

Focal Point

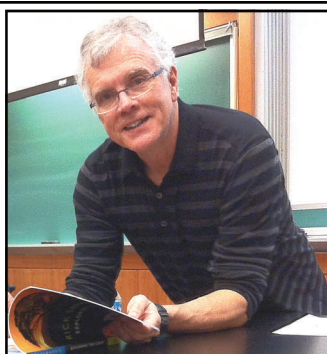
Baltimore Camera Club

Baltimore Camera Club is the oldest photographic society in the USA (incorporated 1884)



Rick Sammon Rocks Baltimore!

By Diane Bovenkamp



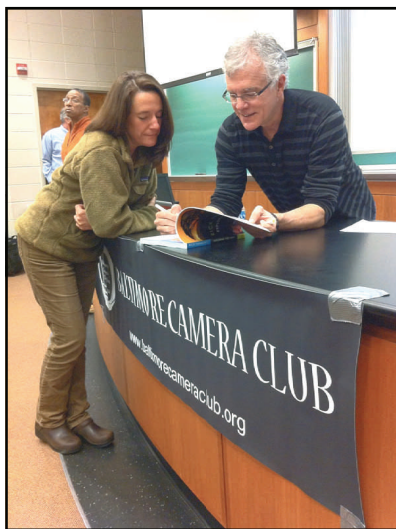
Rick Sammon
© 2012 Diane Bovenkamp

On Saturday, March 3, 2012, Rick Sammon gave an inspiring and information-packed presentation to the Baltimore Camera Club at Kelley Hall on the campus of Goucher College, Towson, Maryland. Rick graciously filled-in at the last moment for John Paul Caponigro, who had to attend a sudden family funeral. Our thoughts are with John Paul and his family.

Rick is a Canon Explorer of Light, Westcott Top Pro and Lexar Elite Photographer. Over the past 20 years, he has published 36 books, including his best-selling books *Exploring the Light* and *Face to Face*. For more information, visit his website, www.ricksammon.info.

I was truly inspired by Rick's energy, experience, candor, and sense of humor. He offered many gems of wisdom—the following are highlights:

- "The name of the game is to fill the frame" (shoot tight)
- Always look up, down, and back
- The background can make or break a shot
- Shoot an interesting subject, with good composition
- Animals: normally photograph them eye to eye, with catch light
- Know your camera, have a plan, be in the right spot to get better shots
- "Don't drink and print!"—Alcohol, diet coke, coffee affects how you see color
- Get involved with local people—want them to have fun, help you get best shots
- Shoots with two cameras at a time, so he doesn't have to change lenses (wildlife=100-400mm stabilizer lens; people=24-105mm; staple=70-200mm f4)
- The camera looks both ways—Mood, energy you project comes out in subject
- There's a "big difference between looking and seeing pictures"
- Envision the end product & practice beforehand
- Learn how to see quality of light (hard or soft)
- Learn to see intensity of light (if dark, boost ISO)
- Learn how to control light (flash, reflector, diffuser)
- Expose for the highlights
- When you think you're close, get closer
- Be patient—Embrace the situation
- There's always a picture within a picture
- "If you love what you do, you never have to work a day in your life"
- Always have your camera ready to shoot
- Get out and take photos
- Have fun



Rick Sammon Autographs One Of His Books For A Participant
© 2012 Diane Bovenkamp

2011-2012 BCC Leadership

Officers:

President: Steve Harman
1st VP, Competitions: Rebecca Rothey
2nd VP, Programs: Michael Navarre
Secretary: Mel Holden
Treasurer: Michael Boardman
Members at Large: Buzz Charnock, Gary Faulkner, Karen Messick (Past President), Don Vetter

Committee Members:

Contest Committee: Rebecca Rothey, Karen Dillon, Diane Bovenkamp
Projection and Image Upload: Sukumar Balachandran, Jim Eichelman, 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: Jim Eichelman

Focal Point Editor:

Diane Bovenkamp

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Editor's Corner

Thanks to Kay Muldoon-Ibrahim, Gary Faulkner, Lewis Katz, and Gordon Risk for their contributions to this issue.



**Your Friendly Neighborhood
Focal Point Editor:
Diane Bovenkamp**

I'm honored to have the opportunity to be your new *Focal Point* 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, *Focal Point* will serve to educate, inspire, and, most importantly, tap into the wealth of knowledge and creativity held by our members.

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.

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-Ektalite 600 camera for 110-size film cartridges; 2) People can travel light?; 3) M.C. Escher, Salvadore Dali and fellow high school photoholic 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...

This edition of *Focal Point* 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.

