

Volume 12, Issue 6

February, 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"

The exile is over. After a month of Flushing Camera Club having to hold its meetings in the confines of the boardroom, we were able to return to the spacious auditorium. The damage from the burst pipe has been repaired and the floor replaced. Also, closet space has been reorganized and all our stuff will be easier to access. However, it up to us to keep it neat, so that can continue.

Looking at today's Newsday, I saw an article about photo sharing websites, entitled "Sharing your shots". Isn't that what we do at the Flushing Camera Club? Haven't we been doing that for over 30 years? I know that we all enjoy getting 9s at competition and despair when get a low score. But don't we also enjoy seeing the work of fellow club members. Don't we often wish to do as well and sometimes even appropriate the ideas to use in our own compositions?

Also, isn't going on club photo trips a form of sharing. I find that I get as much pleasure seeing what other photographers produce as I do from my own images. I love to be at location with others and having them say – "I just saw something great. Come and see it." To be able to look through their viewfinder and see what they are doing is just fantastic. I have led trips and just enjoy showing others what there is to see in our area. Why don't you? You are bound to have some spot or time that you love to photograph. Don't keep it a secret. Share it. Invite others to photograph it with you. Then look at how they, with fresh eyes, saw it. You might find that they have a new slant, a new vision and you can then come back and do better, at least in your mind.

- Stan Strauss

In my mind's eye, I visualize how a particular . . . sight and feeling will appear on a print. If it excites me, there is a good chance it will make a good photograph. It is an intuitive sense, an ability that comes from a lot of practice. -Ansel Adams

FEBRUARY

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

17: Presentations: Stan Strauss on converting color images to black and white.

Bob Green on the things that can be done with deficient images to make '8s and '9s out of them, or at least to make them more interesting.

MARCH

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

17: Gerry Appel, Great Neck Camera Club, will talk about making Portraits

31: Creative Photography by Jan Altes, Great Neck Camera Club

APRIL

7: Competition #8

21: TBA



Happy Birthday To You!



4: Margo Zarro

16: John Baratta

10: Peter Muhlhausen

20: Pat Burns

FCC NEWS

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
- 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.

FCC Community Project by Joe Crupi

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

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

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

We hope all our members will contribute to the project. I am anxiously awaiting your response.

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

"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.

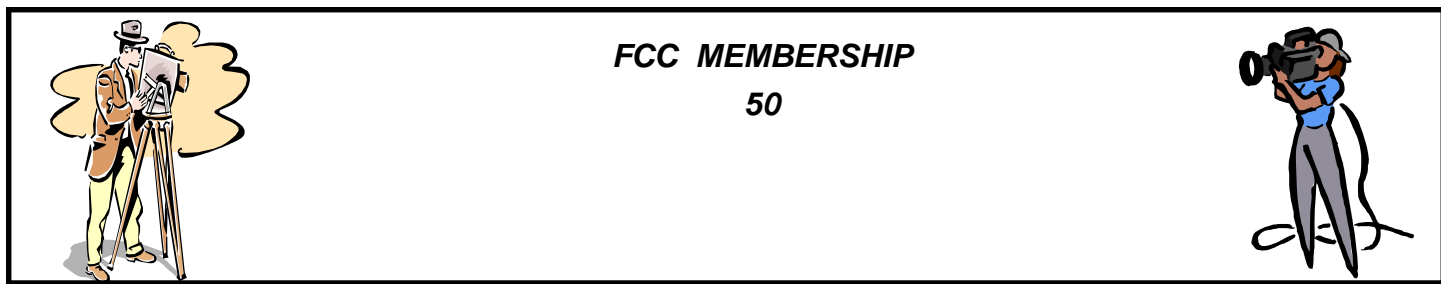
This was on the site of where we are now, and apparently it looked like the main hospital building back when they opened. A picture of it is in the conference room. For the 1980-81 season (after no summer sked for us, due to the closing of the "Home", we moved to the main building next door (btw, like 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 has shared this with us to inform us of our early years as the Flushing Camera Club. I think it's valuable and worth repeating! It's a good history lesson!



