

THE VIEWFINDER

THE NEWSLETTER OF THE SYOSSET
CAMERA CLUB

Volume 31 Number 6

February 2002

Message From The Editor

Let's Have A Great Year!, But Let Us Remember Last Year

Another year has passed and here we are at the threshold of another. 2001 for the country was a year that will not easily be forgotten. It was a year that we all realized that we, as a nation, were not insulated from terrorism and its terrible consequences. It was also a year that, I think, we learned a lot about ourselves as a people. The last time we learned this was on December 7, 1941, but I feel we may have forgotten it since. We learned again that during difficult times the American people put aside their differences and pull together as one nation. Although the events of September 11 will not easily pass from memory, I learned a lot about the greatest nation on earth, the United States. I learned that when we do stand together, there is not a power on earth that can crush the American spirit. Yes, for a short period of time, we wondered if we could withstand such a devastating attack that was experienced in September. I believe that the Bin-Ladens of the world thought we would crack, and then crumble. This was a big mistake. What he did was bring to most diverse nation on earth together as one. Bin-Laden, prior to September 11, for the most part, ran a country, now, it appears, he runs a cave, maybe. The resolve of the American people is strong, and will not be defeated easily. It will take more than an organization of cowards who hide in dark shadows. 2001 was also a difficult year for the club. Several passings of loyal, long time members, along with some serious illnesses and surgeries. Let's hope that 2002 provides the membership of the Syosset Camera Club with success along with our nations continued resolve.

Frank Iraggi

Calendar

January

17th - Shooting Close To Home presented by
Joseph Senzatimore

24th - Techniques of Digital Photography
presented by **Alan Agdern**

February

14th - Competition - judged by **Al Koslofsky**

**21st - White Elephant Auction - Club Members
Only**

28th - A Walk In The Woods - presented by
Ronnie & Rudy Flesch

March

7th - Board Meeting

14th - Competition - judged by **Lillian Reyer**

21st - Program T.B.A.

April

11th - Competition - judges by **Robert Ulberg**

18th - Theme Competition - Winter's Signature

"Sunday Morning Excursions"

Annette Fox

“We had such a good time today that we are compelled to sit right down and tell the rest of you about it. We were 11 or 12 at breakfast this morning, Sunday, December 2, at On Parade Diner. From there we were planning to go to Kings Point Military Academy, but things had changed there and we were unable to enter. We split up. Some of us went to Christopher Morley Park. Seven of us went to Brooklyn Heights! Since Gene and I were from Queens originally, Brooklyn Heights was an area as yet unfamiliar to us, although we had driven by many times. The area is historic, Washington having escaped the British in Brooklyn at night by crossing the East River with his men to Manhattan. Lincoln had been there as well, much admiring the view at the time. Now one can see both the Manhattan Bridge and the Brooklyn bridge, the South Street Seaport, the tall ships, the Manhattan skyline of lower Manhattan (sans the Twin Towers) the Statue of Liberty, Governors Island, Ellis Island, and river traffic. We traversed the Brooklyn Heights Promenade where we saw walking tours and the many memorials left behind by the citizens of the area after the disaster. And an area! We walked the streets, actually a residential district, trimmed with beautiful brownstones and small apartment houses and could feel the “community” of those who lived there. We stopped by a playground too, full of parents with small children, where several of us tried to take pictures. It was pleasant to chat with some of the parents, who were most cooperative about having their little ones photographed. One only hopes that some pictures are good enough for competitions in the future! We had a lovely morning. It is fun getting together, bonding, seeing the sights, enjoying the outdoors, and taking photos under various conditions. Alan and Pete are doing the planning, and have a lot more in store for the future. Everyone of you are welcome to join us. The only thing that is difficult, perhaps, is getting up and out early on a Sunday morning, but do come! It is worth the effort.

Syosset Camera Club

President.....	Moshe Markewitz 631-757-0554
Vice Presidents.....	Clem Kleinman 516-931-8322 Sy Roth 516-433-2516
2 nd Vice President.....	
Treasurer.....	Carol Greenberg 516-674-6056
Secretary.....	Harry Buschman 516-334-2356
Programs.....	Mel Wachspress
Judges.....	Julius Hecht
Membership & Records.....	Orrin Edwards
Competitions.....	Sy Roth
Exhibits.....	Gerald/Aileen Harrison
PFLI Delegate.....	Sy Roth
Field Trips.....	Alan Agdern & Peter Metzger
Publicity.....	Eugene & Annette Fox
Olympus Liaison.....	Mel Wachspress Moshe Markewitz
Editor/The Viewfinder.....	Frank Iraggi

Meetings will be held at 8:00PM at the Olympus Corporate Headquarters at 2 Corporate Drive in Melville.

Field Trips are held every Sunday morning. Meet at the On Parade Diner on Jericho Turnpike in Woodbury at 8:00AM for breakfast.