I've looked at *Focal Point* 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 "Parting Shot." Starting in this issue, I'll start to introduce new regular sections—including this edition's "In Their Words" interview with Rick Sammon—that I hope will make it easier for you to submit your ideas, articles, quotes, photos, and announcements of opportunities. Please find me at the club or drop me a line at d_bovenkamp@yahoo.com.

In Their Words: Rick Sammon

What was your very first camera?

Kodak Brownie

What do you consider essential gear to take on a shoot, particularly if you need to travel light?

24-105 mm IS lens

What person, place, or thing inspired you to become a photographer?

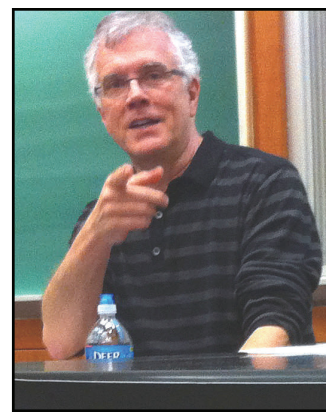
My Dad was my biggest influence. He was a photographer and we developed pictures in our basement

Which 3 people, living or dead, would you like to have for dinner and conversation?

Larry David, Carlos Santana, Paul McCartney

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.



**Rick Sammon
© 2012 Diane Bovenkamp**

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Latest Competition Results

By The Projection and Image Upload Committee:

**Sukumar
Balachandran**



**Jim
Eichelman**



**Jim
Voeglein**



**Jeffrey
Wolk**



March 2012

Themed Print Competition: "Romance"

Novice Color Prints:

There were only 9 prints available for competition this month, therefore, placement was limited to 1st, 2nd, 3rd and Honorable Mention placements

1. Love Me Do—Kaye Flamm
 2. The Clock Keeps Ticking But We Do It Again—Jon Meyer
 3. Fur-ever Love—John Shuler
- HM. Burning Love—John Shuler

Unlimited Monochrome Prints - Combined:

This month the Novice Mono Prints were combined with the Unlimited Mono Prints because there were only 7 Novice prints submitted for competition. Per BCC rules the mono print maker can opt to compete in the unlimited category. Novice competitors whose print placed in this month's competition will have an * next to their name.

1. Faded Dreams—Gordon Risk
 2. Shall We Dance—Rebecca Rothey
 3. Between the Pillars—Rebecca Rothey
 4. The Third Man—Arthur Ransome
 5. Romance is Quiet Moments Together—Roger Miller*
- HM. Capturing Romance—Kay Muldoon-Ibrahim

Unlimited Color Prints:

There was no competition this month, due to an insufficient number of submissions.

Open Digital Competition

Novice Digital Images:

1. Entering the House of the Lord—Erroll Bennett
 2. Present in the Past—David Paul
 3. Sunflowers—Roger Miller
 4. Sticks and Stones—Rebecca Rothey
 5. The Oranges of Positano—Steve Sattler
- HM. Ascension—Amy McGovern

Unlimited Digital Images:

1. Sunset in the Desert—Joan Saba
 2. Foggy Mooring—Jeffrey Wolk
 3. Snow Blown—Karl Franz
 4. Ghost of Workers Past—Arthur Ransome
 5. Venetian Shadows—Sukumar Balachandran
- HM. Assateague-Winter—Gary Faulkner

Words of Wisdom

*"The harder I work, the luckier I become."
— Rick Sammon*

Header photo credits: Jim Eichelman, Jim Voeglein © 2012 Diane Bovenkamp

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Good Composition - Things to Consider

By Kay Muldoon-Ibrahim

Cropping: Fill the frame with your subject: You should always try to eliminate anything that doesn't add to the subject or "main event." Too much foreground makes the viewer feel a distance from your subject of interest. Too much sky usually adds nothing to a picture unless the sky is dramatic and adds to a mood you want to create. Distracting things such as a bright light or color somewhere in the image draws the eye away from your subject. Wide View - sometimes you want to show a lot going on in a picture. When doing travel photography, it is good to take a wide view (large vista, street scene, etc.) then take a tighter cropped shot focusing on your main interest. Detail shots are also good to include - tight shot of someone's face, tight shots of hands, feet or interesting clothing, or perhaps something the people may be working with.



Kay Muldoon-Ibrahim
© Camellia Ibrahim



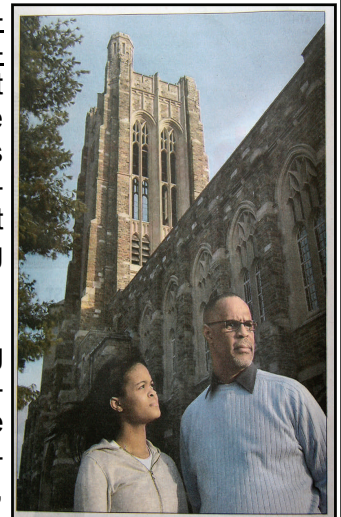
Rule of Thirds
© Kay Muldoon-Ibrahim

Backgrounds: Always consider the background before you take the picture. If there is something distracting in any way try to move over to get it out of the shot. Consider physically moving something distracting when you can't move yourself to get a better angle, such as unwanted piece of trash or a chair that blocks the view.

