the Viewfinder

the Newsletter of the Syosset Camera Club

Volume 33 Number 8 April 2004

March Competition Results

Judged by Dick Hunt

Black & White Prints "A"
Print Of The Month- Alan Agdern
Nine- Orin Edwards
Eight- Moshe Markewitz

Black & White Prints "B"
Print Of The Month- Bill Schmidt

Color Prints Class "A"
Print Of The Month- Sy Roth
Nine- Alan Agdern, Gerald Harrison, Orrin Edwards

Color Prints Class "B"
Print Of The Month- Bill Schmidt
Nine- Jerome Sax, Edward Starling, Alan Ross
Eight- Maylan Monahan, Linda Volin, Judith Ruderman

Color Slides Class "A"
Slide Of The Month- Ramish Patwa
Eight- Stan Rothman, Orrin Edwards, Annette Fox

Color Slides Class "B"
Slide of the Month- None

Color Balance *Orrin Edwards*

Color film reacts to all hue and tone differences, including the prevailing light color. A film recording approximately natural colors in daylight reproduces scenes photographed by tungsten light with a reddish overall tint, because this lighting is richer in red rays than is daylight. The color temperature, a concept of theoretical physics that, with tungsten lighting, corresponds roughly to the absolute lamp-filament temperature, may rate this spectral balance of different "white" light sources numerically. Such absolute temperatures are expressed in Kelvin degrees (K). The higher the color temperature the richer the light is in blue and the poorer it is in red rays and vice versa. Average daylight is rated at about 5,500 K and the light from an overcast sky me be 6,500 K or higher. The color temperature of tungsten lamps ranges between 2,600 and 3,400 K. To ensure correct "white-light" color reproduction with different types of lighting, the sensitivities of the three film layers must be matched to the color temperature of the light. Color slide reversal) films are therefore made in different versions balanced for faithful rendering either with 5,500 to 6,000 K light sources, such as daylight or electronic flash, or with specified tungsten lighting of 3,200 or

Reminder
The annual Awards Dinner will be June 18. Please make your $42 check payable to the Syosset Camera Club and give it to Aileen or Gerry at a membership meeting.

Ticket availability is on a first come basis.

Meeting Schedule

March
18 **Practical Photographic Techniques** by *Tom Decker*
25 **Using a Modern Camera** presented by *Gerald Harrison*

APRIL 2004
8 **Competition** judged by *Art Inselsberger*
15 **Theme Competition; "Textures"**
22 **Child Photography** presented by *Leon Hertzson*

May 2004
6 **Board Meeting**
13 **Competition** judged by *Art Donnelly*
20 **Shooting Close to Home** presented by *Joe Senzatimore*
27 **End of Year Competition** judged by *Gerald Kraus, Robert Ulberg, & Dennis Golin*

June 2004
18 **Annual Awards Dinner**
Milleridge Inn, 6:30 PM

3,400 K. Such accurate film balance matching is less vital with negative color films since the color rendering of the print can be modified during color printing. Amateur negative color films are usable with any light, from tungsten to daylight. For high quality, some professional negative color films are still preferentially balanced to either daylight or tungsten sources. Strongly colored filters are suitable only for special effects; they overlay the color image with the filter color. Pale correction filters can match a film to a light source other than hat for which it is balanced, e.g., pale blue, with a daylight-type film used in tungsten lighting, to raise in effect the color temperature. Pale pink or amber filters similarly reduce the color temperature for using artificial-light-balanced films in daylight. Color-film manufacturers publish detailed recommendations of actual filters required for such conversion. In outdoor photography, especially involving distant views, an ultraviolet-absorbing filter is often used, as ultraviolet radiation records in the blue-sensitive layer of the film, producing an overall blue cast in the transparency. A pale pink skylight filter for outdoor subjects lit only by skylight counteracts the cold, bluish color rendering resulting from such illumination.

PFLI February Competition Results

Future PFLI Competitions in 2004: March 12, April 2, May 14, and June 11

Category	Name	Points	Title
B&W Prints A	Barry Goldstein	24	Man in Field
	Alan Agdern	23	Ramp in New York
	Moshe Markewitz	22	Reflection
	Orrin Edwards	22	Roof 2
B&W Prints B	Maylan Monahan	23	Snow Canopy
	Bill Schmidt	23	Composition in Snow
	Bill Bowie	22	Garden Gate
Color Prints A	Gerald Harrison	24	Tranquility
	Bill Bowie	23	Dream Garden
	Alan Agdern	23	Flower 38
	Sy Roth	22	Entering the Grotto
	Moshe Markewitz	22	The Maories
	Orrin Edwards	21	Yellow Rope
Color Prints B	Bill Schmidt	25	Fall
	Alan Ross	25	Scary Puppets
	Jerry Sax	23	Empire State in Evening
	Ed Starling	23	Sunrise Fisherman
	Ira Sunshine	22	Reflection
	Aileen Harrison	22	Rocky Stream
Color Slides A	Stan Rothman	24	Delray Beach
	Eugene Fox	22	Three Windows & Shadow
	Orin Edwards	22	Faucet
	Ramesh Patwah	21	Kerala India

