

Volume 12, Issue 6

March, 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's cold out there. The weather is miserable. There are inches and inches of snow, ice and slush on the ground. The ground hog says there is 6 more weeks of winter. And I have cabin fever. Winter can be such a downer. I will go out and photograph but I will pick my spots. Still I can make use of my time and enjoy my photography.

The next competition is coming up and it was so easy in the Fall since there were months of photo expeditions and hundreds and hundreds of new images. There aren't so many new images from me to select from. Now is the time that I need to look very carefully at my images and think about getting them ready for competition. Perhaps I will revisit images and see things and potential that I didn't see the first time. One of the reasons I love the digital darkroom, I can come to an image, see something in my mind's eye and try to create that look. Sometimes I succeed. Sometimes I don't. Sometimes I try something and it is what I thought it would be, but I get a new slant or approach or vision. I find that I spend more time interpreting the image after I come home than I do in the field.

Also, this is the time to improve my skills and vision. First I look forward to the time I spend with my friends from the Flushing Camera Club. I love seeing their work. It gives me ideas (and envy-why can't I be that good). Also, I spend my time looking at the images of the great and the upcoming photographers. I look at books. I go on the Internet and seek out portfolios. Look at the work of the masters. It costs nothing and there is so much to gain.

- Stanley Strauss

You don't take a photograph, you make it. -Ansel Adams

MARCH

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

17: How to do portraits by Gerry Appel, Great Neck Camera Club

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

APRIL

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

21: Photoshop Elements Basics by Yvonne Berger

MAY

5: Competition #9 Judge: Mel Ettinger

19: "Flash Photography" by Chris Moore



Happy Birthday To You!



1: Adele Robbins **7: Ann Grodman**

4: Russ Burden **15: Paul Klein**

FCC NEWS

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 jocexlt@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.

Dennis Golin: "Paumanok: Poems and Pictures of Long Island" Dennis' wide angle photo taken from inside the Planting Fields Japanese maple tree graces the November 16 page (pages are numbered as days of the year).

"Paumanok: Poems and Pictures of Long Island" by Kathleen Donnelly is an anthology of 105 poets and 66 photographers whose lyrics: one poem for each of the 366 days of the year.

June Conticchio: She telephoned to inquire about how her friends at Flushing Club are doing. She continues to have medical concerns and is anxiously awaiting the warmer weather. Two months ago they received a 3-year old Chihuahua, named Charlie. Add Charlie to her other 2 dogs, a cat and parakeet and with this combination of personalities, they have their hands full.

Additionally, June has a digital camera and MAC computer .. so she's all ready to get back into photography. June asked about our dinner and she and Bob hope to join us. They send their best regards to all.

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

2010 Spring Spectacular, Sunday, April 18, Van Nostrand Theater, Suffolk County Community College, Brentwood Campus, 10:00am- 4:00pm. Canon's Explorer of Light Program will present Eric Meola and Tyler Stableford.

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

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

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

Box lunch is available for \$10.25 (deadline to order lunch: April 2)

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

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

March 21: "All About Digital Infrared" by Steve Zimic

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

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

PFLI & Hillside Library, 155 Lakeview Road, New Hyde Park will present their last class at this location:

