

Focal Point

Baltimore Camera Club

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



Catching Up © Camellia Ibrahim (Intermediate Color Print#2 December 2015)

Editor's Corner

Thanks to Bill Bateman, Robert Cunningham, Rich Eskin, Roger Miller, Gordon Risk and Jim Voeglein for their contributions to this issue.



I hope that you had a fantastic holiday and subsequently survived *Snowmageddon 2016*! I foresee that in the months to follow, there will be many "snow" (or even more "ice") competition entries (see my image below).

In this issue of *Focal Point*, we start with a message from the desk of our President, Rich Eskin, with a call-to-action for volunteers to step up and contribute to the club's organization. Next, is an *In Their Words* profile of Robert Cunningham, who presented to the club this past October compelling

images and fascinating accounts of his adventures embedded as a photographer in Afghanistan (all from his new book, *Afghanistan On The Bounce*). Gordon Risk then recounts another historic pedigree of one of his photographic treasures in *Collector's Corner: Pentax ESII*. Accomplished nature photographer and BCC member, Bill Bitman, then lets us in on the secrets to *My Approach To Successful Nature Photography*. Roger Miller takes us on a photographic tell-all journey in his newest article, *The Revolution: Confessions of a Professional Photographer*. We finish with the *Baltimore Camera Club Monthly Competition Results* for December 2015 and January 2016 (in a new format, capturing screen shots of the BCC website), a promotion for BCC's Spring Seminar, the *Coming Attractions* calendar and a *Parting Shot*.

Cheers! Diane



Sciurus spp. footprints with *Acer rubrum* leaf
© Diane Bovenkamp

2015-2016 BCC Leadership

Board of Directors:

President: Richard Eskin

1st VP, Programs: Joanne Chicco

2nd VP, Competitions: Harry Bosk

Secretary: Karen Dillon

Treasurer: Richard Caplan

Members at Large: Jim Eichelman (Former President), Lewis Katz, Kaye Flamm, Roger Miller

Committee Members and Key Volunteers:

Contest and Projection and Image Upload Committees:

Harry Bosk, Sukumar Balachandran, Paul Biederman, Vella Kendall, Eugene, Libster, Kay Muldoon-Ibrahim, Jim Voeglein

Program Committee: Alice Aldrich

Nominating Committee: Lewis Katz

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

Audio/Visual Committee: Gary Faulkner, Jim Voeglein

Member & Visitor Badges: Bob Hansen, Scott Houston

Banquet Coordinator: Gary Faulkner

Camera School Coordinator: Jim Eichelman

Field Outing Coordinator: Lewis Katz

Social Media Coordinator: Harry Bosk

Website Coordinator: Kaye Flamm

Finance Committee: Michael Boardman, Diane Bovenkamp, Richard Caplan, Karen Dillon, Richard Eskin

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

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From The Desk Of The President

By Rich Eskin



It might be a little early, but I ask you to start thinking about the following two things.

The first is volunteering to serve on the Board or as a volunteer to help with the competitions. The By-Laws tell me that at the first meeting in April, "the President shall appoint a Nominating Committee of three members, whose duty it shall be to consider and recommend to the Club for nomination at the first meeting in May the names of those members it feels are qualified to hold the various offices and serve on the Board." The Board is just a group of your friends who are willing to put in a little extra time and effort to see that your time involved with the Club is as enjoyable and productive as possible.

The current Board includes both Program (Joanne Chicco) and Competition (Harry Bosk) Vice-Presidents (first and second Vice-Presidents, respectively), as well as the President (Rich Eskin), Secretary (Karen Dillon), Treasurer (Richard Caplan), past President (Jim Eichelman) and three Members At-Large (Roger Miller, Lewis Katz, and Kaye Flamm). Our Board is talented and dedicated, but some may either want to spend time on other pursuits or change the focus of their volunteer contributions, so some positions could open up this year.

If you are at all interested, I urge you to speak to me or another Board member. I will announce the nominating committee in April. The Board meets on the second Thursdays of the month at 6:30 p.m. There are no limitations on duration of club membership before joining the Board; anyone may apply. The final vote by the club membership on the 2016-2017 Board will take place at the June 2 Ice Cream Social and Feedback night.

Which leads me to the second topic, which is to start thinking about suggestions for improvements or fresh ideas for the club's programs, competitions, leadership, etc. Each year (this year on June 2), we have a "Feedback Night," Board elections and the annual ice cream social. This is the time to let us know how we can make things better for you. If you have an idea, and are reluctant to speak up in a group, you can certainly let me know privately, but we are all friends and I would hope you would freely speak your mind.