A Seven

Carol Goldstein

I got a seven for my photo,
(I think the judge was Quasi-moto).
The man, obviously had no taste,
He viewed my print in blatant haste.
There was no guidance or criti-cism,
How could I grow without his "wisdom"?
My work's creative, the tech-nique is fine.
At the next showing I'll get a nine.

Name the Camera

Last month's mystery camera

Bill Schmidt and Stan Rothman got it right. Last month's camera was the venerable Nikon F with an eye level prism. If it had the TTL meter attached it would have been called a Nikon F Photomic T or FTN depending on the year installed. Nippon Kogaku marketed the first Nikon camera in 1948. It was a rangefinder camera named the Nikon Model 1. (A mint condition Nikon 1 is probably worth more than it's weight in gold. A leather case for this camera is currently listed on ebay for $306.88 with 8 hours and 33 minutes of bidding left). Nikon's first SLR, the Nikon F, was introduced in 1959. It incorporated many of the principles that have kept Nikon a dominant force in 35 mm photography. The

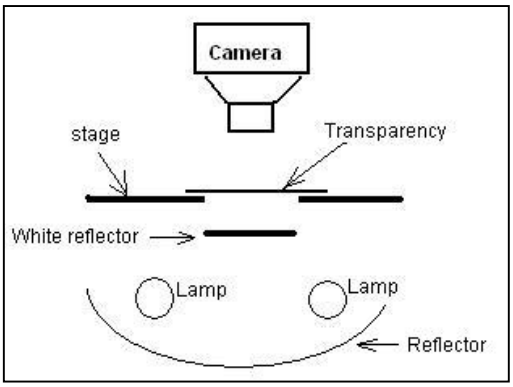
most important of those principles, is modularity. The ability to change lenses, finders and backs from one camera body to another has been an important feature, especially for professional photographers. Because they were made in large quantity with a high level of craftsmanship and sturdiness, it is not difficult to find a used Nikon FTN in perfect working condition with an f1.4 50 mm Nikkor lens for less than $300.

This month's mystery camera

OK- no more Mr. Nice Guy. As opposed to the last few, this one will be tough. This month's mystery camera is a little gem that gives you a choice of two formats, 6x6 cm or 4.5x6 cm, by means of a mask at the film plane. The camera is a folding bellows type that fits easily into a coat pocket. It has a rangefinder and coupled extinction type exposure meter[1]. The Compur shutter still works perfectly after 69 years. The lens is a Tessar f2.8, 7.5 cm. Here's a hint, the manufacturer is Certo (pre-war Germany).

Make digital photos from slides or negatives

The usual way to make a digital image from a slide or negative is by scanning. Unfortunately, consumer level scanners with adapters make only second-rate scans of transparent material. I found that out the hard way with a Microtek Scanmaker 5900; a bargain priced unit with a built in slide/negative adapter, 4800 x 2400 DPI resolution and 48 bit color. Judging by the specs. It would seem to be capable of doing a good job of scanning a slide. The missing ingredient is dynamic range. The results are disappointing at best. But what do you do if you don't want to spend a bundle on a dedicated film scanner.



With a 35 mm camera, you could use a bellows or extension tubes with an appropriate adapter, but it is an expensive solution. If you have a digital camera, you can make first class digital images from slides and negatives by purchasing an adapter. An adapter is fitted to the front of the camera lens and holds the slide or negative allowing you to take of picture at 1:1 magnification. They sell for $65- $100.

Alternatively, you can make your own copier with the additional capability of cropping. All you need is a source of uniform illumination, a holder for the slide or negative and a tripod or other means of holding the camera steady and parallel to the material. There are many

[1] An early, crude method of determining exposure by means of a series of progressively faint numbers as seen through a viewing aperture, the last visible number indicating the correct exposure.