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

You must register in advance: 516.355.7850

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

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

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

PFLI Website: www.pflionline.com

FCC Delegate: Ron Caldwell



FCC MEMBERSHIP

50



Slides Name	Points	Entries	IOM	S Color Prints	Points	Entries	IOM
1 Dennis Golin	33	12	3	1 Robert Glick	33	12	2
2 Joe Crupi	25	12	1	2 Sy Roth	27	12	2
3 Robert Green	23	12	2	3 Robert Green	23	12	2
4 Eugene Forsyth	16	11		4 Ann Grodman	22	12	
5 Ann Grodman	10	12		5 Helen Repstad	17	10	
6 Martin Fleischer	9	11		6 Joan Egan	16	12	
7 Carl Barnett	7	10		7 Suzanne Abruzzo	11	7	
8 Eugene Kolomantsky	0	1		8 Tom Mrwik	8	4	
IOM Robert Green			Mylar Abstract	IOM Sy Roth			Building Relection
B B&W Prints				B Digital Images			
1 Suzanne Abruzzo	20	12	2	1 John Baratta	24	13	3
2 (tie) Gene Kolomatsky	15	7	2	2 (tie) Pat Burns	17	12	2
2 (tie) John Baratta	15	10	2	2 (tie) Lucy Pearoe	17	12	
4 Sy Roth	12	8		4 Henry Szczepanski	16	12	
5 Eugene Forsyth	3	3		5 Martin Neff	13	12	
6 (tie) Joe Caruso	2	1		6 Joe Caruso	12	11	1
6 (tie) Shannon Cantu	2	3		7 Shannon Cantu	8	6	
IOM Gene Kolomatsky			Walls & Pipes	8 (tie) Eugene Kolmatsky	7	4	
A B&W Prints				8 (tie) Louis DeStefano	7	4	
1 (tie) Martin Neff	19	12	3	10 Eugene Forsyth	3	5	
1 (tie) Stan Strauss	19	12	2	IOM Pat Burns			Skyscraper
3 Helen Repstad	13	10	1	A Digital Images			
IOM Martin Neff			Train 51	1 Barbara Merritt	23	12	4
S B&W Prints				2 Helen Repstad	22	12	
1 Robert Glick	31	12	3	3 Roy Woelfel	18	12	
2 Robert Green	28	12	3	4 Stan Strauss	15	12	2
3 Ann Grodman	22	12		5 Susan Zigman	2	2	
IOM Robert Green			Balloons Abstract	IOM Barbara Merritt			Abstract1(6-....
B Color Prints				S Digital Images			
1 Eugene Forsyth	10	11	1	1 Robert Green	32	12	2
2 Judy Diaz	8	10	2	2 (tie) Barbara Shea	26	12	1
3 Nick Fichera	6	8		2 (tie) Michael Sender	26	12	1
4 Gene Klolmateky	5	4	1	4 Joe Crupi	25	12	1
5 Shannon Cantu	3	4		5 Ann Grodman	19	12	
6 Louise Desletano	1	2		6 (tie) Tom Mrwik	18	12	
IOM Gene Klolmateky			Yellow Mark	6 (tie) Russel Burden	18	8	1
A Color Prints				8 Joan Egan	14	12	
1 Stan Strauss	23	12	3	9 Robert Glick	10	4	
2 Martin Neff	18	12		10 (tie) Martin Fleischer	4	2	
3 John Baratta	17	10	1	10 (tie) Stan Goldstein	4	2	
4 Susan Zigman	15	10	2	IOM Michael Sender			Firescape
5 Joe Caruso	13	9					
6 Uris McKay	8	6					
IOM Stan Strauss			Pittsburg Reflector				

PFLI Competition

February 12, 2010

DPA	Michael Sender	Night Walkers	23 DPB	Barbara Merritt	Rockport Holiday	26
DPA	Tom Mrwik	Amish A Team	23 DPB	Stan Goldstein	Mg7893comp750jessr	24
DPA	Joe Crupi	Grease	23 DPB	John Baratta	Fifties Lincoln	21
DPA	Helen Repstad	Christman Amaryllis	23 DPB	Stan Strauss	Authur Ave Market 3	21
DPA	Joe Crupi	Love On The Rocks	22 DPB	Henry Szczepanski	Frisco Bus	21
			DPB	Lucy Pearoe	Rosa De Color	21
			DPB	Roy Woelfel	Flight Into The Sun	21
			DPB	Joe Caruso	Pirate	20
			DPB	Barbara Shea	Headlight	19
			DPB	Pat Burns	Iron Head 2	19

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.

20th 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

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

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

PHOTO sent by Michael’s article

African American Museum, 110 N. Franklin St., Hempstead, NY, 516.572.0730, presents 2 exhibits:

A.Honors Dr. Martin Luther King with photographs, letters and other documents related to his life. On view to March 31.

