



The Info Sheet

FLUSHING CAMERA CLUB

... in our 45th year and counting.

Member: Photographic Federation of Long Island (PFLI)

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

Volume 17 Number 6

February 2015

FCC Executive Committee

Officers:

President:

Tony Coppeta 917-774-6386

Vice President:

Norman Eng (718) 358-1103.

Treasurer:

Marty Fleischer: 718.591.8246

Secretary:

Suzanne Abruzzo 718 423-0026

Committee Chairpersons:

Administration:

Stephanie McFeely

Competition:

Bernie Gellman and Rich DeDalto

Programs/Education:

Lucy Pearce

Field Trips:

Joe Crupi, 718.343.0280;

Membership:

Tom Mrwik, 718-343-8387

Publicity:

Adam Holstein 718.463.5538

PFLI Competition:

Helen Repstad

The Info Sheet Newsletter:

Joe Crupi 718-343-0280

Ron Caldwell 917-806-6170

Website Manager:

Ramiro Agredo, 718.664.7366 & Andrew Silver

Additional Board Members:

Dennis Golin

Dorothy Gist 917-868-6811

Mary O'Connor, 718. 939.4963

Web Site:

www.flushingcameraclub.org

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

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

PFLI SCHEDULE

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

From the President's corner: Even with the extreme cold weather, I must say we had a successful turnout at our past FCC meeting. Everything ran smoothly and everyone had a great time. Our program featured two senior club members, Joe Crupi with his presentation, "Men at Work" and Marty Fleicher "It's all about presentation" Both were excellent and entertaining! It was so good to finally get to see work from these two award winning photographers who usually sit back quietly at our meetings. Great job Marty and Joe!! Keep up the great work. I also want to encourage all our new members to also share their talents on our up and coming "New Members Introduction Program" on February 18th. Those new members can introduce themselves and share their photographic experiences with us all. Show us your great support of photography.

Tony Coppeta

IN THIS ISSUE: Members Stuff =Pg 2, Standings =Pg3
Images of Month = Pg 4 Russ Burden & Tim Grey Tips = Pg 5

From the Editor: Members have such a wealth of knowledge they are always encouraged to submit articles to this newsletter. Please email with you contributions. The membership would love to see your ideas in print and it would make my job easier ha ha Joe Crupi joecxlt@aol.com



4th Competition: -Judge:: TBA
18th— 7:15 Stan Goldstein "Advanced Editing"
7:30— Program TBA
21st—Saturday- Field Trip Lunar Parade see page 3



4th— Competition: -Judge : TBA
18th—7:15 Sateesh Sabarad "My Ten Year photographic Journey"
7:30 - TBA

The Flushing Camera Club (FCC) does not endorse the content on any third-party website. FCC is not responsible for the content or result of any dealings with third-parties. Your use of third-party websites is at your own risk and subject to the terms and conditions of use for such websites.

Copyright ©2015 Flushing Camera Club, All Rights Reserved. Any unauthorized use of images contained in this website is strictly prohibited.

Our January “15 minute program” was presented by **Marty Fleischer** and titled “Its all in the Presentation” Marty showed us how he takes an image that could be ordinary and with some minor manipulation it becomes extraordinary. Marty’s lecture served to inspire us and to teach us some inroads into creative photography. Lots of Oohs & Ahhs .Great job Marty.



With short advance notice **Joe Crupi** gave us a presentation of a personal project, “Men at Work”. Using some images from his collection of people performing various tasks Joe entertained, enlightened and amused us with his diverse selection of images. Audience participation made it even more worthwhile.



This month we spotlight a relatively new member, **Andy Silver**.

This is his story:

My interest in photography began around 1967 when I received my first "professional" camera, a 35mm Yashica rangefinder (which in those days, was called a half-frame camera). I graduated from there to a Nikkormat FTN, which travelled with me down mine shafts and across oceans and continents.

I have always been a record photographer, photographing anything and everything that grabs my interest -from insects to plants to rock formations.

I have always taken a photojournalistic approach when triggering the shutter and find it difficult to transition into the "artistic" embellishment of my pictures through post-processing with the various software programs available. I am trying to make myself more aware of my surroundings, vantage points and composition when taking photos -in an attempt to lessen the amount of editing and take photos that are visually pleasing to others, no matter what the subject matter may be.

I joined Flushing Camera Club after sitting in on a few meetings during the 2014 calendar year and very much enjoy the company of my fellow members (with the possible exception of Richard D). While I find the competition judging somewhat subjective, it has certainly changed my perspective of what makes a "good" photograph. I would like to see the scheduling of monthly outings, where my skills can be further developed, as well as some structured tutorials and/or "homework assignments."

