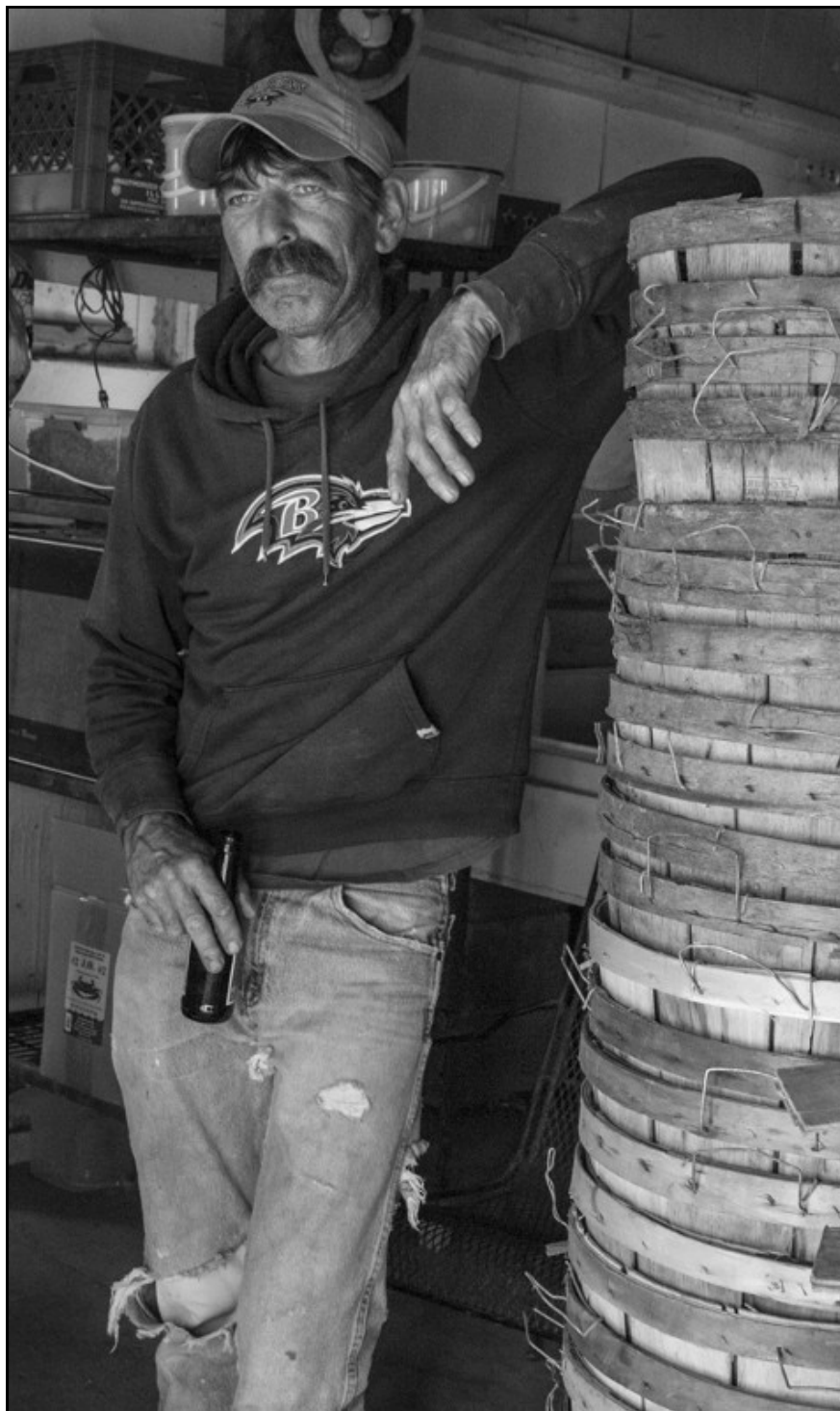


Focal Point

Baltimore Camera Club

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



Tilghman Island Oysterman © Lewis Katz
2nd Place in the December 2013 Novice Monochrome Print Competition

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Editor's Corner

Thanks to Karen Dillon, Richard Eskin, Bob Hansen, Kristen Hileman, Marc Muench, Claire O'Brien, Steve Oney, Gordon Risk, George Spicer, and Jim Voeglein for their contributions to this issue.



Focal Point Editor:
Diane Bovenkamp

In this issue of *Focal Point*, we start with two *In Their Words* Q&As with Kristen Hileman, Curator of Contemporary Art at the Baltimore Museum of Art, and Marc Muench, third-generation professional photographer. Next, is a useful and timely article by Richard Eskin on how to move into *Adobe Photoshop CC*, and then images from an impromptu member trip to Battle Creek Cypress Swamp (George Spicer, Karen Dillon, and Bob Hansen). After that, I provide a scan of our certificate and judges' comments from the 2013 PSA Newsletter Contest. Gordon Risk shares information about his latest acquisition in *Collector's Corner: Nikkormat*. Thanks go to Karen Dillon for the BCC Camera School and Field Shoot Flyer. We also have the regular sections of BCC Competition Results, Member News, and Opportunities, as well as the *Coming Attractions* calendar.

Please send your submissions for future issues to my email address at: [d_bovenkamp\[at\]yahoo.com](mailto:d_bovenkamp@yahoo.com).

Since my son is still crazy about trains, and I seem to have caught the bug, this issue's Editorial Image is from my summer vacation to British Columbia, Canada, where we took a ride on the Kettle Valley Railroad.

