



# 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 5

January 2015

### FCC Executive Committee

#### Officers:

##### President:

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##### Vice President:

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##### Secretary:

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#### Committee Chairpersons:

##### Administration:

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##### Competition:

Bernie Gellman and Rich DeDalto

##### Programs/Education:

Lucy Pearce

##### Field Trips:

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##### Membership:

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##### Publicity:

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##### PFLI Competition:

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Dennis Golin

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##### Web Site:

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

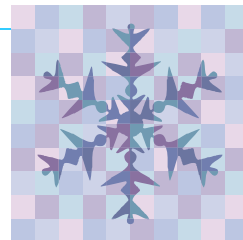
#### PFLI SCHEDULE

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

#### From the President's corner:

Welcome to the New Year! Wishing all my members a new year full of fantastic and outstanding photo opportunities! Join us on our field trips and expand your portfolio. Come to our professional programs and pick up some great tips! Looking forward to seeing you all. So get out and capture your world! *Tony Coppeta*

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 Holiday Party Pix=Pg 6 PFLI Scores =Pg 2



**7th- Competition: -Judge John Brokos**  
**21st-7:15 Marty Fleisher "Its all in the presentation"**  
**7:30 - TBA**



**4th Competition: -Judge: TBA**  
**18th- 7:15 Stan Goldstein "Advanced Editing"**  
**7:30- Program TBA**

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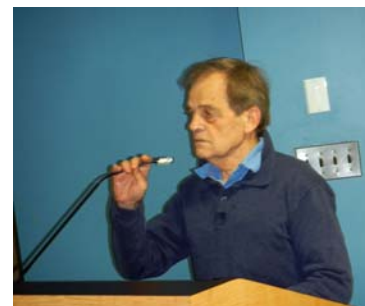
## PFLI Scores

JCRUPI	By the Light	23
tmrwik	Sea Watch lighthouse	23
Bhuang	single boat	23
msender	chrysler night reflection	22
dgolin	LionKing	21
hrepstad	preening	21
TonyC	Farmer's passion	24
AdamH	Forest off CIP	23
Bgellman	butterfly	23
RichardD	Guarding	22
Rwoelfel	The Estate	22
Matt	Sunset	22
Sateesh	Artist	22
Terry C	castle in the dusk	22
adsilver	Balloon Festival Cornfield	21
JBARATTA	Summer Harbor	21
UMcKay	Pink Flower	21
GENEK	AQUATICS	21
lpearce	At The Barbers	20
neng	Skyline	20
BELL	Rose	19
Bgellman	Night_Sky	24
dgolin	romance	24
JBARATTA	Storm Coming	22
TonyC	Strawberry	22
Rwoelfel	Tri Light	21
GENEK	GLASS & WATER	21



Our December Program was presented by Stephanie Pearl who detailed her experiences photographing various concerts. Members listened attentively as Stephanie related the trials and tribulations of capturing artists while they are performing in various venues and under various lighting conditions. It was enlightening to say the least. (Pun intended)

Also in December **Gene Kolomatsky** presented us with his procedure for determining when an image appears better in Black & White instead of color. The audience participated in some selections and found they mostly agreed with Gene's choices.



**HAPPY BIRTHDAY TO YOU >** **Joe Mancher** a long time member of the Flushing Camera Club and presently retired in Florida is celebrating his 95th birthday with family. All the best to Joe. Wonder if he will need help blowing out all those candles?

Mark S. Mancher, Joe's son, and his daughter, Katie Mancher, have an exhibit at Port Washington Library, 245 Main St., Pt. Washington 11050, till Dec. 30 (Library closed

**From the Editor:** One can't help but notice that our members are becoming very adept at making creative images (see Pg 4). Each month our images of the month in *creative* seem to get even better. Now that the weather on some days may cause us to spend more time indoors it presents a good opportunity for us to experiment and get the creative juices flowing. The internet is loaded with creative ideas or just look at some of our past winners for ideas. Happy New Year, **Joe Crupi**



# Competition Standings

Standings after Comp #4, December 3, 2014 Judge: Roman Kurywczak

B Group	Points	Entries	IOM	Salon Group	Points	Entries	IOM
Uris McKay	16	8	1	Joe Crupi	21	8	2
Georgina Eng	14	7	1	Mike Sender	17	8	1
Andrew Silver	14	8	0	Bernie Huang	17	8	0
Eugene Kolomatsky	14	8	0	Lucy Pearce	15	8	1
Tsunemasa Matsuyama	14	8	0	Tom Mrwik	14	8	0
Bernie Gellman	13	8	2	Marty Fleischer	12	8	0
Bell Smith	10	8	0	Dennis Golin	3	2	0
Terry Chen	8	6	0				
Norman Eng	6	6	0				
Marty Neff	3	1	0				
Sateesh Sabarad	1	4	0				
				Creative Group			
				Bernie Gellman	12	4	4
				Roy Woelfel	10	6	0
				John Baratta	8	4	0
				Tony Coppeta	7	5	0
A Group							
Tony Coppeta	16	8	1				
Adam Holstein	15	6	2				
Helen Repstad	15	8	1				
Richard DeDalto	13	8	0				
Roy Woelfel	13	8	0				
John Baratta	8	4	0				
Henry Szczepanski	1	1	0				

