



The Info Sheet

FLUSHING CAMERA CLUB

... in our 43rd year and counting.

Member: Photographic Federation of Long Island (PFLI)

"Together in friendship may we learn the art of photography"

Volume 16 Number 1

September 2013

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Vice President:

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Mary O'Connor, 718. 939.4963

Web Site:

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. Call to confirm meeting date.

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

PFLI SCHEDULE:

<http://www.pflionline.com/Schedule.html>



FROM THE EDITOR'S DESK: Summer vacation is just about over. I will bet many of you have some great summer photos and vacation memories. We start off this new season welcoming our new Board of Officers: President-Dennis Golin, Vice President-Adam Holstein, Treasurer -Marty Neff, and Secretary -Tony Copetta. Best of luck to our new board and I hope they get the help from the membership they require. If you missed our end of year dinner there are some images posted on page 5 . Some of the plaques, awards and recipients were not available at the dinner and they will be presented at our kick off meeting Sept 11th so please try to attend.

"The single most important component of a camera is the twelve inches behind it " Ansel Adams

IN THIS ISSUE: Members News =Pg 2. Buy & Sell = Pg 3
Best of Best winners=Pg 4. Our annual Dinner Pictures =Pg 5.
Mane Trip =Pg 6. Russ Burden Tips -Pg 7. Our 9-11 Memories =Pg 8,9.



4th -- NO MEETING

11th - Welcome Back Meeting (Board Rm—right of elevators)

7:15 -"Images of Switzerland" Adam Holstein

7:30 -Show of Prior Years Images and workshop - Helen

18th -1st Competition- judge John Brokos Freeport CC



2nd— Competition Judge TBA

16th -7:15 Placing Borders on Image (in elements) Joe Crupi

7:30 -Program: John Milisenda "Lower East Side"

30th—Program: TBA

Congratulations to winners of the prestigious **Leonard Victor Awards** won by our FCC members: **Ramiro Agredo** 3rd in B&W A and 3rd in CPA; **Joe Crupi** 1st place in Portraits and 3rd in Sports; and **Dennis Golin** for 3rd in Creative –The awards were presented by the **Photographic Federation of Long Island**.

See all the winner's images at:

http://www.pflionline.com/PFLI_Member_Images/Pages/Leonard_Victor.html



What Happened At “Amherst,” July 12-14, 2013, by Dorothy Gist

We were among approximately 1000 photographers on the campus of University of Massachusetts @ Amherst for the 68th Annual Photo Conference of the New England Camera Club Council from Friday noon to Sunday lunch. We refer to this Conference as “Amherst.”

At Friday dinner I joined Joe Crupi, Tom Mrwik, Valerie Brissett (Park West Club), Jimmy Li and his friend, Susan Bady along with Amherst newbies: Richard De Dalto and Trevor Powell former FCC visitor. Meals are a wonderful time for “catch-up” and for feedback on lectures ...this is always helpful since we're limited as to how many events we can attend.

During the weekend we also ran into another FCC member Adam Holstein as well as many members of other PFLI clubs from here on Long Island.

Based on the schedule, I participated in 12 of the 28 posted lectures in: Nature, General, Digital, Printing, Portraiture, Travel, Showcase. Additionally, there are also Special Events: What's New In Nikon, Child Models, Models, Print & Projected Image Competitions, Canon Basic Speedlite Course, Using Wireless Off-Camera Flash, Camera/Lens Loans by Canon, Nikon, Tamron, Sigma, Free Camera and Lens performance checks, vendors, etc.

Featured Speaker Nevada Wier, Santa Fe, is a multiple award-winning photographer specializing in documenting the remote corners and cultures of the globe. Her fabulous presentation “A Nomadic Vision” based on her up-coming publication, and shared of her photo assignments for National Geographic Magazine. Many door prizes were given out to attendees. Amherst is sponsored by Canon, Nikon, Hunt's Photo, Sigma, Olympus, Topaz Labs, Ilford, Precision Camera, Rogue Photographic Design, Dynalite, Print Makers ...to insure a fantastic photography week-end. Many vendors were available and Canon gave us free enlargements of any digital image we provided.

