Focal Point

Baltimore Camera Club

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

Tina Whitehead

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⟡ Thomas Gisriel

⟡ Sandy Nichols

Michael Navarr

Editor's Corner

Hello!

We're excited to publish yet another issue of the Focal Point. This 'February' issue is coming out in March, so we could include the February competitions. The March issue will be coming out in early April, and we'll include the March competitions. Thanks for your patience as we get into our stride in getting out monthly issues.

We pay tribute to the late Roy Sewall, who contributed so much to BCC and to the MPA. We also give a thank you shout-out to Kaye Flamm and Jim Voeglein for their many years of dedicated service to the club. There are highlights of at least five club members in this issue, including a focus on Chris Frisone.

This issue is chock-full of interesting how-to articles on drone photography, macro/focus stacking, and photography programs. There are also accounts of many club events and member-associated events, like Macro Night at the Church, the Kish Gallery Exhibition on B & W photography, and other member events. The incomparable Lewis Katz gave another excellent presentation to the club, and a summary can be seen here with link to the zoom recording.

In addition, we have the February Competition results. One plea we'd like to make on behalf of Tom Gisriel, VP Competitions, is that if you are in the Unlimited category of mono or color prints, then please consider participating in future competitions. January and February had too few participants to enable an Unlimited print competition.

Well, that's it from the Editorial Office of BCC. We hope you enjoy this issue. Please consider writing an article about your favorite topic or highlighting a club trip (official or unofficial) or sending in any other info you'd like to share with the club.

See you next month.
Diane, Kent, and Lynn

Starting in February 2023, the Board voted that masks are now optional for in-person meetings. Please continue to be respectful of other members' health conditions—if you think you might be ill, then please attend virtually. All meetings will continue to be hybrid, with the exception of those marked on the calendar to be Virtual Only.

Program meetings are held weekly on Thursday nights on Zoom or in-person. All visitors are welcome (meeting starts at ~7:30—8 p.m.). See calendar (http://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. This is the link for you to access that page. https://www.youtube.com/channel/UCRe9N0w6Rog1iv51I0x0M9A

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

President's Corner // Thank You to Kaye and Jim
Diane Bovenkamp // Lynn Roberts

I am so grateful to have been elected to be your President. It's an honor to be able to promote the club and all that is achieved by our talented membership.

There are so many new members joining, and I'm happy that some of you have elected to answer Kent's interview questions to let us know a bit more about you and your photographic interests. If we haven't met outside of zoom meetings, please don't be a stranger, and introduce yourselves to me at a future meeting.

With spring just around the corner, my thoughts are turning to new beginnings. Time to clean out the cobwebs, dust ourselves off, and try something new. If you haven't done a particular type of photography before, then what better time to try it than now?

If you normally take landscape or street photography images, why don't you try macro photography? Lynn and Kent have written a great article about Macro Night, and Lynn has followed it up with a technical article on focus stacking and macro photography.

Maybe you want to try floral photography? Well then, make a note to attend Paul Biederman's program on April 27th.

Then, why don't you share your new images in the next member critique night, April 13th? It's a safe and fun place to receive feedback on your artistry from your fellow members. Then, you can submit the image in the following digital competition (April 20).

Our club has won numerous awards in the Photographic Society of America's international newsletter competition. One common remark by judges over the years is that they're amazed by the breadth and depth of topics that we cover, and the diversity of speakers.

I'm proud that BCC is the oldest continually operating photo club in the US, and I feel that we will continue to thrive for many more centuries, especially due to the dedicated volunteers and active members, like you, who keep things fun and interesting!

Cheers!

Thank you to Kaye and Jim

Kaye Flamm

Kaye Flamm recently stepped down as Web Chair, a position she officially held since 2015. Kaye was also a contributing Board member (VP Competitions) and served on committees before her stint as Web Chair. We want to thank her for the many hours she spent over the years keeping the BCC website updated and responding to members who had questions. There is a lot of time spent in setting up the competitions, updating the calendar and uploading documents. Then there is the whole technical side of the website that needs updating and addressing issues. There is also the need to make sure third party apps (such as Paypal) are working properly with the website. One member said, "In addition to her role as Web Chair, Kaye was always willing to help new board members with her institutional knowledge, helping us feel more confident with her advice and guidance." Jim Voeglein mentioned, "There were many times she bailed us out of technical issues. The fact that she took a page of notes on HTML from Steve Oney, her predecessor, and ran with it and brought it up to what we have now. It's pretty impressive from a non-heavy tech person. I know my way around some technical things but for what she accomplished with so little information my hats off to her."

Jim Voeglein

We want to thank Jim for his service as President from 2017-2021. Part of this time was during the dreaded COVID years. But Jim kept everything on track and going. One member said, "He has a presence about him that conveys calm and confidence." Before his stint as President, Jim volunteer many years on the contest, projection and image committee. He was also a Board Member at Large from 2016-17. Of the many things that can be said about Jim, he is always available and dependable.

Roy Sewall Tribute
Roger Miller and Steven Sattler

From Roger Miller:

 I met Roy sometime in early 2000. I got a call from him with a request to publish a book with me. At that time, I had published about 20 books. I was recognized as the publisher of choice in Baltimore. I got a lot of these calls. My first question was do you have your book written and my second was do you have illustrations. Nine out of ten people said no but I know what I want it to be. Roy said yes to both. So, we got together for lunch and our journey began.

The first book we did was "Our Potomac" which we finished in 2004. Roy's photography was very brilliant. He was a very talented photographer. I actually learned a lot from working with him. The book sold well the book market was still a very good. Roy also had a very good personality and worked hard at promoting the book. We reprinted the book in about 2 years.

Roy was very hard working and began working on another book. I suggested he do a book on Alexandria, Virginia but, no, Roy wanted to a book on Great Falls. Well, that was understandable since he lived in Bethesda across from NIH. He had a very stunning house with a pool and a beautiful wife, Ase, and two great kids. Roy worked for several years on the book. The book was "Great Falls and Mather Gorge." If you know what Mather Gorge is you know more then I did at the time. The book was a very detailed look at the animals, plants, recreation, the history and just about everything about Great Falls. Roy's photography got more brilliant as he continued to work on the book. We finished the design and layouts of the book in early 2008. It was printed and out to the stores in 2008. The book was very well received, and sales were great.

The unfortunate reality was book sales were slowing done. In 2009 and 2010 bookstores began to close. Things continued to slow down in the next couple of years. Borders Books went out of business. I think it was in 2015 that we decided to stop selling the books. Roy and I had the books shipped to his house and well that is the end of the book story.

In the next couple of years Roy and I did work on some projects together. We never ever talked about doing another book. As the saying goes it was a good run for a couple of years.

From Steven Sattler: (on behalf of MPA):

In February's Directors Meeting, the Directors unanimously approved MPA making a $100 donation to the C&O Canal Trust in honor of Roy Sewall who passed away on January 17. Roy was very supportive of MPA's initiatives, and he contributed in the creation of MPA's Judge Certification Program. Roy also served as MPA's first trainer for the program.

Attached is information received from the Capital Photography Center on Roy's involvement in the C&O Canal Trust, as well as a link for making donations. If you knew Roy, please consider donating. And please consider communicating this information to your Members, many of whom knew Roy through his involvement judging at many of MPA's clubs.

For those of you who may not have known Roy well, here's some information on him…..

Roy was born in Boston in 1945. As a child, he lived with his State Department parents abroad in India, Pakistan, Indonesia, and the Philippines. He received a B.S. in Physics from Case Institute of Technology (1967) and an M.S. in Engineering Science from Penn State (1969). From 1967 to 2000,Roy's career was engineering and business development in aerospace, defense, communications, and transportation.   **(continued on next page…)**
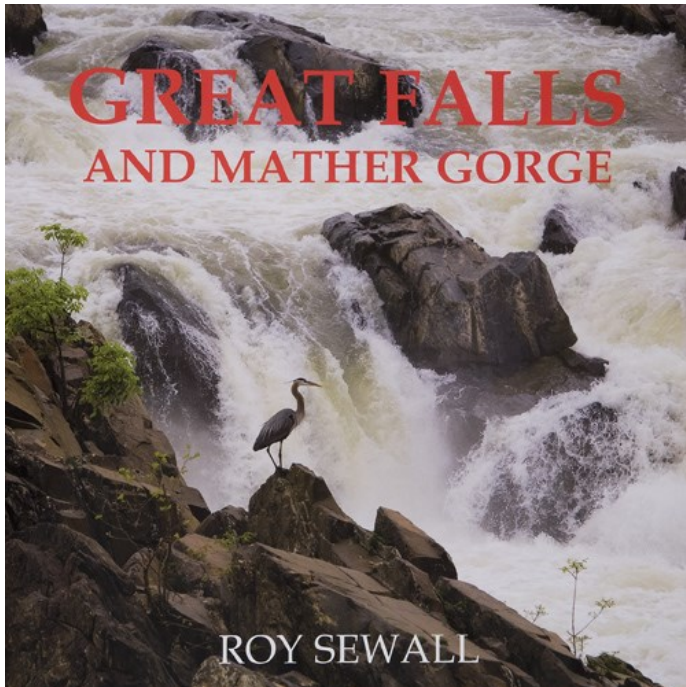
He became a professional photographer in 2001, focusing on the Potomac River and the Chesapeake and Ohio (C&O) Canal. His goal was to preserve and share its beauty, serenity, and seasonal changes. He published his first book, Our Potomac, in 2005, which depicts the remarkable transformation of the river from raging falls to the idyllic scenes of our Nation's capital. The book led to numerous lectures and engagements with local organizations. His second book, Great Falls and Mather Gorge was published in 2009. Roy was undeniably one of the preeminent photographers of the Potomac River and C&O Canal.

Music was another central point of Roy's life. For more than three decades, he played in a series of bands.

Roy was very active in the community. He was the first Chair of the Board of Directors of the C&O Canal Trust (2007-2010) and was on the Board of Directors for the Potomac Riverkeeper Network. Roy was President of the North Bethesda Camera Club from 2016-2017, and donated hundreds of images of The 16th Street Project to the DC History Center.

