



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

www.baltimorecameraclub.org

BALTIMORE CAMERA CLUB

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Focal Point co-Editors: Lynn Roberts, Kent Sutorius & Russell Carrens

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

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

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

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

Please send feedback, ideas or article proposals for future Focal Point issues to LuckyLaneFarm@gmail.com or rcarrens@gmail.com

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

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PRESIDENT'S CORNER

DIANE BOVENKAMP

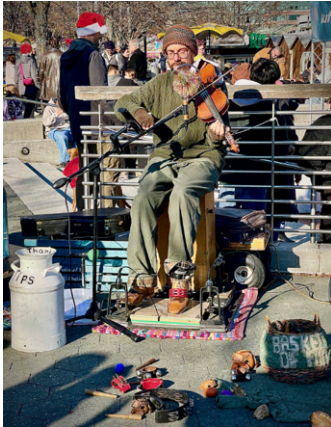
How Time Flies Another Year Has Come To An End

Can't believe that I'm nearly halfway through my third year as your club's President. It is an honor and a privilege to serve, and, I hope, inspire creativity, a learning mindset, and camaraderie. Please don't hesitate to contact me by email (d_bovenkamp@yahoo.com), text (410-236-2318) or in person at the club meetings and outings. I'm here for you.



We also have a dedicated and talented Board serving you as well. Did you know that the monthly (on the second Thursday) Board meetings take place at 6

pm either in person or by zoom before the club meetings and all members are welcome to join? We want to hear from you! We also post the minutes of each meeting on our website for your perusal. Please let me know if you have any questions.



Winter is here! With that brings the Holidays (Christmas, Hanukkah, Kwanzaa, Winter Solstice, Festivus,...) and our December Themed Digital Competition! (Theme: Winter Holidays: Christmas, Hanukkah, Kwanzaa, New Year's and Winter Trips such as skiing.) I hope



that you submitted an image you are proud of to share with your fellow members. Kudos to all that won.

I will probably submit an image or two from the Baltimore German

Christmas Festival I attended on Saturday, November 29. Gingerbread mascot, Santa Claus, Festival of Trees, and German-made whirly-clock (The Pyramid) were fun highlights. The Christkind (female adult Jesus?—for more explanations see <https://www.iamexpat.de/lifestyle/lifestyle-news/nikolaus-weihnachtsmann-christkind-whats-difference>) arrived on the Spirit of Baltimore ship accompanied by the Ravens band. So cool. Of course, multiple selfies were taken. Still open until the 25th. <https://www.baltimore-christmas.com>

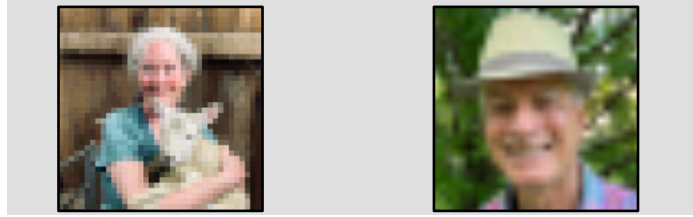
May you enjoy the upcoming holiday season, take lots of photos, and savor the time with cherished family members and friends. Hope to see you, soon, at an upcoming meeting.

Sincerely,
Diane



EDITOR'S CORNER

Lynn Roberts & Kent Sutorius



data for leadership.

“when you set your heart to serve: the ideas, initiative, and creativity begin to flow”

The next role I took on was helping put together articles for Focal Point. When Diane Bovenkamp stepped down from being editor after becoming President, Lynn Roberts and I stepped in as co-editors. We totally redesigned and formatted the magazine and added recurring articles like, “How I Got the Shot”, Member Spotlight, MPA Corner, Lightroom and Photoshop Post Processing Tips, Photography & Technology, Honors & Accolades, and Notes from the Field.

I helped with set up on meeting nights, helped Guy Alston with AV, and Tom Gisriel with Competitions. I provided a Macro demonstration on Macro night and developed a Printing symposium on one of our meeting nights (currently on our YouTube channel).

Lastly I researched 295 U. S. camera clubs so leadership could get an idea of the services and opportunities provided by clubs which might spark ideas for BCC.

I know it probably sounds like I am tooting my horn on all of this but I never envisioned I would serve BCC when I became a member. One thing became clear, when you set your heart to serve: the ideas, initiative, and creativity begin to flow.

My wife and I moved to St Augustine, FL in November 2024. I finished my term of serving on the Board in June 2025. This will be my last issue as co-editor of Focal Point. Lynn Roberts continues as co editor and Russell Carrens steps-in as co-editor. It has been a joy and pleasure being a part of BCC and serving its membership.

All the best to you as you discover how you can serve BCC.

- Kent Sutorius

A Funny Thing Happened on the Way to Becoming a BCC Member by Kent Sutorius

When I became a member of BCC, two months before COVID started, all my reasons for joining were selfish. I joined because I wanted to learn more on how to use my camera, learn photographic techniques, utilize photography software, enter competitions, and meet people. At the time, I had no inkling that my membership with BBC would change from what I could receive from BCC to what I could offer BCC.

Even though the meetings quickly changed to “Zoom only” due to COVID, I appreciated the camaraderie among the members and gained an appreciation of the rich history of BCC. I found myself wanting to continue that rich history by providing ways to meet the needs of members. I developed a “Welcome Packet” so new members (or people considering membership) could get a snapshot of the services and opportunities provided by BCC.

I then developed a survey that allowed members to provide input on a range of topics so leadership could get an idea of the interests of its members. Suddenly it wasn’t “Ask not what your club can do for you, but what you can do for your club.”

After a year, the Website Administrator role came available and I decided to run for it. Thanks to training from the previous website admin, Kaye Flamm, I took over the various roles of updating the website, posting competition results, point totals, responding to members requesting help and obtaining website

Holiday Party

BCC's annual holiday party took place on December 11, 2025. The format was a potluck, and more than 20 BCC members attended. Desserts were present in abundance - enough to satisfy anyone with a sweet tooth - but there were also tasty appetizers and entrees, including mini sandwiches, a cous-cous salad, Rich Eskin's famous noodle pudding, chicken, and more!



THREE new BCC members attended: Dawn Smyers, Rebecca Bailey, and Craig Haupt. Be sure to seek them out and to introduce yourselves! One of these new members (Dawn) has a passion for underwater photography and has even promised to provide a presentation on this topic this winter! It's something many of us enjoy, but few have pursued, so



it'll be a lot of fun to hear about it from someone so dedicated to the topic.



After we ate, our President, Diane Bovenkamp, described the Club's newly-articulated formal policy concerning use of Club assets - specifically, email list (spoiler: for official club purposes ONLY!) and Club calendar (only for officially sanctioned BCC activities). These rules help us maintain our 501(c)3 (3) nonprofit status. We also took a vote to determine whether members in attendance would approve Nathan Avant to serve as our



Several people asked for the recipe for the lentil stew with sausage that I brought. It's easy to make, and you can readily adjust the heat level to suit your preferences. You can even omit the sausage altogether if you're vegetarian, or replace it with a vegetarian/vegan version.

There are a couple of secret ingredients. One is to use canned fire-roasted tomatoes (diced). If you've never tried them, you're in for a treat. We buy the Wegmans brand, but any brand will do. The other is to use some of Penzey's spices, especially if you want the slightly spicy version. Penzey's is a great company, very progressive, and they make fabulous products.

Lentil Stew with Sausage

Ingredients:

- 2 Tb extra-virgin olive oil
- 1-1.5 lb sausage (if you don't like spicy food, use breakfast links; if you like it spicy, use bulk hot Italian sausage. I used lamb merguez sausage, which comes in lamb casings so is free of pork, and is intermediate in spiciness between breakfast links and hot Italian sausage).
- 2 stalks celery, chopped
- 3-4 carrots, peeled and chopped
- 1 large Spanish or Vidalia onion, chopped
- 3 cloves garlic, minced (I use more)
- 1 Tb tomato paste
- 1 ½ Tb Herbes de Provence or Italian seasoning
- 1 tsp Penzey's "Mural of Flavor" spice mix
- 1 tsp kosher salt
- 1 tsp Penzey's "Resist" spice mix (omit if you dislike spicy food).
- ½ tsp red pepper flakes (omit if you dislike spicy food; increase according to your tolerance for spiciness)
- 1 28-oz can diced fire-roasted tomatoes

- 5 C stock, preferably home-made (I used home-made lamb stock, but chicken or vegetable stock would work)
- 1 ½ C dry lentils, rinsed and picked over (I prefer the small French lentils; I buy them online from Palouse).
- Shredded Pecorino Romano cheese (for serving).

Directions:

1. Heat olive oil, and cook sausages over medium heat until lightly browned. (If you're using bulk sausage meat, break it into pieces while cooking and cook until no pink remains). With a slotted spoon, remove sausage to a small plate or bowl. Cut sausage links into bite-sized pieces.
2. Add the celery, carrots, and onion to the pan, and saute for 3-4 minutes until the vegetables start to soften. Stir in the minced garlic and cook 1 minute. To the center of the pan, add the tomato paste and cook one minute, stirring, to caramelize it.
3. Add the Herbes de Provence, Penzey's Mural of Flavor, salt, and (optional) Penzey's Resist and red pepper flakes, and stir to mix.
4. Add the diced tomatoes, stock, and lentils, and return the sausage to the pot. Stir to combine.
5. Bring to a boil and immediately reduce heat to a simmer until lentils are tender. How long depends on the size of your lentils. I test them every 10 minutes; they're usually barely tender in less than half an hour.

As with all soups/stews, this is much better the day after it's been made, when the flavors have had a chance to meld. Sprinkle with shredded Pecorino Romano cheese once reheated, and serve with crusty bread.

Enjoy, and happy holidays!

- Lynn Roberts

How I Got The Shot

MY FIRST MEDIA SHOOT AT LIME ROCK HISTORIC FESTIVAL

BY JIM EICHELMAN

In four previous trips, I'd photographed the Lime Rock Historic Festival from the spectator side, always eyeing those positions where only credentialed photographers could stand. This year, I decided to take a chance and request media access.

Taking the Shot

I'd already bought my weekend passes when I sent what felt like a Hail Mary email. I explained I wasn't looking for a "free ride"—just access to those coveted shooting positions. I included some of my previous work and acknowledged I'd attend any required safety briefings. To my surprise, they said yes. Friday morning began with the mandatory safety briefing. The track's staff photographer reviewed the rules, handed out orange media vests, and we were off. Before heading out, I asked for advice on positioning and timing. As I walked to the track, a veteran motorsports journalist invited me along to his spot at the end of the main straightaway.

Learning from the Veterans

At least a dozen photographers had positioned themselves outside Turn 1. After a few minutes, it felt remarkably like one of our club field shoots. Between races, everyone openly shared their approaches and recommended prime spots for different times of day. What struck me most was seeing everyone shooting handheld, even with 600mm lenses—not a monopod in sight. Having media access changed everything. At certain places, I could position myself just 15 feet from the racing surface safely behind berms backed by the armco barrier. But Lime Rock's compact layout presented its own challenge: finding clean backgrounds with the paddock and spectator areas so close.

How I Got The Shot

Late afternoon, as shade covered the track, I saw my opportunity. I visualized a shot that captured motion through slower shutter speeds, but I wanted more than just a single car. After years of photographing racing, single vehicle shots feel too easy.