Our tradition has been to celebrate Jimmy Li's July birthday with a cake at “Amherst” arranged by Susan. We were in tune as we sang Happy Birthday and it seemed that the entire dining hall applauded as Jimmy blew out his “imaginary” candles!

At meals, in lectures, and in the hallways, we greeted members of other camera clubs. I've missed a couple of “Amherst” conferences, but was delighted I attended this year with so many like-minded photographers.

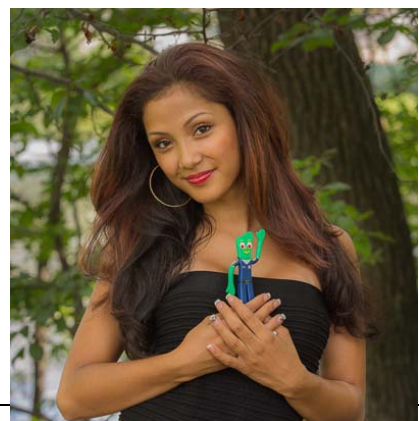
I asked Richard to share his impressions of his first trip to Amherst. *“I'm not a big model person, but Amherst introduced me to this area. Irene was a very nice, cooperative and funny model. I had “Gumby” with me and we discussed him, she shared that her kids have a stuff animal that they carry with them on trips to photograph also. She agreed to pose for me with Gumby! (Look for Richard's images of Irene and Gumby!). I picked up hints at the lectures and will download the Speakers Notes. I was very impressed with how efficiently Amherst ran and it was so well organized. The attendees were super friendly: one guy let me borrow his tripod; another let me stand next to him and ‘copy’ him as he directed and photographed the models.”* I asked Richard on a scale of 1-10, what rating he would give Amherst: 9! As a new member in FCC he was glad fellow members encouraged him to attend.

Why not include the dates of July 11-13, 2014 in your calendar and aim to join the 1000 photographers and take advantage of this great photography week-end next year. Web: www.neccc.org

Just a few of the gang with birthday cake..



Gumby with a new friend.



Richard DeDalto



Registration for PhotoPlus Expo is now open!

Conference: Oct 23-26 | Expo: Oct 24 - 26
 Javits Convention Center - New York, NY

The PDN PhotoPlus International Conference + Expo is the largest photography and imaging show in North America, attended by over 23,000 professional photographers and enthusiasts. Explore over 300 exhibits, see thousands of new products, attend conference seminars, keynote presentations, special events & much more.

To register for the show, please click on <http://www.photoplusexpo.com/>

If you register early admission is free.

At our Oct 16th meeting —John Milisenda....His photographs have appeared in over 100 shows and many publications. His work is in the permanent collections of the New Orleans Museum of Art, Museum of Modern Art and Bibliotheque Nationale. The Images he will be showing are of the Lower East Side. They have been seen internationally. <http://www.johnmilisenda.com/index.html>



NEW CLUB SHIRTS

For those that have ordered your new FCC shirt they will be available at our first meeting Sept 11th. You can pay the treasurer when you pick them up.

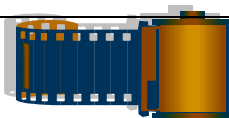
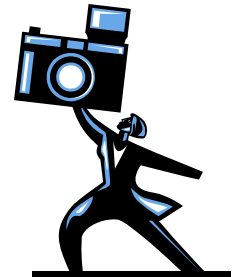
There may be a couple of extra shirts for anyone that has not had the opportunity to order one already.

The price is only \$12. (-\$30 value)



BUY AND SELL.: Any members wishing to list items "for sale " or "wanted to buy" send the information to joeclt@aol.com and it will be included in our next Newsletter.

