

Focal Point

Baltimore Camera Club

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



It's All About Time © Chuck Robinson (3rd Place, Unlimited Monochrome Print, December 2014)

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Editor's Corner

Thanks to Harry Bosk, Charles Bowers, Melissa Clark, Karen Dillon, Maria Drumm, Jim Eichelman, Richard Eskin, Gary Faulkner, Lewis Katz, Susan Malone, Brian Miller, Roger Miller, Gordon Risk, George Spicer, and Jim Voeglein for their contributions to this issue.



In this issue of *Focal Point*, we start with *In Their Words* profiles of two distinguished Baltimoreans, Susan Malone of *Wide Angle Youth Media* and Brian Miller of *Full Circle*. Following that, we have no less than seven excellent contributions from BCC Members! Take a look at this eclectic collection of articles: George Spicer's "Mother's Day vs. Christmas"; Maria Drumm's "Reaching For A Box Of Salt"; Lewis Katz' "Notes From The Field"; Harry Bosk's "Capturing the O's and Their Fans"; Roger Miller's "The End of The Bookstore—The Fate of Books"; Rich Eskin's "Creative Imaging Workshop"; and Gordon Risk's *Collector's Corner* article on the "Zeiss Ikon Super Nettel." BUT WAIT, THERE'S MORE! We finish with the *Baltimore Camera Club Monthly Competition Results* for December, January and February, the *Points Totals and Classifications* as of February 2015, contributions to *Opportunities* by Melissa Clark (of the North Bethesda Camera Club), Jim Eichelman, Gary Faulkner, Lewis Katz, Karen Dillon and Jim Voeglein, as well as the *Coming Attractions* calendar and a *Parting Shot*.

Please send your submissions for future issues to d_bovenkamp@yahoo.com.

This month's editorial image was taken at the Ellicott City B&O Railroad Museum that I visit often with my son. Mike and Pete are dressed as a Union Soldier and a B&O RR Conductor, respectively. To give this picture a historic feel, I took out most of the elements of the modern world, like electricity poles and wires. Don't miss a visit to the museum before the exhibit commemorating the 150th Anniversary of the Civil War ends in April. When you do go there, please say "Hi" to Mike and Pete for me.

Cheers,
Diane



Waiting For The Union Transport
© Diane Bovenkamp

2014-2015 BCC Leadership

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Photographic Society of America Club

Rep. for BCC: Diane Bovenkamp

Focal Point Editor: Diane Bovenkamp
(d_bovenkamp@yahoo.com)

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 club information, email karenskier@aol.com.

In Their Words: Susan Malone

Editor's Note: Susan Malone is the Executive Director of Wide Angle Youth Media, providing Baltimore youth with media education to tell their own stories and become engaged with their communities. They deliver free and accessible after-school and out-of-school training in media production to more than 350 young people aged 10-20 years each year. Because these youth have limited access to technology resources, Wide Angle's programs bridge the digital divide and promote their academic and workforce-readiness skills. Now in their 15th year, Wide Angle is working on connecting individuals with issues that impact youth in Baltimore. Wide Angle's films highlight not just issues, but other strong education-minded non-profits in Baltimore. <http://wideanglemedia.org/> Susan spoke to the club on January 15.



What was your very first camera?

My first camera was a Pentax K1000 that my parents gave me when I was in middle school. This workhorse of a camera started off documenting the world around me in my first photo club in 6th grade and moved with me to Baltimore for college when I started study-

ing photography at the Maryland Institute College of Art.

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

A sense of humor is the most important thing you can bring with you, when are you about to film or make photographs with young people. Things will never go the way you planned, you will find wonderful surprises, and your students will discover new things. That said, never underestimate the importance of knowing your own gear, bringing backups of everything from batteries to light bulbs, and plan for the unexpected!

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

In college, I had the opportunity to apprentice for an outstanding print-maker, photographer and book artist by the name of John Wood. He was a professor

emeritus of photography in the School of Art & Design at Alfred University and a master craftsman. He was a soft spoken man, who after a career as a pilot, studied with Harry Callahan. He was patient. He was observant. And he believed that you could make your mark on the world one image at time. John pushed the standards of traditional photography using everything from photo montage to alternative processing, from printmaking to drawing, and from sculpture to etching in his work. Two of his images still hang in my office as a reminder of him, his impact on my life, and the way he could use beautiful images to evoke a quiet protest about large complicated social issues. His love for making images inspired me then and inspires me now.

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

I would love to have dinner with John Wood (passed) and Robert ParkeHarrison (alive). I am quite certain the two have never met, but I think listening to their conversation unfold over a meal would be a wonderful thing to observe. If the conversation waivers, we could bring in Robert Frank (alive) or Sally Mann (alive) to spice things up.

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

Making images is such a personal thing that not one piece of advice will hold true for everyone. I believe we have a responsibility as story-makers to make work that is honest, raw and true.



Susan Malone (in dress) taking a picture on one of the *Wide Angle Youth Media* production sets.

In Their Words: Brian Miller

Editor's Note: On February 12, Brian Miller gave a presentation to the club on how to frame and present images for shows—including what NOT to do. This is an excerpt from his biosketch on the Full Circle website (www.fullcirclephoto.com): “Brian Miller has nearly twenty years experience in photography and imaging and holds a BFA in Photography from Tisch School of the Arts in New York and a MA from Manchester University in the U.K. He joined the Full Circle team in 2010 and is now Manager & Director of Photo/Digital Services. ... His focus at Full Circle is making the business the best resource in the region for photographers and artists seeking print and presentation solutions. As an artist, Brian exhibits regularly both locally and nationally.”



Kodak Instamatic 100



Polaroid Land Camera 1000



MEIKAI 4351



Pentax Asahi K1000

What was your very first camera?

I used to use my parents' Kodak Instamatic and Polaroid Instant cameras growing up, but my first camera was a MEIKAI 4351. In high school, I bought a Pentax K1000—my first real camera. I was about to take my initial course in photography.

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

For me, there are 2 types of shoots: ones for work and ones for personal work. For professional jobs, I have a small Tam Tek bag: Nikon D610; Nikon AF-S NIKKOR 24-85mm f/3.5-4.5G ED VR Lens; Nikon SB Flash; Small 15", fold-up reflector-bounce unit; extra SD cards, batteries; pen and paper for notes and getting email addresses for releases, if necessary; business cards; post cards with samples of work and contact info; tripod & monopod (if needed).

