
May 12, 2005 Competition

High Scores

B&W PRINTS - A

Agdern, Alan	8
Edwards, Orrin	8
Markewitz, Moshe	Print of the Month
Schmidt, Bill	9
Silverstein, Marty	9

B&W PRINTS - B

Glick, Robert	Print of the Month
Harrison, Gerald	9
Herbst, Al	8
Lloyd, Loretta	8
Ross, Alan	9

COLOR PRINTS - A

Agdern, Alan	9
Edwards, Orrin	8
Greenberg, Carole	8
Harrison, Gerald	Print of the Month
Markewitz, Moshe	8
Roth, Sy	9
Schmidt, Bill	9

COLOR PRINTS - B

Glick, Robert	9
Harrison, Aileen	8
Herbst, Al	9
Hollander, Charles	8
Lloyd, Loretta	8
Metzger, Peter	Print of the Month
Minnock, Daniel	8
Monahan, Maylan	8
Ross, Alan	7
Sax, Jerome	9
Scheinerman, Ira	9
Silverstein, Marty	9
Starling, Edward	9
Volin, Linda	8

COLOR SLIDES - A

Edwards, Orrin	8
Patwa, Ramesh	Print of the Month
Rothman, Stan	8

COLOR SLIDES - B

Harrison, Gerald	Print of the Month
Volin, Linda	8
Volin, Stanley	7

Slides must be labeled with the members name, competition date, title, and class and must be spotted in the lower left hand corner when viewed, as they should be presented on the screen, as shown in the figure.

Mixed Signals

There has been no new film SLR introduced since the Nikon F6 and there appears to be no plans to do so.

Meanwhile Ilford has come back on the market with B&W film and Kodak among others is making new films that are more 'scanner friendly.' Sounds like they are confused to. Where does this leave those who are loyal film SLR users? It looks like you'd better take good care of your camera, because the next one may have to be from the used camera market.

There are a number of implications to the demise of the 35 mm film SLR. Almost all new lenses will be designed for the APS size sensor and not useable for 35 mm film cameras. Eventually there will be no cameras called D-SLRs, since they will all be digital, so why not drop the 'D'.

At this point the loyalty to film appears to be more emotional than a quality issue. It is true that many prints have an appearance of having been produced from a digital camera, but that is usually a function of poor processing technique. Many of the 'fine art' photographs that are appearing in publications have been taken with digital cameras or medium format cameras with digital backs. Even those produced from film are frequently being scanned and printed by professional level inkjet printers.

Another reason for staying with film however is the lower equipment cost, an issue that is rendered mute when film and processing costs are considered.

So there you have it. It's time to stop mourning the slow death of the medium and embrace the possibilities.

Another development worth following is the potential replacement of inkjet by laser technology. It's not there yet, but progress in this area is inevitable. Konica-Minolta has introduced a color laser printer capable of producing 2400x600 photo quality prints for \$399. It's no great shakes, but it is just the beginning.

Have A Nice Summer

The next viewfinder will be the September issue. Remember that club meets through the Summer for breakfast and field trips at the On Parade Dinner, 8 am every Sunday.



SCC COMPETITION RULES

Because competitions constitute large portion the club's activities, it is good to review the rules from time to time. The following is abstracted from the Competition Rules that are included in the Club's by-laws and are not meant to be inclusive. For a more complete listing, please refer to the Club's website.

General

Monthly competitions are held on the 2nd Thursday of the month from September through May. The Year-End competition will be held at or near the end of the season in May or June.

Work must be submitted by 8:00 PM on the evening of the competition. Work that has won awards in other camera clubs or photographic organizations is not eligible for competition entry at Syosset Camera Club.

Work that has scored 7 or more points at a previous competition is not eligible for other monthly competitions unless it is substantially different from the original submission. Work that scores 7 points or more may be held for club projects or PFLI competitions. Held work will be returned upon the completion of the project or competition. Members not wanting their work held should tell the competition chairperson or PFLI delegate in advance.

Scoring & Awards

Scoring is between 5 and 9 points. A ribbon is awarded each month for the best entry in each category that has scored a 7,8 or 9.

The member's best score for each category in each monthly competition will be used to determine the Season High Average Honors. High Average Awards (1st, 2nd, & 3rd) are determined using the best 6 monthly scores of the season in each category and class. At least 6 competitions must be entered to be eligible. Ties are broken using the 7th, 8th, and 9th monthly high score as required. If a tie still exists, the scores for the member's second highest monthly entries will be used until the tie is broken.

