

Focal Point

Baltimore Camera Club

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



The Temptress (Novice Color Print#2 November 2015 © Kenneth Epps, Sr.

Editor's Corner

Thanks to Bill Bitman, Richard Eskin, Jerome Freeman, Patrick Joust, Carl Lancaster, Brian Miller, Kaitlin Newman, Lynne Parks, Rebecca Rothery, and Josh Sinn for their contributions to this issue.



This issue is focused on the photographers who participated in the excellent August 6 Panel Discussion about the Baltimore Civil Unrest that took place after the death of Freddie Gray. Six of the panelists placed themselves right in the middle of the action during those days. The participants opened the evening with a silent viewing of their photos, followed by a passionate and philosophical discussion moderated by Brian

Miller, Manager & Director of Photo-Digital Services at Full Circle Ltd. The remainder of this issue contains: a listing of the award-winning images that placed in October and November, including those from our Poe-themed digital competition; three Opportunities from Bill Bitman, Rebecca Rothery, and Carl Lancaster; information about BCC's March Seminar featuring Charles Glatzer and Ellen Anon; and the Coming Attractions and Parting Shot.

I hope that the next few pages will help to keep the dialogue about Baltimore going, especially in light of the Freddie Gray trials that just began this past week. I encourage you to (frequently) visit the websites/social media pages of all seven panelists, to see what they're up to now, and continue to see the world through their eyes.

Don't forget to give thanks as you get together with friends and family this holiday season.

Take care,
Diane

2015-2016 BCC Leadership

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Photographic Society of America Club Representative for BCC: Diane Bovenkamp

Focal Point Editor: Diane Bovenkamp

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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 richard.eskin@gmail.com (Baltimore Camera Club President).

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Guest Panel Discussion: Baltimore Freddie Gray Protest/Civil Unrest

Editor's Notes: Below is information on the six photographers, (in alphabetical order) present on August 6, 2015, with an introduction by moderator, Brian Miller, of Full Circle Gallery. The participants shared what it was like to witness the Freddie Gray protest event, first by a collective slide show of their images, then through the panel discussion. The pages that follow are either a summary statement provided by each photographer, or their answers to the five "In Their Words" segment interview questions (some of the interviews have specialized questions). Additionally, some of the photographers included photographs they took during that historic event. Please note that at the time this issue went to press, I could not contact Patrick Alejandro. I will add his opinions in an updated issue should I get in touch with him in the future. In the meantime, I have provided below a link to his website with his Civil Unrest photos.

Introduction By Brian Miller



Photographers are constantly poised to make choices about representing those before the lens. The best photographers choose their own humanity, a capacity for empathy, and a desire to communicate both personal and communal experiences as a grounding point with which to depict the nuances, triumphs, and tragedy of human life. Certainly, the photographers taking part in the recent Baltimore Camera Club panel on the recent civil unrest exhibit these qualities. The narrative they have begun to develop with their work will impact Baltimore and its identity for years to come.

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Photographer	Social Media/Contact Info	Thumbnail
Patrick Alejandro	www.patrick-alejandro.com www.instagram.com/surfingsalmon/	www.patrick-alejandro.com/civil-unrest-in-baltimore/
Jerome Freeman	Tumblr: jromethehuman.tumblr.com Instagram: @jromethehuman Flickr: flickr.com/jromethehuman	
Patrick Joust	www.patrickjoust.com	
Kaitlin Newman	www.kaitlinnewman.com Blog: www.120pearls.wordpress.com	
Lynne Parks	www.lynneparks.com Twitter: @VLynneparks	
Josh Sinn	www.joshsinn.com Instagram: @cadillacranchdressing	

In Their Words: Jerome Freeman



Photo Credits: (above) Self-Portrait © Jerome Freeman. All photographs on this page are © Jerome Freeman.

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

Reading *A Choice of Weapons* by Gordon Parks inspired me. I was already shooting, but reading how he got into photography and the way he used his camera made me more serious, which led to me upgrading from a toy camera to a SLR.

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

Kanye West: He may be a undesirable person at times, but if you follow his career, the man's always on to something genius—I'd like for some of that to rub off on me. Hannibal Burress: I enjoy his brand of humor and I hear he's a intro-

What was your very first camera?

