



# The Info Sheet

## FLUSHING CAMERA CLUB

... in our 42nd year and counting.

Member: Photographic Federation of Long Island (PFLI)

"Together in friendship may we learn the art of photography"

Volume 15 Number 8

April 2013

### FCC Executive Committee

#### Officers:

##### President:

Mary O'Connor, 718. 939.4963

##### Vice President:

Ramiro Agredo, 718.664.7366

##### Treasurer:

Joe Caruso, 718.357.4251

##### Secretary:

Tony Coppeta 718-

#### Committee Chairpersons:

##### Administration:

Frank Reynolds, 718.263.9131

##### Competition:

Stan Strauss, 718.423.2825

##### Programs/Education:

Helen Repstad, 718.845-4477

##### Field Trips:

Joe Crupi, 718.343.0280;

Michael Sender, 718.459.0203

##### Membership:

Tom Mrwik, 718-343-8387

##### Publicity:

Adam Holstein, 718.463.5538

##### PFLI Delegate:

Helen Repstad, 718.845.4477

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Joe Crupi 718-343-0280

Ron Caldwell 917-806-6170

##### Website:

Ramiro Agredo, 718.664.7366

##### Additional Board Members:

Marty Fleischer: 718.591.8246

Dennis Golin: 718.479.0643

Ron Caldwell

Dorothy Gist

##### Web Site:

[www.flushingcameraclub.org](http://www.flushingcameraclub.org)

**Meetings:** 7:30 pm, 1st, 3rd, 5th Wednesdays at Flushing Hospital, Auditorium, 45 Ave & Parsons Blvd., Flushing. Park on street or in lot across the street from Hospital. Parking ticket MUST be validated by the Camera Club.

**Dues:** \$40.00 for individual  
\$60.00 for family; \$20.00 for students: up to 23 yrs.

### FROM THE EDITOR'S DESK:

Spring is emerging. A time of renewal. As we shed our winter coats we also shed our winter doldrums. Crocuses are peeking out even in some remaining snow. We are energized. It is time to dust off our equipment and get back to photography. There is a great feeling to be outdoors enjoying all that nature has to offer. Take your camera for a walk. You may even find that perfect hidden image right in your own back yard/neighborhood. *Joe Crupi*

**IN THIS ISSUE:** Members Spotlight & Ask Tim Gray =Pg 2. BUY /SELL= Pg 3. Standings=Pg 4. I.O.M.=Pg 5. Russ Burden Tips=Pg 6.



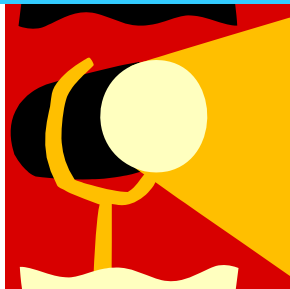
3rd - competition #8 - Judge Leon Hertzson  
17th - NO MEETING - Host using the room  
21st - PFLI presents John Isaac "His Life & Work" Nature and UNICEF photographer - Plainview Library 999 Old country Rd. 2:00 PM  
24th - 7:15 program "Variety of Artistic Filters" Marty Neff  
- 7:30 - T.B.A.  
28th - PFLI Spring Spectacular (see flyer page 3)



1st - competition #9 - Judge TBA subject "old"  
15th - 7:15 program "Quick enhancement in Elements" Tom Mrwik - 7:30 Program "Image Editing" Anastasia Tompkins  
29th - program T.B.A.

### PFLI SCHEDULE:

<http://www.pflionline.com/Schedule.html>



### SPOTLIGHT ON Laszlo Salamon

Back when I was a young man in Europe, I took a roll of film to be developed in a photo shop. Later, when I went to pick up the prints I asked the store keeper to teach me how to develop film. He got very upset, giving me a lecture that only professionals can do this and it requires schooling to learn it.

In 1956 I came to the United States and the first thing I wanted to buy was a camera. It was an old Canon. One day I went with the Boy Scouts on a canoe trip down the Delaware River and we turned over. The question in my mind was: do I save the camera or the boy? After that I started to collect all sorts of cameras. Today, I have a collection of about 60 antique cameras.

Some time ago I joined the, Fresh Meadow Camera Club. I was very active for many years. I had taken my laundry room and built a dark room in it. I processed all black and white negatives and prints. Soon digital printing was taking over and I also became a convert.

