

**Volume 13, Issue 6**

**February, 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](http://www.flushingcameraclub.org)

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

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

*Member: Photographic Federation of Long Island (PFLI)*  
*Member: Photographic Society of America (PSA)*  
*"Together in friendship may we learn the art of photography"*

It is cold and snowy outside and warm and toasty inside. So, I am spending most of my time inside. What am I doing? I use the time to organize my images. I use the time to prepare images for competition. I use the time to prepare images to share on Flickr. I do photography not just for myself, but to share my view with others. That's a great thing to do with my friends at the Flushing Camera Club. One of the reasons that I post images to Flickr and the new Flushing Camera Club Flickr group

(<http://www.flickr.com/groups/theflushingcameraclub/>) is that not all my images are suitable for competition, but I still want to make them and have others see them. So come to see my work on Flickr

(<http://www.flickr.com/photos/stannich/>). Contribute to the Flushing Camera Club Flickr group and see what others have posted.

Also, what I do is learn. I have a lot of books and I have the Internet. There is so much to learn and no shortage of people with something to teach. And it is not just digital photography. So much of what I am learning is photography that has been around for the past 100 years. The masters of the '20s, '30s, '40s and '50s had such great eyes and imagination that I can't help but look in wonder at what they produced. Photography is not the tools, but what the photographer sees and translates into an image which is shared with the viewer. The masters were skilled in their techniques, but I realize that technique alone is not enough. The darkroom permits one to add so much to what is presented to the viewer, but it is no substitute to vision. All the fancy computer programs, plug-ins and elaborate Photoshop techniques do not guarantee great images.

Stan Strauss

#### **FEBRUARY**

**2: 7:30pm: Competition #6 Dave Gardner, Nikon**

**16: 7:15pm: Mini Session: "Figure Photography" by Stan Goldstein**

**16: 7:30pm: FCC Table Top Set-Ups: Bring Camera & Tripod (see page 2)**

#### **MARCH**

**2: 7:30pm: Competition #7 James Paradise, formerly with Long Island Camera Club**

**16: 7:15pm: Mini Session: "Keep It Solid, Keep it Sharp...Using A Tripod" by Roy Woelful**

**16: 7:30pm: Lightroom by Stan Strauss**

**30: 7:15pm: Mini Session: "Understanding and Explaining Judging" by Dennis Golin**

**30: 7:30pm: New Plug-Ins by Sy Roth**



## Happy Birthday To You!



16: John Baratta

04: Margo Zarro

20: Pat Burns

10: Peter Muhlhausen

### FCC NEWS

**Joe and Elaine Caruso:** We've received the sad news that Joe Caruso's mother-in-law, Josephine Decina, died on January 31. Joe and Elaine have shared the following arrangements for Thurs., Feb. 3 from 2:00-5:00pm and 7:00-9:00pm at: Frederick Funeral Home, 192-15 Northern Blvd., Flushing 11358. An e-mail was sent earlier with the e-mail/phone number for Joe and Elaine. Let's join with the Caruso family on Thursday.

**Joe and Elaine: Our heartfelt sympathy. Cherish all the warm memories.**

### FCC: UPCOMING MINI-SESSIONS

February 16: Figure Photography by Stan Goldstein

March 16: Keep it Solid, Keep it Sharp ... Using A Tripod by Roy Woelful

March 30: Understanding and Explaining Judging by Dennis Golin

### MINI SESSION by ETTORE TRAUZZI

Ettore's Mini Session on "Still Life Photography" on Jan. 19 shared his expertise in manipulating metals and other materials to create many of his photographs. He did not use digital or computer manipulation on any of the photos and he used available light and a reflective source. While not planned, Ettore's presentation was a great intro to Chris Moore's presentation that followed on Flash Photography.

**Big Thanks to Ettore for an enlightening session!**

### DIGITAL ENTRIES

Deadline for digital entries will be Wednesday night, before midnight, one week before the competition.

**RESTRICTED COMPETITION: May 4, 2011: CURVES.**

The special subject restricted competition for May 2011 is "**CURVES.**" Curved lines should be the dominant theme of your images. *Try to be creative! And please don't complain about not having enough time!* Any questions on "Curves" should be directed to Helen Repstad, Comp Chair.