My first was a Holga 135 that I un-shamefully purchased at Urban Outfitters.

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

It depends. If I'll be traveling, I'll bring along two lenses, batteries and extra film. If I'm shooting street photography, just extra film. I hate to haul a lot around. Whatever fits into my pockets goes with me.



vert, which works, 'cause I enjoy silence at times. Finally, Wes Anderson, so I could pick his brain on composition and set design.

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

Be attentive and responsive to your subject matter. Don't overshoot.

In Their Words: Patrick Joust



Photo Credits:
(to the left) Self-Portrait © Patrick Joust. All photos on this page are © Patrick Joust.

What was your very first camera?

A Kodak X-15F. I still have that camera today along with one or two 126 cartridges.

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

Traveling light isn't generally something that I'm good at when it comes to photography. Since I'm using mostly medium format film, the cameras are large. When I shoot 35mm or digital, I'm often bringing one or two other cameras around with me as well. I almost always carry an Olympus XA when I'm just going to work or wherever, just so I have some kind of camera. Still, I use a twin lens reflex camera most of the time. For daytime shooting, I've been favoring my Rollop 2.8, which is an unusual German made TLR with a nice sharp lens that's relatively light for medium format.

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

Baltimore. I first moved here in 2002 and found myself traveling all throughout the city for my work. I wanted to start capturing some of what I saw and in ways that went beyond simple documentation. It took me years to really figure out how to do that. Living and working in Baltimore helped encourage me to continue taking pictures and to try and get better at it. Even though I've lived in San Francisco and spent some time in many other great cities, somehow I don't think I would have gotten the same kind of inspiration to photograph as I've had in Baltimore.

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

My grandparents died about 15 years ago. I spent a lot of great time with them and it would be nice to do so again. My interest in photography only developed later, so I'd love to have a chance to take their portraits and photograph in their house.

As for a third person, I'm not sure... I've never been one who's had a huge interest in fawning over famous people,

dead or alive, unless it were to occur naturally. I'm not one to confuse someone's public persona with who they really are. I often feel that any famous artist or composer or whoever I might meet, has already given me something tangible in whatever they've produced. How could I ask for more?

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

Oh, I don't know... I guess I'd say that if you love photography you shouldn't be afraid to completely immerse yourself in it. You should look at lots of pictures and appreciate photography from the standpoint of an onlooker, not just as another photographer. Being open to a lot of different people and types of work (including art forms beyond photography) is enriching in-and-of-itself, but I think it does have the nice side-effect of influencing your own style. That kind of approach seems to have worked for me. It's made me happy anyway.



In Their Words: Kaitlin Newman



Editor: Since you have already been interviewed by BCC in an *In Their Words* article (Appears in the October-November 2014 issue of the *Focal Point*—reprint of part of the article is below), perhaps you'd like to give a sentence or two summing up your experience/thoughts? Also, I'd love to know how will you help to keep the dialog going?

Kaitlin: I thought the panel discussion was great. It really opened a doorway, not only for camera club members to understand different viewpoints better, but also for the panel to understand the situation better through the questions they were asked. I know I thought differently about my experiences when I was asked questions I never really thought about. Some definitely threw me for a loop! I really enjoyed the diversity of the panel as well—it was a great mix of people who come from different backgrounds in photography...and that's always an important thing! As for keeping the dialogue going—I think that BCC should have panel discussions more often on a variety of different subjects!

Editor: Thank you. I appreciate your taking the time to give us your thoughts.



Kaitlin Newman © Andrew Windham

What was your very first camera?

I believe my very first camera was a Kodak point and shoot—a 35mm film camera with a fixed lens. I took it on school field trips, school dances, family events, all over the place! I started photographing at a young age—in fact, I have a "selfie" from when I was eight years old.

what I liked to do, which was visual documentation. People inspire me, and the weirdness in the everyday ordinary inspires me.

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

Sylvia Plath - Her writing resonates with me like no other. I love her attention to metaphor and thought, and she is just so visual in the way she writes. I love "The Bell Jar," and it breaks my heart that she only wrote one novel. I'd like to ask her what her methods for writing were, and how she was able to so easily translate her thoughts into metaphors.