There will be a Celebration of Life planned for April.
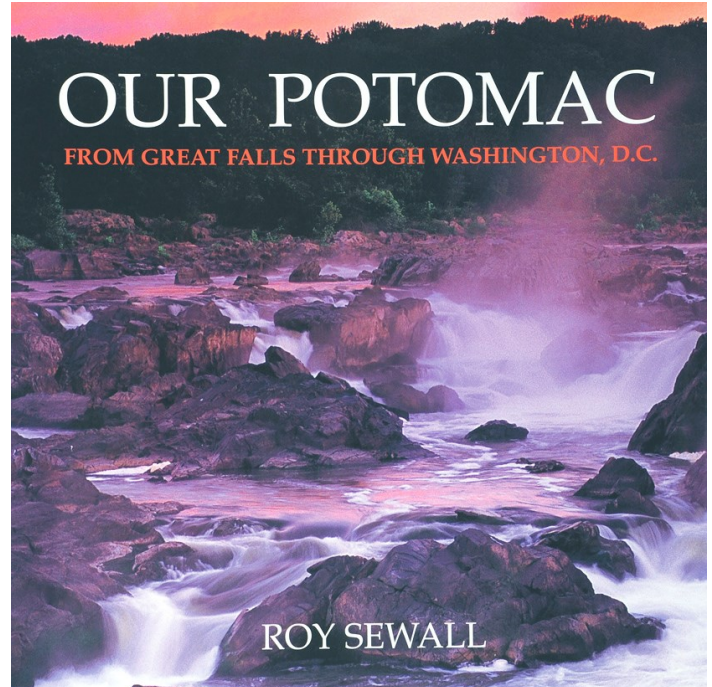
A Fitting Tribute To Roy Sewall

It's so fitting that Roy Sewall's friends and photography 'family' have decided to raise funds to install a memorial bench along the C&O Canal as a tribute to him. Roy was instrumental in the creation of the Canal Trust and was its first Board Chairman. He also loved spending time on the Canal and capturing the beauty of this treasured park.

Donations to make the memorial bench a reality are welcome! They should be made directly to the Canal Trust and are tax deductible. They can be sent via check, payable to Canal Trust, 142 W Potomac Street, Williamsport, MD 21795, or online at this link. In both cases, you need to put in the memo/comments field that the donation is for Roy Sewall's Memorial Bench.

I'm sure many will find this a special place to "visit" Roy. The exact location and date of installation are still being worked out with the National Park Service via the Canal Trust and all donors will be invited to the installation.

Natalie Kyte

1. How long you have been involved with photography?
I took photography in high school, and loved it, but my teacher was harsh... so I was discouraged and stopped. In later years I've enjoyed photographing family and pets, rekindling my interest.

2. Types of photography that interest you.
Portraits, Wildlife, Macro

3. Type of camera you use.
Nikon D850 and D7500

4. One thing you hope to get from joining BCC.
More exposure (pun intended) to the nuances of photography through practice, knowledge sharing, and watching those more experienced in the art.

Michael Mininsohn

1. How long you have been involved with photography?
My involvement with photography started in high school. I was given lessons in composition and darkroom techniques from a friend's father who was an accomplished photographer. I spent many hours in my basic home darkroom.

2. Types of photography that interest you.
I'm interested in all types of nature photography, including landscapes, seascapes, animals and plants, and am often out sailing on the Chesapeake and its tributaries which provides great photo opportunities. Also I recently started dabbling in nightscapes.

3. Type of camera you use.
I use a Canon 70D with a Tamron 18-270 mm zoom, and a Rokinon 14 mm f2.8 prime. Also I just rented a longer telephoto zoom that I'm going to play with for the next few days. I've been learning Lightroom and Topaz with the help of the internet.

4. One thing you hope to get from joining BCC.
I want to improve my creativity and technical skills with the help of more experienced photographers.

Pamela Moffett

1. How long you have been involved with photography?
I have enjoyed photography ever since I can remember. Ten years ago I was at a friends wedding and the photographer got lost and did not show. I luckily had my camera with me and took their wedding photos. This started me on a side gig as a wedding photographer. I have shot approximately 5 a year and have also been busy with some event photography as well.

2. Types of photography that interest you.
I am interested in event photography and portrait work. I enjoy taking candids of people as well.

3. Type of camera you use.
Canon EOS 90D

4. One thing you hope to get from joining BCC.
I want to work on strengthening my technical skills including editing work. I am hoping to be inspired by joining a photography club and spending more time working on skills.

Deborah Davis

1. How long you have been involved with photography? About 10 years

2. Types of photography that interest you. Landscape, street photography (events)

3. Type of camera you use. Canon mark 5 and 7 D

4. One thing you hope to get from joining BCC. I want to grow and take better photos. My goal is to enter and to win a photo contest.

Zack Kalman

Matt Hooke

Member Focus: Christopher Frisone
Kent Surtorius and Christopher Frisone

This month we highlight Christopher Frisone who has been a member of BCC since 2020. Christopher is a nurse anesthetist at Sinai Hospital in Baltimore and also pulls double-duty as a freelance nurse anesthetist. Before his current work, he was a flight nurse for STAT MedEvac and has worked at University of Maryland R Adams Cowley Shock Trauma Center. Christopher is a graduate of University of Maryland School of Nursing and in 2021, his work "Tranquil Morning" appeared on the cover of UMB's art and literary journal, 1807. He was the first UMB graduate to appear on the cover of the journal! One of his works also appeared in the 2022 issue. https://www.umaryland.edu/president/alumni/highlights/1807-alumnus-christopher-frisones-photo-graces-cover.php

Below is a little bit more about his interests in photography.

What types of photography are you interested in?

Images without people in them, landscape, night sky, long exposure.

What camera lenses do you use?

I currently shoot with a Full Frame Canon 5DMarkIII. For landscapes, my go to lenses are on the wider side (Canon 24 - 70mm F4), And If I'm traveling for night sky photography I enjoy renting a Sigma Arts 14mm F1.8. For daytime long exposures I use the Lee ProGlass10 stop IRND with a polarizer. For long exposures at night I like to use a star tracker; the Ioptron SkyGuider Pro.

Are you currently being mentored? If you are or have been mentored, how was that experience?

I wasn't officially mentored. But Scott Houston has been a HUGE help for me and I can't thank him enough. I originally joined the club in January of 2020 (just 2 months before the pandemic started in the U.S.) So I was only able to attend a handful of meetings before everything shut down. The reason I joined the club in the first place was to get better at photography and to start sharing my work with others. I've been taking pictures for many years but never really showed anyone my work. I thought joining the club would force me to show my work and get better. My first meeting I remember being very intimidated by the amount of amazing talent in our club. Scott greeted me on my first day and even to this day will contact me to see how I am doing. He gave me great advice very early on: for the first year or so in the club don't join the competitions, just sit back and listen. Learn from what other members in our club say during competitions and critiques. For me, this was great advice. I think that by just listening to our club members talk about photography I have learned a tremendous amount and it has made my photography better.

Do you have or want to start a photography business?

A business is something I always dreamed of. I'm not sure I'm there yet. My goal of joining the club in 2020 was to start sharing my work and to get better at photography. I'd love to maybe one day create a website to start sharing my work outside of the club. I haven't entered a print competition yet, so I would like to start printing my work and maybe join the club's digital competitions.

(continued…)

Are there any achievements you have received that are special to you?

These are a few that stand out to me. Making the cover of 1807 completely shocked me.

2020 - Frederick Camera Clique - Best Place - "a Morning to Remember"

2020/21 - BCC Projected Digital (novice) - 1st place - "Tranquility"

2020/21 - BCC Projected Digital (novice) - Honorable Mention - "Follow The Light"

2021/22 - BCC Projected Digital (Associate) - 1st place - "A Once Peaceful Walk"

2021 Maryland Photography Alliance Contest- Elegant Imperfections - 1st Place - "Tranquil Morning"

2022 Maryland Photography Alliance Contest - Reflections - Honorable Mention - "Peaceful Dawn"

1807: An Art and Literary Journal- Issue 3 (Autumn 2021) - Journal Cover "Tranquil Morning", page 15 "A Morning to Remember", page 16 "Tranquil Morning", page 17 "Dawn on the Chesapeake".

1807: An Art and Literary Journal -Issue 4 (Autumn 2022) - page 27 "The Lost Walk"

Anything else you want to add would be appreciated.

This truly is an honor and I appreciate it.

Included on this page are a few of Chris' images that have won awards at BCC competitions over the past few months.
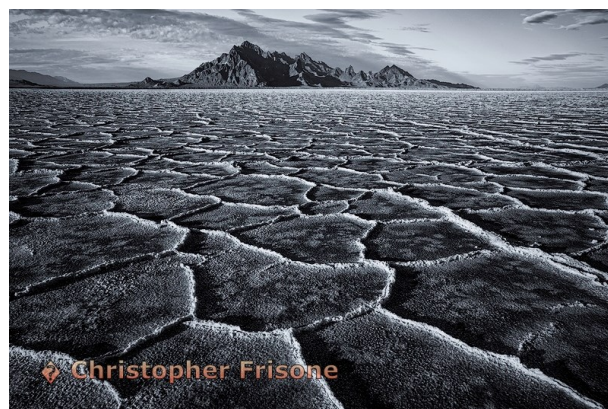
Photography and Technology: Growing Sophistication and Popularity in Drone Photography

Kent Sutorius

Photography using drones has come a long way in a short period of time in terms of its flying capabilities and camera sophistication. There are a variety of brands and levels of sophistication in drone capabilities available to photographers today. Drone photography is becoming more popular due to the majesty and grandeur of photos that can be taken and also to due to the commercial aspects it provides. To see example of photographs, click the following link from The Photographer website to view ten of the best drone photographers.

If you have caught the drone photography bug, you need to consider a number of factors before going out and buying your drone. These factors will determine the type and cost of drone you should buy.

#1 – Flying Experience

The amount of time you have in flying a drone is critical to the type of drone you buy.

Beginner status – If you have no or little flying experience, it is best to buy a more affordable drone with adequate camera capabilities. These drones will still cost you between $175-350. Another option is go out a buy a $40-60 drone without a camera and get use to flying it. PhotoPills has a very thorough article on drones and includes 7 drone flying modes and exercises. It also explains how to calibrate your drone before you use it.

Mid-range status – If you have flown a minimum of 20 hours and are comfortable flying a drone, then you can step up and get something that complements your photography expertise. These drones will cost in the range of $400-1,200.

Professional status – If you are using a drone for professional and commercial purposes, then you want a drone that will meet those demands. They will range from $1,500-3,600. You should also know laws and regulations and get certified under FAA Part 107.

