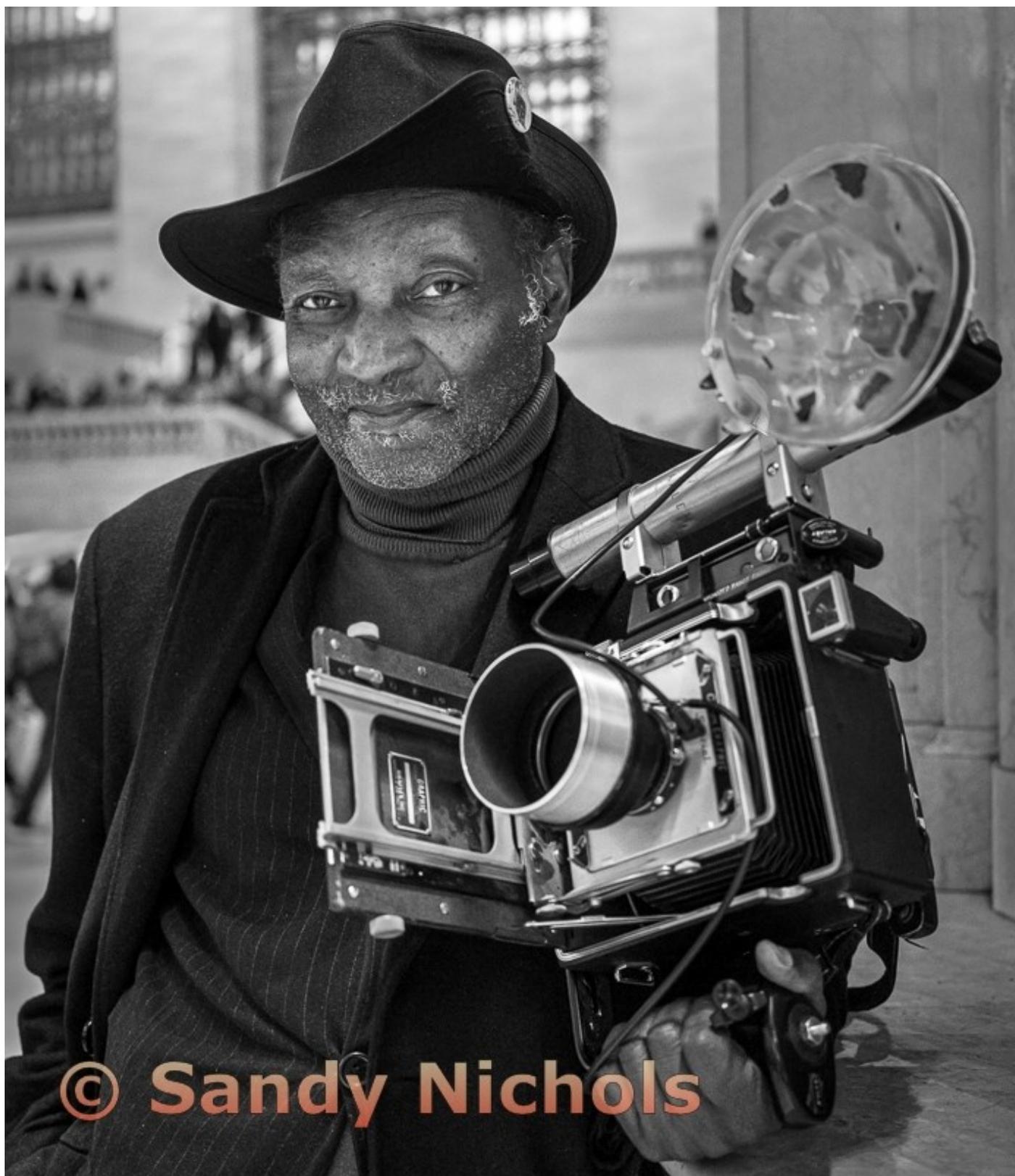


Focal Point

Baltimore Camera Club

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



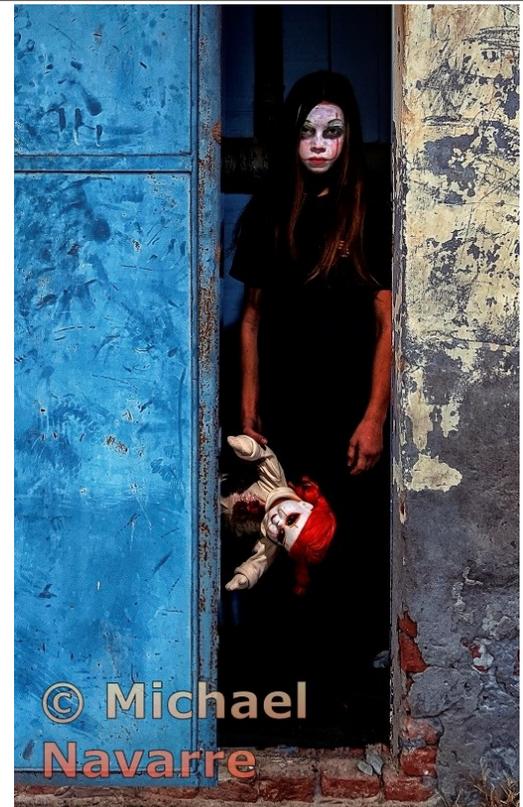
© Sandy Nichols

Table of Contents



Thanks to Phyllis Berger, Diane Bovenkamp, Kenny Epps, Tom Gisriel, Peter Hauser, Walter Levy, Sandy Nichols, Lynn Roberts, Steve Sattler, Jennifer Smutek, Kent Sutorius, Tina Whitehead, and Sam Yaffe for their contributions to this issue. Photos that appear in this newsletter are copyright of their respective owners. The opinions expressed in articles are held by the respective authors and do not represent the options of the Baltimore Camera Club, its Board, Focal Point Editors, or general membership.

Table of Contents	2
Editor's Corner; BCC Leadership 2022-2023	3
Member Focus: Sam Yaffe Kent Sutorius and Sam Yaffe	4-5
Photography and Technology: The Self-Leveling Tripod Kent Sutorius	6
Lighting Demonstration Kenny Epps (photos taken by Sandy Nichols)	7-8
March, April and May Competitions 2023 Diane Bovenkamp, Kent Sutorius	9-17
Competition Point Totals (as of May 18, 2023) Walter Levy	18
BCC In Action: "A Night to Shine" Article and Photos by Tina Whitehead	19-20
Photo Processing Tips – "The Power of Subtract" Lynn Roberts	21-22
Maryland Photography Alliance Corner: What Do Photography and Cribbage Have in Common? Steve Sattler	23
Member Highlights Diane Bovenkamp	24
Coming Attractions (Summer 2023)	25
Parting Shot; PSA and MPA Memberships	26





Editor's Corner



2022-2023 BCC Leadership

Board of Directors:

President: Diane Bovenkamp

1st VP, Programs: Sandy Nichols

2nd VP, Competitions: Tom Gisriel

Secretary: Diane Brunetti

Treasurer: Jim Eichelman

Web Chair: Kent Sutorius

Members at Large: Jim Voeglein (Past President), Kenny Epps, Guy Alston, Lynn Roberts

Committee Members and Key Volunteers:

Competition Committee: Tom Gisriel, Guy Alston, Kent Sutorius, Jim Voeglein, Tina Whitehead

Field Outing Committee: Lewis Katz, Kenny Epps

Member and Visitor Welcome: Tina Whitehead

Mentors: Kenny Epps, Walter Levy

Photographic Society of America Club Representative for BCC: Diane Bovenkamp

Focal Point Editor-In-Chief: Diane Bovenkamp

Focal Point Associate Editors: Lynn Roberts, Kent Sutorius

Hello! This issue is covering three months of competitions with an accompanying, eclectic mix of articles, program write-ups, and viewpoints from BCC members and MPA President. We hope that you enjoy it!

