

Volume 13, Issue 9

May, 2011

The Info Sheet

FLUSHING CAMERA CLUB

... in our 40th 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: Joan Egan,
718.441.6210

Committee Chairpersons:

Administration: Carl Barnett,
718.964.7275

Competition: Helen Repstad,
718.845.4477

Programs/Education: Marty Neff,
718.380.0649

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

Membership:

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:

Dennis Golin: 718.749.0643

Marty Fleischer: 718.591.8246

Mary O'Connor: 718.939.4963

www.flushingcameraclub.org

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

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

Member: Photographic Federation of Long Island (PFLI)

Member: Photographic Society of America (PSA)

“Together in friendship may we learn the art of photography”

For some time, I have been trying to define my photography. People ask me what kind of photography I do. What do I like to photograph? I have been accused by some that I always photograph the same things and I have stated the same about others. Is that a bad thing? Don't we look at a photograph by some famous photographer and say that is or is not his (or her) style. Would any of us not like to be able to have our work confused with some of theirs? Don't we wish we could capture some of their magic? Isn't that why there are lines of photographers at famous tripod holes, such as in Yellowstone or Yosemite, all trying to duplicate or at least reinterpret some iconic photograph.

I have been most comfortable with landscape photography, so I am trying street and macro photography. I have had the “RULES OF PHOTOGRAPHY” drummed into me. So, I am trying to see if I can break them and still create a good photograph. Expanding ones photographic vision is hard work and not easy. I find the Flushing Camera Club an excellent tool is this pursuit. The comments on my photographs provide me feedback on the quality of my work. Photographs produced by others show me what can be done in a photograph and I can judge how much I liked the results. The various programs provide me with information on what others are doing and how to do it. Going out and photographing with my friends from FCC is great and helps. Still that is not the only thing. To learn more of myself and my photography I have taken classes on finding my photographic voice and finding my photographic style. I don't want to be classified as a “camera club photographer.” I don't want to just photograph for competition.

We all need to expand our photograph vision and still find a style. The secret is just keep on photographing ... and learning ... and seeing!

- Stan Strauss

MAY

4: 7:30pm Competition #8 Restricted Competition “Curves”

7: 7:00am Field Trip: Breakfast at Belmont, Belmont Racetrack (see details: page 5)

18: 7:15pm Mini Session: “Photoshop Tips That Make Your Pix Pop, Before and After” by Robert Glick

18: 7:30pm “You Be The Judge” ... A series of images will be presented for your suggestions as to how they might be improved. Dennis Golin will be the backup commenter.

JUNE

1: 7:30pm Competition: Best of the Best (See details on page 2)

Judges: Harvey Augenbraun, Anastasia Tompkins, Bronx-Zoological Camera Club

15:6:00pm FCC Dinner: Palace Diner, LIE & Main St., Flushing (see details: page 2)

29:



Happy Birthday To You!



- | | |
|--------------------|--------------------|
| 4 Janet Velasques | 5 Joanne Neff |
| 9 Selma Roth | 16 Ann Stinson |
| 16 Richard Trapani | 21 Barbara Merritt |
| 21 Laszlo Salamon | 26 Joan Egan |
| 27 Bell Smith | 27 Mary Thompson |

FCC NEWS

2011 NOMINATING COMMITTEE

Helen Repstad is the FCC Nominating Committee and has presented the following slate for our Officers for next season:

- President: Mary O'Connor
- Vice President: Mary Thompson
- Treasurer: Joe Caruso
- Secretary: Joan Egan

FCC membership will vote on the slate in May.

FCC DINNER

Wed., June 15, 2011, Palace Diner, Corner of LIE & Main Street, Flushing, NY. It will be a sit-down dinner.

- Menu:** Salmon, Brisket, Chicken Marsala
- Cost:** \$28.00 per person
- Payment to:** Joe Caruso
- Reservation Deadline:** June 1

Any dinner questions, contact: Mary Thompson
718.353.0878; maryt527@verizon.net

BEST OF BEST COMPETITION

June 1: Best of the Best Competition. You may submit up to five(5) images in each category that have scored "7" or more in the monthly competitions during the year. If you have questions, contact: Helen Repstad, Competition Chair, at glaniana@verizon.net.

