



The Focal Point

May 2005



"Never Again"
Detail from *"In The Spirit,"* by Jay Schlossberg-Cohen
North Monroe and Lauretta Street



"My Town"
Franklin Square Operation Reachout South West Mural,
by Alexander Martray and MICA, 325 Fulton Street



"Drums Not Guns"
Detail From *"In The Spirit"* by Jay Schlossberg-Cohen
North Monroe and Lauretta Street



"Giving Back"
Detail Of Archie Veale's mural, Circa 1994,
400 North Pulaski Street



A Very Unique Baltimore Safari

By Kay Muldoon-Ibrahim

Getting off the beaten path in Baltimore meant getting lost in a maze of little streets that didn't necessarily go where I planned to go, often becoming dead ends or one way streets going in a wrong direction. This is exactly what made two days of photographing Baltimore murals and graffiti one of the most surprising and enjoyable assignments I have ever had. It was like going on a safari, but instead of wildlife, I was looking for murals and graffiti. I hadn't expected such a wealth of creativity; so many walls covered with so many different images and messages hidden down previously unknown streets and alleys. Some were colorful and joyful, some somber and sad. I chose overcast days for these photos, in order to have richer color and eliminate possibilities of sun spots and shadows. Since I prefer working with available light and no tripod, I shot Provia 400 Fujichrome and Fuji 400 NPH. My camera is a Nikon FM2. Many situations required my 28mm lens, but I was also able to make good use of my 135mm lens.

A dominant theme in Baltimore's murals is pride - pride in a neighborhood; pride in the accomplishments of respected citizens; pride in being able to give back to a community. One four story wall showing children and adults dancing in a street proclaimed, "So there was a whole lotta joy in da city - Acts 8.8." I was told that the pastor of a nearby church had designed it and painted it with the help of his parishioners. One graffiti-covered wall had large letters that read, "Art of Harmony," surrounded by paintings of people playing different musical instruments. Graffiti in a narrow alley said, "Please respect our alley." On one street there was a long wall painted with images of the zodiac and the word "Recycle." Amazingly not one piece of trash could be found in that block. Another graffiti image showed hands in prayer, and sadly on the pavement below were many empty gin and whiskey bottles. Perhaps the most beautifully creative wall I discovered was covered with in variety of geometrical designs interrupted by huge flowers, butterflies, and exotic animals. The main section was three stories high, and the mural continued along a one story addition to the house and then onto the fence that surrounded a tiny back yard off the alley.

Most of the murals to be found throughout Baltimore have been facilitated through The Baltimore Office of Promotion & the Arts - Baltimore Mural Program. They have helped create over 90 murals since 1987 and there are more in the planning for this year. The various neighborhood associations are closely involved and some designs have been based on drawings done by children in these neighborhoods. Many profes-

sional mural artists have been employed over the years, and recently the Maryland Institute College of Art's Community Arts Program has partnered with them. Whenever possible the artists invite community members, children and adults, to help in the painting. A list of murals and addresses can be found on their web site, www.promotionandthearts.com. As a special treat for anyone who enjoys biking, the Baltimore Mural Program is offering bike tours giving riders the opportunity to get "close and personal" to some of South West Baltimore's best murals.

The mural that most impressed me is "In the Spirit," two details of which are shown on The Focal Point cover. It is located at the intersection of Monroe Street and Lauretta Avenue, and was part of a community art project to transform a derelict park into a community sacred place. In addition to the mural, a number of other art forms can be found in the park including wind chimes hanging from tree branches.

The Neighborhood Design Center Youth Art Initiative worked with mural artist Jay Wolf Schlossberg-Cohen and the Midtown Edmondson residents to create this impressive site. Many Baltimore businesses, foundations, Associated Black Charities, as well as the Governor's Office on Crime Control and Prevention, the Mayor's Office of Criminal Justice, and the Baltimore Police Department partnered the project, supplying funding, construction services, equipment and materials. In a series of art workshops led by Schlossberg-Cohen, participants from the neighborhood were encouraged to express their views about their community and their hopes for its future in sketches, paintings, and poetry. He then combined the many ideas into his large mural masterpiece.

A poem written by one of the workshop participants covers a 15 foot wall attached to the mural. It says:

"Were these real living and breathing people that have died through drugs and violence? It must be true because I heard about some of them on the news and even my friends knew some of these people. What are people thinking?

Are we so insensitive to each other that a life doesn't mean anything?