#2 – Know What You Want to Photograph With Your Drone

Knowing what you are going to photograph will also direct you in the type of drone. Are you doing local photography? Do you have to travel for your drone photography? Are you traveling by car or plane? Drones come in small and large sizes. If you have to travel by plane then you want a smaller drone that you can take as carry on and not check it in.

Other factors to consider:

Viewing – Are you viewing your drone via line of sight, screen time or first person viewing with goggles.

Length of time in air – inexpensive drones can fly 13-18 minutes. Mid-range drones can fly 20-28 minutes. High end drones can fly 30-55 minutes.

Length of distance deals with the communication capabilities of you and the flying drone. Inexpensive drones can fly 16-500 feet. Mid-range drones can fly an average of 3 miles. High-end drones can fly up to 8 miles.

Vertical flying altitude will also be reflected in the price of a drone. Inexpensive drones have low level flying capabilities of 30 feet. Mid-range and high-end can normally go the allowed altitude of 400 feet.

Aerodynamic speed – inexpensive drones can fly up to 12 mph. Mid-range can fast 30-50 mph. High-end drones can range from 60-70 mph.

Camera capabilities – If you want quality photographs, you want a camera that has gimbal stabilization capabilities. You want a minimum of 12 megapixels, 720 30fps, 8 GB of internal storage plus use of a SD micro card. Sensor size should be a minimum of 1 inch.

Weight: anything over 8 oz needs to be registered with the FAA

Other features: integrated GPS for return home, obstacle avoidance capabilities, optical zoom, adjustable aperture, and easy to access and purchase replacement parts.

It is vital to know the rules and regulations. Note: oftentimes you may need waivers ahead of time to fly over people, vehicles and some buildings. Take time to read the regulations at **https://www.faa.gov/uas/** Recreational flyers follow FAA USC 44809 Rules. Commercial flyers follow FAA Part 107.

If you want to go professional, real estate drone photography averages $160/hr and jobs takes 30-90 minutes.

Popular Brands: DJI, Mavic, Holly Stone, Corby

Remember to read the drone article at PhotoPills and happy flying. (https://www.photopills.com/articles/drone-photography-guide)

Lewis Katz: *"Abstract Photography: A Personal Journey"*
Introduction by Sandy Nichols and Lewis Katz
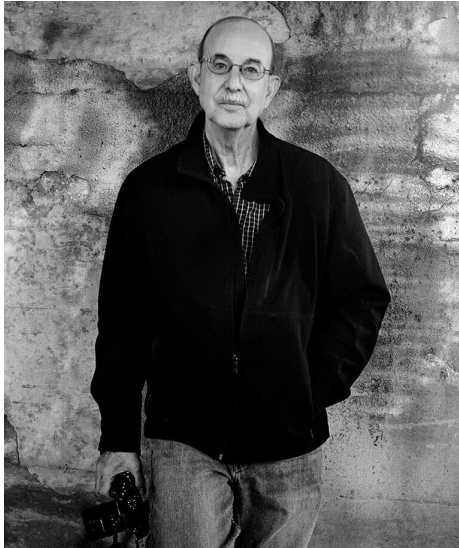
After moving to Baltimore in 2001, I discovered and joined the Baltimore Camera Club. I was quickly in awe and humbled by the talent, and more importantly, I found the companionship of fellow members that is so important to me to this day. The Baltimore Camera Club remains an integral part of my photography life. I have been honored and have received many awards from the competitions at the club.

Teaching photography is another essential component of my photography life as I love sharing my passion. I currently teach for the Johns Hopkins Odyssey program, the Capital Photography Center of DC, Smithsonian Associates, and for private students as well. I live for those "aha" moments that only teaching can provide.
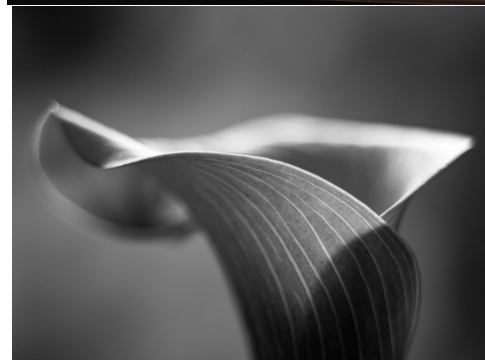
Lewis Katz (a BCC member) made a very engaging presentation to the club via Zoom on Thursday, January 26. Lewis writes:

Description: This presentation is designed to open your mind and to begin to think non-literally in regards to your photography. By using images and discussing techniques I will hopefully succeed in getting you to appreciate what I consider to be abstract photography.
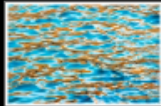
Bio: Photography has been part of me from a young age. An early memory of my dad is him looking down through the viewfinder of his twin lens reflex camera. He soon graduated to a Konica rangefinder that was constantly by his side. I vividly remember the slideshows of family vacations as well as more private moments shared by my parents. My first camera was the Olympus Pen F half-frame beauty and I soon moved through the full line of Olympus OM models. Fast forward to the digital cameras and images of today. I still shoot Olympus but have added a Nikon to the bag.

Emotive displays were not commonplace in my home growing up. The camera and the image became an outlet for suppressed feelings as well as for artistic expression. Many years after college I lived in southern York County, Pennsylvania, and its rural beauty. Although I had been out West as a teenager, it was here that I truly discovered landscape photography. Through my career in the travel industry, many other trips followed, including visiting most of the major National Parks.

A recording of Lewis's presentation is available at: https://youtu.be/2jd-Vl8K6Cw

1st Place
Projected Digital - Associate
A Child's Curiosity
Sandy Nichols
Image Id: 19484437

2nd Place
Projected Digital - Associate
Cyclamen
Keith Hairston
Image Id: 19485395

3rd Place
Projected Digital - Associate
A White Boat in Dark Waters
Thomas Gisriel
Image Id: 19476434

4th Place
Projected Digital - Associate
An American Tradition
Sandy Nichols
Image Id: 19484445

5th Place
Projected Digital - Associate
Lunar Impression
Christopher Frisone
Image Id: 19041268

Honorable Mention
Projected Digital - Associate
colorfield_1
phyllis berger, Phyllis
Image Id: 19483783

1st Place
Projected Digital - Unlimited
Matterhorn
Sukumar Balachandran
Image Id: 19486731

2nd Place
Projected Digital - Unlimited
Isolation
Sukumar Balachandran
Image Id: 19486723

3rd Place
Projected Digital - Unlimited
Death Valley Grave Yard
Michael Navarre
Image Id: 19486111

4th Place
Projected Digital - Unlimited
OC MD
Vickie Gray
Image Id: 19463847

5th Place
Projected Digital - Unlimited
Aegean
Steven Sattler
Image Id: 19485506

Honorable Mention
Projected Digital - Unlimited
Evening gown
Vickie Gray
Image Id: 19463855
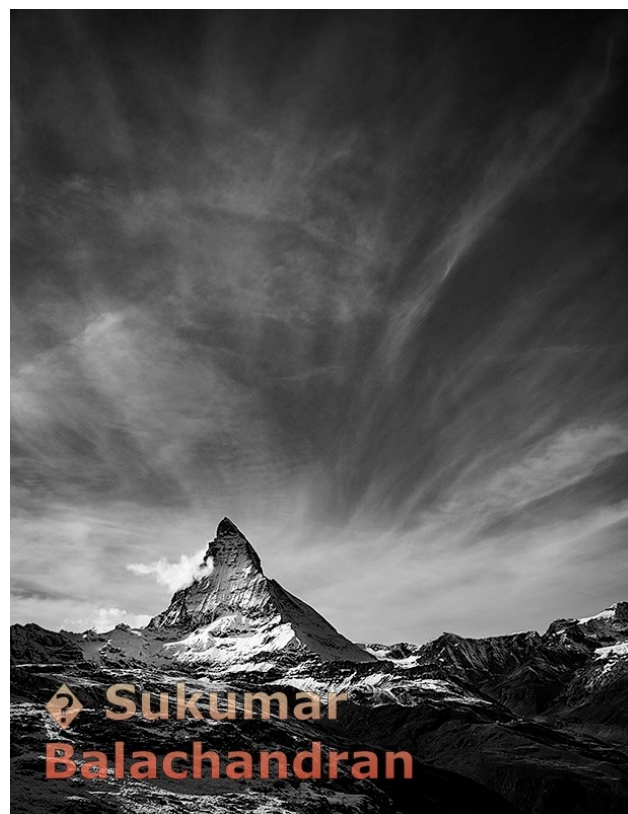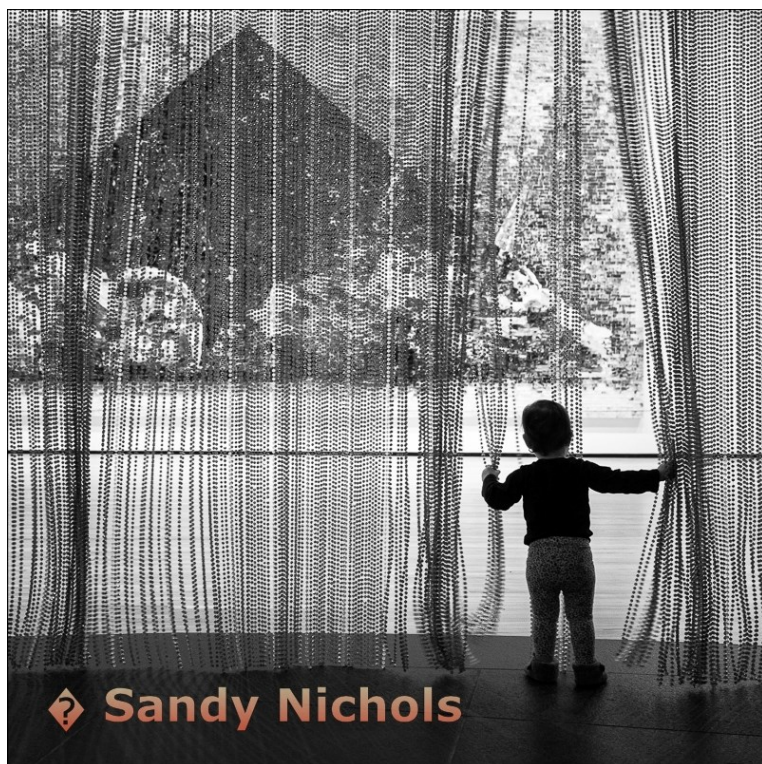
◈ **Sandy Nichols**