Also, this will be my last issue as Editor-in-Chief of the Focal Point. It has been an honor to highlight BCC's awesomeness for the past 11 years (my first issue was [March 2012](#)). Boy, I look so young in my editorial (snapshot below), and I can't believe I had an 18 month baby at home at the time! I've decided to step back and let the most excellent Kent and Lynn carry our magazine to new heights. I can still continue to overlap as Associate Editor/Advisor. Members, please continue to contribute articles, photos and links.

I'll still continue promoting the club and members as President and through a new volunteer position archiving our club's history and photos. I'm also the PSA representative for BCC, but if anyone wants to volunteer to take this over, then I will gladly hand it over.

This club has been continually operating since 1884 (and evidence shows we were meeting maybe even since 5 years before that incorporation date), and it runs totally on volunteerism of club members. Please approach me and any member of the Board with your ideas for the club and if you have interest in being part of the leadership.

I've always wanted to use a quote from the Hitchhiker's Guide To The Galaxy, and maybe I'll take the liberty to use here? — **"So Long And Thanks For All The Fish."**

Diane (on behalf of 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](http://www.psa-photo.org) www.psa-photo.org and a Member of the [Maryland Photography Alliance](http://www.mdphotoalliance.org) www.mdphotoalliance.org.

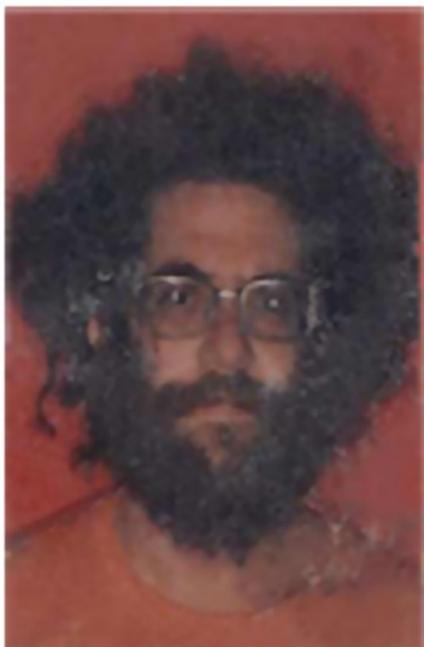
There is a [Baltimore Camera Club YouTube](#) page for accessing recorded videos of some Zoom presentations. This is the link for you to access that page. <https://www.youtube.com/channel/UCRe9N0w6RogIiv51I0x0M9A>

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

Editor's Corner		In Their Words: Rick Sammon
Thanks to Kay Muldoon-Ibrahim, Gary Faulkner, Lewis Katz, and Gordon Risk for their contributions to this issue.		What was your very first camera? Kodak Brownie
	I'm honored to have the opportunity to be your new <i>Focal Point</i> Editor. Thanks to everyone who gave me advice and encouragement over the past few weeks. Your experience and ideas are appreciated and helped me to deliver this first edition. I hope that in the months and years ahead, <i>Focal Point</i> will serve to educate, inspire, and, most importantly, tap into the wealth of knowledge and creativity held by our members.	What do you consider essential gear to take on a shoot, particularly if you need to travel light? 24-105 mm IS lens
Your Friendly Neighborhood Focal Point Editor: Diane Bovenkamp	How should I introduce myself? I could say that I'm a Nikon user. I could say that my non-photographic background involves cancer and cardiovascular disease research, science communications, and past volunteer gigs as an educator at science centers, the aquarium, and a digital recorder of audio books for the blind and dyslexic. I could also say that I'm the proud Mother of a happy, energetic 18 month baby boy.	What person, place, or thing inspired you to become a photographer? My Dad was my biggest influence. He was a photographer and we developed pictures in our basement.
	Instead of talking about any of those things, maybe I'll just take a stab at the five questions from the new "In Their Words" section that appears opposite: 1) My first camera was a not-so-impressive Kodak Tele-Ektarille 600 camera for 110-size film cartridges; 2) People can travel light?; 3) M.C. Escher, Salvadore Dali and fellow high school photonic friends; 4) J.K. Rowling, Wayne Gretzky, Jon Stewart; 5) Just Do It™. Wow—Those questions were tough. I think I'll leave 'em to the experts...	Which 3 people, living or dead, would you like to have for dinner and conversation? Larry David, Carlos Santana, Paul McCartney
	This edition of <i>Focal Point</i> contains interesting articles submitted by five BCC members, including "Good Composition—Things To Consider" from Kay Muldoon-Ibrahim, "Shenandoah Treks" by Gary Faulkner, "Collector's Corner" by Gordon Risk, "Notes From The Field" by Lewis Katz, and "Rick Sammon Rocks Baltimore!" by yours truly.	What is one piece of advice you would like to offer to others on following their bliss in photography? Never, Never Give Up. Be yourself 100 percent.
	I've looked at <i>Focal Point</i> back issues since 2004 (available online: www.baltimorecameraclub.org/focalpoint.html), and have selected a number of sections for this latest newsletter reincarnation, including "Editor's Corner," "Latest Competition Results," "Notes From The Field," "Opportunities," "Coming Attractions," and	

Member Focus: Sam Yaffe

Kent Surtorius and Sam Yaffe



How it all started: My father did a little bit of photography when I was a little kid, and he gave me a Brownie Hawkeye box camera when I was about 7 years old, and I just got sucked into it. So he gave me a plastic developing tank and a tiny contact printing frame. I recall sitting in the dark in the tiny closet under the basement steps, carefully threading the first roll onto the tank's scroll, then adding the developer, stop bath, and fixer, only to discover at the end that I'd loaded the protective paper, leaving the film on the floor! It was a sign – one of many that I long ignored – that the wet darkroom was no place for me. I never made a print that satisfied me over the next twenty odd years.

Gear: A couple of years later, my father gave me his Super Baldina and his Weston Master II light meter. The Baldina was a folding 35mm camera with a 50mm f/2.8 Meyer-Gorlitz lens at the end of a little bellows, and two holes to look through, one for split-image focusing, another for the viewfinding. And then, when I was about 14 or 15, he gave me a Leica IIIIf – same two holes – and a 50mm Summicron f/2.0 lens (the glory of this lens was lost on me until many years later); soon, a friend's father sold me a 135mm f/4.5 Hektor lens for next to nothing. In about 1966,

it was all stolen, and I used the insurance to seek a replacement.

It had seemed to me that the 50mm had been too short for my eye, and the 135mm too long, so Nikon's 85mm f/1.8 convinced me to go with a Nikkorex F and the 85mm, rather than a Canon, and I've used Nikon gear ever since.

A college friend introduced me to extension tubes, making that 85mm a macro lens, and my macro mania began to take root. Currently, I use a Nikon D850 DSLR, and, generally, one of three lenses: a 24-120mm AF-S f/4G ED VR zoom, a 70-200mm AF-S f/4G ED VR zoom, and a 105mm f/2.8G IF-ED VR macro; that macro is the backbone of much of my current photography.

