Focal Point

Baltimore Camera Club

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

Portal - David Paul

January - March 2025 (issue 41, No 1)

www.baltimorecameraclub.org

Baltimore Camera Club

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

Committee Members and Key Volunteers:
Competition Committee: Tom Gisriel, Guy Alston, Kent Sutorius, Jim Voeglein, Tina Whitehead
Field Outing Committee: Lewis Katz, Kenny Epps
Member and Visitor Welcome: Tina Whitehead
Mentors: Kenny Epps, Walter Levy
Photographic Society of America Club Representative for BCC: Diane Bovenkamp
Focal Point co-Editors: Lynn Roberts & Kent Sutorius

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

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

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

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

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

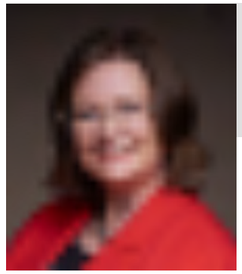
Focal Point is the magazine of the Baltimore Camera Club. Copyright ©, Baltimore Camera Club, 2025, all rights reserved. No reproduction without written permission. Editor's e-mail address: kasutorius@gmail.com

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

This Issue's Contents

Thanks to Diane Bovenkamp, Lynn Roberts, Steve Sattler, Kent Sutorius, Christophe Casamassima, Mike Washington, Walter Levy, Keith Hairston, Vickie Gray, Kenny Epps, Lewis Katz, Paul Biederman, Jon Meyer, Tom Blanpied, Jon Meyer, Phyllis Berger, 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.

Baltimore Camera Club 2
This Issue's Contents 3
President's Corner 4
Editors' Corner 6
Creative Photography Workshop by Lynn Roberts 8
Upcoming Courses, Workshops, and Field Shoots compiled by Lynn Roberts 10
How I Got the Shot by Tom Blanpied 12
Member Spotlight -Keith Hairston 14
MPA Corner by Steven Sattler 16
From the BCC Archives - Diane Bovenkamp ... 18
Notes from the Field by Mike Washington 21
Winter Programs by Christophe Casamassima 23
Honors & Accolades 24
Honors & Accolades (Continued) 26
Color Print Competition - January 9, 2025 29
Monochrome Print Competition - January 9, 2025 31
Digital Competition - January 23, 2025 33
Color Print Competition - February 6, 2025 34
Monochrome Print Competition - February 6, 2025 37
Digital Competition - February 20, 2025 39
Color Print Competition - March 6, 2025 40
Monochrome Print Competition - March 6, 2025 43
Digital Competition - March 20, 2025 45
Competition Point Totals Compiled by Walter Levy 47
2025 Calendar - April - June 49
Parting Shot 50



President's Corner

By Diane Bovenkamp

My message for this quarterly Focal Point is simple. Push yourself to get out into the 'real world' and be inspired. Go on more club trips, outings, socials and field shoots, and you will be amazed at how much your artistic vision will be renewed.

As an example, I pushed myself to drive the one hour and fifty minutes from Ellicott City to the Brandywine Museum in Pennsylvania on a most excellent outing organized by our fearless VP of Programs, Christophe Casamassima, to see the street photography exhibit of two photographers who obtained 1955 Guggenheim grants to capture the essence of America. Robert Frank then took a selection of these photos and published his now famous and influential book The Americans. Todd Webb's photos have been languishing in obscurity until now. It was inspirational to compare side-by-side how each photographer approached a certain topic--in many cases, they came up with similar takes. Catch the exhibit before it closes May 8, 2025.

The opening description on the website:

In 1955, two photographers, Robert Frank and Todd Webb, received separate fellowships from the Guggenheim Foundation for U.S. survey projects. Frank's cross-country trip would result in the landmark book "The Americans." Webb's project remains almost entirely unknown. This special exhibition brings together for the very first time over 100 photographs that came from both projects, showcasing how the artists put their own unique stamp on their ambitious assignments.

While there, I bought a book highlighting the exhibit. In case others can't go in person before the exhibit closes, here is a link to buy the book.

All of this is to say that it's important to get out into the world and see images up close and interact with photographers IN PERSON. We are all quite rusty with interpersonal relationships after the two-year COVID-19 lockdown and virtual zoom meetings (even an extreme extrovert, like me). So, I highly recommend that you take advantage of more in-person field shoots, club trips, and social activities moving forward.

In fact, the fruits of these outings can produce images you can submit for future competitions. Example: the black and white photo that I took in the bathroom of the restaurant where BCC members had lunch after seeing the exhibit. It was inspired by my time viewing Frank and Webb's images, and so I submitted it to the Frederick Camera Clique's annual competition for fun. It also took 4th place in BCC's March 20 digital competition in the Unlimited division.

Hope to see you out there at a future event.

Best, Diane

P.S. This is another plug to sign up for the June BCC member trip to Hazelton, PA, to take photos in the area, including riding an old steam engine and descending into a coal mine. I've already signed up, so hope to see you there!

Editors' Corner

Are You Backing Up the Essentials?

We've been lucky up until now. But in mid-February, the C drive (a 2 TB SSD drive) on my 9-year-old desktop crashed.

Fortunately, we had a backup. In fact, my tech-savvy spouse set everything up so that *all* of our computers get backed up to the cloud (we use iDrive). Every night.

But. We only back up the important folders. And only what's new. Often we don't back up things like Windows or software.

Of course you should back up your master images! That may be all you *think* you need. But if you use (as I do), Lightroom Classic (LrC), you also have files that detail the edits that you've made on each image. You also have one or more LrC "Catalogs" (as LrC not only allows you to edit photos; it also creates catalogs. Think of a catalog as a digital filing cabinet to organize your images).

Note that if I'd lost my LrC catalogs, I could always create new ones, and re-import all my images, folder by folder. That would restore my ability to view and edit all of my photos. It probably would have taken weeks to re-import ~ 15 years worth of digital images into LrC. **But** I might also have lost all the edits I'd done on them. Still quite a blow.

Once the new SSD had been installed, it was a relief to see that all of my master images had been restored. I did also have to reinstall Adobe Creative Cloud (Photoshop and LrC).

On reinstalling LrC - it created a new catalog. With absolutely nothing in it. I couldn't view any of my

At-Home Tech Support

photos, or see what edits I'd made to them using LrC. And, when I looked at the files that had been moved over onto the new C drive from the cloud - I could only find one LrC catalog - and not the most recent one I'd been using. Searching the new disk for *.lrcat turned up nothing. I contacted Adobe tech support for help. Nope, they don't store backups of LrC catalogs. They should be in a folder on my C drive labeled "User" > "Lightroom Catalogs", with subfolders for each catalog. If they aren't there, then I haven't done my backups (or restores) properly.

Looking in "Lynn" > "Lightroom Catalogs" on my new C drive, the only catalog there was the new one created on re-installing LrC. *Panic time.*

Fortunately, in examining the backup in the cloud, we found the missing catalogs, right where they were supposed to be. For whatever reason they hadn't been copied over onto the new SSD drive. Once we did copy them over, all of the photos in my catalogs miraculously reappeared - including all my edits.

I'll note that copying over these catalogs represented over 24,000 individual files - a LOT of work editing images!

This experience made me evaluate how I store - and back up - my images. Here are some of my recommendations to anyone wishing to avoid a catastrophic loss.

1) I highly recommend using LrC if you store your images locally, even if you prefer to do all your editing in PS. Having all your images cataloged is worth the price of admission alone (in my opinion). (One of the major differences between LrC and "Lightroom Creative Cloud", is that the former stores everything on your hard drive, while the latter, web-based application, stores its catalog in the cloud. If you forget to pay your annual subscription, who knows what you lose with the latter?). All you need to do to edit in PS is right-click on the image, and you'll be prompted to select the proper software for editing.

2) **Backup, backup, backup**. I like to back up my active LR catalog regularly on my hard disk. Go to the "Edit" menu in LrC, and go down to "Catalog Settings". This opens a dialog box. The first "General" tab tells you where your catalog being is saved. (Make note to include this folder when scheduling backups to the cloud or an external hard drive!). Go to the last tab (labeled "Backups"). I like to select (under "Back up catalog") "Once a week, when exiting Lightroom". But if you've just done a ton of editing, select "When Lightroom next exits". Note this tab also tells you where your catalog backups are located - this is different from where your catalogs are located. You need backups of both the catalogs, and the backups!

While you're there in the Catalog Settings dialog box, also click on the tab labeled "Metadata". Make sure to check "Automatically write changes into XMP". This means that every time you make an edit inside the Develop module, it will write a little sidecar file with all of your edits. Even if you lose your Lightroom catalog and have to re-import images into a new catalog, having the XMP sidecar files included in this manner preserves your edits.

3) How many LrC catalogs should you have? Most people I know only use one. BCC member Paul Biederman only has one - with over 400,000 images in it. But the larger your catalog is, the slower it may be to load. And you might be increasing the odds that it could get corrupted (though LrC has built-in tools to fix errors - especially if you instruct it to use the Catalog Integrity Check tool to find and fix problems when it does its backup). My personal preference is to have only a few catalogs - but with lots of folders within each one to make it easier for me to locate images. I start with one folder for each year, titled "2025 Images" for this year - and then add subfolders within that. I name the subfolders by date, starting with the year ("2025_01_06_PA Farm Show", for example, for an outing I took there this year on that date). That way they're displayed within the "2025 Images" folder from oldest to newest. Others might prefer to organize folders by location instead of by date - a "Longwood Gardens" master folder, for example. Or you might wish to have a separate LrC catalog for each project. I can see that working well if you're a wedding photographer. *In the end, you should organize images and catalogs in whatever consistent way makes most sense to you.*

But however you set up your folders: for ease of backup

A) Keep all master images within one root folder (I use "Pictures") dedicated to your images.

B) Consider keeping a second master folder for the **jpegs** you export (organized using the same system as your master images). These will usually be far fewer in number than your master images, and will give you a quick way of locating an image (or finished edit) you're looking for.

C) Make SURE you know where your Lightroom catalogs - and catalog backups - are located!

D) Periodically check your backups to make sure nothing is being overlooked!

For more helpful information on Lightroom catalogs, visit this site.

Creative Photography Workshop

By Lynn Roberts

This past November I attended a one-day "Creative Photography Workshop" offered through MPA by Liz Guertin. It emphasized intentional camera movement (ICM) and (in-camera) multiple exposures, two techniques I'd been wanting to try.

The workshop was held at the United States Botanic Garden and the National Museum of the American Indian in DC, though participants also wandered around the Mall. Liz treated us all to a delicious lunch at the National Museum of the American Indian.

Liz is a talented instructor; if you ever get the chance to take one of her workshops, I promise you'll enjoy it. I note that her workshop to the Pine Barrens this June through MPA is already sold out. You can find out about her future workshops (and view her work) on her **website**.

