

Volume 13, Issue 8

April, 2011

The Info Sheet

FLUSHING CAMERA CLUB

... in our 40th year

FCC Executive Committee Officers:

President: Stan Strauss,
718.423.2825

Vice President: Marty Neff,
718.380.0649

Treasurer: Joe Caruso,
718.357.4251

Secretary: Joan Egan,
718.441.6210

Committee Chairpersons:

Administration: Carl Barnett,
718.964.7275

Competition: Helen Repstad,
718.845.4477

Programs/Education: Marty Neff,
718.380.0649

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

Membership:

Publicity: Pat Burns, 718.591.7067
PFLI Delegate: Ron Caldwell,
917.806.6170

The Info Sheet: Dorothy Gist,
516.328.3776; Ron Caldwell
Web Master: Ron Caldwell

Additional Members:

Dennis Golin: 718.749.0643
Marty Fleischer: 718.591.8246
Mary O'Connor: 718.939.4963

www.flushingcameraclub.org

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

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

Member: Photographic Federation of Long Island (PFLI)

Member: Photographic Society of America (PSA)

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

I feel like I am in a photographic rut. No matter what I do, I seem to gravitate to same kind of images. My compositions are so similar to each other. I walk the streets, looking for photographs, but I see with same old eyes. I have been accused of photographing the same old things. Many of us do that. We photograph what we are comfortable photographing. We apply the same rules of composition and lighting that has been drilled into us for such a long time. I need to be more creative. I need to branch out and try different kinds of photography. We all need to do that.

I am currently taking a course at the International School of Photography entitled – “Finding Your Voice as a Photographer”. One of the focuses of the class is discovering what is “YOU” photographically. But that doesn’t mean just photographing the same old things. I don’t want to be just a landscape photographer. Do you want to just photograph flowers or portraits or abstracts? I am trying street photography and macro photography.

Recently I attended a talk by Lindsay Adler discussing creativity. She had several ideas to help you become more creative. First is shoot morning, noon and night. Shoot in good light and bad light. Give yourself assignments. Diversify and take time to be unique. Keep going back to areas that you have photographed and see them in different light. Look at the work of others and learn. Above all think and fee.

I just think how much of this is helped by being part of Flushing Camera Club. We constantly see the work of others – in competition (even if we don’t know who did what) and in photograms. We get assignments. Specifically, this May we have an assignment – “CURVES”.

As the saying goes – KEEP SHOOTING!

- Stan Strauss

APRIL

6: 7:30pm: Competition #7 Leon Hertzson, Huntington Camera Club

20: 7:15pm: Mini Session: “Easy Photoshop Tips That Make Your Pix Pop, Before and After” by Robert Glick

20: 7:30pm: Presentation: How to Improve Your Slide Show Presentations by George Favale, Huntington Camera Club

MAY

4: Competition #8 Restricted Competition “Curves”

18: Flower Photography by Helen Repstad

JUNE

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

15: FCC Dinner



Happy Birthday To You!



9: Mary O'Connor

23: Nick Fichera

FCC NEWS

FCC: MINI-SESSION @ 7:15pm

Apr. 20: Easy Photoshop Tips That Make Your Pix Pop,
Before & After by Robert Glick

COMPETITIONS:

Since the February competition meeting was cancelled,
the competition will be made up in the following way:

April 6: February Digital Images
April Digital Images
April Color Prints
April B&W Prints

May 4: Return to the usual three categories.
Remember: This is the Restricted Competition:
CURVES. The subject of each image must
demonstrate "**CURVES.**"

Images that do not will be disqualified (receive and
automatic "6"). This will be for the judge to decide.

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

MINI SESSIONS

Michael Sender has organized the speakers for the Mini
Sessions and we're getting very good responses.
Roy Woelfel discussed the value of using a tripod to
keep it solid and keep it sharp. He concluded his
presentation with images where his tripod was used.
Dennis Golin shared information on what points the
judges are looking for when judging images and how to
strengthen images that are presented in competitions. If
you want more information on either subject, do talk with
Roy or Dennis.