### FCC EXHIBIT @ FLUSHING LIBRARY - COMMENTS

**"WoW!** We showed that the FCC can put together a formidable show with minimal preparation time. I'm hoping our next show has a much larger turnout, is given a much longer prep time, and everyone will be able to participate." **by Stan Goldstein**

**"Well** the FCC exhibit at the Flushing Library has closed. It drew much attention from the local visitors to the Library. Some of our members who were there to answer questions were impressed by the cultural diversity of the visitors who showed great interest in the members' images that were hung in the rotunda for several weeks. On some occasions it seemed we might need to have interpreters assist us in explanations, but love for the art of photography prevailed and the message that FCC is the Friendly Club got through! Several visitors have since attended FCC meetings and perhaps new members are in our future. In all, this was a successful event for our Club." **by Joe Crupi**

**"The exhibit** was a great way to 'Show off our Stuff' to the community, and to get 'new' people interested in joining." **by Henry Szczepanski**

### WE MUST GIVE A BIG THANK YOU FOR TEAM EFFORTS FOR THE EXHIBIT:

**Exhibit Organizers/Installers:** Stan Goldstein, Pat Burns, Joe Crupi, Eugene Forsyth, Michael Sender, Henry Szczepanski:

**All Who Submitted Photos:** Ramiro Agredo, Stan Goldstein, Ann Grodman, Bob Green, Eugene Forsyth, Henry Szczepanski, Joe Crupi, Marty Neff, Mary O'Connor, Michael Sender, Susan Zigman.

**All: Who attended the Reception and visited the Exhibit**  
**THANK YOU! THANK YOU! THANK YOU!**

### FCC TABLE TOP SET-UPS, February 16

In the FCC Brainstorming Session, the Committee received several requests for Table Top Set-Ups. Here's our response!

On February 16, several table-top items will be available to be photographed. If you have an item to contribute to the photo shoot, please bring it that evening.

Bring your camera & tripod for this great evening of fun ... and Mentors will be available to assist.



**New Members: A. J. Castaneda,  
Obi deArmas, Carlos Varon**

**59 Members**



## SPOTLIGHT ON .... RAMIRO AGREDO

Ramiro Agredo joined Flushing Camera Club and has been actively involved in the various activities. His most recent involvement was with the FCC Website where he developed and posted the Photo Gallery. We're grateful to Ramiro and the Website Committee for upgrading our Web. At the January competition, Ramiro won Image of the Month for *QBC Center* in Black/White prints. Thanks to Pat Burns for introducing Ramiro to FCC.

Let's hear from Ramiro .....

"I have had an interest in the visual arts since I was a child. By the time I graduated John Bowne (Flushing) High School in 1980 I was drawing, making movies and taking pictures as part of my love for the arts.

In 2000 I bought my first digital camera, the Sony Cyber-Shot DSC-S70 with a 3.3-megapixel CCD, which was one of Sony's first consumer-level digital cameras. Many a picture was taken with the DSC-S70 which inspired me to further pursue the creative possibilities of the captured image. My upgrade from the Cyber-Shot was a Konica Minolta Dimage A2 8-megapixel camera with Anti Shake technology which had a more SLR feel.

After many years of taking pictures in early 2008, I finally bought my first DSLR, the Canon EOS 450D - REBEL XSi with a 12.20-megapixel image sensor, which I quickly upgraded to the 550D-REBEL T2i with a 18-megapixel sensor.

I use a Canon EF-S 17-55mm F2.8 IS lens and a Canon 85mm F1.8 USM Autofocus Lens. I also never leave home without my Canon PowerShot SD780 IS 12.1 megapixel "in my pocket" camera, which has enabled me to always be photo ready, to even shoot macro in ways not easily possible before.

The last few years have given me the opportunity to take some Photography classes at Queens Borough Community College and take my knowledge, awareness and skills to a higher level. After finally feeling that the image quality with an affordable digital camera can be "pro" like, I hit the great outdoors with new enthusiasm. A great outdoor space and photography haven in Flushing, is Kissena Park. It is in the park, where by chance I came across a very "friendly" fellow "Flushing-ite" and camera enthusiast Mr. Patrick Burns, who quickly asked me if I would be interested in joining the FCC. The invite, timing and price were perfect for my evolution as a photographer! I was curious and excited about hooking up with a group of folks who shared the same passion, and enjoyed learning more about photography through judged competition/critique and instructional programs.

I enjoy all types of photography, but for the most part have done a lot of outdoor nature photography. The landscapes, plants and animals all give a variety of wonderful images to choose from. As my photography .

skills and knowledge grow I look for new settings, styles and subjects to shoot.

