaby Ambassador. You can find her at https://www.newlifephotos.com and follow her on Facebook https://www.facebook.com/JamieKonarskiDavidson or https://www.facebook.com/NewLifePhotos and Instagram at @jamiekonarski.davidson
June		Summer Schedule starts: Meetings every other week
June 7-9	**Spring Trip** **Laurel Highlands, PA**	Our spring trip to The Lodge at Chalk Hill located on 37 acres of lush country in the Laurel Highlands of Pennsylvania. The dates are June 7 to June 9, 2024. The Lodge at Chalk Hill is comprised of 60 garden style one level rooms overlooking Lake Lenore and is located approximately 3 1/2 hours from Baltimore. All of the units have a microwave and complimentary wireless internet. The entire property has been completely renovated in the past two years. Attractions in the area include Kentuck Knob, Fallingwater, Ohiopyle State Park as well as several waterfalls. While there is no restaurants on the grounds of the hotel the Maywood Grill is within easy walking distance and they are open from 8:00am to 7:00pm on Fridays and Saturdays. There are other restaurants in the area including the Bittersweet Cafe open from 8:00am to 6:00pm Monday through Saturday. Rates at the Lodge are extremely reasonable and range from 75.00 per night plus tax to 135.00 per night plus tax. This rate will be discounted based on how many rooms we sell as the Baltimore Camera Club. Please call the Lodge directly at 724-438-8880 and be sure to identify yourself as a BCC member. PLEASE **DO NOT BOOK ANY ROOMS ONLINE** AS THEY WILL NOT COUNT TOWARD OUR TOTAL AND THEREFORE OUR DISCOUNT. Your credit card will only be held as a guarantee and will not be charged until you arrive at the Lodge. Please be sure to email me at 410-446-6496 after making a reservation so that I can keep an accurate count of our bookings. I look forward to seeing you (and your guests) in the Laurel Highlands in June!
Thursday, June 13	Feedback Night & Board Elections	Come share your feedback on making BCC better. Nominations and Elections for the Board will take place. Refreshments will be served.
Saturday, June 22	Year-End Competition	Closed to Members
Thursday, June 27	Program	Member Critique Night: One image per member. Upload image to Visual Pursuits/ "Member Programs – Critiques" Gallery/'Member Critique, June 20

Focal Point

Baltimore Camera Club

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

Parting Shot

Togtherness - Sandy Nichols

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

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