For personal work, I use: my Pentax 67; 165mm, 75mm, and 55mm SMC Lenses; Sekonic L358 Light Meter; Lots of film—Portra 400 and 160, TriX400, Delta 125 and any other random film in the fridge; lots of batteries.

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

No one in particular drove me into the medium. After my first year of photo courses in high school, I went to the Maine Photographic Workshops' Young Photographers program at the advice of one of my photo teachers. I had already been enamored with the processes, but the travel aspect (to Maine) for a few weeks of my summer was an immediate draw, too. I decided then that I wanted to do this for the rest of my life: travel and make images. I was certainly enthralled with the historical works flashing before my eyes during classes. My high school teachers were also professional photographers and they gave me a great deal of confidence in the work I was producing. As a result, I entered one of the top undergraduate photography programs in the country. Photography itself was the real inspiration—the ability to make images of both real things and experiences, which also

In Their Words: Brian Miller (...continued)

related to emotional and psychological states at the time of capture. I enjoyed the science, the chemistry, and the cave-like darkroom where images emerged from latent nothingness. I'm certain Carl Jung and Joseph Campbell would love to delve into the symbolic significant of the darkroom as a mythic cave. I feel connected to a deep history working in the dark room.

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

I'm terrible at the listing game! Just three people huh?

I would certainly like to have a conversation with my father, **Carroll Miller**, who departed my presence when I was only 13.

Also, joining us at the bar for burgers and brews would be both **Alfred Stieglitz** and the **first human who equated picture making and poetry**.

After introductions, I'd of course want to know how the fishing was wherever my father had been. I would steer conversation towards the role of artists in society. In particular, I'd want to discuss the need for the artist to be not only an image maker, but an historian, fortune teller and crusader, as well.

Individually, I would ask **my father** about his thoughts on my life's path. My father grew up poor, was a monk in the seminary, found love in my mother, spent time in the military, and ultimately, was a deeply loving father with strong spiritual and religious leanings.

How does my story hold up?

"**Mr. Stieglitz**, can you comment on the current state of photography in our culture? Is it appalling to someone who so delicately found equivalents of emotion states in cloud formations?"

"**Archaic Shaman Artist**, can we restore the importance of the artist in society and create work again that leads us through the natural, to the supernatural, and, finally, to greater spiritual connection with the world?"

I am sure a few Dogfish Head 60 Minutes would fuel the conversation pretty well.

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

My mother always told me to follow my bliss—to follow my heart. I'm sure there were many times she regretted saying that to me. Especially, when I was

not following my heart. However, since those first days in my youth when I discovered the medium of photography, I knew I would always be making photographs throughout my life.

For me, photography must bubble up from within. As an artist, I never force work.

I see photography as a synchronous moment of communication between that which seems to lie within us and that which appears to exist beyond us.

For me, the process of photography can lead to communion and understanding.

My one piece of advice... *Do not hide behind the lens; let the lens be a viaduct of understanding. Open your eye and let the world flow inward...and always take extra batteries.*

Mother's Day vs. Christmas

By George Spicer



George Spicer, Calvert Cliffs
© Karen Dillon

This past Mothers' Day (2014), there was a crafts show/sale in Ellicott City. My Son-in-law brought his camera, printer, backstop, and other stuff. He was taking portraits of mothers and children, selling 5"x7" pictures with mats for \$20.

The framing shop

was mounting the pictures at no charge. His sales totaled \$80.

Before Christmas, he set up to take pictures of people's dogs with Santa. His sales totaled \$400.

Something seems wrong.

Reaching For A Box of Salt

By Maria Drumm

Editor's note: Maria Drumm is a world traveler and award-winning photographer. Please go to Maria's web-site to find out more about her background and her photography (<http://www.drummworldphotos.com/>).



1. Living and working on the salt flats of Gujarat, India, near Bajara and the Gulf of Kutch is not just a job. It is a lifestyle, a family tradition, an heirloom passed from one generation to the other. This image (#1) is a salt flat in the midst of cultivation. Notice the earthen

Image 1



Image 2



Image 3



Image 4



walls that separate each flat. They are usually either 50 feet or 75 feet square. The government owns the land but leases it to the families. Usually a family will work one to three flats.

2. Before the process begins, the flats are marked off. A deep well is dug and the ground water is pumped into a shallow pool that serves as a reservoir. The salty ground water is allowed to gently and slowly escape through a narrow trench from the pool into the flat. This image (#2) shows the pool; however, no water is flowing out of the narrow trench. The pump could be broken or out of gasoline! Because this land was an ocean floor millions of years ago, the salty ground water is the key to good production. Sometimes the process fails and the flats are cleaned and left dormant for a year.

3. Life is isolated on the salt planes. There are no facilities. NONE! After dark, the stars are the only brilliance. Schooling for the children is sporadic. Girls may get two years of schooling in the far-off village. Boys do a bit better, but the logistic of getting kids to school, even on a motorcycle, is difficult and they are often needed to work the flats. The "camp" (Image #3) is home for the family for 7 or 8 months a year. The parents or grandparents may have a cot, but everyone else is on the floor or in a makeshift hammock if there is room inside the straw-burlap structure. Once the monsoons come, production is over and the family returns to the village until the next cycle begins.

4. As in all of India, the family is the core social structure. Children obey their parents. They believe that the father knows best and the mother will back him up. Regardless of the decision, a child has really no rights except to obey the parents, and respect is the key to the family relationship. The father and his sons (Image #4) are the center of the world for the

Reaching For A Box of Salt (...continued)

By Maria Drumm

mother, who is much loved and respected by them, but must make her way as the servant of the family, seeking always to supply their needs.

5. Feeding the family is the woman's role. Women walk miles to collect firewood (Image #5). The danger of constantly inhaling the smoke while cooking is never considered. It is their duty to prepare the food, and gas stoves are too expensive.

6. Everyone has a job. As the ground water enters the flat through the trench, "slowly, slowly," it evaporates and the crystals are raked in rows (Image #6). Sometimes there is a pair of rubber boots for a lucky worker, but most have no protection on their feet and sunscreen is unheard of. The howling wind picks up the tiny crystals and propels them against unprotected skin, stinging as it blusters unforgivingly across the flats.

7-8. When the salt is ready for harvesting, it is loaded on a truck and dumped at the "bagging" yard. (Image #7) The people in the yard each have a script. One man operates the bagging machine. Another man loads a large flat pan with salt and helps the woman balance it on her head. She then walks to the bagging machine and dumps the crystals in the top of the machine (Image #8). The scene is repeated over and over until the day is finished.