B. “Sojourn To South Africa” documents Phyllis Goodfriend’s travels to South Africa. Presented by the Long Island Center of Photography. On view to April 30.

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

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 were great photographers, some internationally known photojournalists. This exhibition was put together by the African-American Museum. 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

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. Check fees.

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

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

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

For information: 516.922.8670; eeisenberg@plantingfields.org

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

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.

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.

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

Wed., March 10, 3-5:00pm: Digital SLR (DSLR) Choosing and Using Digital Cameras, David Brommer

Tues., March 23, 3-5:00pm: Everything You Need to Know About Memory Cards by Delkin Devices, Alan Parry
<http://www.bhphotovideo.com/find/EventsPage.jsp>

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

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

Upcoming Events:

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

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

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

Park West Camera Club's field trip to Hawaii: Big

Island and Maui, April 17—May 1, 2010. Will include Volcanoes National Park, Kilauea, Hilo, Tropical Forests, Botanical and Sculptured Gardens, Zoos, Whale Watching, Museums. www.parkwestcameraclub.org
Contact Chuck Pine for details: bohpine@aol.com

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

March 23: Ends of Europe—Portugal & Greece, slides, by Vlassios Pырpyris—

March 30: South Africa & Victoria Falls, digital, by Joan DeFrietas Gellman

April 6: Two Artists Explore Death Valley, digital, by Gregory Frux & Janet Morgan

10 Suggestions for 2010: Rekindle Your Passion for Photography in 2010, Gene McCullagh - O'Reilly Community

Can you believe it? 2009 is over! Where does the time go? Are you satisfied with your photography this year? Do you have photographic plans for 2010?

Lightroom is an excellent program but it still needs you to feed it images. If you find yourself in a creative slump or the shooting doldrums don't despair! Leave all that in 2009 and look to the new year with fresh eyes!

Here are ten suggestions to help you rekindle that passion for photography! You may have seen some (or all) of these elsewhere but it never hurts to see them again.

1. Give yourself an assignment: Don't just wander around aimlessly wondering "what will I shoot?" Make use of your time with an assignment. Go out and shoot BLUE things. Or restrict yourself to TRIANGLES. Not a street shooter? Go downtown and do some urban hunting. Giving yourself an assignment can force you to take a new look at things and places you might see every day.

2. Zoom with your feet: Many a great shot is the result of a small change in perspective. A slightly different angle can open up a world of possibilities. So if you usually work with a zoom lens switch it for a prime. Don't have a prime lens? No problem. Pick a focal length on your zoom and get a piece of gaffer's tape (or other mild tape that won't leave a residue) and tape your zoom lens at that focal length. Now if you want to get closer you'll actually have to use your feet. That will change your perspective and may open up some new opportunities.

3. Play with light: Learn to play with light this year. If you don't usually set up lighting for a subject give it a try. You don't have to go out and buy expensive studio lights. Go outdoors. Use a reflector (or anything with a reflective surface). Filter light through shower curtains or bed sheets. Try this indoors with lighting at hand or some inexpensive work lights. See how it changes the shadows and highlights of the subject. Learn how it gets soft or harsh. Just play with light and see what you come up with!

4. Play with light -- QUICKLY: As a corollary to suggestion #3, learn to work with flash. Get your speed light off your camera. Try filtering the flash. Learn how to use fill flash for backlit subjects. Learn how your ETTL or ITTL flash systems work. Lucky enough to have multiple speed lights? Try multi-light setups. Learn to drag the shutter to capture some ambient light in addition to the flash. In short, overcome your uncomfortable ness with flash.

5. Get out of your comfort zone: Are you a portrait shooter? Get out there at 0-dark-30 and shoot a sunrise. Like to do macro shots of flowers and insects? Go get your friend to sit for a portrait session. Give HDR a try. Walk up to strangers on the street and ask if you can take their picture. Try doing some product shooting. Grab a bottle of wine or a jar of mayonnaise and stage it. Whatever type of photography you are comfortable with -- forget that once in a while -- and try something new.