At the last meeting I raised the issue of inclement weather policy, so that will definitely come up for discussion, but it seems likely that we could do more to improve your experience if we know what you are looking for. Like any organization, we tend to continue to do what we have always done. If you have a new idea, we would like to hear it.

One more suggestion: If you come up with an idea, send it immediately by email or write it down, because otherwise you are sure to forget.

See ya' on Thursday!



Sleeping Dreams © Anjali Tirkey; Blue Feathers © Nelson Smith

In Their Words: Robert Cunningham

Editor's Note: On October 15, 2015, Robert Cunningham discussed his new book, "Afghanistan on the Bounce," which helps to answer the question of what it was like to serve in Afghanistan. Robert is a still photographer who has carried his cameras in more than 24 countries around the world. In 2011, he began working as a war correspondent. With multiple combat embedments spanning from 2011-2014, Cunningham worked throughout Afghanistan, primarily beside the U.S. Army's 1st Infantry, 10th Mountain, and 101st Airborne Divisions. He started as a photojournalist with his work appearing in multiple national and international publications and broadcasts including: National Geographic, ABC, BBC, Business Insider, CBS, Fox News, Huffington Post, MSNBC, NBC, Army Magazine, and Reader's Digest. www.robertcunningham.com



What was your very first camera?

The first camera I used was my grandmother's Minolta, and my mother's Olympus 35mm cameras. It has been many decades, and I was quite young when I started, so I cannot remem-

ber the exact models. The first camera I ever owned was a Vivitar PS:35 Auto Focus 35mm Rangefinder Film Camera with a built-in flash unit and wrist strap; it had a 35mm 1:3.8 lens and soft case with belt loop. I wore that soft case on my belt almost every day when I was a kid, right next to my toy lightsaber.

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

When you say "essential" it limits my answer to "a camera, and a happy, creative, spirit." A camera is merely a tool. But if you want to know what is in my bag when I go out now, I would say the Leica Monochrom Typ 246 with a APO-Summicon 50mm ASPH. This has replaced my Nikon D4 with 24-70mm. It forces you to be close to your subject, and it is a heck of a lot lighter than the D4. If I am going to combat, the D4 becomes the essential tool, as you cannot beat the auto-focus, and the 10 frames per second.

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

My grandmother most of all. She was always taking photos in her back yard, of birds, bears, or butterflies. She helped me get my first digital SLR, and she assisted in me finding a love of photography.

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

George Lucas, Annie Leibovitz, and her agent. Annie is by far one of the greatest photographers alive today. I would love to sit down with her agent, as I still need one. And finally, George Lucas. George Walton Lucas, is, in my opinion, one of the best creative businessmen alive today. Sir Richard Branson is an incredibly amazing businessman, certainly one of the greatest alive, but George's creativity and vision to bring it to life, is a constant inspiration.

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

"Do, or do not. There is no try." Ok, I stole that [*Editor's Note: from Yoda*], but it's true. Had you told me just 5 years ago that I would be where I am, I would not have thought it possible. Christopher Nolan said it best, I think, when he said "This is all a bit surreal for me...I can say in all honesty, it never, for one instant occurred to me that I might actually be here doing that...It's not even a dream come true, because it's not anything I ever dreamed about...it's beyond that." Nolan was speaking about getting his hands and feet in the Grauman's Chinese Theatre in LA, but it exemplifies my feelings on my photography career. I would never have thought it possible. Pick up your camera.

Shoot every day, and let the world inspire you.



Collector's Corner

Pentax ESII By Gordon Risk



Gordon Risk © 2012
Diane Bovenkamp

The *Asahi Optical Company* was founded in 1919, producing projector lenses. By 1931, they advanced to camera lenses. Wartime production was strictly military. The year 1951 saw the first Japanese 35mm SLR, the *Asahiflex I*. The company became *Asahi Pentax*, one of the major camera companies of today.

The Pentax SLR went through many changes since 1951. Early models were all mechanical. By 1964, cadmium sulphide (CdS) battery-powered meters were installed. These cameras were called *Spotmatic* because the prototype had a spot meter; although, production models had average metering.

Early *Pentax* cameras can be found with the name of *Honeywell* and or *Heiland* on the nameplate. These companies were importers and distributors in the U.S. for *Pentax*. The earliest *Asahiflex* cameras with interchangeable lenses had a 37mm screw thread, but was changed to the more common 42mm size in 1957. This lasted until 1975 when the bayonet K mount was introduced.