9. The 50 kilo bags are ready for shipment to be processed. They are delivered by truck or rail. Each 50 kilo bag brings the equivalent of 40 cents U.S. (Image #9)

Image 5



Image 6



Image 7



Image 9



Image 8



Image 10



10. The next time you reach for the salt shaker or that familiar cylindrical box, think of this story. (Image #10)

Notes From The Field

By Lewis Katz

Editor's note: Lewis is a member of the BCC Board of Directors and holds many volunteer positions at the club, including the Field Outing Coordinator. Here is an excerpt from a biosketch that I obtained online: "Lewis Katz is an experienced nature and landscape photographer as well as a photography teacher. He has taught photography at the Community College of Baltimore County, Art Exposure, Inc., Roland Park Country School, and the Baltimore Camera Club. He has exhibited his work at various art shows."

Neuroscientists have discovered that habitual action creates pathways or road maps in our brain. Therefore, it is logical to think that we react similarly to the stimuli we encounter in our day to day lives. We get used to seeing the same things in our homes, in our neighborhoods and the areas where we work and where we go to play. Now what does this have to do with photography you may ask?

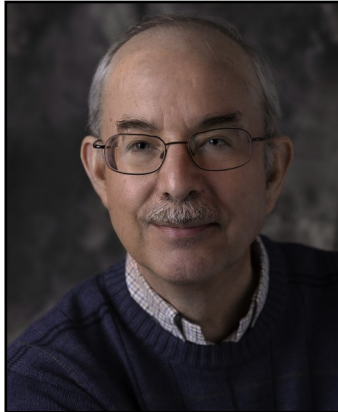


Image 1



Image 2

I believe that it is more challenging to be creative with your photography on a day-to-day basis due to these grooved pathways in your brain. As much as we want to believe that we are in full control of our creative process this is simply not the case. The most powerful organ in our body, the brain, plays an enormous role in this process. When we provide fresh stimuli and new surroundings, we are more easily able to step outside of the established pathways to create fresh and new images.



In the fall of 2013, we traveled to an amazing place—*The Inn at Mountain Quest* in Pocahontas County, West Virginia. The Inn itself is incredible and the surroundings are truly gorgeous. I encountered this weathered, worn barn on a foggy Saturday morning (Image 1). My image emphasized the great character and charm of the barn itself. We returned to *The Inn at Mountain Quest* in the fall of 2014 and had another wonderful time. However when I came across the same barn, it sported a fresh coat of paint and a lot less charm and character (Image 2). The weather conditions were similar and I was able to create a new and memorable scene which incorporated other scenic elements.

This is why it is healthy to travel and this is one of the reasons why you should go on the club spring trip to Chincoteague, Virginia! Reasons other than photography abound such as camaraderie, great BBQ at Woody's, the beach, and generally having a great

time. The trip is scheduled for June 5 to 7 and we are once again staying at the *Best Western Plus* hotel. The *Best Western* is located right at the entrance to the *National Wildlife Refuge* and is a great base of operations for the weekend. Rates are reasonable at \$94.99 per night plus tax, and breakfast is included in the rate. All rooms have two queen size beds for those who would like to share a room to keep the cost to a minimum. We will certainly be going to *Woody's BBQ* at some point and there are many other good, affordable places to chow down. For reservations, please call the *Best Western* at 757-336-6557 and identify yourself as a BCC member to obtain the discounted rate. You will need to give a credit card for guarantee purposes only—cancellations may be made until 3 days prior to arrival with no fees. Please also email me at basskatz@comcast.net so that I can keep track of our bookings.

Capturing the O's and Their Fans

By Harry Bosk

Editor's note: You can see more of Harry's photo projects, and personal artistic vision, at his website: <http://www.harrybosk.com/>

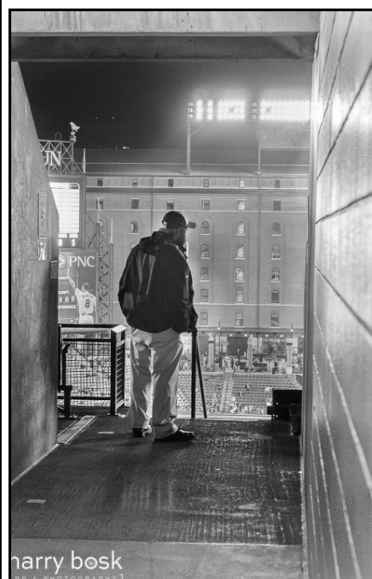
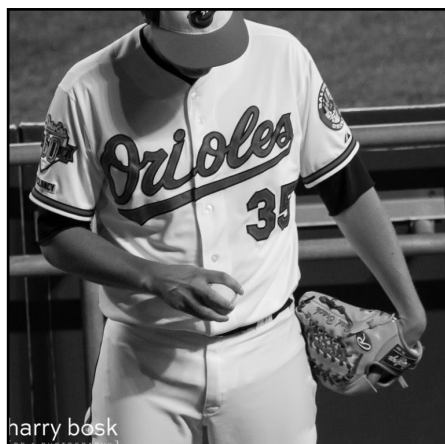


I live the cliché: "You know you are a photographer when you take your camera with you everywhere you go." For me, it's especially true when I go to Orioles games.



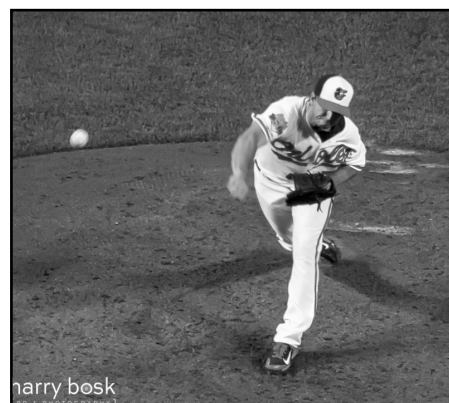
As O's fans know, 2014 brought back Orioles magic. The team proved all prognosticators—who had picked them to finish dead last—wrong by finishing a series win away from making the World Series.

As a season ticket mini-plan holder, I chronicled the season with photos. Since my season tickets are in the cheap seats, my lens often focused on fans as well as the action on the field. Of course, I wandered around to get a variety of



angles and perspectives.

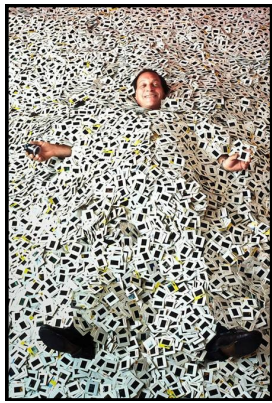
Photos in this article are from the regular season as well as the playoffs.



