

Focal Point

Baltimore Camera Club

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



Dear 2020, Let's Not Do That Again



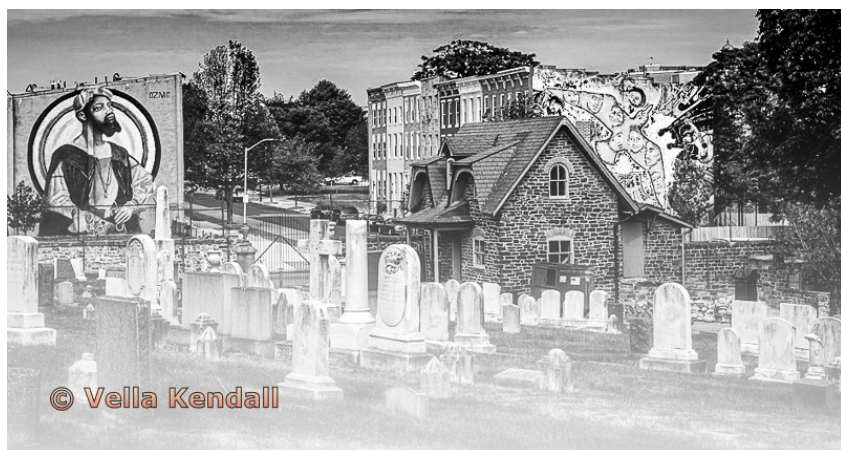
© Michael Navarre

Masque of the Red Death © Michael Navarre (December 2020 3rd Place Unlimited Poe-Themed Digital Competition)

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Thanks to Kenny Epps, Gary Faulkner, Kaye Flamm, Sandy Nichols, Gordon Risk, Jann Rosen-Queralt, Steve Sattler, Kent Sutorius, Chris Scroggins, and Jim Voeglein **for their contributions to this issue.** Photos that appear in this newsletter are copyright of their respective owners. The opinions expressed in articles are held by the respective authors and do not represent the options of the Baltimore Camera Club, its Board, Focal Point Editor, or general membership. Photos on the cover and pp. 2, 5, 6, 10, 17, and 18 placed in the December 2020 Poe-themed competition.

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Editor's Corner



We are now more than nine months into the social distancing/lockdown of the COVID-19 pandemic taking place around the globe. Yikes! With the recent good news of FDA approval for two vaccines, I hope that the light at the end of the tunnel is in sight.

Looking back on 2020, there have been highs and lows, and a lot of uncertainty about what's next and whether the world has now changed forever. Dare I conjecture that, in reference to our Poe-themed competition this month, we may even be in the middle of a plot that could have been dreamed up by the master of Horror and Mystery himself? Mike Navarre's photo that placed in December's Poe-themed competition and appears on the cover of this issue (inspired by *The Masque of the Red Death* <http://www.gutenberg.org/ebooks/1064>) highlights this point.

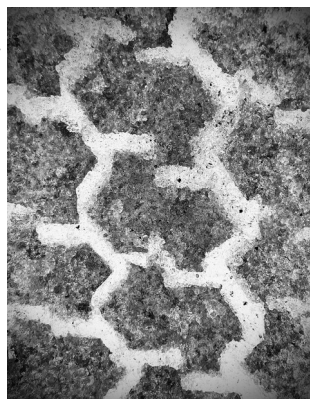
I think that we can all say for certain, "*Dear 2020, Let's Not Do That Again.*" I hope that this issue of Focal Point will be entertaining, informative, and help you to realize that we are going strong as a club and are here for each other for the long haul. Please read our President Jim Voeglein's article for more on this. Thanks to the many other club members (notably members Epps, Faulkner, Risk, Sutorius and Sattler) who have contributed articles for this issue.

Until I see you, again, on zoom or in person...Stay Safe.

Santé,
Diane

(Please send feedback, ideas or article proposals for future issues to d_bovenkamp@yahoo.com)

Editorial photos: At right: A monochromatic study of snow and Christmas ornaments. At top are two selfies: Fall foliage in hat with Parks Canada Beaver Logo (L), and 2020 Christmas ornament face mask selfie inspired by MC Escher's "Hand with Reflecting Sphere" (R)



2020-2021 BCC Leadership

Board of Directors:

President: Jim Voeglein

1st VP, Programs: Sandy Nichols

2nd VP, Competitions: Tom Gisriel

Secretary: Scott Houston

Treasurer: Richard Caplan

Web Chair (new in 2020): Kaye Flamm

Members at Large: Kenny Epps, Gary Faulkner (in training for Treasurer), Roger Miller

Committee Members and Key Volunteers:

Competition Committee: Karen Dillon, Kaye Flamm, Vella Kendall, Walter Levy, Roger Miller, Jim Voeglein

Field Outing Committee: Lewis Katz

House Committee: Gary Faulkner

Member and Visitor Badges: Scott Houston

Banquet Coordinator: John Davis

Photographic Society of America Club Representative for BCC: Diane Bovenkamp

Focal Point Editor: Diane Bovenkamp

From March 2020 (COVID-19 social distancing), meetings at the church are suspended until further notice. Program meetings are held weekly on Thursday nights on Zoom or by webinar. All visitors are welcome (meeting starts at ~7:30—8 p.m.). See calendar (<http://www.baltimorecameraclub.org/meetings.html>) for details.