The two Pentax cameras I own are the *ES* and *ESII* models that were produced around 1972-1973. These were some of the last of the screw mounts and are part mechanical/part electronic shutter. *ES* stands for *Electro Spotmatic*. On both models, you can set the shutter manually or switch to auto for electronic shutter and exposure. These early models are not always found with both mechanical and electronics in working condition, so beware if you're looking to buy one.



The K mount is still used in today's digital cameras and there are a lot of older K mount lenses that can be used on digital bodies. Check with www.robertstech.com/compat.htm for compatibility. There are a number of YouTube videos showing how to adapt old lenses to digital cameras.

My Approach To Successful Nature Photography

By Bill Bitman

Editor's Note: Bill Bitman is an active, award-winning member of BCC. For more information about Bill, please visit his LinkedIn website <https://www.linkedin.com/in/bill-bitman-7602744a>



Upon seeing my wildlife images, people invariably ask me two questions: *Where did you photograph that animal?;* and *How long did it take you to capture that interesting moment?*

In this article, I will answer the above two questions, and then I will share with

you my basic approach to nature photography in the hope that you may find this information helpful.

After a few years of following various approaches to guide me in my photographic efforts, I found that I attained the greatest improvement in the quality of my images by focusing on creating *successful images*.

A *successful image* is one that people look at for more than a short moment, and they do so more than once. It has the following elements:

1. An interesting *subject*
2. Shown in an interesting *situation*
3. Captured utilizing excellent *technique*

In terms of the first element (*subject*), and as an answer to the first question posed above (*where?*), I find interesting nature subjects close to home. Even though some people think I travelled to Africa, Asia or South America to photograph my wildlife images, all my photos of exotic animals were photographed at local zoos. My style is to isolate the subject in order to eliminate distractions in the photo and transport it out of its unnatural environment. Appropriate lens selection and camera angle make this possible. My images of birds in the open were also photographed at locations local to where I was living at the time.

As for the second element (*situation*), although I occasionally capture exciting action, more typically I show an interesting pose or expression. Even so, it can take anywhere from one to four hours to do so. So, as an answer to the second question (*how long?*), I decide ahead of time what I would like to capture, stake out a location, and then stay for as long as it takes. The harsh reality is that even though people admire one successful image, I know that there were many, many more missed opportunities. Occasional-

ly, I come away with nothing. Therefore, I start each session with the low expectation of enjoying the outdoor surroundings as its own reward.

In terms of *technique*, the third element listed above, I have found that factors of excellent technique include:

1. Sharpness of the main subjects(s)
2. Compelling composition
3. Proper exposure in which there are details in the shadows, and there aren't overblown highlights.

Compositional elements (the second factor above) of a successful image include:

1. Placement of subjects
2. Arrangements of secondary objects, lines, shadows, and colors
3. Leveled view (e.g. level horizon)
4. Angle of view
5. Foreground/background relationship
6. Inclusion/exclusion of surrounding objects.

Typical reasons for an image failing to succeed include:

1. Blurry main subject
2. Uninteresting subject
3. Distracting background, and/or
4. Too much contrast, especially overblown highlights.

The following method is how I produce worthy images:

1. I set ISO to Auto, allowing the camera to accommodate my selected shutter speed & aperture for correct exposure.
2. I set camera mode to Manual.
3. I select a shutter speed which I believe will freeze the expected action.
4. Initially, I set the aperture to a f/stop such as f/5.
5. Initially, I set white balance to Auto.
6. Initially, I set exposure compensation to 0.
7. I do test exposures and adjust aperture, white balance, and exposure compensation for a favorable histogram.
8. If I see that the subject is not sharp with the selected shutter speed, I adjust it as necessary.

In my e-book, *Successful Nature Photographs And How To Create Them*, I include 250 of my best images and explain for each one how I was able to capture and post-process the image. My e-book is available on Kindle, iTunes, and nook. Feel free to download the free sample.

The Revolution: Confessions of a Professional Photographer

By Roger Miller



I gave my presentation on Mounting, Matting and Framing earlier this year, and in this article, I want to give you a little glimpse of who I am and some history of photography. I grew up in Great Neck, New York and moved with my family to Timonium, Maryland in 1963. I graduated from Dulaney High School. I went to Boston University for two years and then transferred to MICA, where I graduated with a

BFA in photography in 1970. While I was at MICA, I worked pretty much full time in photography. My teacher, Jerry Stephaney, said I did not have to come to photography class but would need to present a portfolio to the class at mid-semester and the end of the semester. Maybe I should have gone to class more? I have been a professional photographer now for 45 years.