Will I get murdered? Will they have my name on a wall?

In these days and times one can only guess.

Will I ever live to see no more graveyards on the walls?

Being a young person in this city is tough!! Just being a young person is hard.

When can we as children feel safe in school, on the street, in our homes?

Can anyone in this city answer these questions for us?

Please!"

Bedke's Page.....*PhotoshopUpdate.....*

SAN JOSE, Calif. — April 4, 2005 — Adobe Systems Incorporated (Nasdaq:ADBE) today announced Adobe® Photoshop® CS2, a major upgrade to the professional industry standard for digital image editing and creation. Available as a stand-alone software application or as a key component of Adobe Creative Suite® 2, also announced today (see separate press release), Photoshop CS2 software brings a new level of power, precision and control to the digital photography experience and to the overall creative process.

"Photoshop CS2 pushes the envelope with powerful features and simplified workflows that provide photographers and creative professionals the Freedom to deliver stunning images," said Bryan Lamkin, senior vice president of Digital Imaging and Digital Video Products at Adobe. "In light of the four million digital SLRs expected to ship this year, more photographers than ever will be making Photoshop CS2 their digital darkroom of choice." Advanced Tools for Digital Photographers, Graphics and Video Professionals

Photoshop CS2 integrates a new set of intuitive tools, including an enhanced Spot Healing Brush, for handling common photographic problems such as blemishes, red-eye, noise, blurring and lens distortion. Smart Objects allow users to scale and transform images and vector illustrations without losing image quality — as well as create linked duplicates of embedded graphics — so that a single edit updates across multiple iterations.

Responding to requests from film, broadcast and video professionals, Photoshop CS2 now allows non-destructive editing and the creation and editing of 32-Bit High Dynamic Range (HDR) images, ideal for 3D rendering and advanced compositing. FireWire Previews can also be viewed on a television monitor through a new direct export feature.

Photoshop CS2 users will test the limits of creativity with new tools like Vanishing Point and Image Warping. Vanishing Point cuts tedious graphic and photo retouching tasks by allowing users to clone, paint and transform image objects while retaining visual perspective. Reinventing workflows such as product packaging development, Image Warping makes it easy to fold, stretch, pull, twist and wrap an image into shape by selecting an on-demand preset or dragging custom control points.

Adobe Bridge and New Camera Raw Features Speed Imaging Workflows

With Photoshop CS2 software, finding and working with digital photos and images has never been easier. The popular File Browser has been upgraded to Adobe Bridge, which functions as a hub for productivity, imagery and creativity, providing multi-view file browsing and smooth cross-product integration across Adobe Creative Suite 2 software. Adobe Bridge also provides access to Adobe Stock Photos, a new stock photography service that offers users one-stop shopping — across five elite stock image providers — to deliver high-quality, royalty-free images for layout and design (see separate press release).



The new Camera Raw 3.0 workflow allows settings for multiple raw files to be simultaneously modified. In addition batch processing of raw files, to JPEG, TIFF, DNG or PSD formats, can now be done in the background without launching the main Photoshop executable. Integrated, non-destructive cropping and straightening controls allow raw files to be easily prepared for final output.

Simplifying Photoshop's rich interface, task-based menu presets make it easier to find the features needed for specific work. Users can create their own custom presets, highlighting favorite items and now have the ability to define event-based scripts and time-saving operations that execute automatically when triggered by actions, such as saving or printing a file.

(continued)



Multiple Layer Controls speeds editing, enabling the simultaneous selection and manipulation of numerous layers within a file. Pricing and Availability

Adobe Photoshop CS2 for Mac OS X version 10.2.8 through 10.3.8, Microsoft® Windows® 2000 with Service Pack 4 or Windows XP with Service Pack 1 or 2, will begin shipping in May to customers in the United States and Canada, and will be available through Adobe Authorized Resellers and the Adobe Store at <http://www.adobe.com/store>. International versions are expected to begin shipping in late May and early June. Adobe Photoshop CS2 will be available for an estimated street price of US\$599 and licensed users of any previous version of Photoshop can upgrade for US\$149.

John Bedke

Club Updates

The Baltimore Camera Club exhibition dates;

*August 5th - 26th, 2005 at the Baltimore Gallery, 4519 Eastern Avenue
July 2006 at Severn Graphics, Chestnut Avenue*

We, Mindy Best and myself will use each of the "year end" competition winners and member submitted prints (to be judged by outside photographers) to form the exhibitions.

