

Volume 12, Issue 7

April, 2010

# The Info Sheet

## FLUSHING CAMERA CLUB

... in our 37th year

### FCC Executive Committee Officers:

**President:** Stan Strauss,  
718.423.2825

**Vice President:** Marty Neff,  
718.380.0649

**Treasurer:** Joe Caruso,  
718.357.4251

**Secretary:** Suzanne Abruzzo,  
718.423.0026

### Committee Chairpersons:

**Administration:** Carl Barnett,  
718.964.7275

**Competition:** Dennis Golin, 718.  
479.0643

**Programs/Education:** Marty Neff,  
718.380.0649

**Field Trips:** Joe Crupi,  
718.343.0280; Michael Sender,  
718.459.0203

**Membership:** Barbara Shea,  
718.352.4077

**Publicity:** Pat Burns, 718.591.7067

**PFLI Delegate:** Ron Caldwell,  
917.806.6170

**The Info Sheet:** Dorothy Gist,  
516.328.3776; Ron Caldwell

**Web Master:** Ron Caldwell

### Additional Members:

Marty Fleischer: 718.591.8246

Mary O'Connor: 718.39.4963

Helen Repstad: 718.845.4477

Meetings: 7:30 pm, 1st, 3rd, 5th  
Wednesdays at Flushing  
Hospital, 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:** \$35.00 for individual  
\$57.50 for family; \$20.00 for  
students: up to 23 yrs.

*Member: Photographic Federation of Long Island (PFLI)*

*Member: Photographic Society of America (PSA)*

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

**SPRING HAS ARRIVED!** It is a time of renewal, especially the desire for photography. Finally the nice weather is arriving. We are supposed to have a couple of weeks before April Showers. So time to go dress lightly and go outside.

The first weekend of spring held to that formula. It was gorgeous and I really enjoyed going out with my camera and starting to work. What more could a person ask for – great weather, plenty to see, a working camera and plenty of electrons for my memory cards. The only flaw was that I was photographing as an individual. I really like sharing the experience. Then Michael Sender announced a FCC photo excursion to Central Park. What a great idea. So I went. When I got to designated location, I found other FCC people to share the enjoy making photos. Lo and behold, we were not the only photographers there. There was a group of photographers that gathered in response to an internet call for a photography meetup. So I joined them for 2 reasons. One was to meet other photographers. The other was to publicize FCC and pass out FCC business cards. I passed out about 10 maybe we will get some new members. Try carrying a few FCC business cards and give them to photographers that you meet. I really tired myself, going from the 110<sup>th</sup> and 5<sup>th</sup> almost across to the Central Park West then to the Conservatory and then to Belvedere Castle and finally home. It was so exhilarating. Get out. Make photos. Enjoy yourself.

Also, last week I made it a point to look at other photographers work. I was just blown away by what Eddie Soloway from Santa Fe, New Mexico. I was so energized by what he showed, that I vowed to use some of ideas and techniques. I know that I can't duplicate or even approach his photography, but it should help me improve mine. Then I went to a couple of museums, the International Center of Photography and the Museum of Modern Art, to see their photography exhibits. Seeing what others create can only help you. Even if you don't like what you see, you are seeing something new. Don't just photograph the same old things. Try it, you'll like it.

*Your first 10,000 photographs are your worst. - Henri Cartier-Bresson*

*- Stanley Strauss*

## APRIL

**7:** Competition #8 Judge: Joe Senzatimore, Nassau County Camera Club

**21:** "Creative Photography" by Jan Altes, Great Neck Camera Club

## MAY

**5:** Competition #9 Restricted: **ALONE:** Judge: Mel Ettinger ..See page 2 for details on ALONE.

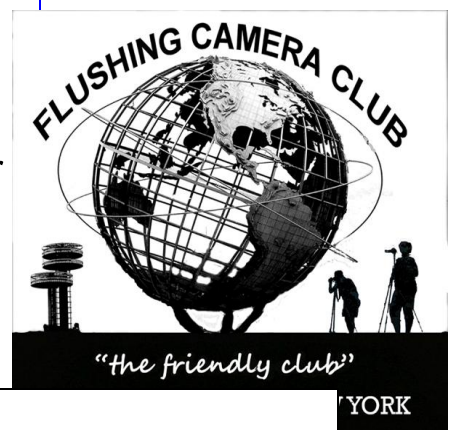
**19:** "Flash Photography" by Chris Moore

## JUNE

**2:** Best of the Best: Judges; Joanna Gazzola, Harvey Augenbaum, Anastasia Tompkins

**16:** F

**Mon**



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YORK

## Happy Birthday To You!



Alba Shand

Mary O'Connor

Nick Fischera

### FCC MEMBERS' NEWS

#### Russ Burden's surgery

I've been in touch with Russ Burden who has had successful knee surgery.

Russ writes: *"The surgery went better than expected as to its smoothness. I've already begun Physical Therapy. Getting around on crutches is a bit of a challenge, but the good news is it should only be a week to ten days instead of 6 weeks!"*

**Russ: Best wishes for continued healing.**

#### Joe Crupi's Surgery

Joe had successful surgery and he's out and about. He's going to physical therapy, working full time on the Virginia/West Virginia Field Trip and also on the nursing home slideshow.

**Joe: Best wishes for on-going healing.**

**Editor: I don't think Russ or Joe missed a beat following surgery. Guess it's determination!!!**

### FCC NEWS ITEMS

#### FCC Community Project by Joe Crupi

As you know Michael Sender and Joe Crupi are working on a project for FCC to present a slideshow of member's images at local nursing homes.

In order to accomplish this we need about 200 images that are appropriate for the event i.e. **portraying happiness, joy or pleasing subjects or scenics.**

All members are invited to submit about 20 images each for consideration. This can be done by emailing a folder with all the images you wish to contribute to [jocxlt@aol.com](mailto:jocxlt@aol.com) or by providing a DVD or memory stick with your images. The resolution used in competition is fine.

We hope all our members will contribute to the project.

I am anxiously awaiting your response.

Please don't send one image at a time as this will delay the production of the show. All constructive input is welcome.

### FCC Restricted Competition: May

"ALONE" should demonstrate clear visual evidence of isolation, or of being in a solitary situation.

About a dozen clear examples were emailed to all members in late March. Please let Dennis Golin ([syzygy1818@aol.com](mailto:syzygy1818@aol.com)) know if you need another email copy.

### Flushing Camera Club Annual Dinner:

The Flushing Camera Club will celebrate their annual End of Year Season/Award Dinner on Wednesday June 16, 2010.

Enjoy a fun filled evening of Good Company, Good Food and Entertainment.

Full Buffet Dinner - Cash Bar

Program: "Yellowstone and the Tetons" by Vinnie Kempf

Cost: \$26.00 Per Person

Monahan's, 214-17 41st Ave., Bayside, NY 11361, 718-279-4450

Any questions, please see Barbara Shea.

### Coordinators for FCC Field Trips

**Joe Crupi & Michael Sender**

### FCC Spring Field Trip by Joe Crupi

The one week spring field trip is shaping up as follows:

We leave our area on the morning of Tues April 27th and will stop in Clinton NJ to shoot the Red Mill and have a late breakfast. We'll proceed to Front Royal, Virginia; the start of the Blue Ridge. For the next several days we will be exploring and photographing the scenics, waterfalls, and flowers along the Blue Ridge Mountain range.

We'll stop at Babcock State Park in West Virginia to photograph the famous mill there.

Monday April 3 we head for Washington, DC and photograph around town.

Tuesday we will go to the National DC Zoo. That evening we are invited to attend a meeting of the Zoo's Camera Club.

Wednesday, April 5: we'll head home.

Members are invited to participate in all or part of the trip.

The Blue Ridge portion is exploratory and we will discover those good locations to photograph together.

We are awaiting suggestions from PSA as to "must see" locations on our route. Once we have them we can more accurately decide on lodging locations. I will send more details as I get them.