FOR SALE : 2 boxes of semi-gloss Premum Photo Paper - 13X19 - 20 sheets in each. I paid \$57 for each box but would settle for \$40 each. Also- Slik Pro 500 DX Tripod - extremely sturdy with horizontal and vertical controls. Good condition - \$50. I may be contacted at home after 6PM at 718-441-6210. J. Egan



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

Adorama Camera <http://www.adorama.com>

Life is like a Camera

Just focus on what's important

Capture the GOOD TIMES

Develop from the negatives

and if things don't turn out

- just take another shot.



Winners: Best of the Best



Dennis Golin *Jacob* 2nd Pl B&W S



Tony Copetta *Eye on the Prize* 2nd Dig B



Lucy Pearce *Tulips* 1st place Dig A



Henry Szczepanski *That's Awesome* 1St Place Dig A



Ramiro Agredo *Swallowtail* 1st Place Dig S



Joe Crupi *Duck* 2nd Place Dig S

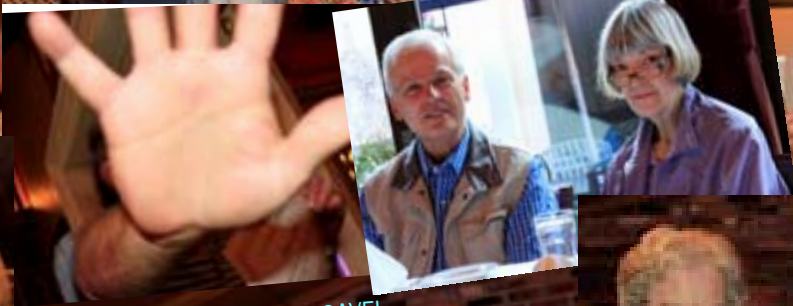


Bob Green *Color S*



Bernie Gellman *Dying Flower* 1St Place Digital B

Year End Dinner





Richard DeDalto



Richard DeDalto



Richard DeDalto



Joe Crupi



Joe Crupi



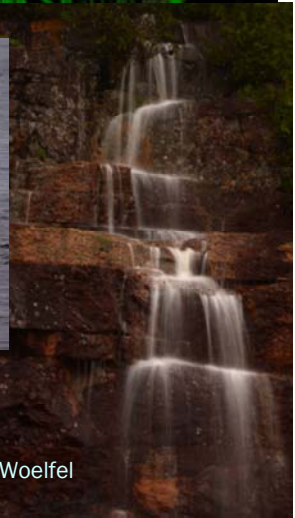
Joe Crupi



Roy Woelfel



Roy Woelfel



Roy Woelfel

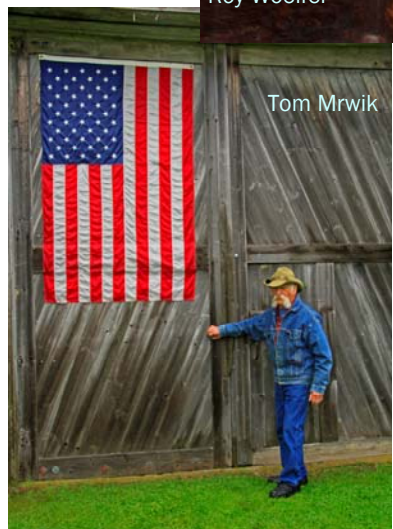
A RAIN OR SHINE ADVENTURE



Tom Mrwik



Tom Mrwik



Tom Mrwik

Russ Burden Tips

<http://www.russburdenphotography.com/>

Long Lens Techniques A number of the nature photography tours I run are to places where long lenses are the lens de jour. The animals are either far away, small, or a combination of both. These types of situations call for a long lens to get frame filling images. If you're new to long lens photography, if you've had your long lens in the closet for awhile, or if you're not satisfied with the results you get when you use your super telephoto, use the following tips to get photos that make you feel every dollar of the purchase was worth its weight in gold.