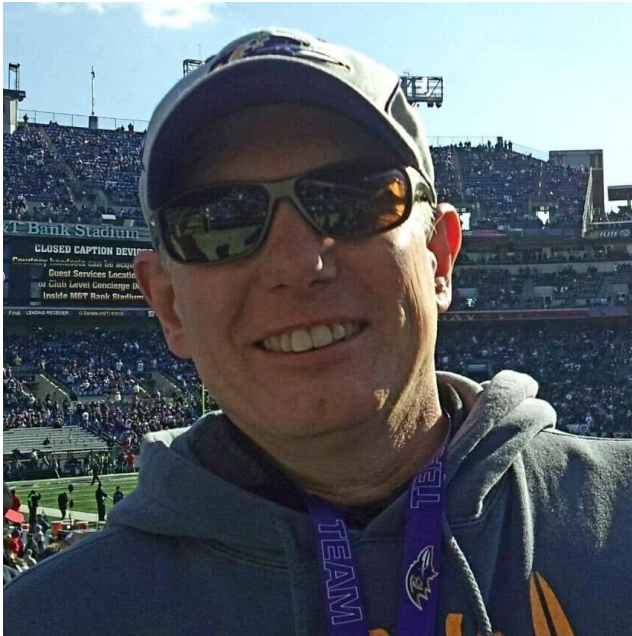
For more information, email the club President, Jim Voeglein, jvoeglein@gmail.com & visit our website www.baltimorecameraclub.org. BCC is a Charter Member Club of the [Photographic Society of America](http://www.psa-photo.org) www.psa-photo.org and a Member of the [Maryland Photography Alliance](http://www.mdphotoalliance.org) www.mdphotoalliance.org.

There is now a [Baltimore Camera Club YouTube](https://www.youtube.com/channel/UCRe9N0w6RogIiv51I0x0M9A) page for storing our recorded videos of our Zoom meetings.

This is the link for you to access that page. <https://www.youtube.com/channel/UCRe9N0w6RogIiv51I0x0M9A>

Letter from the President

Jim Voeglein



Happy Holidays and Happy New Year

Letter Dated: December 27, 2020

Wow! What a year 2020 has been. It started out like any other presidential election year with all kinds of political upheaval, I won't go into details. But, then we heard stories of a virus that came out of China and by late January the first case of the CORoNaVirus Disease 2019 (COVID-19) was announced by the Center for Disease Control (CDC). The Baltimore Camera Club (BCC) was having regular meetings at the Mt. Washington United Methodist Church as usual. Competitions and Programs were occurring on schedule and this new "flu" was the talk of the pre-club mingling.

In late February, CDC announces the first death attributed to COVID-19. By mid-March, they are recommending people should not be gathering in groups of 50 or more for the next 8 weeks. Our last in-person club meeting occurs on March 12th. I announce that we will follow whatever protocols the authorities recommend. On Saturday March 14th, I receive a message from Scott Houston, House Committee, voicing his concerns about meeting as a group and how his work environment was already setting parameters. Then that Saturday I received an email from the Church that the meeting facilities would be closed by order of the Methodist Bishop. That Sunday, I send out a letter to the membership that meetings are postponed

until further notice. At this point the BCC Board has already started talking about how we are going to move forward.

This is when I want to pause and thank everyone behind the scenes that contributed to the current state of our club. After that first email, I received numerous emails from members suggesting using Skype or a new app called "Zoom." Harry Bosk said others had been using Zoom. Walter Levy said to consider Zoom or Go To Meeting. Kaye Flamm, Web Chairperson, had already taken the initiative and looked at our Visual Pursuit platform for running competitions virtually. The Maryland Photography Alliance had already been using Zoom for our monthly Directors meetings so I was familiar with the program. I sent a letter to the BCC Board and said that this has worked for the MPA, we need to institute virtual meetings. Sandy Nichols, BCC Program Chairperson, had lined up speakers through the end of the current BCC 2019-20 Year and started canceling them. Lewis Katz on April 1st sends out an email inviting folks for an informal Zoom get together. It goes off wonderfully. It was so nice to see familiar faces again. On April 3rd, I invite the Board to a virtual Board Meeting.

On April 23rd, the Baltimore Camera Club went virtual. Arthur Ransome agreed to present his bibliography of books that have inspired him [*Editor's note: See article in last issue*]. It was a great success. There were a few glitches but, there are always growing pains when trying something new. Sandy was off to the races. She started lining up presenters all Summer long. Usually, the Baltimore Camera Club takes a hiatus and only meets twice a month over the Summer. Sandy was driven. She had us meeting weekly for presenters and programs that kept us going. At the end of July our fiscal year ends. We, the Board, were concerned that, now that the club wasn't meeting in-person, what our new membership numbers were going to look like. Well, Virtual Pursuit automatically sends out reminders to members that membership dues would be due. Richard Caplan, our Treasurer, reported that members were signing up early. Currently, our membership roster has the same number of members as our pre-COVID-19 numbers.

(...continued...)

Membership in 2020

Gary Faulkner

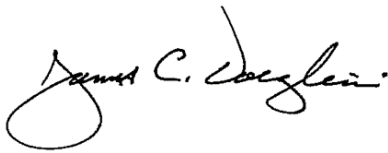
Letter from the President (...continued) by Jim Voeglein:

Covid -19 has definitely changed our lives, but I'm proud of how our club has stuck together and worked out a way to keep current and vital to ourselves. We've been having competitions and critiques which seem to be satisfying our competitive pursuits.

Looking forward now that there is a light at the end of the proverbial tunnel with the release of vaccines maybe we'll be able to have a back to club night that isn't viewed on our computer monitor. No rush though, foremost and paramount is the health and safety of everyone in the Baltimore Camera Club.

I wish for you all Happy Holidays and most importantly a Happy New Year!!!

Sincerely,



Jim Voeglein, President
Baltimore Camera Club



Editor's Note: Gary's article (below) was contributed to this humble Editor prior to the pandemic lockdown, but somehow got lost in my inbox. My apologies to Gary for the delay. Seems funny now reading about in-person meetings which have almost become a novelty after only 9 months in isolation! All the friendship, camaraderie and 'talking shop' mentioned below still applies in the zoom era.

Today our Club enjoys a robust membership thanks to our website that attracts new photophiles. But the Club didn't have that exposure 30 plus years ago when I became a member. How did I learn about the Baltimore Camera Club? Well it was by association, you see I was friendly with Gordon Risk—how we became friends is another story.

