

Volume 12, Issue 5

January, 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"

It is Wednesday evening, December 16th and something is missing. Where is the Flushing Camera Club meeting and the holiday party? I rushed home because tonight is the third Wednesday of the month (and we all know what that means). When I got home, I remembered that because of a burst water pipe, the December 16th meeting had to be cancelled and everything moved to December 30th, the fifth Wednesday of the month. I guess, we were lucky that this year, there are five Wednesdays in December, otherwise our plans and programs would really be messed up. So we won't miss anything, especially the food and camaraderie and good fellowship of the FCC holiday party.

According to weather.com, there is going to snow this month. That means a great opportunity to make photos. Just remember that modern cameras, both digital and film, use batteries and electronic shutters. And they don't do well in very cold weather. So keep a spare battery warm and swap it with the cold one when needed. Also, be careful of moisture freezing and lenses fogging. Oh for the good old days of mechanical shutters and no batteries. But that would mean no through the lens metering and manually setting shutter speed and aperture. I guess some would say that photography was purer in those days, but today we get images that they would have to pass on. In the old days, you thought Tri-X with an ISO of 400 was fast and you had to put up with a lot grain to get the speed. **Today, you can most newer cameras can produce low noise images with ISO speeds of 800 and some cameras can get excellent result with ISO settings of 6400, that is 4 stops.** Add the 2 stops of image stabilization and you get 6 stops of better hand holding. And I haven't even gotten the whole subject of digital photo editing.

Also, today photography is blossoming with people always having cameras with them, either regular point and shoots (so much better than the old "Brownie") or in cell phones. There is even a cell phone with a 12 megapixel sensor. Also, people share their images, not just with friends and family, but with the whole world – Picasa, Flickr and moblogs (online blogs with uploaded pictures). And isn't sharing an important part of the Flushing Camera Club experience.

Let me wish you all a healthy and happy New Year. May all your images be 9's. And may your images portray what you see and feel and be as good as you want.

~ Stan Strauss

JANUARY

6: Competition #5, judge: Dave Gardner, Nikon employee, past FCC President. Website: www.lensman.smugmug.com

20: Michelle Kawka, Commercial Photographer, RAW vs JPEG, e.g. the potential advantage of shooting in RAW, and then conversion to JPEG. See page 2 for additional information on Michelle Kawka.

FEBRUARY

3: Competition #6 **Abstracts**, judge: Yvonne Berger, Berger Brothers

17: Stan Strauss will demonstrate conversion of color images to black and white. Bob Green will show 'how to tweak your images' or make something from very little.

MARCH

3: Competition #7, judge: John Brokos, President, Freeport Camera Club



Happy Birthday To You!



- 3: Victor Fichera
- 9: Stan Goldstein
- 12: Joe Muratore
- 24: Shannon Cantu
- 27: Grace Tucci
- 30: Susan Zigman

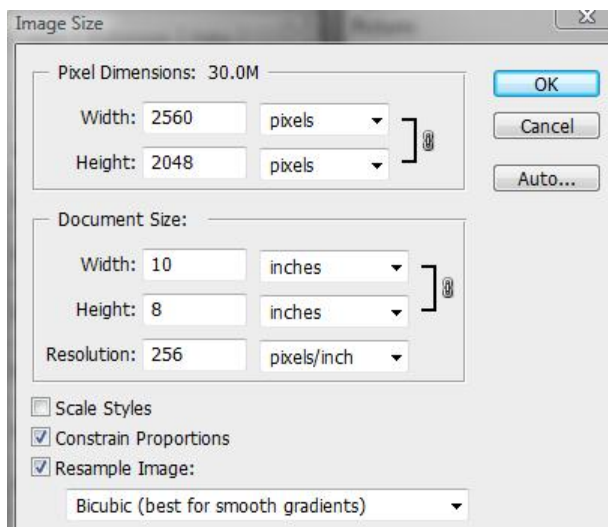
- posterizations, solarizations
- texturized images
- deliberate camera movement blur
- extreme soft-focus
- zooming during exposure

This doesn't have to a Photoshop competition, instead Try creating in camera. Of course, you can use photo-editing to enhance or create abstracts. Just remember, the image must start as a photograph that you have taken

Create images for FCC Digital Competition (No Border)