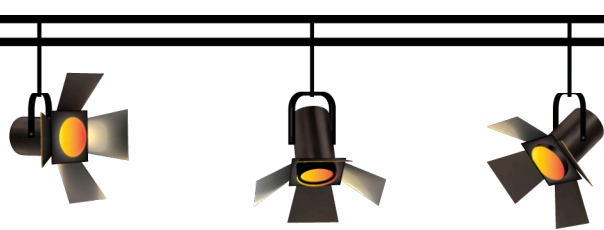
I experimented with different shutter speeds as the cars screamed past, panning with them as they crested a hill. The shot I'm most proud of shows a blue Bigeye. Sprite as a sharp image, while the cars before and after are blurred, the one in the foreground dissolving into a ribbon of motion.

That's an image I'd been chasing—one that conveys not just the cars, but also the speed and energy of pack racing. Over the four-day weekend, I captured over 1,500 frames. As with any action session, many were destined to be deleted later. But the access I'd earned gave me perspectives I'd never had before and images that exceeded my hopes when I sent that first tentative email.



MEMBER SPOTLIGHT

NATHAN AVANT



How long have you been involved with photography?

I have always been interested in movies and the process of filmmaking, which I consider to be adjacent to still photography in many ways. I studied film at Towson University for my undergraduate degree. I was in the last cohort of film students to actually shoot and edit on 16mm film and I've always been grateful for that. I went on to a career in video production which has always kept me close to image-making but I didn't take up still photography in a serious way until about three years ago, when I dusted off my old DSLR and set out to really learn how to use it properly. About a year and a half ago I took up film photography and really went down the rabbit hole!



What types of photography interest you?

I love photographs that tell stories and evoke a strong mood. My favorite images tend to be ones that put a spotlight on some mundane part of our everyday lives and show it to us in a new way.

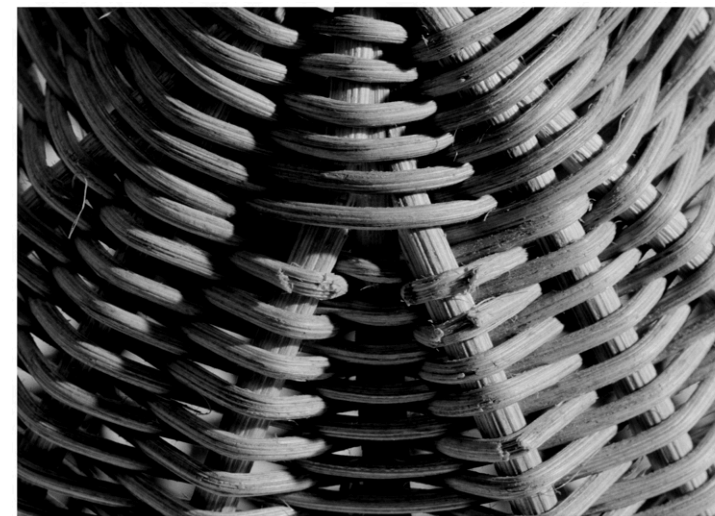
3. What type of camera(s) do you use?

When shooting digital I love my Lumix GX85. It's a mirrorless Micro Four Thirds camera that is very light and has great in-body stabilization.

For film, I shoot 35mm on a Canon A-1 made in 1982 and medium format on a Yashica D, which is a twin-lens reflex camera that was probably made in the early 1970s.

I love film photography because it forces me to really slow down and engage with the process of making a photograph. When I am looking at a scene I have to take measurements and observe the light and really think about what I am doing and what I am trying to achieve. The manual mechanical cameras I am using give me complete control of the image, but they also give me no assistance. I'm still learning and I fail more often than I succeed, but the satisfaction I feel when I develop the film and discover I have successfully captured the image I envisioned is huge and not something I can personally get from digital photography.

I exclusively shoot black and white film for two reasons A) my color sense is terrible so I prefer black and white photography in general and B) it is much easier to home-develop.



it. Constructing an end to end workflow that does not involve a computer at all is very appealing to me so I will likely start putting together a home darkroom in 2026. If anyone has any darkroom equipment they want to get rid of please get in touch! :-)

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

I joined BCC last year because I had become disillusioned with social media and was seeking a real human community where I could share my photography, see other people's work, and learn from more experienced photographers. BCC has more than exceeded my hopes, and I am so glad to have joined! There is so much collective talent and experience in this club, I learn something every meeting - sometimes just from the pre-meeting conversation.

For me, the most valuable part of being a member of the BCC is taking part in the member critique nights. The feedback from other members is always constructive and useful, and the opportunity to practice giving and receiving critique in a supportive environment is so valuable.

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



My workflow is pretty simple: when I have a few rolls to develop I open them up and load them onto spiral reels into a Paterson daylight development tank inside a dark bag. The Paterson tank is great for me, because it lets you pour liquid in and out without exposing the film reels inside to light, so I can do all my developing at the sink in my kitchen. After developing and drying my film I scan it with my Epson V500 scanner and bring the images into Lightroom Classic for editing.

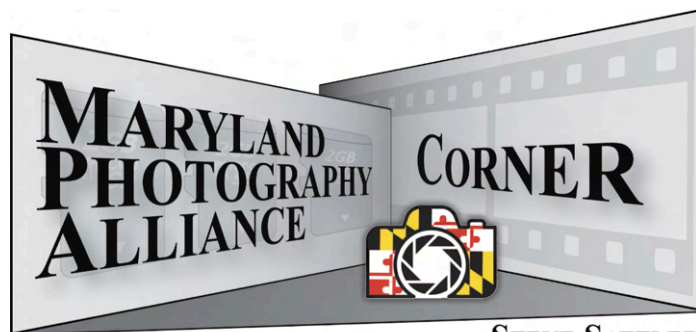
I do not have a darkroom at home, but I am just now learning darkroom printing and absolutely love



I am a lifelong cinephile, and I enjoy visiting art museums and watching Formula One racing.

What or who inspires you in your photography?

I may have mentioned that I love movies? I take a lot of inspiration from film, especially cinematographer Roger Deakins and the films of David Lynch and Wes Anderson. Among photographers I think a lot about Cindy Sherman, Stan Douglas and Jeff Wall, and of course I can't pick up my TLR without thinking of Diane Arbus.



Old Sage Advice & the Odyssey of Light

In a world where photography trends change by the week and social media “experts” seem to multiply by the day, there is something profoundly grounding about learning from those who shaped the craft long before algorithms and presets existed. Older, iconic photographers carry decades of lived experience—hard-won lessons gathered from darkrooms, film rolls, early digital transitions, and countless moments captured with intention rather than speed. Their knowledge isn’t theoretical. It’s the product of tens of thousands of shutter clicks, real client relationships, industry evolution, and the enduring pursuit of storytelling.

That depth of perspective is exactly what makes learning from veteran photographers so powerful. Unlike younger creators who may excel at current aesthetics, seasoned photographers can teach timeless principles: how to see light in any environment, how to build narratives within a frame, how to adapt when technology changes, and how to develop a personal artistic voice that lasts longer than a trend cycle. Their stories carry wisdom; their methods carry reliability.

This year’s MPA Odyssey of Light provides a rare opportunity to learn directly from two National Geographic legends whose work has shaped generations. Whether you’re just beginning your journey or you’ve been behind the camera for decades, their insights will elevate how you see—and create—photographs. This isn’t merely a presentation; it’s an invitation to learn from the individuals who helped define modern photography.

Save the date: Saturday, April 11, 2026. That’s when Annie Griffiths and Michael Yamashita will take the stage to inspire,

enlighten, and motivate you.

At age 25, Annie Griffiths became one of the first women photographers hired by National Geographic, launching a remarkable career across more than 100 countries. In a male-dominated field, her ability to work closely with women around the world granted her rare access to stories seldom told. Decades spent documenting the strength, resilience, and daily lives of women have given her a singular understanding of the world and the people who sustain it.

Michael Yamashita, a master visual storyteller, has spent 40 years creating landmark work for National Geographic across six continents. As the first person of color to become a regular contributor to the magazine, his career has taken him along the Great Wall of China, into Taliban-controlled Afghanistan, and throughout his ancestral home of Japan. With more than 30 major stories to his name, Yamashita’s body of work stands as a testament to curiosity, persistence, and the power of cultural connection.

Odyssey of Light is MPA’s premier event—and our most important fundraiser of the year. Its success fuels the programs, education, and community opportunities we offer annually. We hope you’ll join us for an unforgettable experience and help support the mission of MPA.



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

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

BALTIMORE CAMERA CLUB UPCOMING WORKSHOPS

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

Winter at the Beach (Jan. 31-Feb. 1, 2026)

Join Robert Sullivan and Liz Guertin for a two-day workshop on Assateague Island for afternoon and sunset photography. Think wild horses, the ocean and bay, beautiful beaches, sand dunes, beach vegetation, and local wildlife - deer, waterfowl, shore birds, and whatever else we can find. We’ll take you afterwards to our favorite sunset location on the island. A set of rooms has been set aside at a heavily discounted rate at a highly-rated hotel on the boardwalk in Ocean City.

Saturday’s session will be followed on Sunday by a sunrise shoot on the Ocean City boardwalk, centered around the fishing pier and amusement park in the southern part of the city.

The sunrise shoot will be followed by an image review where we’ll review your photographs and provide instruction on Intentional Camera Movement, panoramas, and other techniques for your “toolbox.” More photography, in either Ocean City or on Assateague Island - whichever the group decides - will follow this session.

Cost is \$400 for MPA members, exclusive of hotel room and meals. More information is at: <https://www.workingimagephotography.com/next-workshop/winter26>

Editor’s Note: Liz Guertin provided a presentation to BCC in 2025 on in-camera multiple exposure techniques.

Winter Wings & Coastal Things (Feb. 14-15, 2026)

This two-day workshop (led by Liz Guertin) highlights the best of winter photography on the Jersey Shore, and is likely to be of special interest to bird photographers, though it also has broader interest. Emphasizing migratory waterfowl, it also includes lighthouses and the NJ Pine Barrens - all without crowds or bugs. There’s also the option for local music and food.

Cost is \$435 for MPA members, exclusive of lodgings (exact location TBA) and food. More information is at: <https://www.wildliz.com/winterjerseyshore>

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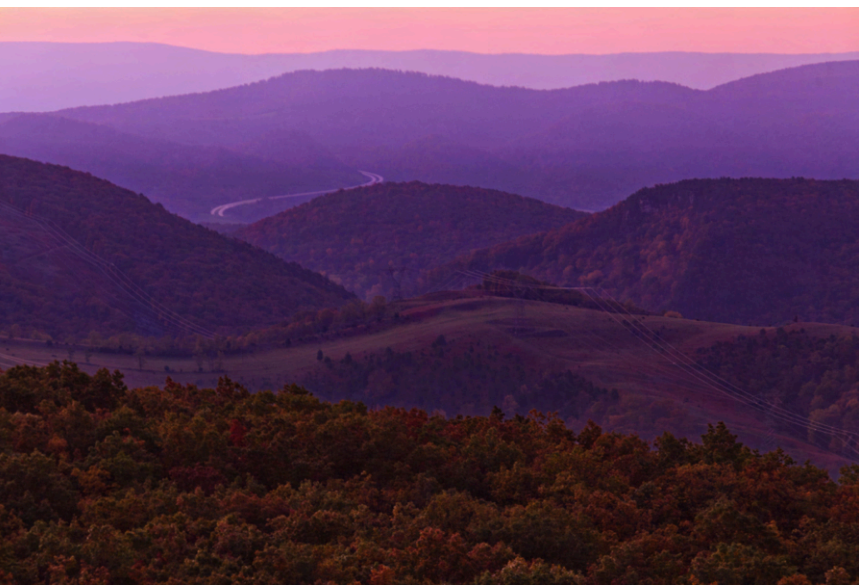
FROM NEW MEMBER TO ROAD WARRIOR: DISCOVERING THE BCC FALL TRIPS

BY JIM VORGLIN (Images by Shailesh Waikar)

I joined BCC in 2010, while taking a photography lighting course at CCBC taught by BCC member Jeffrey Wolk. I had previously heard about BCC from former member Rebecca Rothey, but wasn't sufficiently confident to join. Jeffrey suggested I see what BCC was about. That first step changed my life. I soon began competing and was fortunate to place a few images right away.



to the lore of our Fall trips. There are more anecdotes about these excursions than I could possibly share, but these should you a sense of what goes on.



request to stop in time, and missed the opportunity to pull over. For the next half an hour everyone

In early 2011 I volunteered to help install the projection screen suspended from the ceiling of the meeting room in the church. My background is in carpentry and construction, so when I showed up with tools and ladders and made quick work of things, my skills received notice.

