

Volume 13, Issue 1

September, 2010

The Info Sheet

FLUSHING CAMERA CLUB

... in our 40th year

FCC Executive Committee Officers:

President: Stan Strauss,
718.423.2825

Vice President:

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"

It is getting cooler and autumn approaches. That means Flushing Camera Club's new year is starting. It can't come any sooner even if September 1 is as early as it can be. I am really looking forward to all the activities we will be sharing and see so many old friends and meeting new ones.

There are going to be changes this year. First there will be new competition rules this year. The Competition Committee has reviewed and rewritten the rules considering that is the 21st Century and it's about time. So come to the September 1st meeting find out what the changes are. You won't want to be left in the dark (even you photographing in infrared). Another reality of the 21st Century is increased prices. FCC has held the line on dues, but can't do any longer. The new dues will be \$40 for single membership, \$60 for couples and \$20 for students. I am truly sorry, but it is necessary.

As always, there are going to be a number of excellent programs at FCC. For example in October, Andreas Rentsch will present a program entitled "Understanding and breaking the rules of composition". Jan Altes and Yvonne Berger will return with excellent programs on using Photoshop and Photoshop Elements. Bill Moore will come with a program on flash photography. Also let's not forget programs by our own members. There will be a bevy of them, just keep on checking for details.

- Stan Strauss

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

Welcome Back!

SEPTEMBER

1: Introduction to new season. Input from Membership on FCC.

Discussion of Revised Competition Rules

15: COMPETITION #1: Judge—Sherman Paur, Island Photo Group

29: Members to submit 2 images (prints or digital) to be evaluated by a panel of our judges. Dennis Golin will precede the evaluations with a presentation on the factors that go into a successful image.

OCTOBER:

6: COMPETITION #2

20: Andreas Rentsch's presentation on understanding and breaking the rules of composition

17: November: Jan Altes will show us how to change backgrounds using Elements or Photoshop.



Happy Birthday To You!



3: Barbara Shea

26: Louise DeStefano

6: Lucy Pearce

FCC MEMBERS' NEWS

SHARON FLEISCHER: Congrats to Sharon Fleischer, daughter of our member Marty, who graduated in May from Queens College/Macauley Honors College with Phi Beta Kappa and Summa Cum Laude with a B.A. in Political Science!

JOE MANCHER: In phone conversation Joe shared that he's still involved in photography—on occasion—with his Florida camera club. He and Miriam miss the FCC members, but do enjoy their Florida home ... and they send their greetings. Joe reported that Ruth and Dave Greenstein have relocated to Florida from California.

LUCY PEARCE: After a long illness her dad, Pedro Boniolla, died in July. Several FCC members attended the Wake and Funeral Service on July 21. We met and talked with Lucy's daughters, her sister, and friends. We met members of Lucy's bikers group and joined with them in a tribute to her dad. Lucy wrote: *"It was thoughtful and kind of you to take time to honor and pay respects to our Dad. Your words and presence were not only comforting but a source of strength for our family during this difficult time."* **Our deepest sympathy to Lucy and her family.**

GRACE TUCCI: Has been hospitalized and returned home shortly. She continues to recuperate under the care of her doctors. Grace plans to be with us again as her health improves.

JUNE CONTICCHIO: Has spent much of the summer in the hospital and is currently in rehabilitation. She hopes to go home by the end of August. Her dogs and fish are doing well and being looked after by Bob. In spite of June's health issues, she sends regards to all.

ANN STINSON: We've received word that both of her parents are hospitalized.

Our best wishes for a speedy recovery for all who are dealing with health issues.

FCC NEWS

FCC NEWSLETTER: Starting with this issue of the Newsletter, printed copies will no longer be available at the meetings. The Newsletter will be posted to our Website on the 1st of each month for members to download or to read on-line. A limited number of copies will be printed for the Membership Chair to share with visitors. We encourage members without internet access to partner with another member to obtain the newsletter.