(Photoshop Elements Editor instructions)

1. Flatten the image
2. Make sure that the image mode is RGB and 8 bits / channel (Image > Mode).
3. Open the Image Size dialog – (Image> Resize > Image Size).
4. Make sure that Constrain Proportions is checked Resample Image: is checked Bicubic Sharper is selected.
5. Change either the Width or Height (whichever is larger) to 750 pixels
6. Change the Resolution to 72 pixels/inch.
7. Click on OK.
8. From the File menu, select SAVE AS (File>Save As)
9. Type in File name as follows – c12-x1-yname-title where x is a,b or s depending on your class yname is sstrauss for Stan Strauss title is the title of your image.
10. Make sure that Format is JPEG.
11. Click on Save
12. Make sure that Quality is 12
13. Press OK and you are done.



FCC NEWS

Michelle Kawka will present for FCC on Jan. 20.

Michelle is an award winning, internationally exhibited New York based photographer specializing in portraiture, lifestyle, corporate, fashion, travel, public relations and architectural work for a wide variety of advertising and editorial clients. Her work has been exhibited at Queens Museum of Art; the city Hall of the 9th Arrondissement, Paris, France; Queens Hospital Center; the Gallery of Social and Political Art, Boston; New England School of Photography. She completed a series of 200 portraits for the website ThisIsOurQueens, a project depicting the lives of people who live and work in her neighborhood, Queens which she describes as “the most diverse place on Earth.”

ThisIsOurQueens.com was named one o the best projects of 2009 by the American Society of Media photographers.

FCC Community Project

The FCC is moving ahead with plans for a contribution to our community. A Committee is collecting digital images for a photo show to present to a local nursing home. FCC members are asked to contribute happy and positive images for this project. The nursing home residents should respond to the visual simulation and this will also be good for our members since we have a lot of good talent.

Digital images should be sent to Joe Crupi: joeclt@aol.com

If you have questions, contact any Committee member: Pat Burns, Joe Crupi, Helen Repstad, Michael Sender.

Abstracts, by Stan Strauss

February 3 Competition will be a Restricted Competition. The subject is **ABSTRACTS**. The judge for the competition is Yvonne Berger. This is her definition of Abstract Photography -

Special attention to form, texture light, shadows and color. may or may not represent the natural world.

If you don't have any ideas about what to present, here are some that have been suggested. abstracts" - definition from Wade Clutton of PSA

- reflections flipped upside down
- ultra-close ups showing an interesting piece of a larger uninteresting object
- distortions

FCC MEMBERSHIP

50



**FCC Competition #4
Judge: Leon Hertzson
Official Standings
November 4, 2009**

				Points	Entries					Points	Entries
Slides											
1	Dennis Golin	22	8					S Color Prints			
2	Joe Crupi	16	8					1 (tie)	Robert Glick	17	6
3	Robert Green	11	8					1 (tie)	Robert Green	17	8
4	Ann Grodman	7	8					3	Ann Grodman	16	8
5	Eugene Foryth	6	6					4	Sy Roth	13	6
6	Carl Barnett2	5	6					5 (tie)	Helen Repstad	9	6
7	Martin Fleischer	4	8					5 (tie)	Suzanne Abruzzo	9	6
IOM Dennis Golin								7 (tie)	Joan Egan	8	8
B B&W Prints								7 (tie)	Tom Mrwik	8	4
1	John Baratta	12	8					IOM Sy Roth			
2	Sy Roth	10	6					Looking up			
3	Suzanne Abruzzo	8	6					B Digital Images			
4	Gene Kolomatsky	3	2					1	John Baratta	15	8
								2	Pat Burns	11	8
								3	Lucy Pearce	10	8
								4 (tie)	Henry Szczeponski	9	8
								4 (tie)	Joe Caruso	9	8
								6	Shannon Cantu	8	6
								7 (tie)	Louis DeStefano	7	4
								7 (tie)	Martin Neff	7	8
								9	Eugene Forsyth	3	5
								IOM John Baratta			
								Big Red Caddy			
								A Digital Images			
								1	Barbara Merritt	12	8
								2 (tie)	Helen Repstad	11	7
								2 (tie)	Roy Woelfel	11	8
								4	Stan Strauss	9	8
								5	Susan Zigman	2	2
								IOM Barbara Merritt			
								rollerbladers			
								S Digital Images			
								1	Robert Green	21	8
								2 (tie)	Michael Sender	19	8
								2 (tie)	Barbara Shea	18	8
								4	Joe Crupi	16	8
								5	Tom Mrwik	12	8
								6	Ann Grodman	11	8
								7	Robert Glick	10	4
								8	Joan Egan	9	8
								9	Russel Burden	7	4
								IOM Barbara Shea			
								Rain Delay			
								Croton Color			