In the 70s and 80s, photography was a business. There were a lot of talented full -time photographers working and making good money. There were tons of design studios and advertising agencies giving out assignments. There were two very large photography studios, Matte Photography and Blakeslee Lane Photography. Each of these studios had 4 or 5 full time photographers supporting staff and lab facilities. I worked at Blakeslee Lane for a number of years. I learned a lot and it was great to work there.

I am probably one of the best-known photographers based



in Maryland at this time. Does that mean I am the best photographer in Maryland? No. I have done things for years that have affected a lot of people. I have to date done 36 books. In 1983, I created the first full-color book on Baltimore. In 1986, I created the first full-color book on Maryland, and, in 1987, I produced the first full-color book on Annapolis. I have been privileged to be interviewed on numerous occasions at all five TV stations in Baltimore. I have been interviewed many times on radio stations. In 1984, I had a full page in the Sun on my book. In 2000, MPT did a movie called "Images Of Maryland 1900 to 2000" and chose me as one of six important photographer in that century. It has been a good action-packed couple of decades.

The three points of my business have been: 1) assignment photography, for which I was paid \$1,500 to \$3,000 a day to shoot. (We all “shot” photography until 9-11.); 2) I also sold stock photography, which is the sale of existing images for publication.

I was a member of The Image Bank (TIB) in New York. TIB was an elite group of 100 and then 500 of the best photographers in the world. It had people like Jay Maisel, Pete Turner, Nancy Brown, Eric Meola and Roger Miller. I was lucky to get in! I did sell a lot of stock images with them.; 3) I also had my books. In the 1980's I was a regional leader in book sales.



Then came THE REVOLUTION! It began about 10 or 15 years ago. Digital photography raised its awful “head.” We all slowly moved from Chemical Photography to Digital Photography. Everything began to change. Very slowly, assignment photography went down. Stock photography began to decline. Book sales also began to fall off. What the hell was happening?

It seemed it was all about me! I said, "God why are you doing this to me?" It is not about you Roger! Well it wasn't about just me. This affected thousands of other photographers all around the world. It affected thousands of book publishers all over the world. It affected stock agencies all

The Revolution: Confessions of a Professional Photographer (cont'd)

By Roger Miller

over the world. It affected photography labs in Baltimore and around the world. We no longer have *Kodak*. That affected thousands of people working there as well as in their distribution networks around the world. *Fuji* was equally touched by the digital revolution. It had to change its manufacturing facilities and distribution networks. *Nikon* was doing film cameras for years. It had to go from film technology to digital technology. All of *Nikon's* manufacturing had to be changed. All of its distribution networks had to be re-done. I have included photos that I took of *Nikon's* Sendi plant in 1988 to give you an idea of how large it was. *Canon* went through the same changes. So Roger, it was not just about you!



Digital photography is now the egalitarian medium. The "People's Medium" if you will. The revolution in photography is as important and as real as the American Revolution, the French Revolution, the Industrial Revolution or the Russian Revolution. For years I did not know how to answer the question: "Why do people photograph their food and post it on Facebook?" It is simple. *Because they can!* Digital photography and its cousin, the Internet, have allowed us to do that. I love history. The Battle of Agincourt 1415 is where Henry V, Prince Harry, invades France with 100 or so knights and his bowmen. He defeats 1,200 French knights in the battle and forever ends knighthood as we knew it. The same is true about digital photography.

How have I dealt with The Revolution? I have cut expenses. I got rid of one of my corporations. I still do some assignments. I still do some stock sales. Books are coming back. My new Naval Academy book is the best I have ever done. I have targeted books such as the Naval Academy, Annapolis West Point, and Maryland. I have begun doing some teaching with Jeffrey Wolk in our Digital Photography Workshops. I meet a lot of nice people through the Workshops, and have also learned quite a lot, too. How do you *Lead* 6 or 12 people in a class or on location? How do you become an effective instructor? I have begun doing a lot of social media. I post to four Facebook pages plus the Baltimore Camera Club (BCC) Facebook page. I have worked

with Jeffrey Wolk and greatly developed my skills in post-processing. My photographs are now 500 percent better than they were in 2000. I produce a lot of exhibits and I sell a lot of prints. I have exhibits at the Naval Academy, the Midshipmen Store and the Visitor's Center, West Point, numerous stores in Annapolis and three offices at the House of Delegates. I joined the Baltimore Camera Club (BCC) about five years ago. I had



some friends ask, "Why did you join the BCC?" The camera club for me is all about having friends who are also very good photographers. I have never had that. In a sense it is about *Leadership* in the sense that a group of people that work together to solve problems are much more effective than one person working alone. It is like the Navy that gets 450 people to work together to drive a ship. At BCC, when we pool our resources, it becomes a powerful force for learning and creating great photography.

