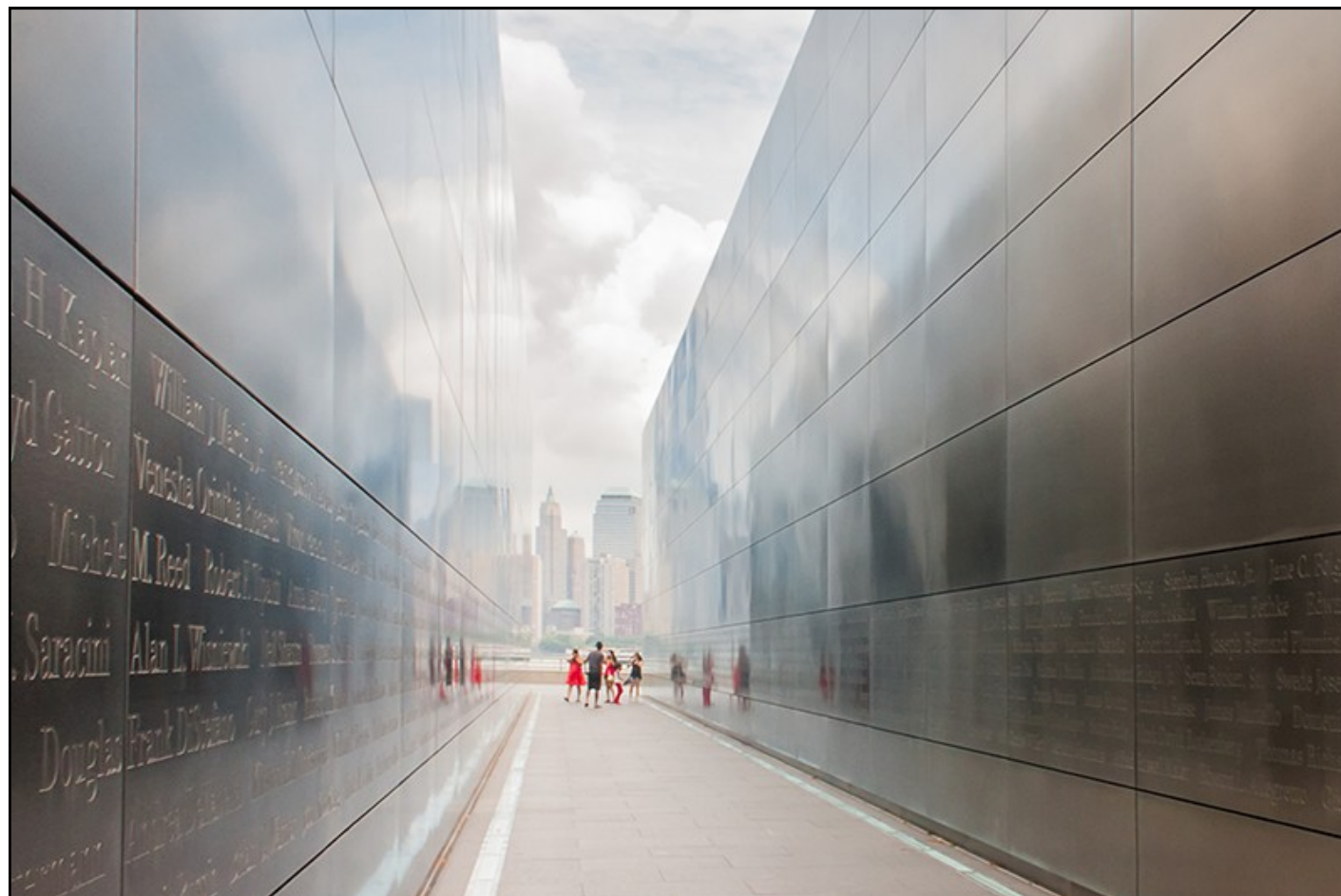


Focal Point

Baltimore Camera Club

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



Memorial © Karen Dillon (Best Image of the Year for 2013-2014)

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Editor's Corner

Thanks to Karen Dillon, Jim Eichelman, Kaye Flamm, Terry and Belinda Kilby, Tam Le, Leo Howard Lubow, Don Rosenberger, Rebecca Rothey, and Jim Voeglein for their contributions to this issue.



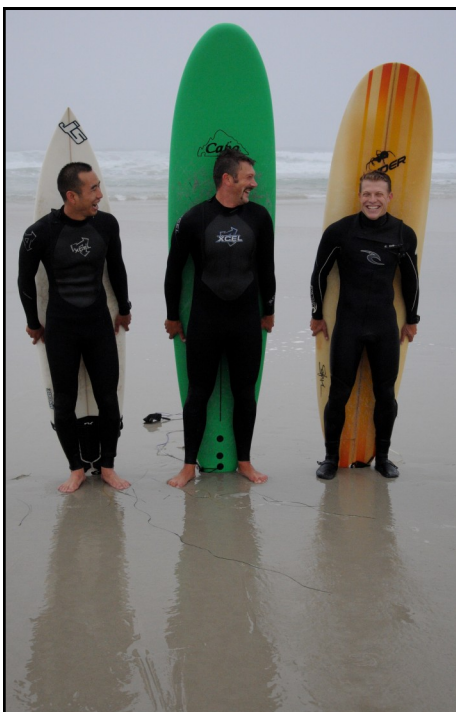
Focal Point Editor:
Diane Bovenkamp

In this issue of *Focal Point*, I decided to focus on competition results and interviews with a number of our distinguished invited speakers. We are pleased to have five separate *In Their Words* interviews with, in order of their presentations to the club, Terry and Belinda Kilby, Rebecca Rothey, Leo Howard Lubow, Don Rosenberger, and Tam Le. We also have the regular *Baltimore Camera Club Monthly Competition Results* for May, as well as the award-winning *Coming Attractions* calendar, and a *Parting Shot*.

