



# the *Viewfinder*

the Newsletter of the Syosset Camera Club

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## Presidents Message *Sy Roth*

Summer ends-as all summers must. Now our next challenge begins-autumn in the country, in the fields, in the city- autumn various and beautiful with its endless variety of color is a photographers delight. It is certainly my favorite time of year. I cannot think of a better way to learn how to capture the beauty of this season with your camera than to spend it with your friends and fellow photographers at the Syosset Camera Club.

Our new Program team of Jerry and Anita Sax has assembled an excellent group of speakers including some of our own homegrown talent.

Alan Agdern and Peter Metzger have arranged some interesting new twists on their Sunday morning photo adventures. And of course, Moshe Markewitz has come up with a year of fine judges, some old, some new to not only score our presentations but to teach us what makes for good photography.

So come and join us once more for a year of fun, learning and good fellowship.

## **An Argument in Favor of Film** (one man's opinion)

It was only about a year ago, that the superiority of film over digital images based on resolution was an unchallenged argument. Now for practical purposes, that argument can be made only when comparing commonly used films to images of less than 6 megapixels. According to the Kodak Professional Imaging website, ".....2048 x 3072 pixels (6.3 megapixels) captures all the image data 35 mm film has to offer." Of course resolution is not the only factor determining 'sharpness' and the argument in favor of film will continue, but only at the fringes.

For some, the argument in favor of film has nothing to do with the result and everything to do with the process. It is more visceral than cerebral. There is a tactile experience with film and film cameras that is absent from digital photography and is amplified for those who use a darkroom. The reason for using film (especially black and white) is in the performance of the craft. A cheap digital watch probably keeps better time than a Rolex, but offers very little in pleasure of ownership. So it is with the digital print when compared with the silver image that emerges magically from Dektol.

## **September 9<sup>th</sup> is Critique Night**

Don't wait for the judge to critique your work during competition when it's too late to fix it. Bring two or three photographs for evaluation during Critique night, and find out how to improve your work. The photos can be prints or slides. Prints do not have to be mounted, since you may want to reprint the image for

## Meeting Schedule

### September 2004

- 9 **Critique Night** Coordinated by *Orrin Edwards*
- 23 **Competition** judged by *John Brokos*
- 30 **"Winning Graphic Images"** presented by *Leon Hertzog*

### October 2004

- 7 **Board Meeting**
- 14 **Competition** judged by *Sherman Paur*
- 21 **"Photo Montage 3D Assemblages"** presented by *Bill Grabowski*
- 28 **"Using Photoshop Layers"** Presented by *Alan Agdern*

### November 2004

- 4 **Competition** judged by *Louise Mellman*
- 11 **Critique Night**
- 18 **"Amish Country, Land of Good and Plenty"** presented by *John Brokos*

competition.

This first critique night will be hosted by Orrin Edwards and will include evaluations by one or two other "Class A" members. This is a great learning opportunity that should not be missed.

## **Preserving Photographs** *Linda Volin*

Think about the time you frantically searched for a special picture that you had taken, hoping to enter it in a photo competition. You eventually discovered its location, only to be overcome with disappointment. The once perfect photo appeared faded...or changed colors... or had lines ruining the picture. It was incorrectly handled and stored. In the past there was little awareness as to how those problems could have been prevented. Hopefully, some of the information in this article will help add to your current knowledge for preserving photographs and can be shared with family and friends.

Storage habits must be considered. For short periods of time you can keep the pictures in cardboard boxes or wooden drawers. For extended spans of time photographs should be placed in boxes, file folders or envelopes, containing these special words on the packaging: "acid free" and "archive safe." Your final goal should be to place your photographs in "archive safe" and "acid free" albums. Watch for those labels when purchasing plastic inserts and photo corners. "Archive safe" and "acid free" products can prevent color changes and the formation of strange markings on your valued photographs. The following items are culprits which ruin photographs: magnetic albums, cellophane tape, white glues, rubber cement, self-stick note papers, ballpoint and felt tip pens.