A long telephoto's primary claim to fame is to bring distant subjects closer or to make small subjects appear larger in the frame. But these lenses have other huge advantages that often go unnoticed or unrealized. Long lenses do not focus close. As a matter of fact, their near focus minimum is often measured in yards as opposed to feet or inches. To counter this, add an extension tube so the lens can focus closer. Small subjects that allow you to get close will appear bigger in the viewfinder so you'll use more pixels to your advantage. It also helps offset the subject from the background. This is a great segue to discuss another advantage of a super telephoto. The narrow angle of view coupled with the extreme magnification results in images with very narrow depth of field. Backgrounds become a wash of color and distractions are therefore minimized. The subject stands out and is evident to the viewer. Another benefit is they provide a look that compresses subject layers. In other words, background and foreground objects are perceived to appear closer together as if they are stacked. Used in the right way, it provides a great effect.

Use a Gimbal Head and Sturdy Tripod: A long telephoto magnifies what's in front of it - that's great news. Commensurate with the increased subject size comes increased revealing of poor technique - that's the bad news. A long lens not only magnifies the subject, it also magnifies your mistakes. The most evident mistake comes in the form of lens/camera movement. The result is soft images, especially as the shutter speed is slowed down. To prevent lens/camera movement, use a STURDY tripod. I intentionally capitalized the word sturdy. Think bigger, bolder, stronger. Put your extreme telephoto on a tripod that *deserves* its placement. Give it the "flick test." With the lens on your tripod, give the legs a good flick with your finger. Do this a couple of times. If you see any movement whatsoever, the tripod is NOT sturdy enough. I have a separate tripod dedicated to my long lens. It's heavier, longer, sturdier and more expensive than my standard one. When my long lens goes out of the house, in my other hand is the dedicated tripod. Mounted to its top is a Wimberly gimbal head. There are a number of manufacturers who have jumped on the gimbal bandwagon. Be sure to acquire one as the fluidity with which they work will make you happy you did.

Shutter Speeds: Fast shutter speeds help offset blurry photos that come as a result of lens/camera movement. The rule of thumb is to use a shutter speed that's the reciprocal of the focal length. If you use a 500mm lens, use 1/500th of a second to get a sharp photo. If the lens is mounted to a sturdy tripod, the shutter speed can be reduced. But don't get caught up thinking that you can use a slower shutter speed for all conditions. You're at the mercy of the animal's movement. If the subject moves and the shutter is slow, the animal will not be sharp. The focal length to shutter speed reciprocal is more used for hand holding but hand holding these long lenses can be a problem regarding a fine tuned composition. If the subject fills the frame and you don't have Mr. Universe arms, good luck with the composition. Finally, there's the VR or IS debate. Should you leave either ON if the camera is mounted to a tripod. The answer to this is in your user's manual for the lens. Some have a tripod VR or IS switch and some don't. Many manufacturers recommend turning it off if the lens is on a tripod. The reason being is the gyros try to initiate stabilization when no stabilization is necessary. Confusion is created and the lens doesn't know what to do.

Counter the Movement: Many seasoned long lens photographers use their left hand to help stabilize the lens. They press on the lens hood each time they release the shutter. The reason for this is when the shutter is pressed, it produces an upward movement at the far end of the lens. The downward pressure of the left hand counters the movement and results in more keepers. Even though this helps, if you're a "shutter jabber," you need to become more gentle with your release. Gently depress the shutter button as opposed to jabbing it. This is something I had to train myself to do as I always got caught up in the moment and jabbed each time I released the shutter. My number of sharp images increased after adopting this technique.