Placement of subject in composition: Usually, but

not always, it is good to place your subject off center. The viewer will have some space to look around where the rest of the picture adds interest and the subject has space to interact with that interest. "Rule of thirds" - This means placing your subject about one third into the frame. It usually gives a more pleasing composition but is fun to break. Sometimes a "bulls eye" composition can add strength, depending on the subject.

Add interesting perspective: Instead of shooting all your pictures from a standing position, try shooting from a higher or lower position or from an angle. It is especially helpful to photograph children at their height, not to look down on them. The viewer's interaction with the child is increased. This is also important in pet photography. Shooting people from a lower perspective adds more power to the subject, more drama. Shooting down on a subject such as from a window or any higher elevation can give the viewer a different way of seeing something and add interest to the composition.



Terry White (right), who was 16 at the time of the riots, says his high school, Forest Park, was evenly split between blacks and whites. His daughter Jamila's school, City College, is now 89 percent black. (AP Wirephoto)

Low Angle Subject Off Center
© Baltimore Sun

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Good Composition - Things to Consider (...continued)

By Kay Muldoon-Ibrahim



Framing
© Baltimore Sun

Framing: shooting through something like an open door or window, or through branches of trees in the foreground of a scene can frame the main event of your picture and add environmental interest.

Leading lines: create a sense of depth and dimension and draw the viewer's eye through a composition to the main subject. A winding river or road or fence in a landscape. Architectural angles. Shadows.

More Ways to Add Interest :

Color: It can make or break a picture. Interesting photos can be all about bright contrasting colors or soft subtle colors. Some of the strongest pictures are monochrome where colors don't distract.



Leading Lines Limited Color
© Kay Muldoon-Ibrahim

Textures and Patterns: Textured elements, natural or man-made, are often interesting to observe and include in a composition. Also look how elements in a composition can form patterns. For example in shooting a field of flowers move around until you find an interesting pattern that a number of them create. Sometimes patterns can be The subject of a photograph such a rain drops on a window or cast shadows on a street.



Selective Focus & Color
© Kay Muldoon-Ibrahim

Focusing In On Details: When photographing a person you don't necessarily need the entire figure. How about hands or feet or just the upper torso? When photographing a waterfall how about the interesting details where the falls meet the river or splash over rocks?

Thinking Selectively With Depth of Field Choice: The lens or lens aperture opening you choose to use can give you more control over your picture than just about anything else, allowing the sharpest focus to be on the most important part of the image. The easiest way to do this is to set your camera on aperture priority. The aperture settings decide how much of the picture will be in sharp or soft focus. Sometimes you may want everything in the picture to be in focus and sometimes the picture is improved with selective focus. This is especially important in eliminating distracting backgrounds.



CASTING IN THE SPIRIT
Aerial Joe Sheppard employs classical painting and sculpture styles to depict Catholic church leaders, including Pope John Paul II.

Tight Crop & Selective Focus
© Baltimore Sun

Embrace the Situation: Wherever you find yourself, let what's going on work to add interest and a sense of place to the subject. This is important to consider in travel photography. Whatever kind of light you are shooting in, try to work with it to your advantage. For example, bright contrasting light can often kill a picture, so look for open shade to shoot in. When shooting architecture, move around until some side lighting adds interest to your subject. When shooting inside, using the light coming from a window onto your subject often creates more interest and mood than using flash.

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Shenandoah Treks

By Gary Faulkner

Editor's note: The following article describes a previous trip to the Shenandoah Valley. Gary would like you to know that there will be a new member-initiated Shenandoah Trek that will take place on April 21-23, 2012. If you're interested you can join up today by emailing him at brycekid@verizon.net.



Gary Faulkner
© 2012 Diane Bovenkamp

Have you heard that I like Shenandoah National Park? If you haven't you must not be from around here! Well the Scotsman and I made our spring pilgrimage on April 20th – 23rd and were treated to some interesting events. Our first encounter was on our arrival at Big Meadows with smoke and fire. Just before the entrance at mile marker 50 we smelled burning forest and before we could finish a sentence about what the heck is going on the sign in the road said it all, “prescribed burn today”. Turning into the visitor parking area we went to ask the Park



Image 1 © 2010 Gary Faulkner

Service folks about this burn in the “meadow”. Well they do this to provide a better place for the wild flowers to grow (Image 1).