Officers

President
Sy Roth
516-433-2516

Vice President
Aileen Harrison
516-938-6769

Second VP
Bill Schmidt
631-266-3354

Treasurer
Carol Greenberg
516-674-6056

Secretary
Judy Ruderman
516-935-8742

Programs
Mel Wachspress

Judges
Moshe Markewitz

Membership & Records
Orrin Edwards

Exhibits
Gerald Harrison
Aileen Harrison

PFLI Delegate
Sy Roth

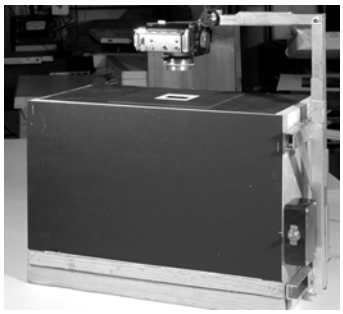
Field Trips
Alan Agdern
Peter Metzger

Publicity
Gerald Harrison
Aileen Harrison

Olympus Liaison
Mel Wachspress
Moshe Markewitz

Viewfinder Editor
Barry Goldstein

ways to do it. A schematic of the author's device is shown above and a photo of the finished unit is shown below.



Two standard 100-watt incandescent bulbs are mounted about two inches from a white reflector. A second reflector is mounted about 2 inches below a stage that holds the transparency. The stage is black on top and white on the bottom. The stage and reflectors are made from mat-board, which is mounted to a wood frame. No direct light from the lamps hits the transparency. The overall effect is that of light mixing box with extremely even illumination. The camera is positioned above the stage on a tripod or improvised holder. The holder in the illustration is made from aluminum "U" stock and can be adjusted horizontally on the X and Y axis as well as vertically. The camera to subject distance will vary according to the characteristics of your camera. The lamps should be on only during exposure or exposure measurement to minimize heat buildup. A more sophisticated setup can be made with a flash unit or fluorescent light for a light source. I plan to replace the lamps with a compact fluorescent unit. The light intensity should be sufficient to use a small aperture to compensate for any curvature of the slide and a shutter speed fast enough to minimize digital noise.

In use, the camera is set for the lowest ISO and highest resolution settings. If available, set the aspect ration to 3:2 to match your 35 mm format. Also, set the focus range to macro. Most digital cameras are capable of very close focusing distances, so you should have no difficulty achieving a 1:1 copy. Set the color balance to match the light source and you're set to make the exposure. Use of the camera's self-timer or cable will minimize camera shake.

Why It's Good To Shoot In The Raw

If you don't have an advanced digital camera, you probably don't have the option of retrieving "RAW" files from your camera. But- it is likely that your next camera will have this feature. Therefore, you should understand the advantages of using this format. A "RAW" digital camera file differs from a JPEG in that with the exception of some lossless compression, it has not been processed. It is the raw image data from the sensor with nothing removed. After you download a RAW file to your computer, you use the manufacturers RAW converter to turn it into a picture. Photoshop has plugins for RAW files, but it is generally acknowledged that it is best to use the camera manufacturers software for the conversion.

Digital cameras record sensor information in separate red, green and blue (RBG) channels. Each of these channels can have a number of discrete levels. An 8-bit per channel bit depth means that each R, B or G can have on of 256 levels (2^8). As good as that seems, most camera sensors record in 12 bit modem, a possible 4,096 levels (2^{12}). But when the camera processes the raw information into a JPEG, it reduces the information to 8 bits. Normally that's no problem, but with manipulation, the extra bit depth is needed to allow expansion of parts of the color spectrum without undesirable color shifts or posterization.

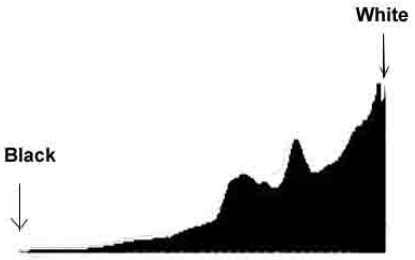
Another important reason to use the raw mode is that you have control over the image before any processing by imaging software such as Photoshop. It's like having a second chance to take the picture in terms of color balance, sharpening and exposure, without any loss of quality.

Sunday morning is for field trips

There are at least two reasons to join our Sunday morning field trips. Firstly, it is an opportunity to get some pictures for competition. Secondly, it's a good excuse to relax with fellow shutterbugs and enjoy the outdoors, regardless of the season; Springs images of emerging life, Summer bucolic scenes, the colors of Autumn and starkness of Winter.

Histograms

A histogram is similar to a bar graph, the difference being that there are no separations between the bars. Statisticians use histograms illustrate population characteristics and probabilities. Each bar represents the frequency of occurrence of a given value. With the advent of digital photography, the histogram has been adopted as a photographic tool and is a standard feature on all advanced amateur and professional cameras. In use, the histogram shows the relative distribution of highlights and shadows. There are 255 levels of brightness (luminance) in a digital photograph, 255 representing white and 0 representing black. 18% gray is in the center of the histogram at 128.