- more FCC News on page 4



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Standing as of March 2010

Pos	Points	Entries	IOM	Pos	Points	Entries	IOM
Slides							
A Color Prints							
1	Dennis Golin	39	14	4	1	Stan Strauss	23
2	Joe Crupi	28	14	1	2	John Baratta	22
3	Robert Green	27	14	2	3	Martin Neff	19
4	Eugene Forsyth	16	11	4		Joe Caruso	16
5 (tie)	Ann Grodman	13	14	5		Susan Zigman	15
5 (tie)	Martin Fleischer	13	14	6		Uris McKay	8
7	Carl Barnett	7	10	IOM		John Baratta - A Nice day to relax	
8	Eugene Kolomantsky	0	1	S Color Prints			
IOM	Dennis Golin - Kidnapping a pigeon			1		Robert Glick	38
B B&W Prints							
				2		Sy Roth	33
1	Suzanne Abruzzo	23	14	2	3	Robert Green	28
2 (tie)	John Baratta	18	12	2	4	Ann Grodman	26
2 (tie)	Gene Kolomatsky	18	9	2	5	Helen Repstad	21
4	Sy Roth	17	10	1	6	Joan Egan	19
5 (tie)	Eugene Forsyth	3	3	7		Suzanne Abruzzo	11
5 (tie)	Selma Roth	3	1	8		Tom Mrwik	8
7 (tie)	Joe Caruso	2	1	IOM		Sy Roth - Skiels in New Hampshire	
7 (tie)	Shannon Cantu	2	3	B Digital Images			
IOM	Sy Roth - B&W Abstract			1		John Baratta	24
A B&W Prints							
				2 (tie)		Lucy Pearce	20
1	Martin Neff	23	14	4	2 (tie)	Henry Szcsepanski	20
2	Stan Strauss	19	12	2	4	Pat Burns	17
3	Helen Repstad	16	12	1	5	Martin Neff	13
IOM	Martin Neff - Farm Lazy Summer			6		Joe Caruso	12
S B&W Prints							
				7		Eugene Kotmatsky	8
1	Robert Glick	36	14	4	9	Shannon Cantu	8
2	Robert Green	33	14	3	9	Louis DeStefano	7
3	Ann Grodman	26	14	10		Eugene Forsyth	3
4	Stan Goldstein	4	2	IOM		Henry Szcsepanski - Beauty	
IOM	Robert Glick - The Cat's Meow			A Digital Images			
B Color Prints							
				1		Barbara Merritt	27
1 (tie)	Judy Diaz	10	13	2	2	Helen Repstad	22
1 (tie)	Eugene Forsyth	10	11	1	3	Roy Woelfel	19
3	Nick Fichera	8	9	4		Stan Strauss	18
4	Gene Kolmateky	7	6	1	5	Susan Zigman	2
5 (tie)	Joe Muratore	3	2	1	IOM	Barbara Merritt - NY Evening	
5 (tie)	Shannon Cantu	3	4	S Digital Images			
6	Selma Roth	1	1	1		Robert Green	37
7	Louise Desletano	1	2	2		Barbara Shea	29
IOM	Joe Muratore - Danger D			3		Michael Sender	28
				4		Joe Crupi	25
				5		Ann Grodman	22
				6		Joan Egan	19
				7 (tie)		Russel Burden	18
				7 (10)		Tom Mrwik	18
				9		Robert Glick	10

PFLI Competition Feb & Mar 2010

BWA	(Feb) Robert Glick	Wow	24	BWA	(Feb) Ann Grodman	Lily	21
BWA	(Feb) Bob Green	Lady	22	BWA	(Feb) Bob Green	Lady	22
BWA	(Feb) Helen Repstad	Bw Tulip	22	BWA	(Feb) Helen Repstad	Bw Tulip	22
BWA	(Feb) Ann Grodman	Lily	21	BWA	(Feb) Robert Glick	Wow	24
BWA	(Feb) Sy Roth	Dawn	21	BWA	(Feb) Sy Roth	Dawn	21
DPA	Helen Repstad	Christman Amaryllis	23	DPB	Barbara Merritt	Rockport Holiday	26
DPA	Joe Crupi	Grease	23	DPB	Barbara Shea	Headlight	19
DPA	Michael Sender	Night Walkers	23	DPA	Helen Repstad	Christman Amaryllis	23
DPA	Tom Mrwik	Amish A Team	23	DPB	Henry Szczepanski	Frisco Bus	21
DPA	Joe Crupi	Love On The Rocks	22	DPB	Joe Caruso	Pirate	20

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**FCC NEWS ITEMS continued.....****THE DANCE PARADE, NYC by Michael Sender**

Saturday, May 22, 2010, over 200 dance organizations and over 10 thousand dancers will converge on the streets of New York City for a free outdoor dance parade and festival. They will dance down Broadway in their costumes to Tompkins Square Park where free dance performances will take place. **Great Photo Ops.**

Staging Area: 20th & 21st Street & 5th Avenue, NYC

Floats Check In: 10:00 am

Dancers Arrive No Later Than: 12:30pm

Parade Starts: 1:00pm

Festival at Tompkins Square Park: 3:00pm -7:00pm

For Info: Michael Sender: 718.459.0203; e-mail:

[msender33@yahoo.com](mailto:msender33@yahoo.com)

**PHOTOGRAPHIC FEDERATION OF LONG ISLAND**

**2010 Spring Spectacular, Sunday, April 18, Van Nostrand Theater, Suffolk County Community College, Brentwood Campus, 10:00am– 4:00pm.**

**Canon's Explorer of Light Program will present:**

**Eric Meola: how to use color**

**Tyler Stableford: how to capture the action.**

Spring Spectacular is co-sponsored by Canon Camera and the Suffolk County Community College Photo Club. Tickets: \$30.00; high school/college students are free with ID.

The Spring Spectacular is the fund raiser that enables the PFLI to continue to offer free classes and other events.

9 photographers will be inducted into the PFLI Hall of Fame at the Spring Spectacular.

**Fri., April 9: Competition,** Plainview Old-Bethpage Library, Plainview, NY, begins at 7:30pm.

**Sun., April 11, 2010: Photo Contest by High School Students, 3:00—5:00pm, Ethical Humanist Society, 38 Old Country Rd., Garden City.**

Students from 6 high schools will participate in the Contest and each high school can enter a total of 6 images in 5 categories. Prizes will be awarded to 1st place winners in 5 categories. The Photo Contest is co-sponsored by Hunt's Photo who is providing the prizes for winners. Following the PFLI Photo Contest, all prints will be sent to the PSA for their Youth Showcase.

**Sun., Apr. 25: 2:00pm: "Five Points of View" by 5 Photographers from the Digital Photo Academy**

Plainview-Old Bethpage Library, Plainview.

**The PFLI classes are jointly sponsored by the PFLI and the Plainview-Old Bethpage Library and are free to the public**

**Book: "The Keys To Great Photographs"** with images and text by Dick Hunt and is available for sale at \$7.00. The book is a great resource for photographers at any level. Ron Caldwell has copies of the book.

**PFLI Website: [www.pflionline.com](http://www.pflionline.com)**

**FCC Delegate: Ron Caldwell**

**PHOTO HAPPENINGS**

**The following events are not a part of programs by the Flushing Camera Club. These are events that may be of interest to you and they are shared for information purposes only.**

**The FCC assumes no responsibility for the events or information. For additional information on these events, you should contact the event.**

**New Jersey Federation of Camera Clubs: 2010 Photorama with Rod Planck, Saturday, April 10, 9:00am—4:30pm, Nutley High School Auditorium, 300 Franklin Ave., Nutley, NJ 07110. \$40.00 in advance; \$50.00 at door. For all details: 908.241.2248; [pkurywczak@comcast.net](mailto:pkurywczak@comcast.net); [Wwww.njfcc.org](http://Wwww.njfcc.org)**

**Nikon School: New Digital Seminars**

**Intro to Digital SLR Photography: all day; \$119.00**  
June 12, 2010

**Next Steps: Color, Light, Technology: all day; \$159.00**  
June 13

Details & Registration: 631.547.8666; [www.nikonschool.com](http://www.nikonschool.com)

**2 PHOTO EVENTS submitted by Michael Sender:**

**"The Jazz Loft Project " presented by the NY Public Library for the Performing Arts** through May 22. "In 1955 celebrated photographer W Eugene Smith quit his long time job at Life Magazine. In search of greater freedom and artistic license, he accepted a 3-week freelance assignment in Pittsburgh that turned into a 4-year obsession and, in the end remained unfinished." In 1957 he moved into a dilapidated 5-story loft building in wholesale flower district, NYC. The building was a late-night haunt of musicians, including some of the biggest names in jazz. As his epic Pittsburgh project broke down, Smith found solace in the chaotic, somnambulistic world of the loft and its artists.

The exhibit evokes the jazz loft through more than 200 images, several hours of audio, and 16mm film footage of Smith working in the loft. Setting the scene is Smith's gritty photographs of the loft and his pictures of the flower district below his window.

**Michael Sender is participating with the NYC PARKS DEPT, THE DISNEY CORP, 98.7 KISS FM, ABC 7, and other sponsors in "STREET GAMES." Saturday, April 17, 2010.**

Michael will join with other players to put on an exhibition of ALL-STAR GAME of PADDLEBALL. Also included: a clinic for people to learn the game.

Other events that day will include Stick-Ball, Box-Ball, Skully, Double-Dutch, Hula-Hoops, Hop-Scotch, Skate-Boarding, plus other events. THIS IS A FREE EVENT: Thomas Jefferson Park, 114th Street & First Ave., NYC, 11am to 4pm. For info contact: Michael Sender 718-459-0203; e-mail: [msender33@yahoo.com](mailto:msender33@yahoo.com)

**Berks Photographic Society: 51 Annual Photographic Conference, June 11-13, 2010,** Boehm Science Building, Kutztown University, Kutztown, PA, featuring Rick Sammon and Lindsay Adler. Same price as 2009. For details and fees:

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**It's Back by Popular Demand!****Down & Dirty Tricks with Adobe Photoshop CS4, April 16, 2010, Jacob Javits Convention Center, NYC. Kelby Training Live:**

Starts at 10am and ends at 5:00pm: class schedule includes:

*Layers and Composting Techniques*

*Designing With Type*

*Photoshop Down & Dirty Tricks*

*Photoshop Killer Tips*

*Tricks of the Trade*

Brought to You by NAPP & Adobe

Full day tuition: \$99.00; NAPP members; \$79.00 ..Tuition is per person, includes all sessions and detailed workbook. Register at [www.kelbytraininglive.com](http://www.kelbytraininglive.com) or call 800.201.7323 or 813.433.5000.