Cheers, Diane



The Spirit of Summerland © Diane Bovenkamp

2013-2014 BCC Leadership

Officers (Board):

President: Jim Eichelman

1st VP, Competitions: Kaye Flamm

2nd VP, Programs: Michael Navarre

Secretary: Karen Messick (Past President)

Treasurer: Michael Boardman

Members at Large: Errol Bennett, Bernard Icore, Gary Faulkner, Steve Harman (Past President)

Committee Members and Key Volunteers:

Contest Committee: Kaye Flamm, Karen Dillon, Diane Bovenkamp

Projection and Image Upload Committee:

Sukumar Balachandran, Jim

Eichelman, Jim Voeglein, Jeffery Wolk, Eugene Libster

Program Committee: Michael Navarre,

Sukumar Balachandran, Buzz

Charnock, John Davis, Steve Dembo,

Steve Harman, Bernard Icore, Lewis

Katz, Steven Oney, Karen Messick

Field Outing Committee: Lewis Katz

House Committee: Open

Nominating Committee: Lewis Katz, Gordon Risk

Member and Visitor Badges: Bob Hansen, Open Position

Banquet Coordinator: John Davis

Camera School Coordinator: Karen Dillon

Seminar Chair: Gary Faulkner

Website Coordinator: Steven Oney

Audio/Visual Committee: Steven Oney, Gary Faulkner

Long Term Planning Committee: Richard Caplan, Bob Hansen, Open

Photographic Society of America (PSA) Club

Membership Representative for BCC:

Diane Bovenkamp

Focal Point Editor: Diane Bovenkamp

The Baltimore Camera Club meets every Thursday night at: Mount Washington United Methodist Church, 5800 Cottonworth Avenue, Baltimore, MD 21209. Visitors are welcome.

In Their Words: Kristen Hileman

Editor's Note: I slightly adjusted the five questions this month to better reflect Kristen Hileman's position as the Curator of Contemporary Art at the Baltimore Museum of Art (BMA). Please visit the BMA's website (www.artbma.org/index.html) for more information about the art and activities taking place at the museum. For a biosketch and more information about Kristen's current appointment as Curator in 2009, please visit: www.artbma.org/press/documents/hilemannewsrelease.pdf. Kristen gave a presentation to the club on January 9, 2014, about the BMA's Contemporary Photographic Collection. Special thanks go to Claire O'Brien for providing the BMA's copyrighted image of Kristen for this article.



Kristen Hileman
© The Baltimore Museum of Art

What was your very first camera?

I was given a small point-and-shoot when I was about 8 years old. Although I can't remember the brand, I loved the camera.

What elements do you consider before bringing a new photograph into the BMA's contemporary art collection?

Before I recommend a photograph for acquisition, I consider the quality of the individual image, as well as the overall achievements and impact the artist has made during his or her career. Also, I look at how the photograph fits into the context of the Museum's collection and whether it's a work that will have an impact in our galleries or in the prints, drawings, and photographs study room. I ask the following questions: Will the photographic image speak to the audiences and constituencies of the BMA?; and Does it represent something meaningful about the time in which it was made?

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

On the most fundamental level, my mother did. She took my sister and me to the Art Institute of Chicago for regular visits when we were growing up, and then she enrolled me in teen art classes there. I fell in love with museums via the Art Institute. I also had a good friend in college who suggested the curatorial field, when I was searching for a career direction that would combine my interests in art, history, and current events.

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

John Baldessari, Keith Richards, and Werner Herzog—they are all very gifted in their fields (visual arts, music, and film, respectively), great storytellers, and unique souls who I think might hit it off together.

What is one piece of advice you would like to offer to others on following their bliss in photography (or any other form of contemporary art)?

If you are truly pursuing photography or contemporary art to achieve a state of bliss, then you should not be concerned about validation from institutions or the art market. You must concentrate on the act of expression, rather than reaching a certain level of external recognition for your work.

In Their Words: Marc Muench

Editor's Note: Marc Muench gave a fantastic presentation at BCC's photography seminar on March 15 at Goucher College. I've included below a miniaturized version of the flyer that was used for advertising throughout the Mid-Atlantic. For more information about Marc and opportunities to travel with him on his various workshops, visit:

<http://muenchworkshops.com/marc-muench>



Marc Muench

What was your very first camera?

Minolta 110 format underwater point and shoot. Forget the model number?

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

Topographical (topo) map! Nowadays, there are many great apps with topo maps, but nothing is better than having the actual printed map.

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

Snow skiing was the thing/activity that inspired me to become a photographer. I learned to ski on a trip with friends in high school. I took the wrong lift, which went all the way to

the top. It took me hours to get down, but by the time I did, I decided to take the very same lift back up. I have loved skiing and capturing the dynamics of it on film to complete my first published coffee table book titled "Ski The Rockies."

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

Thomas Jefferson - I am amazed that he could write such brilliant papers at such an early age. I would want to hear more about what he would say regarding the current state of affairs.

Ernest Shackleton - I have always had a desire to explore. I can't think of another person who endured more during an exploration than he. I would love to hear the first-hand account.

Robin Williams - I love to laugh!

What is one piece of advice you would like to offer to others on following their bliss in photography?

Don't be selfish.

Inspired By The Landscape—A Photography Seminar The Baltimore Camera Club Presents Marc Muench Saturday, March 15, 2014

Inspired By The Landscape

The Baltimore Camera Club is sponsoring a one-day seminar featuring one of America's top photographers, Marc Muench. Marc will educate, enlighten, and motivate.

Marc's Philosophy: "Capturing powerful experiences in a still image carries many difficulties. Combining my experience with the drama of nature and the art of creating images keeps me motivated. With no control over weather, light, or geography, a photographer must study the subject/landscape and place himself in the most unique position as to arrange all the variables in what will become an interesting composition."



Date and Location

Saturday, March 15, 2014 8:00 AM - 4:30 PM (Seminar begins at 9:00 AM)

Kelley Lecture Hall on the Goucher College Campus, Towson, MD (1021 Dulaney Valley Road, Towson, MD, 21204)

Registration and Ticket Prices

- Tickets: \$70 for current BCC Members; \$80 for Non-Members (includes Club Membership through August 2014); \$90 at the door (with no prior registration)
- Lunch is not included. However, there are many places nearby to purchase food.
- Tickets will be confirmed via e-mail with a number needed at the door

About Marc Muench



Marc Muench has been a professional landscape and sports photographer for over 20 years. After completing his studies at Pasadena Art Center College of Design in the spring of 1989, Marc immediately began photographing for book publishers such as Graphic Arts Center, Browntrout Publishing, and Time Inc. Soon after, Marc represented Canon Camera in several ad campaigns, as well as appearing for eight straight seasons on "Canon Photo Safari" which aired on ESPN Outdoor block.

