

Focal Point

Baltimore Camera Club

Baltimore Camera Club is the Oldest Photographic Society in the USA (Incorporated 1884)



New Beginnings Welcome to the 2012-2013 Session



New Orleans Wedding Procession © Diane Bovenkamp

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Editor's Corner

Thanks to Jim Eichelman, Errol Bennett, Harry Bosk, Gordon Risk, Gary Faulkner, Steve Oney and John Kardys for their contributions to this issue.



Your Friendly Neighborhood
Focal Point Editor:
Diane Bovenkamp

New Beginnings.

I thought that it would be a good title for this issue. We've arrived at a brand new year for the club and the second year with yours truly at the helm as Editor of *Focal Point*. Fresh ideas for upcoming competitions; fresh ideas for future articles. Thanks to the generous contributions from our member authors! Keep it coming, so that your club newsletter will continue to be fun, interesting and relevant.

Please send me your submissions for the next newsletter by September 20th (d_bovenkamp@yahoo.com). The subsequent issues, from October to April, are scheduled to be published on a monthly basis with a due date for submissions on the 20th of each month. For submission ideas and to tap into the collective wealth of knowledge of the club, visit BCC's website for back

issues (from 2004-2012) of *Focal Point*: www.baltimorecameraclub.org/focalpoint.html All types of submissions are welcome, including:

- Written article on a topic or technique you are passionate about and would like to share with the membership (prefer with photos, but could submit text-only articles)
- Photos you'd like to share, including images of BCC members in action on field trips
- Photography quotes, poems or haikus
- Interesting photography websites, apps, books, magazines, articles, videos, etc.
- Opportunities for future photo shoots, museum/gallery/studio visits, etc.

This edition of *Focal Point* contains interesting articles from a number of BCC members, including: a welcome back letter from our new President, Jim Eichelman; a first-hand description of what it's like to photograph Ravens fans inside of M&T Bank Stadium by Harry Bosk; a collection of suggestions of what to do with all of your photos by Errol Bennett; and a description of the history of panoramic cameras by Gordon Risk. Gary Faulkner gives thanks to volunteers who literally have helped us to see better. I report on the feedback from 3 judges for our club's entry into the 2012 PSA Member Club Newsletter Contest. In addition, there were contributions to the Opportunities and Quotes sections by Steve Oney and John Kardys.

Looking forward to a new year!

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Welcome Back: From Your New Club President Jim Eichelman



Jim Eichelman
© Diane Bovenkamp

As we prepare for the beginning of the Baltimore Camera Club year, some members may already be looking ahead to the competition schedule. Our competitions are an important part of our club. They provide a great opportunity for both new and experienced members to improve their technical skills and gain new perspectives.

When I first joined our club, I was fairly intimidated with the competitions, even at the novice level. The competitions would be the first time I had professionals and my peers critically analyze and discuss my images.

Fortunately, my apprehension gave way to excitement as I learned more about the purpose of our competitions which is to help our members. Competitions helped me improve my images for two reasons. First, I took the constructive feedback from the judges and incorporated their feedback into my future images. Second, when I listened to fellow members talk about their own images, I was able to use their knowledge and experiences to help shape the images I wanted to take.

Our competitions also provide our members an opportunity to showcase their favorite subject matter. When I first started, I tried to take pictures of what I thought the judges wanted to see. Now, whenever there is an image of a classic car or an action shot at a sports event, most members will recognize that as a Jim Eichelman image.

I look forward to another successful year with each of you. My goal is to make sure the Baltimore Camera Club experience is as rewarding for you as it has been for me.

2012-2013 BCC Leadership

Officers (Board):

President: Jim Eichelman

1st VP, Competitions: Rebecca Rothey

2nd VP, Programs: Michael Navarre

Secretary: Karen Messick (Past President)

Treasurer: Michael Boardman

Members at Large: Errol Bennett, Buzz Charnock, Lewis Katz, Steve Harman (Past President)

Committee Members (still recruiting):

Contest Committee: Rebecca Rothey, Karen Dillon, Diane Bovenkamp

Projection and Image Upload: Sukumar Balachandran, Jim Voeglein, Jeffery Wolk

Field Outing Committee: Lewis Katz

House Committee: Gary Faulkner

Goucher Workshop Committee: Steve Oney, Lewis Katz

Member and Visitor Badges: Bob Hansen

Nominating Committee: Gordon Risk

Banquet Coordinator: John Davis

Camera School Coordinator: Mel Holden

Focal Point Editor:

Diane Bovenkamp

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Smile: Ravens' Fan Pix Photographer Tells Tales from the Stands by Harry Bosk

Editor's Note: The following article has been reprinted with permission from The Baltimore Fishbowl (www.baltimorefishbowl.com). This is the link to Harry's original article, published on Wednesday, Dec 28, 2011: www.baltimorefishbowl.com/stories/smile-ravens-fan-pix-photographer-tells-tales-from-the-stands/



Harry Bosk

The ad on Craigslist looked too good to be true. "Photographers needed for Ravens exhibition games. Please send details about your qualifications with contact phone number."

I am a firm believer in the rule that if it sounds too good to be true it's most likely a scam. But on the net, as long as it doesn't require opening or downloading files, or giving out your social security number, I'm game.

I sent my brief photographer bio: yearbook editor (albeit many decades ago in the previous century), more than 25 years' experience in PR (taking photos for employers and clients), and a few stints as an assistant to wedding photographers. My email included links to my photography website and my address on Flickr™.

During the phone interview, I learned the job was for Fans Pix, a business that takes photos of the Ravens' faithful tailgating before the game and capturing them celebrating, hopefully, during the game. The photos are then posted on a website for sale.

After persuading my interview screener that I not only love photography, which I do, and I'm a rabid Ravens fan, which I am, I got a tryout for the first exhibition game. The assignment sounded simple enough. Shoot at least 400 photographs of fans but not candids. You must ask permission before you take a person's photograph.

Pay is 20 cents per photograph of a person or group, and no payment for multiple pictures of the same subject. However, if you add or subtract someone from the group, it's a new photograph.

My incentives are watching the Ravens games and honing my photography skills so the money isn't an issue. (Two years ago, I decided, after a quarter-century career in public relations, to aspire to a new career as a professional photographer.)



Based on my past but limited experience as an event snapshot shooter, I thought, "How difficult can this job be?" Turns out, it's not quite as easy as I thought. The job requires sales skills: Surprise, some people hate — and this is not too strong a word — having their picture taken. Other people view you as being akin to those guys on the beach who ask to snap your photo and sell you those mini thing-a-ma-jigs with your photo inside. People snarled, "No!" when I asked in my most polite tone, "Can I take your picture for the Ravens' Fans website?" (We received instructions not to ask only, "Can I take your picture?" We were told to emphasize, "Ravens Fans website." It's a selling point that never escaped me.)

Fortunately, many people enjoy posing for the camera. My first goal: to learn how to identify the ones who like it and then shoot enough photographs to make the cut, while meanwhile still watching the Ravens game. After the first game, I was among the eight out of 15 wanna-be Fan Pix photographers invited back for the second game.

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Smile: Ravens' Fan Pix Photographer Tells Tales from the Stands *by Harry Bosk (continued)*

The second game was easier; I'm learning. At both exhibition games for tailgating photos, they assigned me to Ravens Walk, the path from Camden Yards to the front of M&T Stadium. It's lined with businesses featuring attractions and games to lure fans, such as throwing footballs through tires for a prize.



I saw what looked like a flash mob...it was the Ravens cheerleaders pep squad strolling through Ravens Walk signing autographs. Men stalk them like they are celebrities — they are as far as these guys are concerned. The guys pose with the cheerleaders, handing their cell phones to friends to get their picture so they presumably can text it far and wide. Seeing an opportunity to cash in on this, I scurried to the spot like a halfback scrambling to daylight. No permission needed here, I just snapped away, then handed them my Fans Pix card.

Maybe it was moments like these, and others getting shots of kids with their parents, that helped me make the cut and get the job. Like any rookie, I was thrilled to be on the roster for Opening Day, Ravens versus the Steelers on

9/11. This was potentially the game of the year. My goal: to meet my quota before the game so I could concentrate on the game. The game, as we now know, was one of the best Ravens performances of the year. They kicked Steelers butt. I observed that day, there is a direct correlation between the Ravens' performance and people being willing, even clamoring, to have their picture taken. When the game was going well fans asked me to take their photo and then thanked me for doing so.