Please note that I've included the July 2014 BCC Point Totals and Classifications, with explanations by Kaye Flamm, our VP Competitions, about the NEW Intermediate Digital Classification. Thanks go to Kaye Flamm, Karen Dillon, Jim Eichelman, and Jim Voeglein for their work in tabulating and preparing the Year-End Competition results.

Please send your submissions for future issues to my email address at: d_bovenkamp@yahoo.com.

This month's editorial image was taken at Asilomar State Beach, just south of Monterey, CA. These three surfers were dedicated to hitting the surf every morning before they went to their "day job" as graduate students at the nearby Naval Academy. I emailed them this photo, and a few others, that they said they immediately printed, and hung on their wall at home. It's a reminder that when you're out-and-about taking photos, don't hesitate to give back to the people you meet. This photo is also a reminder that even though summer is coming to an end in Baltimore, somewhere in the world someone is still enjoying the sunshine.



Soul Surfers © Diane Bovenkamp

Cheers!
Diane

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 Position

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


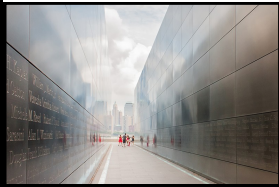

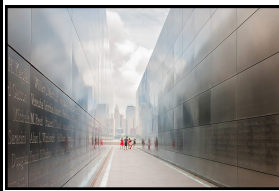
Long Term Planning Committee: Richard Caplan, Bob Hansen, Open Position

Photographic Society of America Club Membership Representative for BCC:
Diane Bovenkamp

Focal Point Editor: Diane Bovenkamp

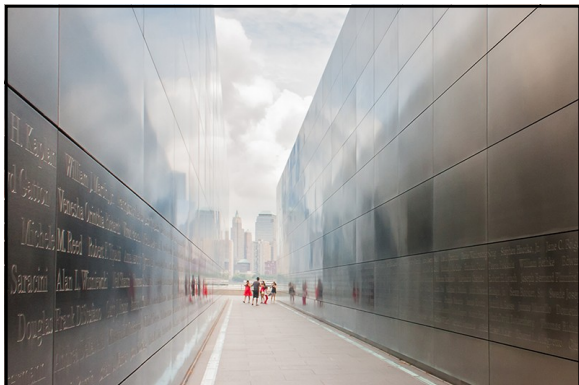
The Baltimore Camera Club meets every Thursday night at Mount Washington United Methodist Church, 5800 Cottonworth Ave., Baltimore, MD, 21209. Visitors are welcome. For more information, email karenskier@aol.com.

Baltimore Camera Club 2013-2014 Year-End Competition Results

Special Awards	Award Description	Image Title	Image Thumbnail	Maker
Wayne Ballard Award Best Monochrome Image	Select From Both Novice and Unlimited Monochrome Prints (One Image Only)	<i>Ask Fred</i>		Rebecca Rothery
Graham Cromwell Award Best Color Print	Select From Both Novice and Unlimited Color Prints (One Image Only)	<i>Memorial</i>		Karen Dillon
Dick Smith Award Best Digital Image of the Year	Select from Digital Images	<i>Rain Date</i>		Karen Dillon
Best Image of the Year	Select From All Categories: Prints and Digital, Color and Monochrome (One Image Only)	<i>Memorial</i>		Karen Dillon
Bafford Button	Most Significant Contributor to the Club Activities for the Year Consider all members for their contributions to events, programs, advancements, etc.			Michael Navarre
Medal of Excellence Awards	Points Total Obtained by Member for All Images That Placed In All Competitions in 2013-2014	1st Place: Paul Biederman 59 Points	2nd Place: Roger Miller 44 Points	3rd Place: Joan Saba 38 Points

Baltimore Camera Club 2013-2014 Year-End Competition Results (...cont'd)

Novice Color Print



Gold – Memorial © Karen Dillon



Silver – Tree of Heaven
© Richard Eskin

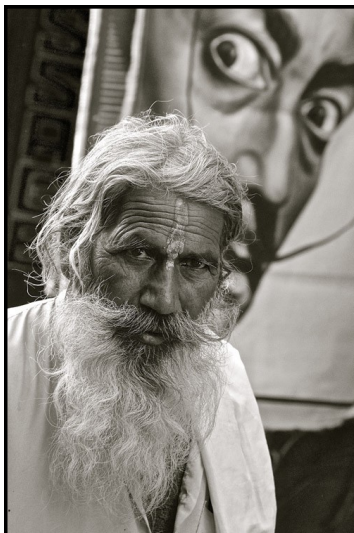


Bronze - I've Been Framed
© Kenny Epps

Novice Monochrome Print



Gold – Bull Riders Check out the Herd © Charles Bowers



Silver – Eye Contact © Joan Saba



Bronze – A View from Brooklyn
© Sukumar Balachandran

Novice Digital Image



Gold – Morning Dew © Steve Sattler



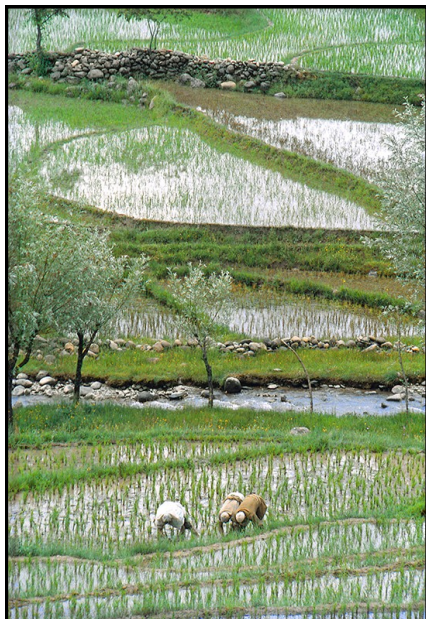
Silver – Rain Date © Karen Dillon



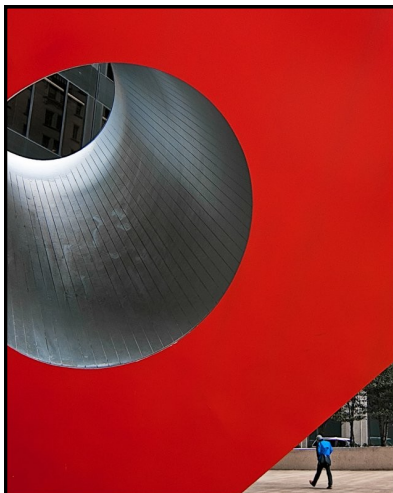
Bronze – I Wish © Vella Kendall

Baltimore Camera Club 2013-2014 Year-End Competition Results (...cont'd)