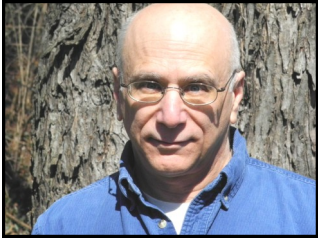
Marc was designated by Kodak in 2003 as a Kodak Photo Icon. Marc's photography has appeared on covers or inside *Time*, *National Geographic*, *Traveler*, *Arizona Highways*, *Ski*, *Skiing*, *Sunset*, *Outside*, *Sierra Magazine*, etc. His work also appears in books, calendars, note cards, postcards, posters and annual reports. For more information about Marc Muench and his photography, please visit: www.muenchphotography.com/marc-muench/



Moving to Adobe Photoshop CC

By Richard Eskin

Editor's note: The following is an excerpt from the personal blog provided by Richard Eskin. Please visit his website for the original February 7 posting, and for other entries on his blog (<http://richeskinphoto.com/blog/>).



Richard Eskin

Since *Photoshop* is my primary tool for photography, I thought it would be worth the \$120 per year to move to *Adobe Photoshop (PS) Creative Cloud (CC)* and wanted to lock in the \$9.99 subscription price which expired on December 31 for the basic photography package. I usually upgrade for each revision, although not immediately. Since the upgrades were typically \$200, and I upgraded about every 3 years, I was spending about \$65 a year, cost averaged, so this doubled my costs, but \$65 a year is not all that much for something I really enjoy.

I'm actually very satisfied with *PS CS6*, but was thinking long term. Some of the new features like improved sharpening and Upright were also attractive. So, I signed up in December, but didn't do anything about it until January, when I tried to start downloading the new version.

Surprise! *PS CC* runs only on *Windows 7 and 8*. I would need to upgrade my *Windows Vista* operating system. (I have no idea what the situation is with *iOS*.) Cost just more than doubled with \$139 for *Windows 7*. However, since my laptop was *Windows 7*, I wasn't too upset, because, if there is a reason, having the same operating system on both computers was probably a good idea.

While waiting for the software to arrive, I Googled "*Vista to Windows 7*" to see what I was facing. There is an "advisor" that reviews your entire system, and points out possible problems. Happily, there was nothing significant. Also, I did a complete back up of C:/ and D:/ drives to an external drive. Let each one run overnight. I even remembered to reset automatic sleep, so it wouldn't shut down midway.

When I got the *Windows 7* package it said that this version of *Windows 7* should only be used on new computers. Well, obviously I was upgrading and the computer wasn't new. I checked to see if there was a different version on Amazon. No, this was the only choice. If I opened it, I couldn't return it. I dithered for a week or two and then opened it. There were two choices, one to click on an automatic upgrade, so it wasn't going to be a problem, but the packaging was sure misleading. An entire afternoon was spent migrating to *Windows 7*, and then additional time updating various drivers.

Next step: I definitely wanted to be able to go back to my *Photoshop CS6* if they raised the *PS CC* price significantly, so I needed to deactivate *Photoshop* before uninstalling if I wanted to be able to re-install later without a problem. No problem. But where do I deactivate *Lightroom*? Got on *Adobe* chat—*Lightroom* doesn't need deactivation, just uninstall and reinstall.

Next step: I went to the *Adobe* download site, which was very clear and indicated which programs were available for installation. I needed to download and install three programs: *Photoshop*, *Bridge*, and *Lightroom*. *Bridge* was a separate program and didn't download and install automatically with *Photoshop*. There were some other programs available as part of the subscription, but they were for things I didn't do, like mobile programs. The info button describing the function of each program was actually very helpful.

Finally, I opened *Photoshop* and made sure that the preferences were set the way that I like them. I did move to a darker background. I had stuck with the light gray when given an option in *CS6*. *Photoshop* and *Bridge* are working fine. I haven't opened *Lightroom* yet, because I am running out of room on my desktop and purchased a NAS (Network Attached Storage) device which would work like a mini-server. It comes with RAID software so it will simultaneously create a copy on a second drive. In other words, I bought 8 TB of drive space to get an effective 4 TB of storage and an immediate backup. When everything is transferred, I will establish a new *Lightroom* catalog from scratch. That's why I'm waiting on *Lightroom*. The NAS is connected to my router, so I can access it from my desktop or laptop from anywhere in the house—I have my own cloud.

Next adventure: Setting up, installing, and migrating to the *Synlogic DS214+*.

P.S. (that's postscript, not *Photoshop*): *Adobe* sends an email each month when they bill my credit card.

Impromptu Member Outing To Battle Creek Cypress Swamp

By George Spicer, Karen Dillon, and Bob Hansen



© George Spicer

Here are a few pictures from Karen Dillon, Bob Hanson, and George Spicer at Battle Creek Cypress Swamp, near Prince Frederick. They all had a great time.



Sign © Karen Dillon



© George Spicer



George Spicer, Calvert Cliffs © Karen Dillon



© George Spicer



Bob and George, Battle Creek Cypress Swamp
© Karen Dillon

2013 PSA Newsletter Contest: Best Calendar (3-Way Tie)

By Diane Bovenkamp



Congratulations to all of the members of the club for this awesome achievement! I'm happy that this award may help other people and photographic societies to become more familiar with the talent held by the members of our club. A pdf copy of our March 2013 newsletter that I submitted for judging on behalf of the club now resides on the Photographic Society of America's website, amongst a collection of the newsletters from other talented PSA Clubs and Councils (see www.psa-photo.org/index.php?2013-club-newsletter-contest).

On the following page, I've included a copy of the three judges' comments that I received as feedback after the competition results were announced.

Thanks to those who have submitted articles, images, blogs, photographic web links, and other materials to *Focal Point*. Please keep contributing!