As the season progressed, I developed the photographer's equivalent to a quarterback's pocket presence. I began to know who was around me, who to avoid and who to target. And I learned not to judge prospects prematurely. Just because someone looks like a sourpuss who would spit in my face if I put my camera lens in front of them doesn't mean that dour look won't metamorphose into a smile. While sometimes I was surprised, more often my gut was right — but I followed the salesman principle that if you don't ask they can't say yes.

On Monday mornings, Ravens head coach John Harbaugh likes to cite what players and the team learned. I assess my game day as well. After all, for me, this is also practice for weddings and events. How do I get people to smile, open their eyes, and loosen up? (When I am finally able to take easy photos of people tailgating in the parking lots, getting people to relax will not be an issue.)



People's presence in front of a camera lens fascinates me. There are women who immediately, comfortably, flash a wide smile. There are men who grimace their best grin as if they are about to have prostate surgery without an anesthetic.

After one game I received an email from my Fans Pix supervisor complimenting my photos. I wanted to frame it because I do take pride in my work. I may not meet my quota because my goal is for people to really like their photo. I show them what I shoot and I'm surprised by their surprise when they say, "Hey, that's really good."

I've been fortunate. Most of this season, my assigned area during the game has been on the 100 level, with sections that are in between the 50 and 20-yard lines. I could never afford to watch a game from this vantage point. But I've stood with the cops and security detail taking in the action and watching the Ravens compile an

undefeated home record. It's been a winning season for the team, their fans and me.

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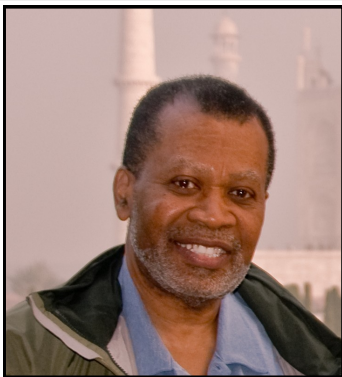
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What Are You Going To Do With All Those Images?

By Errol Bennett



Errol Bennett

What are you going to do with all of those images? We have probably been asked this question many times, by many people, or we have probably asked ourselves, on noticing that our hard drive is running out of space. I thought it would be good to explore the options.

Images stored in a digital format and tucked away in a folder on a computer are not easily accessible, and even if they were, access is limited. They cannot be appreciated by others and our photographs are meant to be seen by others. We get satisfaction from having our work seen, and even if we don't get all the 'Ooohs' and 'Aaahs' that a winning competition image may get, we still get a certain pleasure when our friends and family express joy at seeing our images. Although tablets, and smart phones may be great for sharing, and are more portable than our desk-tops, one cannot appreciate the full quality of an image on a small screen (i-Pad retina display included).

The Best Photos Are Those That Are Seen. If photos are not seen, they are not appreciated and the valuable time and effort that has gone into making those wonderful shots is wasted. We know that all our images are not competition winners, and even they were, they cannot all be entered.

The questions remain:

- How can we best see and share our work?
- How can we get others to witness our growth as photographers?
- How can we learn and improve our photography, and have a visual record of our progress?

The answer lies in **converting those digital images into visual images and printed photographs**. In this format they can be shared with others, who can browse them at their leisure, looking at them as each image interests them. They may be loaned to friends and strangers, and when they are viewed in this way, they may even be sold.

Does this mean investing in a high-end printer and expensive ink and paper? Does this mean experimenting and spending hours learning the skills of printing, and calibration and paper choices? Does it also mean the wasting of many sheets of expensive photo paper dumped in the trash can because they do not meet our standards? Not necessarily, since **modern technology now offers us many alternatives** to this process. Many options are now available to help us learn, improve, and share our images and progress with our friends and family.

To start, images **placed on an online gallery** are easily seen and shared, and many galleries do not require annual subscription fees (e.g. Flickr, Picasa, Shutterfly, and 500px). Such galleries can hold a long-term library of your work. Just to be able to look back at images taken 4 or 5 years ago, and compare them with recent images, may help us to appreciate our technical and artistic progress. Internet access is almost universal now and thus we can reach our images from virtually any location.