Image 2 © 2010 Gary Faulkner

After setting up our camp we ventured down to the meadow for a closer look (Images 2 and 3).

The fires were almost out and the smell still filled the air. The National Forest Service rangers were gathering after a hot day of fire control.

It was strange to see that the green path was not burned and the roots of the plants were not affected either (Image 4).



Image 3: Here's a look back to the Byrd Visitors Center © 2010 Gary Faulkner



Image 4 © 2010 Gary Faulkner

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Shenandoah Treks (...continued)

By Gary Faulkner



Image 5 © 2010 Gary Faulkner

After a fine dinner of camp made hamburgers with onions we went up to the Lodge to the Blackrock over look to see the sunset, there not all the same (Image 5).

Day 2 started out wet, wouldn't be a trip to Shenandoah for us if it didn't rain. So rather than stand out making breakfast we drove to Elkton to check out the local diner. We went in to the C&S Diner and knew right away that this is where the men of the town gathered for morning coffee and chit chat. After a good country breakfast we drove around the area until the rain stopped and headed back to the park. We than planned to hike up to Black Rocks for lunch and photos. Our hopes of doing some night sky photography at this place were dashed as the clouds did not look to want to clear, well there's the fall trip for that.

Back at camp we dried out the bottom of the tent and while setting on the tailgate of my truck, having a cool beverage, Gordon spotted a chipmunk running about. He entrained us for quite awhile. We even got him to pose for a few shots, a little piece of cracker helped (Image 6).



Image 6 © 2010 Gary Faulkner

During the night we were awakened by the sound of the plastic tarp being scratched at, bolting up and looking out of the tent our flashlights illuminated a big old raccoon trying to get at the cooler. Well we must protect the beverage so we shouted at him until he sulked away. He returned minutes later and again we shouted for him to get lost. Now we had to move the cooler into the truck, he did not return.



Another Shenandoah trip has come to its end and our trekkers



head back to home and ready to return in the fall to the "best" National Park on the east coast!

Images 7 and 8: Day 3 for 2 men who are "outstanding" in their field! © 2010 Gary Faulkner, Gordon Risk

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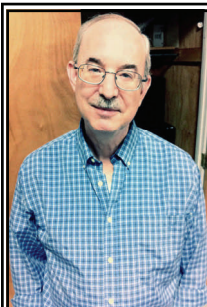
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Notes From The Field

By Lewis Katz—Field Shoot Coordinator



Lewis Katz

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With the threat of rain in the forecast a group of 10 members met on Sunday morning March 25th for a photography outing to Washington, D.C. Member extraordinaire Steve Oney had arranged a guided tour of the Annie Liebovitz exhibit at the American Art Museum. After meeting at the park and ride off of 195 we carpooled to the Greenbelt station of the Metro. A quick train ride and we arrived at the museum. We had some time before our tour so we spend the next hour or so shooting in the neighborhood around the museum.

We met our excellent docent at 1130 sharp to begin our tour. The exhibit entitled "Pilgrimage" is comprised of 64 images which were taken in between April 2009 and May 2011. For this project, which is very different from her usual excellent portrait work, Liebovitz visited the homes of Thomas Jefferson, Emily Dickinson, Georgia O'Keefe as well as Elvis Presley. The images feature architectural highlights of the homes as well as personal items of the inhabitants. Some are quite personal such

as the image of Georgia O'Keefe's handmade pastels. With the added context and background provided by the docent the exhibit is quite good and well worth seeing. It is running until May 20th and admission is free. Other photography exhibits at the museum include "the Black List" – striking very large portraits of 50 prominent black personalities – as well as a small exhibit featuring early color photography. Please go to www.americanart.si.edu for more information.



Jim Eichelman, looking stylish with an orange bag, seems to be shooting trash cans. © 2012 Lewis Katz



Karen Messick trying out her new monster rig - a Nikon D4 with a 28 to 300mm lens © 2012 Lewis Katz

After the museum back on the Metro to check out the cherry blossoms. Unfortunately due to the early warm temperatures and rain of the day before very few blossoms were to be found! We wandered a bit in the basin area looking for some shots and ended up at the World War II memorial. Although usually a somber site we found many families with young children playing in the fountains and enjoying the sun which made an appearance in the afternoon. A bit of a walk back to the Metro and our day was complete.

Our next field shoot will be to Camden Yards on April 24th. We will meet at 6:00PM in the plaza in front of the main gate which is where the large aluminum numbers are. Since there is no need to buy tickets in advance for O's games early in the season – actually at any time in the season unless the Red Sox or Yankees are playing – we will then head to the box office to buy the least expensive tickets which should cost no more than \$9.00. We will then spend the evening wandering the Yard in search of good shots – of which there are many – and maybe actually watch-

ing the game. Please note that tripods are not allowed within the stadium. Please RSVP via email to basskatz@comcast.net with your cell phone number. Details are being finalized for our May outings which will include a midweek day trip to New York City.