Intentional Camera Movement (ICM)

This requires slow shutter speeds. If you're shooting in broad daylight, you probably need to use a neutral density filter. I did my shooting with a Lee 77 mm "Little Stopper" 6-stop neutral density filter. This fits most of my lenses, takes up less space, and is substantially less expensive (~$175) than a filter that attaches to the lens exterior. If I used neutral density filters more often, I might opt for the latter, but I felt this made a good initial choice.

How fast should your shutter speed be? That's a hard call. In part this depends on how rapidly you move your camera. You pretty much have to resign yourself to a lot of trial and error (and rejects) before you find something you're happy with. Most of my images were taken at shutter speeds between 1/5 s and 2.5 s, and at apertures between f/5.6 and f/18, all at ISO 100 to reduce noise.

This is a technique best suited to shooting in manual mode. Because your images will be out of focus, the actual aperture you use is not particularly relevant. Here's where I had to retrain myself a bit. I normally do shoot in manual, with auto ISO turned on. I'll select my aperture based on my desired depth of field, then adjust the shutter speed to get the correct exposure, balancing the ISO needed with a shutter speed that's not too slow. So I'm constantly playing with shutter speed.

But with auto ISO turned off, and the ISO set to 100, I could best obtain the correct exposure (at my chosen shutter speed) by adjusting the aperture. I constantly found myself at first trying to adjust the rear (shutter speed) dial instead of the front (aperture) dial. (But I'm a slow learner),

One of the things you should play with (besides shutter speed) is how you move your camera. You'll often find you get the best results if you follow strong lines in your viewfinder: vertical lines for buildings or trees, a curved line for the stem of a plant. Light shining through leaves lends itself to "swirling" your camera while

ICM Autumn Leaves

exposing. If you have a tripod with you, you can also play with zooming while making your exposure. (We all left our tripods at home, as they aren't allowed inside the National Museum of the American Indian).

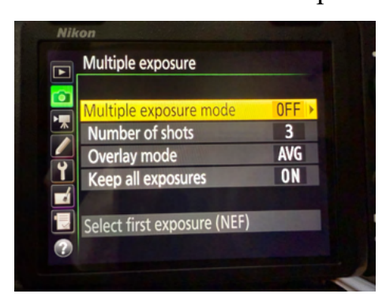
Multiple Exposures (In-Camera)

Of course you can combine multiple exposures using Photoshop. But "I want to spend more time in post-processing" said no one, ever.

Here is where mirrorless cameras shine. If you want to create a multiple exposure, a mirrorless camera will show you each image you've already taken all superimposed on your viewfinder. This makes it a snap to perfectly align each contributing image.

If you've never played with multiple exposures, you access them (on my Nikon camera) in the photo shooting menu. Selecting that opens up a Multiple Exposure menu where you need to select options. Obviously you need to turn the "multiple exposure" mode "on"; here the options are "single photo" (if you want to create only a single multiple exposure image), vs "series" (if you want to keep taking several multiple exposure images), vs "off".

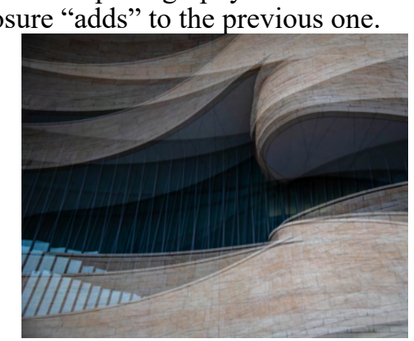
After choosing your multiple exposure mode, you need to return to the multiple exposure



ICM Democracy 2025

menu to select the number of shots as well as the "overlay" mode (known as "blending mode" in Canon cameras). Here you also have the option of retaining the individual images used to create a multiple exposure. (This is probably more useful in DSLRs in case you want to tweak their placement than in shooting with a mirrorless camera).

Think of overlay mode as akin to the blending modes in Photoshop. "Add" is much like in the days of film photography - each additional exposure "adds" to the previous one.



Multiple Exposure Natl Museum of the American Indian

Brightness generally increases. "Average" averages the RGB value of the pixels to produce the RGB value of the composite image. Your overall exposure is typically unaltered. "Light" gives you the brightest RGB value for each pixel, and "Dark" gives you the darkest RGB value for each pixel. These last two are more difficult to predict than "Add" or "Average". I chose to do all of my shooting that day using "Average".

Have fun playing with these techniques, and happy shooting!

Upcoming Courses, Workshops, and Field Shoots compiled by Lynn Roberts

Spring is in the air – and most of us are awakening from our winter doldrums and wanting to go out and shoot more images! Or perhaps we want to brush up on our image-making or post-processing or printing skills. Here are some options worth considering for all of these activities.

Upcoming Courses and Workshops

BCC's own Lewis Katz will be teaching a course for the Smithsonian Associates program entitled "**Fundamentals of Digital Printing**." This will be a four session virtual course held on the following dates - April 23, April 30, May 7 and May 14 from 7:15 pm to 8:45 pm on all dates. You will learn all that you need to know to have your prints match your monitor and be of the highest quality. Topics include color spaces, PPI and DPI, ICC profiles, paper details, soft proofing, sensor size, print size, aspect ratio and the printing workflow. The course is based on Epson printers but is relevant to all printer brands. The cost depends on your membership status with the Smithsonian. Here is the **link** to obtain more information and to register,

BCC's Vickie Gray is also teaching several short courses this spring. Details follow:

Vickie Gray is on the faculty of Washington Photo Safari. Established in 1999, **Washington Photo Safari**™ is one of the nation's leading providers of photography training field trips. WPS offers over 150+ unique itineraries, with two-hour, half-day, and full-day photo tours and online workshops every week, all year long. These sessions are for photographers at any skill level with any kind of camera, digital or film. Vickie will be leading the following sessions this spring:

Marketing Basics for Photographers (online): Learn about promoting your services and generating customers for your photography, whether you are selling prints, photography services, or educational programs.

Creating Your Successful Photography Website (online): Whether you are offering photography services, selling prints, or promoting educational workshops, your website needs to be easy to navigate, informative and full of invitations to action.

Before starting her photography business Vickie spent over 25 years as a marketing professional for major law firms throughout the mid-Atlantic. Check out her **website**. She was named one of Baltimore's Top Portrait Photographers for 2025 by Expertise.com for the 6th year in a row.

Also keep your eyes out for the upcoming workshops that BCC's **Kenny Epps** will be offering.

- 3 hours of **Lightroom Classic training**, Sat., April 5, emphasizing how to spot problems in your images, and how to correct them using this software. Kenny adds "We will also explore AI in Photoshop as a very good tool to use in your workflow".

- **In Studio Figure Art and Boudoir Photography**. Date TBD.

- **Portrait Lighting** – a presentation at the Baltimore Camera Club on May 1, 2025.

Street Photography Course. Longtime contributor to BCC as judge and presenter, Leo Howard Lubow is offering one of his phenomenal classes on Street Photography. This course is offered through Hopkins' Odyssey (adult education) program; discounts are available for individuals who are/have been associated with Hopkins. The course will comprise six weekly two-hour classes, beginning Saturday March 29, 2025, and offered at the Hopkins Homewood campus.

You can peruse the Odyssey course catalog **here**.

And don't forget the upcoming Odyssey of Light, put on by MPA, for April 13! (See "MPA Corner" on p. 16 for details).

Upcoming Field Shoots and BCC Outings

Kenny Epps is promising us the following upcoming field shoots/outings (dates TBD):

- **Photo shoot at Eastern State Penitentiary** in Philadelphia with a twist on fashion.
- A **Professional Rodeo shoot** in New York.
- **Street Ballet** in Fells Point, Baltimore.

BCC member **Lynn Roberts** is promising once again to host a photo shoot on her sheep farm, Lucky Lane Farm, in northern Baltimore County, tentatively scheduled for Saturday, April 12. By that time of year, the currently muddy pastures should be nice and green, and flowers will be in bloom, so come photograph the baby lambs gamboling about. If interest exists, Lynn will also demonstrate how her Border collies earn their kibble by helping collect or move the sheep.

BCC Spring Trip

Mark your calendars and make your reservations NOW! BCC's Lewis Katz has arranged an amazing spring trip. The dates are June 6-8 and our destination will be the Lehigh Valley of Pennsylvania. We will be staying at the Fairfield Inn in Hazleton, PA. The rate is only $129.00 per room per night plus tax. All rooms will have two queen size beds, and continental breakfast is included. Although the hotel does not have a bar, there are refrigerators in the room, and there is a bar and grill adjacent to the hotel.

Attractions nearby include the town of Jim Thorpe with its wonderful architecture, great places to eat and drink, and to shop. The drive from our hotel to Jim Thorpe is approximately 25 minutes. On any of the drives to and from any of the attractions you will see the pastoral beauty of the Lehigh Valley.

Not to be missed is the Coal Miners Tour. The tour includes a train ride deep into one of the local coal mines and then a guided walking tour of the coal mine. Lewis has taken this tour and reports that it is fascinating. No matter the weather outside, the temperature within the mine drops into the 50's, so dress accordingly. The website for the tour is **here**. From our hotel it is approximately a 30 minute drive and well worth it.

Also in the area is the Lehigh Gorge Scenic Railway. The Railway offers a variety of train rides and tours. Their website is **here**. The train passes through and over some of the gorgeous scenery of the Lehigh Valley.

How I Got the Shot
by
Tom Blanpied

The subject in this photo is a Night-blooming cereus (Epiphyllum oxypetalum), and for me and my wife, it's a very special one. Many might know the plant or its relatives for their spectacular flowers, which can be almost 8" across and bloom for just one night each. A large, mature plant can produce quite a few flowers that bloom a few per night over a period of a week or two, and though we've had up to about 14 on this one, usually it's only about 5 per year that make it to bloom and so we were very excited to have a night with three at once.

The reason this particular plant is special to us, quite aside from the magic my wife Michele works on it to tend it every year, is that it is her grandfather's plant. He passed it to his daughter, and we received the plant when she died. So I've tried many times over the years to get a photo that does it justice, honoring my wife and her mother. In this shot, I was finally happy with it, and we printed this in various forms to send to my wife's aunt and cousins who carry cuttings as well.

For composing this shot, I concentrated on two things. First, I thought it was most important to find an angle that had the set of three flowers posed engagingly. I ended up almost on the ground to get these three in the frame close to how I wanted them and be able to look up at them, which I think added to their sense of grandeur, and all pretty much in the same focal plane. While the flowers are gorgeous seen from straight on, I like the slightly coy or aloof feeling that they seem to give from this angle. I also felt that having them all looking more or less the same direction created some sense of liveliness in the composition, and in Lightroom afterwards, I did also fiddle with the rotation and cropping, trying to avoid too much symmetry.