Interests: I recall trying use that Super Baldina to shoot the patterns I thought I saw – such as at the top of a particularly complex telephone pole, or among the beams at a major construction site – so I guess I come pretty naturally to patterns and abstractions. When I got into backpacking in the mid 60s and hitch-hiked out to Colorado, I got fascinated by landscapes, but that hasn't really stuck very well: I tend to look for abstractions in the landscapes! My wife has a little garden – about 8-10 acres – so I shoot a lot of botanicals, but, once again, I tend to look for abstract patterns there as well (much of it is close-up or very close-up, to feed that macro mania). Before COVID, we used to go to Manhattan once or twice a year, and I shot a lot architecture, again seeking abstract patterns. I guess I've become a bit of a one-trick pony.

(...continued...)

Member Focus: Sam Yaffe (..continued)

Kent Surtorius and Sam Yaffe

That trip to Colorado set another trend for me. As a teen, I had thought I'd learned from photo magazines, borrowed from my father's drug store, that "real" photography was B&W, never color, so I shot Tri-X and a little Plus-X. However, thinking I'd be taking lots and lots of pictures in Colorado, and that I'd never have the time when I returned to process bunches and bunches of Tri-X film, I decided to take Kodachrome. Ahhh, those "nice bright colors...the greens of summer." I never went back to B&W – or that messy wet darkroom – and I still have little-to-no interest in doing B&W. For me, it's all color, form, and texture ... well, almost all. I recall very fondly an architectural image I posted as a B&W – well, it was a black shadow on a white concrete wall)

Currently, I'm very focused on wabi-sabi. Wabi-sabi is a Japanese concept. Originally used in a religious context, wabi denoted the loneliness of living in nature, apart from society, and sabi meant "chill," "lean" or "withered". Over time, as Japan was influenced by the buddhism that was imported from China between the 8th and 12th centuries, wabi-sabi came to be connected to the Buddha's declaration that all things are imperfect, impermanent, and fundamentally interconnected, and that we must learn to embrace this imperfection, impermanence, and the incompleteness we experience when we fail to embrace that interconnection. As I understand it, the aesthetic of wabi-sabi seeks to display the beauty that is to be found in imperfection and impermanence, and thus to help us learn to embrace it and connect to it, so that eventually we can embrace the imperfection and impermanence of our own lives, and to see the connections that constitute it, and to see the beauty there. Most of my focus here has been on withered blossoms, grasses, and other botanicals.

Special Achievements:
In about 1993, my wife had some colleagues over and one of them, a serious painter, admired some

of my prints on the wall, and persuaded me to try to join the cooperative gallery she belonged to in South Baltimore, called Resurgam. In the process, I submitted two images that were accepted by the judge Joan Erbe into the gallery's first annual open exhibition, and on 7/14/94, the Baltimore Sun's art critic, John Dorsey, praised Erbe for the works she'd selected, singling out my two images among several other works. That was pretty exciting! (I still have that clipping.)

Flickr has been my gallery for the last sixteen years. Some of my images have garnered thousands of views, many have motivated hundreds of viewers to take the time to "fave" them, and many have elicited more than a hundred comments. It's not as satisfying as the Dorsey review, but it is a lot less work than putting up a gallery show, often for much less attention.

Mentoring: I've never been formally mentored, but I've certainly learned a whole lot from a lot of different people over the years. One of those people is Phyllis Berger, with whom I've taken several useful and stimulating courses in the last couple of years, and I look forward to more of them.

Headshots: The one on the left was taken for an ID card in 1972, after we'd hitch-hiked from Michigan across the country and back. I made the one on the right for the website for my psychotherapy practice about 15 years ago. They both look like different parts of me.



Sample Image:
The sample image is called Odlisque: Tulip & Leaves, #4, 2023. It illustrates my involvement with wabi-sabi and my tendency to shoot close up. It is a multi image focus stack, so it should reward viewing it full screen.

Photography and Technology: The Self-Leveling Tripod

Kent Sutorius



Do you ever mumble or swear under your breath about the amount of time it takes set up and level your tripod? Coming soon you won't have to bother with setting up your tripod anymore. It will do it for you and even more things for your camera!

Benro will be launching the Benro Theta this coming Fall. All you have to do is touch a

button under the ball head and the tripod will start leveling itself. It uses a battery module to perform the action.

But the tripod will also keep your camera and ball head level at all times too, even when adjusting your camera for composition. You can switch the ball head between free motion or pan and tilt

The tripod comes in two sizes: the Theta and the Theta Max.

The tripod has sealed collars at the end of the legs so they won't adsorb sand or water. Retractable spikes can easily be deployed if needed.

But wait, there is more! The tripod has additional addons that can be purchased to do the following:

- 1) Camera Control Module – allows you to remotely access your camera up to 150 feet away. You can set shutter speed, aperture, ISO. You can also trigger the shutter and access live preview.
- 2) Optical Matrix Sensor Module – is used in time-lapse shooting. The module will sense ambient light and adjust exposure settings during the time-lapse.
- 3) GoLive Module – used for vlogging or live streaming through your camera.

For more information see:

<https://www.benro.com/en/campaign/theta.html>

<https://www.kickstarter.com/projects/benropolaris/benro-theta?ref=1r59um>

	Theta	Theta Max
Weight	2.7 lb	3.6 lb
Max Height	61 inches	67 inches
Packed Length	17.3 inches	20.8 inches
Weight Capacity	24.3 lb	44.1 lb
Center column	Yes	No
Leg Material	Carbon steel	Carbon Steel

Lighting Demonstration

Kenny Epps (photos of Kenny's presentation taken by Sandy Nichols)



On February 23rd Kenny Epps presented a Lighting Demonstration at our weekly meeting.

He started out presenting a PowerPoint on examples from his portrait portfolio of indoor and outdoor settings so we could

get an idea of the variety of portrait photography with lighting.

He then covered the variety of Lighting patterns and what they accomplish with the face of an individual. Some of the patterns he mentioned were:

Rembrandt lighting— named for the painter who applied light to the side of the face in his paintings. With half of one side of the face lit, there is also a small upside-down triangle of light on the cheek in shadow.

Butterfly or Paramount lighting – creates more even light across the face. The source of light is set high above the camera which will shine light downward on the person's face. It is great for minimizing wrinkles and was used by Hollywood to produce their glamour portraits.

Split lighting – half the face will be in light and other half will be in shadow.

Loop lighting – the light source is at a 45 degree angle to the subject. It will produce a portrait that creates natural illumination effect with enough shadow to create depth and contrast.

Broad lighting – The subject turns their face from the light source. Two-thirds of the face is lit. This is great lighting for people that have thin face that want their face to have a broader look.

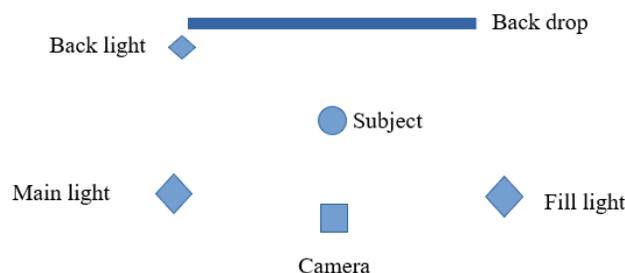
Short lighting – is the opposite of broad lighting. The subject will turn toward the light and the camera is directed to the broad side of the face which is in shadows. The effect can make a face appear thinner.

Low-key lighting – is used to promote tones that occur on the shadow side of a histogram, meaning there is greater contrast between dark and light areas of the

image with a majority of the image in shadow. A black drop-back is used for this.

High-key lighting – is used to promote tones that occur on the highlight side of a histogram, meaning that there is less contrast between darker tones and light areas of an image.