Please see the "Opportunities" section of this newsletter for more information on the 2012 BCC Spring Trip to Western Maryland taking place from Friday, June 1 To Sunday, June 3, 2012.

Input and opinions are always welcome to regards to our field shoots and week-end trips. Please feel free to email me at basskatz@comcast.net.



It is a lonely wait for good art. © 2012 Lewis Katz

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Collector's Corner Stereo by Gordon Risk



Gordon Risk
© 2012 Diane Bovenakmp

Four years after the introduction of photography, a Scottish physicist Sir David Brewster (http://en.wikipedia.org/wiki/David_Brewster) and a Frenchman, Jules Duboscq (http://en.wikipedia.org/wiki/Jules_Duboscq) invented the stereo camera. It is unknown if they were working together. It was professional photography that dominated the early days of stereo. By the turn of the century, in 1900, a new interest took place with more commercial stereo cameras, such as the Kodak Brownie Hawkeye Stereo with four models available. By the 1950's another period of stereo enthusiasm surfaced with the stereo Realist, more Kodaks and of course the View-Master products.

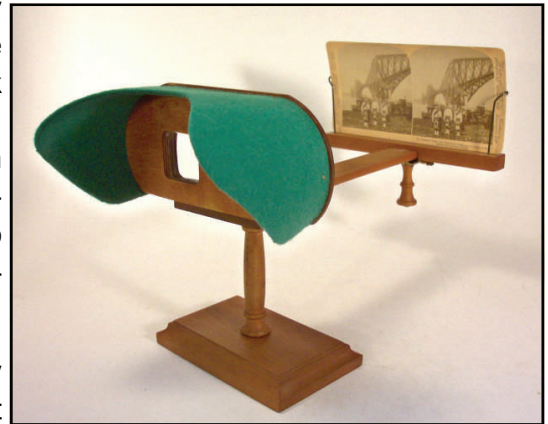


Image 1: Holmes Stereoscope
© 2012 Gordon Risk

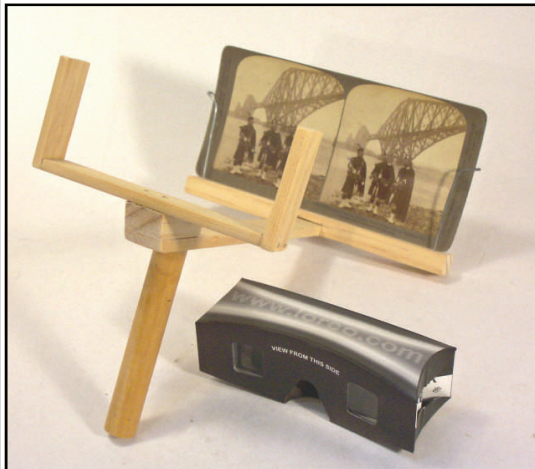


Image 2: Gordon's Own™ Stereoscope with Loreo Lite 3D Viewer © 2012 Gordon Risk

My interest in stereo started when I saw an antique hand-held eye viewer called "Holmes Stereoscopes" (Image 1). Modern kits can be found on line; for about \$40.00 at by Lucas Price, a Canadian company in Ontario. I made my own stereoscope (Images 2 and 4) out of wood and attached a small cardboard viewer, the "Lite 3D Viewer" (Image 3) costing under \$3.00, found at www.loreo.com. They sell all sorts of stereo items.

Today's digital technology presents new interest in stereo, mostly seen in movies with polarizing glasses. Fuji makes a stereo point and shoot digital camera called "FinePix Real 3D WD" which shows a 3D image on its 3.5" display screen; no special glasses required. Images can be transferred to 3D ready TV or 3D ready computers to see while wearing special glasses.

The original stereo cameras used two lenses approximately 3 inches apart, the same as human eyes. Prints of each negative are made about 3 inches square and mounted on a mount board 3 1/2" x 7" then placed in a viewer that gives the 3D effect.



