



The Focal Point

July 2005



*South Bethany Beach Delaware After The Nor'Easter
May 2005
Karen Messick*



Bedke's Page.....*Epson History.....*

Commodore Perry, US Navy, was sent on a diplomatic mission to Japan in 1853-1854 and negotiated for that country to open its doors to the western world. Japan was ruled by a Shogun family, which for over 250 years forbade most foreign contact.

From Perry's visit Japan set forth on the road to modernization.

In 1872 the first railway opened and the western time system was adopted. Three years later the first Japanese clock factory began. Other clock factories followed including the K. Hattori Trading Company in 1881. The founder, Kintaro Hattori, established the Seikosha factory in 1892 and began to produce wall clocks. Within 18 months Seikosha employed 90 staff, and by the turn of the century some 400. Seikosha means Precision Manufacturing Company.

After 100 years in business the company is still owned by the Hattori family with no outside stockholders. Most of the world's supply of "Swiss" watch movements are actually made by Seikosha. In addition, Seikosha operates under three different corporations - sometimes in direct competition and under other brand names.

The Shinshu Precision Manufacturing Company, but now known as Seiko Epson Corporation, was founded, May 18, 1942, to help Japan with the war effort. Seiko Marvel watch 1956

Epson is a subsidiary of Seiko Epson Corporation and was established in 1961 under the name of Shinshu Seiki to provide precision parts for Seiko watches.

The name Epson derives from the Son of electronic printer EP-101, E-P-Son, a printer that Seiko developed for the 1964 Tokyo Olympics. The company was awarded a contract to make precision timers for the 1964 Olympics and also picked up works to build a printer as well. Thus, the EP-101 printer came about, and in 1968 it became one of the first printers for electronic calculators to hit the commercial market. The EP-101 digital printer and progenitor of Epson name

In 1975, Epson America, Inc. entered the U.S. market to supply original equipment manufacturer components and peripherals to the computer and electronics market. The name changed to Epson Corporation in 1982.

The Epson Stylus Color was the world's first 720 dpi, high-image quality, color inkjet printer. Using advanced Micro Piezo print head technology

Epson Stylus Color printer 1994

Saburo Kusama, Chairman and CEO 2005

The Epson Office, Nagano, Japan 2005



Protective Filter Over Digital Lens

In a somewhat well known book the author did not advocate using a protective filter over the lens on digital cameras. This is to obtain maximum sharpness. He went so far as to claim that most pros didn't use them either. In the past I have always purchased some sort of protective filter for my lens such as Skylight 1A or something like that. Now that has got me to wondering. Why risk "the nice glass"?

"Lens armor" as someone one called it. You don't need the adapter tube but why not keep a UV filter on to protect the lens glass. Do a search on photo.net on this topic, half are for and half against protection filters, but what does your gut tell you? As for me, I put glass out front. In digital photography with Photoshop post imaging processing, I think it is just stupid not to protect your glass.

Banquet Photos



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

BCC Members:

I am looking for Idea's on programs for the coming year and I need your help. Perhaps you have a unique approach to photography or maybe it's something that hasn't been seen for awhile at the club. With your input I would like to put together presentations that are informative, creative and entertaining...Please contact me with your idea's.

Warmest Regards, Anna Santana

443-604-2295 or ars92@aol.com

From the Webmaster...

Just a reminder to all members – if you have something you'd like to see on the BCC website, email it to me at celticlight@verizon.net. Articles, ideas for pages, photos, and comments are all as welcome on the site as they are in Focal Point.

Thanks to Karen for bringing the Focal Point to new heights during her tenure as editor. A tough act to follow, I'm sure our new editor, Gary Faulkner, will be up to the challenge.

Finally, a photo website well worth a visit - www.mexicanpictures.com – an Irish/Mexican photographer traveling and posting images – some fine examples of photojournalism here.