**Judge- Dave Gardner
Official Standings
January 6, 2010**

Slides	Score	Entries	IOM	S	Color Prints				
1 Dennis Golin	28	10	3		1 Robert Glick	29	10	2	
2 Joe Crupi	21	10	1		2 Robert Green	19	10	2	
3 Robert Green	17	10	1		3 Ann Grodman	19	10		
4 Eugene Foryth	14	10			4 Sy Roth	18	8	1	
5 Martin Fleischer	8	10			5 (tie) Helen Repstad	12	8		
6 (tie) Carl Barnett2	7	10			5 (tie) Joan Egan	12	10		
6 (tie) Ann Grodman	7	10			7 (tie) Suzanne Abruzzo	9	6		
8 Eugene Kolomantsky	0	1			8 Tom Mrwik	8	4		
IOM Robert Green - Sharon					IOM Robert Glick - Got Milk				
B B&W Prints					B Digital Images				
1 Suzanne Abruzzo	17	10	2		1 John Baratta	21	11	3	
2 John Baratta	12	8	2		2 Lucy Pearce	14	10		
3 Sy Roth	11	7			3 Pat Burns	13	10	1	
4 Gene Kolomatsky	8	4	1		4 (tie) Henry Szoepanski	12	10		
5 Shannon Cantu	2	3			4 (tie) Joe Caruso	12	9	1	
6 Eugene Forsyth	1	1			6 Martin Neff	10	10		
IOM Gene Kolomatsky - Two of Each					7 Shannon Cantu				
A B&W Prints					8 (tie) Eugene Kotmatsky				
1 Stan Strauss	17	10	2		8 (tie) Louis DeStefano	7	4		
2 Martin Neff	14	10	2		10 Eugene Forsyth	3	5		
3 Helen Repstad	9	8	1		IOM John Baratta - Fifties Lincoln				
IOM Stan Strauss - Arizona Cacti					A Digital Images				
S B&W Prints					1 Barbara Merritt				
1 Robert Glick	27	10	3		2 Helen Repstad	19	10	3	
2 Robert Green	22	10	2		3 Roy Woelfel	15	10		
3 Ann Grodman	18	10			4 Stan Strauss	12	10	2	
IOM Robert Glick - Wrinkled Brow					5 Susan Zigman				
B Color Prints					IOM Barbara Merritt - Rockport Holiday				
1 Eugene Forsythe	9	10	1		S Digital Images				
2 Judy Diaz	8	10	2		1 Robert Green	27	10	2	
3 Nick Fichera	3	6			2 Michael Sender	22	10		
3 (tie) Shannon Cantu	3	4			3 (tie) Barbara Shea	21	10	1	
5 (tie) Gene Kolmateky	1	1			3 (tie) Joe Crupi	21	10	1	
5 (tie) Louise Desletano	1	2			5 (tie) Tom Mrwik	14	10		
IOM None					5 (tie) Ann Grodman				
A Color Prints					7 Russel Burden				
1 Stan Strauss	19	10	2		8 Joan Egan	11	10		
2 Martin Neff	15	10			9 Robert Glick	10	4		
3 (tie) John Baratta	13	8	1		10 Stan Goldstein	4	2		
3 (tie) Susan Zigman	13	8	2		IOM Russel Burden - Misty Sunrise				
5 Joe Caruso	11	8							
6 Uris McKay	8	6							