Gordon was a fledgling camera collector and he became acquainted with Richard Smith who was a camera collector, photographer and BCC member. One day, I was talking with Gordon about photography and he told me about this club he was going to and that he had become a member. So, on a Thursday evening I went with him to a meeting and found the people to be friendly and knowledgeable. After a few visits it became important to me as a beginner in the photographic arts that I could learn and "talk shop" within this group.

But the best part of membership are the friends and friendships' I have made, and continue to make, over my 30 plus years!

The Maryland Photography Alliance (MPA): Artist Spotlight

Steve Sattler



The “Artist Spotlight” has become one of the more popular MPA programs. Here is a little background on how it was created.

When the pandemic became known and the need for social distancing was recommended, all MPA clubs stopping having face-to-face meetings. Only a small number of MPA clubs had the experience and confidence to rapidly launch virtual meetings. MPA’s Executive Council met to discuss how the Alliance could fill the void, and “Artist Spotlight” was born.

There were two goals for the “Artist Spotlight” webinar program. The first was to find photographers outside the State of Maryland to present educational programs virtually. The second was to use the webinars to raise money for so many Marylanders in need due to the pandemic. Decisions were made for any money raised to go to the Maryland Food Bank, and for the “Artist Spotlight” webinars to be free to anyone in or outside of MPA.

MPA’s Board of Directors approved the funding for “Artist Spotlight” which included a 1-Year license for WebinarJam, a software program to run webinars.

“Artist Spotlight” has been a huge success. There have been 14 webinars held, and over \$26,000 has been raised, which has helped provide over 78,000

meals to Marylanders. Attendance for the webinars range between 225 and 325 per session. Attendees are mostly from Maryland, however, there are many from throughout the United States, as well as a few from Australia and Europe. Most of the webinars have been recorded and are available by going to www.mdphotoalliance.org/artistspotlight.

The MPA Webinar Committee members are Steve Bruza, and BCC members Mike Washington, Sandy Nichols and me. The Committee works extremely well together and through frequent meetings and a post webinar survey recently implemented, continual improvements have been made to the program.

The next MPA article will be on MPA’s “Odyssey of Light” program, so stay tuned and mark your calendars for Saturday, April 17 when another webinar with great speakers is going to take place!



Is It A Photo Or An Algorithm?

Kent Sutorius



AI (Artificial Intelligence) is becoming more and more prevalent in every industry. It has enlarged its footprint in the field of photography dramatically in the last few years. This article looks at the impact of AI in photography through cameras, smartphones, apps and editing software.

For this article I am using AI (Artificial Intelligence) as the broad umbrella term for the many subsets of AI that is taking place in cameras, smartphones, apps and processing software. Examples of the subsets used in these products are: deep learning, neural networking, machine learning, machine vision, and computational photography.

When it comes to photography, AI uses algorithms to analyze external data, learn from that data, and use that learning to achieve prescribed goals through initiating a variety of tasks. For example, the goal of a Smartphone camera is to take the perfect picture. Every Smartphone camera has an image processing chip or neural processing unit that has already analyzed millions if not billions of photographs taken by somebody else. As a first step it can distinguish landscapes, portraits, street photography, sports, and night scenes and know the settings most often used in these types of photography. But it also analyzes the current environment of the image you want to take and comes up with camera settings that make an excellent image. (More on this below.)

Smartphones and Cameras

Smartphone cameras to a greater extent than Mirrorless and DSLR cameras rely heavily on AI and the reason for that is simple: people want it. According to Keypoint Intelligence, 1.4 trillion photos will be taken in 2020 and 90.9% will be taken by a Smartphone and only 7.3% taken by a digital camera.¹ Clearly R&D development is in

Smartphones when you consider 1.4 billion phones were sold in 2019 and only 122 million digital cameras were sold.² You have probably noticed that more and more professional photographers are offering iPhone and Smartphone classes, workshops and trips. They obviously see untapped market share they can take advantage of.

People want convenience when taking pictures with their phone and AI helps deliver it. First of all consider the workflow. The professional and enthusiast photographer will usually go through 8 steps to take, store, process, and print an image. It is time consuming and very repetitive when dealing with more than one image. The Smartphone camera can minimize the workflow to 3 steps and all of it is taken care of on the phone. Secondly, it is easy for the everyday person to take an excellent image off of their phone. Although manual mode is an option with a smartphone, the computer chip is using computational photography to assemble your finished image. It is using algorithms stored in the chip plus a learning algorithm from your use of the phone to put together the image. As mentioned earlier, these algorithms are based on the data of millions and in some cases billions of images that have been interpreted and then machine learned to achieve certain goals. A few of these goals are: pixel grouping, deep focus, auto focus, true depth, colorization, and image histogram. These algorithms then work through the hardware of a camera (1-2 sensors and 3-5 lenses) to give you the “perfect” picture. Despite incredible advances in Smartphone camera technology, there are still many downsides to Smartphone versus Mirrorless/DSLR images. Smartphone images tend to look flat, have poorer image quality, suffer from low light issues, and have poor noise performance. It also can’t predict your creativity unless you are in manual mode. For example, it is very difficult for the smartphone to silhouette an object in a picture. Example on the next page, from <https://www.dxomark.com/smartphones-vs-cameras-closing-the-gap-on-image-quality/>

Mirrorless and DSLR cameras primarily use AI for focus and tracking purposes. For example, the newer Canon and Nikon full frame cameras can track and distinguish a human and the type of activity the human is involved in to determine the correct focus and other settings to use. Canon illustrates this using a number of images of race cars. (...continued...)

Is It A Photo Or An Algorithm? (...continued...)