**Metropolitan Museum of Art** .. 1005 5th Ave., NYC, 212.535.7710, [www.metmuseum.org](http://www.metmuseum.org)

**Surface Tension: Contemporary Photographs from the Collection.** "Photographs are often perceived as transparent windows onto a three-dimensional world. Yet photographs have their own material presence as physical objects. *Surface Tension* highlights the ways in which artists use photographic and multi-media techniques to direct our attention to the physical surface of the photograph." Till May 16, 2010, Joyce and Robert Menschel Hall for Modern Photography.

**The Long Island Center of Photography Speakers Program - Photo Focus 2010**

The LICP Speakers Program, Photo Focus 2010 will provide community wide access for amateur and professional artist/photographers interested in meeting and listening to highly acclaimed artists, photographers, scholars, and art historians share their knowledge, experiences, insights, and accomplishments.

**Upcoming Events:**

**April 28:** LICP members Phyllis Goodfriend, Doug Going, George Novello, and Steven Silberstein will host a discussion titled: "Aspects of landscape, portrait, street life, and documentary fine art photography."

**May 26:** Stephen Wilkes, a prominent commercial and fine art photographer takes a retrospective look at his long career in a lecture titled "Evolution." Highlights of the evening will include an in depth look at his famous Ellis Island project as well as recent work completed in China.

Events will be held at: Manhasset Public Library 30 Onderdonk Avenue, Manhasset, N.Y. (Corner of Northern Blvd & Onderdonk). Free parking available. Coffee will be served.

**Park West Camera Club's field trip to Hawaii: Big Island and Maui, April 17—May 1, 2010.**

Will include Volcanoes National Park, Kilauea, Hilo, Tropical Forests, Botanical and Sculptured Gardens, Zoos, Whale Watching, Museums. [www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)  
Contact Chuck Pine for details: [bohpine@aol.com](mailto:bohpine@aol.com)

**Tuesday Evening Hour: Photography Lectures to**

expose the works of artists to the public. St. Margaret's House, Dining Room, 49 Fulton St. (Block from South Street Seaport), begins at 6:30pm, \$2.00 donation. If you want to present a show, contact: 212.964.3936 [www.tuesdaveveninghour](http://www.tuesdaveveninghour)

April 6  
Frux &

April 13  
Phyllis

April 20: Shenandoah, Virginia—National Park & Points South: digital. Louise Luger, published photographer

April 27: China, digital, Mark Bernard Cohen & Peter Lung, antique dealers & architect, world travelers.

May 4: Barcelona, City of Gaudi, digital, Solomon Mendelsohn, computer systems manager, explorer of cultures, photographer

**African American Museum**, 110 N. Franklin St., Hempstead, NY, 516.572.0730, presents :

**"Sojourn To South Africa"** documents Phyllis Goodfriend's travels to South Africa. Presented by the Long Island Center of Photography. On view to April 30.

**Planting Fields, Oyster Bay: Volunteers Needed** in Coe Hall Mansion, gardens, green houses for approximately 5 hours per week. Initial training Thursday & Saturday, March 4 and 6, between 10am and 2pm on-going education and hands on training will follow initial classes.

What an opportunity to volunteer your services and then to spend time photographing the many areas.

For information: 516.922.8670; [eisenberg@plantingfields.org](mailto:eisenberg@plantingfields.org)

**Photograph America:** Many strange, red sandstone formations cover a remote part of the southern Nevada desert, not far from Las Vegas. Recently published: #113: Secrets of the Nevada Desert contains detailed directions to this locations, with GPS coordinates and 30 photographs of the bizarre formations. To order: 415.898.3736; [www.photographicamerica.com](http://www.photographicamerica.com)

**PHOTOGRAPHY RESOURCES**

**Great Photos by Russ Burden:** [www.takegreatpictures.com](http://www.takegreatpictures.com)

**Hi-Tech Photo:** 36 Middle Neck Rd., Great Neck, NY, 516.466.5885, or 1002 Old Country Rd., Plainview, NY 11803, 516.681.0262; [www.Hi-TechPhoto.com](http://www.Hi-TechPhoto.com); custom framing, mounting, slide processing, b/w film processing, digital printing.

**Hunt's Photo: Gary Farber,** [www.DigitalGuyGary@wbhunt.com](mailto:www.DigitalGuyGary@wbhunt.com)  
**Neptune Camera,** 130 Seventh St., Garden City, NY; 516.741.4484

**COSTCO**—Photo Center— for prints

**PHOTOGRAPHY LINKS**

Flushing Camera Club: [www.flushingcameraclub.org](http://www.flushingcameraclub.org)

PFLI: [www.pflionline.com](http://www.pflionline.com)

PSA, Cosmo: [www.cosmo-psa.org](http://www.cosmo-psa.org)

Stan Strauss: <http://www.stannich.com>

Ron Caldwell: <http://www.fotosbyron.com>

[www.photoplugins.com](http://www.photoplugins.com)

Russ Burden: [www.russburdenphotography.com](http://www.russburdenphotography.com)

Online Display and Review: [www.flickr.com](http://www.flickr.com)

Digital Photography Review: [www.dpreview.com](http://www.dpreview.com)

Canon Camera: [www.usa.canon.com](http://www.usa.canon.com)

Nikon Camera: [www.nikonusa.com](http://www.nikonusa.com)

Adobe Photoshop: [www.adobe.com](http://www.adobe.com)

Natl. Assoc. Photoshop Professionals: [www.photoshopuser.com](http://www.photoshopuser.com)

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## LET'S LEARN FROM THE PROS!

*Pages 6, 7, 8 include helpful hints to strengthen our photography. It's up to us to familiarize ourselves with the guidelines, experiment with them, and strengthen our photography.*

### Becoming a Good Photographer by Rick Sammon

Here is something to think about in your quest for becoming a good photographer - The four levels of learning.

**1 Unconscious Incompetence:** We think we are kinda good.

**2 Conscious Incompetence:** We know we need help.

**3 Conscious Competence:** We know we are good.

**4 Unconscious Competence:** The level we all want to reach in the things we care passionately about. We don't really have to think too much about what we are doing . . . we just do it!

### Digital 1 to 1: Digital Photography Made Simple by Porter's Digital Cameras and Imaging

Valuable resource that covers everything related to the camera:

#### How To use Digital 1 to 1

**Building Blocks of Composition:** Framing, Rules of Thirds, Perspective, Proportion, Depth of Field

#### Elements of Composition:

**Camera Instruction:** includes: exposure compensation, Keeping Camera Steady, Movement and Panning, Auto White Balance, ISO, Histogram, Self Timer, Focus Lock, etc.

#### Making Prints

**Know Your Lenses:** Shooting in Macro, Wide angle, Zoom, Telephoto

**Basic Scene Modes:** Portrait, Landscape, Beach, Night

**Using the Flash:** Indoors, Outdoor, Reflectors, what is Red Eye?

**Shooting Situations:** Open Shade, Using a Reflector, Image Flare, etc.

To experience the Digital 1 to 1, go to:

<http://www.digital1to1.com/Default.aspx?k=porters&v=HowToFinal>

**B&H Event Space,** 420 9th Ave., NYC, 2nd floor, limited space: [eventspace@bhphoto.com](mailto:eventspace@bhphoto.com)

Free seminars and inspirational lectures by talented pros from around the world. You can self-register on-line to guarantee a seat **OR** they do accept walk-ins for events that haven't reached capacity.

Tues., Apr. 8: 3-5pm: Katrin Eismann, Intro to Lightroom 3

Tues, Apr. 13: 11am-1pm: Tim Grey, Photoshop Workflow

Wed., Apr.14: 11am—1:30pm: Intro to Digital SLR (DSLR): Choosing and Using Digital Cameras, David Brommer

Wed., Apr. 14: 3:00-5:00pm: NIK Software: Tools, Techniques & Tips for Creating Your Best Digital Images: Victor Ha

Thurs., Apr 15: 11am—1pm: Capturing the Outdoor Image with

Adam B

Thurs.,

Plannin

Thurs.,

David Brommer, Harvey Stein

<http://www.bhphotovideo.com/find/EventsPage.jsp>

### Do's and Don'ts for Flower Photography by Eli Rivera

#### Do's:

1. Look for a perfect specimen - no blemishes.
2. Look at the subject from at least 3 different compositions.
3. Look for distractions before taking a picture.
4. Bracket your shots.
5. Shoot flowers on overcast days.
6. Angle the stem (PSA angle) not perpendicular.
7. Odd number group arrangements (1-3-5).
8. Try using wide angle or telephoto lenses to change perspective.
9. Ask other members opinion on a composition.
10. Use an enhancing filter to enhance reds and yellows.

#### Don'ts:

1. Shoot during the Midday sun.
2. Cut off petals on a full flower shot
- 3 Take a picture to take a picture.
4. Flash directly on a flower.
5. Forget to use your tripod.
6. Forget that telephotos can be used for flowers.
7. Put too many elements into your composition.
8. Forget backlighting / side lighting give different views to your photos.
9. Forget polarization will cut down on reflections and increase color saturation.
10. Forget that good flower photography takes patience!