The End of The Bookstore—The Fate of Books

By Roger Miller

Editor's Note: For more information about Roger and his photography, please visit his website at <http://rogermillerphoto.com/>



This December I found myself mourning the end of the bookstore. Well, maybe celebrating the end of the bookstore. Why celebrate? Well, if you do not acknowledge that which is, you are a fool. I have watched this happen over the last ten years as my book sales declined. I did, for a while, punish myself and said “Roger, you

have to work harder and harder. You have to see every bookstore and talk with every manager.” I did and still sales declined. I was in denial, denial and more denial. Well ladies and gentleman the bookstore as we know it is dead! I have gone from 80 to 100 bookstores in Maryland that bought books to five that sort of buy books. There are a number of factors in the decline of bookstores. People are buying books online with *Amazon*. It is easier and cheaper. People are also reading and communicating online with their *iPhones* and *iPads*. Why carry around a book?

I am doing my 37th book which is the “Naval Academy Annapolis,” which should be out sometime this year. I must be crazy? The book will be my magnum opus—that is not champagne—it is the best of the best. With the advances I have made in post processing with Jeffrey Wolk, my images will all be 500% better. The advances I have made in my “vision” with the BCC-Baltimore Camera Club—my images will be that much stronger. Book printing has also made great advances in the last couple of years with digital direct to press, standardizations of inks, color correct computer screens and PDF's that hold all the content exactly as it should be. I know the book printing will be the best I have ever done. The Naval Academy does still buy books as does the USMA at West Point.

So what is the fate of books? I am not at all sure where “technology” is taking us. We are more “up” on things than we were 10 years ago. Facebook seems to have brought us closer to family and friends. Hey,

1: All of
my books
laid out

2: Stack of
my books

3: All of my
books melt-
ing away



we can find anything on *Google*. My son taught me that. Well is the big “G” going to be there in ten years? How about thirty years? Emails make communication that much easier. At the same time it is a lot easier to ignore or delete them. The programs seem to get better and easier to handle. But digital reality can be lost just as easily and fast. All of the work I have done in the last ten years (Images 1 and 2) could be gone if something happens to my computer (Image 3). The one thing I do know is that my books will be there long after I am not. Let's celebrate that which is changing and hope that some of us will still create a couple of books.

Creative Imaging Workshop

By Richard Eskin

Editor's note: The following is an excerpt from a personal blog provided by Richard Eskin. Please visit his website for the original January 18, 2015 posting, and for other articles at <http://richeskinphoto.com/blog>



Charles Bowers offered members of two central Maryland Camera Clubs the opportunity to work with him and each other out of his home studio to discuss, practice and expand the creativity of their images.

A dozen folks took him up on the offer, seven from the Baltimore Camera Club. We will meet approximately monthly and had our first meeting in January. As you might expect for the first meeting, we intro-



Base Layer Image

duced ourselves, showed a little of our work, went over the rules, and got our first assignment. We had filled out a survey of topics of interest before class, and composite images were high on the list, so that is where we started. We were given a base image and six other images. The rules were that we had to use the base image, should use at least three of the others, and couldn't use any outside images.



First Version Surrealism

So, I worked on the assignment, Dropboxed several different attempts, and got some comments back from Charles after a couple of days. The comments were helpful, but indicated that I had not adequately achieved my intent. Charles reasonably suggested that the cross was too big, and the white birds should have some detail.

I was trying for a "surrealistic" image and that apparently did not come through. I started to write back, and then stopped, and asked myself whether I really knew what surrealism was. So before potentially embarrassing myself, I looked up surrealism.

And this is the real point of this rather extended narrative: That I stepped away from a narrow focus on photography and looked into the history, background and thinking behind the kind of art I thought I was doing. That has broadened and deepened my thinking about my personal vision, where I might go in the future, and what skills I might want to sharpen.

This insight alone has been valuable. I bought a used book on Dali, one of the more famous surrealists and will continue to broaden my horizons. Google+ has a Surrealism and Fine Art community with amazing images that will really stretch your mind, which is what creativity is all about.

So, I took most of Charles' comments and lowered the clouds so the top wasn't cut off, moved the peasants up in the picture so they had feet. Left my "ghost" birds as they were, and added an even larger cross shadow pointing right at the peasants to try and indicate, in a dream-like way, the relationship be-



Second Version Surrealism

tween religion, spirituality and a rural way of life. Given the limitations of the assignment, I am reasonably happy with this result, but still have time to add more ideas. As always, comments are welcome.

Your work is to discover your work and then with all of your heart give yourself to it. – Buddha

You don't see things as they are. You see things as you are. – Talmud

Creativity involves breaking out of established patterns in order to look at things in a different way. — Edward de Bono

Collector's Corner

Zeiss Ikon Super Nettel By Gordon Risk



Gordon Risk © 2012
Diane Bovenkamp

I started collecting cameras in the mid-eighties, buying pieces that I thought were interesting in design and mechanics, but also cameras that I could never afford in my younger years. The *Zeiss Super Nettel* I bought strictly for its unusual design, and today the

Fortunately mine is still working. Speeds are set by lifting the large dial at the top right of body (Image 5), and turning its index dot to the speed indicated on the scale below it. You must first wind this knob to wind the film and cock the shutter; it also has the shutter release in the center of it. On the opposite end of the top cover is the rewind knob, in the middle is the film counter and the rangefinder-viewfinder set up (Image 6). In the rear are two viewing ports (Image



Image 1 © Gordon Risk



Image 2 © Gordon Risk

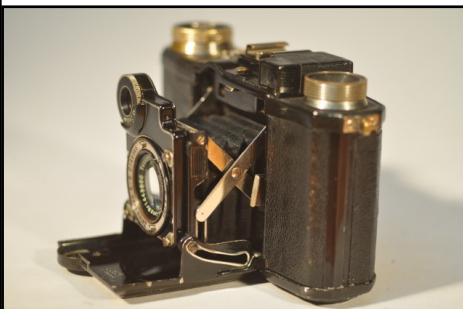


Image 3 © Gordon Risk



Image 4 © Gordon Risk

(Image 4). The shutter is a metal vertical roller-blind style also used in the *Contax* camera. These shutters were not as reliable as the *Leica*-designed horizontal travel cloth focal plane shutter.

camera is fairly 7), one for com-
rare and hard to posing and one
find as collecting for focusing,
has become more which is done by
popular. My model a rotating prism
el is the earlier of wedge focusing
the only two mod- wheel (Image 8).
els, made in 1934 This is affixed to
-37, where the a corner of the
second model front standard
was made in aligned with the
1936-38. The square windows
camera is a in the body which
35mm folding bel- hold the mirrors
lows type with and prisms of the
black enamel and rangefinder.