The same sense of awe and pleasure that excited me as a kid with the process of creating art and the visual image, is what has driven me as an adult throughout my career, as the owner of a Screen Printing Business, as a ceramic sculptor, Digital artist or Photography enthusiast. To me it's all art and the passion and process of creating is what it's all about, as much as the end product, which comes from inspiration and hard work." Ramiro's image:



### FIELD TRIP

**CHINESE PARADE: THE YEAR OF THE RABBIT 2011, Sat., February 12, 2011, 10:00– 11:00am**

**WHERE:** Union St. & 37th Ave., Flushing

**TRAVEL:** Bus: # 13, 15, 28, 55; Subway riders: #7 train to Main St. Please check with 311 for travel info/delays.

Drivers: get there early for a spot in the Municipal lot at Union St. & 37 Ave.

The walk is easy, food & restrooms are available in the area. **Weather Permitting!** For further info, contact: Michael Sender: 718.459.0203; [msender33@yahoo.com](mailto:m sender33@yahoo.com)

**QUEENS PUBLIC TV by Pat Burns**

Check out the new spot for FCC on "QPTV" Queens Public TV: channels: 33-34 & 56-57. It looks great...

QPTV used the new header from FCC's new website and added a little bit of fun.

**SUGGESTION BOX:** *Our Suggestion Box is located at the Greeters' Table .... Let us hear from you.*

*Thanks much!*

## PHOTOGRAPHIC FEDERATION OF LONG ISLAND

**PFLI COMPETITION:** Friday, 11, 2011, 7:30 pm, Plainview-Old Bethpage Library, Plainview.

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

**Sun., Feb. 27:** Bill Ruddock - The Magic of Digital Photography

*PFLI continued on page 5*

Standings as of January 31, 2011										
		Points	Entries	I.O.M.				Points	Entries	I.O.M.
<b>B B&amp;W Prints</b>					<b>S Color Prints</b>					
1	Sy Roth	21	9	4	1	Robert Green	23	10	1	
2	Gene Kolomatsky	9	9	1	2	Robert Glick	19	8		
3 (tie)	Nick Fichera	2	2		3	Ann Grodman	17	10	2	
3 (tie)	Eugene Forsythe	2	4		4	Sy Roth	14	10	1	
5	John Baratta	1	4		5	Joan Egan	13	10	1	
6	Adam Holstein	0	1		6	Tom Mrwik	5	2		
<b>IOM</b>	<b>Sy Roth</b>	<b>This Old House</b>			<b>IOM</b>	<b>Robert Green</b>	<b>Self-Portrait</b>			
<b>A B&amp;W Prints</b>					<b>B Digital Images</b>					
1	Ramiro Agredo	20	10	3	1	Joe Caruso	13	10	1	
2	Suzanne Abruzzo	14	10	1	2	Martin Neff	12	10	1	
3	Stan Strauss	10	10	1	3	Eugene Forsyth	11	9		
4	Martin Neff	7	8		4	Dianne Rauch	8	4	1	
<b>IOM</b>	<b>Ramiro Agredo</b>	<b>QBG Center</b>			5	Joan Neff	7	10	1	
					6 (tie)	Louise DeStefano	5	6		
					6 (tie)	Helene Sender	5	4	1	
					8	Janet Velasquez	2	2		
					9	Myron Dryzen	0	2		
<b>S B&amp;W Prints</b>					<b>IOM Helene Sender Oregon Coast #1</b>					
1	Robert Glick	23	8	3						
2	Robert Green	22	10	2						
3	Ann Grodman	11	10							
<b>IOM</b>	<b>Robert Green</b>	<b>Eagle</b>			<b>A Digital Images</b>					
					1 (tie)	Henry Szczepanski	19	10	1	
					1 (tie)	Roy Woelfel	19	10		
					1 (tie)	Stan Strauss	19	10	2	
<b>B Color Prints</b>					4	Helen Repstad	18	10	1	
1	Joseph Muratore	16	10		5	Lucy Pearce	17	10		
2	Gene Kolomatsky	12	10	3	6	Ramiro Agredo	15	10	1	
3	Louise Destefano	7	4	1	7	John Baratta	2	4		
4 (tie)	Adam Holstein	6	6		<b>IOM</b>	<b>Helen Repstad</b>	<b>Temple of Love</b>			
4 (tie)	Eugene Forsythe	6	11							
6	Judy Diaz	4	10		<b>S Digital Images</b>					
7 (tie)	Nick Fichera	3	3		1	Tom Mrwik	22	10		
7 (tie)	Rich Destefano	3	6		2 (tie)	Michael Sender	21	10		
7 (tie)	Dianne Rauch	3	1	1	2 (tie)	Robert Green	21	10	2	
<b>IOM</b>	<b>Gene Kolomatsky</b>	<b>1920's Dancer</b>			4	Robert Glick	19	10	1	
					5	Joe Crupi	18	10	1	
<b>A Color Prints</b>					6	Martin Fleischer	17	10		
1	Ramiro Agredo	21	10	3	7	Barbara Shea	16	8	1	
2	Uris McKay	13	12		8 (tie)	Ann Grodman	15	10		
3	Stan Strauss	11	10		8 (tie)	Russ Burden	15	6		
4	Martin Neff	10	7	1	10	Joan Egan	11	10		
5	Joe Caruso	9	6	1	11	Stan Goldstein	7	3		
6	John Baratta	5	4		<b>IOM</b>	<b>Robert Glick</b>	<b>Surfer Dude</b>			
7	Tom Mrwik	0	1							
<b>IOM</b>	<b>Ramiro Agredo</b>	<b>Austin Lilies</b>								