Back in the 2010's, field shoots happened on a regular basis. I began attending as many as I could, thereby getting to know many members. In the Fall of 2011, I signed up for BCC's West Virginia trip to Davis, the same area visited this year. That trip introduced me to the lore of our Fall trips. There are more anecdotes about these excursions than I could possibly share, but these should you a sense of what goes on.

To begin with, there are unwritten rules associated with these trips. The most important one is "*The Barbershop Rule*". Whenever you are driving on the trip with a group of friends, whether in one vehicle or in a convoy, and someone sees something to shoot, we all stop. This originated before my time with BCC, and apparently began during a day trip to NYC. One member spotted a barbershop that looked like an incredible photo opportunity. The driver didn't hear the request to stop in time, and missed the opportunity to pull over. For the next half an hour everyone



drove around without finding that phantom barbershop. Henceforth it was decreed that anytime anyone saw a golden shot, the Barbershop Rule was invoked. If you are the following car you honk and flash your lights, allowing everyone to pull over.

Another mandatory rule is that during a long trip you must do your best to find an eclectic dive, diner or greasy spoon for lunch. It's all about the experience. These jaunts are intended to be fun and all about making memories, not just images, with each and every stop. Finally there's my favorite rule: if we spot a Dairy Queen, we stop.

Stories from these trips abound. On one trip, Suku found a nondescript bridge near Blackwater Falls State Park. He stopped and grabbed a few shots with his iPhone. These photos were incredible. The stream that crossed under the bridge had all the elements for a great landscape image. A group of us headed to the bridge the next morning. We traipsed all over with our "real" cameras, but no one got anywhere near the quality of image that Suku got with his iPhone. That bridge has now been declared the Suku Bridge.

Another funny story from a few years ago was when we stayed at the Mingo Saloon and Lodge in Mingo, WV. The first evening at the Mingo, while we were eating dinner, the owner approached the table and nonchalantly asked, "since you are a camera club, would anyone like to have their meal comped if they take a picture of me in my Speedo?". We all looked at each other, speechless. This guy was probably 6'6", well over 300 lb, and not quite the model you'd want for a swimsuit shoot. He paused and then started to laugh. We were all relieved. Think, biker with a sense of humor.

EASTERN STATE PENITENARY: A PHOTOGRAHER'S PARADISE

BY GUY ALSTON

Eastern State Penitentiary, rising out of the Fairmount community like a medieval fort, is a gothically beautiful monument to a troubled past. While it served its purpose of containing prisoners, today it stands as a history museum, and on October 15, 2025, BCC conducted a field shoot within its formidable walls.

This location offers as much to the photographer as to the history buff. During my visit, I found



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myself in a delightful tug-of-war. It's easy to get utterly lost in the visuals—the lines, curves, textures, shadows, and the exquisite wear, rot, and decay that define the structure. There is a wealth of visual opportunity here. Yet the museum also ensures you never forget the many people who spent some, if not most, of their lives here, often unjustly. Tragically, many short sentences ended in death, usually caused by disease or, occasionally, murder. Eastern tells these haunting stories through special art installations and interactive stations placed throughout the cellblocks.

A Truly Photographer-Friendly Venue

Eastern State Penitentiary is remarkably photographer-friendly. It's not just the inherent visual appeal, but the policies that encourage photography with both real cameras and phones. In a welcome rarity for historic sites, you can even bring your tripod! There are no exorbitant fees or restrictions on what you can shoot. Places like Longwood Gardens could certainly take a lesson from their approach.

From History to 'Halloween Nights'

After a productive afternoon shoot, some BCC members enjoyed a great dinner at Jack's Firehouse, resting up for part two of this field shoot: "Halloween Nights" at Eastern State Penitentiary. This is another camera-friendly event, though tripods are not permitted during the evening transformation.

For "Halloween Nights," Eastern State transforms into multiple haunted houses and even hosts a speakeasy, along with various activities in the prison yard. Even with the fun and games, Eastern State maintains its educational focus, projecting facts about the criminal justice system onto the prison walls.



A DAY OF ART AND NATURE AT GLENSTONE

By LINDA GALATI (Images by Linda Galati, Michael Mininsohn, and Eve Bond)

Glenstone museum in Potomac, Md. offers a serene locale in which to capture innovative images of modern art in a natural environment. On November 15th, members of the BCC roamed the museum's expansive grounds while enjoying its sculpture gardens and scenic Woodland Trail during a field

shoot facilitated by Nathan Avant, Glenstone's Archivist par excellence and fellow club member.

Meandering through the paths and trails, members



spent the mid-fall day contemplating featured works that included Jeff Koons' floral "Split-Rocker", Tony Smith's geometric "Smug", and Simone Leigh's powerful "Satellite." The placement of the large-scale sculptures invites visitors to consider the texture, scale, and abstract form of the artwork contrasted against the natural surroundings.



Richard Serra's large-scale

structure, "Four Rounds: Equal Weight, Unequal Measure" leads one to wonder about the logistical challenges posed by such a monumental installation. I was lucky to encounter Nathan — with his vintage Yashica Twin Lens Reflex medium format camera — on site. Having witnessed the installation firsthand, he shared a "fun fact": the team responsible for



transporting the four forged-steel cylinders to the site had to carefully map a route based on which bridges could support their individual 82-ton weights!

The outing was a perfect blend of artistic inspiration and technical photographic challenges. While the autumn day provided a perfect backdrop, highlighting the artwork



against a palette of muted reds, browns, and oranges, we already find ourselves looking forward to a return visit in the spring or summer to see the landscape transformed.





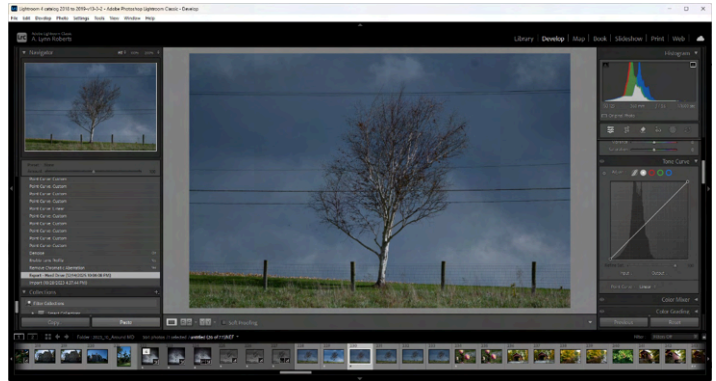
PROCESSING TIPS

BY LYNN ROBERTS & PHYLLIS BERGER

REMOVING POWER LINES WITH ONE CLICK IN PHOTOSHOP by Lynn Roberts

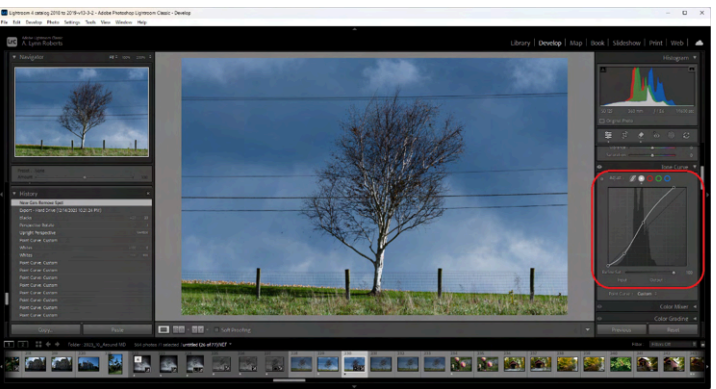
Nothing irks me more than overhead wires. Now you can remove them in PS with a single click!

I'll describe my entire workflow, starting in LrC, for those of you not yet comfortable with PS. The first image shows the “SOOC” version. I



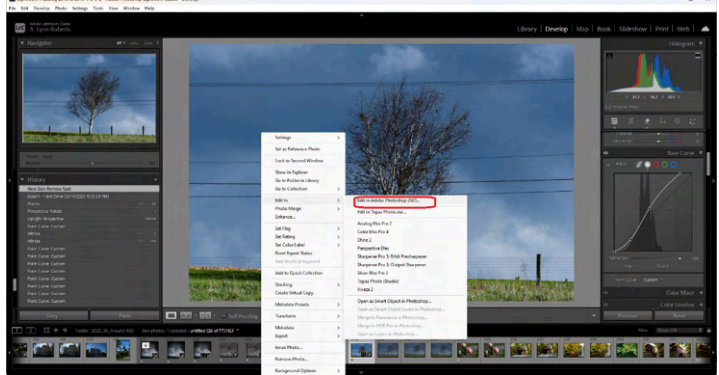
liked the lighting on the tree, but ugh, those power lines! Going right through the branches the way they did made them a nightmare to clone out manually as I did two years ago.

The second image shows preliminary edits:



enabling the lens profile and removing chromatic aberration (“Lens Corrections” panel on the right), enabling “Denoise” (“Detail”

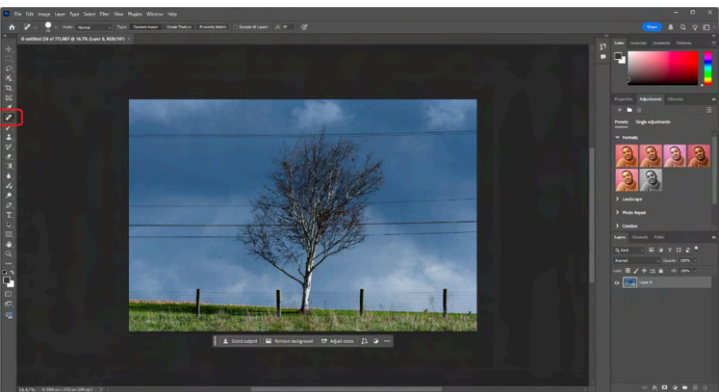
panel), and playing with the tone curve (outlined in orange) to set the white and black points and add some contrast (S-curve). I also adjusted the



vertical slightly and removed a spot in the sky.

At that point I was ready to move to Photoshop: right-click on the image. This opens up a dialog - choose “Edit In” and select “Edit in Adobe Photoshop 2025” (third image).