Our page on the World-Wide Web is at:
<http://www.orrin.org/syocc/>

December 20 Theme Competition Results

“Autumn Colors”

Judge: Mel Ettinger

COLOR PRINTS CLASS “A”

Print of the Month: Alan Agdern
Orrin Edwards - 8
Carol Greenberg - 8

COLOR PRINTS CLASS “B”

Print of the Month: Aileen Harrison
Richard Reis - 8
Gerald Harrison - 8
Sy Roth - 8

COLOR SLIDES CLASS “A”

Slide of the Month: Sy Roth
Ramesh Patwa - 9
Orrin Edwards - 9
Melvin Wachspress - 9
Eugene Fox - 8

COLOR SLIDES CLASS “B”

Slide of the Month: Ed Lepler
Annette Fox - 9

Needless to say, give the theme was “Autumn Colors”, there were no black & white entries. Maybe next year we should call it the “Fall Competition” & have a category for black & white images. It may be interesting.

January 10 Competition Results

Judge: Sherman Paur

BLACK & WHITE PRINTS “A”

Print of the Month: Moshe Markewitz
Alan Agdern - 8

BLACK & WHITE PRINTS “B”

Print of the Month: Frank Iraggi
Barry Goldstein - 8

COLOR PRINTS CLASS “A”

Print of the Month: Alan Agdern
Orrin Edwards - 9
Carol Greenberg - 9
Robert Schoenfeld - 9
Moshe Markewitz - 8

COLOR PRINTS CLASS “B”

Print of the Month: Sy Roth
Maylan Monahan - 9
Peter Metzger - 9

COLOR SLIDES CLASS “A”

Slide of the Month: Sy Roth
Ramesh Patwa - 9
Robert Schoenfeld - 8
Orrin Edwards - 8
Melvin Wachspress - 8
Eugene Fox - 8
Carole Greenberg - 8

COLOR SLIDES CLASS “B”

Slide of the Month: Frank Iraggi
Annette Fox - 8
Edward Lepler - 8

**The following article has appeared previously in
The Viewfinder --- But the information is
timeless**

Color Film

Reversal (slide) films - To reproduce color by subtractive three-color synthesis, color films first break down the colors of an image into their primary components by means of three separate sensitized layers, each of which responds exclusively to blue, green, or red light. The image in each layer is reversal-processed to yield a positive dye image in a color complementary to the layer's spectral sensitivity. Thus, the blue-sensitive layer first yields a negative image of everything blue in the original scene and then a positive image of everything that is not blue. This positive image is colored yellow. Similarly, the green-recording layer yields a magenta positive image of everything that is not green, and the red-recording layer a positive cyan image of everything that is not red. Blue sky, for instance, does not figure in the yellow positive image but does figure in the magenta positive image (not being green) and in the cyan positive image (not being red). The magenta and cyan dyes in the areas that were blue sky are superimposed, and white light passing through the resulting transparency loses its green and red, but not its blue, component; thus, the sky appears blue. Similarly, green subject components end up as positive yellow image density in the blue-recording and positive cyan density in the red-recording layer, combining to green in the transparency. Yellow records as a negative image in the green-recording and red-recording layers, hence leaving a positive yellow image only in the blue-recording layer. All other colors are formed by similar combinations of different densities of the dye images.

Negative (print) films - Negative color materials work in a similar way but yield a negative dye image by direct development. Blue subject tones record in the blue-sensitive film layer to produce a yellow negative image. Green color components yield a magenta dye image in the green-responding layer, and red components yield a cyan dye image in the red-recording layer. With respect to the subject, the

color negative therefore reverses the tones in brightness as well as in color. Printing the color negative on a color paper with three differentially responding layers reverses the process once more, reconstituting the original subject colors in a positive print.

Additive color films - These are simpler in structure and consist, in addition to protective and other interlayers, of a film base, carrying a filter raster, and a black-and-white emulsion layer. The raster consists of sequences of very narrow red, green, and blue transparent filter lines (up to 1,800 lines per inch) through which the light from the lens passes before it reaches the emulsion layer. The emulsion layer is processed to a positive image. Red subject portions cause silver to be deposited behind non-red (i.e., green and blue) filter elements, leaving the red filter lines transparent. Similarly, green subject details leave green filter lines transparent but block red and blue. Other colors affect areas behind two or even three filter lines--for example, yellow leaves red and green filter lines clear. In such areas the eye cannot resolve the separate filter elements but gets an additive impression of yellow. Other colors form corresponding additive effects, including white, where all three filter elements are transparent. Because of the presence of the filter elements everywhere in the image, additive color transparencies are much denser than subtractive ones; at high magnification the filter raster pattern may also become visible. Additive color transparencies are used only in rapid-access diffusion-transfer systems such as Polachrome.

As you may know, Sy Roth, is scheduled for hip surgery late in January. I would like to send our best wishes to Sy for a successful operation and a speedy recovery.

Frank Iraggi