**SPRING SPECTACULAR: Sunday, April 3, 2011, 8:30am—4:00pm.** Suffolk County Community College, Brentwood Campus. Canon will sponsor  
**“A Day With Lewis Kemper”**

**“How to Get the Most Out of Your Digital Camera”**

**“The Opportunities Digital Allows”**

**“Digital Darkroom Techniques”**

Tickets: \$30.00; high school & college students FREE with school ID. Box lunch: \$10.25; deadline for lunch reservations is: March 14, 2011. Ron Caldwell has tickets and lunch order forms.

**HIGH SCHOOL STUDENTS CONTEST. Reception:** Sat., April 9, 2011, Ethical Humanist Society, Garden City, 2:30pm—4:30pm.

Joe Caruso serves as our liaison to Townsend Harris High School, Flushing, and St. Francis Prep High School, Fresh Meadows in preparation for the Contest.

Last year 6 high schools participated in the 2010 Showcase. For this year's Showcase, we hope to have 12-14 schools to participate. We're very pleased that FCC is serving as liaison to 2 high schools: Townsend Harris High School, Flushing and St. Francis Prep High School, Flushing.

.Through the PFLI camera clubs, this year we have 12 high schools in the Contest. After the Reception, all prints will be sent to the PSA for their 2011 Youth Showcase

Youth Showcase Committee includes: Co-chairs: Dorothy Gist & Margo Zarro, Ramiro Agredo, Ron Caldwell, Mary Thompson, and liaisons from several camera clubs.

**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.

**TIM GREY'S CDs:** The link to Tim Grey's website is on PFLI Web and members will receive a 10% discount by entering "PFLI" in the discount code when ordering from him.

**PFLI Website:** [www.pflionline.com](http://www.pflionline.com)

**FCC Delegate:** Ron Caldwell

### **RULES OF PHOTOGRAPHY, by Chuck Pine, Park West Camera Club**

The number one, most important rule of photography, the one that you should memorize and always refer to when taking pictures, is this: You are never in the right spot to take the picture!

No matter where you are standing, sitting, or lying down—it's the wrong place to be. In order to obey this rule, you must do only one thing, and one thing only. What is it that you must do? **Rules of Photography con't. in next column**

Move around! Move to the left. Move to the right. Step (or zoom) closer to your subject. Step (or zoom) farther away from your subject. Get to a higher vantage point, get down lower.

It doesn't matter which way you move (any of the above), nor by how much (a lot or a little)—just be sure to move.

It is the most important thing you can do to improve your photography.

### **“COLD WEATHER PICTURES: How to Use Your Camera in Cold Weather” - Part I: Excerpts from New York Institute of Photography**

There are lots of great photo opportunities out there whether your idea of a good time is ice fishing, snow shoeing or just plain walking in the winter wonderland. You just need to get out there and follow a few important **winter photo tips**.

The problem with lots of camera tips about cold weather photography is that they get out of sequence. Here's why. There are really three different scenarios to consider: First, what to do when you take your camera from a warm, cozy home or car into the bitter cold outside. Second, what to do when you're shooting pictures outside in the cold. Third, what to do when you finally bring your freezing camera back into that warm cozy house or car.