### Where to find flowers

Queens botanical gardens

Kissena and Flushing Meadows parks

Hotel entrances

Nurseries ie Hicks

Planting fields

Pepsico (water lilies and lotus, July and August)

### **GUIDELINES for a GOOD IMAGE by the late**

**Felix Occhiuto**

**Impact**

**Composition**

**Technique**

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**entary**



## It's About Russ Burden

**Russ Burden Photography Tours** *Life's too short to miss out on a Russ Burden Nature Photography*

Tour. [www.russburdenphotography.com](http://www.russburdenphotography.com) 303.791-9997

**Apr 17 - 23:** Monument Valley / Slot Canyons

**May 8 - 14:** Arches + Canyonlands National Parks - includes 5 sessions of Photoshop instruction

**May 22 - 31:** Oregon Coast - 10 day trip

**June 12 - 18:** Tetons and Yellowstone Natl. Parks in Spring

**Sept 23 - Oct 3:** Tetons and Yellowstone Natl. Parks in Fall -

**Oct. 19 - 24:** Hunts Mesa - Aerial perspective of Monument Valley includes TWO days in Capital Reef NP.

**Nov. 2 - 8:** Bryce Canyon and Zion National Parks

**Dec. 4 -10:** Bosque Del Apache / White Sands Natl. Mon.

*Visit my web site for more information or give me a call for the details. Please share this information with all your photographer friends. Referrals are my best form of advertisement. I look forward to having you join me on a tour the year."*

Russ Burden, [rburden@ecentral.com](mailto:rburden@ecentral.com)

**In addition to the above photo trips, Russ provides "How To" techniques ...**

### Depth Of Field Basics - Part 1

When it comes right down to it, depth of field is synonymous with range of focus. It only seems natural that a photographer would want to produce a picture with a wide range of focus, but this is not always the case. If everything in the image is tack sharp, it tells the viewer to look at every detail and that every detail is important. Conversely, if only certain subjects in the image are sharp, the viewer is drawn to those areas and the rest of the elements become secondary. In the case of landscapes, images work better when everything is sharp from the foreground to the background. But for portraits, and many other subjects, the image is more successful if just the main subject is sharp and the remaining elements fade into softness. So how does a photographer create specific ranges of focus?

Depth of field is controlled by a combination of the following: the f stop used to make the picture, the focal length of the lens, subject distance from the camera, and subject distance from the background. With regards to f stop, the higher the number of the f stop, the greater the depth of field. In other words, with all other factors being equal, f22 will create much more depth of field than f4. This translates to a more sharply rendered foreground and background. With this in mind, as a guideline, for landscapes use f stops closer to f22 and for portraits, use those close to f4.

### Depth Of Field Basics - Part 2

Controlling the Depth of Field: With regards to focal length, the wider the angle of the lens, the more inherent depth of field it will produce. If the goal is to create images with lots of depth of field, stick with wider lenses. Conversely, as one progresses from medium to long telephotos, the depth of field becomes more and more narrow. This is why many landscapes are made with wide

angle lenses. Once you narrow the area of

The last two factors that impact the range of sharpness both deal with distance. The closer you get to your subject, the more the background and foreground fall out of focus. This happens because the lens has to focus closer to its closest focus point which translates to distant elements falling out of the range of focus. The same principal holds true given the relationship of the distance of the subject from the background. If the subject and background are close to each other, then the proximity of all elements is such that most everything is sharp. Conversely, if the subject is moved far away from the background, the lens isn't able to sharply render both the subject and the background which is far away. Both of these effects are enhanced using a telephoto lens with a low number f stop and both are reduced using a wide angle lens at a large number opening.

*Note: Don't forget to check the Take Great Pictures website for my most recent tips. On the home page, click on the Photo Tips And Techniques button in the left hand column. Additionally, check out my Digital Tip of the Month found by clicking on the Digital Photography button.*

### Outdoor Photographer

*What I'm about to share with you is **HUGE**. I've been waiting a long time to send this email out and now that everything is in place, here goes.*

*Go to the Outdoor Photographer website [www.outdoorphotographer.com](http://www.outdoorphotographer.com) Just under the top banner on the left side of the home page is a HOW-TO button. Click on it and drag to the Quick Tips title. You'll be brought to a page that has nine of my articles, each illustrated with one of my photos. Click to page 2 and you'll see another seven.*

*I encourage you to read the articles and please leave comments (nothing negative :) ) The more positive feedback I get the better it will be for me so I thank you now for doing this. Please help spread the word that my articles are now on line at the Outdoor Photographer website. It's been in the works for awhile and now that's it's come to fruition, I'm ecstatic.*

*The more people who read the articles, the more will know just how much photography means to me. I'm hoping this helps reinforce to everyone just how important our wonderful art is and that I'd love to share my knowledge, enthusiasm and passion for it with each and every one of you on a nature photography tour. I need to fill them all, especially in that I have to send my son to college this fall!*

*Thanks for helping get the word out about the articles.*

*- Russ Burden*

**So Many Pictures .....**

**Not Enough Time .....**

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## From Tim Grey's Digital Darkroom Questions www.timgrey.com

### Question:

**I enjoy your publications, and was very pleased with your [Sharpening DVD](#). I am 86, eyes not as good as they should be, and heavy handed with sharpening. Is there any way to correct over sharpening? Would noise reduction help? A leading photographer is recommending Unsharp Mask, Amount 200 to 500, Radius 0.3, and checking for halos?**

### Tim's Answer:

There isn't really a way to reduce the effects of over-sharpening effectively. This is why I always recommend only sharpening the final output version of the image, not the original "master" image. That way you can always go back to the original and try again if you've over-sharpened. In theory you could apply a very slight blur to the image, but this would blur detail and frankly wouldn't do much to reduce the halos that are typically a result of over-sharpening. So, stick with an approach where you only apply sharpening to the final output image so the original master image never has any sharpening artifacts.

As for using a particularly small Radius combined with a high Amount setting (in Unsharp Mask or Smart Sharpen), that will help prevent visible halos, but it will also prevent you from achieving the best results for a given image. Many images won't reach anywhere near their full potential with such a small Radius setting. As outlined in the videos on the "[Photoshop Hands-On: Sharpening](#)" DVD you refer to, you'll want to use a relatively low Radius setting (between about 0.5 and 1.0 or so) and relatively high Amount setting (between around 175% and 225% in most cases) when working with an image that contains relatively fine detail. By contrast, you'll want to use a relatively high Radius setting (between about 2.0 and 3.0) and relatively low Amount setting (between about 75% and 125%) for images with primarily smooth textures.

For those who haven't yet purchased a copy of my "[Photoshop Hands-On: Sharpening](#)" DVD and would like to learn the best approaches to sharpening images in Photoshop, you can get more details in my online store here:

### Question:

**If a RAW image is brought into Adobe CS4 in the sRGB color space and saved as a PSD file, can that image be converted to Adobe 1998 in the subsequent workflow or does it need to be brought in as Adobe 1998 from the beginning? At what point can it be converted to ProPhoto RGB for printing if that larger gamut is desired?**

### Tim's Answer:

The direct answer is that yes, you can convert an image from sRGB to Adobe RGB or ProPhoto RGB. However, that's not the best approach. If you convert a RAW capture in to a relatively narrow color space, converting to another color space doesn't magically expand the range of colors in the image. It is true that converting to a larger color space does allow you to take advantage of the larger color gamut when making subsequent adjustments to the image, but you'll have already missed out on some of the relatively significant benefits of converting the image to a wide

The size  
optimiz

color space that it contains a very large number of colors you can't print now (and many you couldn't print no matter how much printing technology improves). Simply converting an image to ProPhoto RGB for the purposes of printing won't provide any real benefit. However, being able to optimize the image while working in a very large color space provides you with tremendous overhead for your adjustments.

So, your best bet is to convert all images to a relatively wide-gamut color space upon the initial RAW conversion. ProPhoto RGB is certainly the best choice, with the caveat that you should only work in ProPhoto RGB if you're working in the 16-bit per channel mode (which I always recommend anyway). Adobe RGB is a good compromise in that it provides a relatively wide color gamut but is still appropriate for both 16-bit per channel and 8-bit per channel images.

When it comes to color gamuts it is always best to start big and work your way down. So I suggest you convert your RAW images to ProPhoto RGB or Adobe RGB, and then convert to sRGB when needed for a particular purpose.

### Question:

**I have been trying out some new papers and am confused about when to use matte black or photo black ink. The write-ups about the paper never seem to say. Is there some secret code in the name?**

### Tim's Answer:

In short, the Matte Black ink should be used with matte papers, and the Photo Black ink should be used with glossy or semi-gloss papers. Unfortunately in most cases this isn't entirely clear. In some cases the paper doesn't necessarily indicate the type of surface. For example, Epson's Velvet Fine Art paper (one of my favorites) is a matte paper, but the name doesn't exactly indicate that.

Some papers (such as Epson's Enhanced Matte) paper are matte papers that include a coating designed to help keep the inks near the paper's surface, ensuring more vibrant colors. These coated papers sometimes lead to confusion among photographers who think the Photo Black ink should be used because the paper is coated. However, that is not the case.

The Matte Black ink is designed to retain deep, rich blacks even with the higher level of ink absorption and spreading associated with matte papers. It should be used on all matte papers, even if the paper is coated. So, the basic guideline is if the paper has a slick surface (semi-gloss to glossy) you should use the Photo Black ink. If the paper has a matte (relatively dull) surface, you should use the Matte Black ink. The Matte Black ink should not be used with any semi-glossy or glossy papers, though you can use the Photo Black ink with all papers. Just keep in mind that if you use the Photo Black ink with a matte paper, the blacks will likely not be of a density you'll be happy with.