FCC SLATE OF OFFICERS FOR THIS SEASON:

President: Stan Strauss

Vice President:

Treasurer: Joe Caruso

Secretary: Joan Egan

COMMITTEE CHAIRS:

Administration: Carl Barnett

Competition: Helen Repstad

Field Trips: Joe Crupi, Michael Sender

Membership:

Program: Marty Neff

Publicity: Pat Burns

FCC SEPTEMBER 1 MEETING:

A. Input from membership on how to strengthen:

Programs/Education

Trips/Tours

Encouraging Volunteering

Obtaining, maintaining and keeping new members

It's important that we hear from the membership and there are several ways for you to participate:

- Be present on Sept. 1 and provide your input.
- Jot down your responses on paper and hand to a committee member at the Sept. 1 meeting.
- If you cannot attend the meeting, send your comments to Joan Egan @jegan23@nyc.rr.com

The Committee will study the results of the September 1 discussion and present a plan of action to the Executive Committee. *Committee members: Ron Caldwell, Joan Egan, Dorothy Gist, Michael Sender*

B. New Competition Rules will be discussed with membership.

C. Renewal of Dues: see new rates in President's Message



PFLI, LEONARD VICTOR—FCC WINNERS**Digital A:** 3rd Place: Tom Mrwik "Steaming up Old 89"**Slides:** 1st Place: Dennis Golin "Yellowstone Luminescence"**Slides:** 2nd Place: Joe Crupi "On the Rocks"**CONGRATS guys: competition was heavy ... you did very well with great images!****FCC COMPETITIONS**

We'll have 9 competitions from September to June 2011 in 3 categories: Black and White Prints, Color Prints, Digital Images. Members may submit up to 2 entries in each category.

September: the competition will be held on Sept. 15.**October to June:** competitions will be held on the 1st Wednesday of each month.

Competition entries are general, except for one Restricted Competition that will be held on May 4, 2011, with "Curves" as the theme. See details below.

DIGITAL ENTRIES

Deadline for digital entries will be Wednesday night, before midnight, one week before the competition. **For Sept. 15th competition, deadline will be Wed., September 8, before midnight.**

RESTRICTED COMPETITION: May 4, 2011: CURVES

The special subject restricted competition for next year - May 2011 is "**CURVES.**" Curved lines should be the dominant theme of your images. Try to be creative. And please don't complain about not having enough time!

Any questions on competition-related matters, contact Helen Repstad.

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

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

Sun., September 26: "The Keys To Great Photographs" by Dick Hunt who will covers 25 major photography tips and techniques that he has learned and perfected over his long photography journey.

Sun., October 31: Intro to Photoshop Elements by Yvonne Berger: Introductory class to include basic concepts and terminology. An overview of workspace, toolbox and panels. The concept of Layers will be introduced and basic image editing techniques.

Sun., November 21: Intermediate Photoshop Elements by Yvonne Berger. This will take the concept of Layers to the next level with an introduction to several adjustment layers to enhance and correct digital images. Restoration and retouching, making selections and collages will be covered. Basics of prints and color management will be presented; Editing with Camera RAW will be covered.

PFLI EXHIBIT: October 1-30, 2010: Camera Clubs will participate in the PFLI Exhibit to be held at the Plainview-Old Bethpage Library, Plainview. This promises to be a great opportunity for clubs to share their images for a month for all to see.

Prints from Flushing Camera Club will be included in the Exhibit.

Oct. 1: 10:00am: prints due at Library ready to be hung

Sat., October 16, 2:00-4:00 pm: EXHIBIT RECEPTION

Oct. 30: 10:00am: prints to be removed.