SPOTLIGHT ON JOE CRUPI

*Since I was a kid I have enjoyed art and painting. With a
love for travel and the outdoors it seemed like a natural
progression to become interested in photography. FCC
greatly helped me in that pursuit.
Since first joining the club some years ago, things have
certainly changed. I had started out with color prints and
remember the excitement of my first ribbon in competition.
Next I moved on to color slides and really enjoyed that
media. The ability to capture and project the vivid and
subtle colors of nature on slides was a great experience for
me.
Friendly club members were always willing to provide
suggestions on how I could improve my images. I
remember their mantra "fill the frame and keep it tack
sharp".
Recently, I went kicking and screaming into the digital age!
But I was told "you never have to buy film again!" Well a
couple of years and hundreds of dollars later, I now have
some of what is needed to: **capture ... enhance ... and
enter digital images.***

*Progressing to the Salon group, I am surrounded with great
photographers. Their super skills remind me how far behind
I am in learning Photoshop. After all, it now seems that
these computer skills are almost more important than how
one uses the camera. It's a steep learning curve for me!*

*My experiences with FCC were always enjoyable and I have
brought three others into our club to share the adventure.
Field trips are a fun and pleasant way for me to learn and to
improve my images. The ability to be with like-minded
people devoted to photography is a plus. You will never hear
"Are you taking another picture of that rock?", since
everyone there understands the concentration.*

*The exchange of information by asking or answering
questions on a trip really helps to understand and improve
one's photography. By showing a new member how to
perform a particular task it helps cement and refresh my
abilities also.*

***So if you join me on a future trip, please feel free to ask
questions. It's how I learned!***



New Members:

61 Members



Standings as of March 2, 2011

Points Entries I.O.M.					Points Entries I.O.M.				
B B&W Prints					S Color Prints				
1	Sy Roth	27	12	5	1	Robert Green	32	14	2
2	Gene Kolomatsky	11	13	1	2	Robert Glick	31	12	1
3	Eugene Forsythe	3	6		3	Ann Grodman	21	14	2
4 (tie)	Nick Fichera	2	2		4	Sy Roth	26	14	1
4 (tie)	Spiro Fourniotis	2	2		5	Joan Egan	17	14	1
6	John Baratta	1	4		6	Tom Mrwik	5	2	
7	Adam Holstein	0	1		IOM Robert Green My Mommy				
Sy Roth					Robert Glick What's your Problem				
What a Duck					B Digital Images				
A B&W Prints					1	Joe Caruso	16	12	1
1	Ramiro Agredo	31	14	4	2	Martin Neff	15	12	1
2	Suzanne Abruzzo	17	14	1	3	Eugene Forsyt	12	10	
3 (tie)	Stan Strauss	13	14	1	4	Louise DeStef	10	8	
3 (tie)	Martin Neff	13	12	1	5	Dianne Rauch	9	6	1
IOM Ramiro Agredo Barred Owl					6	Helene Sender	8	6	1
S B&W Prints					7	Joan Neff	7	10	1
1	Robert Glick	34	12	4	8	Spiro Fournioti	4	2	1
2	Robert Green	32	14	3	9 (tie)	Janet Velasqu	2	2	
3	Ann Grodman	18	14		9 (tie)	Bernie Gellman	2	1	
IOM Robert Green B&W Red Panda					11	Myron Dryzen	1	3	
Robert Glick Gotcha!					IOM Spiro Fourniotis Morning Stroll				
B Color Prints					A Digital Images				
1	Joseph Muratore	24	14	1	1	Stan Strauss	25	12	3
2	Gene Kolomatsky	17	14	4	2	Henry Szczepa	23	12	1
3	Adam Holstein	11	10		3	Roy Woelfel	22	12	
4 (tie)	Eugene Forsythe	8	14		4	Lucy Pearce	21	12	
4 (tie)	Judy Diaz	8	14		5 (tie)	Helen Repstad	20	12	1
6	Louise Destefano	7	4	1	5 (tie)	Ramiro Agredo	20	12	1
7	Spiro Fourniotis	4	2		7 (tie)	John Baratta	2	4	
8 (tie)	Nick Fichera	3	3		7 (tie)	Dennis Golin	2	1	
8 (tie)	Rich Destefano	3	6		IOM Stan Strauss Moving Water				
8 (tie)	Dianne Rauch	3	3	1	S Digital Images				
IOM Gene Kolomatsky Lunch at a Shrine					1	Robert Green	27	12	2
Joseph Muratore Peach Lily					2 (tie)	Tom Mrwik	25	12	
A Color Prints					2 (tie)	Michael Sende	25	12	
1	Ramiro Agredo	30	14	5	4	Joe Crupi	23	12	2
2	Uris McKay	17	14		5	Barbara Shea	21	10	1
3	Stan Strauss	15	14		6 (tie)	Robert Glick	19	10	1
4	Martin Neff	13	11	1	6 (tie)	Martin Fleisch	19	12	
5	Joe Caruso	9	6	1	6 (tie)	Ann Grodman	19	12	
6	John Baratta	5	4		9 (tie)	Russ Burden	15	6	
7	Tom Mrwik	0	1		9 (tie)	Joan Egan	15	12	
IOM Ramiro Agredo Cardinal Call					11	Stan Goldsteir	7	3	
Ramiro Agredo Rainy Day Lily					IOM Joe Crupi Fishing Glen Creek				