**PFLI Competition
January 8, 2010**

BWA	Helen Repstad	Last Rose Of Summer	18	CPB	Uris McKay	A Mothers Love	21
BWA	Bob Green	Girl	21	CPB	John Baratta	Autumn Leaves	22
BWA	Bob Green	Bw Butterfly	21	CPB	Susan Zigman	Soho Legs	22
BWA	Ann Grodman	Skyline	22	CPB	Suzanne Abruzzo	Empire State Building	22
BWA	Robert Glick	Wrinkled Brow	24	CPB	Tom Mrwik	Black Skimmer	22
BWB	Shannon Cantu	Reflections Of Mao	18	CSA	Martin Fleischer	Yellow Flower	20
BWB	Stan Strauss	Mowing Uphill	19	CSA	Carl Barnett	Table Mountain	21
BWB	John Baratta	Save The Nuts	20	CSA	Joe Crupi	Spring Falls	21
BWB	Marty Neff	Lower Yellowstone Falls	22	CSA	Joe Crupi	Hillside Farms	22
BWB	Suzanne Abruzzo	Wine Bottles	22	CSA	Dennis Golin	Pensive	25
CPA	Helen Repstad	Crane	21	DPA	Helen Repstad	Giraffe	21
CPA	Ann Grodman	Shell Abstract	22	DPA	Michael Sender	EI	22
CPA	Bob Green	Simple	22	DPA	Tom Mrwik	Teton Reflection	22
CPA	Sy Roth	Orchid Close Up	22	DPA	Joe Crupi	Mill With Morning Mist	22
CPA	Robert Glick	Lowerly Lioness	24	DPA	Tom Mrwik	Steaming Up Old 89	24
CPB	Eugene Forsyth	Japanese Gardens	18	DPB	Pat Burns	Painted Beauty	21
CPB	Joe Caruso	Hicks Nursery March 2009	21	DPB	Barbara Merritt	Raindrops	21
CPB	Judy Diaz	A Day At The Mets	21	DPB	Joan Egan	Moonset	22
CPB	Marty Neff	Sunrise On Canyonlands	21	DPB	Roy Woelfel	Brick Shadow	23
CPB	Stan Strauss	Lily And Buds	21	DPB	Barbara Shea	Rain Delay	23

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

Competitions: Plainview Old-Bethpage Library, Plainview, NY, competitions begin at 7:30pm: **Friday, February 12**

HOLD THE DATE: 2010 Spring Spectacular, Sunday, April 18, to be held at the Theater, Suffolk County Community College, Brentwood Campus, 10:00am– 4:00pm.

Canon Camera is finalizing plans for speakers from its Explorers of Light Program. Tickets: \$30.00; high school/college students are free with ID.

Photo Classes: PFLI & Plainview-Old Bethpage Library, Plainview: Sunday classes at 2:00pm:

Feb. 28: “Alternative Visions” by Gabriel Biderman

March 21: “All About Digital Infrared” by Steve Zimic

April 25: “Five Points of View” by 5 Photographers from the Digital Photo Academy

May 23: “Beyond the High Dynamic Range Image” by Dan Burkholder

June 27: “Having Fun With Photoshop” by Joanna Gazzola

These PFLI classes and the one at Hillside Library are free and open to the public

Additional Class:

PFLI & Hillside Library, 155 Lakeview Road, New Hyde Park.

March 23, 2010, 6:45pm - 8:45pm: Photoshop Elements 7: Sharing; Advanced Editing

January class had approximately 50 attendees! If you plan to attend the last Elements 7 class on March 23: **You must register in advance: 516.355.7850**

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

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>

PFLI Website: www.pflionline.com

FCC Delegate: Ron Caldwell

PFLI Camera Club Programs

“Four Artists—Four Visions” February 1-28: Joanna Gazzola, Lorraine Piskin, Marlene Piskin, Stan Mehlman. Meet the Artists Reception: Sat., Feb. 27, 1-3pm, Bellmore Memorial Library, 2288 Bedford Ave., Bellmore, NY 11710, 516.785.2990.

Photographing snow

By [Bernard Dery](#)

Snowy landscapes are among the trickiest situations to photograph with digital cameras. The exposure and white balance settings can easily be fooled by the bright lighting conditions.

Whether the sky is overcast or the sun is shining, special care must be taken to avoid messing up the colors completely. The very bright snow acts as a second light source by reflecting sunlight shining on the ground.

The basics of photographing snow

Some cameras offer a Snow or Winter setting, and this feature can be very helpful. It usually corrects the Auto white balance calculation of the camera and lowers the exposure value to avoid over-exposing the image. The Snow mode is usually efficient and delivers more than acceptable results. However, it is not perfect, and not always available depending on the brand and model digital camera. Moreover, using this mode usually means the photographer loses control over aperture and shutter speed, limiting creativity. Luckily, there are ways to take beautiful snow pictures even without the help of a preset scene mode.