Second, it was of course night and so I needed lighting of some sort. I used an LED flashlight for this since I have rarely used any artificial lights in my photos and certainly haven't invested in buying or learning to use a real flash. But in any case, I think by luck that ended up being a good choice, since the white color of the LED helped accentuate the bold white of the flowers. It didn't take long before I settled on backlighting for this, and played with the angle quite a lot until the flowers really glowed. I was trying also to avoid illuminating the rest of the plant as well, since there are large, oblong splaying leaves and ungainly, long spiky stems shooting all over everywhere that can be really distracting.

I was shooting with a Canon 80D as well as my iPhone 13, and this shot happened to come from the phone since it made getting low to the ground easier for me, and I didn't have a very good wide-angle lens for the Canon then anyway. This was taken at 26 mm, wide open at f/1.5, with a 1/5 s exposure at ISO 1250.

For editing, I did some brightness/texture/clarity adjustments in Lightroom, spending the most time figuring out how to capture the crispness of the petal tips without producing an overly processed feel. Frankly, when you zoom in (please don't) you can easily see the processing imposed by the phone, and it was tricky to avoid accentuating that unpleasantly. I assume this is one of the problems that newer and newer phones do better and better with. The LED also unfortunately created a blue tinge on a couple of the petals (or sepals) that I hadn't noticed and was for me very hard to get rid of since I didn't want to lose any of the natural coloration on them. I ended up using a combination of lowered saturation and some hue adjustments that I think ended up OK, though those parts still look a little more dingy and gray than the others if you look for it. Then the other major editing decision was figuring out how to deal with the greenery. Fortunately, the backlight reduced almost everything to shadow. I left nearly all of the rest of it in so as to have some of the distinctive and identifiable leaves for context and color, but I eagerly edited out one of those spikey stems that created a really strong line competing with the flowers.

The flower buds grow for many days—perhaps three weeks—and so there's a great anticipation leading up to the night it blooms, counting the buds, assessing their health, and guessing their bloom date. The flowers emerge in the late afternoon and open rapidly by the evening—even short time lapses can capture their motion when opening. But it really is just the one night. Ours blooms in August, and so in those warm nights, the flowers are completely wilted and spent by the morning. But on the night it blooms, oh my, the bouquet is as awe-inspiring as the flower itself. It's a deep, rich, sweet, and powerful fragrance. With the flower behind our house, we can tell when we pull in the driveway in front that that flower has bloomed. I hope we can have you over some night this summer when it puts on another show.

Member Spotlight
Keith Hairston

1. How long have you been involved with photography?

I have been in and out of photography since around age 12 when my middle school science teacher showed me the reaction between light and silver salts. Not only did he encourage my exploration of science, but he also encouraged me to develop a creatively experimental side. I bought my first camera from 47th Street Photo with him. It was a Yashica rangefinder and I loved that camera. I took all sorts of photos with that camera but most of them were, I guess, more abstract in nature. I spent an afternoon photographing shoes once; my mom thought I was crazy. I somehow lost that camera when I went to college. Since then I have been in and out of photography. I have runs of a few years followed by droughts for one reason or another (surgeries, work, eye injury, etc.). I have had two basement darkrooms until I switched to digital in 2001 with a Nikon point-and-shoot. As I go into retirement, I hope to refocus my creative energies on photography again. Now, I view photography as a means to be present in the moment and somehow better connect with the world around me; to somehow communicate with it differently by being a better listener.

2. Types of photography that interest you.

To that end, I like capturing landscape images. I like being in a quiet place where I can listen to the surroundings, become immersed, and somehow try to capture what that place puts in front of me to observe. I at times will play music (classic jazz through my earbuds) that, along with the surroundings, inspires me to see and experience my surroundings differently. I also like capturing images of flowers, abstracts, and sports (mainly lacrosse).

3. Type of camera you use.

I have been using Canon equipment for the last 25 years. Currently I use a Canon R3 and R6. I have more lenses than I probably need (mostly EF lenses but a few RF lenses). I will probably sell a few of them along with some old bodies so that I can buy a dedicated Canon and convert it to infrared. I did some infrared back in my film days, but it is much easier now with digital. I have been playing with infrared after doing a workshop with Tony Sweet.

4. One thing you hope to get from joining BCC.

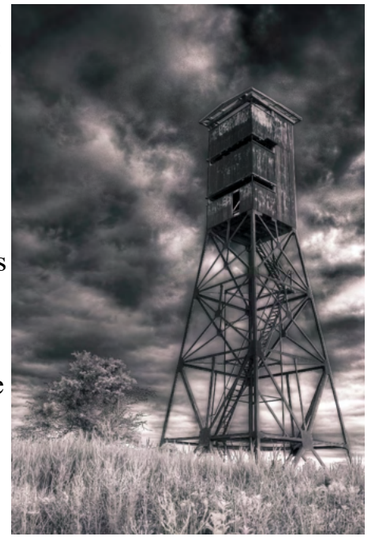
I have been a member of the BCC since about 2009 or so. I have always been amazed at the breadth of talent and images from the members. It inspires me to try harder.

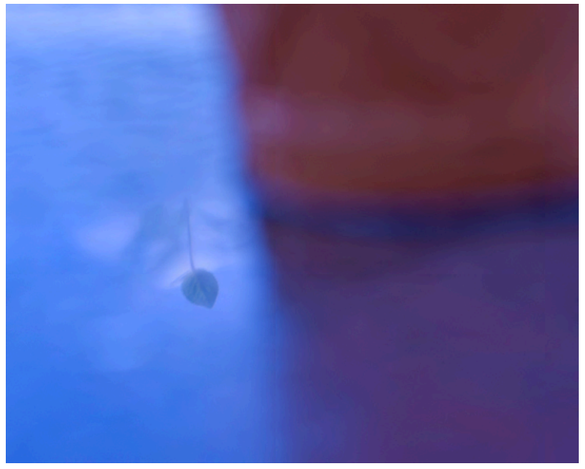
5. Any other interests or hobbies you want to mention?

Other hobbies are listening to music, reading (Sci-Fi, geo-political thrillers, mysteries), and physical fitness.

6. What or Who inspires you in your photography?

I am most inspired when I make a personal commitment to escape the current grind, drudgery, and hectic pace; and instead relax, engage maximally, and become receptive in the current moment. It takes some effort for me to do that, and I guess that is why my shooting is sporadic. There are so many photographers out there that inspire me, including many in our club. Bruce Barnbaum (Tone Poems), Aaron Siskind, Fan Ho, Michael Kenna (Watchtowers and others), Sebastião Salgado (Genesis and others), Kathleen Clemons, Tony Sweet… to name a few.





MPA Corner
by Steven Sattler

Fingers Crossed

MPA's Odyssey of Light is returning live and in-person on Sunday, April 13, at the Jim Rouse Theatre for the Performing Arts in Columbia, Maryland. It will be a day filled with inspiring and educational presentations, as MPA fulfills its commitment to bring back this extremely popular live event.

There are two changes from past Odysseys. First, this year's event will be a half-day instead of a full day. Second, MPA is working to give away two hundred free tickets to young photography students.

The half-day decision was an easy one for MPA. While we are confident in meeting ticket and profitability goals, reducing expenses increases the probability of financial success. MPA is aware of other organizations returning to live events where goals were not met, and since Odyssey of Light is MPA's major source of funding, success is important.

Giving away two hundred tickets to photography students was also an easy decision. The Jim Rouse Theatre seats over seven hundred, so there will be ample capacity for young photography students. We believe many of these students have never experienced the thrill of listening to acclaimed and accomplished photographers. I get goosebumps thinking about how many may be influenced that day and go on to become accomplished and acclaimed photographers themselves.

I was curious about the definition of "Odyssey", so I checked Webster's Dictionary, which reads "A long wandering or voyage, usually marked by many changes of fortune." So true! MPA has had in-person and virtual Odysseys since 2018. It has been quite a ride. The list of past speakers is impressive. Each year, MPA has been challenged to host an even better event, and we have succeeded. This year should be no different.

We have two fantastic speakers lined up. Jodi Cobb has nearly four decades with National Geographic. I saw her speak about ten years ago at National Geographic Live, and she was incredible. Our second speaker is Patrick Smith, a staff photographer with Getty Images who has been named Sports Photographer of the Year multiple times by multiple organizations. He is young and will appeal to both seasoned photographers and young students alike. What a lineup. What a momentous day it will be.

I keep thinking about the part of Webster's Dictionary that reads "…usually marked by a change of fortune." I was not sure how to interpret that one. But being an optimist, I believe the 2025 Odyssey of Light will not only be the most Successful Odyssey ever held, it will also be the Best Odyssey ever held. That would be a wonderful "change of fortune." Fingers crossed!!!

From the BCC Archives

Diane Bovenkamp

BCC Time Tripping at Maryland Center for History and Culture with photos taken by Diane Bovenkamp and Tom Gisriel

Many of you know that I'm passionate about our club's history. In scanning the internet for Baltimore Camera Club information this past January, I came across a cache of Baltimore Camera Club photos and negatives donated to the now-defunct **Peale Museum** in 1967 (and transferred to the **Maryland Center for History and Culture** in 1997), and another collection donated in 1970 to MCHC. Anyone can go to view the collections, so I signed up online for the next available Saturday, this past March 8th (they are only open M-F and the second Saturday of every month). Our intrepid VP of Competitions, Tom Gisriel, joined me on our quest to viewing of a part of our club's history. Note that we were only able to view the tip of the iceberg, especially since it was time-consuming to unwrap each negative with gloves on and place on a lightbox, so we could view box PP 0020 collection of prints, and only boxes 1-4 of 24 from the 1967.11 collection.

Our contact and archives guide that day, Sandra Glascock, Special Collections Archivist (see Tom and me in selfie with her), was most helpful, and helped us to understand that there was information on each print or negative in their collection that the public can access on their Library's '**Finding Aids Database**'. What isn't available online were the photographs. So began the start of the discovery and photographing the prints and glass negatives that morning, so that in the future I may pair together the print descriptions with the images.

Yes, you read correctly. GLASS NEGATIVES. This was so cool that there are 24 boxes of glass negatives that haven't been converted into prints yet, that we could carefully unwrap from their protective sleeves, place them on a lightbox, and take a glimpse back in time to the 1880s-1930s. Many of the images seem to be family vacation/group shots, but some look like they could have been taken on field shoots. Some of them are even 3D stereo images! I was amazed at how sharp an image was that can be seen from a well-preserved glass negative. I'm including here a few pictures of the prints given to us in one box, and photos of the negatives given in another box. Tom and I took these photos together. Thanks, Tom…I had a blast!