Kenny then showed his set up:



The Main light hits the subject at the desired angle. The Fill light is to provide shadow support. The light is less intense than the Main light. The Back light is to provide space between the subject and background. It is less intense than the Main light.

Kenny then had members from the club come up and have their portrait taken displaying the various lighting patterns. He had his camera connected to his computer so we could see instantaneously the various shots that were taken.

A couple of key tips:
Have the backdrop be 5-6 feet behind the subject.

Use a light meter to register the intensity of your lights. You can measure the light with the f-stop you want to use and also plug in your ISO setting.

Know the different face profiles (stylesatlife.com) – it will help determine the light pattern to use.

Use facial thirds: hairline to eyebrow, eye to bottom of nose, bottom of nose to bottom of chin.

People's best side to shoot is usually the left side. It helps to know about makeup and how to apply it or have someone else do it. Proper makeup will help accentuate and add pop to the areas of your clients face that you desire.

Lighting Demonstration (...continued)

Kenny Epps (photos of Kenny's presentation taken by Sandy Nichols)



March 16, 2023 Projected Digital Competition

<p>1st Place Projected Digital - Associate <i>I see you</i> Guy Alston Image Id: 19768311</p>	<p>2nd Place Projected Digital - Associate <i>Fly By Night</i> Christopher Frisone Image Id: 19762143</p>	<p>3rd Place Projected Digital - Associate <i>The Bangle Seller</i> Lynn Roberts Image Id: 19767773</p>	<p>4th Place Projected Digital - Associate <i>A Composer and his Grandmother</i> Phyllis Berger, Phyllis Image Id: 19743254</p>
<p>5th Place Projected Digital - Associate <i>His Phone Lights His Life</i> Thomas Gisriel Image Id: 19727488</p>	<p>Honorable Mention Projected Digital - Associate <i>Strands of Silk, Finely Woven</i> Linda Lund Image Id: 19766823</p>	<p>1st Place Projected Digital - Unlimited <i>Saturday with Dad</i> Charles Levie Image Id: 19737874</p>	<p>2nd Place Projected Digital - Unlimited <i>Baltimore Hons</i> Diane Bovenkamp Image Id: 19768362</p>
<p>3rd Place Projected Digital - Unlimited <i>Lunch Time at Lake Orta</i> Steven Sattler Image Id: 19766866</p>	<p>4th Place Projected Digital - Unlimited <i>Blind Date</i> Charles Levie Image Id: 19730691</p>	<p>5th Place Projected Digital - Unlimited <i>Flashback - Occupy Central Park</i> Michael Navarre Image Id: 19768192</p>	<p>Honorable Mention Projected Digital - Unlimited <i>Should We or Shouldn't We</i> Steven Sattler Image Id: 19768874</p>



March 2, 2023 Monochrome Print Competition



1st Place
 Monochrome Print - Associate
Face the Wind
 phyllis berger, Phyllis
 Image Id: 19688539



2nd Place
 Monochrome Print - Associate
In the Courtyard of the British Museum
 Thomas Gisriel
 Image Id: 19686358



3rd Place
 Monochrome Print - Associate
Plague Doctor's Wife
 phyllis berger, Phyllis
 Image Id: 19688555



4th Place
 Monochrome Print - Associate
West Virginia - Take Me Home
 Michael Navarre
 Image Id: 19723512



4th Place
 Monochrome Print - Associate
The Lord of Boboli Gardens
 phyllis berger, Phyllis
 Image Id: 19688547



5th Place
 Monochrome Print - Associate
Cub Hill Unchained
 Christophe Casamassima
 Image Id: 19713444



Honorable Mention
 Monochrome Print - Associate
Masquerade Of Death 2nd Copy
 copy
 Tina Whitehead
 Image Id: 19712081



1st Place
 Monochrome Print - Unlimited
The Basket Seller
 Linda Lund
 Image Id: 19690576



2nd Place
 Monochrome Print - Unlimited
Twilight
 Sukumar Balachandran
 Image Id: 19734344



3rd Place
 Monochrome Print - Unlimited
Eye Contact
 Joan Saba
 Image Id: 19686153



5th Place
 Monochrome Print - Unlimited
A Classical Rest
 Linda Lund
 Image Id: 19690568



Honorable Mention
 Monochrome Print - Unlimited
Flow
 Sukumar Balachandran
 Image Id: 19734336



© phyllis berger, Phyllis



© Linda Lund

March 2, 2023 Color Print Competition:



1st Place
Color Print - Associate
If You're Winnin' They Will Come
Guy Alston
Image Id: 19721412



2nd Place
Color Print - Associate
Morning Tea
Linda Lund
Image Id: 19690584



3rd Place
Color Print - Associate
No Woman is an Island
Phyllis Berger, Phyllis
Image Id: 19688571



4th Place
Color Print - Associate
Orange Carnation
Lynn Roberts
Image Id: 19293623



5th Place
Color Print - Associate
Elm Ave
Christophe Casamassima
Image Id: 19713754



Honorable Mention
Color Print - Associate
Taffy Head
Christophe Casamassima
Image Id: 19713762



1st Place
Color Print - Unlimited
Caddo Reflections
Lewis Katz
Image Id: 19728107



2nd Place
Color Print - Unlimited
Oh My
Joan Saba
Image Id: 19686196



3rd Place
Color Print - Unlimited
Lay Your Weary Head To Rest
James Voeglein
Image Id: 19700962



4th Place
Color Print - Unlimited
Dancing Feet
Joan Saba
Image Id: 19686161



5th Place
Color Print - Unlimited
Going for the Gold
Joan Saba
Image Id: 19686188



Honorable Mention
Color Print - Unlimited
View Into the Valley
James Voeglein
Image Id: 19700954



