



the *Viewfinder*

the Newsletter of the Syosset Camera Club

<http://www.syossetcc.org>

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Dumb luck or art?



Digital photography has facilitated the ability to not only bracket exposure and white balance, but also that, which is being photographed. The high end SLRs are even promoted on the basis of the number of exposures they can take per second. This is a powerful tool for sports photography, but is it appropriate for other work? Let me explain.

The ability to see a decisive moment in life or the perfection of a composition is the basis of photography as an art form. Imagine a scenario where a camera takes every possible picture of a scene and the resulting images are sifted to find the optimal print. The result may be a work of art, but the process is random. Is the photographer who employs such a system to produce a work of art an artist? It seems to me gentle reader, that the disposability of images fostered by the digital age has weakened the degree of artistic integrity that was mandated when cameras contained one piece of film (or glass). Even the 12 exposure 120 camera was relatively generous in allowing a dozen chances to get it right. With each increase in the number of exposures available per loading and each decrease in the cost per exposure, artistic integrity has in my opinion, suffered. Another, perhaps stickier issue, is manipulation beyond that which is used to make a technically good print. When we create the scene rather than recording it from life, we have entered into a medium that does not in my opinion fit the definition of photography. This is not meant to detract from the artistic accomplishment, but such an endeavor seems to me to be an art form distinct from photography. In traditional photography, we are concerned with seeing the world through the discipline of the camera's viewfinder or ground glass. The art is in the composition, lighting, tonal interpretation and timing of the exposure. It is a discipline, which relatively few have mastered and sadly perhaps, even fewer will.

Meeting Schedule

January 2005

20th "Compositions" presented by Dick Hunt

27th Critique Night

February 2005

10th Competition judged by Dick Hunt

17th "Black and White and the Digital Darkroom" presented by Bill Schmidt

24th Program to be announced

March 2005

3rd Board Meeting

10th Competition judged by Bill Rudock

17th Critique Night

24th "Morocco's Imperial Cities" presented by Carol-Ann Rogus

April 2005

14th Competition judged by Art Inselsberger

21st Theme Competition "Children"

28th Use of Wide Angle Lenses presented by Joe Senazati-more

Don't forget 8 am Sunday at the Syosset Dinner

<http://www.syossetcc.org>

*I would like to publish **your** viewpoint on this issue. Please send your comments to the editor at barryq@qbronline.com. Editor*

A Message from the VP *Aileen Harrison*

Well here we are with 40% of the club year ended. Orrin Edwards as I write this is flying to Reno looking for a place to relocate. As you know, Orrin has performed many duties in the club. He has some big shoes to fill. Fortunately Barry Goldstein said he would be willing to take the job of Competition Chairman, Moshe Markewitz has volunteered to handle the trophies and plaques and Ed Starling has indicated that he would maintain the web site. We put on a really great exhibit at the Jericho Library.

There are 50 pictures hanging that could hold their own in any gallery. Jerry and Anita Sax have provided us with interesting speakers. Linda Volin is doing an excellent job of publicizing the club. Thanks go out to some of our new members such as Loretta Lloyd, Charles Hollander, Marty Silverstein and Robert Glick, who even though new, fell right into the spirit of the Club. We have lots to look forward to in the coming months, our monthly competitions, more interesting topics, Critique night, February 3rd. digital photography seminar which is OPEN TO THE PUBLIC, I look forward to Sy Roth's complete recovery so he can resume his leadership role. I have enjoyed being able to help.

Nuts and Bolts -*Lenses for digital cameras*

The purpose of the lens on a digital camera is the same as that on any other camera, but easier to design in some ways and more difficult in other ways. There are a number of advantages to using traditional lenses on a digital SLR.

Size counts: Because a digital camera sensor is usually smaller than the frame of a 35 mm negative, there is a multiplier effect on focal length, so your old 70-300 mm lens is now the equivalent of a 105-450 mm on a Nikon digital SLR for instance. Another advantage is that because only the central portion of the lens is used, light falloff that occurs in the corners of the image is essentially eliminated. Also, because the sensor is smaller than a film frame, lenses for digital cameras can be made smaller and lighter than their film equivalent focal lengths.