I was tired of the competition and resigned from the camera club. However one of my friends from the local AARP Dr Joe Muratore talked me into rejoining the FCC Club. He said that there is no need to compete, just attending the meetings. I've been in the club for the past five years or so and do enjoy learning more and more about digital photography.

Currently, I use a Canon EOS 40 D camera. My favorite subject to take is absolutely everything, except weddings and funerals.

I am a very lucky man because my wife supports my hobby. She is an excellent critic and judges all of my pictures. Most of the time she carries my camera bag so I can concentrate on "the shot". This is what I call love and AMERICA.

*Laszlo Salamon*

**ASK TIM GRAY:** <http://www.asktingrey.com/index.html>

**Today's Question:** "Are you really having problems getting the colors you want from your printer, or is your problem really brightness?"

**Tim's Answer:** Actually, the "magic" solution you're looking for already exists. It is a simple monitor calibration package combined with accurate printer profiles. And these days, you'll generally find that printer or paper manufacturers offer very good profiles, enabling you to achieve great results.

The first step is to have a monitor display that accurately reflects the image, in large part so the adjustments you apply are based on an accurate view of the photo. And the second step is to have high-quality ICC profiles and establish proper settings.

With a monitor calibration package you'll be performing two steps. The first step in the process is calibration, where you adjust the actual settings on your display to get it as close as possible to established settings. Most LCD displays are around twice as bright as they should be for a proper color-managed workflow, which means you need to reduce the brightness significantly, or else your prints will come out too dark (sound familiar?).

The second step in monitor calibration is to create a profile for the display, which is then used by the operating system to compensate for the presentation of color and tonal values on your display. Between these two steps you'll have an accurate image, and therefore can make accurate adjustments, and therefore can reasonably expect accurate prints.

Adjusting the brightness on the display as recommended by your friend is a less-than-accurate approach to the calibration step in monitor calibration. It can certainly help improve the accuracy of your prints, but it isn't the most efficient way to go about it.

Here are a few options for monitor display packages that I recommend, listed in order from highest to lowest price:

-Rite i1Display Pro (about \$250): <http://amzn.to/O3nbUs>      Datacolor Spyder4Pro (about \$170):  
<http://amzn.to/XWaiPW>      -Rite ColorMunki Display (about \$160): <http://amzn.to/LxV4Zl>      Datacolor  
 pyder4Express (about \$99): <http://amzn.to/VJRYde>

Pondering...

When Jack London had his portrait made by the noted San Francisco photographer Arnold Genthe, London began the encounter with effusive praise for the photographic art of his friend and fellow bohemian, Genthe. "you must have a wonderful camera...It must be the best camera in the world...You must show me your camera." Genthe then used his standard studio camera to make what has since become a classic picture of Jack London. When the sitting was finished, Genthe could not contain himself: "I have read your books, Jack, and I think they are important works of art. You must have a wonderful typewriter."

Consider this the next time someone says to you "your photos are great—you must have an expensive camera"

Here is another example- If you enjoy a good meal do you ask the chef what kind of pots he uses?

The Photographic Federation of Long Island,  
Together With SCCC, Presents Our Annual:


# SPRING SPECTACULAR

with  
**JENNIFER WU**

**LANDSCAPE PHOTOGRAPHY**

STUDENTS WITH ID FREE!  
\$35 at the Door

Sponsored by Canon



Featuring:



- Nature's Elusive Beauty –
- Composition for Nature and Landscape Photography
- Tips and Techniques for Great Shots
- Maximizing Camera Raw and Photoshop
- The Amazing Night Sky

FULL SCHEDULE AND PHOTOGRAPHER BIO ON BACK

**Sunday, April 28, 2013**  
**9 AM - 4 PM** DOORS OPEN AT 8:30

DOOR PRIZES AND VENDORS GALORE!  
LIST OF SPONSORS ON BACK

FOR MORE INFORMATION OR TO BUY TICKETS:  
[http://www.pflionline.com/Spring\\_Spectacular.html](http://www.pflionline.com/Spring_Spectacular.html)

**Canon**  
EXPLORER OF LIGHT

Suffolk County Community College, Brentwood, NY  
Van Nostrand Theater, Sagtikos Arts and Science Building  
Crooked Hill Road, Brentwood, NY 11717 – use Parking Lot #2  
(495 to Exit 53, continue on Service Rd. to Wicks Road, turn right, next right into College grounds)

Photographic Federation of Long Island presents  
**4th Annual High School Youth Showcase - 2013**