Kent Sutorius



Figure 1: DSLR Camera The original image of Burmese fishermen is deliberately underexposed for dramatic effect. (Photo by © David Cardinal)



Figure 2: Smartphone camera: While we can now see more detail in the boats, our primary subject is no longer uniquely isolated by the lighting, and the overall drama of the scene is greatly lessened. It is a good “shot of record” and helps create a memory, but it doesn’t tell the same story. (Photo by © David Cardinal)

In the past the algorithms would try to track and focus on the front of the car. Now they determine the focus should be on the driver so the algorithm searches for the driver’s helmet to determine the proper settings for the image. New Nikon’s have the ability to physically move the camera (if set on a tripod) to track and focus sporting event individuals. This year Sony produced the first AI integrated sensor, the MX500 AI sensor. Before it makes it way into digital cameras, it will be used

primarily in large industrial and retail sectors. Its machine vision will speed up focusing and other camera adjustments without the need of additional hardware.

AI “Camera Assistants”

There are more and more “AI Camera Assistants” being produced in both hardware and software to assist taking the camera photo.

Photoshop Camera is an app you can download for your Smartphone. The app will analyze the shot you want to take and suggest edits and various filters (they use the work lenses) to apply before you click the image. The app will retain a RAW copy of the unedited image as well as the edited one.

Arsenal 2 – is a hardware attachment to the hot shoe on your camera that basically takes over your camera to analyze a picture you wish to take. A dashboard on your phone allows you accept or reject what adjustments Arsenal 2 wants to make. It is designed to make up to 22 adjustment settings to your camera. You can set multiple focal points from your phone that you want the camera to focus on. It will seamlessly allow you to pan and stitch a panorama in real time. It performs focus stacking, HDR shots, long exposure shots without the need of ND filters, night time shots and much, much more. The first edition of Arsenal received mixed reviews. The second edition comes out in 2021. <https://witharsenal.com/>



Figure 3: Arsenal 2 and Smartphone dashboard – image from <https://gearbytes.com/arsenal-2-ai-camera-assistant-kickstarter/9703/>

(...continued...)

Is It A Photo Or An Algorithm? (...continued...)

Kent Sutorius

Alice Camera – is a truly AI powered camera. A smartphone is attached to the back of the camera and an app runs the camera. It uses a micro four thirds sensor developed by Sony and will accept any micro four-thirds lens. It can shoot 4k video and will perform auto focus, auto exposure, color science, image enhancement and stabilization. It is set to ship from England in early 2021 and will range from \$750-1000. <https://alice.camera/>



AI Post Processing

The biggest advancement of AI technology is in photo processing software. Two major reasons are for this. 1) Everyday photographers don't want to spend their time editing photos and AI speeds up the whole process.²⁾ There are many repetitive steps in processing a number of images. AI eliminates many of these steps and makes the workflow shorter.

Luminar AI was released in November 2020 and is the most advanced editing software using AI. Luminar AI analyzes your image and suggest various templates and edit suggestions. It was the first editing software to offer sky replacement and now offers water reflection. Fog or mist now has a 3D appearance instead of a flat look. In the words of Alex Tsepko, CEO of Skylum. "With Luminar AI, we wanted to ensure that AI not only was easy to use, but that it also provided creatives a way to express themselves. Through our unique 3D depth-mapping and segmentation technologies, we're able to recognize the contents of a photo, recommend edits and then allow creatives to refine every aspect of that recommendation. Doing this lets creatives retain their unique style in their edits without tedious, manual work. Professional results, but in a fraction of the time."³

Photoshop released its new desktop and iPad software in October 2020. Using its Adobe Sensei AI, Photoshop has added a new Discover panel, Neural Filters, Sky Replacement, and two new Refine Edge Selections improvements. These additions plus previous AI additions are geared to quickly deal with mundane tasks and let people spend

Figure 4: Alice Camera – image from: <https://www.dpreview.com/news/7241299090/mft-alice-concept-camera-promises-smartphone-ai-with-interchangeable-lenses>

more time on their creativity in post processing.

Topaz Labs is another popular software that offers AI technology for sharpening, denoising, enlarging, clarifying, filtering and adjusting tonal properties of an image.

Infinite Tools and Infinite Color – <https://www.infinitecolorpanel.com/> also <https://infinite-tools.com/> is a pricey third party Photoshop addon that does wonders with color, filters, light, and texture.

Perfectly Clear by EyeQ - <https://eveq.photos/perfectlyclear> is a stand alone product that provides clarity, sharpening and correct lighting and colorization to your images. It is able to process multiple images at once. EyeQ also processes images for major printing companies and processed 30 million images last year.

The advances with AI technology in processing images is unlimited. Alex Savsunenko, head of Skylum AI Lab is convinced that one day the consumer will be able to speak to Siri or type in the kind of image they want and it will materialize. NVIDIA and Microsoft have already produced royalty-free stock images of computer generated people.

(...continued...)

Is It A Photo Or An Algorithm? (...continued)

Kent Sutorius

Web-based AI tools

There are a number of websites that provide free or subscriptions image tools. It is important to read the privacy policy of these websites before your photo(s) are uploaded. Some companies retain ownership of your images to display, publish or place in their database as they wish.

AI Enlarger - <https://imglarger.com/> - you can upload your images to this site to enlarge (up to 8X), enhance, sharpen, and denoise. You can sign up for a free account for 8 images a month or a subscription plan for unlimited image uploads. I tried out the product and it works pretty good.

Final Thoughts

These products clearly help streamline the workflow process. The only question is if they make the photographer lazy in creativity and storytelling.

The biggest disqualifier in major photography competitions is over editing or manipulating the post processing with software editors. AI technology has made it easier to manipulate images that could disqualify images in competitions whether or not it was the intent of the photographer. (That is an article in itself).

Endnotes

1 <https://photographylife.com/smartphone-vs-camera-industry>

2 <https://www.statista.com/statistics/263437/global-smartphone-sales-to-end-users-since-2007/#:~:text=In%202019%2C%20around%201.52%20billion,with%20the%20Android%20operating%20system>

3 <https://www.naturettl.com/luminar-ai-review/>



Collector's Corner: Wirgin Edixa SLR (Edixa-Mat Reflex Model D)

Gordon Risk



In the September 2017 edition of *FocalPoint*, I did an edition of *Collector's Corner* on the Wirgin Edinex Reflex. This article is on the Wirgin Edixa Single Lens Reflex.