Wide-angle can be a problem: The same magnification that is a blessing for telephoto work, degrades the coverage at the wide-angle end, so that to achieve the equivalent of a 24 mm lens in 35 mm format you would typically need a 16 mm lens. For this reason, zoom lenses made for digital cameras tend to start at a shorter focal length e.g. 18-70 mm versus 35-80 mm.

Dumbing down: There is a slight blurring filter in front of the CCD in almost all digital cameras designed to minimize errors from high-resolution objects when imaged onto the sensor. This has the effect of limiting how sharp the image can be, and it means that lens sharpness above a certain resolution is essentially wasted. Therefore your prize expensive optic may not deliver all that you would expect.

So why are they more expensive? Digital cameras rely on a color filter array placed in front of the CCD to recreate scene color. Light falling straight down on a pixel comes through the appropriate color cell and is correctly measured. But light coming from an angle may come through a different color cell in the filter and the camera will be measuring the wrong color. The result can be color inaccuracy visible as reduced saturation, or color fringing. There is a design, which minimizes this effect. It is called Telecentric lens design. This design involves only letting light through which is perpendicular to the CCD. The result is that the light travels straight through the correct cell of the color filter avoiding color distortion. In addition, the higher reflectivity of a sensor compared to film means that the lens has to incorporate effective anti-reflection coating on the rear lens element.

Hold on to your old lens: lenses for film cameras can be used on digital SLR cameras as long as they have the proper mount, but the reverse is not true. A digital lens is designed to cover only the sensor size of the camera. Some lens makers such as Sigma and Tamron, are now making lenses that are corrected for digital use but will also work on a film camera. These lenses will of course be larger and heavier than a digital only lens and a lot more expensive. It is likely in the not too distant future that sensor sizes will increase up to 35 mm size. If that happens, paradoxically, your old lenses will still work, while the digital only ones will become obsolete.



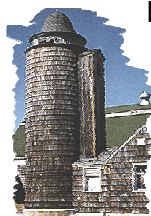
Mark your calendar now!

On June 17th Friday night, we will be having our Annual Awards Dinner at the Milleridge Inn. We will have a cocktail hour with hors d'oeuvres, a full four-course dinner with dessert, coffee and a cash bar all evening. The food has always been excellent, this year will be no exception and of course the company will be great. The raffle prizes are fun, some valuable and some just goofy. If you have a prize to donate, please bring it to the next meeting. The annual dinner is a great chance to meet the spouses and for them to meet us. The cost has been held down to \$45.00 per person. Make your check payable to the Syosset Camera Club. Attendance will be limited to 36 persons, so please let us know as soon as possible if you plan to attend. I can promise a good all will have time.

Aileen

What we did last Sunday

On the 19th a few of us went to **Caumsett State Park**. If you are looking for some traditional farm buildings to photograph, this is the place. It is also an excellent site for taking pictures of trees, many of which are excellent specimens and most of which are positioned so that you can take them from any angle. The site was once owned by Marshall Field, which was designed by the architect John Russell Pope in 1922. The park is open from 8am to 6:30 pm daily.



Directions: Take West Neck Road north from Huntington.

On the 26th we went to **Sand's Point**. The weather was somewhat cold and damp, but the pond was partially frozen and lent it self to some creative possibilities. Sands Point is open 10am to 5pm daily.

Exit 36 Long Island Expressway, North, go straight 6 miles via Seasingtown Rd., Port Washington Blvd. & Middle neck Rd. to entrance (2 mi. north of Port Washington post office)



On Jan. 9th, we ended up at nearby **Wertheim National Wildlife Refuge**. Wertheim has four miles of hiking trails with good opportunities for nature photography. Waterfowl numbers peak in the winter and a blind is provided to improve your odds at getting a great bird shot.

Exit 68S on the LIE, to William Floyd Pkwy. West onto Montauk Hwy. South onto Smith Rd. for ¼ mile. Entrance road is on the Right. Hours 8 a.m. to 4:30 p.m.