It is also worth noting that changing between the two ink cartridges does cause a fair amount of ink to be wasted, so it is best to plan ahead when possible for printing to different paper types.

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Volume 12, Issue 7

April, 2010

# *The Info Sheet*

## **FLUSHING CAMERA CLUB**

### *... in our 37th year*

#### **FCC Executive Committee Officers:**

**President:** Stan Strauss,  
718.423.2825

**Vice President:** Marty Neff,  
718.380.0649

**Treasurer:** Joe Caruso,  
718.357.4251

**Secretary:** Suzanne Abruzzo,  
718.423.0026

#### **Committee Chairpersons:**

**Administration:** Carl Barnett,  
718.964.7275

**Competition:** Dennis Golin, 718.  
479.0643

**Programs/Education:** Marty Neff,  
718.380.0649

**Field Trips:** Joe Crupi,  
718.343.0280; Michael Sender,  
718.459.0203

**Membership:** Barbara Shea,  
718.352.4077

**Publicity:** Pat Burns, 718.591.7067

**PFLI Delegate:** Ron Caldwell,  
917.806.6170

**The Info Sheet:** Dorothy Gist,  
516.328.3776; Ron Caldwell

**Web Master:** Ron Caldwell

#### **Additional Members:**

Marty Fleischer: 718.591.8246

Mary O'Connor: 718.39.4963

Helen Repstad: 718.845.4477

Meetings: 7:30 pm, 1st, 3rd, 5th  
Wednesdays at Flushing  
Hospital, 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:** \$35.00 for individual  
\$57.50 for family; \$20.00 for  
students: up to 23 yrs.

*Member: Photographic Federation of Long Island (PFLI)*

*Member: Photographic Society of America (PSA)*

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

**SPRING HAS ARRIVED!** It is a time of renewal, especially the desire for photography. Finally the nice weather is arriving. We are supposed to have a couple of weeks before April Showers. So time to go dress lightly and go outside.

The first weekend of spring held to that formula. It was gorgeous and I really enjoyed going out with my camera and starting to work. What more could a person ask for – great weather, plenty to see, a working camera and plenty of electrons for my memory cards. The only flaw was that I was photographing as an individual. I really like sharing the experience. Then Michael Sender announced a FCC photo excursion to Central Park. What a great idea. So I went. When I got to designated location, I found other FCC people to share the enjoyment making photos. Lo and behold, we were not the only photographers there. There was a group of photographers that gathered in response to an internet call for a photography meetup. So I joined them for 2 reasons. One was to meet other photographers. The other was to publicize FCC and pass out FCC business cards. I passed out about 10 maybe we will get some new members. Try carrying a few FCC business cards and give them to photographers that you meet. I really tired myself, going from the 110<sup>th</sup> and 5<sup>th</sup> almost across to the Central Park West then to the Conservatory and then to Belvedere Castle and finally home. It was so exhilarating. Get out. Make photos. Enjoy yourself.

Also, last week I made it a point to look at other photographers work. I was just blown away by what Eddie Soloway from Santa Fe, New Mexico. I was so energized by what he showed, that I vowed to use some of ideas and techniques. I know that I can't duplicate or even approach his photography, but it should help me improve mine. Then I went to a couple of museums, the International Center of Photography and the Museum of Modern Art, to see their photography exhibits. Seeing what others create can only help you. Even if you don't like what you see, you are seeing something new. Don't just photograph the same old things. Try it, you'll like it.

*Your first 10,000 photographs are your worst. - Henri Cartier-Bresson*

*- Stanley Strauss*

#### **APRIL**

**7:** Competition #8 Judge: Joe Senzatimore, Nassau County Camera Club

**21:** "Creative Photography" by Jan Altes, Great Neck Camera Club

#### **MAY**

**5:** Competition #9 Restricted: **ALONE:** Judge: Mel Ettinger ..See page 2 for details on ALONE.

**19:** "Flash Photography" by Chris Moore

#### **JUNE**

**2:** Best of the Best: Judges; Joanna Gazzola, Harvey Augenbaum, Anastasia Tompkins

**16:** F

**Mon**



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## Happy Birthday To You!



Alba Shand

Mary O'Connor

Nick Fischera

### FCC MEMBERS' NEWS

#### Russ Burden's surgery

I've been in touch with Russ Burden who has had successful knee surgery.

Russ writes: *"The surgery went better than expected as to its smoothness. I've already begun Physical Therapy. Getting around on crutches is a bit of a challenge, but the good news is it should only be a week to ten days instead of 6 weeks!"*

**Russ: Best wishes for continued healing.**

#### Joe Crupi's Surgery

Joe had successful surgery and he's out and about. He's going to physical therapy, working full time on the Virginia/West Virginia Field Trip and also on the nursing home slideshow.

**Joe: Best wishes for on-going healing.**

**Editor: I don't think Russ or Joe missed a beat following surgery. Guess it's determination!!!**

### FCC NEWS ITEMS

#### FCC Community Project by Joe Crupi

As you know Michael Sender and Joe Crupi are working on a project for FCC to present a slideshow of member's images at local nursing homes.

In order to accomplish this we need about 200 images that are appropriate for the event i.e. **portraying happiness, joy or pleasing subjects or scenics.**

All members are invited to submit about 20 images each for consideration. This can be done by emailing a folder with all the images you wish to contribute to [jocxlt@aol.com](mailto:jocxlt@aol.com) or by providing a DVD or memory stick with your images. The resolution used in competition is fine.

We hope all our members will contribute to the project.

I am anxiously awaiting your response.

Please don't send one image at a time as this will delay the production of the show. All constructive input is welcome.

### FCC Restricted Competition: May

"ALONE" should demonstrate clear visual evidence of isolation, or of being in a solitary situation.

About a dozen clear examples were emailed to all members in late March. Please let Dennis Golin ([szygy1818@aol.com](mailto:szygy1818@aol.com)) know if you need another email copy.

### Flushing Camera Club Annual Dinner:

The Flushing Camera Club will celebrate their annual End of Year Season/Award Dinner on Wednesday June 16, 2010.

Enjoy a fun filled evening of Good Company, Good Food and Entertainment.

Full Buffet Dinner - Cash Bar

Program: "Yellowstone and the Tetons" by Vinnie Kempf

Cost: \$26.00 Per Person

Monahan's, 214-17 41st Ave., Bayside, NY 11361, 718-279-4450

Any questions, please see Barbara Shea.

### Coordinators for FCC Field Trips

**Joe Crupi & Michael Sender**

### FCC Spring Field Trip by Joe Crupi

The one week spring field trip is shaping up as follows:

We leave our area on the morning of Tues April 27th and will stop in Clinton NJ to shoot the Red Mill and have a late breakfast. We'll proceed to Front Royal, Virginia; the start of the Blue Ridge. For the next several days we will be exploring and photographing the scenics, waterfalls, and flowers along the Blue Ridge Mountain range.

We'll stop at Babcock State Park in West Virginia to photograph the famous mill there.

Monday April 3 we head for Washington, DC and photograph around town.

Tuesday we will go to the National DC Zoo. That evening we are invited to attend a meeting of the Zoo's Camera Club.

Wednesday, April 5: we'll head home.

Members are invited to participate in all or part of the trip.

The Blue Ridge portion is exploratory and we will discover those good locations to photograph together.

We are awaiting suggestions from PSA as to "must see" locations on our route. Once we have them we can more accurately decide on lodging locations. I will send more details as I get them.

- more FCC News on page 4



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Standing as of March 2010

Pos	Points	Entries	IOM	Pos	Points	Entries	IOM
Slides							
A Color Prints							
1	Dennis Golin	39	14	4	1	Stan Strauss	23
2	Joe Crupi	28	14	1	2	John Baratta	22
3	Robert Green	27	14	2	3	Martin Neff	19
4	Eugene Forsyth	16	11	4		Joe Caruso	16
5 (tie)	Ann Grodman	13	14	5		Susan Zigman	15
5 (tie)	Martin Fleischer	13	14	6		Uris McKay	8
7	Carl Barnett	7	10	IOM		John Baratta - A Nice day to relax	
8	Eugene Kolomantsky	0	1	S Color Prints			
IOM	Dennis Golin - Kidnapping a pigeon			1		Robert Glick	38
B B&W Prints							
				2		Sy Roth	33
1	Suzanne Abruzzo	23	14	2	3	Robert Green	28
2 (tie)	John Baratta	18	12	2	4	Ann Grodman	26
2 (tie)	Gene Kolomatsky	18	9	2	5	Helen Repstad	21
4	Sy Roth	17	10	1	6	Joan Egan	19
5 (tie)	Eugene Forsyth	3	3	7		Suzanne Abruzzo	11
5 (tie)	Selma Roth	3	1	8		Tom Mrwik	8
7 (tie)	Joe Caruso	2	1	IOM		Sy Roth - Skiels in New Hampshire	
7 (tie)	Shannon Cantu	2	3	B Digital Images			
IOM	Sy Roth - B&W Abstract			1		John Baratta	24
A B&W Prints							
				2 (tie)		Lucy Pearce	20
1	Martin Neff	23	14	4	2 (tie)	Henry Szcsepanski	20
2	Stan Strauss	19	12	2	4	Pat Burns	17
3	Helen Repstad	16	12	1	5	Martin Neff	13
IOM	Martin Neff - Farm Lazy Summer			6		Joe Caruso	12
S B&W Prints							
				7		Eugene Kotmatsky	8
1	Robert Glick	36	14	4	9	Shannon Cantu	8
2	Robert Green	33	14	3	9	Louis DeStefano	7
3	Ann Grodman	26	14	10		Eugene Forsyth	3
4	Stan Goldstein	4	2	IOM		Henry Szcsepanski - Beauty	
IOM	Robert Glick - The Cat's Meow			A Digital Images			
B Color Prints							
				1		Barbara Merritt	27
1 (tie)	Judy Diaz	10	13	2	2	Helen Repstad	22
1 (tie)	Eugene Forsyth	10	11	1	3	Roy Woelfel	19
3	Nick Fichera	8	9	4		Stan Strauss	18
4	Gene Kolmateky	7	6	1	5	Susan Zigman	2
5 (tie)	Joe Muratore	3	2	1	IOM	Barbara Merritt - NY Evening	
5 (tie)	Shannon Cantu	3	4	S Digital Images			
6	Selma Roth	1	1	1		Robert Green	37
7	Louise Desletano	1	2	2		Barbara Shea	29
IOM	Joe Muratore - Danger D			3		Michael Sender	28
				4		Joe Crupi	25
				5		Ann Grodman	22
				6		Joan Egan	19
				7 (tie)		Russel Burden	18
				7 (10)		Tom Mrwik	18
				9		Robert Glick	10