Wirgin started in 1920, making various types of cameras: medium format folders; twin lens reflexes and rangefinders. The

company is situated in Weisbaden, in central West Germany.

Edixa Reflex began production in 1955. The "D" edition made improvements in 1960, still with no meter, yet boasted Instant return mirror, waist level finders, M42, extended speeds, a lens choice, eye level finder and interchangeable focusing screens.

My model is the Edixa-Mat Reflex Model D from 1960 with interchangeable prisms and lenses. Pictures 1 and 2 show the WAIST LEVEL FINDER and the REFLEX PRISM FINDER. Shutter speeds are from 1/1000th second up to 9 seconds.

Picture 3 shows the top view with film winder on the right side with film counter. To the immediate left is a black shutter speed ring showing speeds from 1/1000th up to 1/25th, plus B. Underneath that dial is the lever to set slower speeds from 1/10th up to 1 second. Picture 4 shows, on the far left side of the camera the rewind knob plus an outer ring marked 9 to 3 seconds. Just right of that, a small lever marked "R" for rewind, "S" for self-timer and "L" for long exposures.

Setting the lever to "L" and turning the outer ring to any of the 9 to 3 seconds will give you that extended exposure time. -All mechanical and amazingly still working after sixty years!

The lens mount on most Edixas is a Prictica/Pentax M42 screw mount. This allows many choices of

lenses from other companies that made that mount. I bought the camera without a lens and was lucky to find a Carl Zeiss Jena 50mm f/2.8 Tessar in good condition, matching the same period of manufacturer. (See picture 5) A point of interest is with Jena in the name, which is the location of the original Zeiss company in East Germany, I know the vintage of the lens. When WWII split the company, the Russians kept the Jena division and people who escaped to the West started fresh after the war.



Picture #1



Picture #2

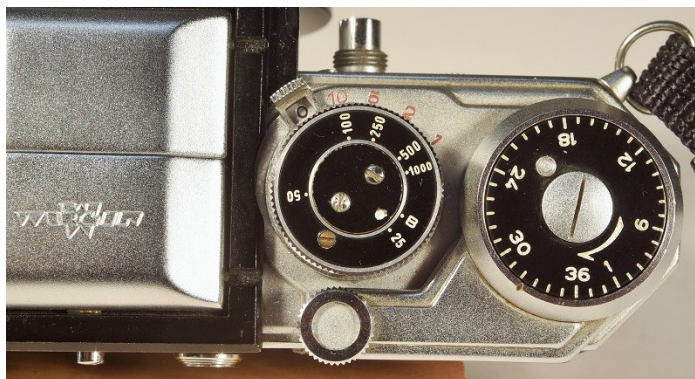
(...continued...)

Collector's Corner: Wirgin Edixa SLR (Edixa-Mat Reflex Model D) (...continued)

Gordon Risk

Edixas are not common in the U.S., and not always in good shape if you find one. I was pleased to find one in good working condition. I put new leather on the camera to make it look more interesting.

I think it works.



Picture #3



Picture #4



Picture #5

BCC Board Member Profile: In Their Words

Kenneth A. Epps, Sr

**E-MAGINATION PHOTOGRAPHY STUDIO
BY: KENNETH A. EPPS, SR**



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I CAPTURE ONE MOMENT OF TIME.....FOREVER

Biography: Kenneth A. Epps, Sr. (aka-Kenny) is a Specialized Portrait and Event Photographer. His studio, known as E-magination Photography Studio, is located at 9923 Reisterstown Road in Owings Mills, Maryland 21117. <http://kennyeppsp photography.com/> Kenny has been interested in photography since his college studies at The University of Maryland Eastern Shore. He attained his photography certification at The Washington School of Photography in Rockville, Maryland.

Kenny is a member of The Professional Photographers of America, Maryland Professional photography Association, and Baltimore Camera Club in Maryland. During the past 4 years, he has taught Studio Lighting for The Professional Photographers of America. Along with his teaching on Studio Lighting, he has begun a more specialized teacher in the area of Church events and International Missionary Photography. He has been involved in Church events and International Missionary Photography since 2005.

My photo gear: From the time digital camera came on board, I have photographed only with Sony Cameras. I currently own 6 Sony cameras; the alpha 580, alpha 700, alpha 77, alpha 99, alpha 99II, and the latest Sony mirrorless alpha a9II. My lenses run the range of macro lenses (35mm f2.8 to 100mm f2.8), portrait lenses (prime f1.4 35mm, 50mm, 85mm f1.4, and 135mm f1.8) 16 to 50mm f2.8, 24 to 70 f2.8, 85mm f1.4, 70 to 200mm f2.8, and 70 to 400mm f3.5-5.6. Since my photo work varies in a couple of different fields I edit most of work in Light Room and Photoshop. My favorite editing software is Topaz, On one, Luminar 4, Portrait, and Portrait Pro. These are my daily go to programs.

What I would tell young photographers getting into the art today: If you really want to be a serious photographer and have your work stand out you have to “grind” at your passion”. What I mean is to be dedicated to your work. You have to involve yourself in workshops that can teach you skills. You have to photograph often and in various settings and conditions, and finally you have to learn the skills of editing photos. These few principals will help set you apart from being just an average photographer. I shoot very often, and I edit photos 6 days a week and sometimes 7. I believe in education. I go to week-long photography schools twice a year and multiple workshops throughout the year.

(...continued...)

BCC Board Member Profile: In Their Words (...continued)

Kenneth A. Epps, Sr

My shared photo montage:

This photo montage is an example of my calling into domestic and international missionary street and journalistic photography. In 2005, while sitting in my local church a voice called out to me clear as day and showed me a spiritual gift that has changed the direction of my life and photography forever. The spirit of heaven had called me to world missionary work and later church events and photo journalism. Within 30 days of that calling, I found myself half way around the world in Indonesia building, ministering, and photographing off of their shores. This has become my life passion.