This is the information from the database on the donors and the assumed makers of the images captured on glass negatives:

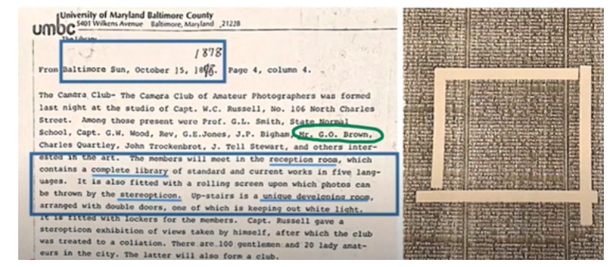
Box PP 0020: *This collection contains photographs probably made by a Mr. Brown of Baltimore, Maryland, depicting the Brown Machine Shop and Brown family, homes and neighborhoods. Other subjects include Baltimore harbor boats, fruit sellers, oyster schooners and other watercraft, fire stations and policemen, childhood activities, horses and cars, bicycles, ping pong, phonographs, lacrosse, Bay Shore Park and Druid Hill Park, fishing, beach and snow scenes, domestic servants, Sunday School groups, girls' gym class, and the 1925 solar eclipse. Non-Maryland views include Boston and Salem, Massachusetts, Norfolk, Virginia, Niagara Falls, New York, and the Meikle family and their property in Warren, Massachusetts.*

Boxes 1-24 Collection 1967.11: *The Brown Collection consists of 483 glass and film negatives. The images are primarily unidentified views of Baltimore and vicinity taken by members of the Baltimore Camera Club. There are also informal and posed portraits, rural scenes (landscape and nature shots), parades (including Baltimore's homecoming parade of 1907), the Great Baltimore Fire of 1904, beach and boardwalk views, and maritime views.*

I still need to cross-reference this information on the artists/family names with the information I have on BCC scrapbooks, membership lists and Board minutes. Unfortunately, each photo doesn't seem to identify the person who took the image ("…taken by members of the Baltimore Camera Club"), but I could try to uncover that through further research and inference. Apparently, the archival notes say that the person who submitted them said that they had taken them from a club storage place. More information to follow.

The best lead that I have is that there is a Mr. G.O. Brown listed as one of the founders of our club's first meeting on Sunday, October 14, 1878, in the Baltimore Sun article (see photo). Don't know if this is the same Mr. Brown referred to in this collection.

Stay tuned!



umbc University of Maryland Baltimore County
5401 Wilkens Avenue Baltimore, Maryland 21228

From Baltimore Sun, October 15, 1878. Page 4, column 4.

The Camdra Club- The Camera Club of Amateur Photographers was formed last night at the studio of Capt. W.C. Russell, No. 106 North Charles Street. Among those present were Prof. G.L. Smith, State Normal School, Capt. G.W. Wood, Rev, G.E.Jones, J.P. Bigham, Mr. G.O. Brown, Charles Quartley, John Trockenbrot, J. Tell Stewart, and others interested in the art. The members will meet in the reception room, which contains a complete library of standard and current works in five languages. It is also fitted with a rolling screen upon which photos can be thrown by the stereopticon. Up-stairs is a unique developing room, arranged with double doors, one of which is keeping out white light. It is fitted with lockers for the members. Capt. Russell gave a stereopticon exhibition of views taken by himself, after which the club was treated to a coliation. There are 100 gentlemen and 20 lady amateurs in the city. The latter will also form a club.

Diane

Focal Point January-March 2025

Notes from the Field

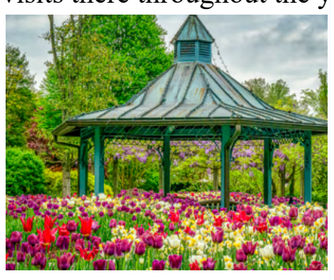
By Mike Washington

For me, it's all about spring! Despite what Punxsutawney Phil says, I'm ready to get out and get shooting the rebirth of color and creatures to this new year. Besides the lovely garden my talented wife tends at home, I don't have to travel far to explore and enjoy what's popping up in this local area and just a little further out in the nearby region. Some of my usual favorites include…

- **Cylburn Arboretum**. Around mid-March, as the daffodils begin to bloom, there are many varieties of this flower blanketing the grounds,

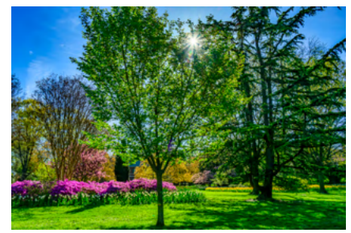
along with blooming magnolia trees and hellebores. In the wooded trail areas, you'll find an abundance of blooming Virginia bluebells.

- **Brookside Gardens**, in Wheaton, MD is always an early spring favorite, as the tulips emerge, and the trees are in flower. I make multiple visits there throughout the year. It's



free and much closer than Longwood.

- **Sherwood Gardens,** in the Guilford neighborhood of Baltimore, is an annual event, featuring around 50,000 tulips and other spring blooms and flowering trees in this 6 acre park. I find the best time to arrive is early morning on



a mid-weekday, for the best light and the smallest crowds.

- **Washington, DC Jefferson Memorial Tidal Basin**, a little further down the road, Cherry Blossom time! Last year (2024) peak blossom was in mid-March. Check local listings and forecasts for this year's anticipated blossoms. Again, I recommend a mid-week, pre-dawn visit and a pair of comfortable shoes.
- **Fort McHenry**, a little closer to home, also has a couple of stands of blooming cherry

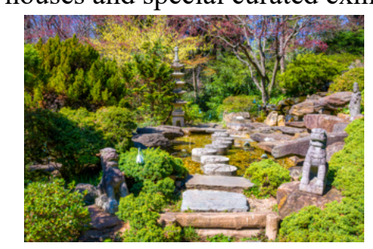
blossom trees on the grounds of this historic park

- **Ladew Topiary Gardens** is always worth a visit from tulip bloom through iris blooming periods. It's a favorite spot to use my infrared camera (which I always carry as a second camera this time of year).
- **Shanks Ferry Wildflower Preserve**, south of Lancaster, PA on the banks of the Susquehanna River, is a lovely short hike to view and shoot native area wildflowers in spring bloom.
- **Burnside Farms**, in Nokesville, VA (mid-March to mid-April), while the daffodils and tulips are in bloom, is like Holland in Virginia at these 70-acre, pick your own flower farm. In

late summer it's a pick your own sunflower farm.

Mid April into May…

- **Hillwood Estates & Garden**, in Rock Creek Park, DC, offers many great photo ops with it's mansion tour of the life and times of Marjorie Merriweather Post and her collections of Russian art. The grounds, the gardens, the orchid houses and special curated exhibits are



worth the price of admission.

- **Lucky Lane Farm**, in White Hall, MD. By invitation only. BCC's own Lynn Roberts hosts a special "Romping of the Lambs" event at her

farm in mid-April, just prior to…

- **…The Maryland Sheep and Wool Festival**, at the Howard County Fairgrounds in West Friendship, MD, the first full weekend of May. Everything you need to know about sheep and wool on this two day event. The Border Collie sheep herding demos are a fun activity to shoot.
- **AVAM Kinetic Sculpture Race**, Annually, on the first Saturday of May, is a must do, for me. Starting with pre-race activities at the American Visionary Arts Museum at the foot of Federal Hill. These devised contraptions of art must be self powered and able to float. The drivers, their crews and racing team followers are colorfully and thematically attired as they

traverse Baltimore from their start at the AVAM to the top of Federal Hill Park, and back down through Key Avenue, around the Inner Harbor to Canton Waterfront Park to enter the floating challenge to enter the harbor and circle the pier. Once completing that challenge, the race up to Patterson Park to traverse the park and compete in getting their art craft through a extended sandpit, then further on, an uphill challenge through a steep approach to an extended and well-groomed mud pit. From Patterson Park the racers make their way back to the finish line at AVAM. I must warn that this event requires some strength and endurance for the racers, their crews and the photographers that follow them. I would advise comfortable running shoes and a poncho to cover yourself and your gear, as it often rains that day.

(All images by Mike Washington except Lucky Lane Farm by Kenny Epps).

Winter Programs

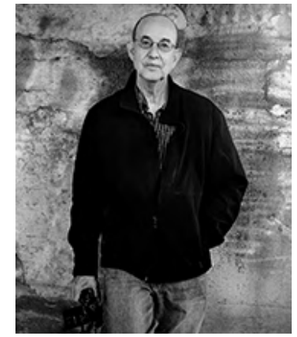
By Christophe Casamassima

The Headliners

My responsibilities as Programs Director took effect in the Fall of 2024. The "opening act" of my tenure was Corey Frey, Exhibitions Manager at Delapplaine Art Center in Frederick. His lecture, "A CONTRIBUTION TO WONDER: Making Images in the Twenty-First Century," gave us new insights into the real sources and inspirations of our art, which rest mainly outside of photography (like poetry, painting, music, sculpture), even if we don't acknowledge that. The big question was, "In a time of excessive imagery, what is the point of making more?" His answer? Not to copy the masters, but to instill a sense of wonder, of curiosity, of new ways of seeing—beyond the confines of history and aesthetics.

In November, Patrick Joust, Librarian and "overseer" of the fine arts book collection at Enoch Pratt Central Library and photographer with decades of experience, hosted a fun program called, simply, "How to be an Introverted Photographer." Patrick's calm tenor and wisdom on the streets showed our packed house that no one is alone in their discomfort while approaching strangers for public portraits. What is really at stake, he suggested, is photography's potential to obliterate loneliness and shyness in art-making, especially in a time when the hyperreality of *so-called* life is stuck behind a glowing screen.

Anticipation ran high when I announced to the Club that Jennifer Bodine was thrilled to host a survey in February of her father A. Aubrey Bodine's lifetime work as a professional press (and sometime fine art) photographer. Weeks before the event Bev and I visited her home in Deal, on the Eastern Shore, and spent three hours with Jennifer and her husband, Richard Orban, in raucous and spitfire conversation about her father's wild adventures ("How in the world did he get that shot?!") and her own labors (literally) as an unpaid child laborer (her words...) As I ran the controls, Jennifer electrified the Zoom-O-Sphere with her crazy stories and insights into her father's work, his struggles, and his greatest accomplishments. A testament to a hero of Baltimore (and Maryland) photography. If you missed this presentation, please visit Jennifer Bodine Presents A. Audrey Bodine: A Life in Photographs for the full program.