PFLI Competition, March 11, 2011

Name	Title	Score	Name	Title	Score
BWA Sy Roth	This Old House	21	CPB Uris Mckay	Spikey	22
BWA Robert Glick	Take Me To Your Leader	23	CPB Spiro Fournoitis	Friday Night Mayhem	21
BWA Ann Grodman	Mysterious Face	23	CPB Eugene Forsyth	Manhattan Pocket Park	21
BWA Bob Green	Watch The Birdie	23	CPB Gene Kolomatsky	Lunch At A Shrine	21
BWA Bob Green	Leaf	25	CPB Judy Diaz	Two Little Flowers	21
BWB Stan Strauss	Waterfall 29	20	DPA Robert Glick	Surfer Dude	22
BWB Suzanne Abruzzo	Cat On Window Sill	21	DPA Michael Sender	williamsburg	23
BWB Marty Neff	Beard And Hat	22	DPA Robert Green	fractalius leaf	24
BWB Spiro Fournoitis	Scarecrow	23	DPA Joe Crupi	FISHING GLEN CREEK	24
BWB Ramiro Agredo	Barred Owl	24	DPA Tom Mrwik	Red Breasted Nut Hatch De	24
CPA Ann Grodman	Window	21	DPB Louise Destefano	Night Heron	25
CPA Joan Egan	Night Lily	22	DPB Lucy Pearce	Yellow Fluff_1	25
CPA Sy Roth	Flower Close Up	23	DPB Spiro Fourniotis	Morning Stroll	24
CPA Bob Green	Lizard	24	DPB Dennis Golin	WinterWalk	23
CPA Robert Glick	Posing For The Camera	24	DPB Martin Neff	kenya tree	23
CPB Joseph Muratore	Rose Of Sharon 1	24	DPB Henry Szcepanski	Irina	22
CPB Ramiro Agredo	Cardinal Call	24	DPB Joe Caruso	Seashell	22
CPB Stan Strauss	Shenandoah Barn	22	DPB Stan Strauss	Moving Water	22
CPB Marty Neff	Bird Dance	22	DPB Diane Rauch	My Twin	21
CPB Adam Holstein	Weeping Willow Winter Sun	22	DPB Roy woelfel	Insect 221	21



After the gym we meandered through cobble stone streets, past construction sites to the water front. The view was spectacular, two bridges, city scapes, boats on the water, children throwing rocks in the water, birds. When we finished shooting we stopped for lunch and compared images. It was a great day. We look forward to more club members joining us on our Field Trips.