Photographing snow under clouds

If the day is cloudy as often happens in winter, the [white balance](#) is easy to set. The Cloudy setting generally available on most cameras works well in this situation and produces accurate colours.

The exposure often needs correction, however, and lowering the [EV](#) compensation by -0.7 or -1 is a good rule of thumb. To be on the safe side, using Center-weighted or even Spot [metering](#) is a good way to reduce the risks over-exposing your images, as long as the center of the frame is bright.

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.

New Jersey Federation of Camera Clubs: 2010 Potorama with Rod Planck, Saturday, April 10, 9:00am—4:30pm, Nutley High School Auditorium, 300 Franklin Ave., Nutley, NJ 07110. \$40.00 in advance; \$50.00 at door. For all details: 908.241.2248; pkurywczak@comcast.net

Www.njfcc.org

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

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

SoHo Photo presents:till February 27, the following at 15 White St., NYC, 212.226.8571; www.sohophoto.com.

A. "Potholes" by Montreal artists: Claudia Ficca and Davide Luciano, "Photo Exhibit featuring urban craters show in a comedic, creative fashion. Taking something that's viewed as a negative and giving it a positive, humorous spin. They staged a series of guerrilla street-level photo shoots, turning craters into objects of fancy."

B. "Fragile Beauty: Jamaica Bay Landscapes" by Rosalie Frost. "Inspired by the varied effect of bay light on water and marshes, the images draw attention to the fragile nature of the bay's ecosystem, which is under stress from climatic change and habitat loss."

C. "Phongsaly: Hill Tribes of Northern Laos" by Michael Schenker ... it "documents the rural life of the Akha people near the northern border town of Phongsaly."

"Inspired by Nature" Photographs by Peter Blasl.

Thru Feb. 21. Huntington Public Library, 338 Main St., Huntington, 631.427.5165; hpl.suffolk.lib.ny.us

Timely & Interesting Photography Exhibition At The African-American Museum In Hempstead

Photographs and artifacts included from Monetta Sleet Jr., Jim Pepler, Stephen Bitel, Herbert Randell and Fred Watkins. All of these guys were great photographers, some internationally known photojournalists.

This exhibition was put together by the African-American Museum. Go see this exhibition and tell your friends.

Dick Lopez, Founding Director, Long Island Center of Photography, 718.343.6797; dicklopez@aol.com
110 N. Franklin St., Hempstead, NY 11550, 516.572.0730; until March 30, 2010.

20 Annual Flower and Garden Show, March 12-21, Hicks Nurseries, 100 Jericho Turnpike, Westbury, NY. A blooming bulb garden salutes the arrival of Spring and features daffodils, tulips, pansies and other striking flowers. 516.334.0066; www.hicksnurseries.com Free: Parking & Admission

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

Polaroid Instant Cameras: "Polaroid stopped making instant film two years ago, but enthusiasts and former employees bought one of Polaroid's factories in Netherlands and reinvented the film. Their film is expected on the market this year, and Polaroid announced it will be bringing back instant film cameras. It didn't announce a price." The Augusta Chronicle, January 11, 2010.

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

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.

Unique University, Unique Photo Events, NJ's Camera Video SuperStore

2 new Photoshop CS4 classes with Adobe certified Photoshop expert: Don Polzo.