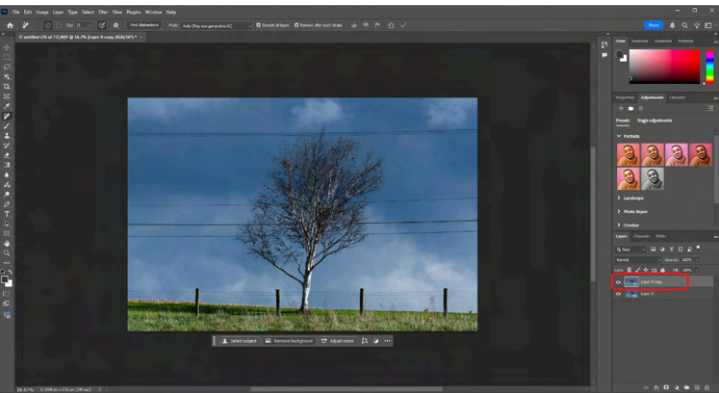
This launches Photoshop (fourth image). Note the band-aid on the left toolbar (orange rectangle). If what you see doesn't look exactly



like the band-aid pictured, click on the little triangle in the bottom right of the icon; this brings up different variations of the Remove Tool. Click on the one that only says “Remove

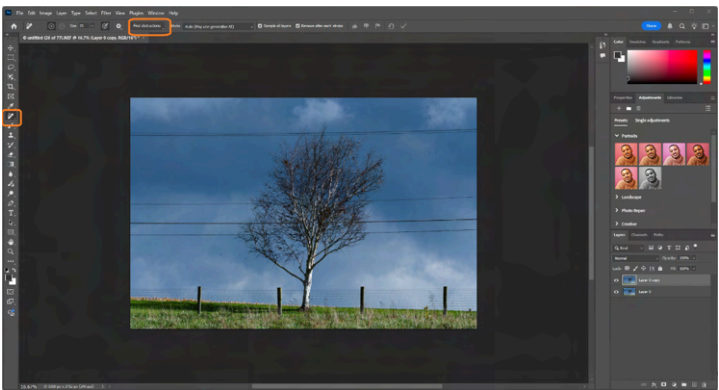
Tool”.

As always in PS, it's best not to work on the original image, but to add a layer. This is simple: “control j” (PC) or “command j” (Mac). You'll get what you see in the fifth image: on the right you now see a copy of the original image superimposed as a layer. (If you're not familiar



with Photoshop, don't worry about what layers do: they simply enable nondestructive editing).

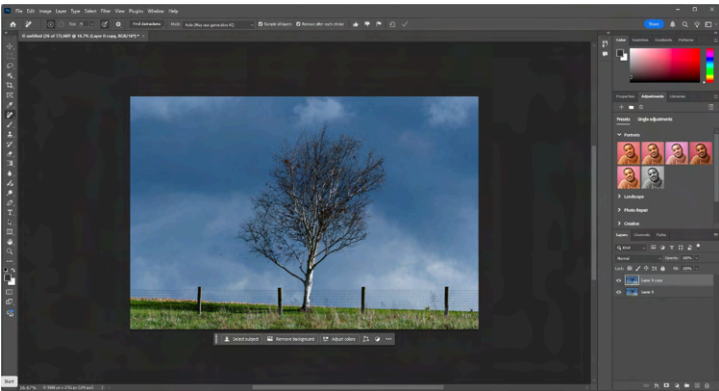
Sixth image: click on the band-aid (in orange) to activate the “Remove Tool”, then on “Find distractions” on the top toolbar (also in orange).



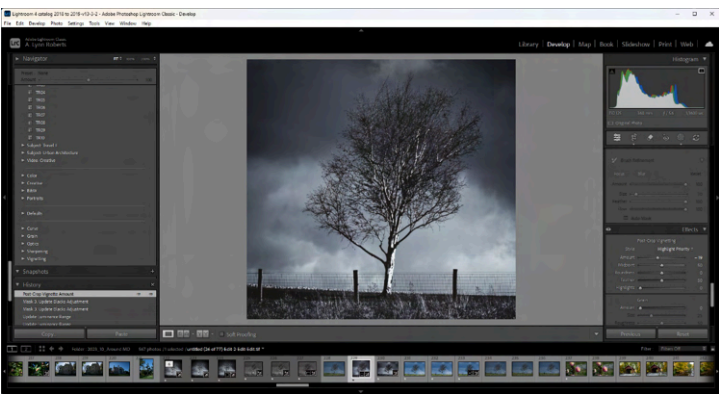
A dialog box opens that says “One-click removal Wires and Cables”. Click on it.

After a few minutes for processing, the wires are gone, like magic (seventh image). Do “File” (from the top toolbar) then “Save”, then “File” and “Close” – this brings the image (with your new changes) back into LrC, right next to your original version.

I then did a few more edits in LrC: I made a



mask for the sky and added some contrast, and got rid of some leaves blowing around. Then I took it into Silver Efex Pro to convert it to monochrome. Back in LrC I added a square crop. The last (eighth) image shows my final result. You'd never know that those overhead



wires existed!

NEW REMOVAL TOOLS IN LIGHTROOM CLASSIC

Phyllis Berger records in this [video](#) (3 minutes and 13 seconds) how to quickly identify (and remove!) pesky dust spots in Lightroom Classic, and also how to remove people in LrC.

HONORS AND ACCOLADES

COMPILED BY LYNN ROBERTS

MPA's 9th annual awards ceremony was held on Nov. 9, 2025. Images could be submitted in four different themes: "Musical Story" (160 images contributed); "Seasons" (382 submissions); "Long Exposure" (326 submissions); and "Four-Legged Animals" (365 submissions). Judges were Edwin Remsberg and Kristi Odum. In all there were 1,233 submissions. BCC members submitted 74 images, beaten only by the Frederick Camera Clique (131 images) and the North Bethesda Camera Club (109 images).

Prints of first through Honorable Mention placements will receive an invitation to participate in the State of Maryland House of Delegates; at Bowie State University; and at the Activity Center at Bohrer Park. 1st place images received \$100 gift cards from Service Photo and Nations Photo Lab, along with \$100 cash from MPA; prizes for 2nd and 3rd places from the same



organizations were \$50 and \$25, respectively.

Two BCC members had images that placed. **Lynn Roberts'** image, "Aldeyjarfoss", was one of 18 images to earn an "Honorable Mention" placement in the "Long Exposure" category. Lynn notes that this image was captured in Iceland in June 2025, and a print of it had failed to place this fall in a BCC monochrome print competition.

David Paul's image "From the Heart" earned 1st place in the "Musical Story" category. David says of his image "This image was shot in a



lively and crowded market in Oaxaca, Mexico. The musicians were so engaged in their music that they did not appear to notice me taking the picture." He added that the image was shot with

an iPhone.

You can view all of the images that placed [here](#).

BCC member **Jon Meyer** had 3 images juried into the Southeast Center for Photography's



exhibit called *The Contemporary Landscape*. The show was virtual and ran from 11/1-11/30/25. The images selected were "Just



Another Pretty Landscape", "Misty Morning on White Oak Creek", and "Garret on the Seine".

Phyllis Berger has an upcoming exhibit that you won't want to miss at Rosenberg Gallery, Goucher College. This exhibit will run through July 2026, with an opening reception on Sunday, April 26 from 3-5 PM, and an artist's talk at 3:30 PM. The exhibit is called *Onderduiker: Hiding in*



Plain Sight at Amsterdam's ARTIS Zoo (Onderduiker is Dutch for a person in hiding during WWII).

This exhibit tells the harrowing story of the Jews, resistance fighters, and young men escaping forced labor, who owed their lives to the staff at Amsterdam's ARTIS Zoo. Using infrared photography and lyrical poetry, Berger explores the psychological landscapes of the individuals who lived in constant fear, not knowing from day to day whether their hiding places might be revealed to the Nazi soldiers who visited the zoo and often searched for people in hiding. Images



and text chronicle the struggles of ordinary people caught in extraordinary circumstances as they spend time with their memories, take flight

HONORS AND ACCOLADES

COMPILED BY LYNN ROBERTS

with imagination, and experience longing, grief, and at times terror.

Located in the Jewish neighborhood of Amsterdam known as the Jodenbuurt, ARTIS Zoo served as a hiding place for two to three hundred men, women, and children, all of whom survived. The zoo stayed open throughout the war, and Onderduikers spent months, even years, in animal enclosures. The staff fed them through the extra rations the Nazis apportioned for the animals. All this took place within the beautiful grounds of the zoo. This setting, with its peaceful paths, sculpture gardens, and inventive architecture that served as hiding places, provides the stage for telling the Onderduiker’s stories.

The photographs and poetry in this exhibition are informed by conversations with the ARTIS Zoo historian, the former director of the Zoo (an Onderduiker himself), and grounds keepers during visits over the past seven years.

This exhibition is a collaboration between the artist and students at Goucher College, whose research and writing provide a foundation for understanding the historical context of this work.

NOTES FROM THE FIELD

BY LYNN ROBERTS

PENNSYLVANIA FARM SHOW

The PA Farm Show (the largest indoor agricultural event in the US) is held at the PA Farm Show Complex & Expo Center in Harrisburg, PA. It spreads through 24 acres (all indoors), 11 halls, and three different arenas. It attracts 0.5 million visitors each year, and hosts over 10,000 competitive events. It’s a great place to visit when it’s too cold to want to shoot outdoors. It runs from Jan. 10-17, 2026.



Besides the usual (livestock; farming equipment; food halls), you’ll find events as disparate as wheat weaving and blacksmithing

demonstrations, antique tractor displays, to (some of my favorites) a (1) “sheep to shawl” competition (Jan. 14), where competitors are given 2.5 hours to shear a sheep, card the fleece, spin it into yarn, and weave it into a 6’ shawl; (2) An indoor sheepdog trial (Jan. 12-13), where dogs must follow their handler’s instructions to maneuver a group of sheep through a series of obstacles. But of course you shouldn’t miss the famed butter sculpture!

Other activities include a truck and tractor pull demonstration (Jan 10) and a rodeo (Jan. 16 and 17; requires purchase of tickets). Admission is free, though you may need to pay for parking and some special events (such as the rodeo). As everything is indoors, bring a relatively fast lens. More info [here](#).

OCEAN CITY INLET: WINTER WATERFOWL PHOTOGRAPHY

If you’re willing to be cold, some of the best options for winter waterfowl photography exist at the Ocean City Inlet. Here (at the right time of year: I went at the beginning of March) you can find uncommon breeds of ducks. Highlights of my trip included longtail ducks, surf and black scoters, northern shovelers, hooded mergansers, pintails, a great cormorant, and of course lots of gulls, shorebirds, and great blue herons.

NOTES FROM THE FIELD

BY LYNN ROBERTS



I captured over 1000 images during a single morning, adding at least 4 “lifers” to my birding list. Just dress warm, and consider investing in a pair of photography gloves - they saved my life! Bring your longest lens (these were shot at 420 mm), and (if you need one) a tripod, ideally with



a gimbal head.



HISTORIC ANNAPOLIS

We tend to forget about Annapolis as a destination for outings. It’s so close to Baltimore, and has so much to offer the photographer, that we shouldn’t overlook it. Wander around the waterfront (don’t miss City Dock and Ego Alley) and visit the Annapolis Maritime Museum and Park.