5th ANNUAL PHOTORAMA for PFLI Members: Sun., Oct. 17, 2010: 9:00am—1:00pm, Horticulture Center, Planting Fields, Oyster Bay. There's something for everyone: Colorful Parrots, Belly Dancers from Inner Spirit, Models, Mylar, Flowers, Shells, Shoot Thru Glass. Raffle. Bring your camera, flash and tripod to our 5th Photorama ... let's celebrate together. We'll have refreshments.

Your responsibility: parking fee: \$8.00 per vehicle.

BOOK: "THE KEYS TO GREAT PHOTOGRAPHS" with images and text by Dick Hunt : copies are still available for \$7.00. The book is a great resource for photographers at any level and makes a great gift for anyone in photography. We've sold more than half of our inventory; Ron Caldwell has copies of the book.

TIM GREY'S CDS: PFLI, Education Committee, Lending Library, has received several cds from Tim Grey. Additionally, arrangements have been made with Tim Grey for PFLI members to receive a 10% discount by entering "PFLI" in the discount code in filling out Tim Grey's order form.

PFLI Website: 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 information on these events, you should contact the event.

WEST INDIAN AMERICAN DAY JUNIOR CARNIVAL, Sat., Sept. 4, starts at 9am. Dressed in flashy costumes provide the mini version of the West Indian Day Parade on September 6. Line the parade route to get glimpse of many groups of youth on parade in costume. The parade route starts at Kingston and St. Johns Place, Brooklyn, and ends at the Brooklyn Museum grounds where they'll have a costume competition. Arrive early at the staging area and watch the preparations.

WEST INDIAN AMERICAN DAY PARADE & CARNIVAL:

Monday, September 6, 2010, Brooklyn, starts at 11:00am. Route: Utica Ave. to Grand Army Plaza along Eastern Parkway, Brooklyn. "Catch all the color and excitement as millions of spectators line up along Eastern Parkway for the Parade. It celebrates its 42 anniversary. Filled with an array of costumed revelers dressed in brightly-colored hues and in colorful costumes 'jumpin' down the parade route to the sounds of reggae and calypso." Special added attraction: the aromas of soul-satisfying dishes.

NEW JERSEY FEDERATION OF CAMERA CLUBS:

2010 Potorama with Frans Lanting, Sat., Sept. 11, 2010, 9:am-4:30pm, Pollak Theatre, Larchwood Ave. (student parking entrance), West Long Branch, NJ 07764, Monmouth University. Frans Lanting has been hailed as one of the great nature photographers of our time. For more than 2 decades he has documented wildlife and our relationship with nature in environments from the Amazon to Antarctica. He has served as a Photographer-in-Residence with National Geographic. \$50.00 at door. Lunch option: \$10.00. Potorama order form online: www.njfcc.org—Info: 908.241.2248; pkurywczak@comcast.net

64 ANNUAL SHINNECOCK POW WOW, Southampton, NY, September 3-6, 2010

Fri., Sept. 3 @ 3:00pm; Sat.-Mon. starts @ 10:00am. Gathering of Native Americans. Pow Wow and Celebration featuring music and dance, performances, crafts and food. Event is located on Shinnecock Reservation Grounds, rain or shine. \$12.00. For information: 631.283.6143; www.shinnecocknation.com

LONG ISLAND CENTER OF PHOTOGRAPHY, Sunday,

September 12, 2010, 2:00-4:00pm will host their next exhibition at the African American Museum, Hempstead, NY, where the winners of their Fourth Annual Juried Competition will be recognized. For details: Laura Glabman, Media Relations, laura@longislandcenterofphotography.org

"DOUBLE VISION" EXHIBIT featuring the works of Phyllis Goodfriend: till September 21. Unitarian Universalist Congregation at Shelter Rock, 48 Shelter Rock Road. 516.627.6560; uucsr.org

DAHLIA FLOWER SHOW, September 25: 1-5pm; Sept. 26: 12-5pm, Burns Horticulture Center, Planting Fields, Oyster Bay, NY. Sponsored by the Mid Island Dahlia Society: www.midislanddahlia.com

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

Dates: Oct. 16, Dec. 4, March 5, June 11, 2011.