Intro to Photoshop CS4: Mar. 7 & Mar. 14; 12 Noon-3pm
Taking CS4 to the Next Level, Mar. 21 & Mar. 28, 12 Noon-3pm
\$100. each class. For full details; www.unique-university.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., Feb. 11: 10am—1pm: Demystifying Strobe Lighting, Gear-a Guide to Using Today's Flash Equipment by Jason Friedman

Thurs., Feb. 11: 3-5pm: The Sweetest Sweet Spot with the Lensbaby by Gabriel Biderman

Tues., Feb. 16: 3-5pm: The EOS-1D Mark IV, In Depth by Rudy Winston

Sun., Feb. 21, 1-3pm: Capturing Great Pictures with Your Compact Camera by Rick Sammon

Mon., Feb. 22, 11am—1pm: A Lighting Revolution: Lite Panels by Pat Grosswendt

Mon., Feb. 22: 3-5pm: Figuring Out Flickr: The Basics by Jennifer Diamond

Mon., March 8, 11am-1pm: Figuring Out Flickr: Beyond the Basics by Jennifer Diamond

<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. 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.com

Feb. 16: Skirting A War In Israel, slides, by Ron Nelson

Feb. 23: St. Petersburg, Treasure of Russia, slides, by Theodor Hassenius

March 2: Germany: Berlin, Sans Souci, Schwerin, Lubock, Hamburg, digital, by Gary Kazin

March 9: Overview of New Jersey Shipwrecks, digital, by Dan Lieb

March 16: Trans-Caucasia, Post Soviet Azerbaijan, Georgia & Armenia, digital, by Polly Bookhout

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.

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

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

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.photoshopper.com

B&H: www.bhphoto.com

International Center for Photography: www.icp.org

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

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 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.

In addition to the Russ' tours listed below, he is an instructor at the Digital Photo Academy in Colorado.

Russ:

I want to take this opportunity to thank all of you who supported me by coming on one of my nature photo tours. 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.

My goal is to make 2010 even more thrilling than 2009. 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
russburdenphotography.com*

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.

Dusk + Dawn Flash by Russ Burden

The word photography comes from the Latin combining *photo* and *graphy*. Photo means light and graphy means to write. Hence photography means to write with light. How appropriate it is that in order to make a picture, a photographer needs light with which to etch an image onto a digital sensor. But what do photographers do when the sun level drops and they're outdoors? For me, it's flash to the rescue.

There's a magic quality to the light right before the sun crests the horizon at sunrise and just after it sinks below at sunset. If the subject is front or sidelit by this gorgeous glow of color, detail can be recorded. But if you want to record the subject against this gorgeous backdrop, it falls into silhouette. If you need to reveal detail, it's necessary to add artificial light. In that flash units of today are so portable and powerful, it's become the light of choice. To make the image successful, it's necessary to balance the amount of light emitted from the flash with the amount of ambient light in the sky. In order to do this, the flash has to be able to be dialed up or down from the ambient light meter reading. The amount depends on the effect you desire and the chosen f stop at which the image is made. The smaller the f stop, the more you'll tax the capability of the flash to be able to emit enough light. On this week's photo, I used flash as a source of fill so detail could be revealed in the foreground dunes and yucca stalk. Come with me on a tour and I'll show you how to improve your images using flash.

Winterize Your Tripod by Russ Burden

It's very chilly outside, the wind is blowing making it feel even colder, and there's eight inches of snow on the ground and more is predicted for the next few days. "Cool!" should be your response as you grab your tripod and head out the door with your camera.

Winterizing your tripod is not difficult and doing so will keep you out in the field for longer periods of time. First and foremost, you need to make it comfortable to handle. If you have a metal tripod, it's essential you create a climate barrier between you and it. This can be done a number of ways. Most commonly, photographers fasten pipe insulation around the legs where the tripod is handled. Pipe insulation can be found in any hardware store and it's cheap. Not only does it prevent your hands from freezing when you carry the tripod, it makes a wonderful cushion when you carry it over your shoulder. If you check the internet, you'll find companies that make fancy pads that come in different camo patterns and are custom fit to specific tripods. Another option is to wrap the pipe insulation with camo tape found in many sporting goods stores.

Setting up your tripod in soft snow can present both stability issues and problems with sinking legs. What some photographers do is force them into the snow as deeply as they can which solves the above issues but presents two different problems. One is the fact that the depth at which the tripod sinks is now lost regarding the height of the tripod. This may necessitate the photographers to sit or kneel down in the snow which expedites discomfort from the cold: not good. The other issue it presents is the legs of the tripod are now surrounded by the frozen snow transferring the cold to the tripod: not good. A great solution comes in the form of tripod "snowshoes." They strap onto the bottom of the leg and form a large surface area in the snow making it difficult for the leg to sink. The set I have is made by Manfrotto and they're called All Weather Tripod Shows—Google them.