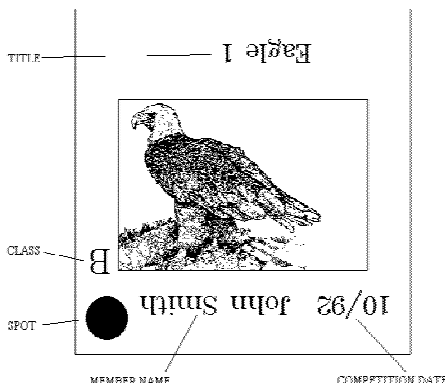
The High Average 1st place winner in Class B will be advanced to Class A. Any other member who wishes to move up to Class A may do so. No member will be allowed to move back to Class B.

Year-End Competition

A member may enter up to 6 photographs in each category and class from those that have scored 7 points or more during the preceding season. The best slide or print in each category and class will be receive an award. In addition, recognition will be given to 2 runner-ups in each category and class. No member can receive more than one award in each category or class. Note: the Year-End Competition does not count toward the season's cumulative scores.

Prints Rules

A member may enter up to 3 prints in each category per competition. Prints must be mounted on a board ranging from 8 x 10 to 16 x 20 inches, must be labeled on the back with the members name, competition date, title, and class. An arrow should indicate the "top" for displaying. If a label is used, it must be glued to the board and not attached with gummed tape and must be free of anything that may damage adjacent prints. (Labels are available. Just ask the Competition Chairman).



Slide Rules

A member may enter up to 3 slides per competition.

End of Year Honors

The following are the winners in each class and category of competition for the season.

First -place winners in class-B for each category will be elevated to Class-A for the 2005-2006 season.

Place		Total of Best 6 Scores
B&W PRINTS - A		
First	Silverstein, Marty	85
Second	Agdern, Alan	82
Third	Schmidt, Bill	50
B&W PRINTS - B		
First	Glick, Robert	54
Second	Harrison, Gerald	53
Third	Lloyd, Loretta	48
COLOR PRINTS - A		
First	Agdern, Alan	54
Second	Harrison, Gerald	52
Third	Roth, Sy	51
COLOR PRINTS - B		
First	Glick, Robert	85
Second	Monahan, Maylan	80
Third	Ross, Alan	74
SLIDES - A		
First	Patwa, Ramesh	54
Second	Rothman, Stan #	52
Third	Edwards, Orrin #	50
SLIDES - B		
First	Harrison, Gerald	52
Second	Volin, Linda	45
Third	Volin, Stanley	44

sized Mac and amplified speakers, such a presentation could be done with just a laptop computer for a small group or a laptop and digital projector for auditorium sized audiences. One can envision new categories of competition for a clubs such as ours. Once you have covered all the walls in your house and have run out of relatives to bestow your art upon, what do you do with those 11x14 or 16x20 mounted photographs? If the purpose is to display them for competition, why not just project them from a digital projector or display them on a high definition TV? The advantages are many. 1. There is no printing effort or expense, 2. There are no mounting hassles, 3. There is no storage requirement other than the diminutive CD or DVD and 4. You can display your image up to limits of the screen size. The digital file on your CD or DVD is like a negative that you can print at a future date if you choose to. But beyond all that consider the possibilities suggested by the April 28 program. For example, imagine photograph that is more than a single image. Think of it as a temporally sequential montage. A series of images that represent the concept at a higher level than can be achieved by a single composition. Movie Directors have been doing it since Edison's first silent film.

Current Events

2005 Outdoor & Digital Photo Seminar

- Sponsor: Outdoor Photographer Magazine
- Place: the Renaissance Westchester Hotel
- Date: August 27, 2005
- Speakers: Steve McCurry from 9 a.m. to 4 p.m. on 8/27 and Bruce_Dale from 9 a.m. to 4 p.m. on 8/28
- Cost: \$49/day
- Get the full details at http://www.pcpotomag.com/content/articles/misc/photo_seminars2005/

NECCC 60th Annual Photographic Conference July 15-16-17, 2005

- Place: the University of Massachusetts, Amherst, Mass.
- Registration: if paid before 6/24/05; All 3 days \$105.00, Sat. and Sun. only \$103.00 (would you believe they give you a \$2.00 discount/)
- Meal Plan:
 - 1 meal on Friday 3 on Saturday and 2 on Sunday for \$53.00
 - 3 meals on Saturday and 2 on Sunday for \$43.00
- Dormitory Housing: Double \$25.00, Single \$30.00

Get the full details at <http://www.neccc.org/conf.htm> including travel directions and hotel information.