The *Super Nettel* was short lived although it did share many similarities with the *Contax II*. How-



Image 8 © Gordon Risk



Image 5 © Gordon Risk

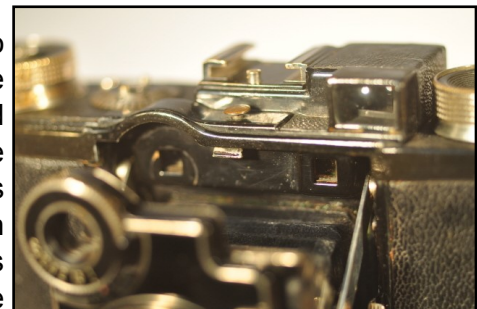


Image 6 © Gordon Risk

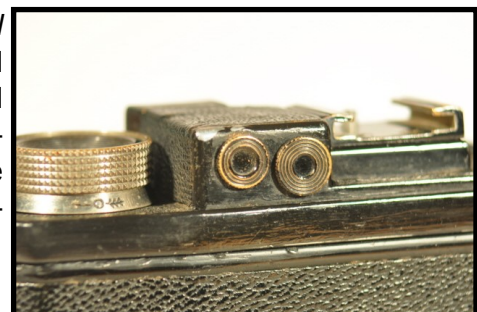


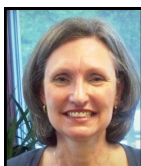
Image 7 © Gordon Risk

ever, the *Contax* had a better design, with interchangeable lenses which made it more practical. Like many cameras of the thirties, the *Super Nettel* is unique and distinctive.

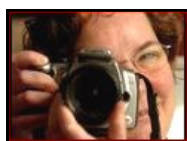
Baltimore Camera Club Monthly Competition Results

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

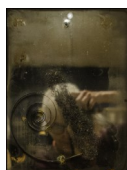
Kaye
Flamm



Karen
Dillon



Alice
Aldrich



Sukumar
Balachandran



Paul
Biederman



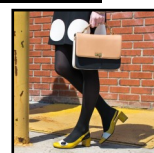
Richard
Eskin



Vella
Kendall



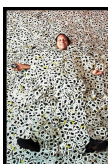
Eugene
Libster



Kay
Muldoon-
Ibrahim



Roger
Miller



Jim
Voeglein



December 2014

Open Print Competition (12/14):

Novice Monochrome Prints

1. Amish Boy—Joan Saba
2. Something Creepy—Alice Aldrich
3. East Wing 1744—Charles Bowers
4. Freedom—Sukumar Balachandran
5. Myself—Patti Lutz
- HM. The End is Near—Harry Bosk

Novice Color Prints

1. Band of Boozers—Harry Bosk
2. A Home with a View—Sukumar Balachandran
3. Breaktime—Rosalind Perry
4. White Barn and Rolling Hills—George Saba
5. Agricultural Machinery—Richard Eskin
- HM. I Like That One—Charles Bowers

Unlimited Monochrome Prints

1. The Woods at Night—Jon Meyer
2. I Hope This is a Dream—Jon Meyer
3. It's All About Time—Chuck Robinson
4. Chaos—Paul Biederman
5. A Girl and Her Pony—Chuck Robinson
- HM. Sailboat Races on the Bay—Roger Miller

Unlimited Color Prints

1. CHIT-CHAT—Paul Biederman
2. Santa? No, I'm an Amishman—Roger Miller
3. Hanging On—Joan Saba
4. Rain Walker—Paul Biederman
5. Babes in the Woods—Jon Meyer
- HM. Slipper Orchid—Paul Biederman

HM=Honorable Mention; Header Photo Credits: Image of Jim Voeglein is © Diane Bovenkamp; The remaining header photos were self-submitted.

No December Digital Competition (cancelled)

Amish Boy © Joan Saba
1st—Novice Monochrome Print



Band of Boozers
© Harry Bosk
1st—Novice Color Print



The Woods at Night © Jon Meyer
1st—Unlimited Monochrome Print



CHIT-CHAT © Paul Biederman
1st—Unlimited Color Print

Baltimore Camera Club Monthly Competition Results

January 2015

Open Print Competition: Repetition (1/15):

Novice Monochrome Prints

1. Tutu To Broadway—Harry Bosk
2. Dog Details—Harry Bosk
3. This Way Out—Vella Kendall
4. Limo To LaGuardia—Sukumar Balachandran
5. Winter River—Lewis Katz
- HM. A Tribute To Arthur—Richard Caplan

Novice Color Prints

1. Persistent Impatiens—Charles Bowers
2. Pinde Point Overlook—Richard Eskin
3. Monument Valley—Vella Kendall
4. Magnolias—Sukumar Balachandran
5. Lifting Fog—Charles Bowers
- HM. Wus Up—Harry Bosk

Unlimited Monochrome Prints

1. My Little Brother—Maria Drumm
2. Sunday Morn—Paul Biederman
3. Barn and Fence at Dusk—Jon Meyer
4. Perched—Paul Biederman
5. Surf—Gary Faulkner
- HM. Trapp Pond—Gary Faulkner

Unlimited Color Prints

1. Hamden Row Houses—Lewis Katz
2. Woodland Shower—Jon Meyer
3. Heron Tango—Paul Biederman
4. Mt. Fuji in Fog—Roger Miller
5. Woodland Path—Jon Meyer
- HM. Red Barn—Jim Voeglein

Woodland Shower
© Jon Meyer
(2nd Place Unlimited
Color Print)



Open Digital Competition (1/8):

Novice Digital Images

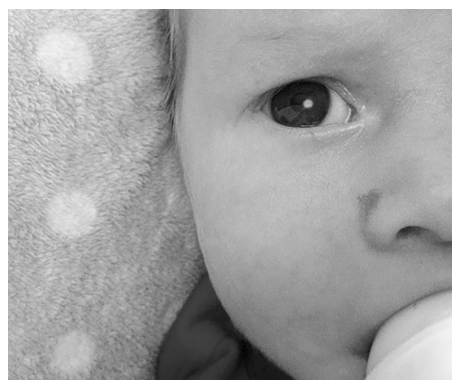
1. Kite Dance—Richard Eskin
2. Icelandic Fall Morning—Charles Bowers
3. Bougainvilla on Coral—Kaye Flamm
4. Quiet Reflection—Diane Bovenkamp
5. Cooking Fries—Richard Eskin
- HM. Festival Vendor—Richard Eskin