Register: 631.547.8666; nikonschool.com

LONG ISLAND CENTER OF PHOTOGRAPHY (LICP) will host its 1st Annual Garden Party on Sept. 25, 2010, Clark Botanic Gardens, Albertson, NY.

This event will bring together photographers, gallery owners, curators, writers, and other like minded guests and will provide participants with an opportunity to exchange ideas, have meaningful discussions and to present portfolios in an informal setting.

LICP is now taking registrations for this event. For more information and to download/print an invitation and reply card: <http://longislandcenterofphotography.org>

Seating is limited and an early registration is advised.

Laura Glabman, Media Relations, LICP, laura@longislandcenterofphotography.org

B&H EVENT SPACE: B&H is pleased to offer an astonishing array of new seminars and inspirational lectures by talented pros from around the world. You can self-register online to guarantee a seat, however we do accept walk-ins for events that have not reached capacity.

September:

1: *Visual Notes from a Life in Photography: In Times of War and Peace from 1972-201* by Peter Turnley, 3:00—5:00pm

5: *The Vinyl Frontier: A Film Screening and Discussion with Director Daniel Zana.* Video: 1:00—3:00pm

16: *Street Photography: NYC Above and Below* by Joe Josephes, 3:00-5:00pm

19: *Lori Nix: The City and Other Dangers* by Lori Nix, 1:00-3:00pm.

The Event Space is located on the 2nd floor, 420 9th Ave., NYC. www.bhphotovideo.com/find/EventSpace.jsp

QUEENS COUNTY FARM dates back to 1697; it occupies NYC's largest remaining tract of undisturbed farmland and is the only working historical farm in the city. The site includes historic farm buildings, a greenhouse complex, livestock, farm vehicles and implements, planting fields, an orchard, and an herb garden.

Open all year Mon.—Friday: 9am - 5pm (outdoor visiting only). Sat. & Sun, from 10am—5pm.

Farm Stand is open June thru October on Wed. thru Sun. from Noon to 5pm to sell Farm produce, including wine, eggs, honey, etc.,

Sun., Sept. 12, 30th Annual Antique Motorcycle Show, 11:00am -4pm with display of various makes & models of motorcycles that have been out of production for 10+ years. Fee: \$5.00 per person

Sept. 25—26, 28th Annual Queens County Fair, 11am—6:00 pm. Adults: \$7.00 per person

Oct. 2-31: Pick your Own Pumpkin: Sat. & Sun. weather permitting, 11am—4pm. Wander thru the fields to find your favorite pumpkin. Price of pumpkin will be determined by its size. 718.347.3276; www.queensfarm.org

GREAT NECK CAMERA CLUB: Seize The Moment, 21st Annual Exhibit, till September 10. Great Neck Library, 159 Bayview Ave., Great Neck, NY 11023, 516.466.8055

LOCAL COLOR EXHIBIT, Gallery North, 90 North Country Road, Setauket, NY 11733, till September 29, 2010. 631.751.2676; www.GalleryNorth.org

ADIRONDACK BALLOON FESTIVAL, Sept. 23-26, 2010, Glens Falls, NY, Floyd Bennett Airport, Queensbury, NY, weather permitting
 Fri., Sept. 24: 5:00pm, flight of 60+ balloons
 Sat., 6:30am flight of 90+ balloons; same at 5:00pm
 Sun: 6:30am flight of 90+ balloons
www.adirondackballoonfestival.com

PHOTO PLUS INTERNATIONAL CONFERENCE, October 28-30, 2010, Javits Convention Center, NYC. Explore exhibits, discover thousands of new products for imaging professionals, and gain inspiration, knowledge and insight from some of the hottest image-makers and experts in the industry.

PDN PhotoPlus International Conference + Expo 2010 is the one "must do" event for the imaging industry every year. Whether you're a professional or advanced amateur, you will discover a Marketplace of Solutions that is unrivaled worldwide.