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6. Tell a story: Give yourself a project that you cannot complete in one or two shoots. Try telling a story. For example, find an interesting location and document it every month. Over the course of a year that location will change as the seasons change. Things may disappear or appear since your last visit. This time next year put your best shots together to tell the 2010 story of that location. Or, try documenting the life of a town, diner, church, club, family, whatever. Tell the story in images. There's a whole new level of creativity waiting for you there!

7. Try out some new gear: Yes, I know. Gear doesn't make the image, the photographer does. But still. Did you think I could get through this list without at least mentioning new gear once? C'mon! And this doesn't have to land you in the poor house. Are you a Canon shooter? Borrow a friend's Nikon for a day. Never shot with a 70-200mm lens? Borrow one from a friend or rent one for a week. Do you always head out with your DSLR? Try using that little point-and-shoot for a change. New gear doesn't have to be new -- just new to you.

8. Lock yourself in a room: Perhaps your family or friends have given you this advice. It might be for a different reason! LOL Seriously, spend 30 minutes in one room. It could be the kitchen or the bathroom. Take at least 100 shots in those 30 minutes. Look for interesting things. Intriguing angles. Great lighting. Rearrange items. Whatever it takes to get your 100 shots. The first 30 or 40 may come quickly. The rest will force you to look at things differently. So go ahead. Lock yourself in a room. But don't forget your camera!

9. Share: Seek out a local camera club. Look for photo walks (keep an eye on NAPP, they sponsor one every year). Put some images on the web. You could join a Flickr group and get comments on your work (and give them to others as well). Introduce photography to a friend or relative who has an interest. Sharing your passion for photography reminds you of what led you down this path.

10. Enjoy yourself: Rule 5 applies as much to photography as it does to Lightroom. Enjoy! If photography is becoming a chore, walk away from the camera for a while. Watch a movie. Read a good book. Socialize. Then come back to your camera refreshed and ready to enjoy yourself. Your curiosity and love of photography put that camera in your hand originally. Remember that. Rekindle that passion. Enjoy yourself!

3 Techniques To Add Eye-Catching Shadows

Take familiar shapes beyond the ordinary. By Lindsay Adler – PopPhoto.com

Shadows lend visual interest and drama to your photos, and they're easy enough to find-or make- wherever you happen to be. Here are three ways to take familiar shapes beyond the ordinary.

1. Create Soft and Abstract Silhouettes: Frosted glass adds another dimension to flat silhouettes. With your subject backlit, you can get an eerie and surreal shadow. In this photo, the blue tint and the model pushing up against a window gives the impression of a person trapped in ice. You can buy a sheet of frosted glass to use indoors or out, or look for it in doors and windows. (If you offer them a print of the resulting photo, businesses such as hotels and shops may let you shoot there-it doesn't hurt to ask.)

2. Make the Shadow Your Subject: Why include the original object at all? We don't need to see the actual beach chair and umbrella-the shadow alone defines their presence. Look for shapes and textures that can carry the image.

3. Hunt For Patterns: Pay attention to the ways in which pinpoint or narrow light sources cast repeating shadows-and try using the effect for intriguing portraits. This photo, for instance, would've been dull without the alternating stripes. Look for light streaming through blinds or other beam-splitting objects. Or make your own: Cut holes or slits in fabric, paper, or cardboard to shine the light through.

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:

"My goal is to make 2010 even more thrilling than 2009. Come join me on one of my trips 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 information with all your photographer friends. Referrals are my best form of advertisement. I look forward to having you join me on a tour the year." Russ Burden, rburden@ecentral.com

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:

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.

In addition to photo trips, Russ provides "How To" techniques ... 3 follow:

LINES

The strategic use of lines in a photograph helps to convey a sense of depth, movement and rhythm. Contingent upon the direction of flow, lines can have different implications. Whether they're horizontal, vertical, diagonal, converging or S shaped, each suggests a different mood.

Horizontal lines bring to mind thoughts of peacefulness and tranquility. When people sleep, it's in a horizontal position. The idea of setting something down implies laying it out horizontally.

