



Message from our Co-Presidents
Ronny Hachadoorian & Lyda Zissimatos

We give thanks to Donna Crinnian for being our October judge. She brought her photographic knowledge to the table resulting in compliments as well as constructive criticism. Although competition can be sometimes painful, it can help us improve our images and become better photographers.

Jim Christensen's presentation was illuminating. I think he really motivated us to try to use his valuable methods for compositing in our images editing. A few special activities are on the horizon:

- Monday December 16th – Holiday Social Mixer. Grab bag \$10-15.00
- Monroe always puts a holiday show together for us with our pictures; so please send in your holiday images to enable him to do so.
- Monday March 23rd – Member shows; please think about your submission of possible shows to present to the club.
- April 2020 — Photo Exhibit; please sign up for the exhibit

At this time of the year landscape photography is a favorite with professional and amateur photographers alike. There awaits a wealth of natural landscapes filled with beauty and drama, always changing with the seasons. To avoid taking bland images, follow these top landscape photography tips:

- When you are taking a landscape photograph, try creating a sense of depth by keeping all the different elements of the images in focus.
To do this you need to use a small aperture, from f/16-f/22 because this keeps objects in the foreground and background sharp. Place your camera on a tripod (this will eliminate camera shake) when using a small aperture, as less light will be entering the lens.
- Wide-angle lenses are preferred for landscape photography because they can show a broader view, and therefore give a sense of wide open space.
- Wide lenses also tend to give a greater depth of field. Taking an image at f/16 will make both the foreground and background sharp. Remember to try some interesting angles with the photograph."

A camera is a SAVE button for the mind's eye." – Roger Kingston

Ronny and Lyda

Dates for the 2019 — 2020 Club Year
at the Manhasset Library

<i>Meet & Greet 6 PM — 7 PM</i> <i>Competition & Programs Start at 7 PM</i>		
<u>Month</u>	<u>Competitions</u>	<u>Programs</u>
Sep	Mon. 9/9/19 <i>Year in Review</i>	Mon. 9/23/19 Judge Joe Senzatimore
Oct	Mon. 10/14/19 Judge Donna Crinnian	Mon. 10/28/19 <i>Compositing – Expand your Creative Space</i> by Jim Christensen
Nov	Mon. 11/11/19 Judge Mije DiRenzo	Mon. 11/25/19 <i>Macro/Close Up Photography</i> by Steve Kessler
Dec	Mon. 12/9/19 Judge Paul Bernstein	Mon. 12/16/19 <i>Holiday Social Mixer and Program</i>
Jan	Mon. 1/13/20 Judge Dick Hunt	Mon. 1/27/20 <i>Program Evening</i>
Feb	Mon. 2/10/20 Judge Denis Golan	Mon. 2/24/20 <i>Program Evening</i>
Mar	Mon. 3/9/20 Judge TBD	Mon. 3/23/20 <i>Program Evening</i>
Apr	Mon. 4/13/20 Judge TBD	Mon. 4/27/20 <i>Program Evening</i>
May	Mon. 5/11/20 Judge TBD	Mon. 5/18/20 <i>FINAL BEST OF YEAR & Zirinsky Award</i> Judges (3) Dick Hunt Mike DeRenzo Joe Senzatimore
Jun	End of Year Awards Dinner Tuesday June 2, 2020	See you in September 2020

[click for the complete calendar](#)
[online](#)

MGNCC PRESENTS

Selected Digital Photographs From Our October Competition



[click on this page](#) to view all of the selected pictures from our monthly competition on www.MGNCC.org

Competition Scores

The MGNCC provides our members with concise, cumulative and detail up-to-date scores on our web site, MGNCC.org, for our competitions, both digital and print.

Also included are PFLI scores and a report of member classifications.