Thurs.—Fri.: 10am—5pm; Sat. 10am—4pm. Register now for free entry: www.photoplusexpo.com

VILLAGE HALLOWEEN PARADE, NYC, Sunday, Oct. 31, 2010 in Greenwich Village. Stretching more than a mile, this cultural event draws 2 million spectators, and many, many costumed participants, dancers, artists and performers. It's open to anyone in a costume who wishes to march. It is the largest public Halloween event in the US and the county's only major night parade. It has been called "New York's Carnival."

During the day adjoining streets are set aside for groups with puppets, floats and other complicated presentations that require more set-up and rehearsal. The staging area become its own party.

At 7:00pm, the first performers enter the parade route to lead the march straight up 6th Ave. to 21st Street.

MUSEUM OF MODERN ART:

A. The Original Copy: Photography of Sculpture, 1839 to Today—on view through November 1, 2010.

B. Pictures by Women: A History of Modern Photography—on view through March 21, 2011.

C. New Photography 2010—on view to January 10, 2010
 11 West 53 St., NYC, 10019. Contact for hours and fees: 1.888.999.8861; www.moma.org

SWISS ART + OTHER MACHINATIONS, Governors Island Art Fair, Sept. 4-26, 2010

Sandra Nydegger Projects presents Swiss Art + Other Machinations: Eight Swiss Photographers in a group show of portraits: 7 currently live in US; 1 resides in Paris. This stunning array of work can be found every Saturday and Sunday in September: 4-5, 11-12, 18-19, 25-26 at 11:00am to 6:00pm. Building 12 (Entrance 1) First Floor, Room 1. Admission is free. Among the exhibition's highlights is a series by Andres Rentsch, "Entangled with Justice." Rentsch photographs his own body in the dark using a flashlight as a drawing tool, and then allows the film to decay before toning it for permanence.

The show features work by Graziella Antonini, Michelle Meier, Francois Portmann, Regula Ruegg, Christian Erroi, Salome Oggenfuss, Andreas Hablutzel. The exhibiting artists' photographs have been shown at Museum of Modern Art, NYC, Museum of Fine Arts, Houston, Musee de L'Elysee, Lausanne, Switzerland. For more info: swissphotoshow@gmail.com The Governors Island Ferry departs every half hour from Battery Maritime Building (adjacent to Staten Island Ferry Building).

NEW YORK CITY MARATHON, Sunday, Nov. 7, 2010

Note: Daylight savings time ends at 2:00am on Nov. 7 and clocks go back one hour. Marathon starts at 6:00am in Fort Wadsworth, Staten Island. "The first NYC Marathon, in 1970, was four-plus laps of Central Park. In 1976, in Celebration of the US bicentennial, NYRR moved the marathon to the streets of New York's five boroughs: Staten Island, Brooklyn, Queens, the Bronx, Manhattan. The course united dozens of culturally and ethnically diverse neighborhoods, crossed five bridges, and finished at Tavern on the Green in world-famous Central Park. The course continues to challenge thousands of athletes every year and has become a model for big-city marathon courses around the world."

PHOTOGRAPHY LINKS/ RESOURCES

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

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

SHARE YOUR SLIDES & DIGITAL IMAGES! TUESDAY EVENING HOUR is an artist non-profit slide show program whose mission is to expose the works of the artists to the public. Each Tuesday, they showcase a working artist, who prepares and presents a slide-show of their work, digital or Kodak. Average attendance is 35-45 persons weekly. Just drop in. **If you would like to give us a show, please call the Director at: 212.964.3936.** Programs begin at 6:30pm, 49 Fulton St., NYC near South Street Seaport: private room 2 and 3 in West Wing. \$2.00 donation.