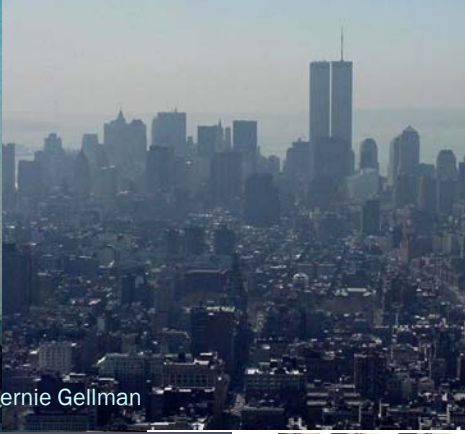
Additional Horsepower: You bought a 200mm lens and wished it could go to 300. You then buy a 300 and wished it would go to 400. You then get a 400 and wished..... you see the pattern. Regardless of its length, you'll experience times when you wished it would go to..... . This is where the teleconverter comes into play. The most common is a 1.4. It magnifies the effective focal length by 1.4 times so a 500mm becomes a 700mm. This comes at a cost of losing one full stop of light which translates to one shutter speed of light. You'll also notice a slight loss of sharpness. If you choose to go the teleconverter route, it's essential you incorporate the above techniques to ensure you get as sharp an image as possible.

Memories of the World Trade Center

We had intended to produce a digital slide show of the WTC for our first meeting since it falls on 9/11. However, it seems few members have digital images of the Twin Towers either then or now. Therefore we dedicate these pages to commemorate that tragic day when 3000 innocents were murdered by terrorists and how we all came together to go forward. May we never forget.



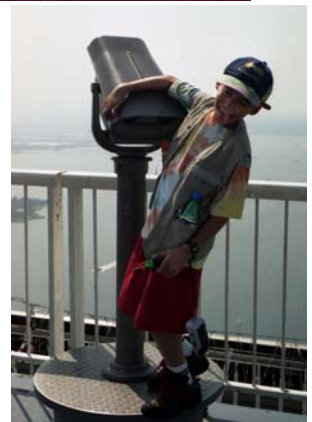
Bernie Gellman



Suzanne Abruzzo



Gene Kolomatsky



©STAN GOLDSTEIN 2001



Joe Crupi

from Troops Neck Bridge

photo: Joe Crupi



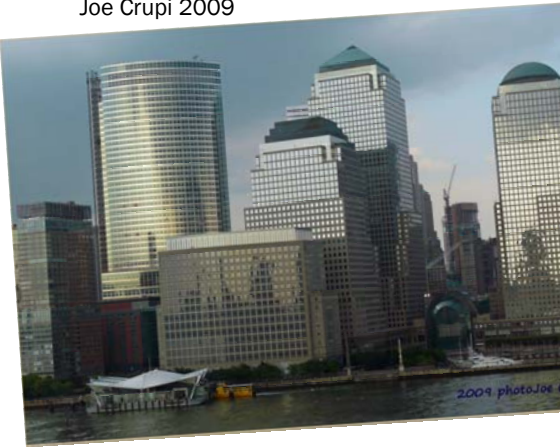
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Stan Goldstein

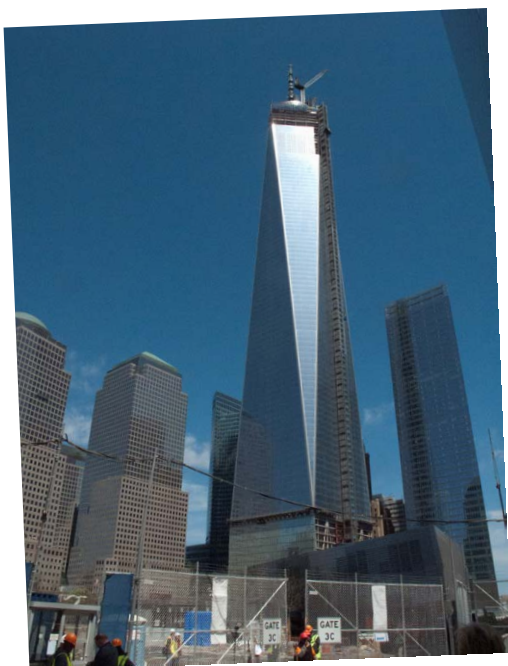
Cont...

Joe Crupi 2009



Mike Sender

Bernie Gelman



Dorothy Gist

photoJoe Crupi 2012

Dorothy Gist