A new book just came out regarding techniques on how to deal with your feelings, called "*F___ Feelings!*" You just need to accept some things you can't change. Don't just sit around and feel bad that things are not the way they were. Do not sit there and try and figure out where you got those feelings. **Get up and do something.**

Join the Baltimore Camera Club!!!



The Baltimore Camera Club Does It Again In 2015!

Double-Prizewinner In Photographic Society of America Newsletter Contest

By Diane Bovenkamp

What Can I say? Our Club is so Awesome, that we keep getting kudos from the Photographic Society of America (PSA), of which the Baltimore Camera Club (BCC) is a Member. Last year, we had the honor of being given Third Place for the Large Member Clubs. This year, we entered the [December 2014-February 2015 issue](#), and were blessed with TWO awards in the 2015 contest: *Best Calendar Presentation in Large Clubs*, and *Best Environmental Article (tie) in Large Clubs* ["Reaching for a Salt Box" by Maria Drumm].

Our congratulations go out to other PSA member camera clubs and newsletter Editors from the Mid-Atlantic region who won awards in this year's competition: Theresa Yanick, Delaware Photographic Society; Vincent Ferrari, Bowie-Crofton Camera Club; Lori Ducharme, North Bethesda Camera Club; and Patrick Stuart, Silver Spring Camera Club. Our area of the globe is always well-represented in the winner's circle of newsletter contests!

Below is an excerpt from the 2015 newsletter competition results announcement released by Joan Field, PSA Newsletter Director. Scans of our two award certificates are included on this page. As an added honor for our club, I was invited to participate for the first time as one of the three Judges for the Small Clubs and Chapters/Councils Division of the 2015 PSA Newsletter Contest (as you'll read in the article below). What a privilege it was to read all 25 newsletters and have the ability to provide valuable feedback to those Editors and their club membership.

For more information, including the complete list of winners in all categories, visit the PSA website at www.psa-photo.org/index.php?clubs-councils/newsletter-contest.

Results of the 2015 PSA Newsletter Contest

The judges of the fifty-nine participants in the 2015 PSA Newsletter Contest were hard-pressed to determine the winners. According to the Director, Joan Field, "The quality of the entries improves every year; this year was by far the best. I thank all those editors who took part in this win-win situation—no fee, plus useful commentary by three judges in each division."

Judging this year were: Pat Gordy, APSA, Jerrie Paschal, and Allen Davies for the Large Clubs, while Michele Egan, Barbara Morban and Diane Bovenkamp evaluated the Small Clubs and Chapters/Councils division. The judge's job is very time-consuming, requiring a careful perusal of each newsletter for scoring, commenting, and recommending winners for the special awards. Our grateful thanks go to them for this herculean effort.

As in the past, the highest scorer captured the prestigious Arthur P. Henricks, Jr. Memorial Award, while the Director's Award went to the director's favorite newsletter. This choice may not represent the scores as much as the wealth of information contained and the method of presenting it.

The two top winners earn special trophies, while plaques are awarded to the first three places in each division. Other awards, including Honorable Mentions, and the Special Awards receive certificates of merit.

Submitted by Joan Field, PSA Newsletter Director



2015 PSA Newsletter Contest: Judges' Feedback For BCC

By Diane Bovenkamp

Editor's Note: The following feedback was given, verbatim, on the Judges' Comment Worksheets. There were 3 judges for the Large Club Division contest, to which BCC is assigned.

Judge #1:

Score: 86 out of a Total of 103

Comments:

- The monochrome image on the cover leaves me a little flat, as does the back cover.
- Generally a well designed newsletter, but nothing that grabs me.
- There is a lot of good articles with a wide variety – more than most newsletters. This is apparently a very active club.
- The photos are a little small for my taste.

Judge #2:

Score: 84 out of a Total of 103

Comments:

- The design of this issue is very rigid and “boxy”. Margins are erratic. One column might have a ragged right margin and the other a right justified. Type is boring. Need to have some design plan that allows some creativity. Need for gutters to be wider and need spacing and margins inside of the boxes to be more even. Page 12 is especially annoying.
- Very hard to read.
- Good mix of articles. I especially like the member profile.
- Articles seem good and seem well thought out.
- The newsletter is not that appealing based on its design. The boxes are a very dated style. Need to take a look at some of the winning newsletters to get some ideas.
- The parting shot is very good.
- There is much good about this newsletter. You just need to have a good design template and stick to it.