You're Invited Awards Ceremony/Reception

Saturday, April 13, 2013 4:00pm - 7:00pm

5:00pm Awards Presentation

Winners Announced - Awards Presented - Reception

Ethical Humanist Society

38 Old County Road, Garden City, NY 11530

Participating High Schools: East Meadow High School, East Meadow, Freeport High School, Freeport

Jericho High School, Jericho, Malverne High School, Malverne

Oceanside High School, Oceanside, Plainview-Old Bethpage High School, Plainview, South Side High School, Rockville Centre, Thomas Edison High School, Jamaica, Townsend Harris High School, Flushing, Valley Stream Central High School, Valley Stream, Valley Stream South High School, Valley Stream, W. T. Clarke High School, East Meadow, West Babylon High School, West Babylon.

Judges: Genevieve Benjamin (NWPLI), Susan Nolan (Paumanok), Marty Silverstein (Syosset, Wantagh)

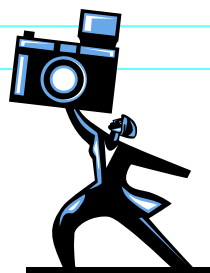
Youth Showcase Camera Club Liaisons: Flushing, Nassau, South Shore, Southeast Queens, Syosset.

## BUY AND SELL.:

Any members wishing to list items "for sale " or "wanted to buy" send the information to [joecxlt@aol.com](mailto:joecxlt@aol.com) and it will be included in our next Newsletter.

Ettore is looking for a Nikon 20mm AIS 2.8 lens. If you have one you can contact him at [ETRVISIONS@aol.com](mailto:ETRVISIONS@aol.com).

FREE TO ANY MEMBER-2 Rokunar flashes MD600z & AR220TZ also MINOX F110 flash .Donated by Norman Eng. If interested pick up at next meeting.



# Standings After The March Competition:

<u>DIGITAL B</u>				<u>IOM</u>			<u>COLOR B</u>				<u>IOM</u>		
1	Tony Coppeta	13	25	4	1	Adam Holstein	14	27	2				
2	Gene Kolomatsky	14	18	2									
3	Bernie Gellman	11	17	1									
4	Bell Smith	12	15										
5	Dianne Rauch	8	8										
6	Spydar	6	5										
7	Chas. Hollander	4	2										
8	Joe Caruso	2	1										
							<u>COLOR A</u>						
							1	Gene Kolomatsky	13	19	1		
							2	Marty Neff	5	5	1		
							3	John Baratta	1	1			
<u>DIGITAL A</u>							<u>COLOR S</u>						
1	Lucy Pearce	14	33	4	1	Ramiro Agredo	14	39	6				
2	Helen Repstad	14	27	2									
3	Henry Szczepanski	9	18	1									
4	Roy Woelfel	14	15										
5	John Baratta	6	8										
6	Stan Strauss	4	4										
							<u>B &amp; W - B</u>						
							1	Adam Holstein	5	8	1		
							2	John Baratta	2	3			
							3	Bernie Gellman	1	2			
<u>DIGITAL S</u>							<u>B &amp; W - A</u>						
1	Joe Crupi	14	34	3	1	Suzanne Abruzzo	14	28	2				
2	Bob Green	14	29										
3	Michael Sender	14	27										
4	Barbara Shea	14	25	1									
5	Tom Mrwik	12	22										
6	Ramiro Agredo	7	19	2									
TIE 7	Ann Grodman	14	17										
TIE 7	Joan Egan	14	17										
9	Russ Burden	6	16	1									
10	Martin Fleischer	14	15										
							<u>B &amp; W - S</u>						
							1	Ramiro Agredo	12	35	5		
							2	Bob Green	14	27	1		
							3	Ann Grodman	14	18			
							4	Dennis Golin	1	3	1		



Compiled by Helen Repstad

## MARCH PROGRAMS



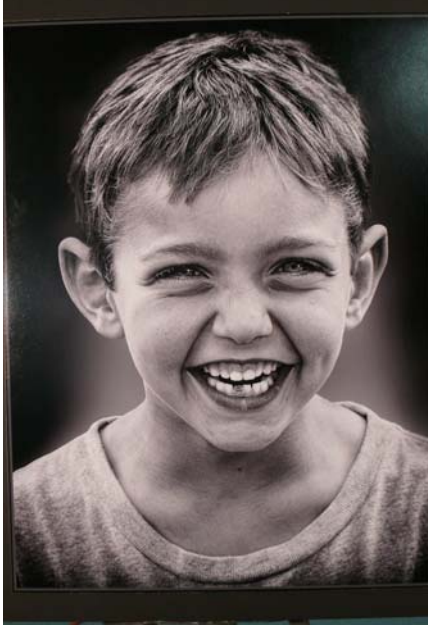
### 15 minute program:

“Adjust canvas size” **Barbara Shea** educated us with her explanation of how to add canvas to images in Elements.