PFLI Competition Feb & Mar 2010

BWA	(Feb) Robert Glick	Wow	24	BWA	(Feb) Ann Grodman	Lily	21
BWA	(Feb) Bob Green	Lady	22	BWA	(Feb) Bob Green	Lady	22
BWA	(Feb) Helen Repstad	Bw Tulip	22	BWA	(Feb) Helen Repstad	Bw Tulip	22
BWA	(Feb) Ann Grodman	Lily	21	BWA	(Feb) Robert Glick	Wow	24
BWA	(Feb) Sy Roth	Dawn	21	BWA	(Feb) Sy Roth	Dawn	21
DPA	Helen Repstad	Christman Amaryllis	23	DPB	Barbara Merritt	Rockport Holiday	26
DPA	Joe Crupi	Grease	23	DPB	Barbara Shea	Headlight	19
DPA	Michael Sender	Night Walkers	23	DPA	Helen Repstad	Christman Amaryllis	23
DPA	Tom Mrwik	Amish A Team	23	DPB	Henry Szczepanski	Frisco Bus	21
DPA	Joe Crupi	Love On The Rocks	22	DPB	Joe Caruso	Pirate	20

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**FCC NEWS ITEMS continued.....****THE DANCE PARADE, NYC by Michael Sender**

Saturday, May 22, 2010, over 200 dance organizations and over 10 thousand dancers will converge on the streets of New York City for a free outdoor dance parade and festival. They will dance down Broadway in their costumes to Tompkins Square Park where free dance performances will take place. **Great Photo Ops.**

Staging Area: 20th & 21st Street & 5th Avenue, NYC

Floats Check In: 10:00 am

Dancers Arrive No Later Than: 12:30pm

Parade Starts: 1:00pm

Festival at Tompkins Square Park: 3:00pm -7:00pm

For Info: Michael Sender: 718.459.0203; e-mail:

[msender33@yahoo.com](mailto:msender33@yahoo.com)

**PHOTOGRAPHIC FEDERATION OF LONG ISLAND**

**2010 Spring Spectacular, Sunday, April 18, Van Nostrand Theater, Suffolk County Community College, Brentwood Campus, 10:00am– 4:00pm.**

**Canon's Explorer of Light Program will present:**

**Eric Meola: how to use color**

**Tyler Stableford: how to capture the action.**

Spring Spectacular is co-sponsored by Canon Camera and the Suffolk County Community College Photo Club. Tickets: \$30.00; high school/college students are free with ID.

The Spring Spectacular is the fund raiser that enables the PFLI to continue to offer free classes and other events.

9 photographers will be inducted into the PFLI Hall of Fame at the Spring Spectacular.

**Fri., April 9: Competition,** Plainview Old-Bethpage Library, Plainview, NY, begins at 7:30pm.

**Sun., April 11, 2010: Photo Contest by High School Students, 3:00—5:00pm, Ethical Humanist Society, 38 Old Country Rd., Garden City.**

Students from 6 high schools will participate in the Contest and each high school can enter a total of 6 images in 5 categories. Prizes will be awarded to 1st place winners in 5 categories. The Photo Contest is co-sponsored by Hunt's Photo who is providing the prizes for winners. Following the PFLI Photo Contest, all prints will be sent to the PSA for their Youth Showcase.

**Sun., Apr. 25: 2:00pm: "Five Points of View" by 5 Photographers from the Digital Photo Academy**

**Plainview-Old Bethpage Library, Plainview.**

**The PFLI classes are jointly sponsored by the PFLI and the Plainview-Old Bethpage Library and are free to the public**

**Book: "The Keys To Great Photographs"** with images and text by Dick Hunt and is available for sale at \$7.00. The book is a great resource for photographers at any level. Ron Caldwell has copies of the book.

**PFLI Website: [www.pflionline.com](http://www.pflionline.com)**

**FCC Delegate: Ron Caldwell**

**PHOTO HAPPENINGS**

**The following events are not a part of programs by the Flushing Camera Club. These are events that may be of interest to you and they are shared for information purposes only.**

**The FCC assumes no responsibility for the events or information. For additional information on these events, you should contact the event.**

**New Jersey Federation of Camera Clubs: 2010 Photorama with Rod Planck, Saturday, April 10, 9:00am—4:30pm, Nutley High School Auditorium, 300 Franklin Ave., Nutley, NJ 07110. \$40.00 in advance; \$50.00 at door. For all details: 908.241.2248; [pkurywczak@comcast.net](mailto:pkurywczak@comcast.net); [Wwww.njfcc.org](http://Wwww.njfcc.org)**

**Nikon School: New Digital Seminars**

**Intro to Digital SLR Photography: all day; \$119.00**  
June 12, 2010

**Next Steps: Color, Light, Technology: all day; \$159.00**  
June 13  
Details & Registration: 631.547.8666; [www.nikonschool.com](http://www.nikonschool.com)

**2 PHOTO EVENTS submitted by Michael Sender:**

**"The Jazz Loft Project " presented by the NY Public Library for the Performing Arts** through May 22. "In 1955 celebrated photographer W Eugene Smith quit his long time job at Life Magazine. In search of greater freedom and artistic license, he accepted a 3-week freelance assignment in Pittsburgh that turned into a 4-year obsession and, in the end remained unfinished." In 1957 he moved into a dilapidated 5-story loft building in wholesale flower district, NYC. The building was a late-night haunt of musicians, including some of the biggest names in jazz. As his epic Pittsburgh project broke down, Smith found solace in the chaotic, somnambulistic world of the loft and its artists.

The exhibit evokes the jazz loft through more than 200 images, several hours of audio, and 16mm film footage of Smith working in the loft. Setting the scene is Smith's gritty photographs of the loft and his pictures of the flower district below his window.

**Michael Sender is participating with the NYC PARKS DEPT, THE DISNEY CORP, 98.7 KISS FM, ABC 7, and other sponsors in "STREET GAMES." Saturday, April 17, 2010.**

Michael will join with other players to put on an exhibition of ALL-STAR GAME of PADDLEBALL. Also included: a clinic for people to learn the game.

Other events that day will include Stick-Ball, Box-Ball, Skully, Double-Dutch, Hula-Hoops, Hop-Scotch, Skate-Boarding, plus other events. **THIS IS A FREE EVENT:** Thomas Jefferson Park, 114th Street & First Ave., NYC, 11am to 4pm. For info contact: Michael Sender 718-459-0203; e-mail: [msender33@yahoo.com](mailto:msender33@yahoo.com)

**Berks Photographic Society: 51 Annual Photographic Conference, June 11-13, 2010,** Boehm Science Building, Kutztown University, Kutztown, PA, featuring Rick Sammon and Lindsay Adler. Same price as 2009. For details and fees:

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**It's Back by Popular Demand!****Down & Dirty Tricks with Adobe Photoshop CS4, April 16, 2010, Jacob Javits Convention Center, NYC. Kelby Training Live:**

Starts at 10am and ends at 5:00pm: class schedule includes:

*Layers and Composting Techniques*

*Designing With Type*

*Photoshop Down & Dirty Tricks*

*Photoshop Killer Tips*

*Tricks of the Trade*

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Full day tuition: \$99.00; NAPP members; \$79.00 ..Tuition is per person, includes all sessions and detailed workbook. Register at [www.kelbytraininglive.com](http://www.kelbytraininglive.com) or call 800.201.7323 or 813.433.5000.

**Metropolitan Museum of Art** .. 1005 5th Ave., NYC, 212.535.7710, [www.metmuseum.org](http://www.metmuseum.org)

**Surface Tension: Contemporary Photographs from the Collection.** "Photographs are often perceived as transparent windows onto a three-dimensional world. Yet photographs have their own material presence as physical objects. *Surface Tension* highlights the ways in which artists use photographic and multi-media techniques to direct our attention to the physical surface of the photograph." Till May 16, 2010, Joyce and Robert Menschel Hall for Modern Photography.