Unlimited Color Print



Gold – Rice Farming © Kay Muldoon-Ibrahim



Silver – Blue Man with a Big Red Thing
© Steve Dembo



Bronze – Tokyo Stock Exchange, 1985 © Roger Miller

Unlimited Monochrome Print



Gold – Ask Fred © Rebecca Rothey



Silver – Getting Up Steam © Steven Oney



Bronze – Waiting at the Station
© Arthur Ransome

Unlimited Digital Image



Gold – Cotton Candy © Roger Miller



Silver – Window Washer
© Sukumar Balachandran

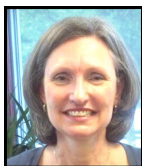


Bronze – Getting Up is Sometimes Not
Easy © Roger Miller

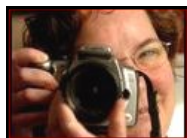
Baltimore Camera Club Monthly Competition Results

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



May 2014

Open Print Competition (5/8):

Novice Monochrome Prints

- 1st—Harry Bosk—Keeping Time
- 2nd—Charles Bowers—Sunday in Trinidad
- 3rd—Harry Bosk—Oney's Evil Twin
- 4th—Charles Bowers—Bull Riders Checking Out the Herd
- 5th—Joan Saba—Dancer at Anghor Wat
- HM—Alice Aldrich—Stop

Novice Color Prints

- 1st—Larry Kinkaid—Sister's Keeper
- 2nd—Paul Biederman—Sweet Face
- 3rd—Karen Dillon—Memorial
- 4th—Karen Dillon—Late Flight
- 5th—George Saba—Women in Marketplace
- HM—Charles Bowers—The Rolling Rocker

Unlimited Monochrome Prints

- 1st—Jon Meyer—The Child Really is the Father of the Man
- 2nd—Arthur Ransome—The Maid
- 3rd—Steve Oney—Silos
- 4th—Jon Meyer—Last Coal Fired Steamer-Lake Wakatipu, New Zealand
- 5th—Steve Oney—Tree in Pasture
- HM—Jon Meyer—I Hope This Is Only a Dream

Unlimited Color Prints

- 1st—Kay Muldoon-Ibrahim—Rice Farming
- 2nd—Roger Miller—New Face of China
- 3rd—Joan Saba—Surfing Sunset Beach
- 4th—Jon Meyer—Uluru at Sunset
- 5th—Rebecca Rothey—Woman with Red Umbrella
- HM—Lewis Katz—East Baltimore View

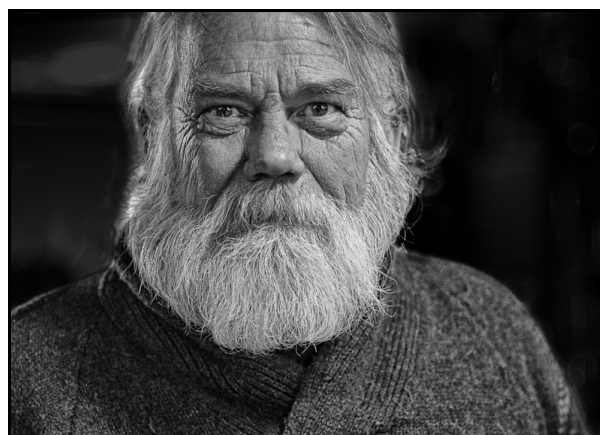
Open Digital Competition (5/22):

Novice Digital Images

- 1st—Bill Bitman—Great Egret
- 2nd—Norm Ringel—Balance
- 3rd—Annette Conniff—Gliding Sea
- 4th—Camellia Ibrahim—Under a Big Sky
- 5th—Charles Bowers—Before the Grand Opening
- HM—Norm Ringel—Burmese Fisherman

Unlimited Digital Images

- 1st—Sukumar Balachandran—Recycle and Go Green
- 2nd—Lewis Katz—Pure Baltimore
- 3rd—Lewis Katz—Maria
- 4th—Sukumar Balachandran—Sails Up
- 5th—Sukumar Balachandran—Waiting for the Sale
- HM—Joan Saba—Cherry Blossoms



Oney's Evil Twin © Harry Bosk (3rd
Novice Monochrome Print, May 2014)

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.