Vertical lines symbolize power, strength and dominance. When people stand tall it represents pride. Animals raise themselves in a vertical stance to ward off predators. The expression of looking up to your elders signifies authority and control.

Diagonal lines evoke speed, movement and action. Depending upon the subject, coupled with the direction the lines flow, both horizontal and vertical formats work well. By tweaking the camera angle, more of a diagonal can be achieved. I often do this with my flower photography. Rather than present the image as a static vertical, I tilt the camera so the photograph depicts the flower as if it were growing diagonally.

Curved lines show the grace and beauty of a subject. Be it a shapely figure study or the sinuous formations of sand dunes, they depict harmony and elegance.

Converging lines command the viewer's attention to fixate upon a single focal point. They create a strong sense of depth in a two dimensional photograph. Try combining different types of lines into a single photograph for a unique twist.

EARTH, WATER, and SKY

As a former teacher, I stressed to my students to always make connections. Whether I was teaching math, writing, or science, I wanted my students to be able to take their thinking to higher levels by making connections either between subject areas or within given concepts. As I practice what I preach, I try to do this

with my photography. For instance, I apply the same principles of lighting that I use when I photograph a person to when I take a shot of an animal in the wild. Is the face turned the right way? Is the angle of the light flattering? If I were to challenge you to make a list of commonalities between earth, water and sky, what would you come up with?

PAUSE TO THINK..... How many of you came up with color? impact? nature? drama? combining all 3? There are no right or wrong answers. The idea is to get you to think photographically to create the best possible image.

EARTH: The earth has a myriad of colors. From the fall foliage of autumn to the deep greens of the rain forest, every color in the universe can be found. Learning how colors play off each other is important in order to create striking images.

WATER: If you reduce water to its basics, it's colorless. The reason we see color in water is dependent upon what's reflected upon it, what's underneath it, and what's in it. When photographing water, a strategically chosen shutter speed is important to its overall look. Fast shutter speeds stop the movement while slow ones emphasize it.

SKY: Sky and dramatic color are a marriage made, forgive the pun, in heaven. When the sky goes electric, it often becomes the focal point of the image. A clear horizon with clouds above it create great opportunities for color. But the sky can also be dramatic when there's an impending or clearing storm. This is true especially when the sky in front of the sun opens up spotlighting the landscape.

BE PERSISTENT

To consistently produce great photographs, there are many concepts about which you need to learn. I consider reading the light to be the most important. Without good light, a good photo is hard to produce. I've often been quoted as saying, "I'd rather photograph an ordinary subject in great light than a great subject in ordinary light." Next on my hierarchy is composition. Even with a great subject in great light, if the composition is weak, that image will lack drama. Also on my list of essentials are techniques with regards to depth of field, emphasizing movement, controlling backgrounds, and subject choice. Along with these obvious photographic concepts is one that has nothing to do with how well you know the art of photography. It's the art of persistence. Without it, you'll miss many a great image as you won't persevere or be patient enough to let drama unfold or wait for the perfect moment when the subject displays the decisive moment.

The decisive moment happens when the action reaches an apex, when a subject portrays the perfect expression, when the animal conveys a special look, when the light becomes its most dramatic, etc. Waiting for this fleeting moment to occur may take, if you're lucky, five minutes but it also may take hours. It may also never happen. The one guarantee I can give you is that if you don't try to wait it out, you won't get the shot. I've been told that I've been "lucky" that I got the shot where peak action or the perfect expression is captured. I offer to you that persistence and hard work played a much greater role than luck. Staying with your subject, waking up a little earlier than the other photographers, staying out a little later, keeping your eye up to the viewfinder even though it's not comfortable all determine whether you increase the opportunity to get the shot or guarantee you won't.

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

Question:

How do I open a TIFF file in Adobe Camera Raw so I can take advantage of the good controls in ACR? I have both Photoshop CS3 and CS4 loaded, though I'm still doing all of my work in CS3 which I'm familiar with [CS4 looks and feels different, so I'm ignoring it for the time being]. Everything I've tried so far [including opening the Camera Raw Plug-In shortcut on my desktop, and dragging the TIFF into the window that opens] just results in the TIFF opening in Photoshop, not ACR.