SUGGESTION BOX

FCC Suggestion Box is located at the Greeters' Table Let us hear from you. Thanks much!

SPOTLIGHT ON ... HENRY SZCZEPANSKI

Because of my computer science background at Queens College, I was drawn into photography with the beginning of digital cameras. Wanting to improve my pictures brought me into the Flushing Camera Club. After joining, I found out that a camera club is more than just improving pictures. It's making new friends, going on field trips to places I may never have visited, and submitting photos into competitions.

I try to take a camera with me wherever I go, because you never know when that great shot will come along. Nikon is my brand of choice and I've used a P-80, D-50, D-90, 300-S, and currently use a D-7000.

My favorite lens is the 18-105mm for all-around shooting and the 50mm for portraits and figure models.

As much as I hoped to do something different in photography, I found that most has already been done. So I tried to look at the best.. to see how they did I ... and try to get my pictures to look like that too!


I like to photograph everything, but I especially like photographing people for portraits and figure modeling, city buildings and scenes, and rural landscapes.

Photography changes the way you look at things. You find yourself looking for a picture in everything you do.

I may not have had an impact on photography, but more importantly, photography surely had an impact on me!


A word of advice: join a camera club and have fun!!!!!!

FCC FIELD TRIP: "BREAKFAST AT BELMONT" Belmont Racetrack, Sat., May 7, 7:00am—9:30am, 1st floor of the Clubhouse. **FREE:** admission/parking. Opportunities to photograph horses, riders around the track and milling about. Fast food breakfast available for purchase. Questions: Joe Crupi: joecxlt@aol.com



New Members:

61 Members



Standings as of April 5, 2011

		Points	Entries	I.O.M.	S Color Prints	Points	Entries	I.O.M.	
B B&W Prints					1	Robert Gre	36	16	2
1	Sy Roth	30	14	5	2	Robert Glic	31	12	1
2	Gene Kolomatsky	13	14	1	3	Sy Roth	29	16	2
3	Spiro Fourniotis	5	4	1	4	Ann Grodm	22	16	2
4	Eugene Forsythe	3	6		5	Joan Egan	18	16	1
5	Nick Fichera	2	2		6	Tom Mrwik	5	2	
6	John Baratta	1	4						
7	Adam Holstein	0	1		IOM	Sy Roth		Lovers	
Spiro Fourniotis					Bare Dusk		B Digital Images		
					1	Joe Carusc	22	16	2
A B&W Prints					2	Louise DeS	19	12	2
1	Ramiro Agredo	34	16	5	3	Martin Neff	18	14	
2	Martin Neff	19	16	1	4	Eugene Fo	15	19	
3	Suzanne Abruzzo	18	15	1	5	Dianne Rau	12	8	1
4	Stan Strauss	15	16	1	6 (tie)	Helene Ser	8	6	1
					6 (tie)	Spiro Fourn	8	4	1
IOM	Ramiro Agredo				8	Joan Neff	7	10	1
					9	Gene Kolom	5	4	
S B&W Prints					10 (tie)	Janet Vela	2	2	
1 (tie)	Robert Glick	34	12	4	10 (tie)	Bernie Gell	2	2	
1 (tie)	Robert Green	34	16	3	12	Myron Dry:	1	3	
3	Ann Grodman	20	16						
					IOM	Louise DeStefano Wet waterlil			
						Louise DeStefano Dancing wit			
B Color Prints					A Digital Images				
1	Joseph Muratore	28	16	1	1	Stan Strau	31	16	3
2	Gene Kolomatsky	20	15	5	2 (tie)	Lucy Pearc	31	16	1
3 (tie)	Adam Holstein	11	10		2 (tie)	Roy Woelfe	30	16	1
3 (tie)	Eugene Forsythe	11	16		4 (tie)	Henry Szc:	27	16	1
5	Judy Diaz	10	16		4 (tie)	Helen Reps	27	16	1
6	Spiro Fourniotis	9	4		6	Ramiro Agr	24	14	1
7	Louise Destefano	7	4	1	7 (tie)	John Barat	2	4	
8	Dianne Rauch	5	4	1	7 (tie)	Dennis Gol	2	1	
9 (tie)	Nick Fichera	3	3						
9 (tie)	Rich Destefano	3	6						
11	Bernie Gellman	2	1		IOM	Lucy Pearce Flowery Lace			
						Roy Woelfel Three to Sail			
IOM	Gene Kolomatsky			Doors	S Digital Images				
A Color Prints					1	Robert Gre	38	16	2
1	Ramiro Agredo	34	16	6	2 (tie)	Tom Mrwik	31	16	1
2 (tie)	Uris McKay	17	14		2 (tie)	Joe Crupi	31	16	2
2 (tie)	Martin Neff	17	15	1	4	Michael Se	29	14	
4	Stan Strauss	16	16		5	Ann Grodm	28	16	1
5	Joe Caruso	9	6	1	6	Barbara Sh	25	14	1
6	John Baratta	5	4		7	Martin Flei	23	16	
7	Tom Mrwik	0	1		8 (tie)	Russ Burde	22	10	
					8 (tie)	Joan Egan	22	16	
IOM	Ramiro Agredo			Tree Cycle	10	Robert Glic	21	12	1
					11	Stan Golds	11	5	
					IOM	Tom Mrwik Dark roads			
						Ann GrodmanA slow walk			