NOTES FROM THE FIELD

BY LYNN ROBERTS

Stop in at the Museum of Historic Annapolis; walk along some cobbled streets in the old colonial-era part of town; visit the State House (and don’t miss the Thurgood Marshall memorial on the State House grounds); step into St. Anne’s Episcopal Church to admire its 24 stained-glass windows (over 100 years old); tour the Naval Academy (only open to US citizens with appropriate ID); and visit the Banneker-Douglass-Tubman museum. Note that historic houses potentially of interest (Paca House and Garden, Hammond-Harwood House) are closed from January-March. And be sure to stop at The Boatyard Bar and Grill for lunch! <https://www.annapolis.org/>

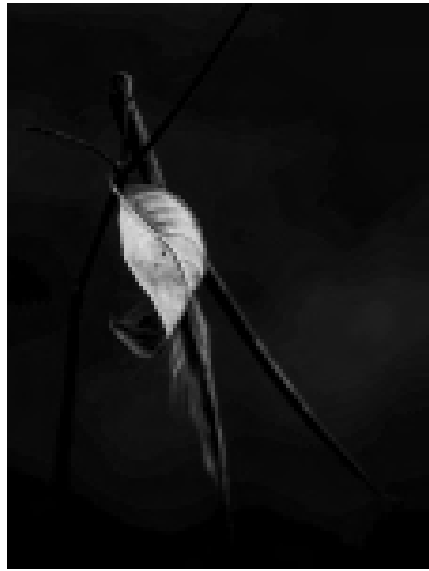
A LONGWOOD CHRISTMAS

Most people think of attending the famed “A Longwood Christmas” in the weeks leading up to Christmas; this year the display opened the Friday before Thanksgiving (Nov. 21). But tickets can be incredibly difficult to obtain if you wait too late (as we did last year). This year we improved our odds by becoming Members of Longwood Gardens - and also by visiting in October to buy timed tickets and to make dinner reservations at their 1906 restaurant in person (their website being less than perfectly

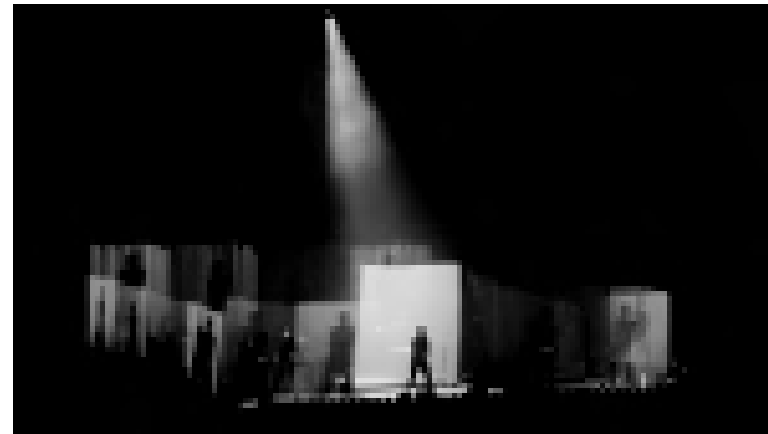
helpful). Consider visiting in the days AFTER Christmas instead. You will find securing tickets to be infinitely easier. The display of lights (more than half a million outdoor lights) continues until Sunday, January 11, 2026. Plan to arrive around 3:30 PM so as to enjoy “golden hour”. Tripods are allowed in the outdoor gardens IF you have obtained a photography permit at least 4 weeks in advance; tripods are never allowed indoors. Consider instead using “night mode” outdoors on your cell phone - or do your best to shoot handheld! (image below shot at 1/25 s). Timed admission tickets are required, should be purchased in advance, and are \$45 for adults (19+ years), \$25 for youths 5-18, and are free for children 4 years and younger. Tickets for members are free, but should still be booked in advance. More info [here](#).



PRINT COMPETITION SEPTEMBER 25, 2025



*1st Place - Associate - Quiet Rest
Jennifer Smutek*



*2nd Place - Associate - Nine Inch Nails
Thomas Gisriel*



*1st Place - Unlimited - Oceans Edge (Vestrahorn)
Lynn Roberts*



*2nd Place - Unlimited - Woman in Train Station
Vella Kendall*



*Honorable Mention - Associate - Moonset On Bay Bridge
Michael Washington*



*3rd Place - Associate - Peace Lily
Michael Washington*

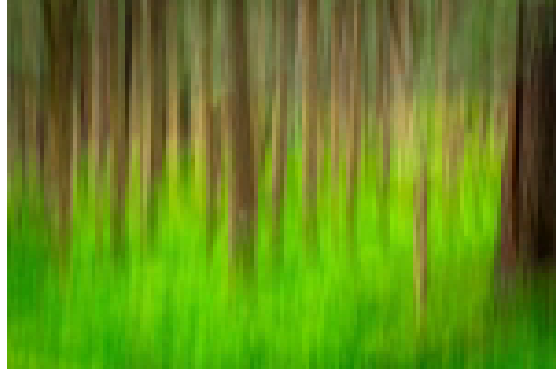


*5th Place - Associate - Looking Up in Bevagna
Lynn Roberts*

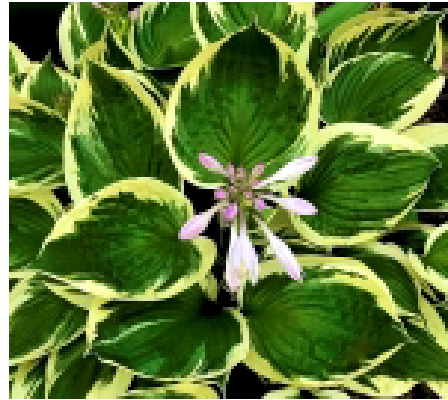


*Honorable Mention - Unlimited - Wine Cave
Vella Kendall*

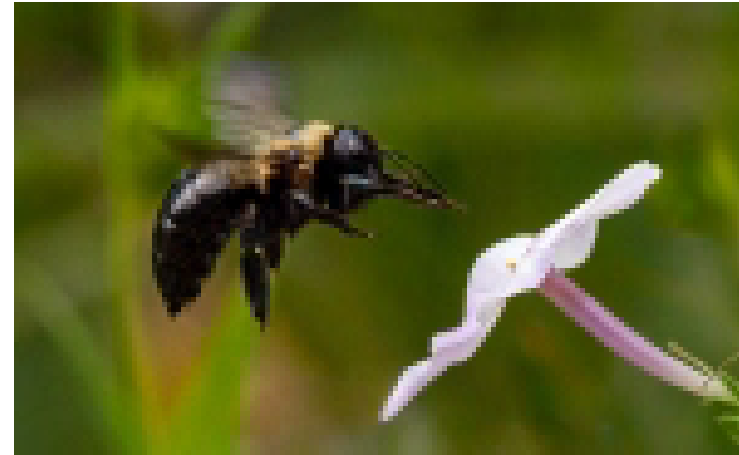
PRINT COMPETITION SEPTEMBER 25, 2025



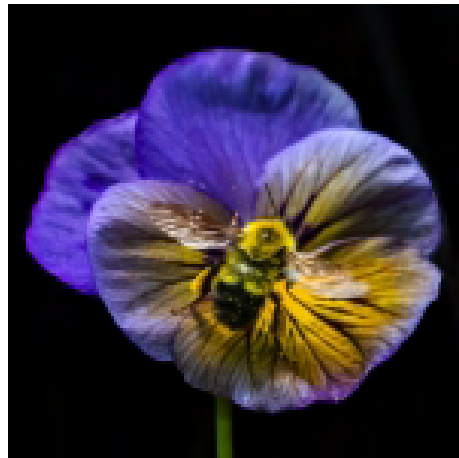
*1st Place - Associate - New Growth
Michael Mininsohn*



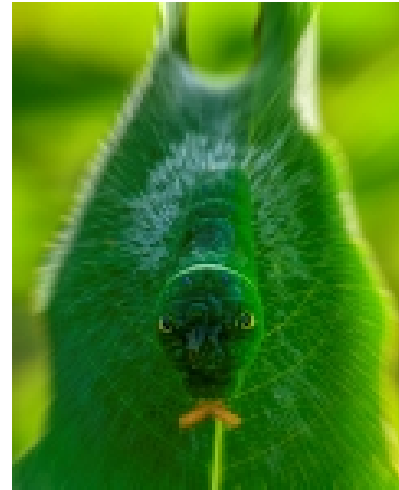
*2nd Place - Associate - Hostas
Thomas Gisriel*



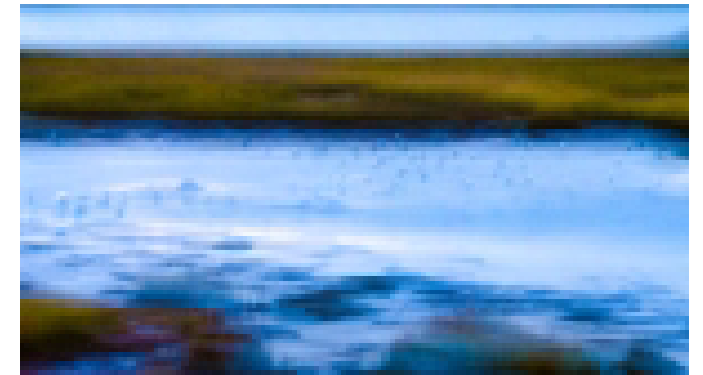
*4th Place - Unlimited - Coming in for Landing -
Vella Kendall*



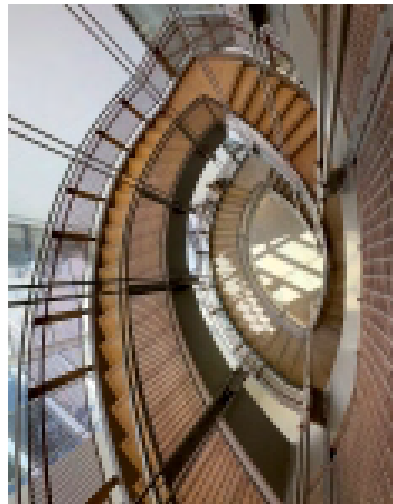
*3rd Place - Associate - Glow
Michael Mininsohn*



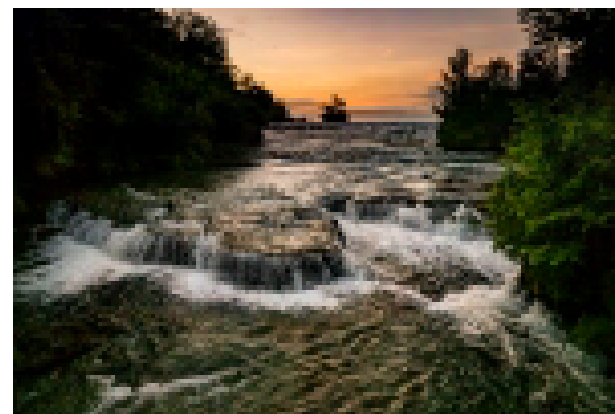
*4th Place - Associate - Resident Alien
Michael Washington*



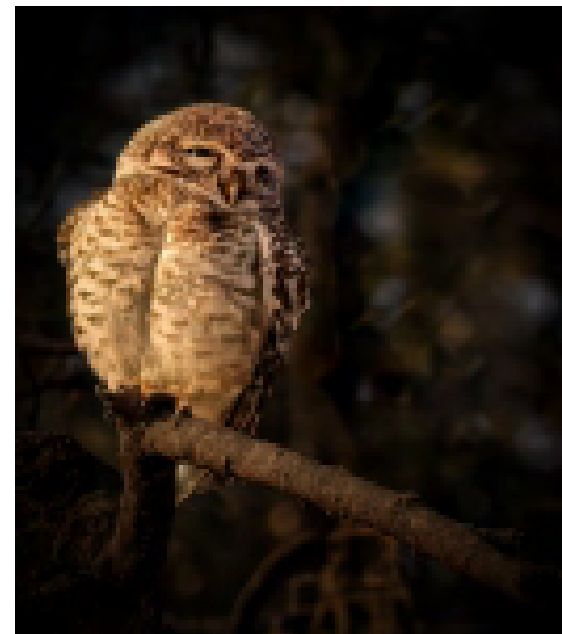
*5th Place - Unlimited - Evening Shadows
Guy Alston*