As you share your pictures with interested parties, you must remind them to handle the photographs with care. Food and drinks should not be around because the photos may be instantly damaged and/or attract insects and other undesirable creatures. Remind viewers to hold the prints and negatives by their edges, without touching the emulsion surfaces. White, lint-free gloves could prevent dreaded fingerprint stains. As the viewers help you identify items or people in photographs, use pencils with soft lead to write on the edges of the backs of the photos.

Storage locations for your photographic collections should be of major concern. Your photographs must be saved in places that are cool and dry. Keep them out of attics, basements, sheds or areas around water pipes. Conditions in these areas can cause mold and mildew to form on the photos. Avoid garages or other places with dust, air pollutants or carbon monoxide. Photographs should not have any sunlight shining on them.

When duplicating photographs remember that light from photocopy machines can cause harm. It would be best to have pictures re-photographed without flash, using a 35 mm SLR camera in a well-lit room, without direct sunlight falling on the original photos. Successful copies can result when you use a digital camera, also without flash. It is advisable to copy images in black and white because they will last longer than color pictures. When displaying your special photos, let the viewers admire the copies, while you keep the originals stored in dark, safe areas.

## **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**

**Jerome Sax**

516-433-8497

### **Judges**

**Moshe Markewitz**

631-957-0054

### **Membership & Records**

**Orrin Edwards**

516-746-1216

### **Exhibits**

**Gerald Harrison**

**Aileen Harrison**

### **Field Trips**

**Alan Agdern**

**Peter Metzger**

### **PFLI Delegate**

**Sy Roth**

### **Publicity**

**Linda Volin**

516-681-6040

### **Olympus Liaison**

**Moshe Markewitz**

### **Viewfinder Editor**

**Barry Goldstein**

*barryg@gbroline.com*

In addition to creating paper images of your valued pictures, you may wish to preserve them through today's latest technological advances. However, you must remember to print copies because technology continually changes. In a few years it may not be possible to view your photos saved with this year's technology. Paper prints of your photos will always be available, so you must carefully preserve your photographs. Hopefully, the recommendations in this article will help you to successfully share your treasured photographs today and in many years to come.

Editor's note: Preservation of images takes on additional meaning as digital imaging continues to replace the photographic negative. The permanence of digital files, whether on optical or magnetic media is an unknown. Furthermore, no one knows if images recorded in 2004 will be readable in the year 2104, as file formats, compression methods and computer operating systems will change. The bottom line is that the print or slide may be all there is.

## **Improve Your Photography** *Orrin Edwards*

First know how to use your equipment. That usually means reading the instruction books that come with everything you buy. Even if you get something used and didn't get a manual with it, there are books on general photography that will explain a lot of camera functions in a generic sense. Practice makes perfect. Use your equipment and take a close look at your results. If you see something you would like to improve, find out what you did wrong and try again. Choose the right equipment for the occasion. You can't photograph a wedding in a dark church without some kind of flash. If you are after wall size prints don't use 110 film.

For general-purpose photography, I would select a 35mm camera with interchangeable lenses, a good zoom lens in the range of 28mm to 85mm and a flash with a guide number of at least 90. For nature photography, I would use a good telephoto in the range of 200mm or more. View your subject in the frame of your camera. There are a lot of pictures that would be improved considerably by getting in closer to the subject. Instead of a picture of Uncle Harry at the Grand Canyon, take a picture of the canyon, and then take one of Uncle Harry. They will both look better when you get home. Watch for trees growing out of his head at the same time. While you are at the Grand Canyon don't try to photograph it at night with flash, it just won't work.

Know the limits of your equipment, the type of camera with a small built in flash works best when your subject is within 10 to 15 feet. It also works

best with fresh batteries. Most flashes will indicate ready when they are 80 percent charged. If you can, wait a few seconds longer before taking that critical picture. When you are photographing small fast moving subjects like children or pets, don't try for the perfect expression and don't make them pose for longer than a few seconds. Get set up and ready beforehand and you won't lose them while you are fiddling with your camera, or use a good point-and-shoot so there is nothing to fiddle with. You can wait forever for the perfect expression to come along and lose several good expressions while you are waiting.