**PFLI Competition
December 11, 2009**

BWA	Helen Repstad	Rose	21	BWB	John Baratta	Bunch Of Flowers	21	
BWA	Ann Grodman	Pusher	21	BWB	Gene Kolomatsky	Landing	21	
BWA	Bob Green	Soldier	22	BWB	Stan Strauss	Dumbo View	21	
BWA	Robert Glick	Say Ahh	23	BWB	Marty Neff	A Night At The Met	21	
BWA	Robert Glick	Going Ape	24	BWB	Marty Neff	Statehouse	22	
CPA	Ann Grodman	Wtc	21	CPB	Marty Neff	Bird 12	21	
CPA	Bob Green	Owl Eye Butterfly	22	CPB	Susan Zigman	A Day At The Beach	21	
CPA	Bob Green	Trotting	22	CPB	Suzanne Abruzzo	Look Whos Here	22	
CPA	Sy Roth	Erupting Bud 3	23	CPB	Stan Strauss	Reflection 43	22	
CPA	Robert Glick	Hey Mom, No Cavities	24	CPB	Joe Caruso	Crystal	23	
CSA	Martin Fleischer	Mid-town Adstract	20	DPB	Shannon Cantu	Run Girls Run	20	
CSA	Eugene Forsyth	South Rim Grand Canyon	22	DPB	Lucy Pearce	Up In The Clouds	21	
CSA	Dennis Golin	Monument Valley Sheep Rou	23	DPB	II Marty Neff	Guilin Riverside	21	
CSA	Dennis Golin	Cabin In The Rockies	24	DPB	Roy Woelfel	Follow Me	22	
CSA	Joe Crupi	On The Rocks	24	DPB	Barbara Shea	Acorn Squash	22	
DPA	Michael Sender	Pier	21	DPB	II John Baratta	Leafy Bark	22	
DPA	Helen Repstad	Red Sunset	22	DPB	II Louise DiStefano	Vincent 1	22	
DPA	Joe Crupi	September Osprey	23	DPB	Barbara Merritt	Marathon	23	
DPA	Tom Mrwik	Close Cut	24	DPB	II Eugene Kotmatsky	India 124	23	
DPA	Robert Glick	Sunburst	24					

"A Little History of FCC Venues Through The Years" by Marty Fleischer

Back in December, our meeting slated for December 16th was cancelled due to a pipe leak in the auditorium. To the best of my recollection, this was the 1st time since I joined the FCC in 1976 that a meeting was cancelled due to something like that. We have had meetings cancelled before because of weather and associated reasons (I think once the parking lot here was too muddy). This led me to have a rather interesting conversation with Dorothy online one evening as to where we've been over the years. As this is my 34th year with our club, please allow me to take you on a trip down memory lane (for those of us who are here as long, or almost as long as me...for all of you others, it's a good history lesson!):

As far as I know, we started at the Free Synagogue in Flushing in 1972, and remained there until the 73-74 season. In 1974, we moved to Booth Memorial Hospital, where we had meetings in the C4 conference room, and a bigger room in the hospital. In September 1979, we were told we would have to look again, and starting in October, we moved the "Yellow Home" here @ Flushing Hospital.

This was on the site of where we are now, and apparently it looked like the main hospital building back when they opened. A picture of it is in the conference room. For the 1980-81 season (after no summer sked for us, due to the closing of the "Home", we moved to the main building next door (btw, like now, the Home and the building we are in now were connected to the main building). In May 1983, we moved to our present home, where, except for a number of detours I will detail below, we've been at ever since.

The exceptions to the above:

From time to time, we have had to use a room in the main building when the aud is in use. From 1989-90 to May 1991, we were in the trailer @ Alley Pond Environmental Center, and then for Summer 91, we moved back to Flushing Hospital. In Sept '97, we went back to APEC for one meeting, because we had a parking problem in our lot. But, except for the time @ APEC, we have been with Flushing Hospital for 3 decades now.