First, what should you do when you bring your warm camera outside to take cold weather pictures? Do you have to worry about moisture condensing from the cold air onto the warm surface of the lens or the electronics? No. One of the handiest winter photo tips to know: Cold air has low moisture content. There's little or no condensation when you go outside into the cold. (As we'll discuss, this becomes a problem when you go back inside.)

So what's the problem? The main problem is loss of battery power!

**Batteries:** The chemistry and physics of how batteries generate electrical energy means that at very low temperatures all batteries lose power. They're just not as efficient. This is a particularly serious problem with today's digital cameras that are totally dependent on battery power. So, when you take your camera and flash out into the cold, you should anticipate a loss of battery power. How do you prepare for this?

First, by keeping the camera and flash (and their batteries) as warm as possible, even outdoors. To do this, when you go outdoors, carry them close to your body, for example, under your coat. Let them share your body warmth except for those brief moments when you are actually taking a picture. (Keeping your camera protected and warm this way will also minimize the possibility of a manual shutter sticking because its lubricant freezes.)

The second way you prepare for the expected loss of battery power when taking cold weather pictures is to bring spare batteries with you when you go outside. And keep these spares close to your body too: for example, in a shirt pocket where they will also benefit from your body heat. Then, if your camera (or flash) batteries start to fail, you can insert warm fresh batteries. Following these winter photo tips about batteries can save you a trip to the store and lost photo opportunities. **Con't. on page 6**

**Cold Weather Pictures ...continued ...**An ice-cold tripod will do its job for far longer than an ice-cold camera, which is likely to fail. Aluminum tripods, by the way, will eventually freeze when temperatures are well below zero, depending on the type of lubricant in the tripod's joints and head.

We've noticed that some digital cameras conk out quickly in cold weather. Carry lots of batteries.

*- Part II will appear in March FCC Newsletter*

## 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.**

**QUEENS MUSEUM OF ART, Flushing Meadows Park, Queens.** "Luis Marquez in the World of Tomorrow: Mexican Identity and the 1939-40 New York World's Fair." Features photographs by Luis Marquez (1899-1078) the official photographer for and art advisor of the Mexican Pavilion at the 1939-40 World's Fair. Till March 6, 2011. Contacts: 718.592.9700; info@queensmuseum.org

**TRANSFORMING LIVES, an exhibit of photographs of Uganda's youth taken by artist/activist Stephen Shanes.** Nassau Community College, Firehouse Plaza Art Gallery, College Center Building, Garden City. Through March 17, 516.572.0619.

**NY BOTANICAL GARDENS: Orchid Show on Broadway,** March 5– April 25, 2011. Bronx River Parkway, Bronx, NY, tickets; 718.817.8700.

**HICKS NURSERY—21st Annual Flower and Garden Show,** Friday, March 11—Sun., March 20, 2011. Jericho Turnpike, Westbury 11590, 516.334.0066.

**'COMMUNITY' Exhibit** of photos taken by members of Long Island Center of Photography & students from G. W. Hewlett High School Photography Dept. till Feb. 27. Reception: Feb. 5, 2:00-4:00pm, Hewlett-Woodmere Library, 1125 Broadway, Hewlett, 516.374.1967; nassaulibrary.org/hewlett

**MUSEUM OF MODERN ART: Pictures by Women: A History of Modern Photography**—on view through March 21, 2011. 11 West 53 St., NYC, 10019. Contact for hours and fees: 1.888.999.8861; www.moma.org

**WANTAGH CONTEST.** There's a long running competition sponsored by www.wantagh.li Website. It costs nothing to enter and there are prizes each month. The images must be taken in Wantagh which includes some great locations: Wantagh Park and Marina, Mill Pont complex, Jones Beach State Park. Check the Website for previous winner .. and for other details.