◈ **Sukumar Balachandran**

1st Place
Monochrome Print - Associate
Vintage Beauty
Tina Whitehead
Image Id: 19443188

2nd Place
Monochrome Print - Associate
Unfolding
Lynn Roberts
Image Id: 19401655
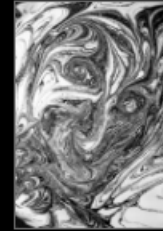
3rd Place
Monochrome Print - Associate
Abstract Mania
Tina Whitehead
Image Id: 19443161

4th Place
Monochrome Print - Associate
Interlocking Shapes
Thomas Gisriel
Image Id: 19288034

5th Place
Monochrome Print - Associate
Jump
Jennifer Smutek
Image Id: 19400179

Honorable Mention
Monochrome Print - Associate
There's Beauty in Death
Jennifer Smutek
Image Id: 19401302

Tina Whitehead

1st Place
Color Print - Associate
Alstroemaria in High-key
Kent Sutorius
Image Id: 19400004

2nd Place
Color Print - Associate
A Romantic Evening
Tina Whitehead
Image Id: 19730000

3rd Place
Color Print - Associate
Aerial Acrobat
Lynn Roberts
Image Id: 19401639

4th Place
Color Print - Associate
colorfield
phyllis berger, Phyllis
Image Id: 19434006

5th Place
Color Print - Associate
spigellia marilandica
Thomas Gisriel
Image Id: 19288026

Honorable Mention
Color Print - Associate
Black Scoter
Lynn Roberts
Image Id: 19401647

◈ Kent Sutorius

Competition Point Totals
Walter Levy (as of February 16, 2023)

Baltimore Camera Club standings as of competition date 02/16/2023

Associate Digital		Associate Monochrome		Associate Color	
Linda Lund	91	Sandy Nichols	90	Linda Lund	86
Lynn Roberts	90	Walter Levy	65	Jim Eichelman	83
Sandy Nichols	90	Michael Washington	53	Errol Bennett	80
Phyllis Berger	68	Phyllis Berger	51	Scott Houston	74
Michael Washington	63	Charles Levie	46	Walter Levy	73
Errol Bennett	58	Tina Whitehead	43	Thomas Anderson	72
Camellia Ibrahim	58	Camellia Ibrahim	40	Guy Alston	61
Chris Scroggins	49	Errol Bennett	39	George Saba	57
Keith Hairston	46	Scott Houston	36	Charles Levie	55
Nelson Smith	43	Keith Hairston	33	Kenny Epps	49
Sam Yaffe	42	Thomas Anderson	31	Arthur Ransome	48
Tina Whitehead	35	David Paul	28	Tina Whitehead	47
Roger Johns	34	Lynn Roberts	26	Keith Hairston	46
James Horn	28	Michael Navarre	26	Lynn Roberts	42
Douglas Miller	26	Nelson Smith	21	Michael Washington	33
Jerry Taylor	25	Guy Alston	21	Phyllis Berger	31
Thomas Anderson	23	Thomas Gisriel	16	Michael Navarre	29
Laura Kelehan	21	Kenny Epps	16	Marilyn LeMay Patterson	27
Diane Brunetti	19	Jerry Taylor	14	Camellia Ibrahim	26
Mel Holden	18	George Saba	13	Vu Nguyen	21
Alexandria Montanio	18	Kent Sutorius	11	David Paul	18
Marilyn Gould	18	Roger Johns	8	Sandy Nichols	17
Jennifer Smutek	17	Vu Nguyen	8	Kent Sutorius	17
Marcus Dagold	17	Diane Bovenkamp	8	Thomas Gisriel	16
Kent Sutorius	16	Diane Brunetti	7	Jerry Taylor	13
Vu Nguyen	14	Marilyn LeMay Patterson	5	Nelson Smith	9
Rosalind Perry	13	Eve Bond	4	Marcus Dagold	8
Wendy Miller	11	Jennifer Smutek	3	Roger Johns	8
Guy Alston	11			Carl Lancaster	8
Larry Leasner	5			Rosalind Perry	7
Dan Gutwein	5			Mel Holden	5
Cyril Cook	1			Eve Bond	5
				Laura Kelehan	2

Unlimited Digital		Unlimited Monochrome		Unlimited Color	
Sukumar Balachandran	712	Arthur Ransome	1032	Joan Saba	608
Joan Saba	464	Gary Faulkner	378	Gary Faulkner	503
Arthur Ransome	359	Joan Saba	331	Roger Miller	371
David Paul	336	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354
Steven Sattler	283	Sukumar Balachandran	297	Kaye Flamm	317
Alan Wilder	246	Roger Miller	282	Lewis Katz	312
Kay Muldoon-Ibrahim	206	Jon Meyer	246	Sukumar Balachandran	198
Roger Miller	205	Kaye Flamm	211	Jon Meyer	198
Richard Eskin	204	Richard Eskin	188	Harry Bosk	165
Kaye Flamm	204	Paul Biederman	144	Richard Eskin	155
Charles Levie	184	Steven Dembo	141	James Voeglein	154
Walter Levy	180	Jim Eichelman	139	Paul Biederman	153
Harry Bosk	173	Ran Zeimer	134	Vella Kendall	132
Vella Kendall	162	Richard Caplan	128	Steven Dembo	123
Lewis Katz	154	Lewis Katz	127	Ran Zeimer	103
Kenny Epps	144	Vella Kendall	117		
Tony Mordente	141	Linda Lund	114		
Gary Faulkner	130	James Voeglein	111		
Scott Houston	130	Harry Bosk	111		
Jim Eichelman	126				
James Voeglein	120				
Ran Zeimer	118				
Paul Biederman	117				
Diane Bovenkamp	110				
Christopher Frisone	109				
Vickie Gray	109				
Thomas Gisriel	101				
George Saba	101				
Michael Navarre	97				
Steven Dembo	64				
Jon Meyer	29				

BCC Macro Night 2023
Lynn Roberts and Kent Sutorius

A good time was had by all!

On Thursday, Jan. 12, some two dozen BCC members gathered for an in-person meeting at the church to explore "Macro Night". Several members set up demonstrations that allowed members to explore various macro techniques, ranging from the "genius in its simplicity and efficacy" level to the "requires specialized equipment" level. Many members brought cameras (yes, cell phones count!) and, if they owned them, tripods (and in some cases various objects to photograph); others brought setups ranging from the basic (two foam boards held in place by cans of tomatoes) to professional light boxes.

Some of the most interesting demonstrations required very simple equipment. Jim Voeglein set up a display using a small sheet of plate glass that was clamped to a table. Thin slices of lemon set on top of the sheet of glass looked like they were floating in air thanks to being lit from beneath. Jim also brought a set of white calla lilies (five in total; Jim was of course mindful of the "odd rule of photography"). Don't have a tall thin flower vase to keep them together? The tube inside a roll of paper towels does a more than adequate job. Lighting these lilies from the side beautifully illustrated the curves in their petals.

One of our newest members, Jennifer Smutek, used a white paper bag as a low-cost reflector, and brought some dried botanicals to set up some appealing miniature still life scenes. (We think "Still Life" would make for a fun theme for a future competition – we see relatively few such images entered. Let's stretch out of our comfort zone!). Another new member, Laura Kelehan, used the black cover from a commercial diffuser as a simple backdrop.

Kent Sutorius demonstrated how to photograph water droplets. His setup involved a metal baking pan (to capture the liquid) and a plastic bag with a small hole in it, suspended over the baking pan; liquid dropped at a slow but steady rate from the bag into the glass baking pan. The liquid consisted of a mixture of water, xantham gum, food coloring, and half & half. Thickening the liquid increased its surface tension, making for more dramatic effects when the drops fell.

The "genius award" (by popular acclaim) for simple, inexpensive but effective setup went to Tina Whitehead; Tina was mobbed all evening. Tina said she based her design on what she found after googling "home made lightbox" on YouTube. Tina's lightbox consisted of two blocks of wood wrapped in aluminum foil (to serve as a reflector); a block of wood wrapped in black fabric to serve as a backdrop; several lights with adhesive backing set around the interior; and a clear glass picture frame with no backing, treated with water repellent. Adding small drops of water to this glass sheet (via a 1 mL syringe with a fine needle) enabled discrete droplets to bead up that provided for fun images as the droplets pick up reflections. All of the necessary items are readily available on Amazon for very little money. The glass picture frame could be replaced by a glass baking dish to explore "oil in water" images.

Kenny Epps and Guy Alston were there with professional lightboxes. Kenny brought some beautiful stargazer lilies, and Guy had a plant with fascinating foliage. Kenny was also happy to answer "Ask Kenny" questions related to photography and mentoring.

Lynn Roberts brought some additional macro gear, including a Wimberly "plamp" (AKA "plant clamp" – a flexible clamp that can attach to a tripod leg to hold a flower, diffuser, or other object in place); a diffuser to place between a light source and an object being photographed; and a focusing rail. This last is particularly useful when doing focus stacking, a technique that allows you to merge several images all obtained at slightly different focus distances into one image in which a greater fraction of the subject is in focus while the background remains blurred. A focusing rail fixes a camera in place on the tripod; with each full revolution of a knob, the camera moves one millimeter closer to (or farther from) the subject. She also demonstrated the use of a free online Depth of Field calculator (dofmaster.com). By entering the camera body, lens focal length, and distance between the sensor and the subject, the depth of field (distance within which the subject will remain within focus) is automatically calculated. This is helpful when doing focus stacking – the photographer can estimate the distance between successive shots for eventual focus stacking.