I hope you have enjoyed our trip.....

Marty: Thanks for sharing our rich history!

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

Competitions: Plainview Old-Bethpage Library, Plainview, NY, competitions begins at 7:30pm: **Friday January 8.**

At our November competition we had 508 images...a new record for us.

Photo Classes: PFLI & Plainview-Old Bethpage Library, Plainview. At the November class, Dick Hunt presented "the Keys to Great Photographs" and we had approximately 150 attendees for the class. When we asked for the number of attendees who were not members of a camera club, almost half the attendees' raised their hands. This presents a great recruitment opportunity for the clubs.

Our next classes on Sundays at 2:00pm are:

Jan. 17: "Understanding and Breaking the Rules of Composition to Create Images beyond the Ordinary" by Andreas Rentsch

Feb. 28: "Alternative Visions" by Gabriel Biderman

Classes are free and open to the public
PFLI & Hillside Library, 155 Lakeview Road, New Hyde Park. Photoshop Elements 7 classes at 6:45pm - 8:45pm:
January 19, 2010 - The Full Editor

March 23, 2010 - Sharing; Advanced Editing

38 persons registered for the November class; however, approximately 50 were in attendance! If you plan to attend the Elements 7 classes: **You must register in advance: 516.355.7850**

Classes are open to the public ...and are free.

Book: "The Keys To Great Photographs" with images and text by Dick Hunt and is available for sale at \$7.00. We're indebted to Dick Hunt for providing the tools for our book and to the Education Committee for making the book a reality.

Book Review by Mike Kelly, President, Huntington Camera Club "The Keys to Great Photographs"

At last, a well written easy to understand guide to taking great pictures. 28 pages long and jam packed with the most useful information you will find in any photography book.

Answering the question "How did they do that?" Richard's book leads you step by step thru the secrets to great photography. Starting with chapter one "get it right in the camera." all the way thru to chapter 25 "Luck," you will find page after page of useful information to help get that "keeper" photo.

Contained in this book are all the tricks and tips that pro shooters use to get the perfect shot. It explains about the rule of thirds, leading lines and creating depth in your pictures. Every page contains a new and easy to understand technique to improve your photography.

Presented in a simple to understand format. Each technique is presented with a pictorial example to make it so easy to understand. The photography in this book alone is worth the price I keep this book in my camera bag so I have an easy to find reference any time I am out shooting.

If you have any budding photographers in your family, or would like to make your photography more fun to practice, I highly recommend this book.

This link will lead you right to some examples in this book <http://www.pflionline.com/book.pdf>

Website: www.pflionline.com; Delegate: Ron Caldwell

PFLI Camera Club Programs

Lindenhurst Camera Club, January 21 2010, Bill Rudock of First Light Photography will give a presentation on Portrait Photography, showing how to set up lights, background, and the model in order to get the right composition and light for the best photo. For more information on Bill Rudock see the following web site: www.firstlightphotography.com
Island Photo Group presents Steve Sint on Light Meters and Lighting, sponsored by Sekonic Light meters., Monday, January 25, 2010, 7:30pm at TOB Bethpage Rink Meeting Room, Stewart Ave. and Cheery Ave., Bethpage, NY 11714.

Tickets are free: you must have a ticket for admittance: to register; <http://ipgsint.evenbrite.com>

Learn Why Your In-Camera Meter is not enough. Program will cover:

Difference between how the camera and the human eye sees things.

How to use an incident light meter to get more consistent exposure results.

PHOTOGRAPHY HAPPENINGS

The following events are not a part of programs by the Flushing Camera Club. They are shared for information purposes only. FCC assumes no responsibility for the events or information. For additional information on these events, contact the event.

Russ Burden Photography Tours *Life's too short to miss out on a Russ Burden Nature Photography Tour.* www.russburdenphotography.com 303.791-9997
2010:

Feb. 17 - 24: Florida Birds: Everglades/Fort Myers / West Palm - special low price.

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.

