



THE VIEWFINDER



The Newsletter Of The Syosset Camera Club

Volume 33 Number 2 October 2003

President's Message *Sy Roth*

Competition has always been a way of life in our society. Kids compete in little league when very young and in school vie with each other for good grades and for entrance to prestigious colleges. As a country we've become addicted to both watching and participating in all kinds of sporting events. If it doesn't get out of hand, competition can lead to the development of wonderful new products that can enrich our lives and boost our economy as well as boost the egos of those that come out ahead.

Many of us who join camera clubs do so for the kick we get from competing, and from the recognition we get from our peers when we get those 8's and 9's. If we are to be successful competitors however, we have to put in time and effort. We must get to know our cameras, lenses, computers and software. Good photography requires us to use light effectively and to have a good sense of composition. Good photographers are constantly learning and opening their minds to new develop-

ments in the field. It's all about challenge.

This summer several of us attended a series of four lectures at the Flushing Camera Club, which is one of the member clubs of PFLI. The lectures dealt with Photoshop applications. The members were most welcoming. Some of us traveled to Amherst, Mass. to attend a three-day conference of the New England Camera Clubs. Classes in every phase of photography were held all day long. It was also a wonderful way to communicate with other amateur photographers.

As your president and also your delegate to PFLI, I intend to keep you informed about photo events all over Long Island and the city. I hope to have a bulletin board listing all of these happenings at each of our meetings. Good luck with your photography. See you at the meetings

In Memoriam

It is with great sadness that we have learned of the passing of Jack Kupferberg. Jack was a former member who held the office of President of the SCC among other positions over the years. Those who knew him will remember Jack with fondness. Our condolences to Annette Kupferberg and the Kupferberg family.

Meeting Schedule

September

25 Nature As I See It presented by John Brokos

October

02 Board Meeting

09 Competition, Judged by Bernice Halpern

16 Creating award Winning Prints presented by Bill Rudock

23 Digital Cameras, presentation by Alan Agdern

November

06 Competition, Judged by Andy Kurchey

13 Megapixels? presentation by Mel Ettinger

20 Theme Competition

"Reflections"

December

04 Competition judged by Leon Hertzog

11 Program to be announced

18 Field Trip New York City at Night.

January

08 Board Meeting

15 Competition judged by Sherman Paur

22 This One Gota a Nine A look at high scoring prints and slides with member comments

29 Tapestry in light presented by Robert Rode

Please refer to

www.orrin.org/syocc/ for balance of schedule

500 mm f8 for about \$100 *Barry Goldstein*

You don't need to invest thousands of dollars and carry a backpack to take advantage of the great distance shortening power of a high power telephoto lens. Mirror (catadioptric) lenses are not only small and light, but also inexpensive enough to be cost effective for occasional use. Want 1,000 mm? Just attach a 2X teleconverter and you have a 1000 mm f16 for a total cost in the neighborhood of \$140 depending on your shopping tolerance. But beware; this lens is not for auto-exposure - auto-focus snapshooters. It will not couple to your automated camera, so you must use the manual mode or aperture priority. If you don't understand the last sentence, forget about this lens. The lens is very light, but don't attempt to hand-

hold it, unless you are using very high-speed film. Minimum shutter speed for a handheld exposure with steady hands is 1/500 sec. Combine that with a fixed aperture of f8 and you "get the picture."



Mirror lenses have been around for many years, but a recent article in Popular Photography has revived interest in them. In fact, several members have purchased this lens. I will publish a review of the picture taking results of mine in the next Viewfinder.

Converting Color to B&W *Barry Goldstein*

If you ask ten Photoshop users how to make a grayscale image from a colored one, you may get eleven answers. Arguably the worst way to do it is via the menu selection in Photoshop. That is, to simply switch the image from RGB mode to Grayscale mode by choosing Image>Adjustments>Grayscale. This enables Photoshop to toss away all the color information. The problem with this is that the result tends to be flatter than it should be. If your original image contains a lot of dark or rich tones, you could end up with a muddy result. You could increase the contrast of the original image before conversion, but that causes loss of detail in the highlights and shadows.

A better way to convert an RGB image to B&W in Photoshop is to use the Channel Mixer. This allows you to mix the channels of your image to refine the tones and create optimal luminosity and contrast. Here's how:

- In Photoshop, Choose Image > Adjust > Channel Mixer.
- Select the Monochrome option. This gives you your black and white image. By default, the Red slider is always set at 100% while the other sliders are set at 0.
- Adjust the sliders of two or more color channels until you get the desired result.

Your percentages will vary depending on the image, but you'll probably find yourself working mostly with the Red and Green channels rather than the Blue, as it tends to be darker and noisier.

If you're printing images on your home printer, you'll get better results by using the color settings (RGB or

CMYK) rather than grayscale, even though you are printing a grayscale image. This is because a grayscale image only triggers the black ink in a printer and you'll get a maximum of 256 tones. If you print a black and white image in RGB, all of your inks will print, and while your image may not be quite as neutral, you'll have more richness than with only one ink. If you're sending your image to a company like Ofoto or Shutterfly, it makes little difference whether you save the image as a Grayscale or an RGB, because it will be printed on color paper.

Unfortunately, this method is not available in Photoshop elements. In Elements, you must use IMAGE > MODE> GRAYSCALE, to convert from color to BW.

Sunday morning at On-Parade

Reminder- The club meets informally at the On Parade Diner every Sunday morning at 8. On 8/31 the group went to Cold Spring Harbor. It would have been worth the trip even if we didn't get any pictures. If you didn't join the group on 9/6, you missed a beautiful morning at the beach and a lot of photo opportunities.