More on these important Club events to follow.

Gary Faulkner

Annual Banquet Dinner

June 16th at the Williamsburg Inn

11131 Pulaski Highway

Route 40 East

Time 6:00 Happy Hour

7:00 Dinner

8:00 Presentations

Anyone who has placed in a contest this club year and, who has retained possession of the winning entry, needs to bring it back to the church no later than May 12, 2005 if they are to be considered for the year end judging. Honorable Mentions are not eligible for the year end judging. Entries not returned to the church by this date will not be considered for the year end judging.

Any other questions can be addressed to Jane McManus or Tony Webb.



Sunrise Over Baltimore From Patterson Park

Ton Perry

Taken On the Club Shoot arranged by Anna Santana

BCC Calendar -2005

<i>Thursday April 28</i>	<i>Program</i>	<i>Bogen Tripods and Service Photo Demo of Nikon D70</i>
<i>Thursday May 5</i>	<i>Print Contest</i>	
<i>Thursday May 12</i>	<i>Slide Contest</i>	
<i>Thursday May 19</i>	<i>Program</i>	<i>"Bring your slides that did not place during this years contests to be critiqued. 4 slides per member."</i>
<i>Thursday May 26</i>	<i>Program</i>	
<i>Thursday June 16</i>		<i>Year End Awards Banquet</i>

2004-2005 BCC Officers and Board Members

PRESIDENT	John Borleis	410-254-6297	marauder.joe@verizon.net
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	Paul McKeown	410-444-1024	celticlight@verizon.net
FOCAL POINT EDITOR, PSA Contact	Karen Messick	410-337-2939	karenskier@aol.com

Competition Winners

Competition Result April Slides

NOVICE COLOR SLIDES

1st	Double Arch	Peter Cibor
2nd	Ridges	Peter Cibor
3rd	On The Edge	Peter Cibor
4th	Artist at Work	Kay Muldoon-Ibrahim
5th	Pagoda Stairwell	Charles Collier
HM	Darien Sunset	Cindy Intorre

UNLIMITED SLIDES

1st	Ice Tuff	Steve Harman
2nd	Pattern	Jane McManus
3rd	Autumn Reflection	Karen Messick
4th	Provence Vineyard	Lewis Katz
5th	In Flight	Barry Christie
HM	After the Rain	Karen Messick

Baltimore Camera Club April Competitions 2005

Competition Results April Prints

NOVICE MONOCHROME PRINTS

1st	Freeing The Nets	Kay Muldoon-Ibrahim
2nd	The End of My Rope	Anna Santana
3rd	Nicckolas World	Cindy Intorre
4th	War Machine	Gene Bessette
5th	Llamas In a Courtyard	Kay Muldoon-Ibrahim
HM	Shirley At Dockside	Gene Bessette

UNLIMITED MONOCHROME PRINTS

1st	July Moon	Wayne Ballard
2nd	The Kibitzer	Jack Wenig
3rd	White Iris	Paul McKeown
4th	Three Pairs	Wayne Ballard
5th	Asleep at The Wheel	Paul McKeown
HM	Grand Canyon View	Paul McKeown

NOVICE COLOR PRINTS

1st	Ethiopian and Child	Kay Muldoon-Ibrahim
2nd	The Neighborhood	Jessica McCargo
3rd	Spiral	Anna Santana
4th	Tupac and Maya	Jessica McCargo
5th	Mushrooms	Lewis Katz
HM	Court House	Fred Sanger

UNLIMITED COLOR PRINTS

1st	3 Windows Nassau	Paul McKeown
2nd	Rain Soaked Forest	Karen Messick
3rd	Sycamore Sunset	Steve Harman
4th	Building and Smokestack	Gene Bessette
5th	Long Wall	Wayne Ballard
HM	Invader	Paul McKeown



Baltimore Camera Club

Point Totals and Classifications

March-05

Color Prints

Unlimited

Bedke John	548
McKeown Paul	501
Smith Dick	493
Risk Gordon	353
Davis John	282
Ballard Wayne	204
Faulkner Gary	191
Messick Karen	176
Mulqueen Lea	161
Daley Jay	143
Bessette Gene	133
Eybs John	113
Harman Steve	100