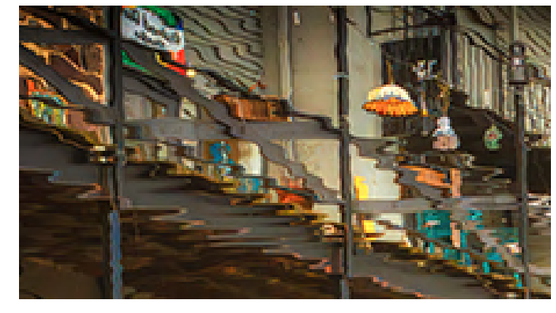
We rolled out the end of winter just as we started the season: Lewis Katz presented "The Myth of Style," a jovial yet serious look into the choices we make as photographers, whether we ask ourselves the big question, "Why this shot and not something else?" or mindlessly emulate the greats because "that's what art is supposed to do." He warned us of the pitfalls of imitation, how it prevented us from really seeing in a way that only we ourselves are capable of, and as Corey professed, getting out of the habit of adding to the confusing milieu and stating, with clear and direct intention, the purpose of our photography.

Digital Critiques and RAW Battles

Interspersed with these programs were a number of digital critiques that I hosted for the first time. As an educator and writing instructor, it is my duty to give ample time, and space, to the artists so that they have time to consider their peers' reflections of their work and justify the choices they made in their processes and prints. Inevitably, I learned that running a timed critique with non-students was harder than I imagined, and it took three attempts to finally conjure the guts to be forthright (read: UNWAVERING) as a mediator ("Damn it, Walter, I said FIVE MINUTES!") Seeing our peers' work being processed *in real time* and under visible constraints is a way to learn how to respect the difficulty in decision-making behind the best image possible. But we learn as well how to tolerate criticism, see it as a means to growth, to discovering something about ourselves that only outsiders can see (because we're too close to and self-conscious of our work). And that is the damning first problem with amateurs and enthusiasts. Naturally, our Club fosters serious criticism and directed collaboration, and no one, I believe, is left wanting.

On a lighter note, we held our first Battle RAW-yal in January, a riotous and insanely fun processing event in which I sent members one RAW file, with which the Club was asked to create a unique interpretation in their own style. Nine participants presented their versions using reframing, cropping, color grading, and most interestingly AI, which turned out to be mostly hilarious (what are vampires and aliens doing in a creek that runs through New Hope, PA?) The success of this program prompted a swelling of support for its return, and I will offer to host these "battles" at least four times a year (with different constraints for each program, of course).

Ken Holden



Michael Mininsohn

Honors & Accolades

Compiled by Lynn Roberts

Jon Meyer's image, "Moon Setting Over a Drought-Stricken Lake," has won a number of awards, including being published as a single image winner in Black & White Magazine. It has just come out in CRITICA, Vol 5, No. 2, Pp. 142-143. This issue is devoted to climate change, so the image is very appropriate and got a two page spread.

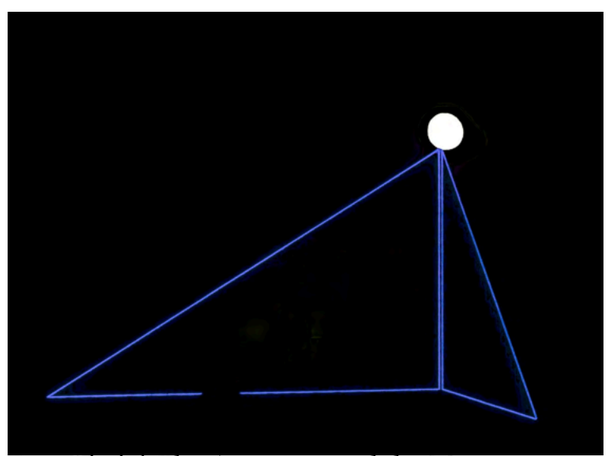
Jon Meyer *Moon Setting Over A Drought-Stricken Lake*

A fuller discussion of this image is on Jon's website at this link: when the image opens, click on the cursor > to the right to reveal the text.

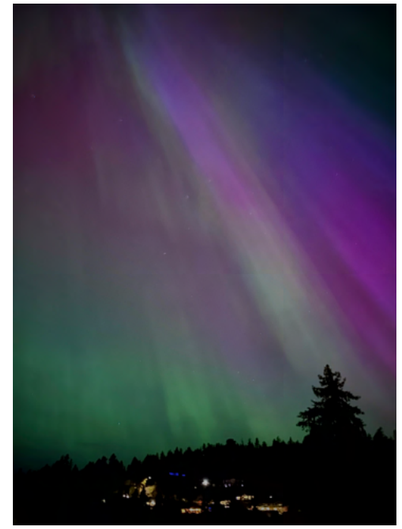
Phyllis Berger is up to her eyeballs with (among other things) working on 15 photos for the Horses and Hounds show at Manor Mill. The opening for this show is April 5 from 2-5 PM; it should be a lot of fun. We hope to get a group of BCC members to attend. More info on this show, which will run until May 18, is available here.

Tom Gisriel, **Diane Bovenkamp** and **Walter Levy**'s work was included in an exhibit at the Old Post Office Gallery in Hanover, PA that ran from February 16 through March 27, 2025.

Walter Levy *Smith (2025)*

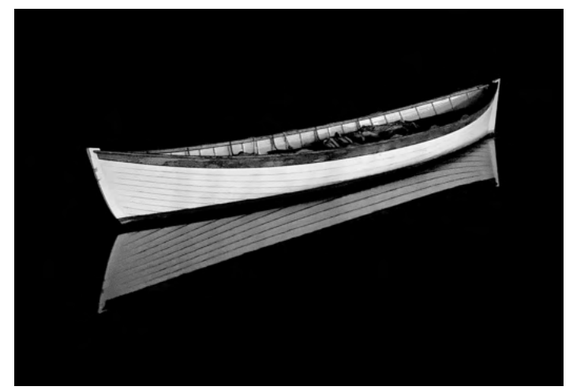


Tom Gisriel *The Aquarium and the Moon*



Diane Bovenkamp *Skydance*

All of the images made by BCC members that placed (1st through Honorable Mention) in the **Fall 2024 MPA competition** have been on display at the Maryland House of Delegates Building in Annapolis. These BCC members include:



Tom Gisriel ("White Boat in Dark Waters"; Minimalism category); **Christopher Frisone** (Minimalism category as well as Birds category); **Joan Saba** (Birds category); **Michael Mininsohn** (Minimalism category); **Ken Holden** (two images; Shadows/ Silhouettes category); **Sandy Nichols** (Shadows/Silhouettes category). For more details (and to see the winning images), please refer to the Oct-Dec 2024 issue of Focal Point.

Seven BCC members have images on display at the **Bernice Kish Gallery** " Shades of Black & White III", at Slayton House in Columbia, MD. The opening reception will be on May 4. BCC photographers featured include Christophe Casamassima, Christopher Frisone, Tom Gisriel, Charles Levie, Walter Levy, Jennifer Smutek, and Jim Voeglein. Each artist will display 6-8 images. There will be an Artist Talk on Wednesday, May 21. The Exhibit will remain open through June.

Tom Gisriel *Eddie Henderson*

Jim Voeglein *The Boat by the Lake*

Honors & Accolades (Continued)

By Lynn Roberts

Walter Levy *Lipa (Happy Birthday)*

Paul Biederman is now a certified judge for the MPA, and on the MPA YouTube channel there is a webinar that he presented to the MPA judges on "How to Judge and Critique Macro Photography and Close-up Images." Please view, if you are interested.

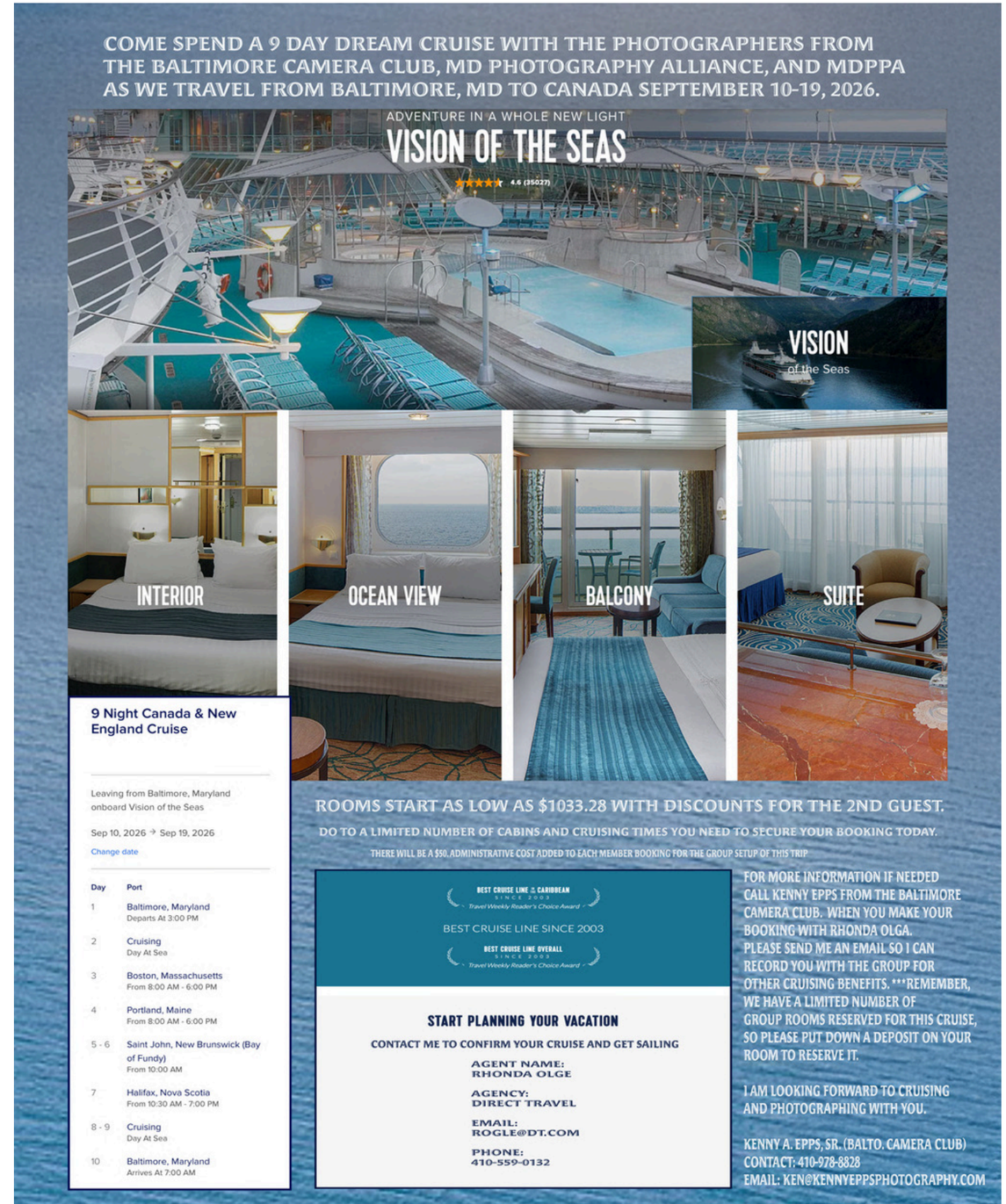
Paul also received an Image Excellence Award from the PPA (2024) and Photographic Illustrator of the Year at the MDPPA (2024).