On Jan. 16th, a small but fearless group went to the South Street Seaport. I wasn't there so we will have to wait for a report from those that were.

SCC Member Competition Scores for the January PFLI Contest

Judged by Art Inselsberger Dennis Golin John DiNicola

Note: *the following is adapted from the PFLI website and subject to the accuracy of that source.*

Peter Metzger, Stockbridge, Mass.', Color Print, 24 points

Robert Glick, Don't Fence Me In', Color Print, 23 points

Gerald Harrison, Antelope Canyon', Slide, 22 points

Marty Silverstein, 'Rooster', Color Print, 22 points

Bill Bowie, Lonely Wagon', black and white print, 22 points

Gerald Harrison, The Hatter', black and white print, 22 points

Robert Glick, Man Sleeping on Beach', black and white print, 22 points

Correction- the scores reported by PFLI in the January Viewfinder had some inaccuracies. The following are the correct scores.

B&W A
Marty Silverstein Scarf 23
Bill Schmidt Dusenberg 21
Alan Agdern Grand Canyon View 2 21

B&W B
Aileen Harrison Who 21
Bill Bowie Barn 23
Maylan Monahan Harbor Sunset 22
Charles Hollander Fenway 21
Sarah Kleinman White Flower 23
Jerry Sax Gaucho & Traveler 21

Loretta Lloyd Abandoned Adobe
Robert Glick Man Sitting Alone 23
Gerry Harrison Nova Scotia Light 23

Color Slides A
Ramesh Patwa Monument Valley 21
Orrin Edwards Lake Dillon 21
Orrin Edwards Ice 4 21

Color Slide B
Marty Silverstein Little White Speedboat 21

Color Prints B
Jerry Sax ... night on Hudson 21
Loretta Lloyd Orange Top 21
Barry Goldstein Osprey 23
Ira Scheinerman Emma's Market 22
Alan Ross Rockets Red Glare 22
Robert Glick Night Fisherman 25

Color Prints A
Alan Agdern City & Exercise 23
Sy Roth Blushing Bride 21

December Theme Competition Scores

Judged by Dennis Golan

Note: these scores do not count toward rankings

Black & White Prints A

Print of the Month- Alan Agdern (9)

Eight- Alan Agdern

Black & White Prints B

Print of the Month- Loretta Lloyd (8)

Color Prints Class A

Print of the Month- Alan Agdern (9)

Eight- Alan Agdern, Moshe Markewitz,

Color Prints Class B

Print of the Month- Charles Hollander (9)

Nine- Aileen Harrison, Edward Starling

Eight- Marty Silverstein

Color Slides Class A

Print of the Month- Ramesh Patwa (9)

Color Slides Class B

Slide of the Month- Linda Volin (8)

Eight- Marty Silverstein, Linda Volin

January Competition Results

Judge: Leon Hertzog

Black & White Prints A

Print of the Month- Marty Silverstein

Nine- Bill Schmidt

Eight- Alan Agdern, Moshe Markewitz

Black & White Prints B

Print of the Month- Peter Metzger

Nine- Anita Sax, Maylan Monahan,

Eight- Robert Glick, Gerald Harrison,

Loretta Lloyd, Aileen Harrison, Ira Scheinerman

Color Prints Class A

Print of the Month- Bill Schmidt

Eight- Alan Agdern, Gerald Harrison,

Moshe Markewitz, Sy Roth

Color Prints Class B

Print of the Month- Robert Glick

Nine- Alan Ross, Edward Starling,

Eight- Charles Hollander, Jerome Sax,

Aileen Harrison, Ira Sunshine, Loretta

Lloyd, Maylan Monahan, Peter Metzger,

Ira Scheinerman, Marty Silverstein, Barbara Schmidt

Color Slides Class A

Slide of the Month- Ramesh Patwa

Eight- Stan Rothman

Color Slides Class B

Slide of the Month- Gerald Harrison

Eight- Stanley Volin, Linda Volin