Image 3: Loreo Lite 3D Viewer
© 2012 Gordon Risk

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Collector's Corner (...continued)

Stereo By Gordon Risk

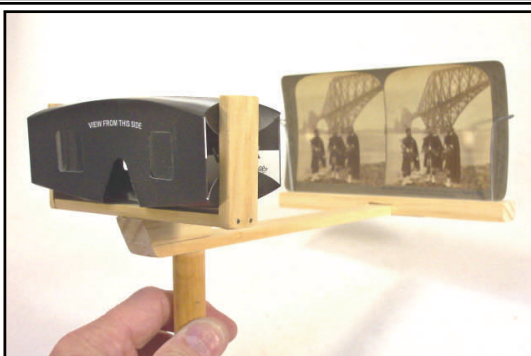


Image 4: Gordon's Own™ Stereoscope (with Loreo Lite 3D Viewer placed on wooden stand)
© 2012 Gordon Risk

One stereo camera that I use is a Kodak 35mm film stereo (Image 5) from the mid 50s that still works well. I made a medium format camera that takes 120 roll film (Image 6). I used two Agfa/Ansco folding cameras, cut an end off of each and joined them together to have the lenses 3" apart. With two 2 1/2" square negatives, I make contact prints and mount them onto 3 1/2" x 7" viewing boards.

Of course you do not need a stereo camera to make stereo images.

The image shown of the water tower up at Druid Hill Lake (Image 7) was shot with the Agfa/Ansco without shooting the two



Image 5: Kodak 35 mm Film Stereo Camera
© 2012 Gordon Risk

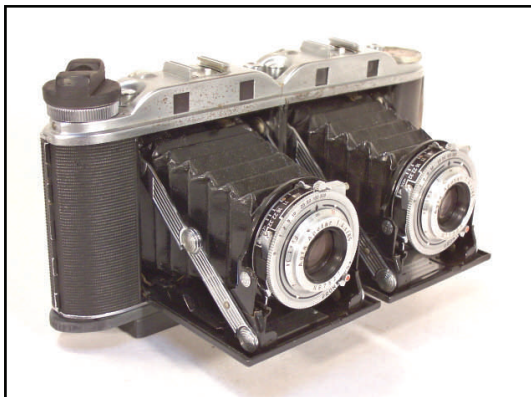


Image 6: Gordon's Own™ Medium Format Agfa/Ansco Stereo Camera
© 2012 Gordon Risk

lenses together. I fired the left hand body first then stepped to the right about 6', then fired the right hand body. Because of the distance from camera to subject, the tower at about 50', more separation is needed between frames when the subject and background

are further from the camera. Normally, stereo works best to give separation between subject and background when the subject is 5' to 15' away and the background just beyond that. Alternatively, the shot of the car, I used my digital point and shoot. The Jaguar car model was about 14" in front of the camera. Previewing the image on the LCD screen, I found that one only needs to shift the camera an inch between shots to get the stereo effect of a close subject.

Again, you can make stereo shots on a digital camera: shoot one frame then step about 1' to one side and shoot the second image. Of course



Image 7: Gordon's Own™ Stereoscope With Stereo Images
© 2012 Gordon Risk

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Opportunities

2012 BCC Camera School and Field Shoot: Saturday, April 14 and Sunday, April 15, 2012

Two Camera Seminars Saturday and Field Workshop on Sunday Morning - Five Possible Combinations

The Baltimore Camera Club is proud to present our annual opportunity to expand your photographic knowledge and offer some great in-the-field techniques for creating and improving your image making. CLASSROOM LOCATION: Mt. Washington United Methodist Church, 5800 Cottonwood Avenue, Baltimore, MD, 21209, Just off Falls Road / Free Parking / Details on Website, FIELD LOCATION: Cylburn Arboretum www.cylburnassociation.org Reserve your place (space is limited) by mailing your check payable to: Baltimore Camera Club, c/o Mr. M. Boardman, 6217 Northwood Drive, Baltimore, MD 21212, www.baltimorecameraclub.org

2012 BCC SPRING TRIP to WESTERN MARYLAND: Friday, June 1 TO Sunday, June 3, 2012

The Baltimore Camera Club will be returning to Western Maryland on the 2012 spring trip. Home to Swallow Falls State Park, Muddy Creek Falls and Deep Creek Lake western Maryland is a gorgeous area. We will be staying at the North Glade Inn which is located outside of Swanton, Maryland. The North Glade Inn is a bed and breakfast set in a very rural farm setting. More details about the Inn can be found at www.northgladeinn.com. We are holding 9 rooms at the rate of \$125.00 plus tax per night which includes breakfast each morning and a group dinner at the Inn on Friday night. Please contact Tammy at the Inn at 877-433-6911 for reservations. When calling please identify yourself as a Baltimore Camera Club member to obtain our special rate. After making your reservation please email Lewis Katz at basskatz@comcast.net so that we can track our bookings. Please include your cell phone number as well as how many people will be in your party. Please also contact Lewis Katz via email or at 410-542-5719 if you have any questions about the trip.