Christophe Casamassima's work is attracting attention. Not only is he exhibiting at the Kish gallery show, but his work was also featured in the "Celebrating Our Parks" juried exhibit at the Vollmer Center at Cylburn Arboretum this spring. One of the images from this exhibit is part of the annual "Celebrating Our Parks" 2025 calendar.

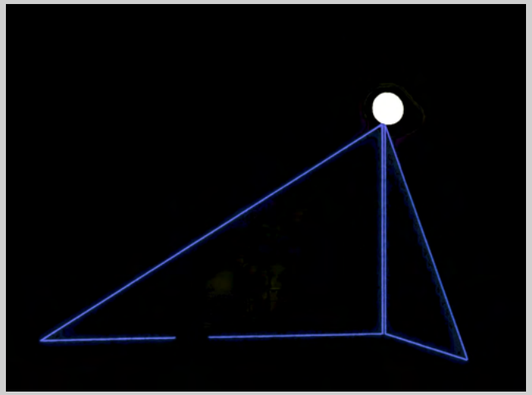
Christophe Casamassima *Pollinating Bee*

Delaplaine Arts Center in Frederick has also invited Christophe to do a solo exhibit of his work in the fall of 2026. It will be his first solo show.

Mike Washington was recently interviewed on a podcast from Jeffery Wetherill, a St. Louis based photographer Mike hosted as a virtual guest presenter for the Carroll County Camera Club last year. It's now posted on his website and promoted via Facebook & Instagram. Here's a link.



Color Print Competition - January 9, 2025



1st Place - Associate - The Aquarium & the Moon - Tom Gisriel

2nd Place - Associate - Lake Ediza - Blue Hour - Christopher Frisone

3rd Place - Associate - Dahlias - Walter Levy

4th Place - Associate - Overlooking the Black Sand Beach George Saba

5th Place - Associate - ArchitecturalAbstract - Lynn Roberts

Honorable Mention - Associate - Alive - Walter Levy

1st Place - Unlimited - Broken - Tina Whitehead

3rd Place - Unlimited - Out with the Old… Tina Whitehead

5th Place - Unlimited - Harvest at Sundown Paul Biederman

2nd Place - Unlimited - Intense - Paul Biederman

4th Place - Unlimited - She's got The Whole World In Her Hands - Tina Whitehead

Honorable Mention - Unlimited - Candlelight Service in Lalibela Joan Saba

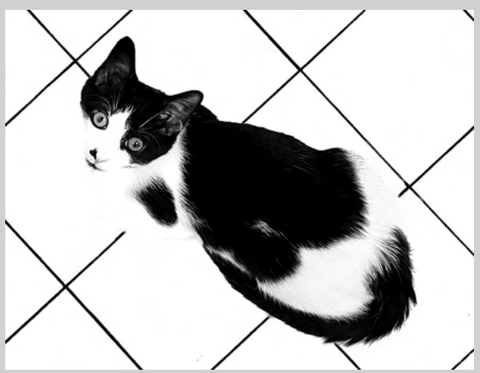
Monochrome Print Competition - January 9, 2025

1st Place - Associate - Obasi Akoto Tom Gisriel

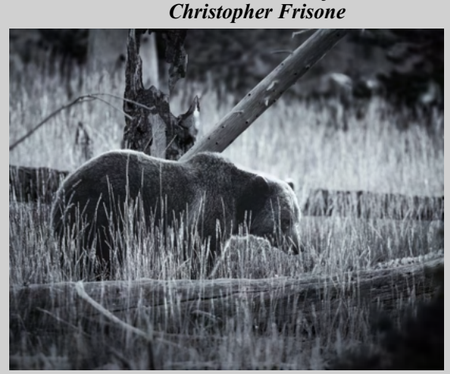
2nd Place - Associate - Weird Fish - Jennifer Smutek

3rd Place - Associate - Rising Fog - Christopher Frisone

4th Place - Associate - Closed for the Season
Christopher Frisone



5th Place - Associate - Tuxedo Cat on a Tile Floor
Walter Levy



Honorable Mention - Associate - Close Enough for Comfort
Lynn Roberts

1st Place - Unlimited - Dead Carnations
Tina Whitehead

2nd Place - Unlimited - Hot Springs in Yellowstone
Joan Saba

3rd Place - Unlimited - Silhouette - Tina Whitehead

4th Place - Unlimited - Alaskan Fishing Fleet Winter Mornings
Jim Voeglein

5th Place - Unlimited - Black Fox in the Snow - Joan Saba

Honorable Mention - Unlimited - Standing Tall - Joan Saba

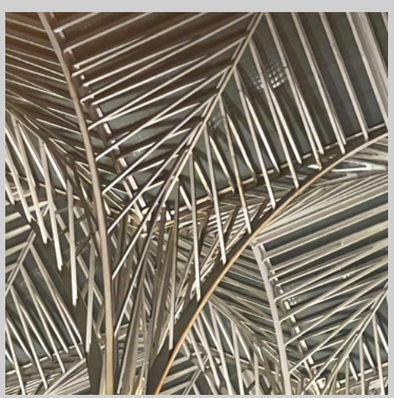
Digital Competition - January 23, 2025

1st Place - Associate - Pavilion at Toroko Gorge
Tom Blanpied

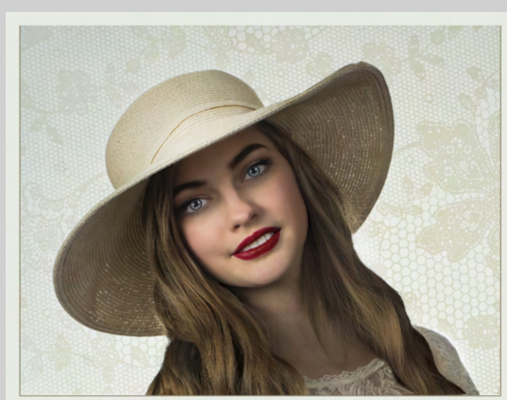
2nd Place - Associate - Sacred Place
Deborah Davis

3rd Place - Associate - Very Cereus - Tom Blanpied

4th Place - Associate - Overseer - Tina Whitehead



5th Place - Associate - Gare do Lisboa Orient - Nick & Cynthia Islin



Honorable Mention - Associate - Living Doll - Tina Whitehead

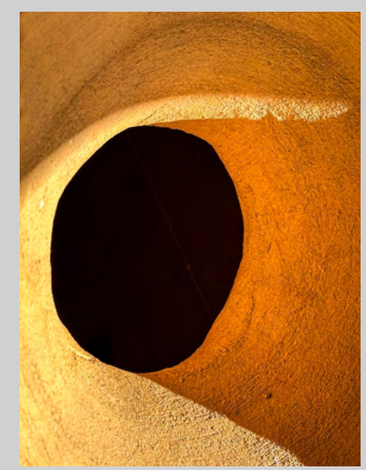
1st Place - Unlimited - Step Aboard - Alan Wilder

2nd Place - Unlimited - Blushing Beauty - Steven Sattler

3rd Place - Unlimited - Child in Burma - George Saba

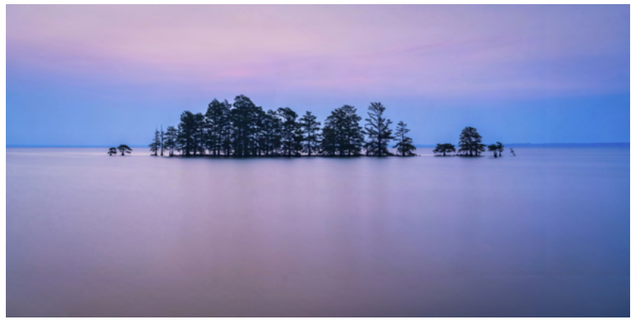
4th Place - Unlimited - Unworldly - Joan Saba

5th Place - Unlimited - Eddie Henderson - Tom Gisriel

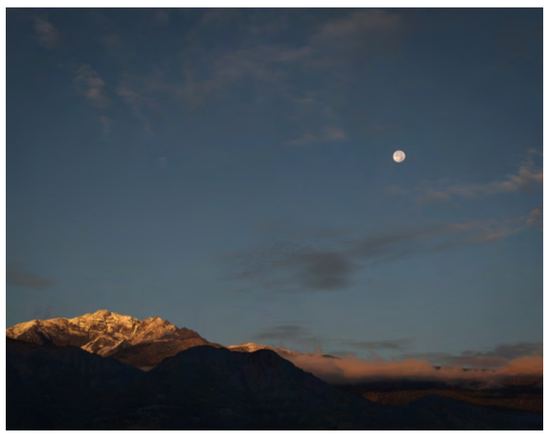


Honorable Mention - Unlimited - Portal - David Paul

Color Print Competition - February 6, 2025



1st Place - Associate - Lake Mattamuskeet Blue Hour
Christopher Frisone



3rd Place - Associate - Moonset, Gallatin Range
Lynn Roberts

5th Place - Associate - Horseshoe Bend Drama
Christoper Frisone

2nd Place - Associate - Bella - Walter Levy

4th Place - Associate - Gestation - Walter Levy

Honorable Mention - Associate - Imperfect Mandala
Lynn Roberts

1st Place - Unlimited - Returning from the Field
Joan Saba

4th Place - Unlimited - Three Pears - Tina Whitehead

5th Place - Unlimited - Malibu Beach - Jim Voeglein

2nd Place - Unlimited - Eve of Destruction - Lewis Katz

3rd Place - Unlimited - The Lives that Were
Lewis Katz

5th Place - Unlimited - Doorway No. 662 - Joan Saba

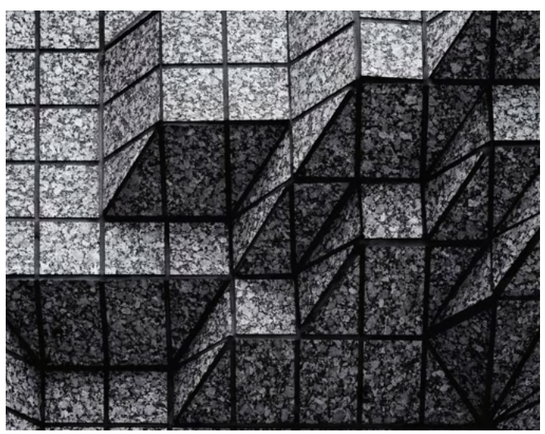
Monochrome Print Competition - February 6, 2025