2013 PSA Newsletter Contest: Best Calendar (3-Way Tie) (...continued)

Judge #1: Score given was 93 (out of a total of 103)

This is an interesting newsletter that has had a lot of work done by the editor. There are interesting interviews (Norm Barker), and evidence of a lot of activity within the club.

The header is nice but may take up too much room and be too large to be carried throughout on every page. A smaller version may be better after the first page.

There is a lot of use of boxes (pg 16) and dark lines that seem to overcome text (TOC), as well as captions (pages 7, 13, and 14).

The location of the club meetings only appears on the event application. (also it is on website)

Issue is identified only by the month and year.

The contact information for the editor is nice on page 2, but there is no contact information for the rest of the leadership. (not on website)

The font changes on pages 16-17, is quite small and is hard to read.

The pictures on page 13 and other places could be more evenly placed on the pages.

Judge #2: Score given was 98 (out of a total of 103)

I like your use of a Parting Shot.

Good assortment of articles.

Great to have articles written by so many different members.

Some Suggestions:

Watch punctuation - several periods missing at the end of the sentences.

Use of the "th" on dates (16th, etc.) is reserved for when the day comes before the month (16th of March). If the date is in this form: March 16th, the "th" is usually omitted (also goes for 3rd). See page 7 - On Saturday, March 16th... Elsewhere in the same paragraph, no "th" is used...be consistent one way or the other. There are other pages that have the "th" problem.

In a general news article, avoid using "we," "our," etc. Instead write or change another's writing to the 3rd person. So I suggest changing "The Baltimore Club is proud to present our annual opportunity..." to "The Baltimore Club is proud to present its annual opportunity..." This problem occurs throughout the newsletter. We or our is used if it is an opinion/editorial/travelogue, etc.

Be sure to use spell check and then read over it as well. The E-Zone article, on page 16, had some mistakes.

Be consistent in times - whichever you use....p.m. or pm or PM.

Judge #3: Score given was 91 (out of a total of 103)

Loved the picture on the front page. It is charming.

Nice format in "Coming Attractions".

The article on the Rolleiflex 35 was most interesting

"Member News" is a good addition

Consider using a two column format, it reads so much easier than a one column.

Consider consistency in the font size. The font size on page 16 really is very small.

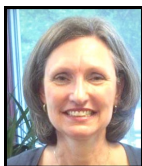
Also consider consistency in labeling pictures. There is an example on page 9.

All in all you have a very nice newsletter.

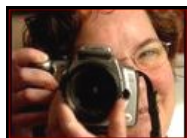
Baltimore Camera Club Monthly Competition Results

By The Contest Committee, Projection & Image Upload Committee, and Key Competition Volunteers:

Kaye
Flamm



Karen
Dillon



Diane
Bovenkamp



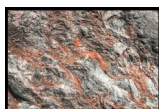
Steve
Dembo



Roger
Miller



Eugene
Libster



Jeffrey
Wolk



Jim
Voeglein



Sukumar
Balachandran



Jim
Eichelman



December 2013

Open Print Competition (12/12):

Novice Monochrome Prints

- 1st—Jim Voeglein—Pond Reflection
- 2nd—Lewis Katz—Tilghman Island Oysterman
- 3rd—Paul Biederman—Stormy Night
- 4th—Charles Bowers—And the Sea Rolls On
- 5th—Erroll Bennett—Sheep with their Shepherd
- HM—Harry Bosk—"Joe"

Novice Color Prints

- 1st—Richard Eskin—Tree of Heaven
- 2nd—Kaye Flamm—Coast Guard Reflection
- 3rd—Charles Bowers—Dawn's Early Light
- 4th—Jim Voeglein—Misty Morning
- 5th—Charles Bowers—Sunrise at the Rail Fence
- HM—Karen Dillon—The Barn at White Gable

Unlimited Monochrome Prints

- 1st—Arthur Ransome—Manhattan Island
- 2nd—Arthur Ransome—Alone
- 3rd—Steve Oney—Getting up Steam
- 4th—Steve Oney—"Chris"
- 5th—Roger Miller—Staircase in the Tower
- HM—Rebecca Rothey—Church in the Tundra

Unlimited Color Prints

- 1st—Joan Saba—Child in Burma
- 2nd—Chuck Robinson—Sunrise Aboard the Lady Maryland
- 3rd—Roger Miller Shipbuilding—Hong Kong, China
- 4th—Jon Meyer—The Magnificent and the Insignificant
- 5th—Gary Faulkner—Foggy Reeds
- HM—Lewis Katz—A Step Beyond

Open Digital Competition (1/23):

Novice Digital Images

- 1st—Chuck Robinson—A Day at The Races
- 2nd—Harry Bosk—Dog and Chickenshack
- 3rd—Mike Navarre—Conowingo Eagles
- 4th—Charles Bowers—God Beams
- 5th—Jim Voeglein—Dew Drops
- HM—Patti Lutz—New York City

Unlimited Digital Images

- 1st—Arthur Ransome—Alone
- 2nd—Joan Saba—Leading the Camels
- 3rd—Arthur Ransome—Fence in Snow
- 4th—Alan Wilder—Snow On The Beach
- 5th—Alan Wilder—Out on a Limb
- HM—Roger Miller—Sometimes it is good to be different



Chris © Steve Oney (4th
Unlimited Monochrome

HM=Honorable Mention; Header Photo Credits: Images of Jim Eichelman and Jim Voeglein are © Diane Bovenkamp; Images of Sukumar Balachandran, Diane Bovenkamp, Steve Dembo, Karen Dillon, Kaye Flamm, Eugene Libster, Roger Miller, and Jeffrey Wolk were self-submitted.