THE GOOD OLD DIGITAL DAYS: Photo Apps For Everyone by George Lepp, September 2010

Question: *It seems that every article I read talks about post processing with Photoshop, Lightroom and other software programs. Are the days of photographic talent gone and is success now determined by graphic arts skills? I shoot an old Rebel XTi with a variety of Canon lenses and have produced quality images printed directly from the CF card: some have actually won awards! I'm always trying to improve my style and technique, but I'm overwhelmed by the amounts of "post processing" that seems to be the norm these days. Is there hope for those of us who still enjoy the challenge of capturing what we see in front of us with what we have in our hands?*

George Lepp: Aah, the myth of the simple, good old days of photography, where photographers were judged on their skills behind the viewfinder. Well, not really. It was the print that was judged, not the negative. We used to do our film "post processing" in the darkroom, or we paid someone else to do it for us. Think about that black-and white photography purist, Ansel Adams. He considered the capture to be just half of the process. He reinterpreted his images again and again with darkroom techniques that improved quality, changed mood and reconveyed the reality of the scene he photographed. Do a little research, and you'll find the contact print for the famous "Moonrise, Hernandez, New Mexico" photograph. Pretty dull. Adams worked on the prints of that image for several decades, and in the end, the prints tell us what kind of photographer and artist Adams really was.

But you're working in the digital age with your "old" Rebel. And, just like in film days, your camera has limitations that need to be overcome; you, as a good photographer, take those limitations as a challenge to your skills. Nonetheless, your digital file still needs some "development" before it's ready to be seen. If you shoot JPEG's, your camera is actually accomplishing some of the needed post processing internally. If you shoot RAW format, you must do some post processing, such as sharpening, to realize the basic potential of your image. Even the newest, most expensive and capable DSLRs produce captures that need

basic processing. If you don't want to do anymore, that's fine. But I would hope that any good photographer who wants to capture what he/she sees (along with all the sensory experience the scene evokes) would also want to overcome the limitations of the camera by wisely using the capabilities of post processing software to correct unavoidable anomalies in exposure, color and sharpness, all the very least.

At every seminar I give, I ask how many people in my audience hate spending time in front of their computers, and a large percentage typically raises their hands. They want to spend their time outside, exploring nature and natural subjects, seeking their perfect light on a vast landscape or the most evocative expression on an elusive wild creature. There's no doubt about it, we outdoor photographers get our greatest satisfaction from the capture, from the decisive moment when everything comes together and, with the release of the shutter, we own it.

Is there hope for you if that's where you want to end your photographic experience? Sure, there is. You'll continue to enjoy the decisive moment, but at a price. When you abandon your photograph after you've captured it, you've left it half-born, or perhaps half-developed is a better word. If you want to bring it to its full potential, you need to exercise the control that post processing software gives you. And it's a fact of modern photographic life that your half-finished images will be competing increasingly against those of other photographers who overcome the limits of their photographic equipment by applying the post processing tools available to them today. (I'm not talking about graphic artists here, because graphic artists have a different vision, although it's achieved with some of the same tools photographers use.)

In the shameless self-promotion department, I want to tell you about a new book that my wife Kathy and I have just finished that's now available for preorders at all major outlets and our website, and will be internationally released this fall. *Wildlife Photography: Stories from the Field* is a retrospective of my favorite wildlife images and how they were captured. No post processing tricks discussed here! I loved working on this book because it took me back into the field, where I (and my wild subjects) experienced the thrill of the photographic experience. Despite all I've said above in answer to your question, that's where I really want to be, too.

"Outdoor Photographer"

www.outdoorphotographer.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

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

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.
Russ Burden Photography Tours— 303.791-9997

. www.russburdenphotography.com

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

SIMPLIFY YOUR IMAGES

One way to create a successful image is to simplify it. Reduce the compositional elements to the basics so the viewer will clearly know the reason why the image was made. Including clutter, busyness and distractions complicates the photo and leaves the viewer wondering what the main subject is. Carve away the extraneous until what you see in the viewfinder are the essential elements. Study the entire viewfinder, especially the edges, to make sure there's nothing unnecessary. This takes practice, but the sooner you start, the sooner your images will begin to show improvement.