Intermediate Digital Images

1. Monument Valley—Vella Kendall
2. Sunset Fisherman—Paul Biederman
3. The Blur of the Beach—Rebecca Rothey
4. Square—Harry Bosk
5. Chesapeake Bay Sunrise—Steve Sattler
- HM. Red Barn—Jim Voeglein

Unlimited Digital Images

1. Cottonwood Trees—Joan Saba
2. Drempt I Was Being Chased—Roger Miller
3. 1-2-3-Go—Maria Drumm
4. Hamakua Marsh—Kay Muldoon-Ibrahim
5. Annapolis Fireworks—Roger Miller
- HM. Summer Sky—Joan Saba



Quiet Reflection
© Diane Bovenkamp
(4th Place Novice Digital
Image)



Chesapeake Bay Sunrise
© Steve Sattler
(5th Place Intermediate
Digital Image)

January 2015: First Place Images



Kite Dance © Richard Eskin
1st—Novice Digital Image



Monument Valley © Vella Kendall
1st—Intermediate Digital Image



My Little Brother © Maria Drumm
1st—Unlimited Monochrome Print



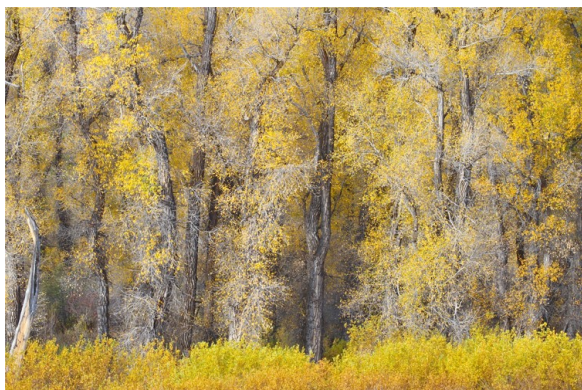
Tutu To Broadway © Harry Bosk
1st—Novice Monochrome Print



Hamden Row Houses © Lewis Katz
1st—Unlimited Color Print



Persistent Impatiens © Charles Bowers
1st—Novice Color Print



Cottonwood Trees © Joan Saba
1st—Unlimited Digital Image

Baltimore Camera Club Monthly Competition Results

February 2015

Open Print Competition: Repetition (2/15):

Novice Monochrome Prints

1. Lovers On Ice—Sukumar Balachandran
2. Boy From The Kara Tribe—Joan Saba
3. Warm Spring Bath—Alice Aldrich
4. Spiral Stairs—Kaye Flamm
5. Tonal Reflection and Inversions—Richard Eskin
- HM. Closed For The Storm—Sukumar Balachandran

Novice Color Prints

1. The Chair—Charles Bowers
2. Harbor Reflection—Alice Aldrich
3. Beach Fences, Bethany, DE—Jim Eichelman
4. The Vine—Charles Bowers
5. Zion—Sukumar Balachandran
- HM. Waiting For Master—Harry Bosk

Unlimited Monochrome Prints

1. Losing My Head—Arthur Ransome
2. A Great Leaf—Roger Miller
3. The Guardian—Arthur Ransome
4. The Scorned Look—Arthur Ransome
5. The Caress—Gordon Risk
- HM. Creative Conference—Jon Meyer

Unlimited Color Prints

1. Turbans For Sale—Joan Saba
2. Misty Light—Jon Meyer
3. New York State of Mind—Jim Voeglein
4. George, Trickle Down Doesn't Work—Roger Miller
5. Pastoral New Zealand-South Island—Jon Meyer
- HM. Street Art Havana—Joan Saba

The Caress
© Gordon Risk
(5th Place, Unlimited Monochrome Print)



Open Digital Competition (2/5):

Novice Digital Images

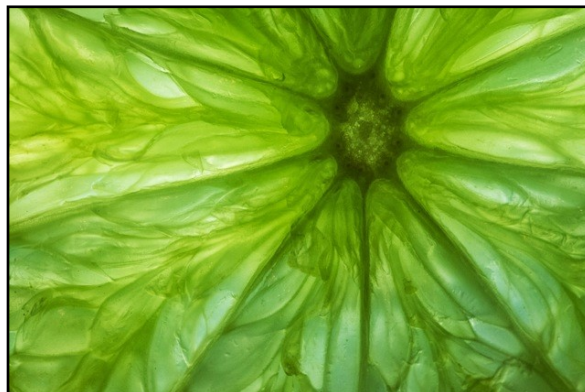
1. Face In The Tree—Charles Bowers
2. Succulent—Kaye Flamm
3. The Pyramid—Charles Bowers
4. Walls of Ivy—Alice Aldrich
5. Sliced—Bonny Wright
6. The Face of SCAD—Charles Bowers

Intermediate Digital Images

1. On the Rise—Steve Sattler
2. March of the Thorns—Vella Kendall
3. How Green My Valley—Vella Kendall
4. Pre-Spring—David Paul
5. Winter Green—Harry Bosk
- HM. Thru the Green Door—Vella Kendall

Unlimited Digital Images

1. Dune Trailer—Annette Conniff
2. Light Through The Leaves—Roger Miller
3. A Valley Farm In The Koolaus—Kay Muldoon-Ibrahim
4. Textured Leaf—Roger Miller
5. Lilly Pond—Roger Miller
- HM. Bales—Lewis Katz

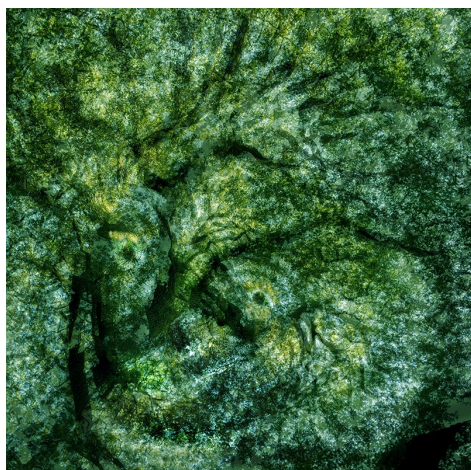


Sliced © Bonny Wright
(5th Place Novice Digital Image)



Waiting For Master © Harry Bosk
(HM Placement Novice Color Prints)