**Ivan Rothman** had us on the edge of our seats with his presentation “I’M alive”, showing his spectacular images from around the globe.

# March Images of the Month



B&W S JACOB Dennis Golin



CP S PELLICAN Ramiro Agredo



DIGITAL A CAMERA FLOWERS Henry Szczepanski



DIGITAL B  
BUGS  
Bernie Gellman



CP B VIKTORIA Adam Holstein



DIGITAL S  
THE EXPLORER  
Joe Crupi

B&W A  
SHOE ON GRAVE  
STONE  
Eugene Kolomatsky





## Russ Burden Tips

<http://www.russburdenphotography.co>

### Flower Close Ups in the Studio

It's that time of year when many photographers aim their lenses at flowers. Some wander off into the field to capture sprawling beds, others hike into the high country to catch Mother Nature's rainbow like displays, and some head to the local florist and return with perfect specimens to photograph in a studio environment. The focus of this week's tip is how to get better pictures of the latter and targets moving in close to catch a few small specimens or parts of a larger whole.

Good flower photography starts off with finding a good specimen. If you have a flower bed in your back yard, monitor each day's growth and pick one when it's peak. An option is to go to a local florist and choose the type of flower you want to photograph. It may even be an assortment. An additional choice is to go to your local super market as many have flower refrigerators with lots of variety and a good selection of specimens.

**Lighting:** There are many lighting choices a photographer can use to create floral studio masterpieces. Flash, window light, hot lights, soft boxes, tungsten bulbs can all be used with excellent results. Some have greater advantages over the others. The most basic is window light and it works quite well. Specular, meaning direct sunlight, can be used if the sun shines directly on the flower. Diffused light can be used if the window is in shade. Each creates a different effect and works well depending on the desired end result. Reflectors can be added to the shadow side of the flower to bounce light back to soften the contrast. This works noticeably better when specular light is the main source. A gold reflector adds a warm glow to the shadow side while a silver one adds cooler, and brighter fill. For a subtle effect, use a white bounce card that adds softness to the shadow side. Diffused light is not bright but no worries, even if you need to stop the lens down to cover depth of field. In that all the photography takes place indoors, there's no wind with which to deal. Exposures will be longer but as long as the camera is mounted on a sturdy tripod, there is no worry.

Straight flash creates strong shadows. Additional flashes can be added to act as fill lights to soften them. Another alternative is to mount the flash in a small soft box. In essence, it will create a light similar to diffused window light. Hot lights and tungsten bulbs can be used but be aware of your white balance settings, especially if you're shooting jpg's. If you want to create some unique color effects, mix window light with tungsten bulbs to get a warm orange glow to the part of the flower illuminated by the bulb.

**Depth Of Field:** Depth of field becomes an issue if you want to get the entire flower sharp. This necessitates stopped down apertures in the range of f16 or f22. As stated above, wind is not an issue so let the shutter speed run as long as needed. Set your focus point one third into the flower to maximize depth of field. The reason for this is the physics of a lens has it extending the range of sharpness one third in front of the focus point and two thirds in back of it. In technical terms, it's known as the hyper focal point.

**Flash:** If you don't want to contend with long exposures, use flash as your main source of light. Diffuse it with a soft box if you want an even look to your light. You'll find that the light from a flash tends to fall off quickly which may net you black backgrounds. If this is the case, add an additional flash aimed at the flower from behind so if there are any dark parts of the flower, they will not merge with the background.

**Get In Close:** While full flower portraits can be dramatic, try getting in close to just a portion of a single flower to create more of an abstract or intimate rendering of the petals. A macro lens works well but they are expensive. Close up filters also work well and are a lot cheaper. Be sure to get achromatic ones that correct for edge sharpness. Extension tubes are another option. The size of the tube relative to the focal length of the lens determines how much closer the lens can focus.

See more of Russ' tips on <http://www.takegreatpictures.com/>

Check out Russ' great **photo tours** on his web site . You may even recognize some of our member's photos in his "Student Photo Showcase. <http://www.russburdenphotography.com/>