Call for articles

We welcome contributions for publication in the Viewfinder. Email your article to barryg@gbronline.com. Please keep submission to 350 words or less

Everything Is Changing So Fast *Frank Iraggi*

As usual I took a hiatus from photography for most of the summer. That may seem a little unusual, but it seems to work for me. Too many other things to do. Recently I got the itch back and took a ride to my favorite photo equipment dealer, and wow! So much new stuff to look at, and as expected, mostly digital. It seems that the film equipment is getting squeezed from the shelves. It has even gotten to the point that is a pretty big selection of used digital stuff.

I thought about getting a small used 3 megapixel camera just to keep with me, you know, just in case. I also thought of trading in a film camera, as I have, over the years, collected altogether too many of them. Well, the harsh reality of economics appears to be taking hold. I learned from my buddy at the store that the price of used film equipment is beginning to drop like a stone. Although you can still trade in most film equipment, the only stuff the dealers really want is top of the line Canons and Nikons. The market for mid-level used film cameras is very bad and I fear will not improve as time goes by. Yes, there will always be a market for top-of-the-line equipment, as men-

tioned, but that 4-year-old Pentax is probably worth a lot less than you think. Even digital cameras only a couple of years old, are now worth pennies on the dollar due to the quantum leaps in technology. Last year I paid around \$2,000 for a digital camera, today the price has dropped over 20% with a better model on the way.

In the past improvements in equipment have always taken place, but the evolution of equipment over time has turned into a revolution of equipment. Products aren't just slightly improved; they are replaced with a piece of equipment that, from a specifications perspective, just blows the older model away. Just a thought ---- that piece of equipment you've been holding onto, one day may become a very nice paperweight.

Editors note: Old cameras are not just for taking pictures. Some of us cherish them as collectibles. There is something beautiful about a film camera. The older the better!

Results of September Competition

Judged By John Brokos

Black & White Prints "A"

Print Of The Month- Clem Kleinmann
Nine- Alan Agdern & Barry Goldstein

Black & White Prints "B"

Print Of The Month- Sarah Kleinmann
Eight- Peter Metzger & Bill Schmidt

Color Prints Class "A"

Print Of The Month- Gerald Harrison:
Nine- Sy Roth,
Eight- Alan Agdern, Bill Bowie, Orrin Edwards & Clem Kleinmann

Color Prints Class "B"

Print Of The Month- Sarah Kleinmann
Eight- Aileen Harrison, Peter Metzger, Maylan Monahan, Anita Sax, Bill Schmidt, & Ira Sunshine

Color Slides Class "A"

Slide Of The Month- Stan Rothman
Nine- Orrin Edwards & Ramesh Patwa

Color Slides Class "B"

Slide of the Month- Barry Goldstein

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Gerald Harrison

Exhibits

Gerald Harrison
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Field Trips

Alan Agdern
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Publicity

Eugene Fox
Annette Fox

Olympus Liaison

Mel Wachspress
Moshe Markewitz

Viewfinder Editor

Barry Goldstein

Photo Humor?

The Haunted House: There was this haunted house. An enterprising photographer decided to get a scoop by photographing the ghost. When he entered the house, he told the ghost "I mean no harm - I just want your photograph". The ghost was happy at the chance to make the headlines and he posed for a number of shots. The photographer rushed back to his dark room, to develop the photos. Unfortunately, they turned out to be underexposed. The moral of the story: The spirit was willing but the flash was weak.



The Flight Instructor: A magazine photographer was assigned to cover the fires at Yellowstone National Park. When he arrived, he realized that the smoke was too thick to photograph anything from ground level, so he rented a plane. He arrived at the airport and saw a plane warming up near the gate. He jumped in and shouted, "Let's go!" The pilot swung the plane into the wind, and within minutes they were in the air. The photographer said, "Fly over the park and make two or three low passes so I can take some pictures." "Why?" asked the pilot? "Because I am a photographer," he responded, "and photographers take photographs." The pilot was silent for a moment; finally he stammered, "You mean you're not the flight instructor?"

Bulletin Board

10/26/03 (Sun) **Fall Foto Fest**- full day program sponsored by Cosmo Chapter of PSA. Morning presentations and afternoon shoot. Skyline Hotel, 10th Ave. at 49th St. PSA members \$20, non-members \$25. Contact bev2279@aol.com or call Beverly Goldey @212-753-6591 for registration information.

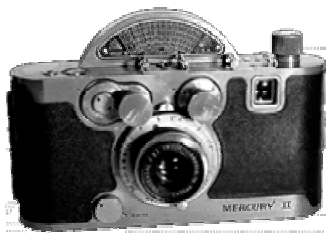
2/9-22/04 **Antarctic Photo Float** - (this is a rather pricey cruise) for information call 1-800-363-7566 or check the bulletin board at the next Camera Club meeting.

11/15-12/14 Stepping Stone Center for Photography. Juried Exhibition. Fri, 6-9pm, Sat, 12-9pm and Sun 12-5pm. See Directors@steppinstonegallery.com, or Camera Club bulletin board for more information.

Please submit items for this bulletin via email to barryg@gbronline.com

Can you name this camera?

This rather odd looking device is a half frame camera (it can take 72 frames on a 36 exposure roll of 35 mm film). It was made in the U.S.A. in 1945. The hump on top is to accommodate the unusual rotary focal plane shutter.



See next month's issue for the answer.

The Snapshot

The shutter clicks, the smiles diminish
I turn to go, "I guess we're finished".
But no, this shoot, it is not done
It just isn't right; I'll take another one!
When will you know, when it's just right?
The light has faded its turning night.
One does get older by the day
I'm losing patience, I cannot stay.
"But I want to capture the essence of you"
That's very nice but I've been here since two,
and now it's time to say ado.

Carol Goldstein