We hope everyone enjoyed themselves, and that BCC members were encouraged to enter a macro/closeup image to the themed digital competition on January 19!
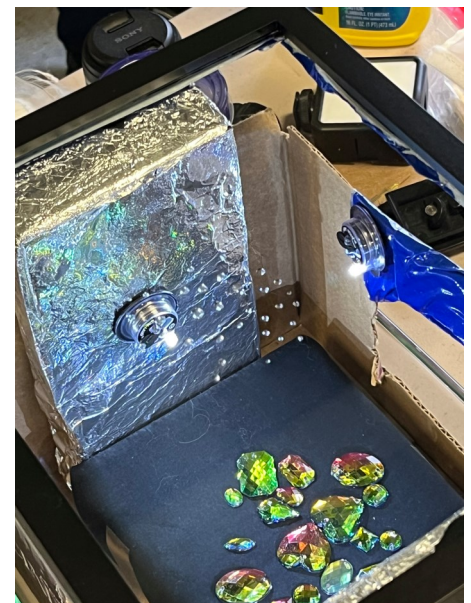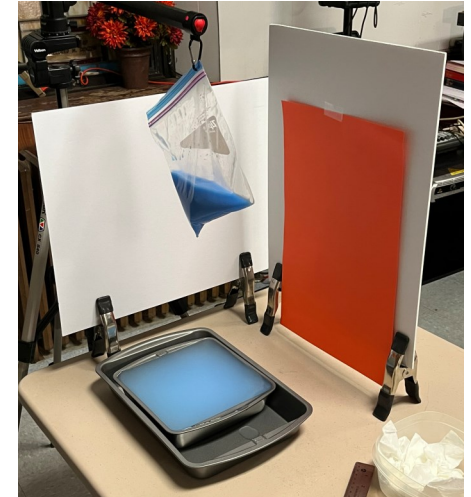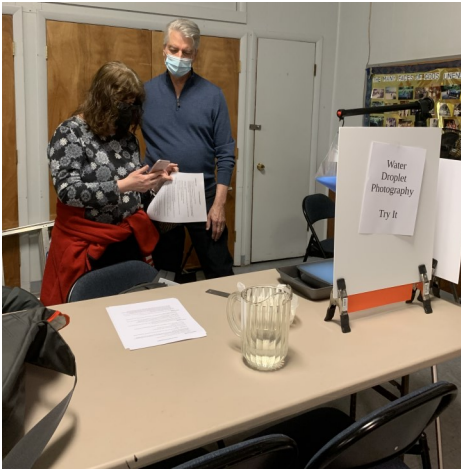
Photography Techniques: Focus Stacking in Macro/Closeup Photography
Lynn Roberts

As we've recently held a "Macro Night" as well as a macro/closeup themed digital competition, some members might enjoy learning how to employ a technique fairly common in macro/closeup photography known as "focus stacking".

The Challenge of Depth of Field in Macro Photography As most of you know, the closer you get to your subject, the shallower your depth of field (DoF). You can convince yourself of this by playing with an online DoF calculator, such as https://www.dofmaster.com/dofjs.html . To use it, you'll have to input your camera model; this is because crop-sensor cameras have a smaller DoF than full-frame sensors. (The actual model number matters less than the sensor size). Then you'll have to enter the focal length of the lens you'll be using (105 mm in the case of my Nikon macro lens), your f/stop, and the distance between your sensor (look for the mark on your camera) and your subject.

So, for my Nikon D500 (a crop-frame sensor), at 105 mm and f/11, with the subject distance at 30 cm, the DoF is 0.24 cm. This means that only 0.12 cm (1.2 mm) of the subject in front of your focus point will be in focus, and 1.2 mm of the subject behind the focus point will be in focus. If the same were viewed with a full-frame sensor, like a Nikon D850, the total depth of field increases to 0.36 cm, with 0.18 cm (18 mm) in focus in front of your focus point and 0.18 cm behind it. So, either you need extraordinarily stable hands (not mine!), AND a fast shutter speed AND good light (or a flash) to capture images handheld at such close distances – or you need to mount your camera or lens on a tripod, the latter generally being viewed as essential tools by macro photographers. Even so, if you're trying to photograph water droplets, they're typically larger than 2-3 mm, and you may struggle with trying to get several such entirely in sharp focus simultaneously. Increase the distance between your sensor and your subject to 45 cm, and the DoF increases to 0.64 cm (crop sensor camera) to 0.96 cm (for a full-frame sensor). But you need to get close to your subject for compelling macro/closeup photography, not move farther away!

Why Stopping Down your Aperture is an Imperfect Solution. You could decrease your aperture to increase your depth of field, but this puts you at risk of introducing diffraction – an optical effect that limits the resolution of your photographs that is explained in this link https://www.imagen-estilo.com/Articles/Photography-basics/lens-diffraction-limit.html . Diffraction is a function of both sensor size and aperture, and starts to become perceptible on many crop-sensor and full-frame DSLRs above f/8 to f/11. Decreasing your aperture will also require you to use a longer exposure (or external lighting), other factors being equal. This should not be an issue if your camera is mounted on a tripod, unless (as we found on Macro night) the vibration from people walking around the room (or from a dishwasher running in your kitchen) translates to vibration of your camera during the extended time during which the exposure is being made. Compensating by increasing your ISO rarely produces optimal images.

Focus Stacking – A Primer. Another approach to increasing your depth of field is to employ **focus stacking.** The technique involves taking a number of images all acquired at slightly different focal points – and then "stitching" them together using the wizardry of Photoshop or a piece of third-party software. (Although Lightroom can do some types of image merging, such as stitching high dy-

namic range (HDR) and panorama images, it doesn't seem to have the capability to do focus stacking).

You can do this in an "ad hoc" manner, focusing manually on the closer part of the subject closest to you, taking an exposure, and then progressively moving your focal point farther and farther away. You can also do this systematically by using something called a "focusing rail" that attaches to your tripod, onto which you mount your camera. A focusing rail allows you to systematically move your camera closer to (or farther from) your subject by turning a knob that moves a tripod-like plate forwards or backwards (or in some cases, even side-to-side). Micro-adjustments can be made systematically (on my focusing rail, each complete turn of the knob moves the camera exactly 1 mm closer to, or farther from, the subject). Their operation is described in depth here: https://expertphotography.com/macro-focusing-rail/ . Capturing the right number of images, and then stitching them together, can provide you with an overall image in which the important part of your subject is in sharp focus. Prices for focusing rails vary; a quick search reveals a number that are available for less than $100, while more expensive ones will set you back several hundred dollars.

(How many images should you take? This depends on your computing resources. Each image should overlap slightly in order to avoid artifacts in stitching them together).

An Example. Let's conclude with an example, including steps taken to create the final focus-stacked image. For my example, I opted to shoot two of my rooster's feathers, working in my kitchen. One is an orange feather from the rooster's neck; the other is a black iridescent feather from his tail. The hot-air registers in the room contributed enough of a draft to move the feathers around, so I blocked them all with magazines. I clipped the two feathers together (hair clips work well), and positioned them (with black foamcore as a background) using my Plamp (see https://www.tripodhead.com/products/plamp-main.cfm for newer models). Note the feathers were angled slightly away from the plane of the sensor; I wouldn't have been able to achieve edge-to-edge sharpness on the subject.

I measured the subject distance from my sensor as approximately 35 cm. With a 105 mm lens and a Nikon D850 body and shooting at f/11, the total depth of field is 0.53 cm: anything between 34.7 and 35.3 cm would be in focus. I planned on shooting 7 images, moving the camera closer to the subject by 2 mm per image, six different times. That moved it a total of (6 x 2) = 12 mm or 1.2 cm. Thus, if I started at the closer part of the subject and advanced it 2 mm at a time, everything between 34.7 and 36.5 cm should be in focus, having bought myself an additional 1.2 cm of DoF. Note that 2 mm (0.2 cm) is less than the total DoF, ensuring overlap in focus between images. I used a timer to acquire the images, to reduce camera shake from my having depressed the shutter. (I do have a remote but it doesn't seem to be working). All images were shot for 1.6 second exposures at f/11 and ISO 100.

I started by focusing on the center-right part of the orange feather, and then advanced the camera 2 mm at a time, moving it farther away from me. I used Live View to set my initial focus point, zooming in on the screen until things were as sharp as possible, with the camera lens in "manual" focus mode. (continued…)

Photography Techniques: Focus Stacking in Macro/Closeup Photography
Lynn Roberts (...continued)

Here are the first and last images from the series of seven. In the first image, the center-left of the orange feather is in focus, while the tip is quite soft; you can also see that parts of the iridescent feather in the background is in focus. The right hand side of the orange feather is totally out of focus, as is the right hand side of the background, darker feather. In the seventh image, the tip of the orange feather is only slightly out of focus (I should have shot one more image), and a new portion of the tail feather in the background has come into focus; everything on the left hand side of the image is out of focus.

I put the first image through my normal Lightroom (Classic) workflow: I removed chromatic aberration and enabled profile corrections. Then I set the white point and black point and set a manual tone curve to bump some of the contrast in the mid-tones. I also applied some color masking to darken the background. I then cropped the image a bit.

Returning to the Library module of Lightroom: from the top Photo menu bar, I selected "Develop Settings" and then "Copy Settings". I then selected the next six images (shift-click), and from "Photo" => "Develop Settings" => "Paste Settings". (Make sure that your crop and, in my case, the boxes for the mask are selected). This applies the exact same settings used for the first image to all of them in the series.

Now you're ready to edit in Photoshop. Select all seven images, then "Photo" => "Edit in" => "Open as Layers in Lightroom" (it's important that you open these in layers rather than the simpler "Edit in Photoshop" that's my norm for things like cloning out distractions). It'll take a while to open all seven images as layers; be patient.

Once all the layers have been loaded, shift-click on all seven layers to select them. The first step you need to do is align the layers, even if they were taken with a camera on a tripod. From the top "Edit" menu, choose "Auto Align Layers" (the default settings are fine) and click on "OK". You may notice some transparent areas around some of the margins. Don't worry about them.

Now, finally, it's time to merge these. From "Edit" => "Auto Blend Layers" choose "Stack Images" from the dialog box. I'd recommend leaving "seamless tones + colors" and "content aware fill transparent areas" boxes checked. Click OK and let Photoshop do its magic. Depending on how many images you're trying to stack (and your computing power), it may take a while.

Eventually Photoshop will generate a stacked image, in which the in-focus areas of each image are digitally combined into a single image. This stacked image will be your top layer. It's fun to compare the final result with the individual component images. "Save" the file, and "Close" it to return to Lightroom (or, before doing so, copy the top layer and proceed to cloning out specks of dust or dog hair or other distractions). You can do final processing in either Lightroom or Photoshop. Some is invariably needed; note in the final focus-stacked image that there's a weird poorly focused area on the very left that I'd crop out.

First

Last

Stacked

Focus Stacking Setup

Software Tips
Lynn Roberts

Noise Reduction and Sharpening in Lightroom: There's always a compromise between noise reduction and sharpening – if applied globally. Sharpening works at least in part by increasing contrast, which would increase noise; conversely, noise reduction would reduce contrast, softening your image – again if applied globally. Lightroom's "Sharpen/Noise Reduction" module does allow you to "mask" out the areas where you don't want sharpening applied. This is helpful in avoiding the problem of increasing noise in your background.