PHOTO EXHIBITION BEGINS 40TH ANNIVERSARY CELEBRATION OF ROOSEVELT ISLAND

Exhibit: Octagon Gallery, 888 Main St., Roosevelt Island until Jan.31, 2010. Reception: Sat., Jan. 9, 2:00-6:00pm.

An exhibit of 32 photos is the first in a series of events that will commemorate the 40th anniversary of the signing of the 1969 agreement between the City of New York and the State of New York for the redevelopment of Welfare Island, as Roosevelt Island was formerly called. The kick-off event, co-sponsored by **The Roosevelt Island Historical Society** and **The Roosevelt Island Operating Corporation of the State of New York**, features photos taken before construction of a residential community on the Island had begun.

Despite their forbidding air of abandonment, the massive castle-like buildings of Welfare Island fascinated Suzanne Vlamis, compelling her to photograph these grotesquely beautiful structures. The photos of the old hospitals, asylum, labs and churches, taken by an adventurous young woman, were exhibited in 1972. *Welfare Island: A Spirit of Place Past*, includes these photos, as well as others never exhibited before. The show is at the Octagon Gallery, 888 Main Street on Roosevelt Island, from December 20 to January 31, 2010. An opening reception will be held on Saturday, January 9, from 2:00 to 6:00 p.m.

"When I discovered a newspaper article that reviewed an exhibition of photographs of Welfare Island, the former name of Roosevelt Island, I knew I had to locate the photos and share them with today's audience," said Judith Berdy, President of The Roosevelt Island Historical Society, which organized the exhibition and is co-sponsor with The Roosevelt Island Operating Corporation.

"Suzanne Vlamis managed to capture the life of the island at a unique juncture; five of its seven active city institutions had closed, and it had yet to be designated as the home of an innovative experiment in housing and community-building," added Stephen Shane, Chief Executive Officer of the Roosevelt

Island Operating Corporation.

According to Vlamis, "I found an eerie beauty there. I was compelled to capture those places that were grotesquely beautiful: the massive, bulky hulks of buildings, the elegant castles, the stone and the light."

Suzanne Vlamis documented the architectural remains of the abandoned sites over a period of three years, from 1969 to 1971, often not knowing the names of the buildings, since there were few identifying signs. Her companions were her cousin Theo, who had worked at the island's luncheonette, or a boyfriend/bodyguard, whom she coaxed into accompanying her over the Queensboro Bridge, through Queens and across the 36th Avenue Bridge. As she wandered about the island, she might see thieves stripping the copper from the buildings, or face a dog eager to nip at her ankles as she rode by on her bicycle.

Welfare Island is where people were sent. Many lives were saved and nurtured, and others expired," said Vlamis. The photographs that she took forty years ago testify to this small island's boundless capacity for healing and constitute a pause before the start of a new, residential era.

Other anniversary events scheduled throughout 2010 will include presentations about the history of the architecture and the parks of Roosevelt Island, as well as the integration of hospital residents into the community, plus a free summer outdoor movie series of major motion pictures that were filmed on Roosevelt Island, among other events and projects.

Nikon School: New Digital Seminars

Intro to Digital SLR Photography: all day; \$119.00

March 6, 2010; June 12, 2010

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

March 7, June 13

Details & Registration: 631.547.8666; www.nikonschool.com

School of the International Center of Photography,

embraces all varieties of photography: from historical to contemporary, from photojournalism to fine art making. ICP has courses for 10 weeks, 5 weeks and weekend workshops, as well as a list of special events. Classes include: Digital Photography, Photoshop, Printing, Lighting, etc. 1114 Avenue of Americans @ 43 St., NYC 10036; 212.857.0001; www.icp.org

The Korean Connection Exhibit at Queens Museum of Art

highlights smorgasbord of digital works by Koreans living in New York City. When: Wed.—Sunday: noon—6:00pm, until February 21. The collection entitled Media, Media, is part of a show of Korean art taking place in various venues across the city.

Scattered among other exhibitions at the Museum are a series of photographs and videos by Korean artists. The exhibit is organized by the Korean Cultural Service of NY to enhance understanding of the country through cultural activities, including art exhibits, music and dance events and film screenings. "A lot of them found their original way to express their ideas about cultural identity and the world. Sometimes they changed from pure realist to abstraction here. They started to incorporate many objects from daily life."