February 2015: First Place Images



Face In The Tree—Charles Bowers
1st—Novice Digital Image



On the Rise—Steve Sattler
1st—Intermediate Digital Image



The Chair—Charles Bowers
1st—Novice Color Print



Turbans For Sale—Joan Saba
1st—Unlimited Color Print



Losing My Head—Arthur Ransome
1st—Unlimited Monochrome Print



Lovers On Ice—Sukumar Balachandran
1st—Novice Monochrome Print



Dune Trailer—Annette Conniff
1st—Unlimited Digital Image



Baltimore Camera Club

Point Totals and Classifications

February-15


Color Print	Monochrome Print	Projected Digital	Projected Digital
Unlimited	Unlimited	Unlimited	Novice
Bedke John 548	Ballard Wayne 1,343	Balachandran Sukumar 313	Eskin Rich 43
McKeown Paul 515	Ransome Arthur 745	Ransome Arthur 286	Aldrich Alice 41
Smith Dick 506	Davis John 575	Saba Joan 263	Bowers Charles 38
Risk Gordon 374	Risk Gordon 405	Vetter Donald 243	Bitman Bill 29
Davis John 284	Messick Karen 377	Franz Karl 222	Flamm Kaye 29
Franz Karl 260	McKeown Paul 371	Wolk Jeffrey 161	Treen Nathaniel 24
Muldoon-Ibrahim Kay 256	Franz Karl 278	Wilder Alan 155	Capizzi Christopher 20
Saba Joan 239	Faulkner Gary 262	Muldoon-Ibrahim Kay 142	Risk Kathleen 13
Katz Lewis 235	Vetter Donald 260	Conniff Annette 114	Johns Roger 13
Robinson Charles 224	Muldoon-Ibrahim Kay 255	Messick Karen 113	Libster Eugene 13
Ballard Wayne 212	Rothey Rebecca 254	Katz Lewis 111	Loore Bernie 10
Rothey Rebecca 187	Meyer John 166	Rothey Rebecca 101	Roberts Lynn 10
Miller Roger 157	Wolk Jeffrey 154	Miller Roger 101	Bovenkamp Diane 9
Wolk Jeffrey 144	Robinson Charles 152	Dembo Steven 64	Meyers David 8
Biederman Paul 140	Dembo Steven 141	Drumm Maria 58	Kincaid Larry 8
Meyer John 133	Biederman Paul 136	Faulkner Gary 56	Houston Scott 8
Dembo Steven 123	Drumm Maria 133		Smith Nelson 8
Hill Kathleen 120	Miller Roger 115	Intermediate	Hansen Robert 7
Flamm Kaye 115	Risk Kathleen 112		Fulton Renee 7
Voeglein James 109			McGovern Amy 7
Drumm Maria 108			Lutz Patti 6
Novice	Novice		McGovern Tim 5
Risk Kathleen 91	Dillon Karen 87	Sattler Steven 99	Mordente Rachel 5
Webb Tony 89	Eichelman James 85	Saba George 70	Raja Srinivasa 3
Bennett Errol 80	Bosk Harry 70	Kendall Vella 78	Orrell Reb 2
Dillon Karen 79	Saba Joan 66	Bosk Harry 65	Majchrzak Stephen 2
Boardman Michael 65	Balachandran Sukumar 63	Paul David 65	Wright Bonnie 2
Collier Charles 57	Caplan Richard 58	Bennett Errol 58	Caplan Richard 1
Bosk Harry 56	Bowers Charles 57	Hill Kathleen 58	Rosenberg Barry 1
Eskin Richard 54	Voeglein James 57	Biederman Paul 52	
Bowers Charles 53	Flamm Kaye 57	Robinson Charles 51	
Ransome Arthur 48	Macedo Ann 55	Dillon Karen 47	
Hairston Keith 46	Katz Lewis 51	Hairston Keith 35	
Saba George 39	Kendall Vella 42	Mordente Tony 35	
Eichelman James 30	Bennett Errol 39	Navarre Michael 34	
Navarre Michael 29	Ibrahim Camellia 36	Ringel Norm 33	
Kendall Vella 28	Baynes Hollyday 31	Eichelman James 33	
Macedo Ann 28	Eskin Richard 29	Voeglein James 33	
Balachandran Sukumar 21	Paul David 28	Ibrahim Camellia 30	
Paul David 18	Hairston Keith 28	Charnock Buzz 28	
Ibrahim Camellia 18	Navarre Michael 26	Meyer John 26	
Orrell Reb 17	Capizzi Christopher 15		
Roberts Lynn 16	Majchrzak Stephen 14		
Kincaid Larry 13	Aldrich Alice 14		
Raja Srinivasa 10	Orrell Reb 10		
Aldrich Alice 10	Bovenkamp Diane 8		
Capizzi Christopher 8	Lutz Patti 5		
Lancaster Carl 8	Fawcett Richard 3		
Majchrzak Stephen 8	McGovern Tim 3		
Perry Rosalind 5	Roberts Lynn 3		
Baynes Hollyday 2	Kincaid Larry 2		
Fawcett Richard 2			
Ibrahim Kamal 2			
Libster Eugene 2			
Ringel Norm 1			
Epps Kenneth 1			

Opportunities

From Melissa Clark, 50th Anniversary Event Committee, North Bethesda Camera Club, Rockville, MD:

As a member of the North Bethesda Camera Club (NBCC), I'm writing to request your help in sharing information to your club members about an upcoming all-day event **NBCC is sponsoring in Gaithersburg on April 19, 2015. This program, called "Beyond the Lens: A Photographer's Journey," will feature Bruce Dale, an award-winning National Geographic Photographer, as the keynote speaker.** We are looking forward to having him share his photographic experiences and his ideas about where photography is headed. The program will also include a panel discussion on challenges to photographic creativity, with input from not only Bruce but also Elizabeth Krist (chief photo editor at the National Geographic) and others. Major sponsors of the event at this point include *Mac Business Systems, Nikon, Epson, Ace Photo, and Fuji.*


Tickets for this special event are \$35, and are available on a first-come, first-serve basis. Ticket price includes a seat for the presentations; food, access to the vendor hall, and a chance to win exciting door prizes from vendors such as *Adobe and Think Tank.*



North Bethesda Camera Club presents:

Beyond the Lens: A Photographer's Journey

April 19, 2015 (Sunday)
8:00am-4:30pm
Rothborough Cultural Arts Center
Asbury Methodist Village
Gaithersburg, Maryland
[View or print PDF flyer here](#)



The North Bethesda Camera Club celebrates its 50th birthday in 2015. You are cordially invited to join us on Sunday, April 19, for a full-day celebration of the past, present, and future of photography.