Judge #3:

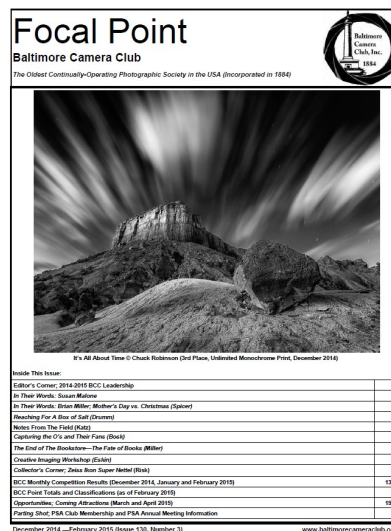
Score: 100 out of a Total of 103

Comments:

- I commend you on having the diverse and substantial content in this newsletter. Also, you know where to place the quotations marks when having a semicolon!
- Throughout the newsletter, justification of text is causing some spacing between words to be too wide. Have you considered not justifying the text?
- Page 12 - the text is very difficult to read. The columns are too close together. If it is necessary to have the columns close, then insert a line dividing the columns. It may be the same space between columns, and perhaps it is the photos on both sides that makes it seem too close.
- Page 19 - Justification of text on left column and ragged edge on right column. Need to be consistent. Also the text in the right column seems to be closer together than the left column text.

For reference, I submitted the December 2014-February 2015 issue in the 2015 PSA Newsletter Contest (screenshot of the front cover is below):

http://photos.imageevent.com/baltimorecc/focalpoint2015/BCC_Focal_Point_December_2014-February_2015.pdf









Baltimore Camera Club Monthly Competition Results

December 2015 Digital Competition (Open)






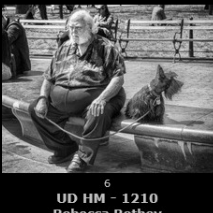
There was no Print Competition held in December 2015.

		
<p>1 ND 1 - 1210 Charles Bowers "The Grid" Novice Digital First Place</p>	<p>2 ND 2 - 1210 William Bitman "Autumn leaves floating in a Brook" Novice Digital Second Place</p>	<p>3 ND 3 - 1210 Charles Bowers "House for Sale great view of power plant " Novice Digital Third Place</p>
		
<p>4 ND 4 - 1210 Vincent Lerie "Country Parking " Novice Digital Fourth Place</p>	<p>5 ND 5 - 1210 Kaye Flamm "Autumn in the Vineyard" Novice Digital Fifth Place</p>	<p>6 ND HM - 1210 Christine Liming "New Orleans Street Strummers" Novice Digital Honorable Mention</p>

Novice Digital

		
<p>1 ID 1 - 1210 Vella Kendall "Dashing Thru the Snow" Intermediate Digital First Place</p>	<p>2 ID 2 - 1210 Camellia Ibrahim "Catching Up" Intermediate Digital Second Place</p>	<p>3 ID 3 - 1210 Jim Eichelman "Studebaker Front " Intermediate Digital Third Place</p>
		
<p>4 ID 4 - 1210 David Paul "Pedernal" Intermediate Digital Fourth Place</p>	<p>5 ID 5 - 1210 Bernard Chamock "Closed for business" Intermediate Digital Fifth Place</p>	<p>6 ID HM - 1210 Mike Navarre "Gone Fish'n" Intermediate Digital Honorable Mention</p>

Intermediate Digital

		
<p>1 UD 1 - 1210 Harry Bosk "Vagrant and Vacant" Unlimited Digital First Place</p>	<p>2 UD 2 - 1210 Rebecca Rothey "Cape Cod Pinholes 7" Unlimited Digital Second Place</p>	<p>3 UD 3 - 1210 Sukumar Balachandran "Martha at the docks" Unlimited Digital Third Place</p>
		
<p>4 UD 4 - 1210 Arthur Ransome "Sled" Unlimited Digital Fourth Place</p>	<p>5 UD 5 - 1210 Roger Miller "Cape Henlopen" Unlimited Digital Fifth Place</p>	<p>6 UD HM - 1210 Rebecca Rothey "Beards" Unlimited Digital Honorable Mention</p>

Unlimited Digital

January 2016 Print Competition (Open)



1
um1 0116
Rebecca Rothery
A Touching Moment
Unlimited Monochrome Print
1st Place



2
um2 0116
Gary Faulkner
Fall in the Gorge at Watkins Glen
Unlimited Monochrome Print
2nd Place



3
um3 0116
Kay Muldoon-Ibrahim
On a Street in Tunisia
Unlimited Monochrome Print
3rd Place