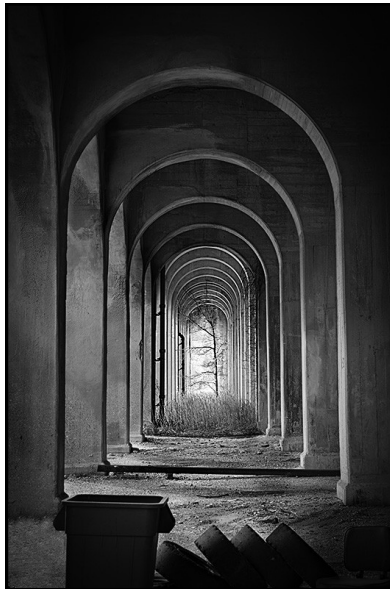
May 2014: First Place Images



The Child Really is the Father of the Man © Jon Meyer
1st—Unlimited Monochrome Print



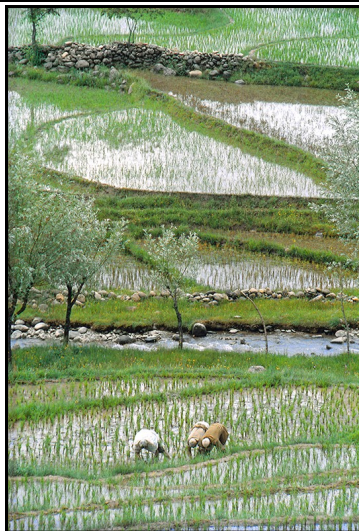
Keeping Time © Harry Bosk
1st—Novice Monochrome Print



Recycle and Go Green © Sukumar Balachandran



Great Egret © Bill Bitman
1st—Novice Digital Image



Rice Farming © Kay Muldoon-Ibrahim
1st—Unlimited Color Print



Sister's Keeper © Larry Kinkaid

In Their Words: Terry and Belinda Kilby

Editor's Note: Terry and Belinda gave a presentation on aerial photography to the club on April 3, 2014. They are a husband and wife team who created "Elevated Element," an aerial photography project, employing the latest in unmanned aerial vehicle (UAV) 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." For more information about the Kilbys and their photography, visit www.ElevatedElement.com, [www.Facebook.com/ElevatedElement](https://www.facebook.com/ElevatedElement), and [www.Twitter.com/ElevatedElement](https://www.twitter.com/ElevatedElement).



Terry and Belinda Kilby, as taken by one their own UAV cameras. © Terry and Belinda Kilby

What was your very first camera?

Belinda: My very first camera was in 1980, the Kodak Ektra 500 that had the flip open case, and took 110 film. I got it at 7 years old before I moved to Germany with my mom who was in the Army. I took many photos of wonderful castles and museum treasures.

Terry: My first digital camera (that I still own) was the Sony Mavica MVC-FD83 from 1998, or 1999. I took so many photos, because I didn't have to worry about buying and developing film. I also had many floppy disks that the Mavica took to store the images. Our first aerial vehicle camera was the small action sports camera, the GoPro released in 2010.

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

If traveling light for aerial photography is the requirement, we would need a Phantom Quadcopter, a GoPro Hero 3+ with replacement lens to remove the fish-eye effect and battery, a

brushless motor gimbal, a pilot's RC controller, a ground station monitor, sun visor, a gimbal controller, and extra RC LiPo batteries in a fire proof bag. However, usually we do not travel light, because we want to fly with a larger camera payload. In that case, we take everything listed, but use our own larger multicopter, currently an X-quad style with 14" propellers, a Sony NEX 5, and brushless Gimbal that fits the Sony.

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

Belinda: That person was my single mom who passed away when I was 19. She was a photojournalist for the Army, speech writer and editor of the APG News. She always took me to the events that she documented for work. Sometimes she would hand off her Cannon 35 mm for me to take some shots while she conducted interviews. I received that first Kodak Ektra in WV before moving to Germany. I always adored the mountain landscape and wooded river views. Being able to then take that camera to Germany has allowed me, to this day, to see a whole new culture through a viewfinder, and capture those foreign, wonderful images in my mind's eye.

Terry: It would be Steve Jobs. His first computer was the Apple II, and has always enjoyed exploring all types of software. Being able to then share the final edited images online further employs his general love of technology. The research and development that went into the iPhone is what ultimately led to the small autopilot flight controllers used in UAVs today.



One of the UAV cameras designed and created by Terry and Belinda Kilby at their in-house prototype lab. © Terry and Belinda Kilby

In Their Words: Terry and Belinda Kilby (continued...)

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

This is a tough question. We get 5 since there are two of us! There have been so many incredible artists and thinkers throughout history, but collectively our most intriguing dinner companions would have to be:

Nikola Tesla: We would love to hear all about his Tesla coils that would make unlimited, free, and clean energy possible. He also built a wireless controlled boat, which may have been the first device of its type ever exhibited.

Leonardo DaVinci: He is the ultimate Renaissance Man. His natural curiosity touched on every school of thought. We'd like to know where he was and what he was up to during the years of his life that are undocumented—after which time many of his most innovative plans were developed. His insights on how lenses dramatically shaped artists' ability to replicate imagery would be so interesting to hear.

Benjamin Franklin: He was the Renaissance Man of our founding fathers. He, too, possessed an undying natural curiosity, and thirst for knowledge. Franklin also applied his knowledge in so many practical ways that improved everyday life to this day. He was a true people person who knew how to use his charisma to get big things accomplished. What a pleasure it would be to get to know him.

Isaac Newton: He is regarded by many as the most important scientific mind of all time. In optics, he discovered that light could be broken down into the visible spectrum of color. He developed calculus, and his laws of motion, which is critical to the scientific principles of flight. However, it is his more mystical and underground fields of study that would be most fascinating to discuss, since we was forbidden to openly discuss them in his day.

Salvador Dali: He once said "The only difference between me and a madman is that I'm not mad." What a character! He may have been a bit "out there," but this is a true artist who admired other artists, especially Spanish painters who came before him. He created art from the time he was a child until he died in his 80's. He loved exploring new mediums, but stuck with painting until he mastered it completely. His giant master works from later in life that hang in the Salvador Dali Museum in St. Petersburg, FL, are awe inspiring. To discuss craftsmanship, composition, and symbolism pulled from his trance-like states would be not only a dream come true, but a root hoot to boot. We would laugh and marvel while eating sea urchins until we drifted off to a land of endless vision and possibility.

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

Sure, technical knowledge and perseverance is a must, but don't be afraid to break free from expected norms and explore the possibilities of your equipment and your vision.