The photo montage is an example of how I see and tap into street and raw human emotions. I feel that, if the viewer can not see or feel what I am shooting I have not done my job as a photo journalist. In shooting events I believe you have to get close to the action. One of my school instructors said something to me early on in my career that has stuck with me to-day. My instructor (Dan Sienna) at Frederick Community College said, *“When you think you are close to the action, get even closer”*.

Many of my street images are example of getting in closer to my subject and finding that right moment to take the shot. As my photography career has expanded over the years I have incorporated other areas of photography such as event work, studio portraits, and wedding photography.



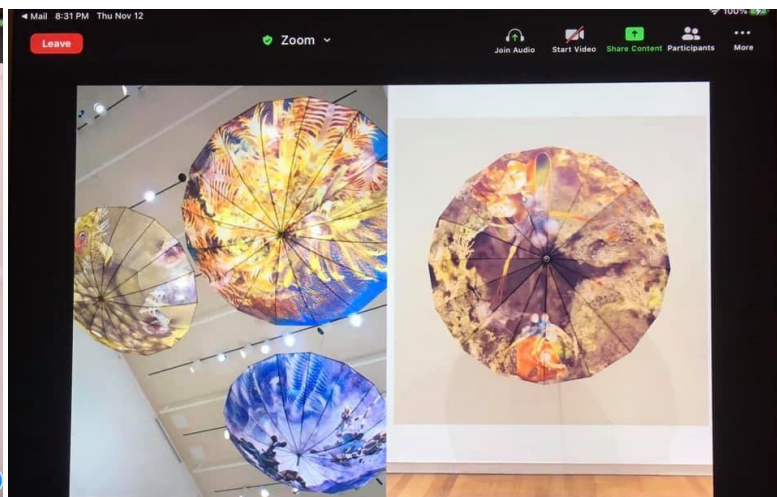
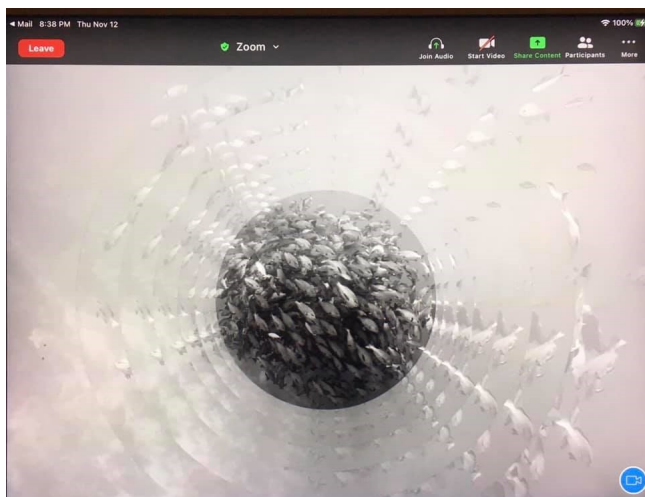
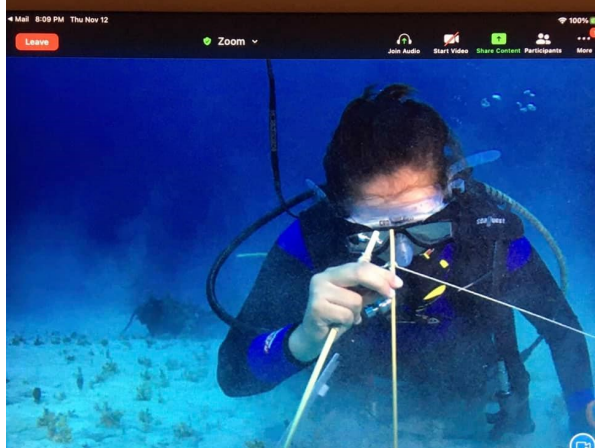
Underwater Photography

Jann Rosen-Queralt (Presentation on November 12, 2020)

With photos/screenshots from Chris Scroggins and Jann Rosen-Queralt



*Editor's Note: Jann Rosen-Queralt is an artist based in Baltimore, Maryland. Her artworks reveal the poetic nature of water while exploring social and ecological relationships and connecting them to universal themes. An avid scuba diver, underwater photographer and researcher of aquatic environments, Rosen-Queralt's work integrates structures borrowed from marine creatures and scientific understanding to trigger public action and awareness. Notable works include: *The Ocean*, an installation consisting of sculptures and photographs which address the cosmic makeup of the sea; *Argo*, an immersive sculpture with synchronized LED lights and video projection focused on the power of water at the Light City Festival, Baltimore, Maryland; *Awi-Spek*, a sound garden at the Billingsley Medical Center, Charlotte, North Carolina; and *Confluence*, a kinetic water work celebrating the influent and effluent at the Brightwater Wastewater Treatment facility in Seattle, Washington. In 2018, Rosen-Queralt was awarded the Smithsonian Artist Research Fellowship to study invertebrates at the Smithsonian Museum of Natural History. In 2020, she won a grant to support a trip to study western landscape photographers at the Center for Creative Photography in Tucson, Arizona and received an invitation to participate in an exploratory art and science residency in the Arctic Circle. Rosen-Queralt is an educator at Maryland Institute College of Art (MICA), where she is currently the Director of the Rinehart Graduate School of Sculpture. She is also the Co-chair of the MICA Exhibitions Committee and is part of the creative team of Signal Station North, a district lighting plan and public space engagement initiative for Central Baltimore. <https://bakerartist.org/be-part-of-the-art/curated-collections/jann-rosen-queralt> <https://www.msac.org/artists/jann-rosen-queralt#/0> <https://www.mica.edu/art-articles/details/an-interview-with-jann-rosen-queralt/>*



Member Opportunities for Zoom Presentations

Sandy Nichols



Hi all,

In planning for club programs for next year, I'd love to know if any of you are interested in presenting to the club via Zoom.