4
um4 0116
Kaye Flamm
A Man and His Shadow
Unlimited Monochrome Print
4th Place



5
um5 0116
Roger Miller
Old Farm House - Eastern Shore
Unlimited Monochrome Print
5th Place



6
nm6 0116
Gary Faulkner
Plastic Bottle
Unlimited Monochrome Print
Honorable Mention

Novice Monochrome Prints



1
nm1 0116
William Bitman
Enjoying the Sunrays Over the Ocean
Novice Monochrome Print
1st Place



2
0116
Charles Bowers
I'll Wait for Your
Novice Monochrome Print
2nd Place



3
nm3 0116
Charles Bowers
How 'bout a Donkey Ride
Novice Monochrome Print
3rd Place

Unlimited Monochrome Prints



4
nm4 0116
Stephen Majchrzak
Domino Sugar Reflection
Novice Monochrome Print
4th Place



5
nm5 0116
Joanne Chicco
Office Crowd
Novice Monochrome Print
5th Place



6
nm6 0116
William Bitman
Babe in Arms
Novice Monochrome Print
Honorable Mention

January 2016 Print Competition (...Continued)

Novice Color Prints



1
nc1 0116
Richard Eskin
Dream Wake
Novice Color Print
1st Place



2
nc2 0116
William Bitman
Anhinga Nest
Novice Color Print
2nd Place



3
nc3 0116
Charles Bowers
Market Vendor
Novice Color Print
3rd Place



4
nc4 0116
Scott Houston
"Watch"
Novice Color Print
4th Place



5
nc5 0116
Harry Bosk
Pizza Time
Novice Color Print
5th Place



6
nc6 0116
Richard Eskin
Begone!
Novice Color Print
Honorable Mention

Unlimited Color Prints



1
uc1 0116
Rebecca Rothey
Cape Cod Pinholes #2
Unlimited Color Print
1st Place



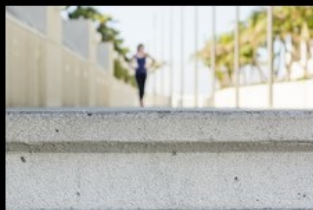
2
uc2 0116
Roger Miller
Fireworks Baltimore New Year
2016
Unlimited Color Print
2nd Place



3
uc3 0116
Roger Miller
Early Morning Road
Unlimited Color Print
3rd Place



4
uc4 0116
Kaye Flamm
A Soft Muzzle
Unlimited Color Print
4th Place






5
uc5 0116
Rebecca Rothey
San Diego Convention Center
Unlimited Color Print
5th Place



6
uc6 0116
Lewis Katz
Number Two
Unlimited Color Print
Honorable Mention

January 2016 Digital Competition (Open)







 1 ND 1 - 0121 Anjali Tirkey "The Curious Child " Novice Digital First Place	 2 ND 2 - 0121 Anjali Tirkey "The Solitary Fisherman" Novice Digital Second Place	 3 ND 3 - 0121 Anjali Tirkey "Sleeping Dreams" Novice Digital Third Place
 4 ND 4 - 0121 Kenny Epps "Hidden Fountain" Novice Digital Fourth Place	 5 ND 5 - 0121 Lee Nelson "Last Ride" Novice Digital Fifth Place	 6 ND HM - 0121 Nelson Smith "Blue Feathers" Novice Digital Honorable Mention

Novice Digital

Intermediate Digital

 1 ID 1 - 0121 Richard Eskin "Morning Marsh" Intermediate Digital First Place	 2 ID 2 - 0121 Richard Eskin "The Tree" Intermediate Digital Second Place	 3 ID 3 - 0121 Jim Eichelman "Red Ford" Intermediate Digital Third Place
 4 ID 4 - 0121 Bernard (Buzz) Charnock "LowerManhattan Skyline" Intermediate Digital Fourth Place	 5 ID 5 - 0121 Bernard (Buzz) Charnock "Egret" Intermediate Digital Fifth Place	 6 ID HM - 0121 Jim Eichelman "Tilman Point" Intermediate Digital Honorable Mention

Unlimited Digital

 1 UD 1 - 0121 Sukumar Balachandran "Good Omen" Unlimited Digital First Place	 2 UD 2 - 0121 Maria Drumm "The couple" Unlimited Digital Second Place	 3 UD 3 - 0121 Joan Saba "Camel Drive" Unlimited Digital Third Place
 4 UD 4 - 0121 Annette Conniff "Winter Mist" Unlimited Digital Fourth Place	 5 UD 5 - 0121 Gary Faulkner "Dogwood Against Sky" Unlimited Digital Fifth Place	 6 UD HM - 0121 Steve Sattler "Nouveau Art" Unlimited Digital Honorable Mention