Another simple process may be to **create a PDF** which can be shared by email with colleagues. This could be printed by any viewer who wishes a paper copy, or at least can be easily accessed by anyone who has a computer. PDFs can be created in most software programs that we use, including Photoshop Elements, Lightroom, Photoshop CS, Aperture, Powerpoint. This format is ideal for distribution of images to be sent by email or printed for a group of friends after a trip or family event.

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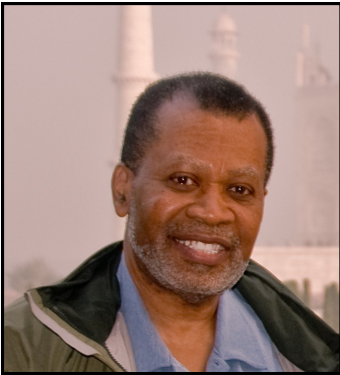
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What Are You Going To Do With All Those Images? (cont'd)

By Errol Bennett



Errol Bennett

The **printing of a 'Photo Book'** is also easily done. Composing, formatting and setting up a Photo Book is now amazingly easy, and can be done from most of the book publishing sites. It is surprisingly pleasing to see your work in a hardcover printed book. Friends will be impressed and may even enquire or offer to buy one of your books. This is a wonderful way to share and preserve good memories of trip or family celebration. Some great sites for printing Photo Books are Blurb, Snapfish Adoramapix, and Shutterfly. Many have special pricing around the holidays.

Photo Books may be formatted as a collection or as a **photo story**, with explanatory or descriptive text for each image. In some cases, many of those images that were never considered for competition entry or were classified as 'rejects' can fill some important places in a photo story and are probably worth looking at again (unless you deleted them).

Do you remember going to the drugstore to get some prints made, as we did during the days of film? How about putting together a **photo album** (remember those?). A series of small prints in an album is still a great way to share images. Adding small descriptive notes on a label sticker, or by handwriting next to each image, helps with the story telling and description of each print. This can be done fairly inexpensively and is easily edited too.

Printing small prints (4"x6" or 5"x7") is usually affordable at...CVS, Rite Aid, Costco, Sam's Club. More economically they may be sent by internet to Adorama, B&H, Snapfish, etc for a lower price per print. They are sometimes available for less than 15 cents each, on special offers.

How about **giving Framed or Matted prints for Christmas, Graduation, Anniversary or Birthday presents**? Remember that personalized presents sometimes have more value than we think. Rather than give a newly married couple a toaster as a present, a nicely-framed and printed photograph may be more appreciated, and certainly will be around for a longer time.

Similarly, typically we use Holiday cards we buy in local stores. How about **putting together a unique Christmas card set** using some of our own landscape or street images?

What about **making an annual calendar for giving to our friends and co-workers at Christmas time**? Calendars are amazingly easy to construct, and can easily be done on-line too, at many of the sites that make Photo Books. It is often amazing to see how photos appear as wonderful professional-looking images when set out as prints on a calendar. These could make great presents for those family members who already have 'everything'.

These are just some ideas. Explore and enjoy. You will be pleasantly surprised and pleased.

Some useful web-sites: blurb.com, snapfish.com, adoramapix.com, shutterfly.com, walgreens.com, walmart.com or just do a Google search for photobooks

"Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever...it remembers little things, long after you have forgotten everything." — Aaron Siskind

(from Steve Oney)

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Special Thanks From Gary Faulkner



Gary Faulkner
© 2012 Diane Bovenkamp

The Screen Team

I want to THANK the following people who helped install the new projection screen for our Club. Assisting on the hot night of August 7th were:

Steve Oney
Jim Voeglein
John Davis
Gordon Risk
Don Vetter
Lewis Katz

Without volunteers for this and other Club projects we would not have the BEST camera club in the country.

New Projector

Please join me in thanking **The Calibration Kids** for set up of the Club's new digital projector:

Karen Dillon
Jeff Wolk
Steve Oney

Our new projector will make the members' images "pop" on the new screen. If the judges had difficulty in choosing from the work before, we've now increased the difficulty—in a good way!