Novices

Santana Anna	87
Risk Kathleen	76
Smothers Barbara	76
Boardman Michael	62
Webb Tony	46
Noznitsky Arnold	40
Senger Fred	39
Collier Charles	31
Katz Lewis	30
Long-McKeown Donna	29
McManus Jane	27
Christie Barry	17
Ferrara Tom	17
Cibor Peter	12
Volk David	10
Muldom-Ibrahim Kay	9
Foster Loretta	8
Perry Tom	5
Foster Barrett	3
McCargo Jessyca	3
Fawcett Richard	2
Rieckert Lianna	1

Monochrome Prints

Unlimited

Ballard Wayne	1,325
Bedke John	653
Davis John	530
McKeown Paul	363
Smith Dick	297
Wenig Jack	265
Faulkner Gary	195
Risk Gordon	173
Fawcett Janet	158
Risk Kathleen	112

Novices

Harman Steve	87
Bessette Gene	76
Mulqueen Lea	75
Muldom-Ibrahim Kay	72
Collier Charles	59
Noznitsky Arnold	48
Peake Amanda	46
Messick Karen	30
Webb Tony	27
Johnson Bob	26
Perry Tom	26
Smothers Barbara	21
Santana Anna	19
Evans Ellen	18
Eybs John	18
Estruch Sonia	16
Cibor Peter	11
Boardman Michael	8
McManus Jane	8
Rieckert Lianna	6
Intorre Cindy	5

Slides

Unlimited

Bedke John	694
Risk Gordon	449
Mulqueen Lea	369
Wilder Alan	364
Messick Karen	289
Ballard Wayne	276
Faulkner Gary	202
McManus Jane	168
Harman Steve	167
Smith Dick	163
Risk Kathleen	160
Katz Lewis	151
Davis John	149
Christie Barry	128
McKeown Paul	107
Borleis John	104

Novices

Smothers Barbara	88
Evans Ellen	70
Webb Tony	62
Collier Charles	59
Cibor Peter	57
Hardiman Clarence	56
Sehgal Alfica	55
Volk David	46
Muldom-Ibrahim Kay	37
Bessette Gene	34
Fawcett Janet	31
Eybs John	27
Perry Tom	27
Rieckert Liana	27
Boardman Michael	25
Chakraborty Tirtha	16
Johnson Bob	13
Estruch Sonia	11
Santana Anna	3
Best Min	1

Combining Old and New

Zenitar-M16mm f/2.8 Fisheye Lens on the
Canon EOS 10D
By PMcKeown

Introduction

I bought this lens about 18 months ago after looking around a while for an inexpensive wide angle lens for my Canon 10D, since my trusty Tokina 19-35mm had suddenly become a not-so-useful 30-56mm due to the 10D's 1.6x multiplication factor.

The main attraction of this lens was its price - at about \$150, it was almost 10x cheaper than its Canon (not fish-eye) equivalent. This is less true now (March 2005), with Sigma, Tamron, and Tokina all coming to market with significant offerings in wide angle, albeit with reduced image circles that cause serious vignetting in standard film SLRs, and still in the \$5-600 price range.

At first, I was somewhat wary, as the only way I could obtain the lens was over the Internet. Hmm. A Russian lens, purchased over the net, from a company I had never heard of, based in New York and shipping from the Ukraine - that should be safe shopping, don't you think?

Anyway I took the plunge, and was pleasantly surprised when the package arrived on time, arrayed in mysterious Cyrillic markings and postage, splendidly cocooned in stout brown paper and string, (these are a few of my favorite things...) containing all the items promised along with my shiny new lens.



Combining Old and New

Zenitar-M16mm f/2.8 Fisheye Lens on the
Canon EOS 10D
By PMcKeown

Out of the Box

Zenitar-M 16mm f/2.8 Fisheye Lens
Front and rear lens caps
Lens case and strap
Three 26.5mm filters (light red, light yellow, dark yellow)
Filter case
Manual

Examining the lens, I found a surprisingly weighty sturdy metal construction, with an aperture ring that rotated firmly and had positive click stops, and a focus ring that was serviceably smooth. It is natively an M42 screw mount and mounts to different makes of camera by means of a supplied T mount ring adaptor. The focus ring is marked in meters and feet, and has a DoF scale.

Operation

Be aware that this is not an EOS/Nikon auto everything microminiaturized electronic marvel. This is a lens of the old school, where focus and aperture are managed by hand.

To take a shot, you set your camera to Av (Aperture priority), you set the aperture by hand on the lens ring, and the camera meters in the normal way and sets the shutter speed. You can also work in Manual mode, setting the shutter speed yourself from the camera's meter reading.