Baltimore Harbor with Domino Sugar Sign, as taken with one of their UAV cameras © Terry and Belinda Kilby

In Their Words: Rebecca Rothey

Editor's Note: On May 29, 2014, BCC member Rebecca gave a presentation to the club on the history of street photography, and its evolving techniques. For more information about Rebecca and her photography, visit www.rotheyphotography.com. The following is an excerpt from her website under the section titled 'Artist's Statement': "Photography gives me the opportunity to fully immerse myself in the world around me. When I am making images, I slow down and observe things that I would otherwise miss. Time stops, my mind frees while my eyes roam and my finger clicks, almost on impulse. I enjoy finding playful or ironic moments. I attempt to use my camera to see things in ways I ordinarily wouldn't. I make photographs because there are endless dramas to be enjoyed, large and small, that might otherwise go unnoticed."



Rebecca Rothey

What was your very first camera?

Minolta X700

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

My camera and a 17-55 or 18-200 mm zoom lens.

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

Rather than just one person, I think it's my entire family's genes. I inherited my grandfather's Leica M3 and his collection of Leica Magazines going back to the 1950s. I have childhood recollections of being with my father as he developed prints in the darkroom in our basement. My mother was a water color artist who had a strong appreciation for photography. One of the

books in my childhood household was *The Family of Man*. As a teenager, my bedroom wall was covered with photos I clipped from *Life Magazine*. I've always enjoyed images.

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

Socrates, because maybe he will have finally figured out what "the good" is, and—hey—it would just be fun to hear him question someone about their beliefs for a few hours (just as long as it isn't me).

Leonardo Da Vinci, because he was one of the most creative, inventive people that ever walked the earth and because he would be fascinated by today's technology, much of which he foresaw.

Claude Monet, because it would be fun to hear his reactions to the image processing software now being used to imitate with the click of a mouse the look it took him years to develop.

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

Learn the basics of how your camera works and about what makes strong images, but don't worry about them too much. Find subjects that interest you, and make pictures that please you. Seek critiques from time-to-time, but stay true to what speaks to you when you interact with the world through a lens. Constantly look at others' images, with an eye to what works for you and what doesn't. The more you see, the more you will see.

In Their Words: Leo Howard Lubow

Editor's Note: Leo gave a presentation to the club on June 8, 2014, titled "Finding Your Vision in Black & White: What The Masters Can Teach Us." Leo focused on such elements as tone, texture, form, point of view, and visual metaphor as he tackles the question: What makes a great black and white photograph? Along the way, he suggested techniques and guidelines for employing these elements in our own photography. For more information about Leo and his photography, visit: <http://lubowphotography.com>. The following contains excerpts from his biography: "Leo Howard Lubow is a writer, educator, and award-winning photographer who specializes in portraits, headshots, commercial, and promotional images, and fine art prints. Lubow's studio is located in the historic Rockland Gristmill in Baltimore. He lives in Owings Mills, MD, with his wife, Annette, and their cat, Chihuahua puppy, and Havanese puppy, one of whom is very bad."



Leo Howard Lubow

What was your very first camera?

The Minolta SRT 101, with a 50 mm f/1.4 lens, which I got in 1970. When did I learn to properly use a camera? 1998, when I purchased a Canon Rebel.

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

If it's a location shoot requiring studio lighting, I take a Multi-Cart R10RT roller, a Kata lighting carrier, a 5D Mark III, a Canon 24-105mm f/4.0 L IS USM lens, four Elinchrom RX 600 lights, a Photek Illuminata 52" Light Bank, two umbrellas, two grids, a backdrop system, and usually a black backdrop. Sorry. That's not particularly light. If I'm on the street, I use a Domke or Mountainsmith bag, and currently like the Olympus EM-1, the Panasonic 12-35mm f/2.8 lens, the Panasonic 20mm f/1.7 lens, and the Olympus M. Zuiko 45 ED f/1.8 lens.

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

I can't think of a particular inspiration. It's the opportunity to hopefully create art and capture a slice of reality that in-

spires me.

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

It was interesting to see this question, because when I shoot portraits, I ask a lot of questions to break the ice—this is one of them. My three are **Jesus**, **Albert Einstein**, and **Gautama Buddha**, so I can ask them what's it all about. For background music, I'd like **Mick Jagger** to sing 'Angie,' and 'Sympathy For The Devil.'

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

If a photo doesn't light you up inside – completely -- don't put it in your portfolio.

In Their Words: Don Rosenberger

Editor's Note: Don gave a presentation on "Rust and Ruins" to the club on June 26, 2014. Here's an excerpt from the biography that he provided to the club: "Don Rosenberger sold all his camera gear and walked away from photography. But that was back in 1983. He picked up a camera again in 2005 and has spent most of his weekends and vacation time trying to make up for those years he walked away. In the years since 2005 he has worked with and been mentored by a great group of well known and some not so well known photographers. Today Don is still driven by the passion and urge to always create something better and constantly strive to take his work to the next level. In addition to pursuing his personal work, he is a partner in Road Runner Photography Tours and leads national and international photography tours. For more information, please visit his website: <http://roadrunnerphotographytours.com>.



Don Rosenberger

What was your very first camera?

A Pentax K1000, I was a teenager and purchased it with money made from delivering newspapers. I could not afford a wide angle lens, so I bought a lens that fit over my 50mm that gave it a wider field of view. After several years I switched to Canon, but today shoot Nikon and Fuji.

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

My friends always give me a hard time about the weight of my camera bag so I'm probably the worst person to ask this question. I consider a tripod to be essential for the work that I do. When weight is a factor, I have a light weight carbon fiber from Gitzo and

also one from MeFoto. But otherwise I prefer a very sturdy tripod and my current favorite is one from Really Right Stuff. As far as camera systems the new Fujis are great! They are light and the image quality is outstanding. I'm going to Iceland this summer and plan to take a Fuji XT-1 and Nikon D4s. Right now I'm not sure which camera will see more use.