Hunter S. Thompson - I love, love, love his literary journalism work. I could immerse myself in his stories for days. I feel like dinner with HST would be anything but ordinary.

R. L. Stine - My childhood hero. I loved *Fear Street* and *Goosebumps* books, and always wondered if he was as scary as his subjects. Can you tell I'm more so of a writer yet? :P

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

Nothing will ruin a passion faster than turning it into "work." Photography is what I do for work, but as long as I accept jobs and assignments that I actually like, it never feels as such. There was a time when I was just getting started, and I quit my studio job (*Picture People*: I hated it) to pursue my self-driven career in photography. I marketed myself in the wedding industry for a long time before I realized that I was miserable shooting them. Everything changed the first time I started doing news assignments. I actually liked to hold my camera again! Shoot what you like; if you don't like it, don't shoot it. Sacrificing your passion isn't worth any monetary number.

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

Every journalism shoot I go on I try to pack three lenses (16-35, 24-105, 70-200), because you never really know the situation until you're actually there. If I HAD to choose though, and only had room for one lens and a body with an accessory, I'd pick a Canon 5D Mark III with a 16-35mm f/2.8 lens, and an external flash with an external flash cord. My iPhone with an Ollo Clip is also a must bring. To be honest, though, I very rarely travel light, and my bag is usually packed to the brim.

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

I've always been a very visual person. I took painting classes for fifteen years until I decided to become a political science major in college. That didn't last long before I decided to venture into journalism. I was an editor at my high school newspaper, but I never thought it would turn into a career for me like it has today. When I wrote stories, I couldn't help but visualize them, which led to me snapping photos of my subjects. I loved the results I got when I combined both photo and written work, and it just stemmed from there. I noticed that I had an eye for visuals in extreme circumstances, and I ended up just following

In Their Words: Lynne Parks

Editor: *How did you find out what was happening in real time and choose where to go?*

Lynne: Facebook posts from the Baltimore People's Power Assembly, photographer and activist friends, and the Baltimore Police on Twitter.

Editor: *Do you feel that the photos helped to deliver the right message? Or is the "signal getting lost in the noise" of the volume of photos from media outlets, freelancers, and the general public?*

Lynne: Yes. Big media chose to zoom in on what appeared to be violent confrontations. Zoom out a little and it shows the event in context. You'll see hundreds of people calmly standing nearby holding conversations. I saw the legitimate anguish and rage of a few women and men screaming at police. The police let them have their say without responding aggressively. The best of them showed compassion. A number of social media posts, alternative media sources, and blogs show this.

One of the most thought-provoking aspects of the social unrest was watching a half a dozen police cars having their windows kicked in by as many actors. This wasn't mindless violence, it was a deliberate statement carried out with



cool intention. This was apparent in how many of the peaceful protesters and police reacted to this behavior. The party

acting out was often surrounded by a hundred calm witnesses giving him space to act. This was a car, an inanimate object, symbolizing implicit bias and injustice, whereas the actor was a life, or symbolic of one, disenfranchised. It was sobering, but unthreatening. I never felt in danger at any of the marches that occurred between April 25 to May 2.

Editor: *Were there emotional aspects of the photos: making a difference for the cause?*

Lynne: There were a wide range of emotions being expressed and capturing these complexities teaches important lessons about how many of our citizens live in fear and inequality. I took portraits of people determined to enact change and self-possessed with the rightfulness of their protest. We marched past the detention center where cries

of support rose from behind the walls (think about our incarceration rates). In disinvested neighborhoods, cars packed with families excitedly beeped their horns and people hung out of the windows waving white t-shirts and chanting for justice as the march passed. A woman burned sage in front of police lining our route, an act of purification. It was also important to talk to people. When I was distributing food, I heard over and over again, "I need a job. I'm a good person. I don't want to ask for help, but there are no opportunities." No one should be apologizing for economic structures that have created inequalities. No one should have the added burden of feeling shame. My best experience was driving around a teenage girl who was my guide to food drop-offs. With her smarts and presence of mind, she should be given the opportunity to be a world leader.