The histogram is therefore an extremely useful tool for evaluating an image's tonality. It illustrates how pixels in an image are distributed by graphing the number of pixels at each color intensity level. This can show you whether the image contains enough detail in the shadows (shown in the left part of the histogram), midtones (shown in the middle), and highlights (shown in the right part)

In Photoshop, you can manipulate the ratio of shadows and highlights by moving the Input sliders below the histogram in the "Levels" window. If you move the white point Input slider inward from the edge of the histogram, there will be more white in the image. Similarly, if the black point is moved toward the center, there will be more black and the overall image will be darker. The middle slider adjusts gamma[2]. It moves the midtone and changes the intensity values of the middle range of gray tones without dramatically altering the highlights and shadows. Note that when you move the slider to exclude any of the histogram, you are effectively discarding information in the image. Amazingly, what only a veteran printer can do in the darkroom, can be done in Photoshop in a few minutes using levels. The levels window in Photoshop elements is accessed through the "Enhance- Brightness/Contrast" menu. In Photoshop 6 or CS, through the "Images- Adjustments" menu.

Digital Camera Lenses; Does It Matter?

A good amateur grade zoom lens has a resolving power of usually less than 60 lines per millimeter (lpmm). If you are using a digital SLR with a non-digital fixed focal length 50 mm lens, you may have resolution at the center approaching 100 lpmm at the optimal f-stop. Resolution falls off at the edges, but since in a digital camera with a 35 mm lens, only the central portion of projected image is used, optical falloff doesn't matter. (There will be some falloff at the edges due to an angular effect). As an example, the resolution of a 6.3 megapixel Canon EOS 10D sensor is 32 lpmm. Anything better than 32 lpmm from a lens is not necessary and will contribute nothing to the quality of your image.

[2] Gamma is a measure of image contrast (determined by measuring the slope of the curve created by plotting image density divided by the log of the exposure).

The situation is entirely different for film cameras. Modern ISO 100 color films are good to about 90 lpmm of resolution. Therefore, improvements in lens quality up to 90 lpmm will improve resolution, assuming everything else is perfect (no camera movement, optimal exposure, etc.). You would need a 12-megapixel digital camera to equal the resolution of a 35 mm negative. Fortunately, for artistic purposes, resolution isn't the whole story as we have seen in our own experiences.

Bottom line; if you buy a digital SLR, feel free to use your compatible lenses. There may be some trade-offs such as size and weight, but image quality should not be an issue. For a more in-depth discussion of this issue, read Neil Lipson's article in the March/April issue of "Photo Techniques," p. 27.

Bulletin Board

1/18-4/17/04 **"Explosive Photography,"** Nassau County Museum of Art, An original exhibition of the work of seven major photographers: Cindy Sherman, Bernd, Hilla Becher, Thomas Struth, Andreas Gursky, Gregory Crewdson and John Baldessari.

6/1-7/29/04 **From the Collection: "Print and Photograph Portfolios"** Emily Lowe Gallery, Lowe Hall, Hofstra University

T**he New York Public Library**- Berenice Abbott: Changing New York, 1935-1938, Lewis Wickes Hine: Construction of the Empire State Building, Work Portraits, 1920 - 1939. Room 308 Prints and Photographs Study Room, Fifth Avenue and 42nd Street.

Starting 12/12/04- **International Center of Photography,** "Only Skin Deep; Changing Visions of the American Self." 1133 Ave of the Americas at 43rd St. (212) 768-4682. Adm. $8, Students/Senior $6.

Spring 2004 continuing education courses at **Nassau Community College,** "The Art of Photography," Instructor: Rick Recard - Four sessions on Saturdays starting March 6, $70. "Creative Photography," Ten sessions on Wednesdays starting March 3, $125.

Register with and visit **phototakers.com** on the web for photography discussion and inspiration.
Also, visit the websites of Alan Agdern, Orrin Edwards, Frank Iraggi and Maurice Yohai available as links form the club website.

Sunday April 25, 2004, starting 9:30 am, **Canon and PFLI presents** Jack Reznicki, Joyce Tenneson and Rick Sammon, at the C. W. Post Hillwood Commons, Route 25a, Greenvale, $25 PER PERSON For more information contact Sid Goldstein at 516-731-6380

Friday April 30, 2004, Friends of the Library **Annual Photography Contest Exhibit**, 3:00-5:00 pm at the Plainview Library

Don't forget Sunday 8 am at the On Parade Diner