ISOLATE YOUR SUBJECT: Reduce the subject to its basics and exclude everything else that doesn't relate. Don't be afraid to come in tight to tell a story using just part of the subject if including it in its entirety dictates the background will have distractions.

USE DEPTH OF FIELD: To create a main focal point, choose an aperture that nets sharp focus on it and allows the background to remain soft. The use of a long lens and wide aperture nets this result.

CONCENTRATE ON DETAILS: Shoot what the light gives you. For instance, on an overcast day, the light is soft which is great for photographing details. Head to a location where small subjects abound and incorporate the other techniques described above.

BOLD TEXTURE

The world is jam packed with texture yet it's often overlooked as a photographic subject. Texture can be found in something as simple as an eggshell's exterior to ripples on an ocean as far as the eye can see. Learning to visualize it photographically is what's necessary to record it as an award winning image.

How about people? - texture can be found in the wrinkled faces of the elderly, in the years of toil depicted in their hands, and in their clothing. Hand knitted and woven materials reveal stitches with nooks and crannies.

In nature, textures are found just about anywhere. From the vein like structures of a leaf to cumulus clouds enveloping the sky, they're everywhere. To help train the eye to find them, walk through a forest, your backyard or the nearest local park. Without your camera, look more closely at every object. Be it a giant maple or a few blades of grass, study the surface of a single item or the inter-connectedness of many. Learning to see the world through "textured eyes" can open a new door to your photography.

What makes a photograph of texture a good one? If you want to reach out and touch the picture to see what it feels like, the image deserves recognition. If the picture prompts you to think of words such as coarse, soft, bumpy or cracked, it deserves recognition. If the picture has many tactile qualities along with three dimensionality, it's a winner. From macro subjects to sweeping vistas and landscapes, many great images of texture await the eager photographer.

THE SHAPE OF THINGS TO COME

Shapes are the building blocks of all structures. From repetitive hexagons woven into beehives to the support systems of skyscrapers, they're found everywhere. Made of lines, patterns and repeated forms, designs of intertwined networks await the discerning photographer to extract and isolate. Lens choice, light, color, contrast and shooting angle all contribute to the success of capturing images with shapes.

Shape plays a dominate role in identifying objects in everyday life. The silhouette of a dormant tree in winter or the outline of an airborne flock of geese at sunset need no explanation as to what they are. Their forms are familiar, yet often deemed mundane. As a photograph, they're often overlooked. By learning how to integrate shape, form, texture, lines and patterns into an image, a whole new world of photography can unfold.

a) For a plethora of more information, check takegreatpictures.com 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.

b) Check out the Outdoor Photographer website. On the home page, scroll down to the first listing of 8 highlighted articles. Click on the button that says OP Tip Of The Week - the articles are mine - thanks for reading them and leaving some positive comments.

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

Question: *My question pertains to the content aware option in CS5. I have watched several tutorials using the Pen tool and the Spot Healing Brush (using content aware) in order to remove wires from an image. I have not been able to figure out exactly what the steps are (these tutorials don't show each step) and hope you can walk me through the steps. The technique looks fast and amazing but I can't figure out exactly what to do.*

Tim's Answer: The technique you refer to is actually one of the better uses of the Content Aware feature in Photoshop CS5. One of my pet peeves about the Content Aware feature is that it sometimes gets presented as an image-cleanup panacea, capable of cleaning up virtually any object from any image without any evidence that you applied any correction at all. But using the Spot Healing Brush in conjunction with the Pen tool is actually an example of a great implementation of these tools.