*5th Place - Associate - Stairs at the Walters
Thomas Gisriel*



*Hpnorable Mention - Associate - Sunrise At Three Sister's
Island Niagra - Jennifer Smutek*

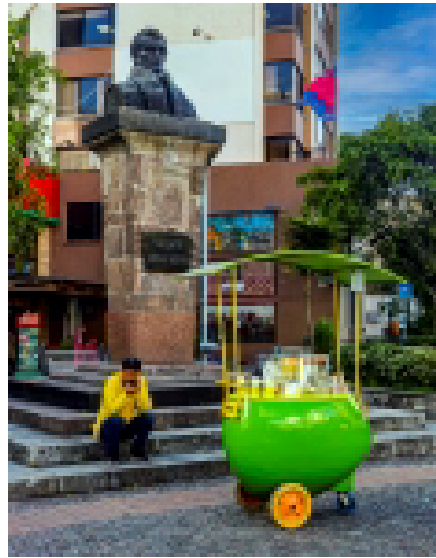


*Honorable Mention - Unlimited - Owl
Vella Kendall*

DIGITAL COMPETITION OCTOBER 9, 2025



1st Place - Associate - Metal Sculpture Artist at Work
Jennifer Smutek



2nd Place - Associate - Avocado Cart - Quito, Ecuador
Nick & Cynthia Islin



3rd Place - Associate - Brushwork in Progress
Deborah Davis



4th Place - Associate - Carneys in Training
Christophe Casamassima



1st Place - Unlimited - Sean Jones
Thomas Gisriel



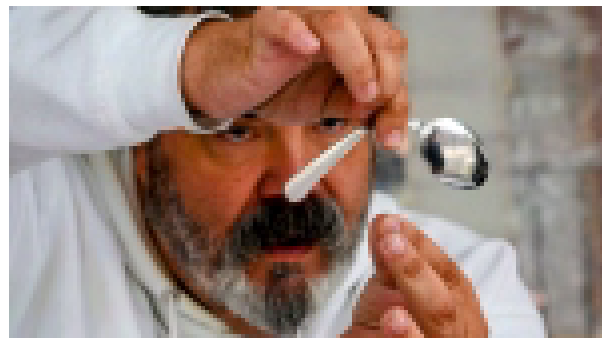
3rd Place - Unlimited - Changing of the Guard
Steven Sattler



2nd Place - Unlimited - Nissan Ni
Thomas Gisriel



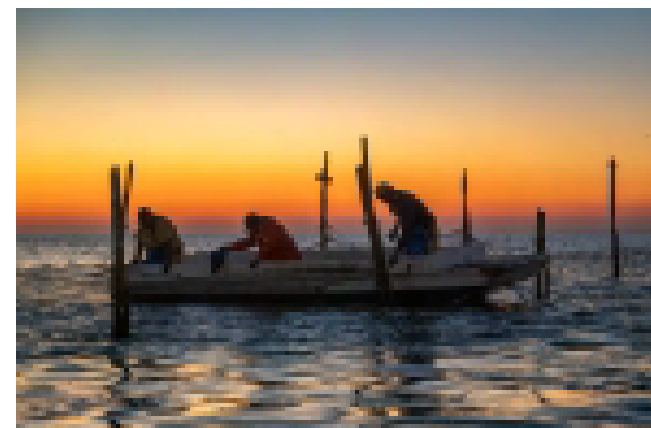
4th Place - Unlimited - Shoemaker
Joan Saba



5th Place - Associate - As a Child, He Never Finished a Bowl of Cereal.
Guy Alston



Honorable Mention - Associate - MD Polo Club
Christophe Casamassima



5th Place - Unlimited - Dawn Pound Netters
Alan Wilder



Honorable Mention - Unlimited - Shepherdess in the City
Vella Kendall

PRINT COMPETITION OCTOBER 23, 2025



*1st Place - Associate - Gary Bartz
Thomas Gisriel*



*2nd Place - Associate - The Ghost Behind You
Charles Levie*



*1st Place - Unlimited - Challenging a Big Wave
Joan Saba*



*2nd Place - Unlimited - The Great Grey Owl
Joan Saba*



*3rd Place - Associate - The Warrior 2
Charles Levie*



*4th Place - Associate - Foggy Day at Loch Raven
Jennifer Smutek*



*3rd Place - Unlimited - Butterfly
Vella Kendall*



*4th Place - Unlimited - Street in Spello
Lynn Roberts*



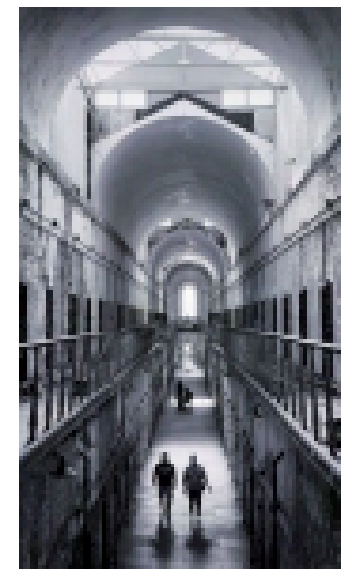
*5th Place - Associate - Tired Lovers
Charles Levie*



*Honorable Mention - Associate - Graffiti
Nathan Avant*

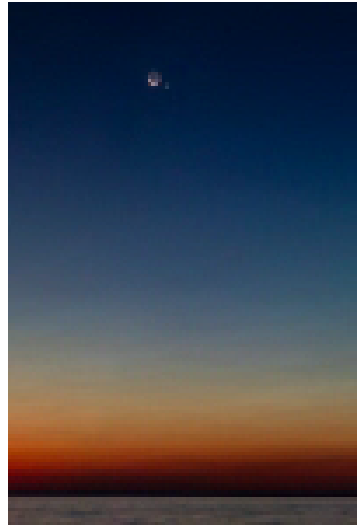


*Honorable Mention - The Red Fort
Joan Saba*



*5th Place - Unlimited - The Halls Of Eastern State Penitentiary
Tina Whitehead*

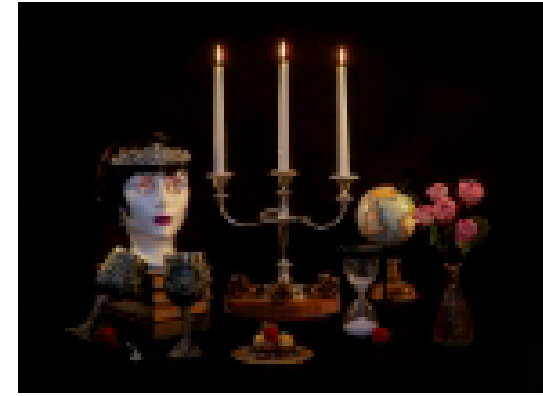
PRINT COMPETITION OCTOBER 23, 2025



*1st Place - Associate - Conjunction at Dawn
Michael Mininsohn*



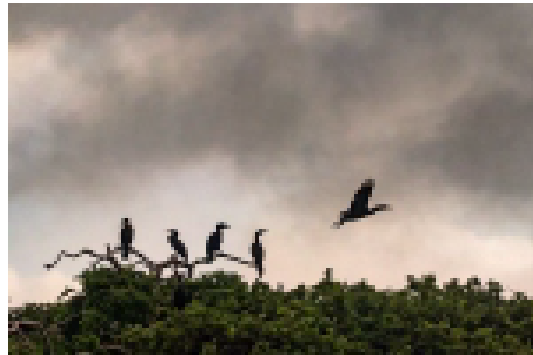
*2nd Place - Associate - Memento Mori
Lynn Roberts*



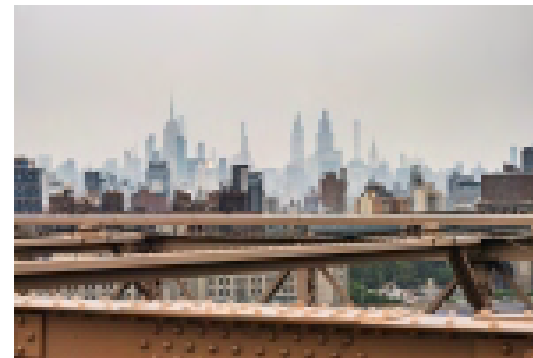
*1st Place - Unlimited - Still Life Number 2 More Me Time
Tina Whitehead*



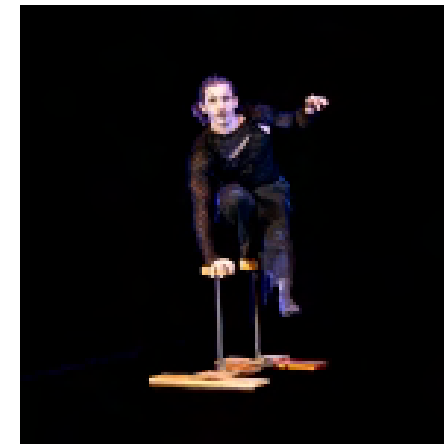
*2nd Place - Unlimited - The Camel Trader
Joan Saba*



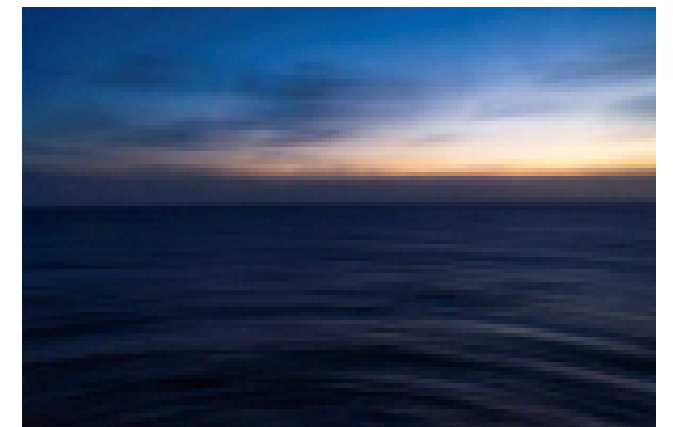
*3rd Place - Associate - Don't be a Fifth Wheel
Jennifer Smutek*



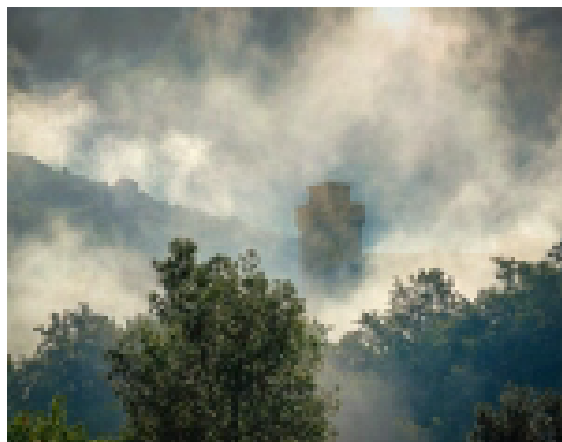
*4th Place - Associate - Hazy Day in Manhattan
Jennifer Smutek*