Shooting

I attached the lens to my Canon 10D on an overcast day, and took myself off to Fell's Point for some tests. I spent a while taking all the normal stuff - ships, tugs, the harbor, blah blah...I viewed the results from the first hour of shooting (instantly - doncha just love that digital!?) and found some slightly distorted but otherwise average 24mm shots.
Ho Hum.

Then - a small but important epiphany. This lens and camera combination is so small and unobtrusive that I found I could work in 'street/rangefinder' mode - set the aperture at f8, preset focus distance, let the enormous depth-of-field take care of the rest, preset the

shutter according to the camera's meter, and shoot.

For someone who is constantly fretting about focus, DoF, backlighting, shutter speed vs. camera shake and all the other constraints of technologically advanced picture taking, this is an enormously liberating experience.

I found that I hardly needed to look in the viewfinder (which, as the lens was set at f8, was pretty dim anyway). The large field of view made sure I got everything in - I could walk past a street trader, a couple kissing on a bench, a dog walker, shoot from the hip - they'd never know. Completely relieved of the usual stressful necessity of thinking my way through every single exposure, I had a lot of fun that day.

Quality

When I saw the photos on the large screen at home, I immediately noticed two things. One is that this is a fine little lens, capable of taking sharp, crisp, contrasty images.

The other is that it's a fisheye (duh!) which means that any straight lines not running through the central axes of the frame will be curved. Two things ameliorate this 'defect'.

One - the 10D's reduced sensor area means that the image is taken from the center of the lens where the effect is less pronounced than at the edges.

Two - As this is such a wide angle lens, usually more image than is needed falls within the frame. This means that image editing software can be used to straighten the curves. (This operation usually means throwing away some information at the edges of the frame).

Caveats

The lens cap construction is not all that it could be - the clips that hold the cap on the lens broke very quickly, and I have to use silly putty to hold the cap on. No, I can't replace it with an equivalent - the lens has a useless little 'hood' attached, which makes the shape of the cap unique.

I made my tests on an overcast day - don't include the sun anywhere near the picture - this lens flares!

Being a fisheye, the front element of the lens protrudes a lot. Combined with the near useless lens cap, this makes for a very easily damaged surface if you're not very careful.

It's not auto-everything (possibly a good thing).

Conclusions

Even without taking into account the remarkably low price, this is a little gem. All metal construction and heft (lens cap aside) make for a substantial feeling. (This is important - I'm on my third Canon 50mm f1.8 II - they just fall apart in my hands - plastic).

The image quality is excellent, just avoid shooting into the sun. The results from this lens can be excitingly different from any other - if you don't overdo the fisheye effect. Most of all, it puts the *phun* back into photography.

Find RUGIFT on the web at www.rugift.com along with some very interesting other lenses and cameras, all charmingly described in Eastern European English (Ukraienglish?)

Find this article along with a gallery of sample pictures on the web at www.baltimorecameraclub.org/HTML/Zenitar_fisheye.html





Baltimore Camera Club

Medal of Excellence

Point Totals

As of March 2005

Member	2004/05 ME Points	Contest Points		
		Color Prints	Mono Prints	Slide
Harman Steve	66	82	57	39
Muldom-Ibrahim Kay	42	9	72	37
McKeown Paul	38	47	44	11
Messick Karen	34	55	1	34
Santana Anna	31	66	17	3
Faulkner Gary	26	29	1	33
Katz Lewis	23	7	0	55
Sehgal Alfica	19	0	0	55
McManus Jane	17	3	0	48
Noznitsky Arnold	17	29	18	0
Christie Barry	16	17	0	28
Daley Jay	16	41	0	0
Eybs John	13	22	0	13
Cibor Peter	12	2	0	27
Bessette Gene	11	21	9	0
Estruch Sonia	10	0	16	11
Smith Dick	10	4	16	0
Davis John	9	0	15	8
Wenig Jack	9	0	24	0
Chakraborty Tirtha	8	0	0	16
Evans Ellen	8	0	0	23
Ballard Wayne	6	0	17	0
Collier Charles	3	0	8	0
Foster Loretta	3	8	0	0
Borleis John	2	0	0	4
Foster Barrett	2	3	0	0
Intorre Cindy	2	0	5	0
Best Min	1	0	0	1
McCargo Jessyca	1	3	0	0
Webb Tony	1	0	0	2