Here are the categories I've planned:

Presentations

As we have been doing, this is an opportunity to share your work around a type of photography, or introduce us to new ideas, concepts, techniques, including post-processing. This could be an entire evening, or it could be shared with another club member's presentation.

Member Instructional Nights [Workflow]

This is an evening where several members share their post-processing techniques. If you're interested in demonstrations using some of your images, this is your opportunity!

Member Critique Nights

Rich Eskin has done a terrific job of serving as our moderator, but I'm hopeful some of you are interested in sharing that responsibility with him. It basically involves leading the discussion and keeping us on schedule.

An Evening with the Masters

This is an opportunity for us to learn about the history of photography. So, if you've already given a presentation on one of the Masters of Photography, which I know some of you have, and want to share it with the club, I'd love to hear from you. Or, if you're interested in creating one, I'd love that, too!

Our calendar is full through April 2021, so these opportunities will be in May through the summer and beyond. I know some of you have offered and have either presented or will soon, but my goal here is to encourage more members to participate and to offer more opportunities do so. Also, this will help as I develop a list of interested members from which to draw as I schedule our programs.

Are you still reading this? Hope so. Because this is where I ask for your response - to let me know if you're interested in participating yourself, want to suggest someone else, add to what I've said, share what you think works and what doesn't. *[Editor's Note: Contact Sandy at the email address below.]*

In honor of the holidays, I'm looking forward to "making a list and checking it twice."

Sandy

Sandy Nichols, Program Chair

Baltimore Camera Club

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December 10, 2020 Projected Digital Poe-Themed Competition

Editor's Note: Members submitted only images relating to Edgar Allan Poe or inspired by his writings. Submitted photos will be considered by the Poe House (<https://www.poeinbaltimore.org/poe-house/>) for its annual calendar.



1st Place

Projected Digital - Novice
They walk the earth by night
Walter Levy
Image Id: 12961582



2nd Place

Projected Digital - Novice
Full-orbed Moon
Kent Sutorius
Image Id: 12962589



3rd Place

Projected Digital - Novice
I breathed an atmosphere of sorrow
Walter Levy
Image Id: 12961612



4th Place

Projected Digital - Novice
Ah, distinctly I remember it was in the bleak December
Guy Alston
Image Id: 12963739



5th Place

Projected Digital - Novice
Druid Ridge Cemetery, May 2020
Walter Levy
Image Id: 12961604



Honorable Mention

Projected Digital - Novice
The Haunted Palace
Michael Washington
Image Id: 12940658



1st Place

Projected Digital - Unlimited
Facebook, Blogs, Podcasts ...Oh My!
Sukumar Balachandran
Image Id: 12963305



2nd Place

Projected Digital - Unlimited
Bedroom Window
Scott Houston
Image Id: 12958832



3rd Place

Projected Digital - Unlimited
Masque of the Red Death
Michael Navarre
Image Id: 12960829



4th Place

Projected Digital - Unlimited
Graveyard Watchman
Vella Kendall
Image Id: 12906123



5th Place

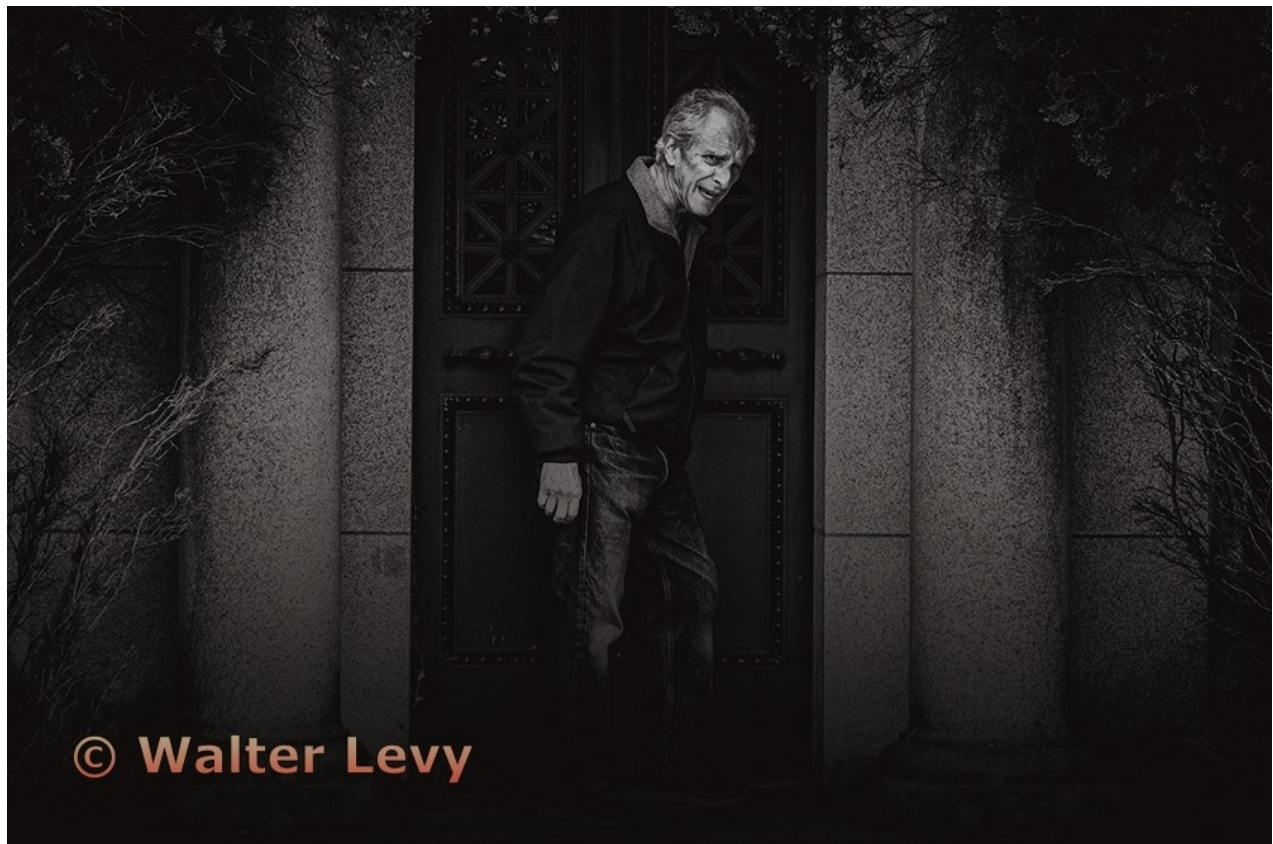
Projected Digital - Unlimited
Dark side of Poe
Sukumar Balachandran
Image Id: 12963313