**The Long Island Center of Photography Speakers Program - Photo Focus 2010**

The LICP Speakers Program, Photo Focus 2010 will provide community wide access for amateur and professional artist/photographers interested in meeting and listening to highly acclaimed artists, photographers, scholars, and art historians share their knowledge, experiences, insights, and accomplishments.

**Upcoming Events:**

**April 28:** LICP members Phyllis Goodfriend, Doug Going, George Novello, and Steven Silberstein will host a discussion titled: "Aspects of landscape, portrait, street life, and documentary fine art photography."

**May 26:** Stephen Wilkes, a prominent commercial and fine art photographer takes a retrospective look at his long career in a lecture titled "Evolution." Highlights of the evening will include an in depth look at his famous Ellis Island project as well as recent work completed in China.

Events will be held at: Manhasset Public Library 30 Onderdonk Avenue, Manhasset, N.Y. (Corner of Northern Blvd & Onderdonk). Free parking available. Coffee will be served.

**Park West Camera Club's field trip to Hawaii: Big Island and Maui, April 17—May 1, 2010.**

Will include Volcanoes National Park, Kilauea, Hilo, Tropical Forests, Botanical and Sculptured Gardens, Zoos, Whale Watching, Museums. [www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)  
Contact Chuck Pine for details: [bohpine@aol.com](mailto:bohpine@aol.com)

**Tuesday Evening Hour: Photography Lectures to**

expose the works of artists to the public. St. Margaret's House, Dining Room, 49 Fulton St. (Block from South Street Seaport), begins at 6:30pm, \$2.00 donation. If you want to present a show, contact: 212.964.3936 [www.tuesdaveveninghour](http://www.tuesdaveveninghour)

April 6  
Frux &

April 13  
Phyllis

April 20: Shenandoah, Virginia—National Park & Points South: digital. Louise Luger, published photographer

April 27: China, digital, Mark Bernard Cohen & Peter Lung, antique dealers & architect, world travelers.

May 4: Barcelona, City of Gaudi, digital, Solomon Mendelsohn, computer systems manager, explorer of cultures, photographer

**African American Museum**, 110 N. Franklin St., Hempstead, NY, 516.572.0730, presents :

**"Sojourn To South Africa"** documents Phyllis Goodfriend's travels to South Africa. Presented by the Long Island Center of Photography. On view to April 30.

**Planting Fields, Oyster Bay: Volunteers Needed** in Coe Hall Mansion, gardens, green houses for approximately 5 hours per week. Initial training Thursday & Saturday, March 4 and 6, between 10am and 2pm on-going education and hands on training will follow initial classes.

What an opportunity to volunteer your services and then to spend time photographing the many areas.

For information: 516.922.8670; [eisenberg@plantingfields.org](mailto:eisenberg@plantingfields.org)

**Photograph America:** Many strange, red sandstone formations cover a remote part of the southern Nevada desert, not far from Las Vegas. Recently published: #113: Secrets of the Nevada Desert contains detailed directions to this locations, with GPS coordinates and 30 photographs of the bizarre formations. To order: 415.898.3736; [www.photographicamerica.com](http://www.photographicamerica.com)

**PHOTOGRAPHY RESOURCES**

**Great Photos by Russ Burden:** [www.takegreatpictures.com](http://www.takegreatpictures.com)

**Hi-Tech Photo:** 36 Middle Neck Rd., Great Neck, NY, 516.466.5885, or 1002 Old Country Rd., Plainview, NY 11803, 516.681.0262; [www.Hi-TechPhoto.com](http://www.Hi-TechPhoto.com); custom framing, mounting, slide processing, b/w film processing, digital printing.

**Hunt's Photo: Gary Farber,** [www.DigitalGuyGary@wbhunt.com](mailto:www.DigitalGuyGary@wbhunt.com)  
**Neptune Camera,** 130 Seventh St., Garden City, NY; 516.741.4484

**COSTCO**—Photo Center— for prints

**PHOTOGRAPHY LINKS**

Flushing Camera Club: [www.flushingcameraclub.org](http://www.flushingcameraclub.org)

PFLI: [www.pflionline.com](http://www.pflionline.com)

PSA, Cosmo: [www.cosmo-psa.org](http://www.cosmo-psa.org)

Stan Strauss: <http://www.stannich.com>

Ron Caldwell: <http://www.fotosbyron.com>

[www.photoplugins.com](http://www.photoplugins.com)

Russ Burden: [www.russburdenphotography.com](http://www.russburdenphotography.com)

Online Display and Review: [www.flickr.com](http://www.flickr.com)

Digital Photography Review: [www.dpreview.com](http://www.dpreview.com)

Canon Camera: [www.usa.canon.com](http://www.usa.canon.com)

Nikon Camera: [www.nikonusa.com](http://www.nikonusa.com)

Adobe Photoshop: [www.adobe.com](http://www.adobe.com)

Natl. Assoc. Photoshop Professionals: [www.photoshopuser.com](http://www.photoshopuser.com)

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Website

## LET'S LEARN FROM THE PROS!

**Pages 6, 7, 8 include helpful hints to strengthen our photography. It's up to us to familiarize ourselves with the guidelines, experiment with them, and strengthen our photography.**

### Becoming a Good Photographer by Rick Sammon

Here is something to think about in your quest for becoming a good photographer - The four levels of learning.

**1 Unconscious Incompetence:** We think we are kinda good.

**2 Conscious Incompetence:** We know we need help.

**3 Conscious Competence:** We know we are good.

**4 Unconscious Competence:** The level we all want to reach in the things we care passionately about. We don't really have to think too much about what we are doing . . . we just do it!

### Digital 1 to 1: Digital Photography Made Simple by Porter's Digital Cameras and Imaging

Valuable resource that covers everything related to the camera:

#### How To use Digital 1 to 1

**Building Blocks of Composition:** Framing, Rules of Thirds, Perspective, Proportion, Depth of Field

#### Elements of Composition:

**Camera Instruction:** includes: exposure compensation, Keeping Camera Steady, Movement and Panning, Auto White Balance, ISO, Histogram, Self Timer, Focus Lock, etc.

#### Making Prints

**Know Your Lenses:** Shooting in Macro, Wide angle, Zoom, Telephoto

**Basic Scene Modes:** Portrait, Landscape, Beach, Night

**Using the Flash:** Indoors, Outdoor, Reflectors, what is Red Eye?

**Shooting Situations:** Open Shade, Using a Reflector, Image Flare, etc.

To experience the Digital 1 to 1, go to:

<http://www.digital1to1.com/Default.aspx?k=porters&v=HowToFinal>

**B&H Event Space,** 420 9th Ave., NYC, 2nd floor, limited space: [eventspace@bhphoto.com](mailto:eventspace@bhphoto.com)

Free seminars and inspirational lectures by talented pros from around the world. You can self-register on-line to guarantee a seat **OR** they do accept walk-ins for events that haven't reached capacity.

Tues., Apr. 8: 3-5pm: Katrin Eismann, Intro to Lightroom 3

Tues., Apr. 13: 11am-1pm: Tim Grey, Photoshop Workflow

Wed., Apr. 14: 11am—1:30pm: Intro to Digital SLR (DSLR): Choosing and Using Digital Cameras, David Brommer

Wed., Apr. 14: 3:00-5:00pm: NIK Software: Tools, Techniques & Tips for Creating Your Best Digital Images: Victor Ha

Thurs., Apr. 15: 11am—1pm: Capturing the Outdoor Image with

Adam B

Thurs.,

Plannin

Thurs.,

David Brommer, Harvey Stein

<http://www.bhphotovideo.com/find/EventsPage.jsp>

### Do's and Don'ts for Flower Photography by Eli Rivera

#### Do's:

1. Look for a perfect specimen - no blemishes.
2. Look at the subject from at least 3 different compositions.
3. Look for distractions before taking a picture.
4. Bracket your shots.
5. Shoot flowers on overcast days.
6. Angle the stem (PSA angle) not perpendicular.
7. Odd number group arrangements (1-3-5).
8. Try using wide angle or telephoto lenses to change perspective.
9. Ask other members opinion on a composition.
10. Use an enhancing filter to enhance reds and yellows.

#### Don'ts:

1. Shoot during the Midday sun.
2. Cut off petals on a full flower shot
- 3 Take a picture to take a picture.
4. Flash directly on a flower.
5. Forget to use your tripod.
6. Forget that telephotos can be used for flowers.
7. Put too many elements into your composition.
8. Forget backlighting / side lighting give different views to your photos.
9. Forget polarization will cut down on reflections and increase color saturation.
10. Forget that good flower photography takes patience!