Tim's Answer:

The method for opening TIFF (or JPEG) images in Adobe Camera Raw is actually exactly the same in Photoshop CS3 and CS4. I realize the interface changed quite a bit in Photoshop CS4, which can introduce some challenges for those accustomed to prior versions, but in this case things work exactly the same.

There are actually two approaches you could use to accomplish this. The first is to make use of Bridge to open a TIFF or JPEG image in Adobe Camera Raw. Simply select the image, and then choose File > Open in Camera Raw from the menu. You can also simply press Ctrl+R on Windows or Command+R on Macintosh with an image selected in Bridge to cause the selected image to be opened via Adobe Camera Raw. When you do so, if Photoshop isn't already running it will be launched automatically.

The other method can be used from within Photoshop itself. Simply choose File > Open As from the menu to bring up the Open As dialog box. Select Camera Raw from the Open As popup at the bottom of the Open As dialog box. Then navigate to the folder containing the image you want to open through Adobe Camera Raw, select the desired image (or images), and click the Open button. The image (or images) will then be opened via Adobe Camera Raw.

This capability allows you to use the various tools within Adobe Camera Raw to adjust TIFF and JPEG images. It is important to note that doing so does not provide you with all of the advantages of capturing in RAW and optimizing those RAW captures in the conversion via Adobe Camera Raw. However, if you are comfortable using the features of Adobe Camera Raw this can be an efficient way to apply adjustments to other non-RAW file formats.

For those who have been impressed by the updates to Adobe Camera Raw, it is worth mentioning that the processing engine for Adobe Camera Raw is the exact same engine used by Lightroom. So if you're impressed with the results you're getting from Adobe Camera Raw and have contemplated using Lightroom to manage your images, that might be one more reason to consider making that move. I talked about the use of Lightroom and Photoshop together in the latest issue (Winter 2010) of [Digital Darkroom Quarterly](#), which is available through my [online store](#) .-

Question:

I would like for you to explain what exactly is the XMP file in very layman words? I am a novice at photography and Photoshop and this file confuses me a lot. Should it stay in the file and if yes, why?

Tim's Answer:

Quite simply, in the context of digital photography an XMP file is a file that contains information about an original RAW capture. They are often referred to as a "sidecar file" because they need to travel alongside the file for which they contain information. I realize the presence of these XMP files can be confusing. The reason they exist in the first place is that Adobe (for good reason) was reluctant to write additional information into the original RAW captures. Since the RAW capture contains the original capture information and is thus analogous to an original slide or negative, it stands to reason that photographers are rather protective of these files, and don't want them to be altered in any way. Therefore, while it is technically possible to add metadata to RAW file formats, Adobe opted not to do so. As a result, we now have XMP files that get created whenever we apply adjustments to a RAW capture. The most common reason for this would be that the RAW capture gets converted through Adobe Camera Raw. In that case, the XMP file contains all of the information about the adjustments you applied to Adobe Camera Raw. If you open the original RAW image again, Adobe Camera Raw will look at the information in the XMP file, and the adjustments you applied will therefore be reflected for the RAW image you open.

Because the XMP file contains information about the original RAW capture, it is indeed advisable to retain the XMP file. If you move or copy images with Bridge, the XMP file will automatically travel with the RAW image. However, if you copy RAW images "manually" using your operating system or software that is not aware of the XMP files, those XMP files won't automatically move with the RAW image. In that case, if you were to open the RAW image again the XMP would be missing, and so your original adjustments would be lost. This would not be a major problem in most cases, but certainly an inconvenience.

By the way, XMP stands for eXtensible Metadata Platform, and it is a format for saving metadata (data about other data) based on XML (eXtensible Markup Language), which defines a structure for encoding various document file formats. Somewhat technical stuff, but worth noting that the term XMP actually does stand for something meaningful.

For those interested in reading more about XMP, you can find quite a bit of interesting information on the Adobe website