Suggested donation: \$5.00 for adults; \$2.50 for seniors

Queens Museum of Art, Flushing Meadow Park, 718.592.9700; queensmuseum.org

Photography Classes by Neptune Photo: private tutoring of General Photography, Using Your New Camera, Adobe Photoshop, Lighting ... and much more. Contact Neptune for cost and other information: 130 Seventh Street, Garden City, NY 11530, 516.741.4484.

Photography Show, Assoc. of Intl. Photography Art Dealers, the 30th edition of the show will open with a Gala Preview on March 17, 2010. Show: March 18-21, 2010, Park Avenue Armory, 643 Park Ave. (67 St.), NYC

"Portraits," by David Paone, photojournalist. Adelphi Univ., Swirbul Library, 1 South Ave., Garden City, thru January 14. 516.877.4010; www.adelphi.edu

Metropolitan Museum of Art .. 1005 5th Ave., NYC, 212.535.7710, 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

Park West Camera Club's extended 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
Contact Chuck Pine for details: bohpine@aol.com

B&H Event Space, 420 9th Ave., NYC, 2nd floor, limited space: 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.

Thurs., Jan. 7: 11am—1pm & 3:00-5:00pm: The New and Improved Nikon Wireless Flash Hands-on Workshop with Shooting Stations by Paul Van Allen

Tues., Jan. 12: 11am-1pm: Seizing the Moments of Time: The Art of Long Exposures by Gabriel Biderman

3—5pm: Introduction to Digital Photography, Before & After the Shoot—presented by International Center of Photography by Lester Iefkowitz

Wed., Jan 13: 3-5pm: Better Photographic Composition—Beyond the Rules of Thirds by David Brommer

Thurs., Jan. 14: 3-5pm: From Minor League to the Olympic Games: Ron Wyatt's Journey Through the World of Sports photography by Ron Wyatt

Wed., Jan. 20: 11am-1pm: Unlocking the Hidden Power of Your Digital Point and Shoot Camera by David Brommer

Sun., Jan. 24: 1-3pm: The Photo Essay; Learning to Tell A Story Through imagery. Sponsored by Olympus, by David H. Wells

Wed., Jan. 27: 11am –1pm: a Year in the Life of an African Wildlife Photographer by Andy Biggs.

Sun., Jan. 31: 1-3pm: Turning Long Term Projects into Books by Harvey Stein

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

Photo Workshops: New Mexico - Two award-winning photographers have joined forces to create a new series of photography field workshops in New Mexico. David Cramer and Lynne Pomeranz will lead photographers of all levels on exciting adventures to photograph and observe wild horses in beautiful southwestern settings, seasonal outings to the world famous Bosque del Apache, and other workshops that will explore the culture and beauty of the Land of Enchantment. These three to five day workshops will include educational presentations and digital darkroom sessions. For more info please refer to: www.wildhorseworkshops.com 505-897-4108 Lynne ; www.davidcramer.com 505-503-3929 David

Tuesday Evening Hour: Photography Lectures to expose the works of artists to the public. On vacation till January 5, 2010.

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.tuesdayeveninghour

Outdoor News from Urban Park Ranger, www.nycgovparks.org/rangers:

a.High Line, City's Newest Public Park: 1st section of High Line opened on June 8, '09 as the highly-anticipated, new public park built on top of a 1930's-era elevated rail line. The High Line is the first public park of its kind in the US, built 30 feet above Manhattan's West Side. The opening of the first half-mile section of the High Line is the culmination of more than 3 years of construction and 10 years of planning. High Line's design is inspired by the wild, self-seeded landscape that grew up naturally on High Line when trains stopped running in 1980. It retains the original railroad tracks. An integrated system of concrete pathways, seating areas and special features blend with naturalistic planting areas to create a singular landscape.

Access points from street level: at Gansevoort St., 14 St. (elevator access) 16 St. (elevator), 18 St. & 20 Street will be open during the Park's operating hours: 7:00am – 10:00pm. The opening of the first section of the High Line – Gansevoort St. to 20 St. will be followed by completion and public opening of the next segment from 20 Street to 30 Street.