"Don't learn to shoot like somebody else...learn to shoot like nobody else" Jay Maise

DUMBO Field Trip by Mary Thompson

On Saturday, March 5, an intrepid group of photographers braved the rain and clouds that turned into a beautiful day for photography. We met at the PS Bookstore in DUMBO (Down Under the Manhattan Bridge Overpass). Our leader, Mike Sender, surprised us with a visit to Gleason's Gym: the oldest and most famous gym where great boxers trained. After climbing a couple of flights of stairs we opened the door to the gym and a wall of body heat struck us in the face. Inside the gym there were boxers (males and females) all over; in the ring, using punching bags, lifting weights, running on treadmills. It was amazing. Lots and lots of action shots.

CAPE ANN FIELD TRIP by Joe Crupi

At the request of members, we will be taking a short Spring trip to the Rockport area of Massachusetts.

Schedule:

Thursday, April 28: We will leave NY and spend two nights in Gloucester photographing the seashore area including lighthouses, boats, docks and the famous Motif #1.

Saturday, April 30: we head for the Boston area and photograph there the rest of that day and next morning before heading home.

Thus far we have about 5 carloads of members going. It promises to be a good photo opportunity.

Let's hear from a friend of Marty Fleischer's: Gittela Welcher of Forest Hills, with some photo tips and some photo sites.

"My name is Gittela Welcher and I have taken over 30 credits in art at Queensborough Community College. My photo courses specifically were under the guidance of Prof. Bob Rogers, the Chairman of the Department, Prof. Jules Allen, a published photographer and Prof. Virginia Purcell. I am currently pursuing a Masters in Education but my heart will always be with the arts. Included here are some helpful tips for improving one's photography, using design and focus-based ideas. I have learned so much about art from my various teachers at QCC and I am continuing to learn from them, whether via email or the occasional meeting at good old QCC. I am passing along some information that they bestowed to me, for the benefit of others. "

Photo Tips:

- 1) Photos should evoke a feeling, an emotion-if it doesn't, it might be because the photographer hadn't felt anything at the scene of the shooting.
- 2) Zooming in on the exact point of the scene that is causing the feeling can help. If you are feeling 'scared' by the scene in front of you, make sure that the image you capture portrays what you are actually feeling/seeing, rather than the entire scene. So for example, if the part of the scene that is causing the feeling is the eerie trees amongst the sun, then that is what should be captured. If it's the fencing and the trees, then maybe zoom in on the fence or the trees and refrain from taking the whole image.
- 3) Often, an image is stronger when it is imbalanced rather than balanced. For example, instead of having a person centered in a photograph, having them slightly left and the sunset in the background could make a stronger photo. Or, if the person is centered but the things around the individual are slightly to one side.
- 4) The brightest point will draw attention. If you wish for that part of the photo to show out, great; otherwise, cut it out or use it strategically to your advantage.
- 5) Placement: think of a tic tac toe board. You want to place the point that you want noticed on those intersected points, where the lines intersect at right angles to make plus signs. .

This is what my teachers have taught me over the last several years and now I am entrusting you with this knowledge.

B & H has workshops from time to time although

http://www.google.com/search?sourceid=navclient&ie=UTF-8&rlz=1T4ACAW_en_US390&q=take+good+photographyshhttp://www.digital-photography-school.com/

PHOTOGRAPHIC FEDERATION OF LONG ISLAND

PFLI COMPETITION: Friday, April 8, 2011, 7:30 pm, Plainview-Old Bethpage Library, Plainview.

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

April: No Class

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

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

HIGH SCHOOL PHOTOGRAPHY CONTEST

Reception/Awards Ceremony: Sat., April 9, 2011, 2:30pm—4:30, Awards will be presented at 3:15pm.

Ethical Humanist Society, 38 Old Country Road, Garden City, NY 11530.

13 high schools have submitted great prints for the Contest. The judges: Pat D'Aversa, Bill Grabowski, and Bill Rudock have judged the prints and commented on the photo skills of the students.