1st Place - Associate - Smith (2005) - Walter Levy)

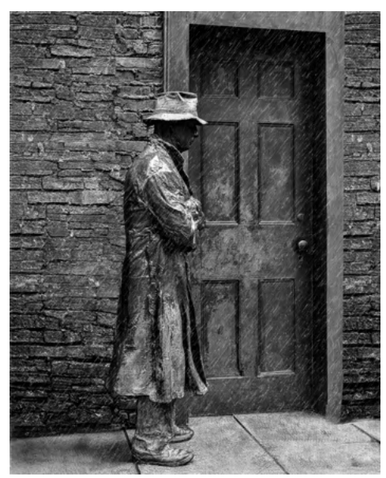
2nd Place - Associate - Patterson Park - Walter Levy

3rd Place - Associate - Dana de la Cass
Douglas Miller

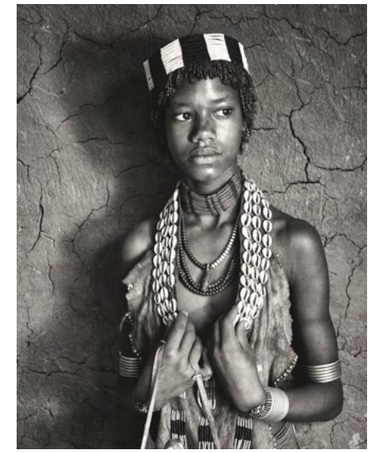
4th Place - Associate - Shy Camellia - Lynn Roberts



5th Place - Associate - Geometry Test - Lynn Roberts



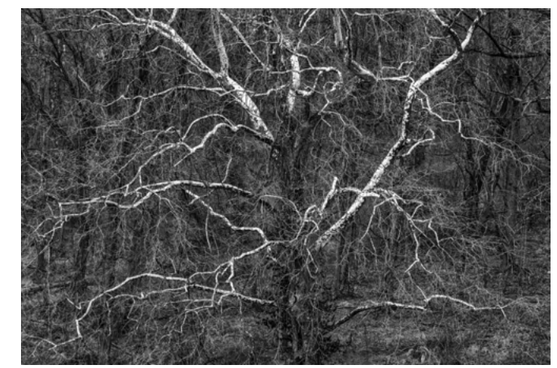
Honorable Mention - Associate - Another Door Closed
Michael Washington



1st Place - Unlimited - Waiting in the Marketplace
Joan Saba

2nd Place - Unlimited - Abstract #8 - Lewis Katz

3rd Place - Unlimited - Little Dickens in the 21st Century
Jim Voeglein



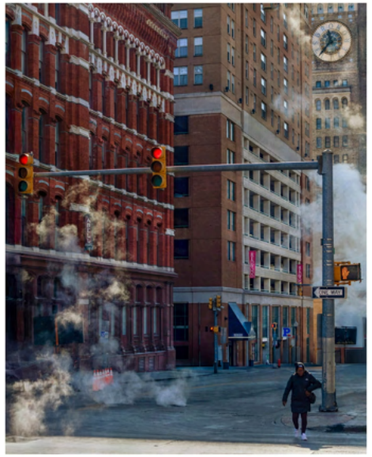
4th Place - Unlimited - Wild Wonder - Lewis Katz

5th Place - Unlimited - Visions of Spring
Jim Voeglein

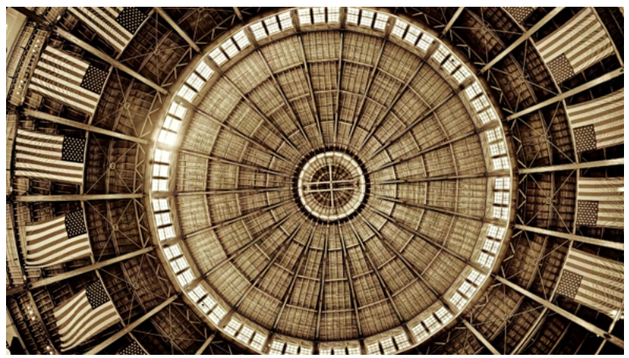
Honorable Mention - Historical Decay - Tina Whitehead

Digital Competition - February 20, 2025

1st Place - Associate - Weather Worn - Diane Brunetti



2nd Place - Associate - Eutaw Street - Deborah Davis



3rd Place - Associate - Sun Roulette - Guy Alston

4th Place - Associate - Caught IN a Worm Hole
Tina Whitehead

5th Place - Associate - Washington Union Station
Michael Mininsohn

Honorable Mention - Associate - Americana
Diane Brunetti

1st Place - Unlimited - Quiet Space - Christopher Frisone

2nd Place - Unlimited - Pyramid of Khafre - Charles Levie

3rd Place - Unlimited - All Roads Lead to Oz
Michael Washington

4th Place - Unlimited - Library of Congress
Walter Levy

5th Place - Unlimited - A Mosque of Cairo - Charles Levie

Honorable Mention - Unlimited - Time Warp - Christopher Frisone

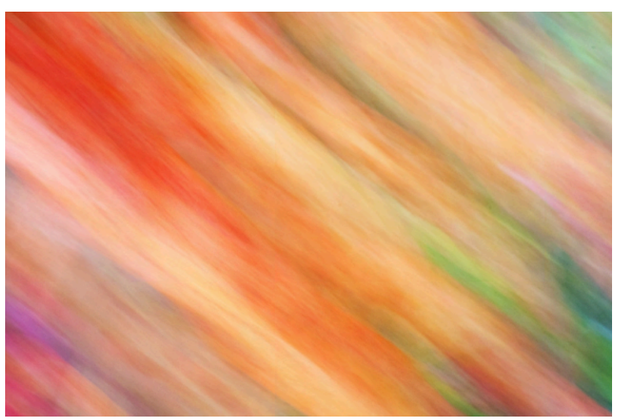
Color Print Competition - March 6, 2025

1st Place - Associate - Peregrine Falcon at Dawn - Michael Mininsohn

2nd Place - Associate - Levitation
Michael Mininsohn

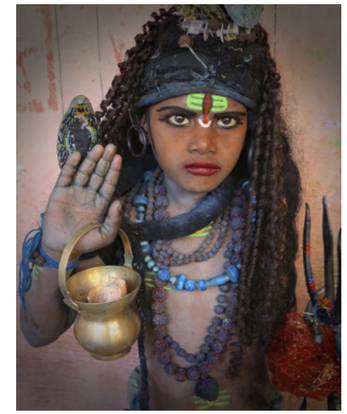
3rd Place - Associate - Lake Dreams - Christopher Frisone

4th Place - Associate - Tenaya Creek - Tom Gisriel



5th Place - Associate - Flow - Walter Levy

Honorable Mention - Associate - Tetons Dawn
Lynn Roberts



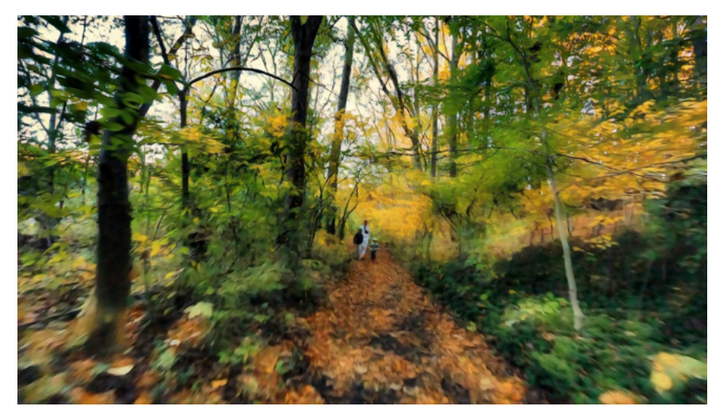
1st Place - Unlimited - A Child Sadhus - Joan Saba