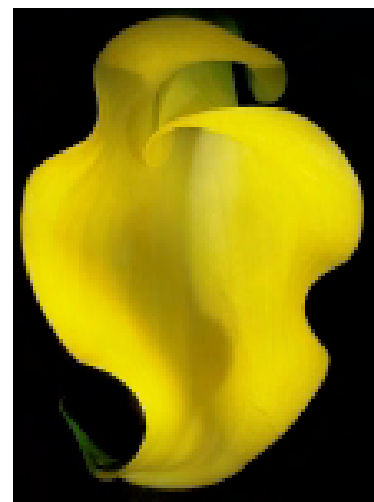
*3rd Place - Unlimited - Ready to Pounce
James C Voeglein*



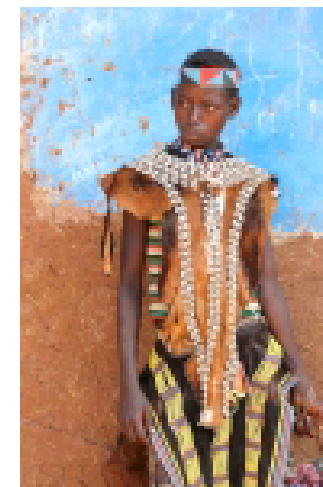
*4th Place - Unlimited - Sunset In The Caribbean
Tina Whitehead*



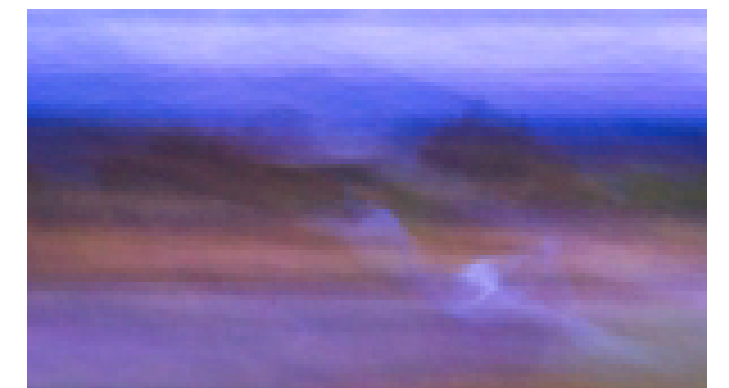
*5th Place - Associate - The Morning After the Rainstorm
Lynn Roberts*



*Honorable Mention - Associate - Calla Lilly
Thomas Gisriel*



*5th Place - Unlimited - Waiting in the Marketplace
Joan Saba*



*Honorable Mention - Unlimited - Taking Flight
Guy Alston*

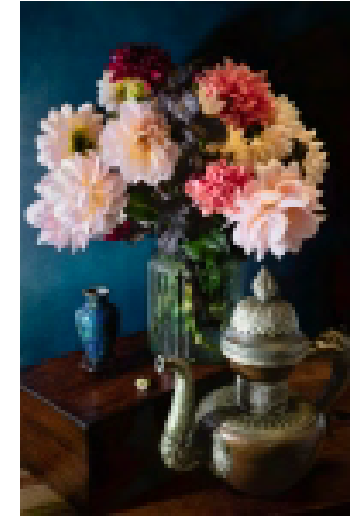
DIGITAL COMPETITION NOVEMBER 6, 2025



*1st Place - Associate - A Moment's Peace
Guy Alston*



*2nd Place - Associate - Taking a Pointer
Linda Galati*



*1st Place - Unlimited - The Last of the Dahlias
Lynn Roberts*



*2nd Place - Unlimited - Wings and Laughter
Steven Sattler*



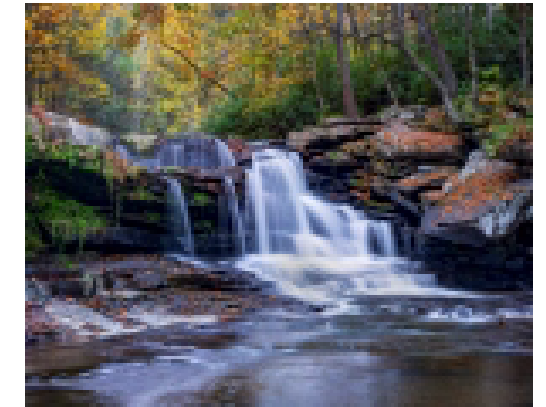
*3rd Place - Associate - Keeper of Moments
Deborah Davis*



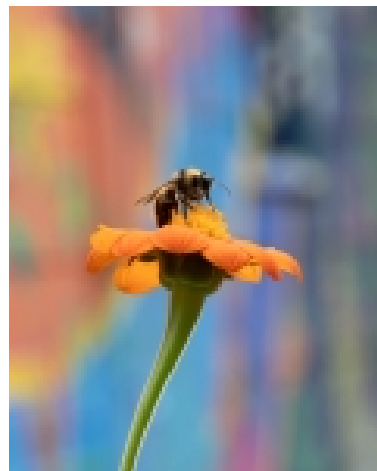
*4th Place - Associate - Blue
Deborah Davis*



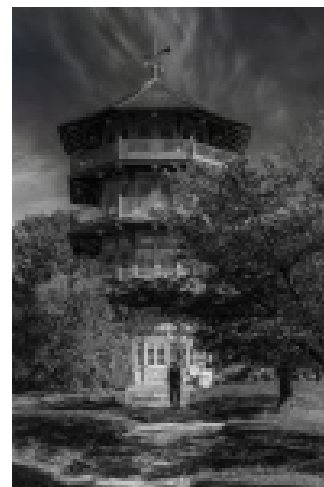
*3rd Place - Unlimited - Sisters, Easter Egg Hunt, 2025
Walter Levy*



*4th Place - Unlimited - Autumn Calmness
Christopher Frisone*



*5th Place - Associate - Make Honey While the Sun Shines
Linda Galati*



*Honorable Mention - Associate - Strolling Through Patterson Park
Tina Whitehead*



*5th Place - Unlimited - Captain Jesse, Smith Island Crab Scraper
Alan Wilder*



*Honorable Mention - Unlimited - Church Beggar, Aix-en-Provence
Alan Wilder*

PRINT COMPETITION NOVEMBER 20, 2025



*1st Place - Associate - Typecast
Michael Mininsohn*



*2nd Place - Associate - Cataract
Michael Mininsohn*



*2nd Place - Unlimited - Under a Thundering Wave
Joan Saba*



*4th Place - Unlimited - Tribal Woman
Joan Saba*



*3rd Place - Associate - Ships in Baltimore
Jennifer Smutek*



*4th Place - Associate - Covered Bridge
Michael Washington*



*3rd Place - Unlimited - Sea Stack with Kittiwake
Lynn Roberts*



*5th Place - Associate - A New View of Longwood
Michael Washington*



*Honorable Mention - Associate - Roll, Fly, Run, Stand
Jennifer Smutek*

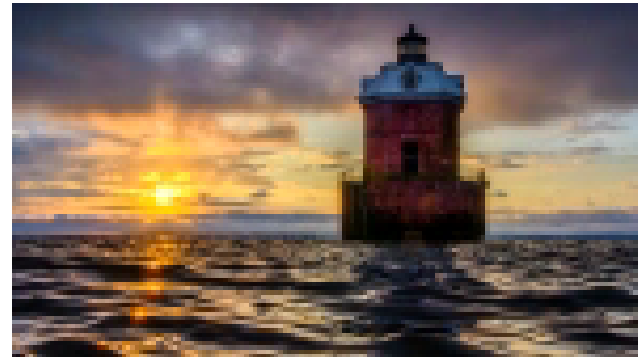


*Honorable Mention - Unlimited - El Capitan Above the Trees
Thomas Gisriel*

PRINT COMPETITION NOVEMBER 20, 2025



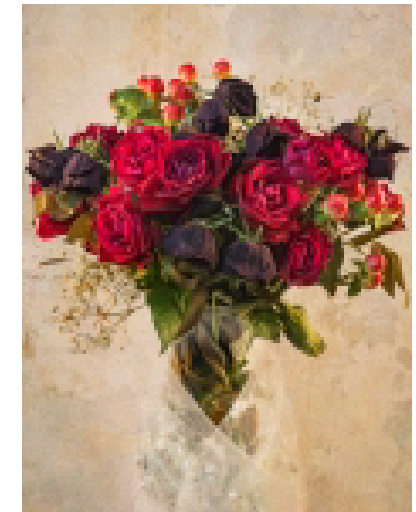
*1st Place - Associate - Hard Core Graffiti
Lynn Roberts*



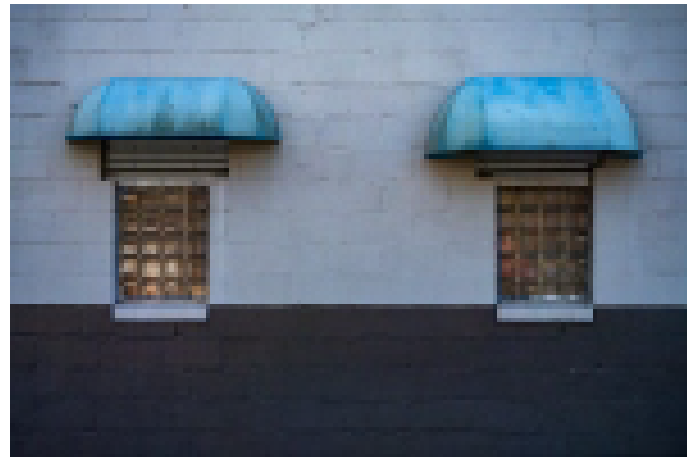
*2nd Place - Associate - Sandy Point Shoal Sunrise
Michael Washington*



*1st Place - Unlimited - Peggys Cove
Joan Saba*



*2nd Place - Unlimited - The Dead Among The Living
Tina Whitehead*



*3rd Place - Associate - Eyelashes of Curtis Bay
Jennifer Smutek*



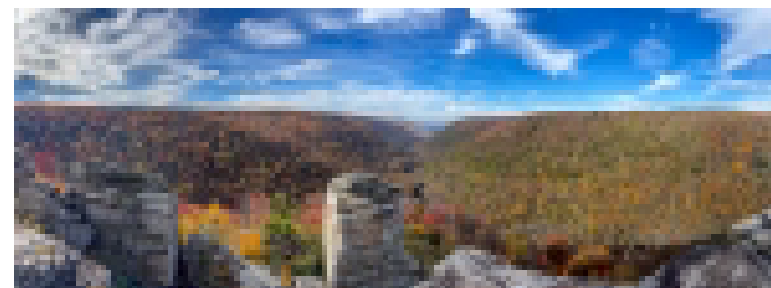
*4th Place - Associate - Delicate Arch
Thomas Gisriel*



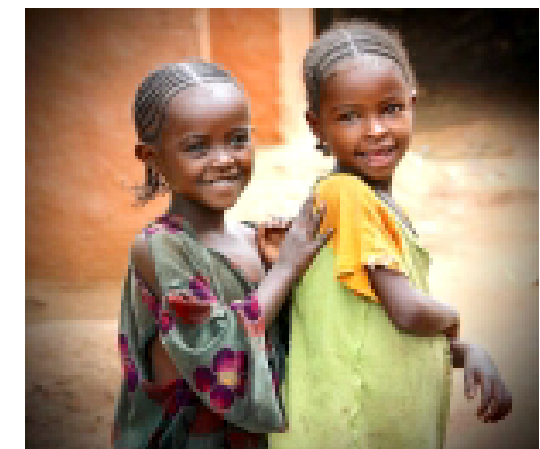
*3rd Place - Unlimited - Side By Side
Tina Whitehead*