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

Question:

I am ready to add a second monitor to my desktop computer. I currently have a Dell 22" with a 1920 by 1080 resolution. Should I buy the same monitor, same resolution, or can I successfully use a slightly smaller size, 18.5", 20" (desk space), lower resolution (1680 by 1050) and lower cost 2nd monitor? I want the 2nd monitor for my CS4 menus and other non image processing related functions. What are the pros and cons?

Tim's Answer:

You can absolutely mix-and-match when it comes to monitor brand, size, and resolution support when upgrading your computer setup to include multiple monitors. There are advantages to using the same make and model, as well as resolution. By using the same brand of monitor, you're more likely to see a consistent display on both. However, in your case that isn't particularly critical. The same size is helpful both because they will simply "fit" better together, and because you'll be dragging across one monitor onto the other monitor in the same physical position. In other words, when the cursor moves from one monitor to the next, it will show up right where you expect it. This assumes, of course, that you're running both displays at the same resolution as well.

If you mix-and-match, and the two monitors are of different sizes and/or resolution settings, then you'll have some minor issues when dragging your mouse pointer from one monitor to the other. You can still absolutely work this way, but for example, if the monitor on the right is running at a lower resolution, that display will be "shorter" than the primary display. As a result, if you move the mouse pointer off the bottom-right corner of your primary monitor, for example, you won't actually be able to move over to the second display. Instead, you'll need to move the mouse up a little bit. To put some numbers to this, if your primary monitor is running at 1050 pixels vertically and the new display is only operating at 768 pixels vertically, there's a difference of 282 pixels between the two. If the second display is aligned to the top of the primary display, that means you'd need to move the mouse up 282 pixels from the bottom-right corner of the primary display in order to be able to drag onto the secondary display.

While some of these issues can be a minor annoyance, you can get used to them and work very effectively. And having two monitors is much better than one in my opinion, so if you need to get a smaller display for space or budget reasons, I certainly wouldn't let that stop you from taking advantage of multiple monitors.

Question:

Is there a loss of data when processing RAW images (NEF in my case) through the programs attached to Photoshop or Lightroom as compared to Nikon's software?

Tim's Answer:

That depends to some degree on what you mean by "loss of data". You won't lose any information contained within the original RAW capture, because regardless of which software you're using to create an image from an original RAW capture, the data within that RAW capture is preserved. The reason for this is that all RAW conversion software produces a derivative image from the original RAW capture, rather than applying any processing to that RAW capture. So, you can convert the RAW capture as many times as you like with as many different software applications as you like, and that original RAW capture retains all of its original information.

Of course, there is also the issue of how much detail is retained in the RAW conversion, and this can vary somewhat based on which software tool you use for converting the image. You'll likely hear a lot of different opinions on this, and may even see sample images that "prove" that one RAW conversion application produces better results and yields more detail than its competitors. I would be the first to admit that there are differences in processing between the various RAW conversion software tools available. However, in my experience it tends to be more that there are differences than that there is a clear winner across the board. In other words, one tool will produce slightly better results with one image, and one tool will produce slightly better results with another image.

It is also incredibly difficult to truly compare the results between different applications, because so much of the quality of the final results depends upon the settings used in the conversion. Each tool uses unique algorithms, scales, and processes for applying adjustments based on the settings you use, so you can't simply apply the same settings in each (assuming the same controls even exist) and adequately evaluate the results. Instead, you need to find a way to generate the best possible results with each conversion application for a wide variety of images, and then make an analysis of the results. Even then, it is a challenging comparison to make.

My recommendation is that you perform RAW conversions on several varied images using the various tools available. Then make a determination about which tool you want to use for your RAW conversion workflow based on which offers the best combination of quality results, ease of use, and workflow efficiency. Regardless, we have truly gotten to the point where none of the RAW conversion applications are bad, but there are certainly differences among them.