December 2013



Tree of Heaven © Richard Eskin
1st—Novice Color Print



Pond Reflection © Jim Voeglein
1st—Novice Monochrome Print



Alone © Arthur Ransome
1st—Unlimited Digital Image



Manhattan Island © Arthur Ransome
1st—Unlimited Monochrome Print



A Day at The Races © Chuck Robinson
1st—Novice Digital Image



Child in Burma © Joan Saba
1st—Unlimited Color Print

Baltimore Camera Club Monthly Competition Results

January 2014

Open Print Competition (1/16):

Novice Monochrome Prints

- 1st—Sukumar Balachandran—256 Shades of Grey
 2nd—Paul Biederman—The Sunsetters
 3rd—Paul Biederman—Linked
 4th—Sukumar Balachandran—A View from Brooklyn
 5th—Larry Kincaid—Before the Storm - Patagonia, Chile
 HM—Lynn Roberts—At the Bridge

Novice Color Prints

- 1st—Jim Voeglein—Under Winter's Glass
 2nd—Jim Voeglein—Grains of Sand
 3rd—Vella Kendall—Watching
 4th—Lynn Roberts—Water Sprite
 5th—Mike Navarre—SLURP
 HM—Paul Biedermen—Sand Dunes at Sunrise

Unlimited Monochrome Prints

- 1st—Steve Oney—Natural Pattern
 2nd—Jon Meyer—Bad Winter
 3rd—Roger Miller—National Ballet - Tokyo
 4th—Rebecca Rothey—Ask Fred
 5th—Rebecca Rothey—Viking Vista
 HM—Roger Miller—Kodo Drums - Asakusa, Tokyo

Unlimited Color Prints

- 1st—Rebecca Rothey—Squibnockett Sunrise
 2nd—Gordon Risk—Workshop Illumination
 3rd—Chuck Robinson—Holy Ground
 4th—Roger Miller—Fireworks New Year's 2014
 5th—Chuck Robinson—Pile of Rocks at Sunrise
 HM—Rebecca Rothey—Antwerp Central Station Rails

Themed Digital Competition (1/30):

Theme: Blue Hour

Novice Images

- 1st—Mike Navarre—Night Fair
 2nd—David Meyers—Descent into the Blue Abyss
 3rd—Annette Conniff—Liquid Moonlight
 4th—Karen Dillon—Blue Hour Accommodations
 5th—Patti Lutz—Domino Sugars
 HM—Jon Meyer—The Swifts are Flying

Unlimited Images

- 1st—Lewis Katz—Quitting Time
 2nd—Lewis Katz—Shore to Shore
 3rd—Joan Saba—End of the Day
 4th—Roger Miller—Cotton Candy
 5th—Joan Saba—Blue Hour in Yangon
 HM—Kay Muldoon-Ibrahim—Beach House

February 2014

Open Print Competition:

The February 2014 Print Competition was cancelled due to inclement weather.

Themed Digital Competition (2/27):

Theme: Recent Self-Portrait

Novice Images

- 1st—Paul Biederman—End of the Line
 2nd—Paul Biederman—Night Walker
 3rd—Kaye Flamm—Smile
 4th—Jon Meyer—Tempus Fugit
 5th—Jon Meyer—Family Portrait
 HM—Alice Aldrich—Camera Obscura

Unlimited Images

- 1st—Roger Miller—Getting Up is Sometimes Not Easy
 2nd—Roger Miller—Time to Shave
 3rd—Maria Drumm—Self Portrait3
 4th—Maira Drumm—Self Portrait1
 5th—Sukumar Balchandran—Framed!
 HM—Sukumar Balchandran—Have You Seen Me Lately?



Smile © Kaye Flamm (3rd Place Novice, February Digital)



Viking Vista © Rebecca Rothey
 (5th Place January Unlimited Monochrome Print)