*5th Place - Associate - Dubrovnik
Thomas Gisriel*

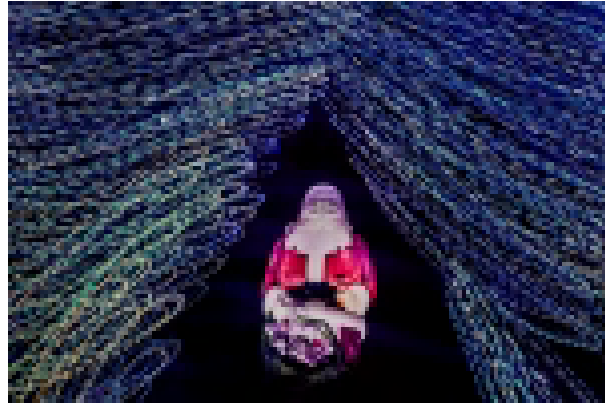


*Honorable Mention - Associate - Lindy Point Autumn
Michael Washington*



5th Place - Unlimited - Best Friends 2

DIGITAL COMPETITION DECEMBER 4. 2025



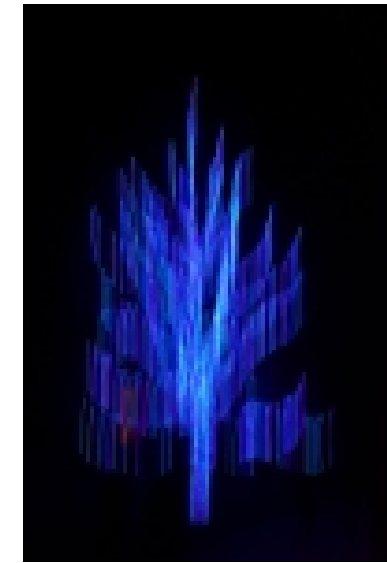
*1st Place - Associate - Chrismukkah
Jennifer Smutek*



*2nd Place - Associate - "Christmas in Marrakesh"
Douglas Miller*



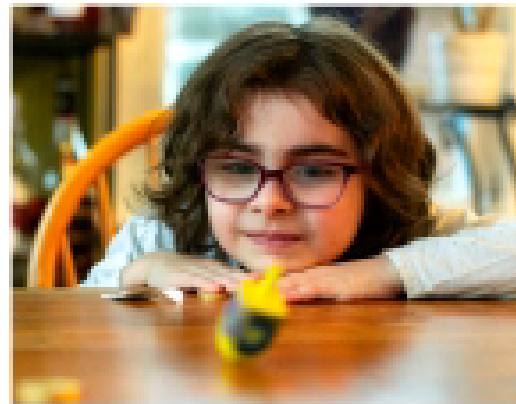
*1st Place - Unlimited - Snow Cross
Walter Levy*



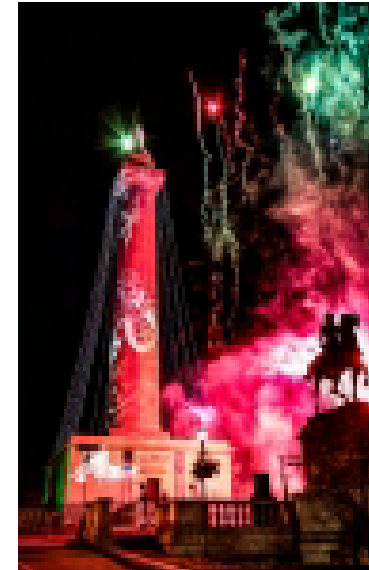
*2nd Place - Unlimited - Icicles
Jim Eichelman*



*3rd Place - Associate - Kerry at Thanksgiving
Nathan Avant*



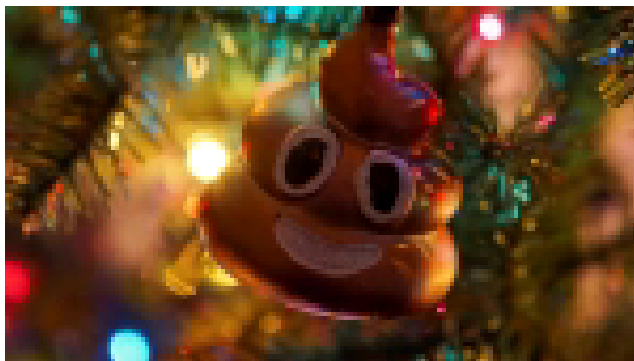
*4th Place - Associate - The Dreidel
Nathan Avant*



*3rd Place - Unlimited - Washington Monument Lighting
James C Voeglein*



*4th Place - Unlimited - Winter Road Trip
Christopher Frisone*



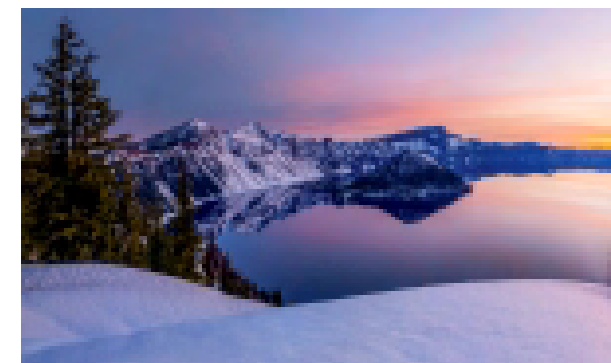
*5th Place - Associate - Dreaming Of a Brown Christmas
Guy Alston*



*Honorable Mention - Associate - DRUMMER BOY
Nelson Smith*



*5th Place - Unlimited - Red Fox in the Snow in the Grand Tetons
Joan Saba*



*Honorable Mention - Unlimited - Winter Hiking
Christopher Frisone*

COMPETITION POINT TOTALS

COMPILED BY WALTER LEVY

Baltimore Camera Club standings as of competition date 12/04/2025													
Associate Digital		Associate Monochrome		Associate Color		Unlimited Digital		Unlimited Monochrome		Unlimited Color		MOE Points	
Tina Whitehead	98	Michael Washingtør	97	Thomas Gisriel	89	Sukumar Balachandrar	763	Arthur Ransome	1071	Joan Sabæ	766	Joan Sabæ	26
Sam Yaffe	95	Christopher Frisone	71	Jennifer Smutek	87	Joan Sabæ	513	Joan Sabæ	489	Gary Faulkner	503	Jennifer Smutek	23
Jennifer Smutek	90	Charles Levie	61	Michael Washingtør	81	David Pau	392	Sukumar Balachandrar	381	Roger Miller	371	Thomas Gisriel	22
Chris Scroggin	83	Keith Hairston	52	Errol Bennett	80	Steven Sattler	360	Gary Faulkner	378	Lewis Katz	369	Lynn Roberts	19
Keith Hairston	75	Guy Alston	44	Scott Houstør	74	Arthur Ransome	359	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354	Michael Mininsohn	18
Guy Alston	68	Michael Navarre	42	Michael Mininsohn	74	Alan Wilder	320	Roger Miller	282	Kaye Flamm	317	Paul Biederman	17
Errol Bennett	58	Camellia Ibrahim	40	Thomas Andersør	72	Charles Levie	257	Jon Meyer	246	Sukumar Balachandrar	223	Michael Washingtør	14
Camellia Ibrahim	58	Errol Bennett	39	Christopher Frisone	70	Walter Levy	248	Kaye Flamm	211	Paul Biederman	218	Tina Whitehead	12
Tom Blanpiec	55	Scott Houstør	36	George Sabæ	63	Kay Muldoon-Ibrahim	214	James Voegleir	194	James Voegleir	209	Vella Kendall	9
Christophe Casamassima	48	Kenny Epps	34	Keith Hairston	62	Kaye Flamm	212	Richard Eskin	188	Jon Meyer	198	Guy Alston	8
Nelson Smith	47	Thomas Andersør	31	Kenny Epps	57	Roger Miller	205	Paul Biederman	175	Tina Whitehead	189	Charles Levie	7
Douglas Miller	46	David Pau	28	Charles Levie	57	Richard Eskin	204	Lewis Katz	159	Harry Bosk	165	Tom Blanpiec	6
Kent Sutorius	45	Kent Sutorius	24	Arthur Ransome	48	Christopher Frisone	195	Jim Eichelmar	157	Richard Eskin	155	Jim Eichelmar	6
Diane Brunetti	44	Michael Mininsohn	21	Phyllis Berger	47	Vella Kendall	182	Tina Whitehead	153	Guy Alston	142	Walter Levy	6
Deborah Davis	42	Nelson Smith	21	Kent Sutorius	46	Harry Bosk	173	Richard Caplar	141	Vella Kendall	136	Christophe Casamassima	5
Roger John	34	Diane Brunetti	15	Michael Navarre	44	James Voegleir	164	Steven Dembc	141	Walter Levy	124	Deborah Davis	5
Michael Mininsohn	33	Jerry Taylor	14	Marilyn LeMay Patterson	27	Kenny Epps	159	Linda Lunc	136	Steven Dembc	123	Steven Sattler	5
Mel Holden	31	George Sabæ	13	Camellia Ibrahim	26	Lewis Katz	154	Ran Zeimer	134	Lynn Roberts	108	Nathan Avant	4
James Horr	28	Diane Bovenkamp	8	Vu Nguyer	21	Thomas Gisriel	149	Vella Kendall	131	Linda Lunc	107	Linda Galati	4
Jerry Taylor	25	Christophe Casamassima	8	Eve Bond	20	Anthony Mordente	143	Lynn Roberts	122	Jim Eichelmar	105	James Voegleir	4
Thomas Andersør	23	Roger John	8	David Pau	18	Jim Eichelmar	142	Sandy Nichols	120	Ran Zeimer	103	Christopher Frisone	3
Laura Kelehar	21	Vu Nguyer	8	Sandy Nichols	17	Lynn Roberts	140	Walter Levy	119			Nick & Cynthia Islin	3
Marcus Dagolc	19	Marilyn LeMay Patterson	5	Jerry Taylor	13	Michael Navarre	134	Thomas Gisriel	112			Douglas Miller	3
Marilyn Gould	18	Douglas Miller	5	Nelson Smith	9	Gary Faulkner	130	Harry Bosk	111			Arthur Ransome	3
Alexandria Montanic	18	Eve Bond	4	Marcus Dagolc	8	Scott Houstør	130	Phyllis Berger	108			Alan Wilder	3
Vu Nguyer	14	Cem Basak	2	Roger John	8	Diane Bovenkamp	125	Jennifer Smutek	100			Danny Duhar	1
Brian Berbary	13	Patricia Simmons	2	Carl Lancaster	8	Paul Biederman	122					David Pau	1
Dan Gutweir	13	Nathan Avant	1	Rosalind Perry	7	Michael Washingtør	120					Nelson Smith	1
Nick & Cynthia Islin	13	Peter Hauser	1	Christophe Casamassima	6	Ran Zeimer	118						
Rosalind Perry	13			Douglas Miller	6	Sandy Nichols	112						
Wendy Miller	11			Mel Holden	5	Vickie Gray	109						
Linda Galati	10			Laura Kelehar	2	George Sabæ	106						
Patricia Simmons	10					Phyllis Berger	104						
Nathan Avant	8					Linda Lunc	100						
Ken Holder	6					Steven Dembc	64						
Stephanie Alston-Fishe	5					Jon Meyer	29						
Leo Charpentier	5												
Larry Leasner	5												
Cem Basak	3												
Maire Doyle	3												
Aleksandra Horr	3												
Danny Duhar	2												
Lisa Sartorius	2												
Cyril Cook	1												
Sandra Michaels	1												

PARTING SHOT



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

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