The normal procedure is to go into the Sharpen module. Switch your view to at least 100% - while zooming in. Unless you're going to be making huge prints, reduce your "radius." Holding the "alt" key (PC) or "option" key (Mac) (this temporarily converts things to monochrome), gradually move the "masking" slider to the right until all of the areas where you *don't* want sharpening applied are blacked out. Next you can gradually move the sharpening slider until you have the desired level of sharpening. (This is also best done zoomed in to 100%, with the alt/option key pressed). Don't go hog wild!

Unfortunately, Lightroom lacks a similar masking feature specifically for local noise reduction. You can use third-party software, such as Topaz Denoise AI (or the newer Topaz Photo AI), for this purpose. Both of these use AI to both reduce noise as well as to sharpen relevant portions of an image. This can be very helpful if your subject is noisy and would benefit from sharpening (think of action photos shot under low light conditions displaying both noise and minor motion blur).

What if you don't own either of these Topaz products? I've had decent results using the relatively new selective masking features in Lightroom to reduce noise *or* to increase sharpness in any particular portion of the image. Let's say you want to reduce the noise in the background. If you click on the dashed circle to activate the selective masking feature, one of the options you can select is "background". You can add to, or subtract from, the background selection that Lightroom initially generates by using a brush (click on "add" or "subtract" below the name of the mask and then click on "brush"). Once you're happy with the selection, you can reduce the noise (which often appears as grain) in the background, either by using the "texture" slider or by using the "noise" slider that appears when using selective masking. Voila! You've reduced the noise in the background while retaining the sharpening in the subject. (If you own Denoise, there's nothing to stop you at this point to see whether this can help with residual noise in your subject).

Don't forget to do output sharpening on exporting your jpeg. You can sharpen for "screen" or for "print" (in the latter case, choose matte or glossy).

Improved Subject Selection in Photoshop: Matt Kloskowski recently published a free video with a cool tip for improving selections in Photoshop that only takes a minute to implement. This works especially well on furry subjects (less successful for human hair). https://www.youtube.com/watch?v=Tcb7OwHRTDM

If you want to visualize differences (and how much time they may require): instead of using "Select" (from top menu bar) and then "Subject" – use either the "object selection tool" or the "quick selection tool" (shortcut: W) from the toolbar on the left. If you use either of these to select a subject, note that you'll get a button up top (underneath the main menu) labeled "Select Subject". Next to it you'll see a down arrow that allows you to select for "Device (Quicker results)" or "Cloud (Detailed results)". You can try each approach, and then compare the results. Note that "Device" is the normal default; if, instead, you choose "Cloud", you will often find your selection greatly improved. Unless you've specified a different default, if you select your subject with the top "Select" menu, there's no way to change this default from "Device".

You can change the default from "Device" to "Cloud" by going through your preferences. On a Mac: from the "Photoshop" menu, choose "Image Processing", and a dialog box will open up in which (for "Select Subject Processing") you can opt for "Cloud (detailed results)" as your default. (On a PC, you will find this dialog box by choosing "Edit" then "Image Processing"). Now if you were to go to "Select" from the top menu bar and then choose "Subject", it will select it using the Cloud option as a default.

Notes from the Field: Pennsylvania Mud Auctions
Lynn Roberts

Mud? Why on earth would anyone want to auction mud? The short answer: that's not what's for sale. But just about everything else *is* up for auction in Amish country in Lancaster County, Pennsylvania, beginning each year in late February. They're called "mud auctions" because they begin during the worst of what is known as "mud season": that time of the year when (usually) the snow is melting, leaving behind nothing but mud. It's too wet to try to start any planting or fertilizing on your fields – you'd just end up to your axels in mud, with seed rotting in the ground. But that makes it a perfect time of year to launch fundraisers.

Most parts of Lancaster County are protected by volunteer fire departments. In order to raise funds for necessary equipment and supplies, mud auctions have become an annual event. Although they're technically sales operated to benefit volunteer fire departments, the local Amish population – and their wares – are extensively represented.

Items offered for sale may vary from one auction to the next. They could include Amish-made furniture, buggies, quilts, building materials (such as reclaimed barn wood), livestock, tools, garden items, farming supplies (such as tractors and seeders), among other items. Food is available for purchase – the sale I attended last year (Bart Township Auction and Mud Sale) offered fabulous freshly-fried shrimp and French fries. There's lots to see outdoors, though some of the offerings will be auctioned indoors.

A schedule of the various mud auctions planned for 2023 is available here: https://www.historicsmithtoninn.com/blog/lancaster-mud-sales . If you go, you won't be able to park at the Volunteer Fire Department at which the sale is being held – there won't be enough parking. Instead look for signs telling you of shuttle bus parking.

Some of the most popular ones are the **Strasburg Spring Consignment and Mud Sale** (the first one held each year, in late February; this emphasizes an-tiques, shrubs, jewelry and furniture); the **Gordonville Spring Mud Sale** in early March (reputed to have the best antiques, crafts, furniture, and farm equipment); the **Farmersville Mud Sale** in later March (with lots of flowering plants and shrubs, in addition to furniture, quilts, and home décor); and the **Lancaster County Carriage and Antiques Auction** in late June (emphasizing carriages and horse accessories).

Kish Gallery Exhibit: Shades of Black and White
Diane Bovenkamp (Seven Artists/Exhibitors In Their Own Words and Photos)
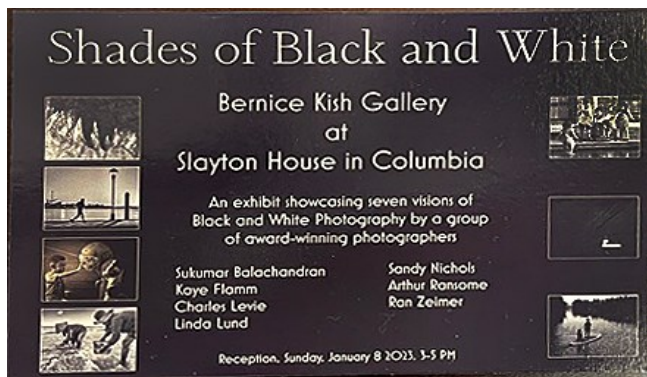
People of Color
by Charles Levie
Teacher and Photographer

Charles Levie is a dedicated mathematics teacher and a devoted photographer. During his professional life, he has taught for over 45 years in 11 schools in four countries. He began his teaching career in Baltimore City where he served as department head at Lake Clifton High School. He then taught in Howard County in several schools including Wilde Lake, Howard and Oakland Mills High Schools.

After teaching in the states, he began working for DoDDS (Department of Defense Dependent Schools) where he taught in South Korea, Japan, and Spain. He estimates that he has taught approximately 7,000 young students and manages to keep track of almost 1,000 of them as his Facebook "friends."

During his years in the classroom, his camera was always his constant companion. In the days of film, he used a Leica and Nikon. In the digital age, his best friend is a Canon 5D. He views this new era of photography as a time where the photographer maintains full control over his art. It begins with capturing Henri Cartier-Besson's "Decisive Moment," and ends with controlling exposure, sharpness, and tone in post-processing.

He has lived almost 20 years of his life overseas, and the main constant in this adventure has been the camera by his side. With this trusted friend he tried to capture a small part of the beauty he witnessed. The images today come from his interactions with people he encountered on his many walks through our city and his hope is that they somehow capture both the personality of the people of Baltimore and also some of the joy he experienced when actually photographing them.

Email: chucklevie@yahoo.com; Website: Charleslevie.com; Facebook: facebook.com/charles.levie; Instagram: instagram.com/chucklevie

Kish Gallery Exhibit: Shades of Black and White
Diane Bovenkamp (Seven Artists In Their Own Words)

Sukumar Balachandran

Intimate Landscapes

"Art is not what you (artist) see but what you make others see"
~ Edgar Degas

While enjoying the outdoors, I began my photography by capturing the great expansive landscapes. As I matured as a photographer, I started seeing subjects around my feet that gave me greater pleasure than the grand landscapes.

As I take time to move around, something might catch my eye that speaks to me visually, metaphorically or emotionally. I might like the way the light caresses the subject or the play of light revealing the intriguing irregularities, textures and patterns. I also like the added benefit of touching the subjects to feel the warmth and their structural character and essence. So, I develop a connection between me as a photographer and the subject.

While they might seem abstract, my eyes see these intimate landscapes all around me - while I'm traveling, hiking or even when I am just walking.

In the few different examples displayed here, I hope you can appreciate with repeated viewing whether the image can bring out some emotion out of the viewer on what what I am trying
to express and can take something from them.

"There are always flowers for those who want to see them"
~ Henri Matisse
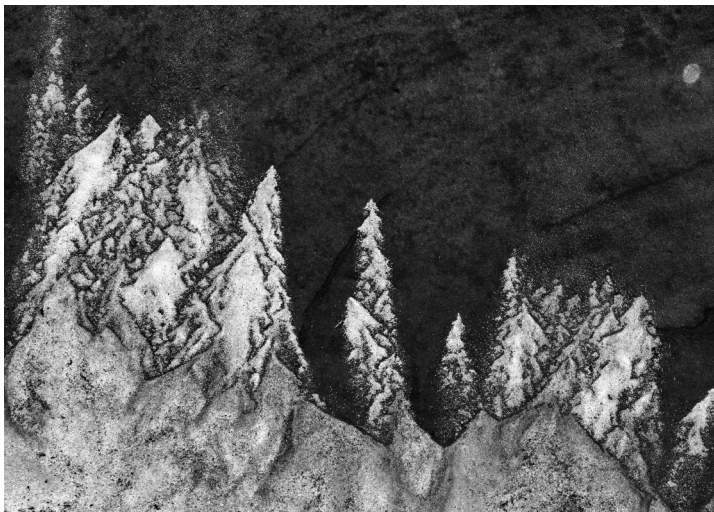
Kaye Flamm

Harbor Moments (**KayeFlamm.com)**

Kaye is energized by the beauty and variety of the visual world. Kaye's photography features the unique, and often unseen, aspects of both ordinary and exotic subjects. Kaye creates compelling imagery through openness and discovery, always looking for opportunities to capture the artistry revealed by the light around us. Her favorite subjects include architecture, gardens, urban settings, cultural elements, and the beauty of nature.