Huntington Tulip Festival Photo Contest

If you attended the Tulip Festival you may be able to win a prize for your photo(s). Entries must be unmounted, 8" x 10" color prints and should express the spirit of the Huntington Tulip Festival, (a family-oriented festival).

First Prize – \$350, Second Prize – \$200, and Third Prize – \$100. For complete rules and entry forms, 'Goggle' the Huntington Tulip Festival web site.

Photojournalism Exhibition

The World Press 50th-anniversary exhibition, featuring prize-winning news images from 2004, opened May 4th at the United Nations headquarters in New York and will be there until June 6.

The Rubin Museum

We have been told that the photo exhibition at the Rubin Museum is worth seeing. The Rubin Museum of Art is New York's newest museum. It is the first museum in the Western World dedicated to the art of the Himalayas and surrounding regions. The museum is located on 7th Ave. at 17th Street.

Metropolitan Museum of Art

The Diane Arbus exhibition will be at the Metropolitan Museum of art through the end of May.

them easier to view and quicker to recognize and in-camera page setup support for PictBridge compatible printers.

“I got a Nine”



If you have one or more “nines” bring them to the meeting on May 19th. You will have the opportunity to tell the rest of us why you took the picture, what your vision was when you captured the image, and what you did to make it a successful photograph. The purpose of the meeting is to share successful experiences so others may benefit. Bill Schmidt will moderate the meeting. Mark your calendar now.

News from the Board

- ✓ The Board of Directors is still seeking alternative meeting sites for the future. A number of potential sites are being evaluated. If you know of a suitable location for future meetings, please pass it on to one of the Officers or bring it to the next Board Meeting so they may consider them as well.
- ✓ The SCC has been successful holding down operational costs through a mix of volunteerism and special consideration on the part of the professionals who judge of work and present programs. To keep us solvent will require an increase in membership dues. The increase that will appear on your next statement was held to \$5 per year. There will be no change in the rate for students or spouses, making the SCC still the greatest bargain around.
- ✓ We will need a digital projector when we move from the Olympus facility. The digital projector is being increasingly used for presentations and in the future, we can expect it to gradually replace slide projection. We will be keeping our eyes open for improvements and price breaks.
- ✓ Robert Glick will be program chairman next year. We have an opening for PFLI delegate to attend FLI meetings at the Nassau Medical Center.

Theme Competition Scores *Judged by Leon Hertzog*

The fact that the April *Theme Competition* (‘Children’) does not count toward the year-end calculation of member standings did not stifle interest in the competition. The entries were voluminous and certainly of high quality. This was the second such competition of the year, the first being ‘Trees.’ Members are reminded that these entries may be reentered in future competitions.

April 28 Program A Unique Experience

The recent presentation by Conny and Doug Going was not only a great experience but also quite possibly a look into the future of photographic presentation. While each of the hundreds of images could stand on its own as a worthy photocomposition, the sequencing of the images along with appropriate music took the viewing experience to a new level. The concept is not new. Synchronized slide presentations have been around for decades. In fact, while browsing through a July 1971 *Journal of the Royal Photographic Society* (courtesy of Orrin), I found an article describing how to achieve an Associateship or Fellowship in the area of “Slide-Sound Sequences.”

Digital technology has expanded the possibilities of slide presentations enormously. While the Going’s presentation employed a full

Theme competition Scores

B&W PRINTS - A

Goldstein, Barry	8
Markewitz, Moshe	8
Patwa, Ramesh	
Silverstein, Marty	9 Print of the Month

B&W PRINTS - B

Ross, Alan	9
Glick, Robert	9 Print of the Month

COLOR PRINTS - A

Agdern, Alan	8
Bowie, Bill	8
Kleinmann, Clem	8
Markewitz, Moshe	9 Print of the Month
Patwa, Ramesh	9

COLOR PRINTS - B

Glick, Robert	8
Goldstein, Barry	8
Herbst, Al	8
Kaplow, Michael	8
Kleinmann, Sarah	8
Metzger, Peter	9
Monahan, Maylan	8
Ross, Alan	8
Rothman, Stan	8
Silverstein, Marty	9 Print of the Month
Volin, Linda	6