Awards will be presented at the Reception on April 9.

Joe Caruso has served as the FCC liaison and assisted Townsend Harris High School, Flushing, and St. Francis Prep High School, Fresh Meadows, with their entries.

After our Awards Ceremony/Reception on April 9, all prints will be mailed to the PSA for their 2011 Youth Showcase.

SPRING SPECTACULAR: Big "Thank You" to all who attended the "A Day with Lewis Kemper." It was a great day with positive responses in the Evaluation Forms. Lewis Kemper and Steve Inglima were pleased with the day.

This was the PFLI's annual fund raiser and from all reports, it was a success.

The PFLI Board of Directors and Officers presented Dorothy Gist with a "Special Award for her extraordinary dedication and service as President of the Federation for the years 2006—2011."

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

Set aside your images with 23 and above so by June 10 you'll be prepared with your entries for each category.

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, content or information. For information on these events, you should contact the event.

NEW JERSEY FEDERATION OF CAMERA CLUBS: I am pleased to announce Photorama 2011 on April 9th featuring Darrell Gulin. You can find more information on the NJFCC site with links here:

<http://www.njfcc.org/0/Photorama/PhotoramaInfo.aspx>

Ticket cost: \$30.00 and it is at Monmouth University's Wilson Hall. Seating is limited this year, so get your ticket early to avoid being left out!

Roman Kurywczak, www.roaminwithroman.com

roaminwroman@comcast.net

115 W. Roselle Ave., Roselle Park, NJ 07204, 908-241-2248

NY BOTANICAL GARDENS: Orchid Show on Broadway, March 5– April 25, 2011. Bronx River Parkway, Bronx, NY. For ticket information: 718.817.8700.

MASTER PHOTOGRAPHER, BILL RUDOCK: Wed., April 13, 2011, 8:00pm, Port Washington Public Library, Auditorium. Bill will speak on the 12 elements that need to be mastered in order to take “unique” and “magical” images that capture the imagination of the viewer on very first impression. For info contact; John Cline: John@timefreezephotos.com

SANTA FE WORKSHOPS IN NYC: May 6-8, 2011

Zoom Studios, 20 Van Dam Street, Soho.

3 workshops that will take technical skills and creative image making to the next level:

Lighting the Editorial Portrait, Andrew Eccles

Motion: a Guerilla Approach to Expanding Your Vision to Motion, Embry Rucker

Stock Shock: a Bright Future for Photographers, Hans Neleman

Each workshop is limited to 15 participants.

For all information and costs: 505.983.1400;

info@santafeworkshops.com; www.santafeworkshops.com

CONEY ISLAND EVENTS:

May 6: First Burlesque at the Beach

June 18: Mermaid Parade

WESTBURY CAMERA, Hicksville, has moved to a new location (380 W. Old Country Rd.) and has adequate space for rent for photo shoots. If you're looking for such space, you may want to contact them: 516.937.0707, westburycameras.com

SUGGESTION BOX

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

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: March 5, June 11, 2011. Register: 631.547.8666; nikonschool.com

ROCKWELL SEES DOUBLE

Norman Rockwell Behind the Camera, Brooklyn Museum—Robert Blum Gallery—200 Eastern Parkway, Brooklyn, until April 10. “It very much looks as though the Brooklyn Museum has had a similar idea, allowing visitors to compare Rockwell's initial sketches and finished paintings with photographs the artist took when ideas of capturing American scenes and personalities came to his mind.” Information: brooklynmuseum.org