The first thing you need to do is define a path with the Pen tool. Choose the Pen tool from the toolbox, and then click the second of three buttons near the left end of the Options bar in order to choose the option to create a path (rather than a shape or a freeform drawing). Then click to define anchor points for the path you're creating. You can also drag when creating an anchor point to adjust the curvature of the line between the preceding and current anchor points.

Next, choose the Spot Healing Brush from the toolbox. Be sure the Content Aware option is chosen on the Options bar, and then press the left or right square bracket keys ([or]) to adjust the size of the brush so it is about twice the size of the object you're trying to remove. Then go to the Paths panel (choose Window > Paths if it isn't visible), and click on the second button at the bottom of the Paths panel to stroke the current path (the one you just defined with the Pen tool) with the current tool (in this case the Spot Healing Brush). The result is that the Spot Healing Brush will stroke very precisely along the line defined by the path you created with the Pen tool. This enables you to eliminate objects (such as power lines) with tremendous precision, and is actually my favorite use of these tools in Photoshop.

Question: *I've just switched to Photoshop Elements 8 after using iPhoto to (sort of) manage and work on my images. I have been trying to learn about adjustment layers, and I can't seem to find a Color Balance adjustment. Is it really not there? How do I correct the color in my photos?*

Tim's Answer: You're correct that there isn't a Color Balance adjustment, but there are other ways to accomplish the same task. In terms of the most direct replacement for Color Balance, I recommend using the Levels adjustment. Simply add a new Levels adjustment layer (click the half black/half white button at the bottom left of the Layers panel and choose Levels). Then, instead of working on the RGB composite channel (which allows you to adjust the overall tonality of the image), choose Red, Green, or Blue from the popup at the top of the Adjustments panel. You can then use the gray slider below the histogram display (generally referred to as the "gamma" adjustment slider) to adjust the color balance. When working with the Red channel you'll shift between red and cyan, when working with the Green

channel you'll shift between green and magenta, and when working with the Blue channel you'll shift between blue and yellow.

The behavior of these adjustments using Levels is exactly what you would expect when working with a Color Balance adjustment, such as that found in Photoshop. It isn't quite as convenient since you need to switch between the channels manually, but it does provide a solution. I do wish Adobe would add a Color Balance adjustment to Elements, but I've been wishing that for a long time and they still haven't seen fit to add it, so I'm not sure it will be coming any time soon.

I cover the full range of adjustments in the context of a non-destructive workflow in the video tutorials on my upcoming "Elements Hands-On: Adjustment Workflow" DVD. This title is now in duplication, and you can pre-order at a special discounted price if you order before it begins shipping.

Question: *A touch-up question: I have an image of 5 sparrow chicks in their nest--a piece of grass nest material courses in front of two of the chicks--it crosses as least 4 objects with different color, tonal and texture interfaces. What is the best method to rid the image of the grass and is this covered in your re-touching DVD? I have CS4, but will be getting CS5.*

Tim's Answer:

This sounds like a perfect example of a situation where the Content-Aware technology available in Photoshop CS5 is actually a great solution. The key is to work with this feature in an intelligent way.

In this case I would use the Spot Healing Brush with the Content Aware option set on the Options bar, and then work with relatively small areas at a time. One of my big pet peeves about the Content Aware option is that it is often demonstrated as a miracle solution to any image cleanup task you can possibly imagine. The reality is that while this technology is quite impressive, it does require some finesse in order to achieve the best results. In most cases what that means is working with small areas at a time with the Content Aware option.

So, focus on small areas of the image, essentially dividing the image into sections that are similar. In your specific example you reference four objects, so it probably makes sense at the very least to work in four separate stages, fixing each object one at a time. Use relatively small paint strokes while working with the Spot Healing Brush, and build up the corrections gradually. You might even need to break the corrections down to a more granular level, working on small areas of each of the four separate areas within the image that require correction. It is also important to use the smallest brush size possible when applying these corrections. In your example, you want to be using a brush that is only slightly larger than the blade of grass you're trying to eliminate from the image.