### Where to find flowers

Queens botanical gardens

Kissena and Flushing Meadows parks

Hotel entrances

Nurseries ie Hicks

Planting fields

Pepsico (water lilies and lotus, July and August)

### **GUIDELINES for a GOOD IMAGE by the late**

**Felix Occhiuto**

**Impact**

**Composition**

**Technique**

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**entary**



## It's About Russ Burden

**Russ Burden Photography Tours** *Life's too short to miss out on a Russ Burden Nature Photography*

Tour. [www.russburdenphotography.com](http://www.russburdenphotography.com) 303.791-9997

**Apr 17 - 23:** Monument Valley / Slot Canyons

**May 8 - 14:** Arches + Canyonlands National Parks - includes 5 sessions of Photoshop instruction

**May 22 - 31:** Oregon Coast - 10 day trip

**June 12 - 18:** Tetons and Yellowstone Natl. Parks in Spring

**Sept 23 - Oct 3:** Tetons and Yellowstone Natl. Parks in Fall -

**Oct. 19 - 24:** Hunts Mesa - Aerial perspective of Monument Valley includes TWO days in Capital Reef NP.

**Nov. 2 - 8:** Bryce Canyon and Zion National Parks

**Dec. 4 -10:** Bosque Del Apache / White Sands Natl. Mon.

*Visit my web site for more information or give me a call for the details. Please share this information with all your photographer friends. Referrals are my best form of advertisement. I look forward to having you join me on a tour the year."*

Russ Burden, [rburden@ecentral.com](mailto:rburden@ecentral.com)

**In addition to the above photo trips, Russ provides "How To" techniques ...**

### Depth Of Field Basics - Part 1

When it comes right down to it, depth of field is synonymous with range of focus. It only seems natural that a photographer would want to produce a picture with a wide range of focus, but this is not always the case. If everything in the image is tack sharp, it tells the viewer to look at every detail and that every detail is important. Conversely, if only certain subjects in the image are sharp, the viewer is drawn to those areas and the rest of the elements become secondary. In the case of landscapes, images work better when everything is sharp from the foreground to the background. But for portraits, and many other subjects, the image is more successful if just the main subject is sharp and the remaining elements fade into softness. So how does a photographer create specific ranges of focus?

Depth of field is controlled by a combination of the following: the f stop used to make the picture, the focal length of the lens, subject distance from the camera, and subject distance from the background. With regards to f stop, the higher the number of the f stop, the greater the depth of field. In other words, with all other factors being equal, f22 will create much more depth of field than f4. This translates to a more sharply rendered foreground and background. With this in mind, as a guideline, for landscapes use f stops closer to f22 and for portraits, use those close to f4.

### Depth Of Field Basics - Part 2

Controlling the Depth of Field: With regards to focal length, the wider the angle of the lens, the more inherent depth of field it will produce. If the goal is to create images with lots of depth of field, stick with wider lenses. Conversely, as one progresses from medium to long telephotos, the depth of field becomes more and more narrow. This is why many landscapes are made with wide

angle lenses. Once you narrow the area of

The last two factors that impact the range of sharpness both deal with distance. The closer you get to your subject, the more the background and foreground fall out of focus. This happens because the lens has to focus closer to its closest focus point which translates to distant elements falling out of the range of focus. The same principal holds true given the relationship of the distance of the subject from the background. If the subject and background are close to each other, then the proximity of all elements is such that most everything is sharp. Conversely, if the subject is moved far away from the background, the lens isn't able to sharply render both the subject and the background which is far away. Both of these effects are enhanced using a telephoto lens with a low number f stop and both are reduced using a wide angle lens at a large number opening.

*Note: Don't forget to check the Take Great Pictures website for my most recent tips. On the home page, click on the Photo Tips And Techniques button in the left hand column. Additionally, check out my Digital Tip of the Month found by clicking on the Digital Photography button.*

### Outdoor Photographer

*What I'm about to share with you is **HUGE**. I've been waiting a long time to send this email out and now that everything is in place, here goes.*

*Go to the Outdoor Photographer website [www.outdoorphotographer.com](http://www.outdoorphotographer.com) Just under the top banner on the left side of the home page is a HOW-TO button. Click on it and drag to the Quick Tips title. You'll be brought to a page that has nine of my articles, each illustrated with one of my photos. Click to page 2 and you'll see another seven.*

*I encourage you to read the articles and please leave comments (nothing negative :) ) The more positive feedback I get the better it will be for me so I thank you now for doing this. Please help spread the word that my articles are now on line at the Outdoor Photographer website. It's been in the works for awhile and now that's it's come to fruition, I'm ecstatic.*

*The more people who read the articles, the more will know just how much photography means to me. I'm hoping this helps reinforce to everyone just how important our wonderful art is and that I'd love to share my knowledge, enthusiasm and passion for it with each and every one of you on a nature photography tour. I need to fill them all, especially in that I have to send my son to college this fall!*

*Thanks for helping get the word out about the articles.*

*- Russ Burden*

**So Many Pictures .....**

**Not Enough Time .....**

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## From Tim Grey's Digital Darkroom Questions www.timgrey.com

### Question:

**I enjoy your publications, and was very pleased with your [Sharpening DVD](#). I am 86, eyes not as good as they should be, and heavy handed with sharpening. Is there any way to correct over sharpening? Would noise reduction help? A leading photographer is recommending Unsharp Mask, Amount 200 to 500, Radius 0.3, and checking for halos?**

### Tim's Answer:

There isn't really a way to reduce the effects of over-sharpening effectively. This is why I always recommend only sharpening the final output version of the image, not the original "master" image. That way you can always go back to the original and try again if you've over-sharpened. In theory you could apply a very slight blur to the image, but this would blur detail and frankly wouldn't do much to reduce the halos that are typically a result of over-sharpening. So, stick with an approach where you only apply sharpening to the final output image so the original master image never has any sharpening artifacts.

As for using a particularly small Radius combined with a high Amount setting (in Unsharp Mask or Smart Sharpen), that will help prevent visible halos, but it will also prevent you from achieving the best results for a given image. Many images won't reach anywhere near their full potential with such a small Radius setting. As outlined in the videos on the "[Photoshop Hands-On: Sharpening](#)" DVD you refer to, you'll want to use a relatively low Radius setting (between about 0.5 and 1.0 or so) and relatively high Amount setting (between around 175% and 225% in most cases) when working with an image that contains relatively fine detail. By contrast, you'll want to use a relatively high Radius setting (between about 2.0 and 3.0) and relatively low Amount setting (between about 75% and 125%) for images with primarily smooth textures.

For those who haven't yet purchased a copy of my "[Photoshop Hands-On: Sharpening](#)" DVD and would like to learn the best approaches to sharpening images in Photoshop, you can get more details in my online store here:

### Question:

**If a RAW image is brought into Adobe CS4 in the sRGB color space and saved as a PSD file, can that image be converted to Adobe 1998 in the subsequent workflow or does it need to be brought in as Adobe 1998 from the beginning? At what point can it be converted to ProPhoto RGB for printing if that larger gamut is desired?**

### Tim's Answer:

The direct answer is that yes, you can convert an image from sRGB to Adobe RGB or ProPhoto RGB. However, that's not the best approach. If you convert a RAW capture in to a relatively narrow color space, converting to another color space doesn't magically expand the range of colors in the image. It is true that converting to a larger color space does allow you to take advantage of the larger color gamut when making subsequent adjustments to the image, but you'll have already missed out on some of the relatively significant benefits of converting the image to a wide

The size  
optimiz

color space that it contains a very large number of colors you can't print now (and many you couldn't print no matter how much printing technology improves). Simply converting an image to ProPhoto RGB for the purposes of printing won't provide any real benefit. However, being able to optimize the image while working in a very large color space provides you with tremendous overhead for your adjustments.

So, your best bet is to convert all images to a relatively wide-gamut color space upon the initial RAW conversion. ProPhoto RGB is certainly the best choice, with the caveat that you should only work in ProPhoto RGB if you're working in the 16-bit per channel mode (which I always recommend anyway). Adobe RGB is a good compromise in that it provides a relatively wide color gamut but is still appropriate for both 16-bit per channel and 8-bit per channel images.

When it comes to color gamuts it is always best to start big and work your way down. So I suggest you convert your RAW images to ProPhoto RGB or Adobe RGB, and then convert to sRGB when needed for a particular purpose.

### Question:

**I have been trying out some new papers and am confused about when to use matte black or photo black ink. The write-ups about the paper never seem to say. Is there some secret code in the name?**

### Tim's Answer:

In short, the Matte Black ink should be used with matte papers, and the Photo Black ink should be used with glossy or semi-gloss papers. Unfortunately in most cases this isn't entirely clear. In some cases the paper doesn't necessarily indicate the type of surface. For example, Epson's Velvet Fine Art paper (one of my favorites) is a matte paper, but the name doesn't exactly indicate that.

Some papers (such as Epson's Enhanced Matte) paper are matte papers that include a coating designed to help keep the inks near the paper's surface, ensuring more vibrant colors. These coated papers sometimes lead to confusion among photographers who think the Photo Black ink should be used because the paper is coated. However, that is not the case.

The Matte Black ink is designed to retain deep, rich blacks even with the higher level of ink absorption and spreading associated with matte papers. It should be used on all matte papers, even if the paper is coated. So, the basic guideline is if the paper has a slick surface (semi-gloss to glossy) you should use the Photo Black ink. If the paper has a matte (relatively dull) surface, you should use the Matte Black ink. The Matte Black ink should not be used with any semi-glossy or glossy papers, though you can use the Photo Black ink with all papers. Just keep in mind that if you use the Photo Black ink with a matte paper, the blacks will likely not be of a density you'll be happy with.

It is also worth noting that changing between the two ink cartridges does cause a fair amount of ink to be wasted, so it is best to plan ahead when possible for printing to different paper types.

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