Compiled by Marty  
Fleischer

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



Two photographers walking along a street and they pass a beggar sitting with his hat up-ended on the pavement, begging for money. One guy keeps walking. The other stops. Later when they catch up with each other the first guy says to the other. "Hey I saw you stop for that beggar. What did you give him?" "Oh" says the first guy, "1/125th at f5.6"

# Images of the Month December



Bernie Gellman "Window Washer"



Lucy Pearce "Enlightened Bouque"



Creative Bernie Gellman "Banana"



Tony Coppeta "Hawkeye"



I was never a boy scout, but I've always practiced their motto. With regards to photography, it especially rings true. Coming from one who used to photograph weddings every weekend, I'm glad I adhered to the words. Being prepared meant having a back up of every piece of equipment. On one particular Sunday, I had equipment failure of a camera body, flash, and flash cord. I had backups for all. This day proved and reinforced the importance of preparation with everything I do photographically. It's the unplanned that will come back to nip you in the bud. Stay a step ahead and be prepared - it's a good thing. As a leader of photo tours, I'm often asked, "What lenses should I bring when we go out for this session?" My response is, "Whatever you can carry." Inevitably, if you don't bring it, you'll need it. I certainly don't haul around oodles of equipment for every shoot, but the way I look at it is 12 extra ounces of weight isn't going to break my back. Whatever the subject matter, I anticipate what I may need and if it fits, I bring it. The most important fact to glean from these words is to think ahead about what subjects you may encounter to be one step ahead equipment wise - in other words, Be Prepared.



The Friendly Flash: I always carry flash - it's one of my best photographic friends. I use it to fill in shadows, soften contrast, as a main light indoors, and to add a twinkle to an eye on an overcast day. It's one of the most under used and under rated pieces of photo gear. I've bounced it onto a gold reflector to add golden light to a flower on an overcast day and I've used it at night during long exposures to create special effects where the subject lit by the flash is rendered sharp while everything else shows movement. For the accompanying photo, I used the flash off camera via my commander mode and set the shutter to 1/2 second to record the fire light. In that I was mostly photographing outdoor subject matter on this particular day, had I not been prepared with my flash, I wouldn't have the shot.

<http://www.russburdenphotography.com/>

### ASK TIM GREY:

### Today's Question

**Why is it often recommended to sharpen photos in Lightroom or Photoshop if the pictures are in crisp focus already, straight from the camera?**

**Tim's Answer:** In my mind there are three categories of sharpness for a digital photo, and these correspond to the three scenarios where you will take steps within your overall photographic workflow to ensure a sharp image. XXXX The first category is capture sharpness, and this obviously involves making sure that the photo you capture is in sharp focus, at least for the key subject in the photo. In other words, we're not sharpening the image at all at this phase of the workflow, but rather making sure that the photo is in focus to begin with

The second category gets to the core issue in your question. Specifically, while a photo may have been captured with perfect focus, that doesn't mean that photo is perfectly sharp. There are a variety of factors impacting sharpness in a digital capture. The simple conversion of analog information (wavelengths of light) into digital values involves a loss of sharpness. Light can be thought of as continuous tone information, with infinite possible values in terms of color and tonality.

A digital value, on the other hand, has a specific discrete value associated with it. One way to think of this is to imagine a waveform with a continuously smooth curve, compared to a chart for digital values that would have more of a slight "stair step" pattern along that curve.

In addition, a digital camera will generally include various filters in front of the image sensor, such as (possibly) and infrared cutoff filter, an anti-aliasing filter, and possibly other types of filters. Those filters cause a certain degree of loss of sharpness in the photo as well.

Thus, even for an image that was captured with perfect sharpness, at least a small degree of sharpening will be required. This is the second category of sharpening, which is sharpening to compensate for the loss of sharpness (however minimal) in the original capture. Some newer cameras (such as the Nikon D800E) exclude the optical low-pass filter that is common in many other cameras. The result is a sharper image. That doesn't eliminate all causes of softening in the original capture, but it certainly makes a big improvement. So, while some cameras have been designed in such a way that basic sharpening doesn't need to be as strong, I wouldn't say these cameras eliminate the need for sharpening.

The third category of sharpening is output sharpening, such as applying relatively strong sharpening for an image that will be printed in order to compensate for the loss of sharpness that occurs when a print is made. For example, when printing with a photo inkjet printer, the ink will spread out on the paper a little, creating a degree of softness. Obviously the degree to which various sharpening needs to be applied will vary depending on how the photo was captured, the subject matter of the photo, and how the image will be shared, among other factors. But as a very general rule I would say that nearly every digital photo will require at least a small degree of sharpening.

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# Christmas Party Pix by Norman Eng