I would like to become more familiar with my off-camera flash unit and the use of filters -although I really dislike the trend of softening the water flow of rivers, streams and waterfalls to impart the sense of motion (cotton candy never made me think of moving water).

When it warms up a bit, my intentions are to become more proficient with night and astrophotography. Thank you for accepting me into the "friendly" club. **Andy**

Standings after January Comp

Judge John Brokos

B Group	Points	Entries	IOM	Salon Group	Points	Entries	IOM
Tsunemasa Matsuyama	19	10	0	Joe Crupi	27	10	2
Uris McKay	18	10	1	Bernie Huang	21	10	0
Andrew Silver	18	10	0	Michael Sender	20	10	1
Terry Chen	16	10	1	Marty Fleischer	17	10	0
Eugene Kolmatsky	16	10	0	Tom Mrwik	17	10	0
Bernie Gellman	15	10	2	Lucy Pearce	16	10	1
Georgina Eng	14	7	1	Dennis Golin	9	5	0
Bell Smith	10	8	0	Russ Burden	5	2	1
Norman Eng	8	8	0				
Marty Neff	3	1	0	Image of the Month: "Teton Morning Mist" by Russ Burden			
Sateesh Sabarad	2	6	0				

Image of the Month: "Cloud at Grand Canyon" by Terry Chen

A Group

A Group	Points	Entries	IOM	Salon Group	Points	Entries	IOM
Adam Holstein	22	10	2	John Baratta	8	4	0
Helen Repstad	21	10	1	Tom Mrwik	4	2	0
Tony Coppeta	20	10	2	Sateesh Sabarad	4	2	0
Richard DeDalto	18	10	0				
Roy Woelfel	16	10	0	Image of the Month: "Yesterday" by Bernie Gellman			
John Baratta	8	4	0				
Henry Szczepanski	1	1	0				

Image of the Month: "Sandpiper" by Tony Coppeta

Compiled by Marty Fleischer

REMINDER: Our selected subject for the May competition is **PATTERNS**.
All entries including makeups must fit that category.



FIELD TRIP: Flushing's 19th annual Lunar New Year Parade.

Saturday February 21st Parade times are from 11 a.m. until about 1 p.m.

It's the Year of the Goat. (People born in a year of the Goat are said to be very serene and calm.)

We will meet at 10AM at 37th Ave & Union Street. This gives us time to photograph participants warming up. Like on our prior visits we expect to find very ornate and colorful dragon dancers and costumes. Also be ready for interesting portraits and action shots of the musicians. Naturally there is an abundance of photogenic children also.

This is always a club favorite. Won't you Join us? Many members often stay after the shoot and meet for a lunch at a local Chinese Restaurant. Hope to see you there, Joe.

"Your first 10,000 photographs are your worst." — [Henri Cartier-Bresson](#)