BCC Year-End Banquet and Awards Ceremony: Thursday, June 14, 2012

The BCC banquet will take place on Thursday, June 14 at Pappas Restaurant and includes dinner, dessert, coffee, cash bar and a year-end slide show and awards ceremony. Cost is \$37 per person. See John Davis, who will circulate a sign-up sheet for the number of people attending (including guests) and your choice of food.

Looking for Photographers

I'm a friend of Russell DeRose and wanted to reach out to the club and see if anyone would be interested in photographing our Baltimore Kidney Walk. It is Sunday, May 6th at the Maryland Zoo in Baltimore at 8am. It is a short route so it should only take a few hours. I'm looking for a few photographers to photograph the event and take team photos. We would like to post the pictures on our facebook page after the fact. We would recognize and acknowledge anyone who would donate their talent & time.

Thank you for your consideration, Christie A. Vera, Director of Development & Marketing, National Kidney Foundation of Maryland, 1301 York Road, Suite 404, Lutherville, MD 21093, Direct: 443-322-0377 | Main: 410-494-8545, Fax: 410-494-8549 | Website: <http://www.kidneymd.org/>

Announcing a Series of One-Day Annapolis Photography Workshops with Roger Miller and Jeffrey Wolk

Accomplished, professional BCC member photographers Roger Miller and Jeffrey Wolk have teamed up to offer a series of one day workshops in Annapolis in April and May, 2012. They are offering nearly 60% off (\$95 instead of \$225) per one-day workshop for people who contact them before April 30. You can contact Roger Miller <http://rogermillerphotographer.zenfolio.com/>; (410) 245-2395 or Jeffrey Wolk www.wolkimaging.com/Contact.html; (717)-993-5184 for more information. The March 30, 2012 issue of The Baltimore Sun profiled Roger, Jeffrey and their workshops, which can be found at the following link ("Annapolis photo workshop gets participants camera-ready: Two seasoned photographers share their expertise": www.baltimoresun.com/entertainment/bs-md-ar-photo-classes-20120329.0,202432.story). Below is a message from Roger and Jeffrey, including the dates for and link to their workshops, and other information:

The One-Day Annapolis Workshop (www.wolkimaging.com/TheWorkShop) will take place from 9:00 a.m. – 5:00 p.m. on the following days: Sunday April 15, Saturday April 21, Friday April 27, Sunday April 29, Saturday May 5, Saturday May 12, Friday May 18, and Sunday May 20, 2012. **We will have more dates up soon** Please let us know if there are other dates or times that would work for you. Check our website at [The WorkShop](http://TheWorkShop) for additional information and other Workshops. The workshops will be held at the [Hard Bean Coffee & Book Sellers](#), 36 Market Space, Annapolis, MD, 21401. Bring your camera, a tripod if you have one, and your laptop if you use it to process your images. Please bring your photo ID because we will be going to the Naval Academy to do some photography. Parking is available in various places in Annapolis. The parking garage off Main Street is probably the best place to park.

Focal Point

Baltimore Camera Club

Baltimore Camera Club is the oldest photographic society in the USA (incorporated 1884)



Coming Attractions

April 2012

2011-2012	Event	Info
Tuesday April 3	Print Competition(8)	Open Competition. Judge: Thomas Stiltz (www.villagegallery.com/stiltz.html)
Tuesday April 3		Select Nominating Committee for 2012-2013 Board and Committee Members
Thursday April 12	Program	TBD
Saturday April 14/Sunday April 15 Camera School	April 14: All Day At The Church /April 15:Morning workshop in the field	See BCC website for the Camera School Flyer and more information
Thursday April 19	Digital Comp (8) Theme: Motion	Before regular meeting, at 6:45-7:45 p.m., Don Vetter will give a presentation for members only on resizing images.
Saturday April 21	Field Shoot	LOCATION TBD
Thursday April 26	Program	Black & White Photography BCC member pre- senter Arthur Ransome will discuss and show- case his experience and techniques. Board Meeting 6:30 p.m.

May 2012

2011-2012	Event	Info
Thursday May 3	Print Competition (9)	Board nominations announced to membership. Before the regular meeting at 6:45-7:45 p.m., Arthur Ransome will be giving a presenta- tion for members only: "Getting others to view your images, via the various social media that are available."
Thursday May 10	Digital Comp (9)	Open Competition
Saturday May 12	Year End Judging	The winning images from all the monthly com- petitions will compete for "End of Year Honors"
Sunday May 13	Field Shoot	LOCATION TBD
Thursday May 17	Program	TBD
Saturday May 19	Mini Camera School	TBD
Thursday May 24	Program	Body of Work BCC member presentations Deadline for Nominations
Thursday May 31	Program	TBD Board Meeting 6:30 p.m.