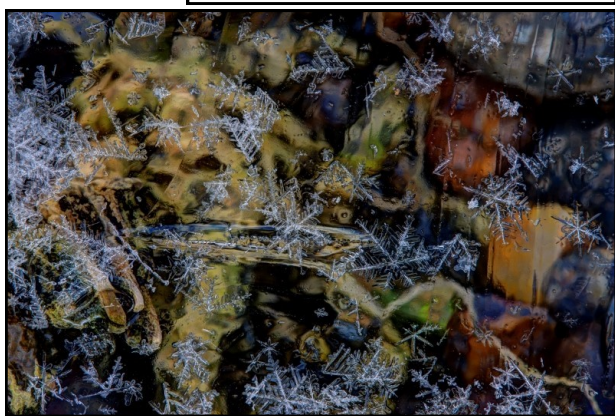
January 2014



256 Shades of Grey
© Sukumar Balachandran
1st—Novice Monochrome Print



Natural Pattern © Steve Oney
1st—Unlimited Monochrome Print



Under Winter's Glass © Jim Voeglein
1st—Novice Color Print



Squibnockett Sunrise © Rebecca Rothey
1st—Unlimited Color Print



Night Fair © Mike Navarre
1st—Novice Digital Image



Quitting Time © Lewis Katz
1st—Unlimited Digital Image



End Of The Line © Paul Biederman
1st—Novice Digital



Getting Up Is Sometimes Not Easy © Roger Miller
1st—Unlimited Digital Image



Baltimore Camera Club

Point Totals and Classifications

March-14

| Color Prints | | Monochrome Prints | | Slides | | Digital | |
|---------------------|-----|---------------------|-----|---------------------|-----|---------------------|----|
| Unlimited | | Unlimited | | Unlimited | | Novice | |
| Messick Karen | 593 | Ransome Arthur | 669 | Risk Gordon | 526 | Rothey Rebecca | 92 |
| Vetter Donald | 506 | Davis John | 575 | Wilder Alan | 500 | Conniff Annette | 86 |
| Harman Steve | 404 | Risk Gordon | 403 | Katz Lewis | 380 | Saba George | 68 |
| Faulkner Gary | 395 | Messick Karen | 377 | Messick Karen | 339 | Saltier Steven | 63 |
| Risk Gordon | 374 | Franz Karl | 278 | Muldoon-Ibrahim Kay | 278 | Hill Kathleen | 56 |
| Davis John | 284 | Harman Steve | 268 | Faulkner Gary | 255 | Skrepton George | 52 |
| Franz Karl | 260 | Vetter Donald | 260 | Harman Steve | 248 | Oney Steven | 50 |
| Muldoon-Ibrahim Kay | 238 | Muldoon-Ibrahim Kay | 253 | Risk Kathleen | 192 | Bennett Errol | 45 |
| Robinson Charles | 216 | Faulkner Gary | 252 | McManus Jane | 177 | Paul David | 44 |
| Saba Joan | 210 | Rothey Rebecca | 245 | Franz Karl | 163 | Gavin Jerry | 43 |
| Katz Lewis | 202 | Oney Steven | 197 | Davis John | 149 | Dillon Karen | 41 |
| Rothey Rebecca | 185 | Wolk Jeffrey | 154 | McKeown Paul | 107 | Kendall Vella | 38 |
| Wolk Jeffrey | 144 | Robinson Charles | 145 | Webb Tony | 106 | Robinson Charles | 38 |
| Hill Kathleen | 120 | Dembo Steven | 141 | Ibrahim Camella | 105 | Karchin Lew | 34 |
| Dembo Steven | 109 | Drumm Maria | 120 | | | Blederman Paul | 34 |
| Drumm Maria | 106 | Risk Kathleen | 112 | | | Voeglein James | 32 |
| Meyer John | 103 | Meyer John | 100 | | | Mordente Tony | 32 |
| Voeglein James | 103 | Miller Roger | 94 | | | Halston Keith | 32 |
| Miller Roger | 98 | | | | | Bosk Harry | 31 |
| | | | | | | Blen Frank | 30 |
| | | | | | | Edie Christopher | 30 |
| | | | | | | Chamock Buzz | 28 |
| | | | | | | Ibrahim Camella | 27 |
| | | | | | | Gallagher Martin | 26 |
| | | | | | | Meyer John | 26 |
| | | | | | | Elcheiman James | 25 |
| | | | | | | Ringel Norm | 24 |
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| | | | | | | Treen Nathaniel | 16 |
| | | | | | | Aldrich Alice | 14 |
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| | | | | | | Eskin Rich | 13 |
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| | | | | | | Reagan Robert | 11 |
| | | | | | | Flamm Kaye | 11 |
| | | | | | | Icone Bernie | 10 |
| | | | | | | Roberts Lynn | 10 |
| | | | | | | Glavin Colin | 9 |
| | | | | | | Johnson Paul | 8 |
| | | | | | | Libster Eugene | 8 |
| | | | | | | Bowers Charles | 8 |
| | | | | | | Meyers David | 8 |
| | | | | | | Hansen Robert | 7 |
| | | | | | | Windsor Andy | 7 |
| | | | | | | Schleif Robert | 7 |
| | | | | | | Fulton Renee | 7 |
| | | | | | | McGovern Amy | 7 |
| | | | | | | Kardys John | 7 |
| | | | | | | Bovenkamp Diane | 6 |
| | | | | | | Shuler John | 5 |
| | | | | | | Yurche Michael | 5 |
| | | | | | | McGovern Tim | 5 |
| | | | | | | Mordente Rachel | 5 |
| | | | | | | Raja Srinivasa | 3 |
| | | | | | | Lutz Patti | 3 |
| | | | | | | Orrell Reb | 2 |
| | | | | | | Freedman Irving | 2 |
| | | | | | | Majchrzak Stephen | 2 |
| | | | | | | Caplan Richard | 1 |
| | | | | | | Rosenberg Barry | 1 |

Collector's Corner

Nikkormat By Gordon Risk



Gordon Risk © 2012
Diane Bovenkamp

In 1965, six years after *Nikon* had introduced the *Nikon "F"* professional camera, the company produced the *Nikkormat* series of cameras. Seven models were produced for twelve years until being discontinued in 1977. The *Nikkormats* were produced as a lower-priced alternative to the *Nikon "F"* and lacked some of the features of the "F" model, such as interchangeable prisms, motors, etc. Many photojournalists preferred the *Nikkormats* because of their smaller size, lighter weight, and the fact that they still used the full line of *Nikon* lenses. The *Nikkormat* name never had the snob-appeal of the *Nikon "F"*, but many professionals used them as their first camera and not their backup camera.

The first two *Nikkormat* models, FT and FS, were not very sophisticated and not well received, but in 1967, the FT "N" (see *Image 1*) was introduced with the improved center-weighted, through-the-lens full aperture metering. The viewfinder has a needle indicator with plus and minus adjustments, and visible shutter speeds. Another feature is the flash synchronization of 1/125 of a second, thanks to the vertical-run metal focal plane shutter. These features made the FT "N" more desirable and still cheaper than its big brother, the "F."

In 1972, the EL model was produced, which introduced aperture priority automation plus the option of full manual control. Their next model was the ELW. The "W" stands for winder capability. In 1975, the FT2 was introduced (see *Image 2*). Its biggest advantage was having a built-in hot shoe for mounting a flash directly onto the body. In 1977, the FT3 (see *Image 3*) appeared to be similar to the FT2, but it came with the new AI (Automatic Indexing) system, a more direct connection for metering between lens and body.

All of these models were rugged work-horse cameras, and are still useable today.



Image 1: The *Nikkormat* FTN © Gordon Risk



Image 2: The *Nikkormat* FT2 © Gordon Risk



Image 3: The *Nikkormat* FT3 © Gordon Risk

Member News

Karen Messick received a Honorable Mention in 2013 Mobile Photography Awards.

<http://mobilephotoawards.com/2013-mobile-photography-awards-black-white-category-winners/>

Follow-Up to Jeff Wolk's presentation on pole photography

Here is the link to find the hardware to make a painters pole into a tall mono-pod

www.polepixie.com/

Wireless Remote Shutter: There are many wireless triggers but this is the one that Jeff has been using. It works very well except you have to watch out for the aerial.

<http://www.bhphotovideo.com/c/product/749996-REG/>

[Vello RW C2 FreeWave Wireless Remote Shutter.html](http://www.bhphotovideo.com/c/product/749996-REG/Vello_RW_C2_FreeWave_Wireless_Remote_Shutter.html)

Canon has a free app dedicated to their cameras that is downloadable from the App Store. You can actually control the camera shutter speed, f-stops and see and compose the image and of course trigger it from the iPhone. Problem is very few cameras are capable of using it.