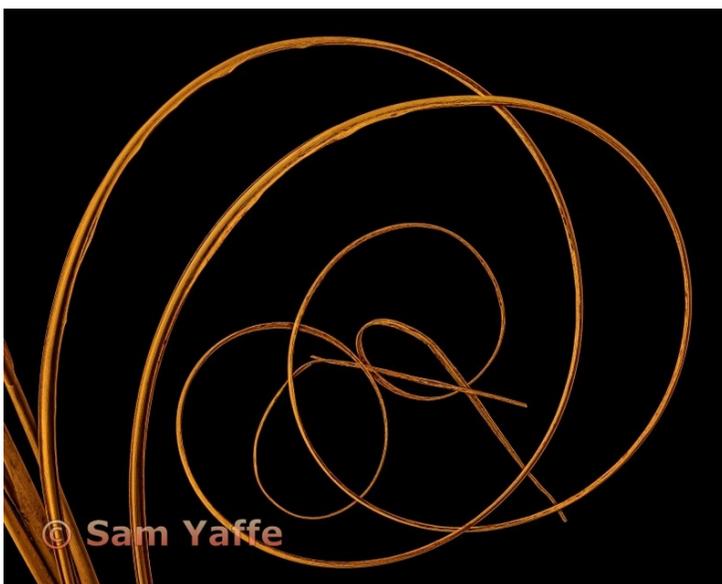
© Guy Alston



© Lewis Katz

April 20, 2023 Projected Digital Competition

<p>1st Place Projected Digital - Associate <i>Curling Grass</i> Sam Yaffe, Ph.D. Image Id: 19988796</p>	<p>2nd Place Projected Digital - Associate <i>Intimate Curves</i> Keith Hairston Image Id: 19989199</p>	<p>3rd Place Projected Digital - Associate <i>Behind the Curtain</i> Sandy Nichols Image Id: 19989474</p>	<p>4th Place Projected Digital - Associate <i>Horizons</i> Christopher Frisone Image Id: 19235658</p>
<p>5th Place Projected Digital - Associate <i>Ethereal</i> Tina Whitehead Image Id: 19989148</p>	<p>Honorable Mention Projected Digital - Associate <i>Fallen Leaf</i> Keith Hairston Image Id: 19989202</p>	<p>1st Place Projected Digital - Unlimited <i>Pacific Sea Nettle</i> Thomas Gisriel Image Id: 19986068</p>	<p>2nd Place Projected Digital - Unlimited <i>Pink Buttercup</i> Kaye Flamm Image Id: 19989121</p>
<p>3rd Place Projected Digital - Unlimited <i>Chef Phil</i> Kay Muldoon-Ibrahim Image Id: 19989806</p>	<p>4th Place Projected Digital - Unlimited <i>Beautiful and Wise</i> Charles Levie Image Id: 19779216</p>	<p>5th Place Projected Digital - Unlimited <i>capturing shadows</i> Kay Muldoon-Ibrahim Image Id: 19989814</p>	<p>Honorable Mention Projected Digital - Unlimited <i>Narragansett Bay Working Boat</i> Alan Wilder Image Id: 18809472</p>



March 30, 2023 Monochrome Print Competition



1st Place
 Monochrome Print - Associate
It Is Not In Our Stars
 phyllis berger, Phyllis
 Image Id: 19890435



2nd Place
 Monochrome Print - Associate
And She Danced by the Light of the Moon
 phyllis berger, Phyllis
 Image Id: 19890753



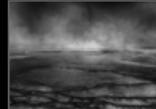
3rd Place
 Monochrome Print - Associate
The Birds
 Jennifer Smutek
 Image Id: 19879946



4th Place
 Monochrome Print - Associate
You Stay, I'll go
 Jennifer Smutek
 Image Id: 19879938



5th Place
 Monochrome Print - Associate
Virtuosity At Work
 Tina Whitehead
 Image Id: 19872232



1st Place
 Monochrome Print - Unlimited
Grand Prismatic
 Joan Saba
 Image Id: 19865481



2nd Place
 Monochrome Print - Unlimited
Yoyo
 Jim Eichelman
 Image Id: 19945108



3rd Place
 Monochrome Print - Unlimited
Afternoon Express Train to Hue
 Linda Lund
 Image Id: 11374918



4th Place
 Monochrome Print - Unlimited
The Unveiling
 Sukumar Balachandran
 Image Id: 19913184



5th Place
 Monochrome Print - Unlimited
My Best Friend
 Linda Lund
 Image Id: 19867395



Honorable Mention
 Monochrome Print - Unlimited
Shapes and Shadows
 Sukumar Balachandran
 Image Id: 19913192



March 30, 2023 Color Print Competition



1st Place
Color Print - Associate
Young Monks in the Temple
Linda Lund
Image Id: 11374888



2nd Place
Color Print - Associate
Off to Heaven
Jennifer Smutek
Image Id: 19879911



3rd Place
Color Print - Associate
Rush Hour
phyllis berger, Phyllis
Image Id: 19890427



5th Place
Color Print - Associate
Up From...
Michael Navarre
Image Id: 19915608



Honorable Mention
Color Print - Associate
Fountain Detail at Sunset
Lynn Roberts
Image Id: 19866151



1st Place
Color Print - Unlimited
Guarding His Village
Joan Saba
Image Id: 19865473



2nd Place
Color Print - Unlimited
INNER BLUE POPPY
Paul Biederman
Image Id: 19952074



3rd Place
Color Print - Unlimited
The Senator
Sukumar Balachandran
Image Id: 19924992



4th Place
Color Print - Unlimited
Pas de Trois
James Voeglein
Image Id: 19869312



5th Place
Color Print - Unlimited
Shadows of Morocco
Joan Saba
Image Id: 19865465



Honorable Mention
Color Print - Unlimited
Fast and Furious
Joan Saba
Image Id: 19865457



May 18, 2023 Projected Digital Competition

<p>1st Place Projected Digital - Associate <i>Good Afternoon Moon</i> Phyllis Berger, Phyllis Image Id: 20225776</p>	<p>2nd Place Projected Digital - Associate <i>Leaving Kansas for a More Vivid OZ</i> Michael Washington Image Id: 20235844</p>	<p>3rd Place Projected Digital - Associate <i>Woodland path</i> Diane Brunetti Image Id: 20066953</p>	<p>4th Place Projected Digital - Associate <i>Lancelot's church at Yevre La Chatel</i> Nick & Cynthia Islin Image Id: 19992386</p>
<p>5th Place Projected Digital - Associate <i>A Garden in Another Light</i> Michael Washington Image Id: 20235852</p>	<p>Honorable Mention Projected Digital - Associate <i>An English Treeline</i> Marcus Dagold Image Id: 20237162</p>	<p>1st Place Projected Digital - Unlimited <i>Prelude to the Storm</i> Steven Sattler Image Id: 20234368</p>	<p>2nd Place Projected Digital - Unlimited <i>Tropical skies</i> Walter Levy Image Id: 17808022</p>
<p>3rd Place Projected Digital - Unlimited <i>New Year's Day, 2023</i> Walter Levy Image Id: 20221827</p>	<p>4th Place Projected Digital - Unlimited <i>Lupine Meadows</i> Joan Saba Image Id: 20233051</p>	<p>5th Place Projected Digital - Unlimited <i>Coming Home</i> Sukumar Balachandran Image Id: 20215762</p>	<p>Honorable Mention Projected Digital - Unlimited <i>Foggy Mountains</i> Charles Levie Image Id: 20067348</p>



May 4, 2023 Monochrome Print Competition



1st Place
 Monochrome Print - Associate
The Journey Begins (20208375)
 phyllis berger, Phyllis
 Image Id: 20208375



2nd Place
 Monochrome Print - Associate
NYC's Louis Mendes
 Sandy Nichols
 Image Id: 20094183



3rd Place
 Monochrome Print - Associate
Reverence
 Tina Whitehead
 Image Id: 20205821



4th Place
 Monochrome Print - Associate
Time Machine
 Guy Alston
 Image Id: 20205554



5th Place
 Monochrome Print - Associate
Acorn caps
 Lynn Roberts
 Image Id: 20093977



Honorable Mention
 Monochrome Print - Associate
Cost of War
 Peter Hauser
 Image Id: 20076444



1st Place
 Monochrome Print - Unlimited
Mushroom
 James Voeglein
 Image Id: 19989717



2nd Place
 Monochrome Print - Unlimited
A Gate in Black & White
 Richard Caplan
 Image Id: 20089449



3rd Place
 Monochrome Print - Unlimited
Where Are They?
 Jim Eichelman
 Image Id: 20205996



4th Place
 Monochrome Print - Unlimited
Chairs
 Richard Caplan
 Image Id: 20089503



5th Place
 Monochrome Print - Unlimited
Steps of Steam
 Joan Saba
 Image Id: 20082444



Honorable Mention
 Monochrome Print - Unlimited
Line, Light & Shadow
 Jim Eichelman
 Image Id: 20206003



*May 4, 2023 Color Print Competition:
Associate (Not Enough Unlimited Submitted)*



1st Place
Color Print - Associate
Cheerful Tulips
Kent Sutorius
Image Id: 20076045



2nd Place
Color Print - Associate
Red Necked Grebe
Lynn Roberts
Image Id: 20093969



3rd Place
Color Print - Associate
Make a Wish
Michael Washington
Image Id: 20076029