Baltimore Camera Club Spring Seminar Presents: A Wildlife Duo

Charles Glatzer, Canon Explorer of Light

Shoot the Light: The Comprehensive Wildlife Photographer



Chas Glatzer's success has been characterized by his ability to see and understand light and how it relates to a subject. Join Chas as he shares the process for making consistently successful images in the field. Chas will cover in depth his Pro-Active in-field work methodology that will change the way you approach photography. The faster you are able to assess the conditions and employ the tools and techniques to render the image as desired, the more likely you are to

accomplish your goal. There are four things; knowing the fundamentals, familiarity with your equipment, being pro-active, and knowing your subject that are paramount to produce successful imagery. The ultimate goal is to give the photographer creative control. The ability to visualize a final post-processed image prior to depressing the shutter is a huge advantage. The post-production techniques illustrated will change the way you expose and think about capturing images in-camera.

Ellen Anon,

Popular author, speaker, and instructor

**Visual Intensity in Camera and in the
Digital Darkroom: Get the Wow Factor**



Have you ever looked at your images and thought they were good, but somehow just not quite as magical as you hoped? And then when you went to work on them in your digital darkroom you weren't quite sure what adjustments to try to make them pop? Ellen will show you how to apply the concepts of Visual Intensity to understand what to do in the field and then how to optimize your image. You'll learn to work more efficiently and more effectively.

Ellen will be using techniques found in many software programs, so you don't have to worry whether you can use them. The seminar is based on information covered in her book, "See It: Photographic Composition Using Visual Intensity."

When: March 19, 2016, 8:30 AM

Where: Kelley Hall, Goucher College, Towson, MD

Tickets available at:

<http://www.baltimorecameraclub.org/index.html>

\$85 until March 1,

\$95 afterwards

Coming Attractions

February and March 2016

2015-2016	Event	Info
Thursday, February 4	Print Competition 5	Judge: Leo Lubow http://lubowphotography.com
Thursday, February 11	Program 9	<p>Norm Barker will present his latest book, EverGreen Museum and Library, which will be published in a large coffee table book by <i>Johns Hopkins University Press</i> in the spring of 2016. This presentation covers a behind the scenes look at several techniques of both studio and architectural photography that were involved to document EverGreen's unique fine and decorative arts collection.</p> <p>Norm is a professor of Pathology and Art as Applied to Medicine at the Johns Hopkins University and is Director of Pathology Photography and Graphics Laboratory. He specializes in photomicroscopy and macro photography.</p>
Thursday, February 18	Digital Competition 6	Theme: Open
Thursday, February 25	Program 10	<p>Nikhil Bahl: The Power of Simplicity and Expression: Nikhil Bahl is a full time professional photographer, author, educator, workshop instructor and environmentalist residing in the Washington D.C. area. Drawing inspiration from nature, Nikhil adopts novel approaches and seeks meaningful interpretations: to create photographs that transcend the commonplace, reflect deeper insights, and convey an enchantment of the subject's beauty.</p>
Thursday, March 3	Print Competition 6	Theme: Open
Thursday, March 10	Program 11	<p>Reflections: A Lecture by Connie Imboden: "When I first discovered the beauty and complexity of reflections and the human body in 1983, I had no idea it would continue to captivate me to this day, 30 years after the first exploration in a puddle of water. I am fascinated by the reflective and sometimes altering qualities of water and mirrors. Photographing the figure through complicated layers of reflections and distortions redefines the human form, creating an entirely different experience of the body.</p> <p>Connie Imboden has taught for over 25 years, as faculty at The Maryland Institute College of Art as well as instructing various workshops throughout the United States, France, the Czech Republic and the United Arab Emirates. Her photographs have been exhibited in an extensive range of group and solo shows at galleries and museums across the Americas, Europe, and China. Four monographs of Imboden's images have been published, and her work has been featured in numerous national and international publications.</p> <p>http://connieimboden.com</p>
Thursday, March 17	Digital Competition 7	Theme: Spring
Saturday, March 19	Seminar	<p>Baltimore Camera Club Spring Seminar: Charles Glatzer & Ellen Anon 9:00 am - 4:30 pm, Goucher College, Towson, Maryland</p> <p>Get details Discount for advance registration - Sign-up now</p>
Thursday, March 24	No Meeting	Easter Thursday
Thursday, March 31	Program 12	TBD

Focal Point

Baltimore Camera Club

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



Parting Shot



Sled © Arthur Ransome
(Unlimited Digital Competition, #4 December 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