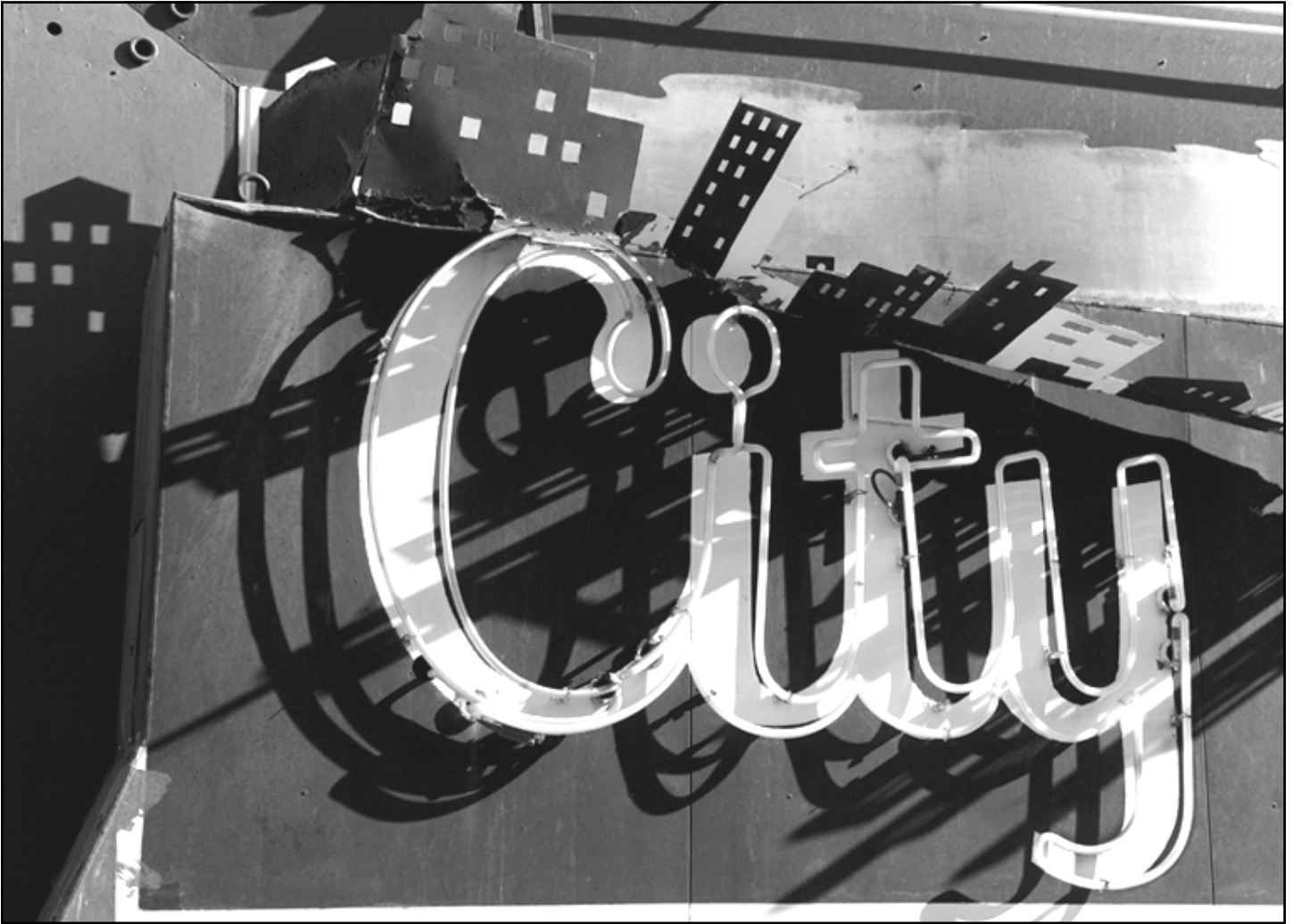
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Parting Shot



© 2012 Diane Bovenkamp

I shot this last month at The Neon Museum (www.neonmuseum.org) in Las Vegas. I went on an exciting tour of the "Neon Boneyard" where many historic neon signs from now-defunct casinos, hotels and other places have been collected by the volunteer staff. It's a race against time to restore as much as they can. This is part of the sign from a long-gone casino. I've converted to B&W to help the eye focus on the shape, design, and decay of the signs, and not get distracted by the mish-mash of rust, paint and bulb colors. Details: Taken with Nikon D300, f/8, 1/1250 sec, ISO-640, 32 mm, spot metering, aperture priority. This might be the start of my "Body of Work" project—if you haven't started working on yours, start thinking about a theme. Contact Arthur Ransome (aransome@aransomephoto.com) for advice on how to create a Body of Work. Participating member presentations will take place on May 24th.