4th Place
Color Print - Associate
Cruising Havana
Douglas Miller
Image Id: 20227221



5th Place
Color Print - Associate
The Colors of Spring
Michael Washington
Image Id: 20076037



© Kent Sutorius



Competition Point Totals

Walter Levy (as of May 18, 2023)

Baltimore Camera Club standings as of competition date 05/18/2023

Associate Digital		Associate Monochrome		Associate Color	
Lynn Roberts	95	Sandy Nichols	98	Jim Eichelman	83
Sandy Nichols	90	Walter Levy	65	Errol Bennett	80
Linda Lund	92	Michael Washington	53	Guy Alston	74
Phyllis Berger	84	Tina Whitehead	51	Scott Houston	74
Michael Washington	73	Charles Levie	46	Walter Levy	73
Errol Bennett	58	Camellia Ibrahim	40	Thomas Anderson	72
Camellia Ibrahim	58	Errol Bennett	39	George Saba	57
Keith Hairston	55	Scott Houston	36	Charles Levie	55
Sam Yaffe	55	Keith Hairston	33	Lynn Roberts	54
Chris Scroggins	49	Thomas Anderson	31	Kenny Epps	49
Nelson Smith	43	Michael Navarre	29	Arthur Ransome	48
Tina Whitehead	37	Lynn Roberts	28	Tina Whitehead	47
Roger Johns	34	David Paul	28	Keith Hairston	46
James Horn	28	Guy Alston	24	Phyllis Berger	41
Douglas Miller	26	Thomas Gisriel	24	Michael Washington	40
Jerry Taylor	25	Nelson Smith	21	Michael Navarre	31
Diane Brunetti	24	Kenny Epps	16	Kent Sutorius	30
Guy Alston	24	Jerry Taylor	14	Marilyn LeMay Patterson	27
Thomas Anderson	23	George Saba	13	Camellia Ibrahim	26
Laura Kelehan	21	Jennifer Smutek	11	Vu Nguyen	21
Alexandria Montanio	18	Kent Sutorius	11	David Paul	18
Marilyn Gould	18	Roger Johns	8	Sandy Nichols	17
Marcus Dagold	18	Vu Nguyen	8	Thomas Gisriel	16
Mel Holden	18	Diane Bovenkamp	8	Jerry Taylor	13
Jennifer Smutek	17	Diane Brunetti	7	Jennifer Smutek	9
Kent Sutorius	16	Marilyn LeMay Patterson	5	Nelson Smith	9
Vu Nguyen	14	Eve Bond	4	Marcus Dagold	8
Rosalind Perry	13	Christophe Casamassima	3	Roger Johns	8
Wendy Miller	11	Peter Hauser	1	Carl Lancaster	8
Larry Leasner	5			Rosalind Perry	7
Dan Gutwein	5			Christophe Casamassima	6
Nick & Cynthia Izlin	3			Eve Bond	5
Cyril Cook	1			Mel Holden	5
				Douglas Miller	3
				Laura Kelehan	2

Unlimited Digital		Unlimited Monochrome		Unlimited Color	
Sukumar Balachandran	714	Arthur Ransome	1032	Joan Saba	637
Joan Saba	467	Gary Faulkner	378	Gary Faulkner	503
Arthur Ransome	359	Joan Saba	351	Roger Miller	371
David Paul	336	Kay Muldoon-Ibrahim	330	Kay Muldoon-Ibrahim	354
Steven Settler	302	Sukumar Balachandran	310	Lewis Katz	325
Alan Wilder	247	Roger Miller	282	Kaye Flamm	317
Kay Muldoon-Ibrahim	213	Jon Meyer	246	Sukumar Balachandran	203
Kaye Flamm	212	Kaye Flamm	211	Jon Meyer	198
Roger Miller	205	Richard Eskin	188	Harry Bosk	163
Richard Eskin	204	Jim Eichelman	153	James Voeglein	163
Charles Levie	204	Paul Biederman	144	Paul Biederman	161
Walter Levy	193	Steven Dembo	141	Richard Eskin	155
Harry Bosk	173	Richard Caplan	139	Vella Kendall	132
Vella Kendall	162	Linda Lund	136	Steven Dembo	123
Lewis Katz	154	Ran Zeimer	134	Linda Lund	107
Kenny Epps	144	Lewis Katz	127	Ran Zeimer	103
Tony Mordente	141	James Voeglein	124		
Gary Faulkner	130	Vella Kendall	117		
Scott Houston	130	Harry Bosk	111		
Jim Eichelman	126	Phyllis Berger	106		
James Voeglein	120				
Christopher Frisone	120				
Ran Zeimer	118				
Diane Bovenkamp	118				
Paul Biederman	117				
Thomas Gisriel	116				
Vickie Gray	109				
George Saba	101				
Michael Navarre	99				
Steven Dembo	64				
Jon Meyer	29				

BCC In Action: “A Night to Shine”

Article and Photos by Tina Whitehead

On February 10, 2023, I volunteered my services for the event “A Night to Shine,” and all I can say is that it was well worth my time and effort. Fellow club members Guy Alston, Joe Parham, and three other gentlemen, one who is a former Baltimore Camera Club member, worked this event as well. “A Night To Shine” celebrates special needs individuals of all ages and is an event that makes these people feel great about themselves, and gives them a safe space and the agency to “Shine.”

I received this opportunity from my mentor and fellow Baltimore Camera Club member Kenny Epps. This is an event that Kenny works every year and this year I was given the opportunity to put my photography skills to the test and help shoot this event. At first, I was a little apprehensive due to my lack of photography experience and the fact that I do not shoot a lot of street photography. However, with a little encouragement from Guy and Kenny, I got up the gumption to show up and shoot. Kenny talked a lot about how this event helped the special needs community and that is a tremendous thing, although he did not prepare me for how this event would make one feel as a human being. Seeing the smiles on these individuals faces warmed my heart. It felt great knowing that something that I enjoy doing brought happiness and joy to someone else. Working this event gave me more confidence in the work that I do, and it also made me feel great about helping others.

“A Night To Shine” is an event that helps a community of people with special needs feel loved, important, and just plain happy. As a budding photographer, I felt honored to be a part of this and I encourage some of the more seasoned photographers of this club to come out next time and be a part of this event as well. You know who you are and I can learn a lot from you. Also, you will be a part of something that brings joy to others. By volunteering, I was not just taking the pictures, I became a part of the picture and that felt great.

(...continued...)