Honorable Mention

Projected Digital - Unlimited
Dreaming Dreams No Mortal Dared to Dream
James Voeglein
Image Id: 12963763

*December 10, 2020 Projected Digital Poe-Themed Competition
First Place Images*



Coming Attractions (January—March 2021)

2021	Event	Info
Thursday, January 7	Digital Competition 3	Theme = Open. Instructions for submitting images can be found on our online calendar.
Thursday, January 14	Program 9: Presentation by Rick Hulbert	“Architectural Photography: Inside and Out” – A presentation by an architect/photographer on the compositional principles in capturing 3-dimensional images of exterior and interior of buildings. Rick’s presentation is designed to appeal to all photographers, regardless of their level of experience and expertise. Four challenges will be presented that will enhance your understanding of Architectural Photography. You will learn about key compositional principles that will guide your portrayal of enhanced photographic “realism” in the documentation of building exteriors and building interiors. You will be exposed to various methods of portraying a sense of 3-dimensional depth on a 2-dimensional screen or canvas. Rick’s Zoom presentation will focus on structures that are publicly accessible. https://thisamazingstory.podbean.com/e/rick-hulbert-%E2%80%93-spaces-edges-and-light/
Thursday, January 21	Digital Competition	Theme = Winter. Submit only images of “winter” to this competition. More information will be provided.
Thursday, January 28	Program 10: Member Critique Night	Member Critique – This is your opportunity to share two images for evaluation by BCC members. Instructions will be provided.
Thursday, February 4	Digital Competition 5	Theme = Open. Instructions for submitting images can be found on our online calendar.
Thursday, February 11	Program 11: Presentation by Lewis Katz	“From Capture to Print: The Art of B&W Photography” – A presentation by fellow member on reasons to convert images to B&W and an extensive “how to” create more dramatic/powerful images. By first looking at some black and white images from iconic photographers, we will discuss the reasons to convert to monochrome: timelessness, contrast, mood, pattern and emotion. Using personal imagery, the black and white conversion process will be demonstrated using both Lightroom as well as Nik software. Lewis will also discuss: (1) why you should always shoot in color and then convert to monochrome; (2) the importance of the color channels in the conversion process; (3) the impact of black and white versus color; and (4) how to create more dramatic and powerful images using contrast as well as creative composition. The program concludes with a brief overview of the Print module in Lightroom to ensure that your prints mirror your monitor. https://www.lewiskatzphotography.com/
Thursday, February 18	Digital Competition 6—Themed	Theme = Black & White – Submit only B&W images to this competition. More information will be provided. Judge: Martin Heavner
Thursday, February 25	Program 12: Presentation by H.T. Lee	“Wildlife Bird Photography in New York Metropolitan Area” – A talk by a New Yorker on his experience of capturing images of birds in his home region. In this Zoom presentation, HT Lee will share his experiences with and approaches to capturing wildlife bird photography in the NY metropolitan area. While sharing his images, he will address important elements of wildlife photography, including observing/learning wildlife behavior, understanding weather, wind and light, as well as the importance of investing the necessary time to capture images you desire. HT’s photos can be found on his Instagram page (https://www.instagram.com/htleephotohraphy/?hl=en)
Thursday, March 4	Digital Competition 7—Themed	Theme = Water. Submit only images of “water” in its many forms (ocean, river, bay, harbor, reflections etc.) to this competition. .
Thursday, March 11	Program 13: Presentation by David Kingham	“Learning to See: An Introduction to Contemplative Photography” – A talk about how to find your “style” or “vision” by looking inward. If you’re struggling to find your ‘style’ or ‘vision’ it may be time to look inward. David will show you techniques to stop looking for photographs, and to instead start seeing photographs. We’re all creative inside, but some of us have filters to block up our creativity. With some simple methods and exercises, you too can start seeing in a different way. https://www.davidkingham.com
Thursday, March 18	Digital Competition 8	Theme = Open. Instructions for submitting images can be found on our online calendar.
Thursday, March 25	Program 15	TBD

For more information, see the [club calendar](#) on our BCC website.

Directions for Entering Images in Critique Gallery

<https://bcc.photoclubservices.com/default.aspx>

Login to Visual Pursuits

Go to:

My Account

Scroll to **My Galleries**

> **Member Programs - Critiques** [click on > on left] [Do NOT go to "Member Galleries"]

Scroll down

Find "**Member Critique [Date]**" with Date=the date of the upcoming critique.

Click on "**Edit and Upload Images**" on right

Click on "**Upload Images into This Gallery**" (second from left)

Scroll down to bottom and click on "**Select**"

Navigate in your browser to select the desired images.

Click on "**Save Images and Proceed to Edit Page**"

Modify your title if desired

Scroll down and click on "**Save any changes and return to the original page**"

You're done.

Focal Point

Baltimore Camera Club

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



The Parting Shot



Ah, distinctly I remember it was in the bleak December © Guy Alston (Fourth Place Novice, December 2020 Poe-Themed Projected Digital)



The Baltimore Camera Club is a Charter Member Club
of the Photographic Society of America

www.psa-photo.org

[PSA-Member Clubs and Councils Overview](#)

[PSA Mid-Atlantic Chapter \(PSA-MAC\)](#)

BCC is a Member of the Maryland Photographic Alliance

www.mdphotoalliance.org