Links to MGNCC Reports

[Digital Color
Cumulative](#)

[Digital Color
Detail](#)

[Digital B&W
Cumulative](#)

[Digital B&W
Detail](#)

[Creative
Cumulative](#)

[Creative
Detail](#)

[PFLI Scores](#)

[Member
Class](#)

MGNCC
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**The Year
In Pictures
2018 — 2019**

[click here
for
John Bruno's
Video Presentation of our year's pictures](#)

[click here to link to](#)
Jim Christensen Photography

These notes are meant as a reference and study guide for Jim's workshop on compositing using Adobe Photoshop and Photoshop Elements. Use this document to select and view the relevant video clips (which run about an hour and a half in total.) There are three main sections:

- Compositing Examples – ideas for renderings that use compositing.
- Photoshop Basics – the basics of using Photoshop and Photoshop Elements for making composite images.
- Compositing Techniques – step-by-step examples that demonstrate techniques for making composite images.

[Click Here](#) to watch the intro video.

Compositing Examples

[Click Here](#) to get a glimpse at the two of the composite images that are explained in detail in the *Techniques* section (below).

[Click Here](#) to watch the background replacement examples.

[Click Here](#) to watch the eye replacement example.

[Click Here](#) to see the examples of composing scenes in Photoshop.

[Click Here](#) to see composite image examples rolled into circles.

Photoshop Basics

[Click Here](#) to watch the video on setting up Photoshop.

[Click Here](#) to watch the video on setting up Photoshop Elements.

[Click Here](#) to watch the video that explains digital images and pixels.

[Click Here](#) to watch the video that explains layers.

[Click Here](#) to watch the video that explains layer masks.

[Click Here](#) to watch the video that explains how to save your edited images.

Compositing Techniques – Layer Masks – Sky Replacement

Layer masks let us see the pixels on more than one layer to make a composite image from two different photos.

[Click Here](#) to watch the video on masking and selection.

[Click Here](#) to watch the video on combining photos, and fine-tuning masks.

[Click Here](#) to download the foreground image used in this section.

[Click Here](#) to download the background image used in this section.

Compositing Techniques – Layer Masks – Blue Moon

This section demonstrates how layer masks can be used to make another composite image from three different photos.

[Click Here](#) to watch the video on making the Blue Moon image (12:28).

[Click Here](#) to watch the video on masking the little girl (14:58).

[Click Here](#) to download the Blue Moon background image.

[Click Here](#) to download the image of the moon.

[Click Here](#) to download the image of the little girl.

Compositing Techniques – Blend Modes

Some image pairs can be combined far better and more quickly using blend modes rather than using carefully constructed layer masks.

[Click Here](#) to watch the video on compositing with blend modes.

[Click Here](#) to download the scene image used in this section.

[Click Here](#) to download the clouds image used in this section.

*With the warmest of greetings
from the members of the MGNCC:*



*Happy Birthday
John Bruno*



*Happy Birthday
Ronny Hachadoorian*



*Happy Birthday
Doug Reynolds*

Send us your Birthday month
at
mgncc@optonline.net

The Great Neck Camera Club
 Founded December 1951, Incorporated May 1965
Manhasset-Great Neck Camera Club
 Merged September 2011

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 Camera Club**

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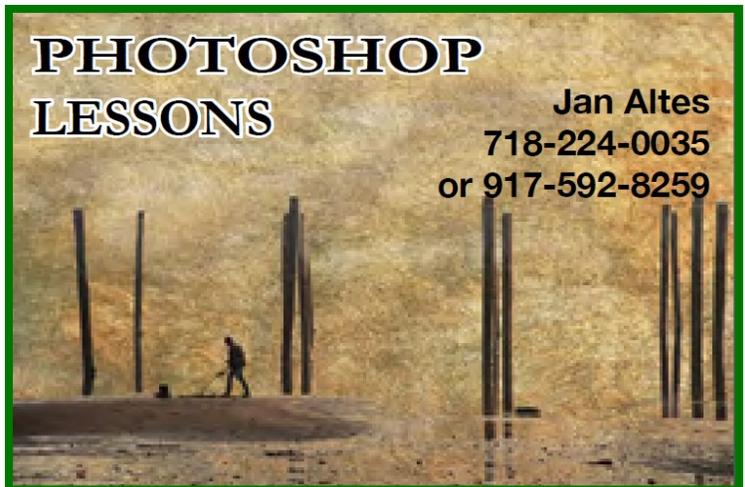
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**PHOTOSHOP
 LESSONS**