**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

**BROOKLYN PROSPECT PARK—WINTER JAM, Sat., Feb. 5th .** Looking for a place to chill this winter? NYC Parks and the Prospect Park Alliance are bringing a ski resort to Brooklyn! Head out to the Nethermead in Prospect Park from 11 a.m. to 4 p.m. to check out the Lake Placid Snow Field, the Red Bull Butter Cup, and other winter sports action for all ages and skill levels. For more information, visit [www.nyc.gov/parks/winterjam](http://www.nyc.gov/parks/winterjam)

## PHOTOGRAPHY LINKS/ RESOURCES

Flushing Camera Club: [www.flushingcameraclub.org](http://www.flushingcameraclub.org)

PFLI: [www.pflionline.com](http://www.pflionline.com)

PSA: [www.psa-photo.org](http://www.psa-photo.org)

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

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

[www.photoplugins.com](http://www.photoplugins.com)

Hunt's Photo: Gary Farber,

[www.DigitalGuyGary@wbhunt.com](mailto:www.DigitalGuyGary@wbhunt.com)

Russ Burden: [www.russburdenphotography.com](http://www.russburdenphotography.com)

[www.takegreatpictures.com](http://www.takegreatpictures.com)

Online Display and Review: [www.flickr.com](http://www.flickr.com)

Digital Photography Review: [www.dpreview.com](http://www.dpreview.com)

Canon Camera: [www.usa.canon.com](http://www.usa.canon.com)

Nikon Camera: [www.nikonusa.com](http://www.nikonusa.com)

Adobe Photoshop: [www.adobe.com](http://www.adobe.com)

Natl. Assoc. Photoshop Professionals:

[www.photoshopper.com](http://www.photoshopper.com)

B&H: [www.bhphoto.com](http://www.bhphoto.com)

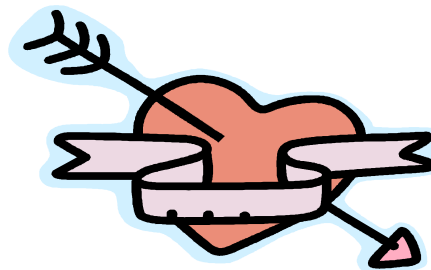
International Center for Photography: [www.icp.org](http://www.icp.org)

**COSTCO**—Photo Center— for prints

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

**NOTE:** East Coast Camera Store, Valley Stream, has closed.

**HAPPY VALENTINE'S DAY**



**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](http://www.russburdenphotography.com)

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

**2011 Trips:**

**Apr 16 - 22:** Monument Valley / Slot Canyons

**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 - 10 days

**PHOTO TIPS by Russ Burden:**



### Simply Squat

There are many factors that contribute to the success of an image. As a regular reader of my Tip of the Week, you know about my passion to capture subjects in great light. If you've been with me on any of my photo tours, you've heard me say, "It's all about the light" OR "I'd rather photograph a mundane subject in great light than a great subject in mundane light." But light isn't the only factor that can make or break an image. Numerous times I've mentioned the importance of composition, subject choice, mergers, distractions, etc. Another important aspect is how the **background** impacts an image.

Busy backgrounds, ones that are too dark or too light, those that confuse the subject, ones that have poor color, etc., negatively effect the success of a photograph. Depending on the size of the subject, the light, and how far away the subject resides from a background all determine whether it can be controlled. Darkening a bright one, throwing it out of focus with the creative use of a long lens and narrow depth of field, and placing something behind the subject that complements it, are ways to make the background harmonize with the subject. Another great way to control it, and the focus of this Tip, is to simply lower your angle to try to get rid of any distractions. In other words, "Simply Squat." This is something not many

The other way it helps is when you shoot from a low angle, whatever is directly behind the subject when shooting down onto it is no longer in the image. More often than not, background elements are farther away from the subject when shot from a low angle which results in a background that is out of focus, hence less distracting.



### "Odd" Photos

There are lots of numbers that come into play with photography. Shutter speeds, f stops, focal lengths of lenses, digital sensor multiplying factors, and fill flash ratios are some of the more obvious ones. One number that doesn't often pop into photographers' minds is the number of subjects in a photo. The importance behind this deals with composition. There's a compositional fact that states - when including an even number of similar subjects, it is more difficult to create a successful composition than when an odd number of subjects appear. The obvious even number that comes to mind is two. Unless it's people, when two subjects are the primary elements in a photo, they tend to compete for attention. When the number of subjects is odd, the eye flows from one to the next rather than back and forth. This guideline dates back to the early painters and still stands today. Not that it's written in stone, but more often than not, it works.

Using the example of two subjects, when one is on the left side of the frame and the other on the right, the eye bounces from one to the other and psychologically creates tension as to which one is the primary subject. The same holds true for subjects that are at the top and bottom of the frame. The exception is when you photograph two people in that it's natural to photograph couples, parent and child, a bride and groom, etc. With an odd number of subjects, there's a rhythm or pattern created by the subjects and the eye flows from one to the next and often winds up returning to the initial one that caught the viewer's eye. Getting down to basics, the simple odd number of subjects to photograph is one. Three creates a nice repetition. Five subjects create a pattern as do seven and nine. Once you get past ten main elements, the importance of the number declines.