PFLI Competition				
April 8, 2011				
Name	Title	Score		
DPA Helen Repstad	Va Tree redo	21		
DPA Joe Crupi	RUSTY RIDE	24		
DPA Michael Sender	miss tree child	24		
DPA Robert Glick	REFLECTION	23		
DPA Tom Mrwik	Meadows of Dan Grist Mill	24		
DPB Barbara Shea	Windy_copy	23		
DPB Diane Rauch	The Duck Walk Tree	21		
DPB Eugene Forsyth	luminescence-1	21		
DPB H Sender	ATHENA	21		
DPB Joan Egan	Shell	22		
DPB Louise Destefano	Iceberg	23		
DPB Lucy Pearce	Pink Fluff	23		
DPB Ramiro Agredo	seagull	24		
DPB Roy woelfel	Three To Sail	23		
DPB Stan Strauss	Red Leaf	21		

PSA HIGH SCHOOL YOUTH SHOWCASE, by Pat Burns

Sunday April 9th 2011 was bright sunny day for PFLI and the young students it had sponsored in the second annual PFLI entry into PSA 2011 Youth Showcase. Last year PFLI sponsored just six high schools today we are all proud that there are 13 high schools from Long Island and Queens stepping up to the plate with some very interesting photo images.

I spent the afternoon viewing the student images that where proudly hung on the walls of the Ethical Humanist Society's meeting room. You could easily see that the young students did their very best as they too walked the room with their friends, parents and teachers showing off not only their work but the images of their friends and fellow students. Four times around the room I went, four times around it took me to pick my favorites. The PFLI judges did a wonderful job in picking the best three in each of the PSA contest categories; I am glad that agreed with me! When all had been seated, the awards were handed Out. At first there was quietness as each of the winners names where called, then the lit up young faces and smiles slowly came as they their parents, friends and teaches realized that they had won. What a thrill for these young people.

At the end of the day, Dennis Golin had passed out one year free FCC memberships to the students of Townsend Harris High School in Flushing, and St. Francis Prep High School in Fresh Meadows.

Sad that I only had one FCC business card with me, so I did the only thing I could do: I corralled the parents of the big winner of the day: a young lady from Thomas A. Edison High School in Jamaica. I am trying to recruit for FCC the best young high school photographer ... after all she scored a first and third place finish

in two categories!

To see all the winning images of the high school students, go to www.pflionline.com

IT'S FOR SALE!