Photography Quotes To Ponder From Steve Oney

"All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt." — Susan Sontag

"Taking pictures is savoring life intensely, every hundredth of a second." — Marc Riboud

"A photographer is like a cod, which produces a million eggs in order that one may reach maturity." — George Bernard Shaw

"I know the best moments can never be captured on film, even as I spend nearly half my life trying to do just that." — Rosie O'Donnell

"Photography is the easiest art, which perhaps make it the hardest".— Lisette Model

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Photographic Society of America Club Newsletter Contest: Results and Judges' Feedback by Diane Bovenkamp



Diane Bovenkamp

On behalf of BCC members, I entered an issue of *Focal Point* into the Photographic Society of America (PSA)'s 2012 Club, Council, & Chapter Newsletter Contest (entries due June 1st). Our newsletter was compared with newsletters from other member clubs located around the U.S. and the world. Thanks to Gary Faulkner and Karen Messick for prodding me to send our entry. In case you weren't aware, Baltimore Camera Club is a Member Club of PSA. For a full description of the contest, go to: www.psa-photo.org/clubs-and-councils/psa-member-clubs/newsletter-contest/.

Unfortunately, we didn't win an award, but since the intent was to get feedback from three judges to help improve and renew our newsletter, then it's still a win in my books. The good news is that we received some great feedback that will be certainly applied to upcoming issues. Perhaps you could use some of the feedback to inspire you to write an award-winning article next year (even if the whole newsletter doesn't win, individual articles are also given awards). The following are the comments (exact quotes) that I received from the three judges

(refer to the March 2012 issue to put some of the comments in context):

- **Judge#1:** This is the first edition for this editor and she has done a fine job. The newsletter is filled with information and anyone belonging to this club, or thinking of joining, finds a wealth of material here. My one suggestion is to intersperse pages of winning photographs, or something to "give the reader a break" so to speak, from all the information. The newsletter reads like a master's thesis, something that one studies and absorbs. This may be what the club readers want and, if so, leave it as is. But including some pages of little information might give the reader a break from the mass of material. All in all, this is a great read and I learned a lot from the excellent articles.
- **Judge#2:** Very professional look to pages. Lots of great articles. Inviting front page with TOC included. Would like to see more member winning images. Would like to see club charter someplace. Maybe a link or reference to PSA conference. Not consistent font size or spacing (page 8 vs others). Grammar not so great. Article by Rick Sammon excellent.
- **Judge#3:** "Focal Point" is a fine publication, with much good information. Kudos to the editor. More artwork by members, or otherwise, would help. Perhaps the Museum with the Annie Liebovitz show would allow use of some of the photos from their website, to illustrate your story. Also, club members photos would enliven the copy, throughout the publication. The stereo photography article was excellent. The editor's photo, at the end, was about the best item, and could have been used as the front page, or would have been better used on the front page, rather than the last. Kudos, again, to the photographer.

Congratulations and a big hearty thanks to everyone for your help—I can't do this alone. Special thanks go to everyone who submitted articles, photos, links, opportunities, quotes, and to those who gave feedback for improvements or told me that they find the newsletter interesting and useful. Please continue to give feedback for improvements and continue to send me your submissions. Here are the official results of the 2012 Club Newsletter Contest: www.psa-photo.org/clubs-and-councils/psa-member-clubs/newsletter-contest/2012-awards-and-hms/ For a description of what it means to be a PSA Member Club, go to: www.psa-photo.org/clubs-and-councils/psa-member-clubs/ To find the March 2012 issue of *Focal Point*: www.baltimorecameraclub.org/focalpoint.html

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Collector's Corner *Panoramic Cameras by Gordon Risk*



Gordon Risk
© 2012 Diane Bovenakmp

Panoramic images have been around since the earliest days of photography in the 1800s. Before wide angle lenses, photographers would shoot a succession of images from a pivoting tripod head and "stitch" them together in the darkroom. O.K. Buzz, I know it can be done better on the computer. In 1904 the Rochester Panoramic Camera Company produced the Cirkut camera which would take panoramic images by revolving the entire camera on a geared tripod head while the film which was also geared, traveled past a narrow slit at the focal plane and then was taken up on a drum. The cameras were built for different film widths from 6" to 16". These are the cameras where you could be in the picture twice (Image 1).