Editor: *How will you help to keep the dialog going?*

Lynne: I will continue to bear witness because humanity compels me to, but without self-promotion. Obviously, this can be tricky. I need to fade into the background. The people affected by injustice must have their own say. The dialogue that came out of these events is necessary and it would be a grave injustice to allow education apartheid, the disinvestment of black neighborhoods, wage inequality, and other factors to persist.



The photographs on this page are © Lynne Parks

In Their Words: Josh Sinn



Photo Credits (to the left): Josh Sinn © Kyle Myles. The other three photos on this page are © Josh Sinn.

What was your very first camera?

My first camera was a Canon AE-1 Program that belonged to my grandfather, who was an avid hiker, hunter, and just all-around outdoorsman. He put a lot of use into it, photographing Montana's natural landscape, so it felt very special to receive it after he passed away. Having a camera with some history means a lot more to me than getting one that was never touched.

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

I rarely travel light and I have the back pains to prove it, but if I'm really trying to lighten my load, all I need is my Leica M3 and Yashica Mat 124G. I have to cover my bases with both 35mm and medium format because you never know what you'll need. Of course, I'll have lots of film. If I'm shooting for work, I'll have my Canon 5D Mark III in my sides, always with a flash and a few lenses.



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

Quite a few things paved the path for me becoming a photographer. The

most obvious reason would be my father was a photographer. He wasn't a professional, but he had his camera everywhere, capturing the things that mattered to him.

Towards the end of high school, I wanted to be a filmmaker. I was heavily inspired by cinema and story-telling and wanted to be apart of that. I started backing away from that desire after coming to the realization that I would have to depend on a lot of other people to create my craft, which isn't necessarily a bad thing, but I knew it wasn't for me. When it comes to my work, it's just me and my photos, with no other hands on the process.

Finally, one of the most significant pushes for me was my deep interest in world and the people who inhabit it. Cheesy, I know, but I can't think of a better way to process my feelings about certain things than photography, from the experiences that leave a lifelong impact on me to the smallest fleeting moments.

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

I've thought about this a lot and, depending on my mood, the answer is always changing. At the moment, I'd have to say the first one would be David Simon, creator of *The Wire*. I don't say that just because I like *The Wire* or think he's a creative genius, but more because he seems to have a grasp on things. He realizes his position, but has always taken the care to understand the position of others. While many people faint over the quality of the show, he's always maintained that it's not the end-all be-all for addressing our society's ills. It's his humble nature that I respect and would love to pick his brain over dinner.



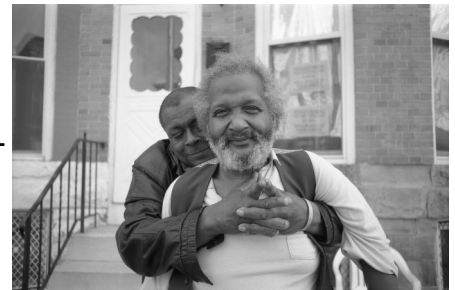
To include a photographer, I'd have to go with Garry Winogrand. Winogrand's approach to photography has always attracted me to his work, which I find

beautiful and intriguing. Also, how can you not love a photographer who left thousands of undeveloped rolls of film due to his intense passion in documenting the world? I think we all owe that man a beer.

Finally, the most significant person I would love to have dinner with is my mother Rebecca, who passed away from breast cancer when I was 13. With so much going on in the world, I'm always wondering what she would make of all of it. What would she say about my work? Would she get it the way I get it? Even past photography, I often think about what she would think of the way I lead my life. I think I'd have to make this one multiple dinners.

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

Always shoot. Don't stop shooting. If you're always snapping away, you'll be able to encounter any situation and eventually know how to react the next time. I never leave home without a camera. If I miss a shot because I was too slow or it was out of focus, well, at least I tried. If I miss a shot because I didn't have my camera, then I'm a dummy who deserved to miss the shot.