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

I don't think it was a person. My interest in photography started from reading a skateboard magazine when I was about 12. Looking at the pictures, it seemed like something I wanted to do. Back then I think I was better photographer than a skateboarder and I have a few scars to prove it.

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

That is a tough one for me. Because I managed presentations for Nature Visions, I have already had dinner with **Art Wolfe** and **Seth Resnick**. I think a third choice would have to be **John Paul Caponigro**. I met him over breakfast in Iceland in 2012, and found him to be a very intriguing person.

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

Do it for yourself! I find that so many people seek acclaim for their work. Especially in this day of social media. I frequently have friends ask me if I saw their latest picture on Facebook. It seems if I don't hit the "Like" button or leave a positive comment, they sense some type of rejection. Perhaps the picture is fine, it just might not resonate with me at that moment in time. But my approval should not be necessary for them to pursue their art. In regard my work, while I enjoy hearing people say they like this picture or that picture of mine, I don't do it for them or the acclaim. I derive my satisfaction from the process. I think people need to find their own voice or vision and work to pursue and perfect that inner voice or vision.

In Their Words: Tam Le

Editor's Note: Tam gave a presentation to the club on July 24, 2014, titled "Birds and Wildlife Photography." The following is an excerpt from his presentation materials: Tam Le is a photographer who has participated in competitions in 25 countries on 4 continents, which has earned him over 1800 international recognitions, including Gold, Silver, and Bronze medals. Tam was recognized as the one of the Top North American Exhibitors in the 2012, 2013, and 2014 Photographic Society of America (PSA) 'Who's Who' publication. He earned his PSA Recognition of Photography Achievement (ROPA) Distinction 'EPSA' in April 2013. He is PSA's 'Who's Who' Committee Co-Chairman and Second Vice President of the Photo Travel Division. He is also the Chairman of PSA's Mid-Atlantic Chapter: <http://psa-mac.org/board-of-directors.shtml>



Tam Le

What was your very first camera?

My first camera was the Canon 10D, chosen and purchased in 2003, after I had researched the differences between Canon, Nikon, Kodak, and Fuji.

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

Besides a camera battery and memory card, it would never be "one size fit all." For that reason, I never travel light as far as equipment, depending on the trip duration and photographic target. Most of my photography trips are from two weeks to three months.

In general, for travel photography, the multipurpose zoom lens or all-in-one, such as a Tamron 18-270mm for a crop camera, or 28-300mm for a full frame camera (very affordable and light), which covers almost everything that one would like to photograph. On the high-end side, the available lenses are Canon 28-300mm (expensive and heavy) or Nikon 28-300mm (reasonably priced and lighter). With the all-in-one zoom lens, the drawback is the image softness compared to the fixed focal lenses. However, in most cases, the softness is acceptable for travel and street photography. Having that said, if I am

on a street photography mission, my favorite choice is the 24-70mm F2.8 lens which is light and sharp.

If I photograph landscapes, a wide angle lens, 24mm to 50mm, would do great, especially with a fixed focus lens, ND filter, tripod and remote shutter. In one occasion that I photographed the Palouse Hills in the Great State of Washington, due to the nature of the environment, I had to use my 500mm super-telephoto lens for landscape to be able to capture the images that I wanted, and that is the first and only time that I did that.

If I photograph wildlife, I have to deal with a heavy lens such as 100-400mm, 300mm for handheld, 500mm and 600mm for tripod mount. No travelling light here. A tripod is also essential.

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

I did some photography when I was teenager back in Vietnam, but never was serious about it since it was too expensive for film and development costs. I did not make any money then, therefore serious photography was not one of my choices. When I came to the United States, being a refugee, starting out a new life and new generation with a few bucks on hand, raising the family was more important. In 1994, while living in Houston, TX, I was fortunate to meet a well-known wedding photographer named Ken Sheffield. I was able to tag along with him as his assistant and learned to photograph weddings as well as how to work on darkroom projects. Initially, it was more for the money than the photography itself. What I learned was how to use light correctly in both studio and outdoor settings, how to set up equipment, and how to do different portrait styles. It was very expensive to invest in my Bronica medium format camera system at the time.

After I worked with Ken for almost a year, I was able to build my full portfolio, and displayed my first 'Wedding Show'—the response was great. I booked 15 weddings in one weekend, and began my wedding photography career in Houston in 1996 with over 40 weddings for that one year. Later on, I recruited 2 more photographers, taught them my wedding photography style, and was able to handle 60 weddings a year. However, at the time, I was not looking at photography as an art, but more of commercial endeavor. The pay was great, but there was no personal creative feeling attached to any of the images other than to make sure they had good light, were sharp, and that the business was successful so that the money kept coming.

In Their Words: Tam Le (continued...)

In 2000, the company that I worked for moved our family to Bethesda, MD. Unfortunately, I had to close down my studio, and my wedding photography business. I quit photography for a while, and, until 2003, I really missed the photography. However, my urge for photography came back to me in a different direction than my past commercial wedding endeavors. With a lot of travel for business, I began to pay attention to the details surrounding me, and started looking at things from a different perspective. This is when I bought my first digital camera, the Canon 10D, after months of research of the digital benefits between the different camera manufactures. I came back to photography, this time with an aim toward the artistic side rather than the commercial side. I began to take trips to national parks, travel to my home country of Vietnam, to Europe, etc. I never thought that photography would come back to me so strong. I influenced my wife to become a photographer, too. We love photography so much that we both decided to take early retirement in 2010, and became fully engaged in photography. We both know that there are many people out there who love photography, and have the artistic mindset to create the image, but may not have strong technical skills to create the image that they would love. For that reason, both Ha (my wife) and I began share our experiences to others via programs and workshops. We are very active in the Photographic Society of America (PSA) and hope to connect with, and help more photography lovers through the art of photography.