BCC In Action: "A Night to Shine" (... continued)

Tina Whitehead



Photo Processing Tips – “The Power of Subtract”

Lynn Roberts



Matt Kloskowski has a new video out with some useful tips on selective masking in Lightroom or Camera Raw. For those of you who aren't familiar with these relatively new features (released Fall of 2021), the new features such as “Select Sky”, “Select Subject”, “Select People” and so on

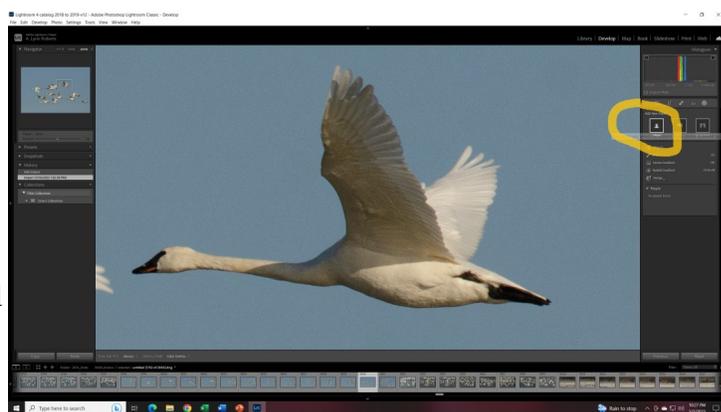
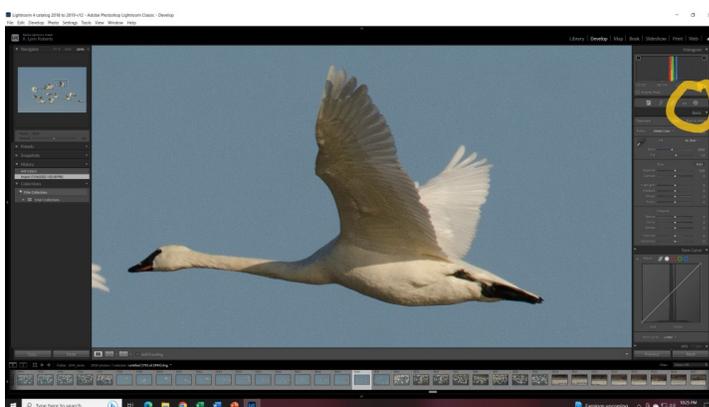
represent a powerful addition to prior tools (Brush, Linear Gradient, Radial Gradient, Luminance Range) that many of us have used for years. But even these new tools aren't perfect, and often you'll want to refine your selection. Sometimes such refinements are more easily accomplished than at other times. You'll have more success in your photo editing, and you'll spend less time doing fiddly fixes, if you keep two things in mind: (1) Don't strive for perfection – you'll drive yourself crazy, and sometimes “perfection” doesn't even look very good; (2) Try to think “out of the box” in modifying your selections. Using the “Subtract” tool in refining a mask can make the task a lot easier.

Take, for example, this image of a tundra swan in flight. (I'm in the Develop module of Lightroom, and I've zoomed in to 200% (first screenshot) so that you can better see what I'm doing. The same exact tools also work the same way in Camera Raw). My cursor (which you can't see) is hovering over the dashed circle on the right, just under the histogram; I've circled the dashed circle in orange.

When I click on this dashed circle (second screenshot), it activates the selective masking tool. I can add several different types of masks; for example, I can select one of the squares: “Subject” (circled in orange), “Sky”, or “Background” to add new masks. I can also (below these squares) opt to choose “objects”, a “brush”, a “linear gradient”, a “radial gradient”, a “range” (either color or luminance), or people (including specific portions of people), if present.

Click on the box labeled “Subject”, and a red overlay will be placed around the tundra swans (the subjects of this image). Note that this selection isn't perfect – in particular, there's some blue sky from the background that got trapped between some of the pinion feathers (long feathers on the tip of

the wing) on the right wing, as indicated by the orange arrow. If you wanted to adjust the exposure on the bird, you'd end up altering these areas of “trapped” sky, and it wouldn't look natural. Note that a new box has popped up to the left of the histogram labeled “Mask 1”, and beneath it you'll find something labeled “Subject 1” (because you selected a “Subject”) and then two rectangles labeled “Add” and “Subtract”. We clearly want to “Subtract” from our selection. When you do so (fourth screenshot), a new dialog box opens up, illustrating the options available for subtraction.



(...continued...)

Photo Processing Tips – “The Power of Subtract” (...continued)

Lynn Roberts



Most of us (having gotten used to the brush, linear gradient, radial gradient, and luminance range tools) would choose the brush. But it can be awfully tricky to subtract only the areas between the pinion feathers with this tool. (Matt’s video gives some useful tips for improving your ability to obtain realistic results using a brush with a lot of feathering that I won’t go into

here). Instead let’s ask ourselves what are we really trying to do? We’re trying to remove the sky from the selection. So instead of selecting “Subtract” and then “Brush”, try selecting “Subtract” and then “Select Sky” (orange arrow in the fourth screenshot). Your selection is immediately improved (fifth screenshot), no brushing needed. Or “Select” followed by “Color Range” – you’ll get an eyedropper you can use to select an area of sky. Once again this will immediately improve your selection, no brushing needed.

Let’s take another example. Let’s say you want to change the exposure of the clothes on an individual. There isn’t any specific tool for this; if (for your initial masking selection) you choose “People” you’ll get a person including the clothes, but maybe you only want to adjust the clothing. Try initially selecting “Subject”, and then “Subtract” and “People”. You can then check a box for all of the applicable components of that person – face skin, body skin, eyebrows, eye sclera, iris and pupil, lips, teeth, hair – at this point the only thing that remains in your selection is the clothing. You can now feel free to adjust the settings on the clothing without altering them on the individual.

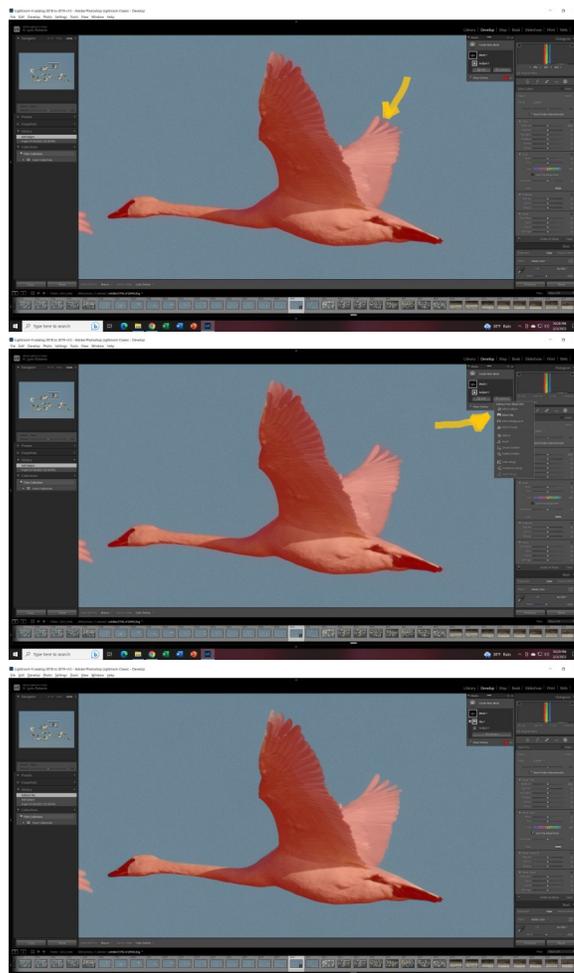
Note that sometimes in selecting a subject it won’t do a perfect job on the hair. You could again reach for the “brush” tool to modify your selection. But you might find it easier (and perhaps even better, if you have a clean background) to Subtract using “Select Background”.

There will be times when you just can’t manage a clean selection. The detail in the area you’re trying to

select is high, perhaps, and what you don’t want to select isn’t sufficiently uniform in color or luminance. In this sort of situation you won’t be able to achieve a good selection by selecting from your original mask using one of the tools that gives hard transitions (like “Select Sky” or “Select Background”). Here’s where choosing “Subtract”, and then “Select Linear gradient” can do the trick for you, allowing you to modify the area being masked without creating halos or other artifacts.

Takehome message: work smart, not hard. Think about what you want to do in modifying your selection mask. The brush (which might be the tool you instinctively reach for) may well not be your best choice.

Want to learn more? Here’s a link to the free video (~ 11 minutes): <https://mattk.com/the-power-of-subtract-and-masking-in-lightroom-and-photoshop/>



Maryland Photography Alliance Corner: What Do Photography and Cribbage Have in Common?