**TIM GREY: Photoshop Techniques for Photographers:**

**Learn By Video.** I'm pleased to announce my latest video learning title, "Adobe Photoshop CS5 Techniques for Photographers: Learn By Video" is now shipping. This title, which I co-host with photographer and author Mikkel Aaland, features over 10 hours of HD video that guides you through the use of Photoshop to optimize your photographic images. I'm very happy with how this title turned out, and am delighted that it is now available. If you'd like to purchase a copy of this great video learning tool, you can do so through my online store here:

<http://www.timgrey.com/store/index.php?app=ecom&ns=prodsho w&ref=PhotoshopLBV>

**Question for Tim Grey: Do you recommend uninstalling an older version of Photoshop first before installing an upgrade? What are the key points to watch out for when doing this?**

**Tim's Answer:** No, actually, I don't recommend uninstalling a prior version before installing a new upgrade of Photoshop. The new installation actually doesn't have anything to do with the prior version. There's no interaction between the two installations, which happen in two separate folders. So there's no need to be concerned about a new installation "breaking" an older installation.

In fact, I prefer to keep the older version for a little while just to make sure that I get all settings, plug-ins, preferences, and other elements configured in the new version before discarding the older version. That way I can fall back to the older version if needed, look up settings if I've forgotten how I prefer to have something configured, or otherwise make use of that prior installation until I know for sure that I don't need it. At that point I would likely uninstall the prior version. Keep in mind though that Photoshop really doesn't consume a huge amount of hard drive space, so removing prior versions is really more about trying to avoid clutter than about providing any practical benefit. In some cases I'll actually keep several versions installed, just so I can refer back to how certain features work in prior version or make use of plug-ins that haven't been updated to support the latest version.

**Question for Tim Grey:**

**Today's Question: I have created a CD of various cloud formations for replacing a "bald" or uninteresting sky. After selecting the sky area that will be replaced, how do I bring a sky from my CD to the selected area?**

**Tim's Answer:** This is a fairly common use of layer masking, which is the subject of a new video training title I'm currently recording, and that will be available soon.

My recommendation is to assemble the actual composite image right away, by which I mean a single image document that contains multiple layers. In this case that means the image you're working on as well as the image with the better sky you'd like to replace the "bad" sky with. The easiest way to accomplish this through Photoshop is to utilize Bridge (though if you're using Lightroom you could accomplish the same result there). To accomplish this you'll want to have both images visible and selected in Bridge. That likely means first copying the "good" sky you want to use to the same folder as the image with the bad sky. Then click on the first image, hold the Ctrl key on Windows or Command key on Macintosh, and click on the other image. Then choose Tools > Photoshop > Load Files into Photoshop Layers. This will automatically copy the images into a single document, flattening them in the process so that even if you had adjustment layers or other image layers as part of either of those images, they'll each be on their own individual layer in the composite image created for you.

Next, create a selection of the bad sky. If this image ended up below the good sky image on the Layers panel you can simply turn off the visibility for the upper layer by clicking the "eye" icon to the left of the layer thumbnail on the Layers panel. With an active selection for the bad sky, click the image layer with the good sky and then add a layer mask to this image layer by clicking the Add Layer Mask button (the circle-inside-of-a-square icon) at the bottom of the Layers panel. This will cause the good sky to only be visible where the selection was active, which means it will effectively replace the bad sky. You'll likely need to feather the mask a little to ensure a smooth transition, which can be accomplished by simply increasing the Feather value on the Masks panel.

You can also fine-tune the size and position of the new sky as needed. To move the sky, first click the chain link icon between the good sky image layer and the layer mask associated with that layer on the Layers panel. This will unlink the two, and you can then click on the image layer's thumbnail, choose the Move tool from the toolbox, and drag the image around to adjust its position. In addition, you can adjust the size of the good sky layer by choosing Edit > Free Transform from the menu and adjusting the overall size and shape by dragging the edges and corners of the bounding box that appears. You can then press Enter/Return to apply the transformation to the image layer.

Obviously there is much more that can be done to refine your composite, but these tips should hopefully get you started toward replacing an improperly exposed (or just not very interesting) sky.