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

Of course, there are many people that I would like to have for dinner and conversation, especially **my family, my parents, my children, and grand children**. However, for photography, I would love to sit down with **Pablo Picasso**. Even though Pablo Picasso did not use the camera to create his art, the abstracts and art images that he created have a unique way of showing their creative look and feel that modern photographers could learn to express and benefit from.

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

Photography is the art of using light. By practicing frequently enough, one could begin to see life from many different perspectives. Look at a scene from many different angles. Looking at the same scene from another angle or perspective, it is amazing that one could find the scene to be dynamically and dramatically different. Vacations can be more beautiful and more enjoyable because one will never look at the waterfalls or a flower the same way again. If one could develop an interest in nature photography, your interest will make you explore and learn more about a bird or animal, its habitat. Eventually, you'll discover the "human-like" features of the wildlife, appreciating more of the "God-given life on earth," bringing wildlife closer to you, helping you to learn more of how to protect them. That is the magic of photography.

In more ways than one, enjoying and appreciating photography will enhance your view and perspective of life. Life is beautiful, and helps you to relax after a long week of stresses from the work place, etc. Exploring and researching your photographic subject provides an endless educational opportunity. There is a reward of knowing deeply about the subject that you photograph that I'll call "Feeling." Feeling is the only way to bring the subject to life, and this is the difference between "taking a picture" and "creating an image." This is what defines the meaning of "an image is worth a thousand words"—it is an art, and the one that receives the full satisfaction and benefit from it, is you, the author, and the creator.

Another piece of advice that I give to photographers is about "Competition." Do not hesitate to enter your images: the good, the bad, and the ugly. Always give your best effort. The important part of competition is not how many medals or awards that you receive, but how much you can learn from others after the competition, and understand how and why your submitted image failed to be recognized. Most of the international competitions will mail you their catalog which includes the award-winning images. Read those images, and I do mean "read"—the image's story, the subject presentation, the light, the composition, and the techniques that went into creating the image—and learn what made it an award-winning image. This is the best, and fastest, way to learn. The faster you learn, the better you became a good photographer, and the faster you can enjoy your life. Remember, it's not so much how everyone praises you and your images, but how much satisfaction and enjoyment that you get. After you master that, the next step is to embrace "The Art of Sharing."

I hope that my above answers help with your own interests. Have a wonderful day, and enjoy every one of your photography opportunities.



Baltimore Camera Club

Point Totals and Classifications

July-14

Color Print	Monochrome Print	Projected Digital	Projected Digital
Unlimited Messick Karen 593 Vetter Donald 506 Harman Steve 404 Faulkner Gary 395 Risk Gordon 374 Davis John 284 Franz Karl 260 Muldoon-Ibrahim Kay 251 Saba Joan 218 Robinson Charles 216 Katz Lewis 208 Rothey Rebecca 187 Wolk Jeffrey 144 Dembo Steven 123 Hill Kathleen 120 Miller Roger 114 Drumm Maria 108 Meyer John 106 Voeglein James 103	Unlimited Ransome Arthur 677 Davis John 575 Risk Gordon 403 Messick Karen 377 Franz Karl 278 Harman Steve 268 Vetter Donald 260 Muldoon-Ibrahim Kay 255 Rothey Rebecca 254 Faulkner Gary 252 Oney Steven 207 Wolk Jeffrey 154 Robinson Charles 145 Dembo Steven 141 Meyer John 130 Drumm Maria 120 Risk Kathleen 112 Miller Roger 99	Unlimited Balachandran Sukumar 305 Ransome Arthur 257 Vetter Donald 243 Saba Joan 239 Franz Karl 222 Wolk Jeffrey 161 Wilder Alan 150 Muldoon-Ibrahim Kay 122 Messick Karen 113 Katz Lewis 107 Miller Roger 68 Harman Steve 67 Dembo Steven 64 Drumm Maria 53 Faulkner Gary 37 Webb Tony 12	Novice Lorton Lewis 21 Capizzi Christopher 20 Ferrara Thomas 19 Aldrich Alice 17 Treen Nathaniel 16 Eskin Rich 14 Risk Kathleen 13 Bitman Bill 13 Mahisted Matthew 11 Reagan Robert 11 Flamm Kaye 11 Ilore Bernie 10 Roberts Lynn 10 Bowers Charles 10 Gilpin Colin 9 Johnson Paul 8 Libster Eugene 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 Kincaid Larry 5 Raja Srinivasa 3 Lutz Patti 3 Orrell Reb 2 Freedman Irving 2 Majchrzak Stephen 2 Caplan Richard 1 Rosenberg Barry 1
Novice Flamm Kaye 99 Risk Kathleen 91 Webb Tony 89 Biederman Paul 89 Bennett Errol 80 Boardman Michael 65 Dillon Karen 60 Collier Charles 57 Ransome Arthur 48 Hairston Keith 46 Saba George 36 Bosk Harry 33 Long-McKeown Donna 29 Navarre Michael 29 McManus Jane 28 Gavin Jerry 27 Macedo Ann 26 Johnson Paul 26 Eskin Richard 26 Eichelman James 25 Shuler John 19 Paul David 18 Orrell Reb 17 Kardys John 15 Ibrahim Camellia 15 Bien Frank 15 Roberts Lynn 15 Estruch Sonia 13 Yeager Donald 13 Edie Christopher 13 Oney Steven 13 Kendall Vella 13 Kincaid Larry 13 Kalcevic Michael 11 Bowers Charles 11 Raja Srinivasa 10 Balachandran Sukumar 8 Freedman Irving 8 Capizzi Christopher 8 Lancaster Carl 8 Majchrzak Stephen 8 Custer Bruce 7 Palmer R.L. 5 Kelley James 3 Baynes Hollyday 2 Fawcett Richard 2 Brace Keith 2 Ibrahim Kamal 2 Libster Eugene 2 Aldrich Alice 2 Ringel Norm 1 Epps Kenneth 1 Miller Nathaniel 1	Novice Biederman Paul 99 Eichelman James 82 Dillon Karen 74 Voeglein James 57 Macedo Ann 55 Flamm Kaye 51 Caplan Richard 48 Bosk Harry 48 Katz Lewis 47 Saba Joan 45 Bennett Errol 39 Balachandran Sukumar 38 Baynes Hollyday 31 Bowers Charles 31 Webb Tony 30 Kendall Vella 29 Ibrahim Camellia 28 Paul David 28 Hairston Keith 28 Navarre Michael 26 Hill Kathleen 20 Treen Nathaniel 16 Capizzi Christopher 15 Miller Nathaniel 14 Majchrzak Stephen 14 Orrell Reb 10 Bovenkamp Diane 8 Eskin Richard 5 Edie Christopher 5 Schleif Robert 4 Fawcett Richard 3 Wah Michael 3 Streckfus Chris 3 McGovern Tim 3 Roberts Lynn 3 Lutz Patti 3 Bloom Murray 2 Freedman Irving 2 Hawtof Joel 2 Kendall Glenn 2 Kincaid Larry 2 Aldrich Alice 1 Bien Frank 1 Shuler John 1	Intermediate Rothey Rebecca 94 Conniff Annette 93 Saba George 68 Sattler Steven 63 Bennett Errol 58 Hill Kathleen 56 Skepton George 52 Robinson Charles 51 Oney Steven 50 Paul David 49 Kendall Vella 47 Gavin Jerry 43 Dillon Karen 41 Bosk Harry 39 Hairston Keith 35 Karchin Lew 34 Biederman Paul 34 Navarre Michael 34 Ringel Norm 33 Voeglein James 32 Mordente Tony 32 Bien Frank 30 Edie Christopher 30 Ibrahim Camellia 30 Charnock Buzz 28 Gallagher Martin 28 Meyer John 28 Eichelman James 25	