Baltimore Camera Club Monthly Competition Results

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

Harry
Bosk



Kaye
Flamm



Karen
Dillon



Sukumar
Balachandran



Roger
Miller



Jim
Voeglein



Vella
Kendall



October 2015

Open Print Competition (10/15):

Novice Monochrome Prints

- 1—The Marsh—Richard Eskin
- 2.—Drummer—Richard Eskin
- 3—Eye Contact—Joan Saba
- 4—Barley Carrier—Vella Kendall
- 5—Road Side Tea Shop—Camellia Ibrahim
- HM—New York at Night—Stephen Majchrzak

Novice Color Prints

- 1—Great Falls, VA—Richard Eskin
- 2—Peruvian Andes—Vella Kendall
- 3—Graceful Landing Roseate Spoonbill—Bill Bitman
- 4—The Watch Tower—Richard Eskin
- 5—Storm Over Whiteface Mountain—Vella Kendall
- HM—Lunch Buddies—Bill Bitman

Unlimited Monochrome Prints

- 1—All Hats On Deck—Roger Miller
- 2—Toolshed—Arthur Ransome
- 3—Parking a Frigate—Roger Miller
- 4—Out of the Water—Gary Faulkner
- 5—Reflection—Arthur Ransome
- HM—Muddy Creek in Infrared—Roger Miller

Unlimited Color Prints

- 1—Wistful—Joan Saba
- 2—Carpet Weaving, A Mother and Daughter Enterprise—Kay Muldoon-Ibrahim
- 3—Evening Barging in Burgundy—Jon Meyer
- 4—Stands Above The Crowd—Joan Saba
- 5—Alone and Unwanted—Jon Meyer
- HM—Maine Reflection of Fall—Gary Faulkner

Open Digital Competition (10/08):

Novice Digital

- 1—Innocence, Normandy Beach—Larry Kincaid
- 2.—Face—Nelson Smith
- 3—Lululemon Elf—Richard Eskin
- 4—A Time To Clean—Stephen Majchrzak
- 5—Feeling Guilty—Richard Eskin
- HM—Color Magic—Joanne Chicco

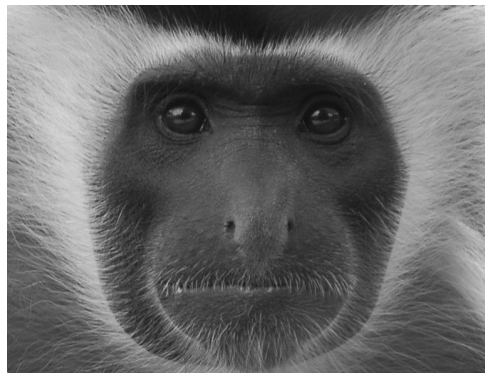
Intermediate Digital

- 1—Harsh Tribal Memories—David Paul
- 2—West Virginia Americana—Jim Voeglein
- 3—Portrait of a Pony Stick Jockey—Harry Bosk
- 4—Glow—Vella Kendall
- 5—The Old Dodge—Tony Mordente
- HM—Beautiful Danger—Mike Navarre

Unlimited Digital

- 1—White Barn—Lewis Katz
- 2—Shaped by the Wind—Annette Conniff
- 3—Milky Way at Big Meadow—Gary Faulkner
- 4—Fence Feather—Annette Conniff
- 5—Rough Weather Ahead—Sukumar Balachandran
- HM—Indian River Reflections—Annette Conniff

Left image: ID HM—Beautiful Danger © Mike Navarre; Middle image: ND2—Face © Nelson Smith; Right image: NM3—Eye Contact © Joan Saba; HM=Honorable Mention; Header Photo Credits: Image of Jim Voeglein is © Diane Bovenkamp; The remaining header photos were self-submitted.



October 2015: First Place Images



Photos Clockwise from Top Right—NC1—Great Falls, VA
© Richard Eskin; NM1—The Marsh © Richard Eskin;
UM1—All Hats On Deck © Roger Miller; UC1—Wistful
© Joan Saba; UD1—White Barn © Lewis Katz; ND1—
Innocence, Normandy Beach © Larry Kincaid; ID1—
Harsh Tribal Memories © David Paul; HM=Honorable
Mention; N=Novice; I=Intermediate; U=Unlimited;
D=Digital; C=Color Print; M=Monochrome Print



Baltimore Camera Club Monthly Competition Results

November 2015

Open Print Competition (11/15):

Novice Monochrome Prints

- 1—Pause and Look Up—Kaye Flamm
- 2—Seeing The Light—Stephen Majchrzak
- 3—Come Get Treat—Vella Kendall
- 4—Architectural Details—Kaye Flamm
- 5—OOPS!—Vella Kendall
- HM—Beautifully Whipped—Kenneth Epps, Sr.