PHOTOGRAPHY RESOURCES

Great Photos by Russ Burden: 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; custom framing, mounting, slide processing, b/w film processing, digital printing.
Hunt's Photo: Gary Farber, www.huntsphotoandvideo.com

Neptune Camera, 130 Seventh St., Garden City, NY; 516.741.4484

COSTCO—Photo Center— for prints

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>

PHOTOGRAPHY LINKS

Flushing Camera Club: www.flushingcameraclub.org

PFLI: www.pflionline.com

PSA, Cosmo: www.cosmo-psa.org

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

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

Russ Burden: www.russburdenphotography.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.photoshoper.com
B&H: www.bhphoto.com

International Center for Photography: www.icp.org

For additional links, check the Flushing Camera Club's Website

It's About Russ Burden:

Russ is a long time FCC member who now lives in Colorado. He leads exciting and challenging trips and each time I've joined him on a trip, I've returned with great competition images. See page 5 for a list of Russ' tours. In addition to the tours, Russ is an instructor at the Digital Photo Academy in Colorado.

I want to take this opportunity to thank all of you who supported me by coming on one of my nature photo tours this year. For those of you who weren't able to make it, I hope that 2010 is the year for you. If you've never experienced the camaraderie, excitement and enthusiasm of one of my outings, you need to sign up with me in 2010. If you've never seen my unrelenting dedication to find you the perfect image, then it's essential you sign up. I've been told that my motivation and enthusiasm are contagious and I want you to catch it. But you need to be with me in order for this to occur. Let's make it happen.

There's still some time left to sign up for the December tour to White Sands and Bosque. I have 1 opening left.

As you know, I declared 2009 to be the Year of the Photo Tour and it's been a wonderful ride. My goal is to make 2010 even more thrilling. Come join me so you can get the experience first hand.

Visit my web site for more information or give me a call for the details. Please share this with all your photographer friends. Referrals are my best form of advertisement.

*Regards and I look forward to having you join me on a tour in 2010. Russ Burden, 303.791-9997, rburden@ecentral.com
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Backlit Landscapes by Russ Burden

Backlight can impart many looks to a landscape. It can emphasize a strong silhouette, it can rim light a subject giving it a strong outer glow, it can enhance the look of fog or mist, it can create shafts of light highlighting specific portions, and it can provide you with a sun star as the sun ever so slightly peeks from behind a portion of the subject. It presents a unique quality of light that is often overlooked by landscape photographers. It presents challenges, but the rewards are worth the effort.

Subjects must be judiciously chosen. The more you realize which ones work, the more you'll add many dramatic images to your files.

Backlit landscapes are mostly shot early and late in the day when the sun is close to the horizon. Shape and form of the subject become important as most texture and detail is lost when shooting into the sun. But as with all guidelines, there's an exception. Autumn colored leaves are great to shoot even in the middle of the day. Backlit leaves take on a glow as if a switch was turned on from within each creating a special translucence and powerful image.

Photographing Mountains

There's an old expression that's a play on words: "Life's A Beach." I have a T Shirt that says, "Life's A Mountain, Not A Beach." From the very first time I drove across country from New York to Denver and saw the mountains loom in the distance as I neared the front range of the Rockies, I was hooked.

Add Color For Impact: Autumn is my favorite time to photograph mountains as the deciduous trees reach their peak color. Whether you focus on the Rockies with golden toned aspens or the rolling mountains of the east with multi warm colored hardwood trees, the reds, yellows, and oranges that paint the hillsides add dimension, impact, and specific focal points to any mountain image.

Create Depth: A key technique in creating successful compositions of mountain scenics is to create depth. This is accomplished by including fore, mid, and background elements in the image. Wide angle lenses are employed to accomplish this. By getting close to an important focal point in the lower portion of the frame, the eye is drawn to that area in the photograph. The midground layer needs to support the chosen foreground element and contain interest. The final piece of the puzzle is the background element. When photographing mountains, this is often the key peak of the range. In the end, all elements should support one another.

Timing: Dramatic mountain images are made in the sweet light of the day. This occurs both at sunrise and sunset. Capturing images at these times means getting up when it's dark and being on location just as the sun crests the horizon. It also entails being out at sunset just before the sun falls below the horizon. At these times of the day, the light is warm and soft. It gives the scene dimension and texture unobtainable in the middle of the day when the sun is overhead.