Note from Kaye Flamm, VP Competitions:

As previously announced, we will have an **Intermediate Projected Digital Competition Group** beginning in September 2014.

For purposes of forming this group, all members with 25 monthly digital competition points following the digital competition in May 2014 were placed into the Intermediate group. Beginning in September 2014, all Intermediate competitors must accumulate 100 points to achieve unlimited status and novice competitors must accumulate 50 points to achieve Intermediate status.

Please let me know if you have any questions.

Coming Attractions

September 2014

2014-2015	Event	Info
Thursday, September 4	Program	Welcome Back Party Special Time: 7:30 p.m.
Thursday, September 11	Digital Competition 1 (Theme: Open)	Judges: TBD Baltimore Camera Club Competition Rules How to Prepare and Submit a Projected Digital Entry
Thursday, September 18	Program	Denise Silva will be presenting ' <i>Texture Blending and Image Compositing</i> ,' where she will show various techniques for creating composite images that will help you blend multiple images (with other images, graphics, or textures) to create new and unique art. A long time member of the Loudoun Photography Club, Denise served as President for 4 years. She also sat on the board of the annual Nature Visions photography exhibition. Denise is the co-owner of Road Runner Photography Tours .
Thursday, September 25	Print Competition 1 (Theme: Open)	Judges: TBD How to Prepare a Print Entry Baltimore Camera Club Competition Rules

October 2014

2014-2015	Event	Info
Thursday, October 2	Program	Internationally-recognized professional photographer, David Blecman , will present a live one-light glamour lighting and posing session with a live glamour model. He will tether his camera to a laptop and show real-time results. David has worked in many photographic arenas including being hired to photograph such celebrities as President George W. Bush, Christina Aguilera, Jimmy Buffett, Steely Dan, Moody Blues, Beyoncé and Destiny's Child, Celine Dion, Gene Simmons and KISS, and numerous others. For more info: http://posneg.com/
Thursday, October 9	Print Competition 2 (Theme: Open)	Judges: TBD How to Prepare a Print Entry Baltimore Camera Club Competition Rules
October 10—12	Fall Trip	We will be returning to Frost, WV, for another stay at the Inn at Mountain Quest (www.mountainquestinn.com). The Inn is located in a gorgeous valley on several hundred acres in a very rural location of West Virginia. BCC club members have a 10% room discount, and cost includes breakfast. For reservations please call 866-245-6494 and identify yourself as a BCC member to obtain the discount. For more information, email Lewis Katz at basskatz@comcast.net .
Thursday, October 16	Program	As a staff photographer for Black Star Publishing Company and contract photographer for TIME, our speaker, Dennis Brack has lived and listened to the stories in his book, ' <i>Presidential Picture Stories</i> .' Brack covered the White House for fifty-two years, was on the Board Standing Committee of Press Photographers of the U.S. Senate for twenty-five years, and President of the White House News Photographers Association for three years. He is still covering the White House. http://69.195.124.111/~presidk0/home
Thursday, October 23	Digital Competition 2 (Theme: Open)	Judges: TBD Baltimore Camera Club Competition Rules How to Prepare and Submit a Projected Digital Entry
Thursday, October 30	Program	Bill Wierzal has a background in the humanities and photography, and has traveled widely with his 35mm Pentax to indulge his passion for the Italian culture and people. He's a member of the Maryland Federation of Arts, the Creative Alliance, and the Italian Cultural Society. Bill's 20-year experience in commercial photography has allowed him to complete full-cycle the creative process in getting an image from its inception to the printing/framing stage. http://www.italyincolor.com/mountvernonplace.html

Focal Point

Baltimore Camera Club

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



Parting Shot



I Hope This Is Only a Dream © Jon Meyer (HM Unlimited Monochrome Print, May 2014 Competition)



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

www.psa-photo.org

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

[PSA Mid-Atlantic Chapter \(PSA-MAC\)](#)

Future PSA Conferences: [PSA Annual Conference Overview](#)

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

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