Images of the Month January

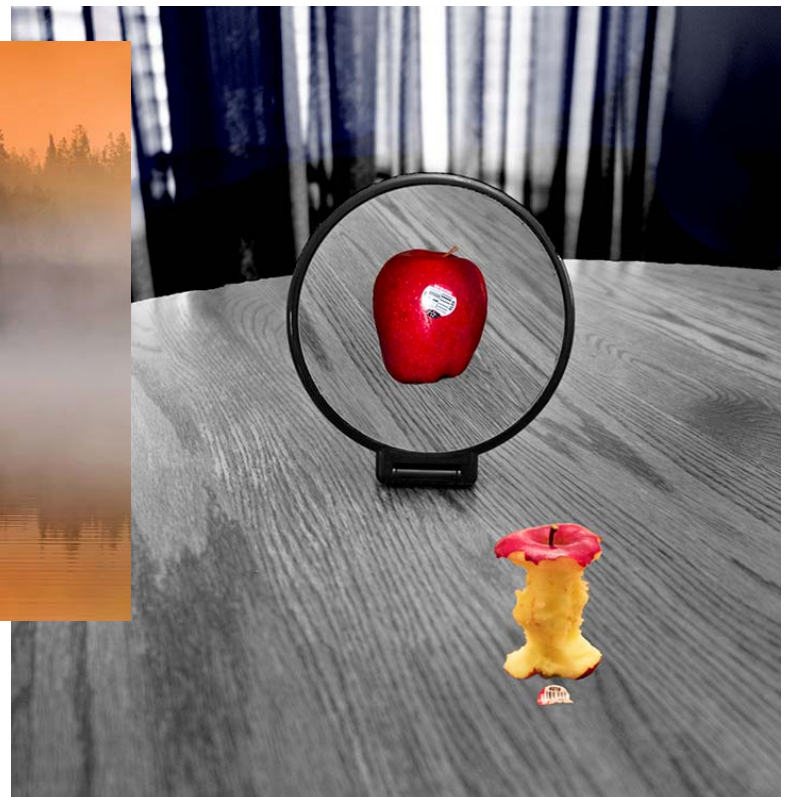
Terry Chen *Clouds at Grand Canyon*



Tony Coppeta *Sandpiper*



Russ Burden *Teton Morning Mist*



Bernie Gellman *Yesterday*



Finicky Focus Russ Burden

The definition of FINICKY is, "Showing or requiring great attention to detail." With regards to acquiring precise focus, the person behind the camera needs to show great attention to detail to make sharp photographs. Herein lies the premise of this week's tip. What degree of sharpness needs to be reached? Where should the focus point rest? How sharp is sharp? What if the photographer wants to imply motion? You get the point. The degree of sharpness is dependent upon the photographer's desired outcome.

As you can see, sharpness can mean different things relative to different photographic situations. For this week's tip, "finicky" relates to very selective focus. It's a technique that's used to draw a viewer's eye to a precise point within the photo. It provides a message that the surrounding out of focus areas are not as significant as the part that's sharp. The eye is drawn to the point in the photo the photographer wants the viewer to notice and the rest of the elements become secondary.

The way to accomplish the look is to use as wide open an aperture as your lens allows. The faster the lens the better as these go down to 2.8 and lower. I own a 50mm 1.8 which provides amazing selective focus results. Try to get the subject as far away from background and foreground elements as possible to further draw the viewer to just it. Additionally, use a long lens as they inherently provide less depth of field. Finally, the closer you can get to the subject the better. The subject becomes more magnified which in turn, narrows the range of sharpness.

Based on the above, you're now armed with a fast lens, it's somewhat telephoto, you can get close to your subject, and if necessary, you can control its placement relative to foreground and background components. Look for subjects that have depth so just a single plane can be rendered sharp. If the subject is one dimensional and resides on a flat plane, the entire photo will either be in or out of focus and show no depth. Find a compositional element that stands out and carefully place the active focus point squarely upon it. The result you see in the viewfinder will be the result you get in the picture in that you're viewing it with the lens wide open and it's set to its widest aperture. If you like what you see, press the shutter and confirm the look on the LCD.

If you want to get even more finicky with selective focus, enter the macro world and get super close to a single flower, spoon, small statue, or basically anything else you want. There is no limitation or rule. Find the part of your chosen object that most intrigues you and move the camera back and forth to focus. Place the camera in manual focus mode as you don't want auto to override the part you choose to render sharp. When the "look" is right, press the shutter. So be more finicky with your focus and enter the selective focus world. <http://www.russburdenphotography.com/>



ASK TIM GREY: AskTimGrey.Com

I often see photographers capturing multiple photos for a panorama, panning across the horizon. Sometimes they turn the camera vertical, which seemed odd to me. Is there any advantage to capturing the photos for a panorama in a vertical rather than horizontal orientation?

There are only two reasons (in my mind at least) that I would consider it beneficial to capture the individual frames of a composite panorama in a vertical orientation rather than a horizontal orientation. First, you might need to shoot in a vertical orientation in order to include a larger area of the scene in the final image. For example, if you are using a 100mm lens to capture the scene, a vertical framing would allow you to include more sky (or foreground) in the frame compared to a horizontal framing, simply because you're then using the "long" side of the frame for each image to include more overall area. In other words, shooting vertically can help make up for shooting with a relatively long focal length, which would be motivated in part by not wanting the distortion of a wide-angle lens introduced into the frames of a panorama. The other reason, which is perhaps the more common and possibly meaningful reason, is to achieve a final image with greater resolution. If we assume the exact same final framing for the final image, a composite panorama assembled from vertical captures will end up with more pixels, and therefore can be printed larger. For example, let's assume an imaginary image sensor that has 1500 pixels across horizontally and 1000 pixels vertically for a horizontal orientation. A composite panorama comprised of horizontal exposures would be about 1,000 pixels tall, while the same panorama comprised of vertical exposures would be about 1,500 pixels tall (with some variation based on the degree to which the image needed to be cropped after assembly).

So, if you want to be able to produce a panorama of the highest resolution possible, so the resulting image can be printed as large as possible, capturing the individual frames vertically rather than horizontally, assuming the same framing for the scene, can be beneficial. google.com/+TimGreyPhoto www.youtube.com/user/timgreyvideos