Novice Color Prints

- 1—Bus Stop Siesta—Harry Bosk
- 2—The Temptress—Kenneth Epps, Sr.
- 3—Sunrise - Avalon Pier—Jim Eichelman
- 4—The Dragonfly Has Landed—Vella Kendall
- 5—Automotive Geometry—Jim Eichelman
- HM—Family Portrait—Vella Kendall

Unlimited Monochrome Prints

- 1—Medicine Cabinet—Arthur Ransome
- 2—H.L. Mencken House—Roger Miller
- 3—Dark Hollow Dream—Gary Faulkner
- 4—Clearing Storm—Arthur Ransome
- 5—Harvesting Plants from Lake Dal—Kay Muldoon-Ibrahim
- HM—Development?—Roger Miller

Unlimited Color Prints

- 1—Protecting His Crops—Joan Saba
- 2—Palette of Maine—Gary Falukner
- 3—Bloody Nice Leaf—Roger Miller
- 4—The Square—Maria Drumm
- 5—Life Goes On: Peaceful Evening In Paris—Jon Meyer
- HM—Orange Creamsicle Morning—Gary Faulkner

Themed Digital Competition—Edgar Allan Poe (11/05):

Novice Digital

- 1—Nature Through The Veil of the Soul—Patti Lutz
- 2—Poe Square—Scott Houston
- 3—Roses—Scott Houston
- 4—That, O'er the floor and down the wall, like ghosts the shadows rise and fall!—Charles Bowers
- 5—Nevermore—Bill Bitman
- HM—But evil things, in robes of sorrow, assailed the monarch's high estate—Charles Bowers

Intermediate Digital

- 1—Watching—Jim Eichelman
- 2—Why Does It Not Stop—Michael Navarre
- 3—A Tribute—Jim Eichelman
- 4—The Cape—Jim Eichelman
- 5—Suspended Between Life and Death—Bernard Charnock
- HM—Keep An Eye Out For Me—Michael Navarre

Unlimited Digital

- 1—Raven—Arthur Ransome
- 2—Spirits of the Dead—Arthur Ransome
- 3—House of Poe—Sukumar Balachandran
- HM—Alone—Arthur Ransome

November Poe Themed Competition Images, clockwise (below) starting top left: ND5—Nevermore © Bill Bitman; ND4—"That..." © Charles Bowers; ND HM—"But..." © Charles Bowers; ID4—The Cape © Jim Eichelman; ND3—Roses © Scott Houston; ID5—Suspended Between Life and Death © Bernard Charnock. HM= Honorable Mention; N=Novice; I=Intermediate; U=Unlimited; D=Digital; C=Color Print; M=Monochrome Print



November 2015: First Place Images



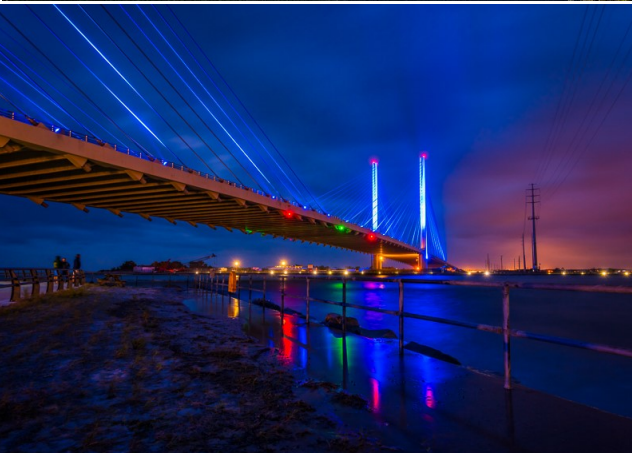
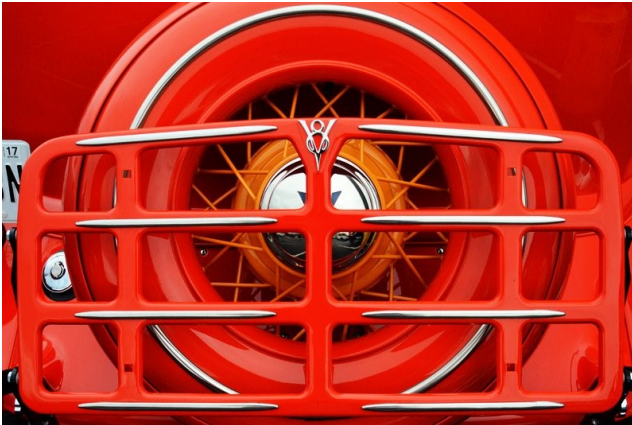
Photos Clockwise from Top Right—UM1: Medicine Cabinet © Arthur Ransome; NC1: Bus Stop Siesta © Harry Bosk; NM1: Pause and Look Up © Kaye Flamm; UC1: Protecting His Crops © Joan Saba; ID1: Watching © Jim Eichelman; ND1: Nature Through The Veil of the Soul © Patti Lutz; UD1: Raven © Arthur Ransome. HM= Honorable Mention; N=Novice; I=Intermediate; U=Unlimited; D=Digital; C=Color Print; M=Monochrome Print