Thanks to a "Suggestion" from Joe Muratore and approval by the FCC Executive Committee, we've created this new column for members to sell photography equipment. If you have items for sale: provide a 8-10 word description, e-mail and/or phone info and send to Dorothy Gist (dorothygist@aol.com). Do not include more than 5 items per person, per submission, per newsletter. After the June Newsletter, we'll review the process.

The FCC serves only as an information channel to share photography items for sale. FCC is not responsible for anything related to the sale. Items are sold on an "as is" basis and everything related to the sale must be worked out between the seller and the buyer. By listing items for sale, it does not constitute an endorsement or approval of these items by FCC.

ITEMS:

LowePro Back Pack—Mini Trekker: Holds 2 bodies, 4-5 lenses & other accessories. **Storage pages for 35mm slides:** 20 per page. Contact: dorothygist@aol.com

Based on interest expressed in the "It's For Sale" column when the column was introduced, a full column was held to list sale items. Unfortunately, only Dorothy submitted items. Hopefully, for the June Newsletter we'll have additional items for the "It's For Sale" column. Deadline: May 25.

* * * *

Park West Camera Club, NYC: items of interest:

Expanding Visions: Get out your calendars! Find a bright red or yellow Magic Marker. Circle each and every Thursday in May and June. These are the dates for the new version of **Expanding Visions**. As usual, this nine-week class will be free to Park West Camera Club members and only \$50.00 for non-members (or \$10.00 per session up to the \$50.00 maximum payment). Chuck Pine operates Expanding Visions. If you're interested in participating ... or want additional information, contact Chuck: bohpin@aol.com

Going, Going, Gone: May 9, 2011, starting around 6:00pm will be Park West Camera Club's annual auction. It will be held at Soho Photo Gallery, 15 White Street, NYC. The auction will include photography and/or computer related items.

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

Dorothy Gist will step down as PFLI President in June, and the search continues for a President and 1st Vice President to carry the Federation forward. To encourage candidates, the recommendation is to downsize the PFLI to include:

Monthly Competition
Spring Spectacular
Photo Classes, if requested by the Library

Based on the downsizing, the number of Board meetings and Delegate meetings will probably be reduced.

Hopefully, candidates will step forward. The Board and the Delegates will meet on May 20 to discuss where we are in the process and next steps. I remain hopeful that members will step forward to continue to lead this great Federation.

PFLI COMPETITION: Friday, May 13, 7:30 pm, Plainview-Old Bethpage Library, Plainview.

PHOTO CLASSES: Plainview-Old Bethpage Library, Plainview, Sun, 2:00-pm—4:15pm

May 15: "How to Create a Digital Slide Show" by Adolfo Briceno, President, Wantagh Club

June 12: "Work it Baby" by Mollie Isaac and Mary Lindhjem. Watch them weave their humor and experience into an entertaining presentation designed to instruct as well as to delight.

SPRING SPECTACULAR: The financial report has placed us beyond our budget line. Based on these figures, we had approximately 160 attendees for Lewis Kemper's all day program. Additionally, we collected \$700. from raffle prizes. The Applebee's raffle did not arrive in time for the event, but arrived a few days later. The winner was very pleased with the selection of any Applebee's Restaurant with two entrees, one appetizer, and one dessert.

Accolades to our team of volunteers: the day would not have been possible without them.

Thanks to all who attended .. and for your role in our success!

Overall, it the Spring Spec was a success ... everyone is pleased: Lewis Kemper, Suffolk County Community College, and Canon. ***You can't ask for more than that!***

HIGH SCHOOL PHOTOGRAPHY CONTEST

Reception/Awards Ceremony: Sat., April 9, 2011, See Pat Burns' article on page 4 on this event.

LEONARD VICTOR COMPETITION: Fri., June 10, 2011, will be held at the Plainview Old Bethpage Library, Plainview, NY. Each photographer may enter up to 3 entries per category with score of 23 and above.