In Harbor Moments, Kaye presents small scenes captured at Baltimore's vibrant, historic harbor. Kaye's uses a formal compositional approach, carefully arranging objects relative to the frame and each other, providing a unique perspective of harbor area landmarks and artifacts. High contrast, black and white processing draws the eye to the arrangement of shapes, lines, textures and light that comprise each image. Repeating motifs of water, movement and structure lead the viewer through this personal tour of a familiar location.

Artists that have influenced Kaye's interest in the formalistic photography style include Wassily Kandinsky, Georgia O'Keeffe, Jan Groover, and Britt Hammer.

Kish Gallery Exhibit: Shades of Black and White
Diane Bovenkamp (Seven Artists In Their Own Words)

Kaye Flamm Photos:
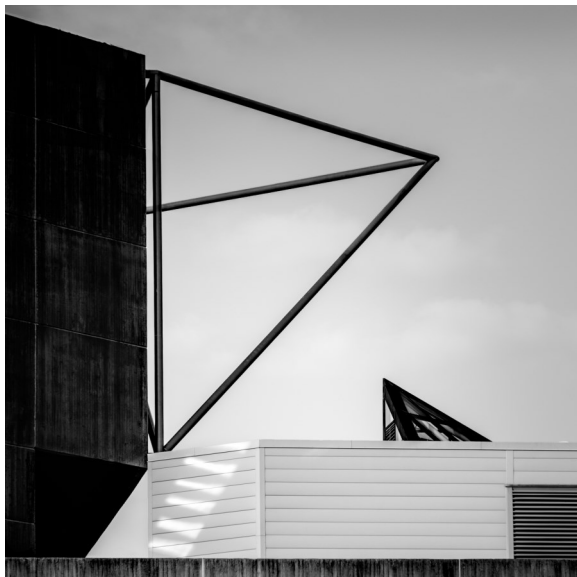
Linda Lund, PhD, Photographer

Email: lindalund2@hotmail.com

Linda Lund began exploring the beauty and joy of photography when she was a graduate student in the biological sciences. Her first encounters with digital photography came in learning how to make photomicrographs using digital cameras attached to inverted fluorescence microscopes. She has since used Black and White photography to convey and emphasize the emotional content of the image. Capturing B&W images in a fishing village in Viet Nam at dawn conveys the hard work needed and scripted by the villagers. In recent years, Linda has begun to apply her interest in photography to street photography. She enjoys working in many locations but particularly in Vietnam, Paris, New York City, Baltimore and Minneapolis.

Kish Gallery Exhibit: Shades of Black and White
Diane Bovenkamp (Seven Artists In Their Own Words)

Sandy Nichols

About Me and My Art

Photo by Walter Levy, 2022

Recently retired from a rewarding and challenging university teaching career, I am pursuing photography to help find meaning and purpose as I set off on this new life journey, one that's opening my eyes to unique and creative ways to express myself.

Photography, as an expressive art form, is the act of "making" a photograph rather than just "taking" a photograph. Photographic art, I am learning, is all about the art of "seeing" and creatively capturing light as it falls around you.

As an extravert with a deep curiosity about the human condition, I find myself particularly drawn to street photography, where I'm capturing everyday life in public spaces. It is predominately monochromatic, created by stripping away the distraction of color, to emphasize the dramatic, expressive, emotive qualities of the human experience.

Rather than documenting the world, I'm working to capture the rich tapestry of emotions expressed in everyday life. I want my images to tell stories of universal human experiences.

As master photographer Elliott Erwitt said, "Color is descriptive. Black and White is interpretive."

While out with my camera, I find my eyes and heart particularly drawn to the lives of children, especially in moments of discovery or while seeking comfort in the presence of an adult.

It might be children joyfully playing in a sprinkler. Learning how to swing. Dreaming about big trucks. Or it might be watching the world from the comfort of a mother's arms.

Also, while I'm out exploring and capturing such special moments, I'm engaging in conversations that enrich and stimulate my mind – not to mention warm my heart.

My hope is that my images will also touch you in some way. Perhaps stir an emotion. Or warm your heart.

Arthur Ransome (www.aransomephoto.com)

As a child growing up in a small fishing village in the North-East of England, I would explore the seashore and wander in the surrounding woods and fields, often not encountering another person for hours on end. Losing myself in the sanctuary of the landscape, I felt alive and connected to my surroundings — I felt a part of it, and it felt a part of me.

Kish Gallery Exhibit: Shades of Black and White
Diane Bovenkamp (Seven Artists In Their Own Words)

As an adult, I felt a need to explore beyond the borders of familiar surroundings. My career has taken me to some of the biggest cities in the world, but surrounded by people, I often feel alone and isolated. Although I search for the underling beauty connecting each, I yearn for a return to the solace and inner quiet I find in the landscape. The immensity of the earth, sky and ocean connect me to myself and liberate me from the foe that are my thoughts. In the silence, I can feel my heartbeat and hear myself breathe. In the vastness, I see space and light. I begin to feel alive once again, and my thoughts become my companion.

In his essay "Where You and Image Blend," Carl Chlarenza suggested "People bring their feelings to the landscape, and in turn the landscape affects them...Landscape is an abstract, emotional, pictorial mindset that we connect to examine nature in relation to ourselves." These photographs are an exploration of my connection to the landscape and the sactuary it provides to remind me I am not alone.

Amongst others, Arthur's work has been featured in *Lenswork*, *B&W* and *Silvershotz Magazine* and has been included in several exhibitions around the United States. Arthur has published two books of his work, *Lonaconing Silk Mill: Portrait of a Place* and *Iceland, A Journey Into Dreams.*

Arthur is an active speaker at national and international photography events as well as camera clubs.

Ran Zeimer

I spent my childhood in Paris where I was born, my adolescent and early adulthood years in Jerusalem and a rich life in Chicago and Baltimore. After a gratifying career spent to develop diagnostic instruments to reduce the risk of vision loss due to common eye diseases, I retired to dedicate myself to passions other than eye research, the main one being photography.

Photography has been part of my life since my early teenage years. My interests in it have changed over the years but the experience of mindfulness and total presence when holding a camera has been a constant attraction. I am fascinated and inspired by findings of brain sciences that we look with our eyes but see with our mind's prejudices, emotions, and past experiences. I feel challenged to create images that are in line with photographer Minor White's teaching that "One should not only photograph things for what they are but for what else they are." I strive to create images that invite the viewer to interpret them.

The present series reflects my focus on relationships as I am in the process of a divorce. Some are straightforward while others are metaphors.

Maryland Photography Alliance Corner: Where Do Good Ideas Come From?

Steve Sattler

You could probably ask ten people about where good ideas come from and you might get that many different answers. From what little research I've done on this question, I'm in the camp that says good ideas come from social interaction and networking. Why do I think this way? It lies in a new idea, or in this case a new program, that will soon be launched by the Maryland Photography Alliance (MPA).

So, here's the background. When COVID reared its ugly head in 2020, MPA created "Artist Spotlight", a series of free webinars. The goals of "Artist Spotlight" were to educate and to raise money for charity. Speakers who were asked to give presentations were either nationally known or highly recommended and located outside of Maryland. By all accounts "Artist Spotlight" has been a huge success. Thirty-nine presentations have taken place. A library was created with thirty-two of these presentations available for public viewing; these can be viewed at: https://www.mdphotoalliance.org/artistspotlight . Over $64,000 has been raised for the Maryland Food Bank. Over $21,000 has been raised for the Flashes of Hope charity.

The success of "Artist Spotlight" could not have taken place without a good Team of people, and the following folks, including myself, have worked together on MPA's Webinar Committee for close to three years: Steve Bruza and BCC Members Mike Washington and Sandy Nichols.

Okay. Okay. So, what about generating good ideas? About a year and a half ago, with thirty minutes before going live with an "Artist Spotlight" presentation, we could not technically get everything to work correctly. We weren't sure if that night's session would take place. And this was only days after the practice session where everything worked fine. Our audience that night was over 300 and we were very nervous. We pushed the button to go live. After I introduced the speaker, he came onscreen, and Lady Luck was with us as his presentation went off without a hitch. Needless to say, the Team then went into action mode.

A series of meetings were called to discuss what to do if a speaker didn't show, or if the speaker had technical problems that we couldn't resolve. Months of meetings took place. Many ideas were discussed. A program was created conceptually, which was then discussed with the Team's network of professional photographers. After additional meetings and fine tuning, the "MPA Maryland Masters Program" will soon be officially launched.

The "MPA Maryland Masters Program" will be pre-recorded interviews with highly acclaimed and well-known Maryland-based photographers. The subject matter will vary, will be education based, and will showcase the incredible talent in Maryland. MPA will create and have on the shelf a video recording that can be played the evening of an "Artist Spotlight" should there be a no show or an unresolved technical issue. Assuming there are no problems over a 2–3-month period, MPA will then make the video available for viewing.

I'm pleased to announce the first "MPA Maryland Masters Program" has been filmed and is in the can. Janet Little Jeffers was filmed outside the B&O Museum months ago, and the theme of the video is how a photographer "sees". The theme is what goes through a photographer's mind when viewing a scene before them. The moderator of each interview will be BCC's own Sandy Nichols.

So where do Good ideas Come From? For the "MPA Maryland Masters Program" it started out as recognition of a problem that had to be addressed. It involved multiple interactions of the Team. And it included communicating with a network of professional photographers.

MPA believes the "MPA Maryland Masters Program" is a good idea that will be well received. I hope you do too. Stay tuned for the announcement that the Janet Little Jeffers video is ready for viewing!

As a reminder, do not forget to enter the MPA Black & White Photo Contest and to mark your calendar for the "Odyssey of Light" webinar. The submission deadline for the contest is March 31. All BCC Members can submit 2 images in the contest for FREE. To enter or to read the rules, visit: https://www.mdphotoalliance.org/2023-bw-photo-contest . And this year's Odyssey speakers are Joe McNally, Bryan Peterson, and Art Wolfe, who will be speaking on April 15 and 16.