My own panoramic cameras are a Russian made Horizon 202 swivel lens camera with an angle of view of 110 °, image 2. Image 3 is the Hasselblad XPAN, made by Fuji, with interchangeable lenses. Both use 35 mm film but give a longer image on the film, 2 1/2" instead of the normal 1 1/2" of 35mm film cameras. The XPAN with a 45mm lens gives an angle of view of 72 °. The angle of view on a traditional film camera with 50mm lens is 46°. (Images 2 and 3)



Image 1: Cirkut Camera
© Gordon Risk



Image 2: Horizon 202
© Gordon Risk



Image 3: Hassy XPAN
© Gordon Risk

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Collector's Corner (continued) *Panoramic Cameras by Gordon Risk*



Gordon Risk
© 2012 Diane Bovenakmp

I have a couple of home-made panoramic cameras, or should I say adapted to panoramic? Image 4 shows what was a Graflex Stereo camera with its guts removed. The center piece at the focal plane was cut out to make the negative size 3 3/4" long on 35mm film. The lens I attached is a

47mm Super Angulon by Schneider Optics, which gives me a lens equivalent of 20mm. Image 5 shows what was two Universal Roamer 120 roll film cameras with the ends cut off and joined together to give a focal plane of 2 1/4" x 5". The vintage wide angle lens is a 80mm, giving an equivalent of 25mm. These two cameras give me amazing panoramic images. (Images 4 and 5)



Image 4: Graflex Pano
© Gordon Risk



Image 5: Roamer Pano
© Gordon Risk

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Opportunities

Interesting & Fun Links (c/o Steven Oney's Weekly Updates)

Baumont Newhall and the history of photography: <http://video.google.com/videoplay?docid=7493433028698923307#> (from Gary Faulkner)

Ken Burns' 'The Dust Bowl,' which airs Nov. 18 and 19: www.pbs.org/kenburns/dustbowl/

Ansel Adams - Photographer Pt 1 (1958): www.youtube.com/watch?v=efHKUxrgC0U
Records the life and work of Ansel Adams. Dwells on his equipment, home, interests, and his attitude toward art, photography and life. www.imaging-resource.com/news/2012/08/16/rediscovered-ansel-adams-video-shows-rare-footage-of-the-master-photographer

Adam Jahiel's 'The Last Cowboy': Captures The American Cowboys Of The Western Great Basin
http://www.huffingtonpost.com/2012/08/28/adam-jahiels-the-last-cow_n_1835721.html?utm_hp_ref=arts#slide=more247033

Street Photography Tips and Techniques by Thomas Leuthard: <http://121clicks.com/tutorials/street-photography-tips-and-techniques-by-thomas-leuthard> "Thomas Leuthard, one of the well known Street Photographers around the world. He loves to take pictures on the streets, where he is able to transform the life into his Shots. In this article Thomas Leuthard shares more about Street Photography, with various tips and techniques for us."
You can download his eBooks from his website for free. <http://www.85mm.ch/Book/> - Take a look at "Going Candid", I think you might find it interesting, it is a quick read.

Reinventing Instant Film in an Age of Instant Imagery:
<http://lens.blogs.nytimes.com/2012/08/22/reinventing-instant-film-in-an-age-of-instant-imagery/>
<http://www.npr.org/blogs/pictureshow/2012/08/23/159826150/making-the-impossible-possible-for-8-by-10-film>

Long Exposure Tips <http://www.photographyblackwhite.com/teni-eleven-tips-long-exposure-photography/>

Wedding Photo check List: Came across this and sent it to a friend who was shooting a family wedding. I use to carry one like this when I was in college and shooting my friends weddings, OK, so when I was in college they had not invented the camera yet, I just used berry juice and painted pictures on the cave walls :-). Anyway, looks like a helpful link in case you are trapped into doing this type of work. <http://www.thephoblographer.com/wp-content/uploads/2010/08/wedding-checklist-for-the-web1.jpg>

Public spaces are fair game for photographers – a right protected under the First Amendment as free speech:
<http://darkroom.baltimoresun.com/2012/08/first-amendment-under-attack/>

Pictorialism photographs capture early Shore traditions: <http://www.delmarvanow.com/article/20120819/LIFESTYLE/208190326/Pictorialism-photographs-capture-early-Shore-traditions>