Quick Tips: I highly recommend you use a polarizer and shoot at right angles to the sun to maximize its effect. Use a long lens to compress scenes where layers of mountains exist to add impact. Use a long lens to create intimate portraits of just the peaks of your favorite range. Incorporate people into some of your shots to show scale. Shoot when there is an impending or clearing storm to capture dramatic light.

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

Today's Question: What are the pros and cons of creating a copy of the Background layer in Photoshop as one of the initial steps in my workflow? Should I make a copy of the Background layer on every image I edit, or are there situations that do not require a background layer?

Tim's Answer: This is an issue I run into on a regular basis when teaching [workshops](#) around the country and around the world. It seems a relatively large number of photographers have somehow gotten in the habit of creating a copy of the Background image layer as the very first step in their image-optimization workflow. In most cases, doing so is completely unnecessary.

Let's start with the disadvantages, because this is the deal-breaker to me. After all, it seems to be a good idea to have a backup copy of your "original" pixel values, so if you're going to avoid doing so you really ought to have a strong reason for doing so. In this case, the "strong reason" is that the disadvantage of taking this approach is that when you create a copy of your Background image layer you are immediately doubling the base file size for your master image file.

So, the question is, what are you getting for the doubling in file size, and is it worth it? In short, in most cases it isn't worth it.

I almost never create a copy of the Background image layer, and when I do, it is only because there is no other alternative available while maintaining a non-destructive workflow. For example, if all I'm doing is applying adjustments via adjustment layers (which are entirely non-destructive), why would I bother creating a copy of the Background image layer? Why double the file size when, by virtue of the fact that I'm using adjustment layers, I'm not putting my Background image layer at risk anyway?

My philosophy for image-optimization in Photoshop calls for always using an adjustment layer or separate image layer when applying adjustments. Of course, there are situations where it is necessary to use a copy of the Background image layer to accomplish a given task. For example, the "Average Blur" technique for dealing with particularly strong color casts I present on my "[Photoshop Hands-On: Image Cleanup](#)" DVD (www.timgrey.com/videos.htm) requires that you create a copy of the Background image layer in order to apply the technique.

The bottom line is that I only create a copy of the Background image layer when it is the only way I can accomplish a particular adjustment in a non-destructive way. But if I don't need to create a copy of the Background image layer, I don't bother, because it won't provide any real benefit and it will cause a doubling of the base file size.

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

Today's Question: I received the photographer's files from my daughter's wedding. They are all JPEG in reasonably large files (5-7 Mb). Is there an advantage to converting them to TIFF or PSD if I need to do minor editing (enlarge/reduce, some color correction) before making prints for the family?

Tim's Answer: There is some advantage, but it is largely theoretical and it assumes what I think of as a "typical" approach to touching up the image. Specifically, if you actually apply changes and then re-save the files as JPEG images, then JPEG compression will be applied to the image. That means compression was applied once when the image was originally saved as a JPEG (either during capture if the photographer captured in JPEG mode or after converting if the images had been captured in RAW), and then again when you re-save the image after applying your adjustments.

However, assuming your adjustments are indeed relatively minor and that you only save them again once, the difference will be truly minor, to the extent that nobody would be able to see any difference in the final print. Even with a magnifying glass. So as long as you keep your adjustments minor you can feel comfortable keeping the images in JPEG mode, using the maximum Quality setting of 12 when you do re-save the final result for each image as a JPEG.

If you're going to do any extensive work on the images, I would naturally recommend working with adjustment layers or other layers as needed in order to apply the changes, and then save the resulting file with all layers intact as either a TIFF or PSD file. You can always use that file as the basis for other output, such as printing directly, or saving that master image as a JPEG as needed for specific purposes (for example, sharing via email).

There's no question the absolute best approach to optimizing any image (from the perspective of flexibility and ultimate image quality) is to utilize a layer-based non-destructive workflow (such as through the use of adjustment layers, as covered on my DVD, "Photoshop Hands-On: Adjustments", available through my online store at www.timgrey.com/store/). However, when appropriate caution is taken you can still produce excellent images while keeping those images in the JPEG file format. It is similar to the fact that you'll improve flexibility and image quality by capturing in RAW, but can still produce excellent images capturing in JPEG mode.

I might add that even though the photographer presumably has a copy of the original captures, you should also be sure to make a backup copy (ideally more than one) of these important images.