Paul

BCC Calendar - 2005- 2006

<i>Date</i>	<i>Program/Competition</i>	<i>Activities</i>
<i>Thursday July 14</i>	<i>Program</i>	<i>July 7th program will be titled --- "Slide Shows"</i>
<i>Thursday July 29</i>	<i>Program</i>	
<i>Thursday August 11</i>	<i>Program</i>	<i>Board Meeting</i>
<i>Thursday August 25</i>	<i>Program</i>	
<i>Thursday September 1</i>	<i>Kick off 2005-2006 Club Party</i>	<i>Welcome Back Party Season Objectives and Agendas. Final Payments due for Field Trip</i>
<i>Thursday September 8</i>	<i>Print Competition</i>	<i>Dues for the year 2005-2006 due</i>
<i>Thursday September 15</i>	<i>Program</i>	<i>Board Meeting</i>
<i>Thursday September 22</i>	<i>Slide Competition</i>	<i>First Day of Fall</i>
<i>Thursday September 29</i>	<i>Program</i>	<i>Last Day To Pay Dues in order to participate</i>
<i>Friday September 30 - Sunday October 2</i>	<i>Field Trip</i>	<i>Cannan Valley Bright Morning Inn</i>
<i>Thursday October 6</i>	<i>Print Competition</i>	
<i>Thursday October 13</i>	<i>Program</i>	<i>Board Meeting</i>
<i>Thursday October 20</i>	<i>Slide Competition</i>	
<i>Thursday October 27</i>	<i>Program</i>	
<i>Thursday November 3</i>	<i>Print Competition</i>	
<i>Thursday November 10</i>	<i>Program</i>	
<i>Thursday November 17</i>	<i>Slide Competition</i>	<i>Board Meeting</i>
<i>Thursday November 24</i>	<i>No Meeting</i>	<i>Happy Thanksgiving</i>
<i>Thursday December 1</i>	<i>Print Competition</i>	
<i>Thursday December 8</i>	<i>Program</i>	
<i>Thursday December 15</i>	<i>Slide Competition</i>	<i>Board Meeting</i>
<i>Thursday December 22</i>	<i>Christmas Party</i>	<i>First Day Of Winter</i>
<i>Thursday December 29</i>	<i>Holiday Off No Meeting</i>	<i>Happy Holidays &Happy New Year</i>
<i>Thursday January 5</i>	<i>Print Competition</i>	
<i>Thursday January 12</i>	<i>Program</i>	
<i>Thursday January 19</i>	<i>Slide Competition</i>	<i>Board Meeting</i>
<i>Thursday January 26</i>	<i>Program</i>	
<i>Thursday February 2</i>	<i>Print Competition</i>	
<i>Thursday February 9</i>	<i>Program</i>	

Competition Winners

Competition Result September 2005 Slides

NOVICE COLOR SLIDES

1st
2nd
3rd
4th
5th
HM

UNLIMITED SLIDES

1st
2nd
3rd
4th
5th
HM

Baltimore Camera Club Competitions 2005-2006

Competition Results September 2005 Prints

NOVICE MONOCHROME PRINTS

1st
2nd
3rd
4th
5th
HM

UNLIMITED MONOCHROME PRINTS

1st
2nd
3rd
4th
5th
HM

NOVICE COLOR PRINTS

1st
2nd
3rd
4th
5th
HM

UNLIMITED COLOR PRINTS

1st
2nd
3rd
4th
5th
HM

Watch Where You Point That Camera

By Susan Llewelyn Leach, *The Christian Science Monitor*

(May 23) -- If you pull out a camera on a New Jersey train, you will have company - law enforcement company. If you size up a shot on the New York subway, you'll probably be questioned by security and told to keep the lens cap tightly on. Even if you plan to snap some innocuous bank building from a public sidewalk, you might find guards telling you it's not allowed.

"Is photography becoming illegal in the United States?" asks Jim McGee, in a column for the online photo magazine Vivid Light Photography.

AP

The USA Patriot Act's broad definition of "suspicious activity" has added to the confusion about how to interpret people's motives when taking photos of public spaces, such as California's Golden Gate Bridge.

Anecdotal evidence suggests that heightened sensitivities over security in the wake of 9/11 have put a crimp in photographers' freedom to shoot in public, even if the laws remain largely unchanged. News that Al Qaeda operatives canvassed targets with cameras has made taking shots of federal buildings, bridges, power plants, and the like seem less innocent.

Last year, after the Madrid train bombing, New York City's Metropolitan Transportation Authority proposed a ban on photography on its subways and buses (New Jersey already had a ban in place). Public protest was such that now, more than a year later, the proposal has stalled.

But "just because it's not law yet, doesn't mean there aren't people trying to enforce it," says Alicia Wagner Calzada, vice president of the National Press Photographers Association (NPPA). Part of the problem, she suggests, is police officers and security guards who are uneducated about the law.

The USA Patriot Act, with its broad definition of "suspicious activity," has cracked the door wider to individual interpretation.

Ms. Calzada offers the example of a small-town photo-

journalist in Victoria, Texas, who was taking shots of potholes for a newspaper story last year when a police officer drove by several times. Finally, the officer stopped and questioned him and, even after running an ID check, bluntly declared the photographer's actions suspicious and intimated he'd be keeping an eye on him, the photographer recalls.

In most cases where photojournalists have been accused of shooting illegally and detained, they have been released without charge, Calzada says.