<https://itunes.apple.com/us/app/eos-remote/id565839396?mt=8>

Roger Miller donated a set of first editions of his books to the BCC collection at UMBC, Tom Beck curator.

Honorable mention for Chuck Robinson's December 8, 2013 entry in the SunPaper's Reader Sun-Shots series "Snow and Ice."

He took the picture along the Gunpowder River that he had scouted out earlier in the year with the intention of coming back after a snowfall. He used waders, along with a Nikon D700, and a wide-angle zoom lens. Here is a critique by director of photography Robert Hamilton: "I can appreciate the dedication shown by the photographer wading into a cold stream in pursuit of this picture. The composition is terrific. Also, by taking the picture with a slow shutter speed he added energy to the image."

<http://www.baltimoresun.com/news/photos/reader-sunshots/bal-reader-sunshots-2014-winning-photos-20140102,0,77552.photogallery?index=bal-snow-and-ice-honorable-mention-20140111>

Chuck Robinson was the winner of the SunPaper's Reader SunShots series "City Lights" for his photo "View from East Baltimore" taken with a Nikon D300 and zoom lens set at 55mm. Chuck wrote: "I was driving around East Baltimore looking for a different view of the city. I came upon this location on Fayette street, which allowed me to catch the last light of the setting sun and capture some of the lights in the buildings. I also used a long shutter speed (5 seconds) to capture the light trails of the passing cars." Photo editor Jerry Jackson critiques: "The photographer picked the ideal time of day to balance the remaining daylight and artificial lights. The cool stillness of the skyline at dusk contrasts nicely with the warmer tones of the street level lights and cars streaking by."

www.baltimoresun.com/news/photos/reader-sunshots/bal-city-lights-winner-20140201,0,2486969.photo

Rich Eskin had five images displayed in a multi-artist show at Station North Arts Café, 1816 North Charles St., Baltimore 21201 http://stationnortharts.com/Home_Page.php (opened on Friday, December 6).

Check out the new images from Rebecca Rothery, *Curious and Spurious*, on display from March 1 - March 28 at the Greater Highlandtown.Laughing Pint, 3531 Gough St., Baltimore, Maryland 21224

Honorable Mention Placements for Kay Muldoon-Ibrahim and Diane Bovenkamp in the November 2013 Annual Competition of the Mid-Atlantic Chapter of the Photographic Society of America (PSA-MAC).

[www.psa-mac.org/portfolio\(2013winning-images\).php](http://www.psa-mac.org/portfolio(2013winning-images).php) Kay's placement: Section B, Honorable Mention in Monochrome, Open; Title: *On Horseback In The Tetons*; Diane's placement: Section B, Honorable Mention in Monochrome, Open; Title: *Polar Nap*.

Opportunities

Looking for Volunteers: At the direction of the Board, we are forming a Long Term Planning Committee. The committee is charged with the responsibility of formulating plans to insure that the Club remains viable in the coming years. If that sounds like something you would like to be involved with, please contact Richard Caplan at rnc@caplanandco.com.

BCC Spring Trip - May 16 to 18, 2014: This spring we will venture into the George Washington National Forest in Warm Springs, VA. Our home for the weekend is the Warm Springs Inn (www.warmspringsinnva.com), located about 2500 feet elevation in the Allegheny Mountains. The room has 22 rooms total, and there are 12 rooms and suites being held for our trip. Three of the rooms have two double beds, six rooms have one king or queen bed, and the two-room suites have one king bed and two twin beds. Rates are great at \$80 per room per night plus tax for single or double occupancy, and the suites are \$150 per night plus tax and can accommodate up to 3 people. Although it's in a very rural location, towns such as Lexington and Staunton are fairly close by and are well-worth visiting. For those interested in "taking the cure," the local hot springs Jefferson Pools are located right across from the property. For reservations, please call the Inn at 540-839-5351 and identify yourself as a member of the Baltimore Camera Club. A credit card is required for guarantee purposes only. After making a reservation please send an email to me at basskatz@comcast.net so that I can keep track of the bookings. As always, please also contact me with any questions or concerns you may have about the trip. Thanks! Lewis Katz, Field Trip Coordinator

Annual Year-End Dinner/Awards Banquet: Please contact John Davis if you have a suggestion for where to have BCC's year-end dinner/awards banquet. Locations should have plenty of parking and a separate room with space to mingle and set up a projector and screen. It should also have it's own bar. Please talk to John at the meeting or email him at sgtjmd@verizon.net.

The Coastal Camera Club is happy to announce that tickets to Photo Beach Bash 2014 "Making Great Shots Happen" are now available at www.photobeachbash.com. This year's Bash is on March 26, 2014, at The Atlantic Sands Hotel and Conference Center in Rehoboth Beach, DE. The cost of a ticket is \$19 for a full day of programs by professional photographers, followed by the keynote address by Michele Celentano, Canon Explorer of Light.

The Harrisburg Camera Club is hosting it's 4th annual *Light and Creativity Workshop*, featuring Lewis Kemper and Leo Howard Lubow at The Conference Center at Central Penn College, Valley Road and B Street, Enola, PA on Saturday, April 5, 2014. See <http://harrisburgcameraclub.us1.list-manage.com/track/click?u=e2b1b152610eb627bdea4f32f&id=854c2db08b&e=2dde0456b5> for more details.

Subject: Calling all photographers – Proposals being accepted for the Rubys: Artist Project Grants: The Greater Baltimore Cultural Alliance (GBCA) is excited to announce the launch of the Rubys, project-based grants that provide funding of up to \$10,000 directly to individual artists. The grants support the region's gems - the local creative community of performing, visual, media, and literary artists. In 2014, \$120,000 will be given out in two granting cycles. The first cycle is currently accepting applications for projects based in the Performing Arts and Media Arts. Applications are submitted via an online form and the deadline to apply is February 2, 2014. The second grant cycle, which opens May 1, 2014, will focus on Literary Arts and Visual Arts. We would love if you would share this information with the Camera Club, as well as other colleagues and friends. This is an unprecedented opportunity for artists to fund a creative project that has long percolated in their idea bank, or inspire a new artistic endeavor. More information can be found here: <http://baltimoreculture.org/programs/artist-grant-program/> Any questions can be directed to me at scen-dak@baltimoreculture.org. Thank you! Sonja Cendak, Grants Program Manager, Greater Baltimore Cultural Alliance, 1800 N. Charles Street, Suite 810, Baltimore, MD 21201, 410.230.0200 scen-dak@baltimoreculture.org.