2nd Place - Unlimited - Schoolboys Have Fun - Joan Saba

4th Place - Unlimited - The Great Horned Owl - Joan Saba

3rd Place - Unlimited - Emergence - Jim Voeglein

5th Place - Unlimited - Trois - Tina Whitehead



Honorable Mention - Unlimited - Dream Sequence - Guy Alston

Monochrome Print Competition - March 6, 2025

1st Place - Associate - Forbidding Landscape - Lynn Roberts

2nd Place - Associate - Morning at Mount Rainier
Christoper Frisone

1st Place - Unlimited - Winter Whiteout - Joan Saba

2nd Place - Unlimited - Sculpted By The Sea - Jim Voeglein

3rd Place - Associate - To Form a More Perfect Union
Christope Casamassima

4th Place - Associate - Christophe 2 - Walter Levy

3rd Place - Unlimited - Sunflower - Tina Whitehead

4th Place - Unlimited -Lookinf Out - Arthur Ramsome

5th Place - Associate - Doin't Go Into the Woods Today
Lynn Roberts

Honorable Mention - Associate - Arthur (Passover 2024)
Walter Levy

5th Place - Unlimited - The Tricolored Herson - Joan Saba

Honorable Mention - Unlimited - Me Time Tina Whitehead

Digital Competition - March 20, 2025

1st Place - Associate - Winter, Harbor East, 2025
Christophe Casamssima

3rd Place - Associate - Hope for Ukraine - Chris Scroggins

5th Place - Associate - B&O Rotunda - Douglas Miller

2nd Place - Associate - Queen Of The Dahlias
Tina Whitehead

4th Place - Associate - Birds - Jennifer Smutek

Honorable Mention - Associate - Bridge Over the Erie Canal
Tom Blanpied

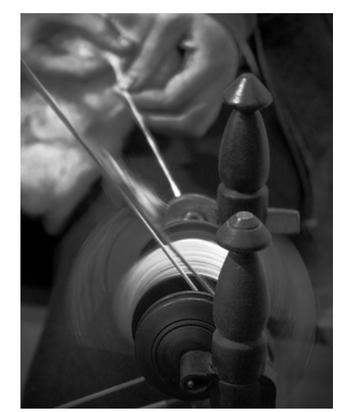
1st Place - It's My Turn! - David Paul

3rd Place - Unlimited - Connections - Vella Kendall

5th Place - Unlimited - Wheels of Industry
Lynn Roberts

2nd Place - Unlimited - Mobius, A Study in Form & Volume
Walter Levy

4th Place - Unlimited - Blending In - Diane Bovenkamp



Honorable Mention - Unlimited - Spinning - Diane Bovenkamp

Competition Point Totals Compiled by Walter Levy

Baltimore Camera Club standings as of competition date 03/20/2025

Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points	
Sam Yaffe	95	Lynn Roberts	97	Lynn Roberts	85	Sukumar Balachandran	763	Arthur Ransome	1063	Joan Saba	721	Tina Whitehead	53
Tina Whitehead	87	Thomas Gisriel	90	Errol Bennett	80	Joan Saba	501	Joan Saba	436	Gary Faulkner	503	Christopher Frisone	49
Chris Scroggins	83	Michael Washington	86	Scott Houston	74	David Paul	380	Sukumar Balachandran	381	Roger Miller	371	Walter Levy	34
Keith Hairston	61	Christopher Frisone	57	Thomas Gisriel	73	Arthur Ransome	359	Gary Faulkner	378	Lewis Katz	368	James Voeglein	34
Errol Bennett	58	Jennifer Smutek	57	Thomas Anderson	72	Steven Sattler	347	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354	Joan Saba	33
Camellia Ibrahim	58	Keith Hairston	51	Jennifer Smutek	68	Alan Wilder	302	Roger Miller	282	Kaye Flamm	317	Lynn Roberts	25
Guy Alston	51	Charles Levie	46	Michael Washington	66	Charles Levie	241	Jon Meyer	246	Sukumar Balachandran	223	Thomas Gisriel	24
Jennifer Smutek	50	Guy Alston	44	George Saba	62	Walter Levy	224	Kaye Flamm	211	James Voeglein	204	Michael Mininsohn	17
Kent Sutorius	45	Camellia Ibrahim	40	Kenny Epps	57	Kay Muldoon-Ibrahim	214	James Voeglein	192	Jon Meyer	198	Jennifer Smutek	16
Diane Brunetti	44	Errol Bennett	39	Charles Levie	57	Kaye Flamm	212	Richard Eskin	188	Paul Biederman	177	Guy Alston	14
Nelson Smith	43	Scott Houston	36	Keith Hairston	54	Roger Miller	205	Jim Eichelman	157	Harry Bosk	165	Tom Blanpied	13
Tom Blanpied	37	Kenny Epps	34	Christopher Frisone	50	Richard Eskin	204	Paul Biederman	152	Richard Eskin	155	Lewis Katz	12
Christophe Casamassima	36	Thomas Anderson	31	Arthur Ransome	48	Christopher Frisone	185	Tina Whitehead	148	Tina Whitehead	151	Alan Wilder	12
Douglas Miller	36	Michael Navarre	29	Phyllis Berger	47	Vella Kendall	181	Lewis Katz	146	Guy Alston	137	Christophe Casamassima	11
Roger Johns	34	David Paul	28	Kent Sutorius	46	Harry Bosk	173	Richard Caplan	141	Vella Kendall	132	Kenny Epps	10
Michael Mininsohn	30	Kent Sutorius	24	Michael Navarre	44	James Voeglein	157	Steven Dembo	141	Steven Dembo	123	Vella Kendall	8
James Horn	28	Nelson Smith	21	Marilyn LeMay Patterson	27	Lewis Katz	154	Linda Lund	136	Linda Lund	107	David Paul	8
Deborah Davis	25	Diane Brunetti	15	Camellia Ibrahim	26	Kenny Epps	149	Ran Zeimer	134	Jim Eichelman	105	Keith Hairston	7
Jerry Taylor	25	Jerry Taylor	14	Michael Mininsohn	21	Anthony Mordente	143	Sandy Nichols	120	Walter Levy	103	Michael Washington	7
Thomas Anderson	23	George Saba	13	Vu Nguyen	21	Gary Faulkner	130	Vella Kendall	117	Ran Zeimer	103	Paul Biederman	6
Laura Kelehan	21	Diane Bovenkamp	8	Eve Bond	20	Scott Houston	130	Harry Bosk	111			Deborah Davis	6
Marcus Dagold	19	Christophe Casamassima	8	David Paul	18	Thomas Gisriel	128	Phyllis Berger	108			Arthur Ransome	6
Marilyn Gould	18	Roger Johns	8	Sandy Nichols	17	Michael Navarre	128	Walter Levy	103			Diane Brunetti	5
Mel Holden	18	Vu Nguyen	8	Jerry Taylor	13	Lynn Roberts	127					Douglas Miller	5
Alexandria Montanio	18	Marilyn LeMay Patterson	5	Nelson Smith	9	Jim Eichelman	126					Chris Scroggins	5
Vu Nguyen	14	Douglas Miller	5	Marcus Dagold	8	Diane Bovenkamp	125					Patricia Simmons	5
Brian Berbary	13	Eve Bond	4	Roger Johns	8	Paul Biederman	122					Jim Eichelman	4
Dan Gutwein	13	Patricia Simmons	2	Carl Lancaster	8	Ran Zeimer	118					Charles Levie	4
Rosalind Perry	13	Peter Hauser	1	Rosalind Perry	7	Sandy Nichols	112					George Saba	4
Wendy Miller	11			Christophe Casamassima	6	Vickie Gray	109					Steven Sattler	4
Patricia Simmons	10			Douglas Miller	6	Michael Washington	107					Linda Lund	3
Stephanie Alston-Fisher	5			Mel Holden	5	George Saba	106					Diane Bovenkamp	2
Leo Charpentier	5			Laura Kelehan	2	Phyllis Berger	104					Maire Doyle	1
Nick & Cynthia Islin	5					Linda Lund	100					Ken Holden	1
Larry Leasner	5					Steven Dembo	64					Aleksandra Horn	1
Maire Doyle	3					Jon Meyer	29					Nick & Cynthia Islin	1
Aleksandra Horn	3												
Lisa Sartorius	2												
Cyril Cook	1												
Sandra Michaels	1												

2025 Calendar - April - June

Thursday, April 3	Competition In-Person Only	Print Competition - Judge: Bill McAllen, mcallenphotography.com
Saturday, April 5	Workshop	**Lightroom Classic Workshop 12:00-3:00 PM Presented by Kenny A. Epps, Sr.** This 3-hour class will take a critical look at images in Lightroom Classic. We will determine the problems with each image and systematical tackle them using the Lightroom interface to improve them. I will show you how and when to move an image into photoshop to improve the results with AI. I know you will enjoy this hands-on class as you learn Lightroom as we go from image to image. ***Important Note: To participate in this class you must have Lightroom Classic installed on your computer, and it must be up to date (no exceptions). The class will be limited to 8 members only. If you have been in my class in the past, you may sign-up, but you will be on a waiting list. I will take all new members first. ***What to bring: Your Computer with Lightroom Classic up to date with your operating system, computer mouse or Wacom Tablet. I will supply a series of images for demonstration and to work on. Please bring all cables, charged batteries and means to write notes. One important item to bring: a positive attitude and a willingness to learn and have fun. ***Location: Emagination Photography Studio by Kenny Epps 526 Berrymans Lane, Reisterstown, Md 21136 (this is my new Home Photography Studio). Contact info: ken@kennyeppsphotography.com, Phone: 410-978-8828
Thursday, April 10	Program (In Person)	Large Format Photography with Portrait Lenses Presenter: Chris Peregoy Website https://chrisperegoy.com Instagram https://www.instagram.com/chris.peregoy/ Camera Collection https://www.instagram.com/collectionofcameras/ Chris Peregoy is an artist who has been actively showing photographically derived art works for the past 40 years. Originally trained in traditional photographic practices, his current work crosses the boundaries between digital, traditional and primitive photography and marries digital image making with historic photographic processes and painting. His images deal with forgotten or imagined memories. As a teacher and artist working in historic processes he has been interested in the cameras and lenses that early practitioners used to create their work. Much of his work has been exploring Pictorial Photography and printing processes from the late 1890's through the 1920's. Cameras from this era are relatively cheap but the lenses are expensive and hard to find. After retiring from UMBC in 2023 he started volunteering at the UMBC Special Collections room at the Library helping them catalog donated photography equipment in their basement storage. He will be showing images of the special and unique pictorial lenses he has found and examples of portraits made with these lenses. Since working on this project he has been able to buy some examples of pictorial lenses that he will use to make some portraits after his talk.
Thursday, April 17	No Meeting	
Thursday, April 24	Competition	Digital Competition - Theme: Reflections (A photograph including an image in a reflective surface such as water, windows, mirrors, or anything with a shiny surface. The image may or may not include the subject which is being reflected) Judge: Frank Gallagher, frankgallagherphotography.com
Thursday, May 1	Program	Kenny Epps: Studio Lighting and Portraiture Demonstration
Thursday,	Competition	Print Competition - Judge: Robert Creamer

May 8	In-Person Only	
Thursday, May 15	Program	
Thursday, May 22	Competition	Digital Competition - Judge: Tracey Brown, https://papercamera.com/
Thursday, May 29	Program	
June		Summer Session Begins – Meetings Every Other Week
Saturday, June 7	Competition	End-of-Year Competition - Closed to Members
Jun 6-8	Spring Field Trip to Lehigh Valley of Pennsylvania	Yes there will be a great spring trip for 2025! The dates are June 6 to 8 and our destination will be the Lehigh Valley of Pennsylvania. We will be staying at the Fairfield Inn in Hazleton, PA. The rate is only 129.00 per room per night plus tax. All rooms will have two queen size beds and continental breakfast is included. I will be providing you a link shortly to make your reservations. Although the hotel does not have a bar there are refrigerators in the room and there is a bar and grill adjacent to the hotel. Attractions nearby include the town of Jim Thorpe with its wonderful architecture, great places to eat and drink and to shop. The drive from our hotel to Jim Thorpe is approximately 25 minutes. On any of the drives to and from any of the attractions you will see the pastoral beauty of the Lehigh Valley. Not to be missed is the Coal Miners Tour. The tour includes a train ride deep into one of the local coal mines and then a guided walking tour of the coal mine. I have taken this tour and it is fascinating. No matter the weather outside the temperature in the mine drops into the 50's so dress accordingly. The website for the tour is No. 9 Coal Mine and Museum. From our hotel it is approximately a 30 minute drive and well worth it. Also in the area is the Lehigh Gorge Scenic Railway. The Railway offers a variety of train rides and tours. Their website is http://www.lgsry.com/ The train passes through and over some of the gorgeous scenery of the Lehigh Valley. Here's the reservation link your guests can use to make reservations: Book your group rate for BALTIMORE CAMERA CLUB If you have questions or need help with the link, please do not hesitate to ask. We appreciate your business and look forward to a successful event. Event Summary: BALTIMORE CAMERA CLUB Start Date: Friday, June 06, 2025 End Date: Sunday, June 08, 2025 Hotel(s) offering your special group rate: • Fairfield Inn & Suites Hazleton for 129.00 USD per night - Last Day to Book : Tuesday, May 13, 2025 In the interim if you have any questions, please send me an email at olympus21209@yahoo.com. Lewis Katz Field Trip Coordinator
Thursday, June 12	Feedback Night	Come share your feedback on making BCC better. Refreshments served.
Thursday, June 26	Program	

Focal Point

Baltimore Camera Club

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

Parting Shot

Eve of Destruction - Lewis Katz

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