More Club Member Award-Winning Images



Clockwise, From Top: October ND6—Color Magic © Joanne Chicco; October UD3—Milky Way at Big Meadows © Gary Faulkner; November ID2—Why Does It Not Stop © Michael Navarre; October UD HM—Indian River Reflections © Annette Conniff; October NC5—Storm Over Whiteface © Vella Kendall; November NC5—Nice Spare © Jim Voeglein. HM= Honorable Mention; N=Novice; I=Intermediate; U=Unlimited; D=Digital; C=Color Print; M=Monochrome Print



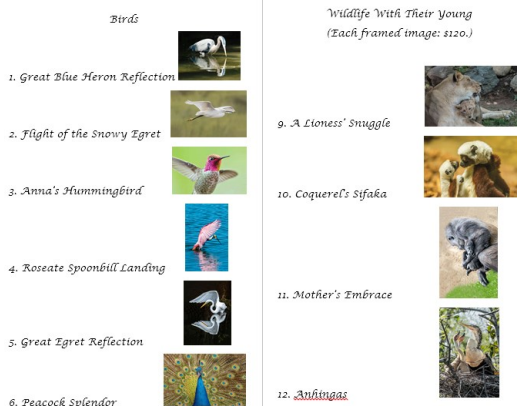
Opportunities/Member News/The E-Zone

From Bill Bitman (william-bitman.artistwebsites.com):

Bill has an upcoming solo gallery show: Wildlife And Landscapes in the Gudelsky Gallery at the Howard County Nature Conservancy, 10520 Old Frederick Rd, Woodstock, MD 21163 (410) 465-8877 . The hours for the center are: Wed-Sat 9am - 3pm. His images will be shown from Wednesday February 3 - Wednesday March 9, 2016. The Meet-And-Greet will most likely take place the first Wednesday, but is not yet finalized. The 6 sections of the Gallery Show will be:

Birds; Wildlife With Their Young; Young Wildlife; Wildlife Buddies; Landscapes; Florals

In addition, his images are available in a wide variety of formats and sizes at his web gallery site. Example of some of the photographs on exhibit:



Bill also notes: My e-book will help you to improve your photographic skills! Download a free sample of "Successful Nature Photographs And How To Create Them," by William Bitman; available: Kindle, iTunes, and nook.

From Rebecca Rothey:

I'm excited to share the news that a portfolio of images from my recent series "One Step at a Time" has been published in the Winter 2015 issue of the Still Point Arts Quarterly. The feature includes a brief CV and quotes about the series and how I see. Here is a link to a preview of this issue, which is available at select print outlets and online: http://www.stillpointartgallery.com/uploads/files/SPAQ20_WIN15_PREVIEW.html

In other news, I have recently updated my website. There are several new portfolios, including two of the "One Step at a Time" series: www.rotheyphotography.com

From Carl Lancaster:

Here are interesting/beautiful shots by Trey Ratcliff. See: <http://stuckincustoms.smugmug.com/>
<https://plus.google.com/+TreyRatcliff/posts>