PFLI Website: www.pflionline.com

FCC Delegate: Ron Caldwell

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

PHOTO HAPPENINGS

The following events are not a part of programs by the Flushing Camera Club and are shared for information purposes only. By listing the Photo Happenings, this does not constitute an endorsement or approval of the events by the FCC. It is your responsibility to contact the event for details related to fees, hours, exhibits, etc.

CONEY ISLAND: June 18: Mermaid Parade

LONG ISLAND CENTER OF PHOTOGRAPHY

A. Lecture by Martin Kornfeld on Wed., May 25, 7:00-9:00pm, Manhasset Library, 30 Onderdonk ave., Manhasset, 516.627.2300.

Kornfeld is a noted commercial and fine art photographer. He has "become good friends with a group of dolls. 'In many outward, physical ways, a doll is a model of a human being; the aged exteriors of my dolls with their deep lines, broken parts, and faded colors reflect accurately the realities of an aging human body. What about the interior reality of a human being: the soul? Could a doll reflect the anguish, pain, fatigue and loneliness that many old people endure? Maybe .. Or maybe not.' Come look at these images and decide for yourself. "

B. 5th Annual Juried Photo Competition. Deadline for submissions: May 31. Judge: R. Wayne Parsons. Open to all photographers, all types of photography. Winning photos will be exhibited at African-American Museum, 110 N. Franklin St., Hempstead, Tues-Sat. 516.572.0730. The winning photographer will be offered a solo exhibit at a premier L.I. facility in 2012. Awards/prizes will be presented at the artists' reception on Sept. 25, 2011, 2:00-4:00pm. For addl. Info, fees and entry form: www.longislandcenterofphotography.org

Email: martin@longislandcenterofphotography.org

DIGITAL PHOTO ACADEMY Classes, NYC

Sat., 5/14, 12:30—2:30pm: Understanding Composition, Adam Stoltman

Sat., 5/14, 3:00-7:00pm: Intermediate Class, Stoltman

Sun. 5/15, 9am-12Noon: Living Special Soho, Jennifer Olsen

Sun., 5/15, 2-5:00pm: Living Social: Park, Jennifer Olsen

Sat. 5/21, 10am-1pm: Composition in Field, David Brommer

Sat., 5/28, 9am-5pm: Photoshop/NIK, Adam Stoltman

Contact Web: www.digitalphotoacademy.com for specifics, fees, locations.

"Beauty of the Forsaken" exhibit by Marzena Grabczynska Lorenc. Thru June 30 @ African-American Museum, 110 N. Franklin St., Hempstead, Tues-Sat. 516.572.0730; aamoflongisland.org.

"Monet and Me" featuring works by Holly Gordon of Long Island, through May 29. Fotofoto Gallery, 372 New York Ave., Huntington, 631.549.0448, fotofotogallery.com

COMPETITION, sponsored by www.wantagh.li

No cost to enter; monthly prizes, including \$100. awards for 5 and 10 time winners. Images must be taken in Wantagh (i.e. Jones Beach State Park, Mill Pond, Wantagh Park, etc.). Large number of PFLI members have won awards over the years. For all details: www.wantagh.li

NIKON SCHOOL: Intro to Digital SLR Photography: \$129.00

Next Steps; Color, Light, Technology: \$159.00

Photo Editing with Nikon's Capture NX 2: \$99.00

June 11, 2011. Register: 631.547.8666; nikonschool.com

- Photo Happenings: continued on page 8

PHOTOGRAPHY LINKS/ RESOURCES

Flushing Camera Club: www.flushingcameraclub.org

PFLI: www.pflionline.com

PSA: www.psa-photo.org

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

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

www.photoplugins.com

Hunt's Photo: Gary Farber,

www.DigitalGuyGary@wbhunt.com

Russ Burden: www.russburdenphotography.com

www.takegreatpictures.com

Online Display and Review: www.flickr.com

Digital Photography Review: www.dpreview.com

Canon Camera: www.usa.canon.com

Nikon Camera: www.nikonusa.com

Adobe Photoshop: www.adobe.com

Natl. Assoc. Photoshop Professionals:

www.photoshopper.com

B&H: www.bhphoto.com

International Center for Photography: www.icp.org

COSTCO—Photo Center— for prints

Neptune Camera, 130 Seventh St., Garden City,

516.741.4484; www.neptunephoto.com

Koh's Camera, 2662 Jerusalem Ave., N. Bellmore, NY

11710, 516.826.9566; kohnscamera.com

Westbury Camera, 380 W. Old Country Rd., Hicksville, NY

11081, 516.937.0707, westburycameras.com

GUIDELINES for a GOOD IMAGE by the late Felix Occhiuto

<i>Impact</i>	<i>Composition</i>	<i>Technique</i>
<i>Originality</i>	<i>Print Quality</i>	<i>Complimentary Mounting</i>

It's About Russ Burden

Russ Burden Photography Tours— 303.791-9997
www.russburdenphotography.com

Life's too short to miss out on a Russ Burden Nature Photography Tour!

2011 Trips:

May 25 - June 3: Oregon Coast - 10 day trip

June 18 - 24: Tetons & Yellowstone Natl. Parks in Spring

Sept 24 - Oct 3: Tetons & Yellowstone Natl. Parks in Fall

*Please help spread the word about my Nature Photo Tours so I'll be able to continue sending The Tip Of The Week year after year. As I've re-designated **2011 to be The Year of the Photo Tour**, I'd love to have you join me so I can share with you first hand all the great free tips I've sent out over the years. I look forward to seeing you on a tour.*

PHOTO TIPS by Russ Burden:



STORM LIGHT

"Give me 5 minutes of great light over three hours of ordinary light," is just one of the many quotes I love to share when I lead one of my nature photo tours. After all, "It's not the number of pictures you take home, it's the quality of the ones you keep," is another. And finally, "It's all about the light." What these three often used quotes of mine are leading up to is the premise of this article - the impact of storm light. Storm light is dramatic, short lived, and tough to shoot, but it's what creates the most unique images. If you chase it, you're guaranteed to spend a lot of shot-less sessions in the field, but during those sessions when it happens, they quickly melt away the bad memories.

FILTER IT: Two filters I consider indispensable in storm light situations are the graduated neutral density and polarizer. The grad filter helps tone down contrast to more closely match the exposure range between a dark sky and spot lit foreground or visa versa. When dramatic light conditions prevail, it's hard to say where the good light will appear. If the sky is bright but the foreground is in deep shadow, the grad reduces the exposure in the sky. If the foreground is the area receiving the most light, put the dark part of the filter at the bottom of the holder. The second filter that is always in my bag is the polarizer. If there is

glare on any subject, the polarizer will help reduce it which provides stronger color saturation. It can also help make a rainbow more intense.

CHECK LOCAL WEATHER: All kidding aside, the best way to forecast the weather is to look out the window. I was leading a tour to Bryce Canyon NP and the forecast was terrible. This puzzled me when I saw a shadow appear while I was in my motel room. I quickly knocked on everyone's door and we wound up with a very satisfying sunset shoot - **local** weather. The internet is a great source of information as you can zoom into where the clouds appear to see if there's an impending break. A sudden build up of strong winds often puts you on the edge of a storm. These times produce great photographic potential.

SAFETY: I realize this is a no brainer, but should you be one to chase storms, be aware that your tripod is a great lightning rod. Storm light is often associated with low light necessitating the use of a tripod. Stay well ahead of the storm and use common sense before breaking it out. Use a long lens to bring the storm close to you rather than you going to it.



BEYOND THE HEAD SHOT

As wildlife photography evolved and before game farms came into existence, getting a head shot of a wild animal was considered, "The Trophy Shot." Today they're a dime a dozen and even though they pack drama, they've lost some impact. In order to market your wildlife shots or successfully compete in photography competitions, you need wildlife images that show action, show a new twist, show dramatic lighting, or capture rarely seen behavior.