Steven Sattler

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Jennifer Smutek
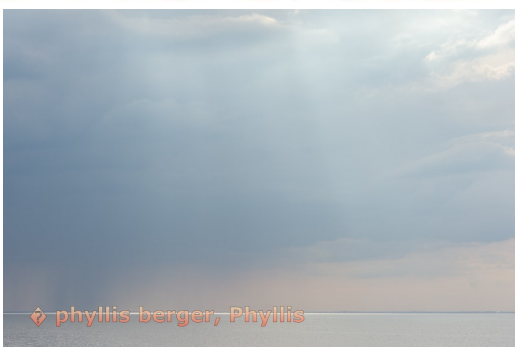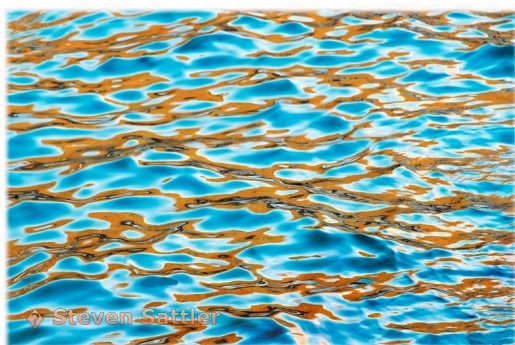
BCC Member Exhibitions

BCC members have been busy presenting their work at exhibitions of late! Here are some we are aware of. If you are entering (or have entered) your work in an exhibition of late, please contact one of the Focal Point editors (Diane Bovenkamp, Kent Sutorius, Lynn Roberts) so that we can help promote your work!

8th Rehoboth Art League Juried Competition – Jan. 6-29, 2023. This competition was open to all subjects and styles of photography; the only restrictions were that contributors must live in Delaware, Pennsylvania, New Jersey, Virginia, Maryland, or the District of Columbia. Moreover, the work must have been created during the previous two years.

BCC Member Phyllis Berger's monochrome print, "Home of the Banshee", was awarded first place. This placement was accompanied by a $500 cash prize.

For more information about the Rehoboth Art League, visit: https://www.rehobothartleague.org/exhibitions/

"Transitions" – an exhibit by Brook Hedge and BCC's Phyllis Berger – will be displayed at the Peninsula Gallery in Lewes, Delaware from October 7-October29, 2023. For more information, please visit: https://www.peninsula-gallery.com/2023-exhibitions . Phyllis's image "Bamboo Forest Giverny" will be a part of this exhibition.

Lynn Roberts

Coming Attractions
(March—April 2023)

2023	Event	Info
Thursday, March 2	**Print Competition**	**Theme: Open; Judge: David Pugh**
Thursday, March 9	**Program**	**Tony Sweet: "Infrared Artistry: Re-visualizing your World" https://tonysweet.com/**
Thursday, March 16	**Digital Competition**	**Theme: Street Photography; Judge: Cynthia Keith (via Zoom)**
Thursday, March 23 **VIRTUAL ONLY**	Program	**Phyllis Berger: "Truth in Documentary Photography"** Description: What do documentary photographs say about their subjects and what do the decisions photographers make affect how we interpret them? In this lecture and discussion, we will analyze some iconic and lesser-known photographs from the documentary tradition and discuss the stories that they reveal through the lens of history, fine art, culture, politics and purpose of their creation. Dorothea Lange, W. Eugene Smith, James Nachtwey and Michael Kenna are some of the photographers whose work we will analyze as we explore the messages and meaning that reside in documentary photographs. Bio: Phyllis Berger BFA MFA, Maryland Institute College of Art, is a faculty member at the Center for Visual Arts at Johns Hopkins University where she started the Photography Program 26 years ago. She taught interdisciplinary courses at JHU including Writing Seminars, History of Science, Political Science, Museum Studies and at the Peabody Conservatory of Music. As a practicing fine art photographer, Phyllis brings her love of photography into the classroom and has inspired hundreds of students throughout the years. She received an excellence in teaching award from The Maryland Institute College of Art School of Continuing Studies. Phyllis led the summer study abroad program in Photography at the Burren College of Art in County Clare, Ireland for ten years as well as at the Photography Studies College in Melbourne, Australia. She has just received approval to teach in Umbria Italy for June 2022. She is a recipient of two artist residencies in Rochefort en Terre, Brittany, France and has been awarded numerous teaching grants through JHU (Arthur Vining Davis, Arts Innovation). Her work has been exhibited worldwide including three solo shows at the Evergreen Museum and Library, the Museum of Rochefort en Terre, in Brittany France, the MICA Biennale, The Baltimore Museum of Art, the Banneker Douglas Museum and resides in many private collections. Phyllis has lectured on Photography in Ecuador, Costa Rica, Peru, Panama, The Galapagos Islands and Croatia as part of the JHU Alumni Journeys program.
Thursday, March 30	**Print Competition**	**Judge: Jennifer Bishop -** Jennifer has more than 35 years of experience shooting for publications, hospitals, schools, design firms, nonprofits, foundations, businesses, and individuals all over the world. She especially loves shooting portraits, both on location or in her Baltimore City studio. She also writes and photographs for projects that advocate for better lives for people with disabilities. Jennifer Bishop Photography
Thursday, April 6	**No meeting**	**No meeting**
Thursday, April 13	**Program**	**Member Critique Night —** One image per member. Upload image to Visual Pursuits/ "Member Programs – Critiques" Gallery/'Member Critique, February 9, Critique Gallery Upload Instructions
Thursday, April 20	**Digital Competition**	**Judge: Ed Palaszynski https://edpalphotography.photoshelter.com/ (Gathersburg Camera Cub)**
Thursday, April 27	Program	**Paul Biederman: "Floral Photography"** Description: In my presentation I plan to show some "different" floral images and describe and demonstrate methods that will enable you to become more creative and to overcome shooting and post processing issues. Bio & Artist Statement: Up until the present "selfie" era, flowers were the most photographed subject. What attracts us to flowers is a combination of their variation of colors, shapes and emotional meaning(s) - love, friendship, peace, joy, beauty, death, transformation, and devotion that have a universal appeal which transcends all of humanity. Flowers are mentioned in both the New and Old Testament, and commonly in poetry, and songs. They brighten-up our day and remind us of the frailty of life. As photographers we need to create images beyond the "snapshot' with lasting impact. We need to create something that people (other than our family) want to put on their wall and admire daily. Our flowers never die but we do not want them to collect dust in an old shoebox, CD disk or SSD drive. I consider myself a successful flower photographer who is passionate about all aspects of photography from: ideation, capture, post-processing and presentation. During my journey I was at first thrilled to capture an image that resembled what I saw. As my technical photographic skills evolved, I was able to see more than just the form and fascinating colors. I treated my flowers as human models with shape, texture, varying tones, and creative lighting. I "worked the scene" and allowed my feelings to drive the capture. Eventually I developed post processing skills that would allow me to refine and reshape my subjects and their environment and recreate my "capture-emotion". Finally, I was able to pre-visualize how I could post-process and present my image. In modern photography our cameras range from in-phone to very technical and costly devices. Many of the venues where there are beautiful collections of flowers are crowded and do not allow camera stabilizers (tripods/monopods) or artificial lighting (flash/continuous light) or holding flags or reflectors. Those that do have restricted times are usually overcrowded with similar photographers further limiting shooting time. How can we mitigate this to allow for the best possible outcome?

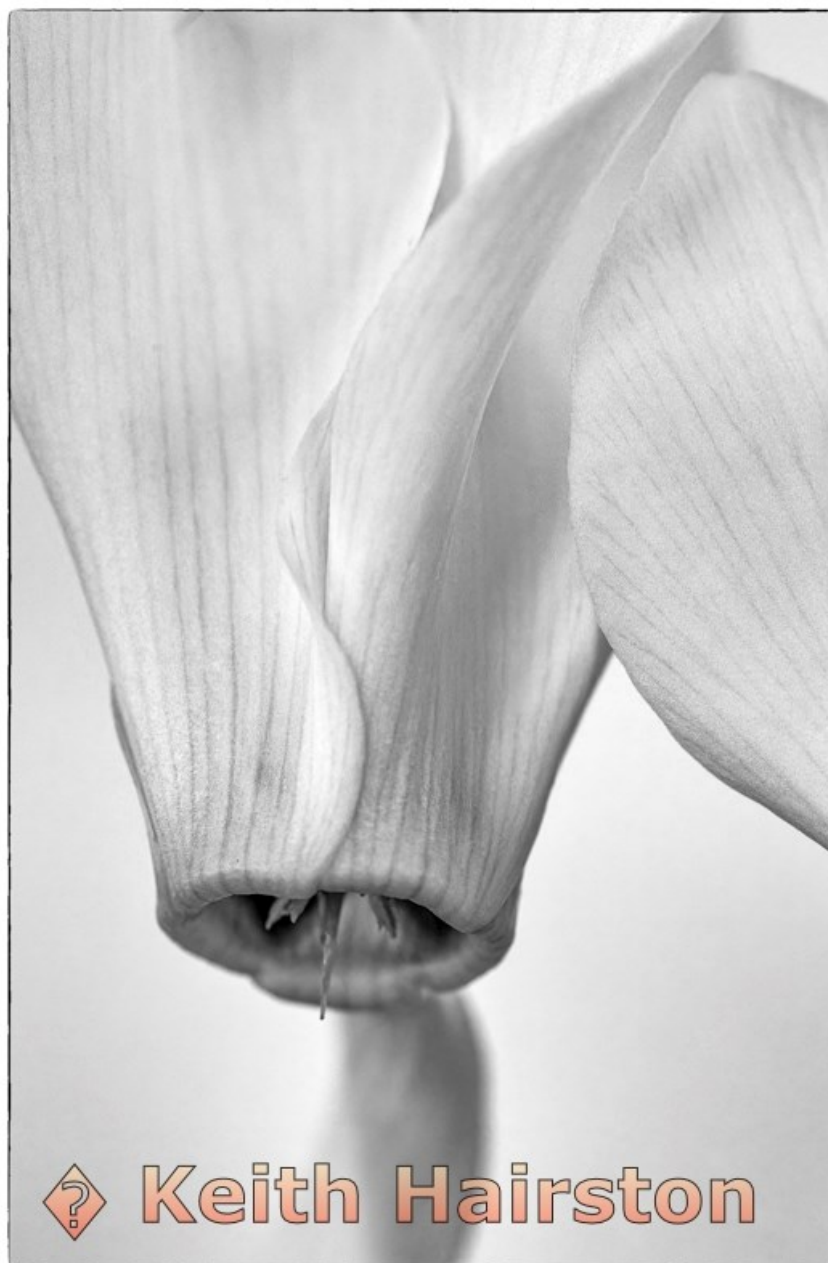**For more information, see the club calendar on our BCC website.**

Parting Shot

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

2023 Photo Festival
Williamsburg, Virginia

September 27 to 30, 2023
Tours September 25-27
Conference Hotel: DoubleTree by Hilton, Williamsburg, VA