Opportunities (...continued)

If you would like to do more street photography, but don't know how to photograph strangers, this link is for you: <http://digital-photography-school.com/how-to-photograph-strangers-the-100-strangers-project>
(Thanks to Jim Voeglein for submitting this link)

More Photos From The February 2014 Themed Digital Competition (Recent Self-Portrait):



Camera Obscura © Alice Aldrich



Self-Portrait 3 © Maria Drumm



Family Portrait © Jon Meyer

Baltimore Camera Club

CAMERA SCHOOL & Field Shoot

Saturday and Sunday, April 12 - 13, 2014

The Baltimore Camera Club is pleased to present our annual Camera School. Expand your photographic knowledge. Learn the role of software in your image processing. Try out great in-the-field techniques for creating and improving your image making. Gain creative control!

| CREATIVE DECISIONS Saturday 8:30 AM – 12:00 PM | IMAGE EDITING Saturday 1:00 – 4:30 PM | FIELD SHOOT Sunday 8:30 – 11:30 AM |
|---|---|--|
| The technical side of camera work. Composition. Planning the image. Exposure techniques. Learn to make creative decisions for better images! | Working with digital files. Workflow. Demonstrations of techniques and tips in various software programs. Image processing. Best practices. | Bring your gear! Practice what you've learned. Join our field experts at a local site and learn how to shoot in the field to create powerful and unique images. (Rain or shine.) |
| Networking Lunch: Deli-tray lunch provided on-site Saturday. Eat, talk and relax with fellow photographic enthusiasts. Bring your camera and manual and share your questions and ideas. | | |

Classroom Location (Saturday):
Mt. Washington United Methodist Church
5800 Cottonwood Avenue, Baltimore, MD 21209
Just off Falls Road / Free parking

<http://BaltimoreCameraClub.org/about.html>

Field Location (Sunday):
Cylburn Arboretum
4915 Greenspring Avenue, Baltimore, MD 21209
Off Greenspring Ave. near Northern Pkwy / Free parking

<http://Cylburn.org/visit-us/hours-directions>

Questions? Please contact Karen Dillon 410-461-1578 or kadiclicks@gmail.com

RESERVE YOUR PLACE! (class size is limited to 20 students)

----- (detach here and mail with check) -----

Name _____
Address _____
Phone/Cell _____ Email _____

| JOIN Baltimore Camera Club and apply the Member Rate! (Membership valid through August 2015) | | <input type="checkbox"/> Already a member! <input type="checkbox"/> \$50 membership |
|--|--------------------------------|--|
| Camera School Fees – Please check the applicable boxes | Non-member | Member |
| All 3 Sessions – Saturday Camera School and Sunday Field Shoot | <input type="checkbox"/> \$120 | <input type="checkbox"/> \$100 |
| Two Sessions (choose any 2) <input type="checkbox"/> Sat. AM Creative Decisions <input type="checkbox"/> Sat. PM Image Editing <input type="checkbox"/> Sun. AM Field Shoot | <input type="checkbox"/> \$90 | <input type="checkbox"/> \$80 |
| Single Session (choose only 1) <input type="checkbox"/> Sat. AM Creative Decisions <input type="checkbox"/> Sat. PM Image Editing <input type="checkbox"/> Sun. AM Field Shoot | <input type="checkbox"/> \$50 | <input type="checkbox"/> \$45 |

Mail your registration and check payable to:
Baltimore Camera Club, c/o Mr. J. M. Boardman, 6217 Northwood Drive, Baltimore, MD 21212

Coming Attractions

April 2014

| 2013-2014 | Event | Info |
|---------------------------------------|------------------------------|--|
| Thursday, April 3 | Program | Our presenters, Terry & Belinda Kilby are a husband and wife team who created "Elevated Element" an aerial photography project. They employ the latest in unmanned aerial vehicle (UAV's) technology. The ability to position a camera anywhere from 4 to 400 feet off of the ground remotely allows them to capture 100% original shots that have never been captured before, ever. elevatedelement.com |
| Thursday, April 10 | Print Competition 8 (Themed) | Theme: Street Photography Board Meeting: 6:30 pm |
| Saturday, April 12 & Sunday, April 13 | Camera School | For details and registration form Click HERE |
| Thursday, April 17 | No Meeting | Easter Thursday |
| Thursday, April 24 | Digital Competition 8 | Open |

May 2014

| 2013-2014 | Event | Info |
|---------------------------------|----------------------------|--|
| Thursday, May 1 | Program | Member presenter Gary Faulkner will demonstrate and discuss his scanner capture techniques and showcase some of his images. |
| Thursday, May 8 | Print Competition 9 (Open) | Board Meeting: 6:30 pm |
| Thursday, May 15 | Program | TBD |
| Friday, May 16 - Sunday, May 18 | Spring Trip | George Washington National Forest in Warm Springs Virginia. For details - click here |
| Thursday, May 22 | Digital Competition 9 | Judges TBD |
| Thursday, May 29 | Program | TBD |
| Saturday, May 31 | | Year-End Competition Judging |

Focal Point

Baltimore Camera Club

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



Parting Shot



Have You Seen Me Lately? © Sukumar Balachandran (HM February Digital Competition—Recent Self-Portrait)



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

www.psa-photo.org

[PSA-Member Clubs and Councils Overview](#)

Future PSA Conferences:

2014 - Albuquerque, New Mexico September 27 to October 3, 2014

2015 - West Yellowstone, Montana September 27 to October 3, 2015

For more information: [PSA Annual Conference Overview](#)