The Photography of A. Aubrey Bodine: Where: The Ward Museum of Wildfowl Art, Salisbury University, 909 South Schumaker Drive; When: Through Sept. 30; Hours: Monday through Saturday, 10 a.m.-5 p.m.; Sunday, noon to 5 p.m.; Admission: Varies according to age; call for information about certain free admissions and group rates; Call: 410-742-4988; Web: www.wardmuseum.org

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Opportunities (continued)

Membership Dues for 2012-2013

Remember: it's time to pay your dues. MembershipType: Single: \$50.00, Family: \$60.00
see at meeting or mail check to The Baltimore Camera Club C/O: Mr. Michael Boardman, 6217 Northwood Drive, Baltimore, Maryland, 21212-2802

Fall Club Trip

See the information about the club fall trip - Oct 12- 14,, 2012 go to www.baltimorecameraclub.org/Club_trip_announcement.html. The spots may be filled up, but you can confirm with Lewis about possibility of more rooms. By Steven Oney

FotoDC Launches 5th Annual Competition (from John Kardys)

www.photographyblog.com/news/fotodc_launches_5th_annual_competition/

School 33 Art Center's Open Studio Tour

Hello! Registration for this year's School 33 Art Center's Open Studio tour is now open! This Tour is an annual city-wide event that for over 20 years has brought together professional artists and the general public, giving collectors and art lovers the opportunity to visit the studios of visual artists. Traveling from throughout Maryland and the surrounding region to visit the studios of artists in Baltimore, visitors get a chance to meet the artist, see their work and a behind-the-scenes glimpse into their working processes. To find out more information and to register visit:

<https://boparegistrations.wufoo.com/forms/baltimore-open-studio-tour-2012-registration-form/>

For information about Open Studio Tour 2011, check out our website: <http://school33.org/index.cfm?page=events§ion=4> Please let us know if you have any questions and we'll see you on the tour!

Emily Slaughter, Administrative Assistant, School 33 Art Center, 1427 Light Street, Baltimore, MD 21230

Phone: 443-263-4350, Fax: 410-837-6947, eslaughter@promotionandarts.org, www.school33.org, (from John Kardys)

Another Interesting & Fun Link (c/o Steven Oney's Weekly Updates)

Places to go and take photos: In case you missed it, the Sun paper has photo article on "100 day trips from Baltimore" - <http://www.baltimoresun.com/travel/bs-tr-100-day-trips-pg.0,6416732.photogallery> "We know gas prices aren't what they used to be, but summer calls out for that all-time family favorite: the road trip. Here are 100 places to visit, including many that won't put too much stress on the fuel gauge."

"To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy." — [Henri Cartier-Bresson](#), *The Mind's Eye: Writings on Photography and Photographers*

(Care of Steve Oney)

Focal Point

Baltimore Camera Club

Baltimore Camera Club is the Oldest Photographic Society in the USA (Incorporated 1884)



Coming Attractions

September 2012

2012-2013	Event	Info
Thursday September 6	New Year Kick-Off Party	Starts at 7:30 p.m.
Thursday September 13	Print Competition	Judge: Leo Lubow, www.lubowphotography.com
Thursday September 20	Program	Professional nature photographer, Irene Hinke-Sacilotto will present a program entitled "Passion For Wildlife Photography, Stories Behind the Images". www.ospreyphoto.com/irene.html
Thursday September 27	Digital Competition	Judge: Steve Gotlieb www.horizonworkshops.com/

October 2012

2012-2013	Event	Info
Thursday October 4	Print Competition	Open competition. Judge: Gayle Goldstein www.fineartandaccents.com
Thursday October 11	Program	Member Arthur Ransome will host a second nite of "Body of Work " presenters from the club.
Friday - Sunday, October 12 - 14	Club Fall Trip	Annual fall weekend trip to Canaan Valley of West Virginia. Click HERE for details.
Thursday October 18	Digital Competition	Open competition
Thursday October 25	Program	TBD
Thursday July 26	Program	TBD Board Meeting 6:30

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Parting Shot



No. 8 Cirkut Outfit; \$700-\$800.

Rochester Panoramic Camera Company Cirkut Panoramic Camera © Gordon Risk



The Baltimore Camera Club is a member club of the Photographic Society of America (www.psa-photo.org/)

2012 PSA International Conference is in San Francisco, September 16-22
(www.psa-photo.org/conference/2012-psa-conference/)