Plan to take several exposures and just write off the ones that are less than perfect. In the overall scheme of things, film is pretty inexpensive. Landscapes generally look best when taken in the early morning or late afternoon. The shadows help define your picture and give it a feeling of depth. Even outdoor portraits benefit from side lighting rather than overhead lighting. If you are early or late enough, the light will have a warmer quality that can improve your portraits. Don't face your subjects into the sun. Back in the old days you needed all the light you could get, but today your portraits will look a lot better with the sun to the side or even behind your subject. Just be sure the sun is not shining directly on your lens. Remember also to use a fill flash to lighten the shadows and provide detail on the face.

## **Name the Camera**

I get a little sentimental over some of these cameras because they are a connection with my earliest exposures to photography. This camera is not exception.



This nearly indestructible Bakelite twin lens reflex camera was manufactured in 1941. The picture (see insert) has been modified to conceal the model name that appears over the viewing lens. The camera was made by Eastman Kodak and uses 127 films. There is no aperture control and shutter control is limited to I (instant) and B (time exposure). Unlike the relatively dim image seen on more expensive TLRs, this camera uses a lens of about 1.5 inches square as a screen that produces a bright, un-reversed image. Not bad for a camera that sold for \$6. Send your best guess to [barryg@qbronline.com](mailto:barryg@qbronline.com).

## July 4<sup>th</sup> Picnic *Aileen Harrison*

So many of my friends were at Bethpage Village Restoration on July 4<sup>th</sup> to enjoy a beautiful day and help celebrate my birthday. The weather was perfect and the 4<sup>th</sup> of July was the right time to visit the Village. Everyone was in costume in tune with revolutionary times. The soldiers paraded smartly, and the women looked lovely. A fiddler played the whole time we ate our picnic lunch. We lit candles in the donut birthday cake we brought. We all had such a good time; we should to plan to make this an annual event.

P.S. For me the best part of the day was our "Smiling faced Innkeeper" (On Parade Diner) lost our business, at least for one Sunday.

Editor's note: It was also a great day for photography. I for one got a few great shots.

## Free Offer

Heavy-duty professional grade, 11x14 dry mount press. This is a very heavy unit. Two able bodies are required to remove it from the basement darkroom where it currently resides. If you want it, contact Barry Goldstein at [barryg@qbronline.com](mailto:barryg@qbronline.com).



## Sunday



Getting good photographs among other things requires opportunity and inspiration. You can get both by joining us for a Sunday morning 'shoot' after breakfast at the Syosset Diner. Opportunity comes from going someplace specifically to take pictures.

Inspiration comes from being with other people who are able to see the world through a camera's viewfinder. If you love photography and enjoy fresh air, here's a chance to get both and still have most of the day free for the other stuff.

## Helpful Hint

You can re-use mat your board and save your prints after competition without the mounting board. Just mounting the prints with a 'temporary' adhesive such as Re-Mount™. This is not meant as free advertising for 3M, but I have found this a practical alternative to permanent mounting. The print can be carefully peeled form the mounting board without damage to either.

Got a helpful hint? Please send them to the Viewfinder so that other members may benefit from it.

## Bulletin Board

**PhotoPlus Expo-** you have only until the September 30 for free online registration to the PhotoPlus Expo. Oct. 21-23 at the Javits Convention Center.

**Win \$20,000-** the United Nations Environment Program (UNEP), is sponsoring a contest for images that catalyze social and political changes needed to improve the environment. For details go to [www.unep-photo.com](http://www.unep-photo.com).

**Win \$300-** send your photo to Popular Photography at [yourbestshot@optonline.net](mailto:yourbestshot@optonline.net). You can send prints, slides or digital files on CD-ROM. There is also a second place prize of \$200 and third place of \$100. The best part is that it gets published.