Action: The shot of the mandarin duck works on two counts. For one, it's not a common species which makes it more in demand. Secondly, it shows behavior. When I found out that a mandarin was visiting a local pond about ten miles from my house, I made a lot of trips in the early morning to capture it in good light. In that I had accumulated many images of it just being duck like, I wanted to take it to the next level.

Get in Tight: In talking about going beyond a head shot, I felt the need to be literal to include a head shot. If the trophy head shot days have taken their toll, then with regards to a head shot, get in very close. Concentrate on the details but still incorporate all other photographic guidelines of composition and light.

Question for Tim Grey:

Today's Question: How much more range, stops, etc., does the eye actually see compared to current sensors ability to capture? And, importantly, why can't current technology do a better job of capturing the range of light? What's going on in sensor technology?

Tim's Answer: Actually, the human visual system doesn't have a greater dynamic range than most digital cameras. In fact, the human visual system is much on par these days. The human visual system has a dynamic range of around 6 stops, and most digital cameras have a similar dynamic range today. There are some with a lower dynamic range, and some with a higher dynamic range, but all are in the general vicinity of 6 stops.

Of course, our perception is that the human visual system has a much higher dynamic range than a digital camera, but that's a perceptual illusion. Our dynamic range at any given moment isn't higher, it is just that our eyes are constantly adjusting the current lighting conditions. This is analogous to using a video camera, and seeing the scene lighten and darken as you point the camera at areas with different brightness values. In other words, our visual system operates a little more like a video camera than a still camera, so it can be tricky to compare the human visual system to a still camera.

That said, image sensors have obviously improved over time in terms of being able to capture a higher dynamic range. In many ways, the key to higher dynamic range is larger pixels (photo sites) on the image sensor. But of course, the major effort is exactly the opposite: making smaller pixels. We're trying to pack ever greater numbers of pixels into the same space in order to produce a higher resolution digital camera on the same size sensor (so we don't need to completely replace all of our lenses, among other issues).

I assure you there are efforts underway at all image sensor makers to expand dynamic range. This is a challenging issue, for a number of reasons. Some manufacturers have actually placed more than one photo site at each pixel location in order to capture a larger range of light. And of course, in the meantime many photographers are capturing multiple images at varying exposure values in order to create a high dynamic range (HDR) result in a single final image. With time we'll certainly see digital cameras with a higher dynamic range capability. But I suspect that progress will continue to be much slower than the progress toward an increasing number of megapixels (even though most photographers really don't need more megapixels).

Upcoming Events

Master Workshop with Tim Grey

August 14-20, 2011

Maine Media Workshops, Rockport, ME

This workshop will provide the perfect blend of technical instruction and creative inspiration to help you produce the best digital photographs possible. The workshop will begin with an image critique and group discussion, and then delve into subjects related to managing your images and identifying those worth working with, optimizing your images to perfection, and preparing images for output. Along the way there will be many opportunities to address your specific questions. Details can be found here:

<http://www.mainemedia.edu/workshops/photography/master-workshop-tim-grey>

Metropolitan Museum of Art: "Night Vision: Photography After Dark," till September 18, 2011, Howard Gilman Gallery, 1000 Fifth Ave., NYC 10028, www.metmuseum.org

"At the turn of last century, night photography came into its own as an artistic genre. In the early years of the medium, capturing images under low-light conditions was nearly impossible, but by the early twentieth century, faster films, portable cameras, and commercial flashbulbs freed artists to explore the graphic universe of shimmering light and velvety darkness that reveals itself in the hours between dusk and dawn. Modern camera artists were captivated by the many moods of electric light: the softly shining globes of street lamps, glittering skyscraper facades, dazzling neon signs, the intimate chiaroscuro of lamplit rooms. Night photographers were also particularly fond of rain, snow, ice, and fog: for both aesthetic and practical reasons. Wet pavement and rising mist can lend pictures an atmosphere of lush poetic reverie; they also reflect and diffuse the available light, shortening exposure times.

This installation surveys the ways in which modern photographers have used the camera to explore the visual and