Jan Altes
718-224-0035
or 917-592-8259



the Back Page

Ken Rockwell is a superb photographer, cinematographer, lecturer and author of a very informative and opinionated photography web site.

This article is typical of Ken's style. It offers the kind of practical advice that accurately demystifies photographic technology and focuses our attention on the result we want our pictures to achieve. Link to KenRockwell.com below for a wealth of reviews, tutorials, technical evaluations and just plain good advice.

Dynamic Range: Who Cares?

[click on this article](#)

People keep asking me, and I covered this over a decade ago.

It's unimportant. As an artist, you are always responsible for getting the results you already see in your imagination, and regardless of camera you and you alone are responsible to get the look you want. It always takes work and imagination; there is no free ride, and having more rated dynamic range doesn't mean much; these measurements are mostly fluff and as an artist you need to get your lighting right or the results will be garbage — regardless of whatever camera you use.

Technical Quality: Who Cares?

Non-professionals ask me all the time about technical things like if a great APS-C camera would be better or worse than a mediocre full-frame camera. They'll ask me, all flustered over minute technical differences between one camera brand and another, which is "better."

The real answer is you need to choose your camera brand based on how you want your pictures to look!

Minutiae like resolution, high-ISO performance and Dynamic Range have much less to do with how your pictures look than the brand you choose. Your choice of brand is far more important to how your pictures look than any technical specs or measurements, and all cameras of the same brand make pictures which look very similar.

Every brand, be it Sony, Fuji, LEICA, Canon, Nikon or whoever have very different looks. All cameras of the same brand look pretty much alike, while there are large differences (to the artist's eye) between brands. All Nikons and Canons since about 2007 when Nikon went to Picture Controls and when Canon went to ± 4 for saturation adjustments have all been designed to look about the same — and they do. Be they APS-C or full-frame, or even a Powershot or Coolpix, look pretty close when set the same as any other camera from the same brand.

All the Fujifilm cameras, APS-C or medium-format, have lower saturation and contrast optimized for people shots. Pictures from my X100F or GFX100 look pretty much the same, while anything from my D850 or 5DS/R look very different from the Fujis. Likewise, Sonys all have their own look.

This is because there is a lot of secret sauce inside every camera. Color filters ahead of the sensor are the first step in defining a camera's look, and the color matrices, lookup-tables, white-balance and dynamic manipulations in the firmware do the rest. Each brand has a corporate "look" they believe to be the best possible look, and they program all their cameras to have that same look.

Just like brands of film, each is very different and you pick one or the other based on how you want your pictures to look. Unlike film where within each brand there will be many different kinds of film that look different, within each digital camera brand they all look the same, and all the presets (portrait, vivid, etc.) inside different cameras of the same brand will look the same as the same preset in a different camera of the same brand.

As any artist will tell you, the most important part of an image are its values (tonal rendition of grays, light, dark and contrasts) and color. Sharpness and noise are much, much less important — but those minutiae consume way too much brainpower for the less experienced.

I prefer the look of Nikon or Canon for nature and landscapes, and they also do great for people.

I use Fuji for the best people shots, and I find them too muted for nature and landscapes unless I amp-up color later.

Sony excels at the technical side of mirrorless and its images do everything reasonably well, but excel at nothing. I always prefer the look I get from Nikon or Canon.

I use my my iPhone for everything.

I use my LEICAs for nothing. LEICAs are for people who want a nice camera, not those seeking nice pictures. Colors are usually iffy at best.