Photos (Top to Bottom): October NM5—Roadside Tea Shop © Camellia Ibrahim; October UM2—Toolshed © Arthur Ransome; November UD3—House of Poe © Sukumar Balachandran; October UC5—Alone and Unwanted © Jon Meyer. HM= Honorable Mention; N=Novice; I=Intermediate; U=Unlimited; D=Digital; C=Color Print; M=Monochrome Print



The Baltimore Camera Club 2016 Seminar

Saturday, March 19, 2016

Presenting

Wildlife Duo

Charles Glatzer

Canon Explorer of Light

“The Comprehensive Wildlife Photographer”

Join Chas as he shares methods of producing consistently successful images. The ability to visualize the final image before pressing the shutter is a huge advantage. The post-production techniques illustrated will change the way you think about and exposure. You will walk away from this program with a renewed sense of confidence.

AND

Ellen Anon

Natural History Museum Wildlife Photographer of the Year

“Visual Intensity”

Ellen’s images, based on nature, are designed to elicit emotions. Ellen will show you how to modify your images to get the greatest emotional response from your viewers.

**Goucher College
Kelley Lecture Hall
1021 Dulaney Valley Road
Towson, MD 21204**

Doors open at 8:00am. Seminar 9:00am - 4:30pm.

Lunch will be on your own. There are many places nearby to purchase food.

[Buy Tickets Now](#)

Coming Attractions

December 2015 to January 2016

2014-2015	Event	Info
Tuesday December 1 Note: Tuesday meeting this week!	Program 6	<u>Middleton Evans</u> Enjoy the natural treasures of Baltimore's Patterson Park, wild beyond imagination. Over a 15 year period, Middleton Evans made countless trips to his favorite city park to document an astounding number bird species, centered at the park's small lake. Numerous other critters--frogs, turtles and insects galore--gave close up views as well, all featured in his new book, The Miracle Pond, that will be available after the presentation. A Baltimore native, Middleton has spent the majority of his 25-year career documenting the many faces of Maryland. Favorite subjects include Chesapeake Bay waterman, cities and towns, festivals, farm life and equestrian sports
Thursday December 10	Digital Competition 4	Theme: Open Judge: Bob Stockfield, <u>Stockfield Photography</u>
Thursday December 17	Holiday Party	Best Wishes for a Happy, Healthy Holiday!
Thursday December 24	No Meeting	Christmas Eve
Thursday December 31	No Meeting	New Year's Eve
Thursday January 7	Print Competition 4	Theme: Open
Thursday January 14	Program 7	<u>Charlie Bowers</u> will present textures and painting techniques to create a new, unique piece of art. Charlie is a Landscape Architect who uses photography to create new works of art. His photos have appeared in both solo and group shows, magazines, commercial publications and newspapers.
Thursday January 21	Digital Competition 5	Theme: Open
Thursday January 28	Program 8	<u>Barbara Southworth</u> : <i>Woods, Waters, Photography and Climate Change</i> Maryland native Barbara Southworth is a print-making photographer, educator, and writer with a vision rooted in the East Coast. Focusing on woods, water, people and place, she seeks integrity in natural and human systems. Natural communities' interconnections are a wellspring of visual sources, intellectual inquiry, aesthetic appreciation, inspiration and true recreation. Islands attract her; Maine is her muse. Since graduating from RIT she has made dye transfer prints (NYC and WDC), worked as a public affairs photographer and visual communications specialist (WDC), earned a master's degree in Environmental Earth Science and Policy (JHU); directed a non-profit arts organization in cooperation with the National Park Service (WDC); reported and photographed for local Maine newspapers; and affiliated with galleries in Maine, Cape Cod and the Washington, DC area. Her prints are in institutional, corporate and private collections. She works with organizations fighting to protect human and other biological habitats, including as artist-in-residence, activist, and grant writer. Hiking and paddling are primary picture-making modes. Barbara develops photography classes, workshops and training presented in classrooms, online, outdoors, and in her home. She helps photographers get outdoors, produce books and portfolios, promote their work, and use Adobe Lightroom, Adobe Photoshop, and Blurb.

Focal Point

Baltimore Camera Club

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



Parting Shot



West Virginia Americana © Jim Voeglein
(Intermediate Digital Competition, #2 October 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](#)
2016 - San Antonio, Texas; September 10 through 17, 2016