Our keynote speaker will be renowned National Geographic photographer Bruce Dale. He will take us behind the lens and share the stories behind capturing some of the magazine's most stunning cover images. His presentation will feature fantastic photographic and engaging, inspiring stories.







Bruce's pioneering work has distinguished him as one of the leading photographers of our time. For 30 years, he worked exclusively for National Geographic. His vision and creativity twice earned him the title Magazine Photographer of the Year as well as White House Photographer of the Year. Besides the glorious beauty he captures, Bruce's adaptation of technology to highly complex composition challenges has always stretched the boundaries of the field. His cover photo showing the perspective of a jumbo jet from a tail-mounted pair of cameras was recently named one of National Geographic's "50 Greatest Photographs."

This full-day event will also feature a panel discussion with National Geographic senior photo editor Elizabeth Krist on the future of photography. Throughout the day, attendees will have opportunities to interact with several national and local vendors of photographic equipment and services. A complete agenda will be posted prior to the event.

Tickets for this special event are \$35, and are available on a first-come, first-serve basis. Ticket price includes your seat for the presentations; food (morning coffee and pastries, snack breaks, and lunch); access to the vendor hall; and a chance to win door prizes.

Tickets Now on Sale!
Click here to order tickets at our Eventbrite page, or go to:
<https://www.eventbrite.com/event/20150419/nbcca-50th-anniversary-special-event-tickets-1316240181>

NBCC thanks our sponsors for their generous support of this event:



[Search](#) Also see the [Complete Site Index](#)

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my February 15 email to the membership.

We are working on dates and content for our annual **Camera School**. Stay tuned for details. If you have any ideas or recommendations, let me know.

Rocky Mountain School of Photography will be visiting Baltimore April 18 and 19. <https://www.rmssp.com/weekends/2015-baltimore-maryland/>

From Lewis Katz: For our annual **Spring Trip**, we are returning to a great destination last visited several years ago—Chincoteague, Virginia, from June 5-7. Opportunities for great images exist in the Refuge, on the beach and ocean or at the many small historic towns located in the area. We will once again be staying at the Best Western Plus Chincoteague located right at the entrance to the National Wildlife Refuge. The special Baltimore Camera Club rate is \$94.99 per night plus tax. All rooms have two queen size beds and breakfast is included in the rate. When calling the hotel at 757-336-6557 to make your reservation please identify yourself as a Baltimore Camera Club member. You will need to give your credit card as a guarantee only - cancellations may be made until 3 days prior to arrival with no fees. After making a reservation please email basskatz@comcast.net so that Lewis can keep track of the bookings.

From Gary Faulkner: The Baltimore Camera Club's **Annual Banquet** is on June 18, 2015, at Martin's West restaurant, from 6:30 p.m. to 10:30 p.m. Mark your calendar for this event at which the year-end winners will be announced and enjoy an evening with your friends. Please bring your spouse and/or guest. Further details to follow.

From Karen Dillon: Well-traveled club member, Maria Drumm, puts her photographic talents into capturing the landscapes, people and spirit of the places she visits. With her first publicly available book, *Silk Road Journeys: A photo essay of three remarkable adventures*, she gives a modern-day insight to ancient cultures spanning regions from Uzbekistan to China, Egypt to Hong Kong and around India. Lively images, historical descriptions and traveler's notes give the lounge-chair tourist a chance to witness the mingling of the new and old and to imagine what it would be like to walk in her shoes. The book is available on Blurb (<http://www.blurb.com/b/5688274-silk-road-journeys>) and Amazon (<http://www.amazon.com/Silk-Road-Journeys-remarkable-adventures>)

From Jim Voeglein: Photo Tips. <http://digital-photography-school.com/quotes-from-master-photographer-ansel-adams-and-how-you-to-apply-them-to-your-photography/>; <http://digital-photography-school.com/how-to-create-a-unique-bokeh-portrait-for-under-10/>

Coming Attractions

March and April 2015

2014-2015	Event	Info
March 5	Digital Competition 6 (cancelled due to weather)	Theme: People at Work . Judge: Linda Popp Coordinator of Visual Arts for Baltimore County Schools. Submissions are due by midnight March 1st. Linda Popp LinkedIn
March 12	Program 11	Baker Artist Award Winner Lynne Parks (rescheduled from previous date) . Lynne's work is currently on display at Full Circle Gallery at 33 East 21st Street. "I am drawn to the discarded, forgotten, and obsolete which are by no means inert. I collect fragments, both objects and images, found in the marginal spaces of alleys and abandoned buildings, trash heaps, gutters, salvage yards, and flea market bins." Lynn Parks - Youtube
March 19	Print Competition 7	Theme: Open ; Judge: Leo Lubow, Lubow Photography
March 26	Program 12	Presentation by Club Member, Maria Drumm. How to Show Your Winning Images or Tell Your Story! Putting your images into a book form with some text. There are lots of ways to do this and lots of tips to save you from the mistakes I have made. Will also show a 20 minute multimedia clip from one of the classes I have been teaching about traveling the Silk Road
April 2	No Meeting	Easter Thursday
April 9	Digital Competition 7	Theme: People At Work (Rescheduled from March 5 cancellation due to weather) Judges: Lauren Amberman, Lauren Amberman Flickr John Heredia, John Heredia Photography Jed Kirschbaum - Retired Baltimore Sun, Jed Kirschbaum LinkedIn
April 16	Program 13	Robert Creamer - How to Shoot Architecture. Robert Creamer, artist, architectural photographer and Professor of Digital Photography at CCBC, will present an overview of architectural photography. This presentation will be an historical survey of images and photographers who have helped shape the present day profession. This lecture will describe the transition from early documentation (photographers have frequently used buildings as a backdrop) to present day creative interpretation of the built environment. Albumen prints and relevant camera equipment will be on display. Robert's approach and techniques of image capture (and the role of software) will also be presented.
April 23	Print Competition 8	Theme: Silhouettes/ Shadows . Judge: Lynn Silverman, MICA Instructor, Lynn Silverman MICA
April 30	Program 14	Lewis Katz: The Mind's Eyes

Focal Point

Baltimore Camera Club

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



Parting Shot



Creative Conference © Jon Meyer
(Honorable Mention, Unlimited Monochrome Print Competition, February 2015)



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 Conference: [PSA Annual Conference Overview](#)
2015 - West Yellowstone, Montana September 27 to October 3, 2015