If security is sometimes overzealous, the rules themselves can also be vague and ad hoc. Overlapping law enforcement agencies, new restrictions imposed by local municipalities, and beefed-up security have all added to the murkiness. "Just because it's not law yet, doesn't mean there aren't people trying to enforce it."

-- Alicia Wagner Calzada, Vice President, National Press Photographers Association

"TSA [Transportation Security Administration] and [the Department of] Homeland Security have put a whole 'nother layer of protection and concern and a level of bureaucracy to what journalists used to see as free rein," says Kenneth Irby, visual journalism group leader at the Poynter Institute in St. Petersburg, Fla.

In general, photojournalists have no more rights than ordinary citizens to take pictures. If you're standing on public property, you can shoot anything the naked eye can see, explains Ken Kobre, professor of photojournalism at San Francisco State University and author of one of the seminal textbooks on the subject. What you can't do, he says, is use a telephoto lens and take shots through office windows or into private residences, where people would have a "reasonable expectation of privacy." That would be like eavesdropping or surreptitiously taping someone, he says.

But if a story is newsworthy and in the public interest, then taking photos even on private property is usually permissible, he adds. Photographing the outside of buildings - schools, hospitals, and even government buildings - is also legal. It's when you go inside that you need permission. In most cases, Professor Kobre says, people are evicted for trespassing rather than invasion of privacy.

What surprises him, though, is the logic behind preventing people from taking pictures of building facades. "I

haven't heard of an example where it makes any sense to stop anyone," he says, "because, almost in every case, you can walk a block away and use a longer lens."

Whether the logic is compelling or not, law enforcement has knocked heads with photojournalists for decades. The apparent tightening of access during recent years is less a function of more run-ins with the authorities, says Mr. Irby, who has seen no evidence of that, than the media's increased coverage of those encounters. "In the past, when photographers were detained and even arrested, the news organizations would likely contact the commanding officer at the precinct ... and everything would be settled," he says. Now, in a time of heavy national security and greater public interest in press freedom, "those stories become stories."

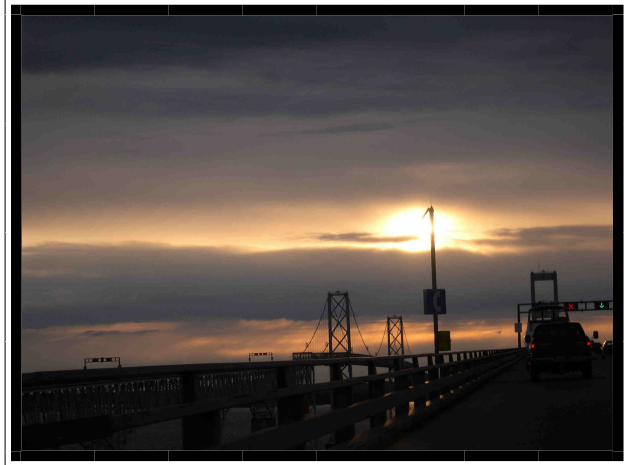
Despite that higher profile, most incidents, Irby adds, are connected less to the war on terrorism than to the standard traffic accident or homicide scene.

Other factors play a role as well. During the past 10 to 15 years, police and even bystanders have become less tolerant of photojournalists, Kobre says. "The public really reached its apex of being fed up" with paparazzi after Princess Diana's death, he says. And the distinction between paparazzi and mainstream journalists is disappearing as celebrity journalism seeps into all areas of the media.

The bigger issue Kobre sees is privacy and the ease with which individuals can take clandestine photos with cell-phone cameras. "Before, you had to go to some trouble to hide the camera," he says. "Now you look like you're making a telephone call and boom! You've got [an embarrassing] photograph of someone." If that ends up on a blog, can the subject sue? Kobre asks.

In terms of the general public, he says, this "is going to explode as a problem."

Submitted By John Bedke



Boy can I relate to this article. Coming home from the beach one night the sun was just setting and I thought well, I can't pull over before I get on the bridge and find a spot by the bay but maybe someone will see me and report me as a criminal, then I might get detained and they will challenge me on why I want a picture of the bridge, like they have done to tourists in the past, so I held my little Nikon Coolpix 4300 and snapped a few at 50 MPH from the dash of my car, just to get a shot of what I consider to be one of the most beautiful bridges anywhere. What a shame we have to be so concerned about unscrupulous, and dangerous people who have challenged our freedoms.

As photographers we all have lost some freedoms, however the beach is free and there are no enforcers there, where I found myself wandering three evenings in a row an hour before sunset.