PHOTOGRAPHY LINKS/ RESOURCES

Flushing Camera Club: www.flushingcameraclub.org

PFLI: www.pflionline.com

PSA: www.psa-photo.org

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

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

www.photoplugins.com

Hunt's Photo: Gary Farber,

www.DigitalGuyGary@wbhunt.com

Russ Burden: www.russburdenphotography.com

www.takegreatpictures.com

Online Display and Review: www.flickr.com

Digital Photography Review: www.dpreview.com

Canon Camera: www.usa.canon.com

Nikon Camera: www.nikonusa.com

Adobe Photoshop: www.adobe.com

Natl. Assoc. Photoshop Professionals:

www.photoshouser.com

B&H: www.bhphoto.com

International Center for Photography: www.icp.org

COSTCO—Photo Center— for prints

Neptune Camera, 130 Seventh St., Garden City,

516.741.4484; www.neptunephoto.com

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

11710, 516.826.9566; kohncamera.com

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

NY 11081, 516.937.0707, westburycameras.com

GUIDELINES for a GOOD IMAGE by the late Felix Occhiuto

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

It's About Russ Burden

Russ Burden Photography Tours— 303.791-9997

www.russburdenphotography.com

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

2011 Trips:

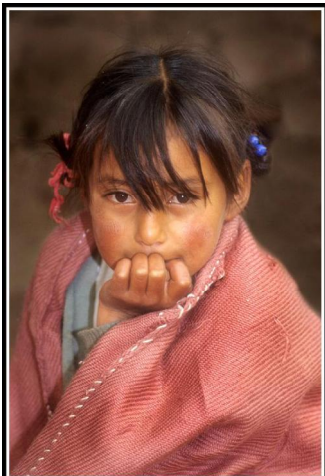
May 7 - 13: Arches & Canyonlands National Parks - includes 5 days of Photoshop instruction

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

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

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

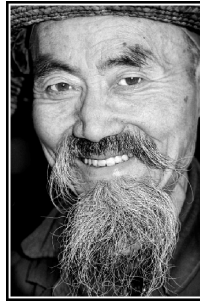
PHOTO TIPS by Russ Burden:



People - Tip #1 - More to Follow Throughout The Year

The primary reason most consumers purchase a camera is to photograph people. Be it family members, friends, travel images, or a simple stroll through the park, thousands of images of people are made every moment. It could mean documenting the growth of a child, a captured smile, a fleeting glance, or a travel shot of a person shown in the environment. Regardless of its purpose, the importance of the capture for the photographer is high.

EYE CONTACT: Having your subject make eye contact with the camera nets an image that makes a connection with the viewer of the photograph. The look can be friendly if it shows a large grin or hard if the expression is stern. Both are powerful. The determining factor is based on the look that both the photographer and subject want to portray. Alternatively, there are times when it's more effective to not have your subject make eye contact as you want to depict a look that says "stand off." Work with your subject to achieve the effect you want as a final result. When traveling in the US and other countries where, for the most part, photography is accepted, having the subject make eye contact is easy. But this may not be so in many countries around the world. In many cultures there exists a belief that if a photograph is made of a person, part of their soul is taken away. This makes establishing eye contact very difficult. Respect the individuality of the people of the country in which you travel and work within these limitations.



People - Tip #2 - More to Follow Throughout The Year

Like most photographers, the majority of their early work started with taking snapshots of people. Whether it was of friends, family, or strangers on the street, it's what got them started. With regards to family, it's a great way to document milestones and growth of kids. If it's travel, the images you make allow you to relive the memories of your experience. Regardless of the reason for which you make the photos, getting better pictures of people is what I want for you.

Black and White: Black and white is seeing resurgence thanks to Nik Silver Efex Pro, Photoshop and Lightroom. Silver Efex is the star of the show while PS and LR provide wonderful new adjustments that make converting all of your color files to B&W easy, efficient, and intuitive. As a long time user and lover of the Kodak T-Max films, it's great to see what can be done in the digital darkroom to get a great B&W image. With regards to portraiture, B&W means mood, impact, and feeling. There's even a growing demand for B&W family portraiture. I encourage you to take some of your digital files and convert them to B&W.