Steve Sattler



What a strange question! Is Sattler off his rocker again? Maybe yes. Maybe no.

Cribbage is a card game that involves the playing and grouping of cards in combinations which gain points. Most people know cribbage by a board with holes in it. Cribbage was created by the English poet Sir John Suckling in the early 17th century. During World War II it was a hugely popular military game, especially in the Navy.

My brother and I both learned to count by our parents playing cribbage. Like photography, cribbage has been in my DNA since birth. When I returned to Maryland in the early 80's, my brother and I started the Baltimore Cribbage Club which became an affiliated club of the national American Cribbage Congress (ACC). In the early days we would have between 30-40 players attend each week. We would hold an annual Maryland tournament that had 108 players at its peak.

Since my early involvement in organized cribbage, the game was mostly attended by "older" players. Rarely were there more than 2-3 players under the age of 35. As older players moved to warmer climates or passed away, club membership began to dwindle. The 30-40 weekly attendees gradually went to 10-12. Our annual tournament is now at 60. The ACC membership went from over 9,000 to over 5,300.

So, what do photography and cribbage have in common? Although there quite a few, the major one is how to attract "younger" people to activities, meetings, and membership. The ACC implemented online interactive cribbage tournaments whose membership is growing. However, in-person play continues to dwindle. Many of us believe that in-person local club play may soon be a thing of the past.

There is no doubt that our wonderful world of photography will be around for many years, although many are beginning to question what it will look like.



Maryland
Photography Alliance™

COVID caused many clubs to go virtual or a hybrid approach of in-person and virtual. In many clubs membership has gone down. And in a few clubs, membership has slightly increased. As of this writing no one knows what the right meeting structure is, or what the future will look like. Many clubs have communicated to MPA wanting ideas to engage more young people.

My theme this month is to inform you that several months ago MPA created a 6-person committee to study youth engagement. Preliminary research has been completed, and a survey has been sent to all MPA clubs to gather information which will be useful in future planning. There will be no quick solutions, and many programs may be trialed and tested. But the seeds of bringing young people into our world have been planted.

Of course, another reason for my theme this month is to, in a round about way, find out if there are any closet cribbage players out there. Being an old marketing guy, I would be remiss in not doing so!!!!

Or maybe I'm off my rocker after all...

Member Highlights

Diane Bovenkamp

Jennifer Smutek

You HAVE to see the spotlight by Glass of Jennifer's body of work on Minimalist Birds! Kudos to you, Jennifer!!

March 29, 2023

Minimalist Birds with Jennifer

A beautiful flying body of work.

Spotlights



One of the most exciting things for us is seeing a new photographer join Glass and watching their portfolio slowly fill up with who they are as an artist. What caught our eye with Jennifer is that we could've selected three different sets of work to showcase. Minimalist birds? Yup. Moody B&W or bright colorful macros of flora? You bet. Sparse street cityscapes? Why not.

<https://glass.photo/highlights/minimalist-birds-with-jennifer>

Peter Hauser

Kudos to Peter for using the Critique Night advice to adjust his image and then winning a placement the subsequent competition. What a powerful message. See photo on right.



© Peter Hauser

Phyllis Berger

Hi All,

Here are the links to training/skill-building movies as promised during the feedback night. They are all short and hopefully will be interesting to club members.

Please let me know if you have any difficulty opening them.....Phyll

1. Develop, Sync, Make a Preset

<https://jh.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=b496bac8-0f32-43ab-9fde-b026011703a4>

2. Extracting Detail, Recording an Action

<https://jh.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=0d6e53d0-2a16-43ac-b509-b026011703a2>

3. Dodge and Burn, Sharpen Recipe

<https://jh.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=93d763a9-ecb2-43c6-9fff-b0260117039d>



Coming Attractions (Summer 2023)

2023	Event	Info
Thursday, June 22	Program Virtual Only	Richard Tuschman: “Photomontage” Photographer Richard Tuschman will discuss his thinking, working methods and the common bittersweet thread running through the three series he has completed in the past ten years. Richard Tuschman’s website: https://richardtuschman.com/
Thursday, July 6	Virtual Only	Board Meeting 6:00 PM - Link will be provided closer to date
Thursday, July 6	Program Virtual Only	Member Critique Night: One image per member. Upload image to Visual Pursuits/ “Member Programs – Critiques” Gallery/Member Critique, July 6, Critique Gallery Upload Instructions
Thursday, July 20	Program Virtual Only	Bob Krist: “Eyes Wide Open: Exploring Other Cultures with a Camera” The democratization of media has been a boon to photographers. But it’s not without its pitfalls. Instead of fostering a genuine interest in other peoples and cultures, the Instagram aesthetic somehow became one of “Hey look at me.” Rather than using the camera as a license to be curious, we use the camera as a tool to brag with. Is authentic travel photography still possible in the age of the selfie and the influencer? In attempting to answer that question, Bob will share the behind-the-scenes stories from assignments for National Geographic and other magazines, share concrete pointers about how to approach and photograph people on the road, and give a look at the thinking and the images that went into his award winning black and white monograph, <i>Old Souls & Timeless Places</i> (Brilliant Press, Exton, PA 2020) It’s a thought-provoking and fun program, with lots of practical take-aways you can use. More about Bob: https://www.bobkrist.com/
Saturday, July 22	Photo Shoot	“Lions, Tigers & Bears Oh My!” Safari Field Shoot at Maryland Baltimore Zoo Come join us from the hours of 10:00 a.m. to closing (4 p.m.) as we venture to photograph the wild game and some of the cuddly animals. Since Africa is too far for us to travel, we are bringing Africa to our neighborhood backyard. This will be a fun day as we spend time photographing some of nature’s most beautiful and unique animals and fellowshiping with one another. The cost of the field shoot is the general admission to the zoo (\$30 at the gate and \$28 if you buy online). Please email me with your desire to join the adventure along with your phone number. Ok, come on, let’s get the khakis and the safari hat on and shoot some wild game . See you at the jungle!!! Kenny Epps Field shoot leader 410-978-8828 cell Location to the Maryland Baltimore Zoo: One Safari Place, Baltimore, Md 21217 https://www.marylandzoo.org/
August 1	New Club Year	Time to pay your dues.
Thursday, August 3	Program Virtual Only	Jennifer King: “Image Design: Using the Principles of Design to Create More Dramatic Photos” I began my career in the advertising arena as a designer, creative director then quickly moved into directing photography. It was in these years that I learned how much design principles played a part in creating effective images. Photography is a journey. It’s about the destination and its uniqueness, the world at its best. Understanding how the principles of design affect our visual response to an image can help us to communicate with our photos, and is key to improving our photography. Jennifer’s Website: https://singh-ray.com/ambassadors/jennifer-king/
Thursday, August 24	Program Virtual Only	“Anything Goes” Critique Night This is an opportunity to share your creative work using approaches typically not allowed in competitions. Some examples are diptychs and triptychs, photos sizes larger or smaller, created graphic work, photo books, and multimedia projects. Although it’s a “no rules” event, photography must be a part, major or minor, of the work shared, and it must also be appropriate for our BCC audience. One image per member. A triptych, for instance, is one image. Upload one image to Visual Pursuits/ “Member Programs – Critiques” Gallery/Member Critique, Aug. 24, Critique Gallery Upload Instructions .

For more information, see the [club calendar](#) on our BCC website.

Focal Point

Baltimore Camera Club

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



Parting Shot



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

[Join Now - Photographic Society of America \(psa-photo.org\)](https://www.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