The Nor' Easter was gone by a few days but the effects on the shore were still obvious, pools of sea water formed in the shallows caused by larger than usual surf, stones and shells had formed a ridge along the shore which is usually bare of any sea debris and the wild life had been disturbed. The horseshoe crabs were in their annual migration to the shore to bury their eggs in the sand providing food for the migratory shore birds.

I have enjoyed editing and receiving all your images during the year. As fate would have it for this issue, I received none. I hope you enjoy mine on the Cover of this my last edition of the Focal Point. I hope you all get to spend some time at the shore.

KarenMessick

Memories of a Beautiful and Wonderful Experience in My Life

I became interested in photography in the late 1970's and in 1980 started to attend photography classes at the Maryland Institute of Art. During the summer of 1983 I applied to participate at the Ansel Adams Workshop and was accepted. In order to be accepted applicants had to submit sample photographs, that were reviewed by Ansel Adams and the staff of Friends of Photography. Applicants whose work demonstrated evidenced dedication and serious interest as well as competence of craft and imaginative ideas were selected.

A total of 75 applicants were selected. I vividly recall a remark I passenger seating at my side during the flight to Carmel CA where the workshop was to be held told me that I should feel very proud for having been accepted to be a participant student at the workshop. I must admit that it was indeed a wonderful experience in my life to have been able to meet Ansel Adams in person, visit his home and view his famous photograph Moonrise, Hernandez, New Mexico that he shot without a light meter and was to become his most famous photograph.



It was also a great privilege to meet other famous photographers who also provided instructions during the workshop: Ruth Bernard, John Sexton, Jerry Uelsmann, Eugene Richards, other staff and other participants. One of the participants took a photograph of Ansel Adams and when he noted me in the background after he had taken it he sent me a copy. A photo was also taken while I was asking an opinion to John Sexton and he also sent me a copy of the photo.

During the workshop participants attended lectures, went on outings and socialized, work presentation and critiques took place. Must note that Carmel is a beautiful place with magnificent views. Ansel Adams was noted to be a great human being who loved and respected nature.

As we are aware he died in 1983 and was remembered in 2003 when he would have been a centenarian. My love for photography has persisted and as a member of the Baltimore Camera Club I once more have had the opportunity to enjoy the company of those who love photography as an art.

By Sonia Estruch

2005-2006 BCC Officers and Board Members

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Many thanks to Gary and all who have made the programs work this year! Here, Gary explains why, you should not take this picture! Little did he know he made a great subject as captured here by John Bedke. Lets thank Gary for his commitment to improving our work through his educational and recreational ideas. We all enjoyed the challenges he gave us and the information he shared.

Tom Perry in action doing something to help get ready for program night!



*There is no club with out the involvement and participation of our membership. Please volunteer and bring new members into our club so that we may continue our tradition in our communities of sharing and friendship through photographic interests. **Its a Good Thing!***

Baltimore Camera Club 2005 Final Awards

Novice Awards			Unlimited Awards		
Color Print			Color Print		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Poplar Leaf	Steve Harman	1 st Place	A Glow at Dusk	Wayne Ballard
2 nd Place	Off Season Florida	Arnold Noznitsky	2 nd Place	High Wire Act	Barrie Christie
3 rd Place	River Survivor	Steve Harman	3 rd Place	Sheep in The Meadow	Jay Daley
Monochrome Print			Monochrome Print		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Waiting For The Rain to Stop	Kay Muldoon-Ibrahim	1 st Place	White Iris	Paul McKeown
2 nd Place	Winnowing Tef	Kay Muldoon-Ibrahim	2 nd Place	Hull Street	Wayne Ballard
3 rd Place	White Vase	Sonia Estruch	3 rd Place	Time Machine	John Davis
Novice Awards			Unlimited Awards		
Slides			Slides		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Group Portrait	Ellen Evans	1 st Place	9 Alarms	Barrie Christie
2 nd Place	Fine Art of Basket Weaving	Kay Muldoon-Ibrahim	2 nd Place	Simply Red	Steve Harman
3 rd Place	Waves	Alfica Sehgal	3 rd Place	Nude	John Davis
Special Awards			Image Title		Maker
1. Bodine Award	Best Monochrome Image	Select From both Novice and Unlimited Monochrome (One Image Only)	Waiting For The Rain to Stop		Kay Muldoon-Ibrahim
2. Hazel Cromwell Award	Best Slide of The Year	Select From Both Novice and Unlimited (One Image Only)	Group Portrait		Ellen Evans
3. Graham Cromwell Award	Best Color Print	Select from both Novice and Unlimited Color Prints (One Image Only)	A Glow at Dusk		Wayne Ballard
4. Best Image of the Year	Select From Both categories, color, (One Image Only)	Prints and slides all Monochrome or slides.	9 Alarms		Barrie Christie