CLOSE UPS: I often find myself photographing close ups of people. A favorite subject is a person's hands. This is especially true in the case of elderly subjects whose hands show character lines and are weather or time worn. If the subject is wearing jewelry or other prominent pieces, include them as focal points. This could come in the form of a cane that's tightly clutched, the hand of another person, a prized possession, or even the arm of a chair that's gnarled and twisted and adds to the scene. Other potential subjects could be a unique hairdo, a large dangling earring that shows a droop in the earlobe, or a fabulous / dental necessary smile. The obvious focus is the face but I encourage you to always look past the obvious to create the unique.

To learn more about this subject, join me on one of my photo tours. Please visit www.russburdenphotography.com to get more information.

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.

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.

TIM GREY: Questions and Answers Learn more at www.timgrey.com

Today's Question: I am primarily a nature photographer and have been using a luster paper 240 gsm. My images look good but many, once framed seem to have a ripple effect. (Yes, they are mounted properly.) I have been told that two things can contribute to that problem, the weight of the paper and the use of luster. A professional photographer friend suggested that I should consider switching to Epson Exhibition Fibre or Ilford Galerie Gold Fibre Silk. Both have a GSM of 310 but appear to be a gloss paper. Do you have any advice?

Tim's Answer: I'm not sure that I would really agree that paper thickness or the use of Luster paper in particular (or even semi-gloss papers in general) are the key issue here.

First, the GSM rating stands for grams per square meter, and is a standard measure of the weight of a paper. Generally speaking you can think of GSM as being a measure of thickness, since a thicker paper will obviously (at least generally) weigh more than a thin paper. However, it is really more a measure of density. Different paper materials have different densities (and thus different weights). In other words, just because a paper is heavy doesn't mean it is especially thick, and just because a paper is thick doesn't mean it is heavy.

It is true that thinner papers will tend to ripple more readily than thick papers. For example, if you print a photo to a sheet of standard copy paper, you'll likely see significant rippling in the final print. On a thick paper this is less likely, because the paper is better able to absorb the ink. However, above a certain weight, especially with papers specifically designed for printing photos, there really isn't a benefit to even greater weight or thickness. Mostly you would choose a thicker paper because it feels more substantially when handled by a customer, not because of printing issues.

Whether or not the paper is coated is also a factor. But if anything, the Luster paper is providing a bit of an advantage here, because it is keeping the inks more on the surface, reducing ink spreading. An uncoated paper would certainly absorb ink better, and with a high-quality paper of adequate thickness this can help reduce the risk of rippling. But that's actually getting to the point of one of the key causes of rippling in a print: Too much ink.

Depending on the printer you are using, it is possible to reduce the amount of ink that reaches the paper. This is often available in an "ink control" setting, but it will vary based on printer make and model. You can also print at a lower quality setting (sometimes referred to as a resolution setting) to reduce ink usage.

The other key factor is how the print is mounted. You don't mention how your prints have been mounted, but in my opinion the best way to mount in order to reduce rippling is to use a cold-mounting process where the entire back of the image has an adhesive applied, and then pressed onto a mounting board, matted, and framed.

Using an uncoated matte paper can indeed help reduce the appearance of rippling, because they are better able to absorb the inks. But my feeling is that you should choose a paper based on aesthetics, not based on rippling behavior (though a paper that ripples considerably obviously might need to be avoided regardless of how nice the paper is otherwise). Because tastes vary, I highly recommend obtaining a sample pack of a variety of papers (both from your printer manufacturer and third-party paper manufacturers) and conduct some testing to see which papers you like best, and which among those don't ripple.

You might also consider a process to accelerate out-gassing of your prints. I don't know that there is a solid scientific basis for a contribution to rippling here, but my anecdotal experience has been that using a process to accelerate out-gassing helps reduce the incidence of rippling. It could be my imagination, but this process is a good step to help avoid fogging of the glass for framed prints, so worth doing in any event. The process is simple: After printing and allowing the print to dry, place sheets of plain paper over the print and allow to sit for about 24 hours. If the paper wrinkles significantly you might repeat for another 24 hours with fresh sheets of paper.

Between adjusting the amount of ink that meets the paper and making sure the prints are mounted in the best way, you should be able to avoid ripples in your framed prints.