SLIDES - B

Volin, Linda	8
Volin, Stanley	9 Slide of the Month

Some of our judges would differ from this approach, advising for example, that a baseball be traveling into the little leaguer's glove through the magic of photo shop, or non-moveable elements of the picture such as fences and walls be removed in the computer. When these things are done, we are changing the nature of the thing that inspired us to take the picture in the first place. The lack of honesty in my opinion detracts from the quality of the image. When we look at the world through a camera, we begin to find beauty in the ordinary. The reason that winning flower photographs are so difficult to produce is at least in part because the beauty of the flower is so obvious. The photographer therefore has to find a way to make it even more appealing. It is the photographer's job to find, isolate and record the not so obvious elements that anyone can see but few perceive. I am as guilty of anybody of digital manipulation, but in my defense I have done it to produce a 'reality' that existed only in my mind. I did not represent it to be other than my own creation.

If you have an SLR, one way to get back to basics and learn how to see the world afresh, is to leave the zoom lenses home and go out with a single fixed focal length lens. Unless you are a relatively new to photography, you probably have at least on of this lens to fit your camera. It may not support some of the automatic features of the camera, but so what. Find your pictures in the perspective offered by that lens whether it is 35mm or 135mm (in many cases, these lenses are of better quality than the zoom you are using anyway). You will be amazed at the simplification and fresh viewpoint it can bring to your work. You must work a little more to position the camera in the right place to get the picture. All too many pictures are taken at the wrong focal length, because it's easier than moving or worse yet, out of ignorance. For example, we have seen too many portraits taken with wide-angle lenses in which the face is distorted by close distance. Some of you old timers will remember the days before zoom and in some cases, the superior pictures you took.

I expect this article to elicit some comment pro and con. Please send your comments to me at barryg@acmenet.net so that I can present a balanced viewpoint with the readers of the Viewfinder.

New from Nikon

The D50- On 4/20/05, Nikon announced a new digital SLR- The D50. It is easier to use and has the same six-megapixel sensor as the D70 but at a lower price. The camera will be available in black or silver and as a kit with the new AF-S DX 18-55 mm lens. The price with the kit lens will be around \$899 when it's available in June.



The D70s- Its hard to imagine that they could improve auto focus accuracy, give wider flash coverage and provide a higher capacity battery than the D70, but that's the claim. It will also have a larger 2" LCD monitor and re-designed menus. The D70s Kit (including the 18-70 mm lens) will cost around \$1199, while the body only will be \$899. The camera is expected to ship in early May. For those who already own the D70, many of the D70s features will be available in mid May, through a free [firmware update from Nikon](#). The improvements will include: Improved performance for the 5-area autofocus system's Dynamic Area AF and Closest Subject Priority Dynamic Area AF modes, updated menus with a new design similar to that of the D70s, making

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www.syossetcc.org



the *Viewfinder*

the Newsletter of the Syosset Camera Club

<http://www.syossetcc.org>

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“Let’s Ask Orrin”

The three most frequently heard words in the Syosset Camera Club have been “Let’s ask Orrin.” Whether it was a question of precedent, procedure, computers, optics, or what f-stop to use, Orrin Edwards is the guy to ask. As you all know by now, Orrin is relocating to Sparks Nevada. The process of reassigning his duties has made us even more acutely aware of the many tasks that he has been shouldering. In short, Orrin has been ‘the glue’ that has held this organization together for many years. We will certainly miss him and wish him a long and healthy future in Nevada. Bon-voyage Orrin and please keep us updated.

Meeting Schedule

MAY 2005

- 19th **I Got a Nine!!** Presented by members of the SCC
- 26th **End of Year Competition** judged by Barbara Ann Levy, Art Donnelly, & Paul Weitman

JUNE 2005

- 17th **Annual Awards Dinner**

Don't forget 8 am Sunday at the Parade Dinner

<http://www.syossetcc.org>

Spotlight on New Members; Marty Silverstein

From an interview with Moshe Markewitz



Marty is retired from the NYC school system where he was a musical instrument teacher. He is the father of two sons and a Grandfather to two girls. Marty has been an enthusiastic photographer since childhood. He joined the SCC in the 2004-2005 session. At various times in the past, He is experienced in many aspects of photography having maintained his own dark-room and having served as a school photographer. Marty stopped being active in photography from the late seventies until three years ago with the birth of his first grandchild. In spite of all those years of inactivity Marty says that he experienced no difficulty getting back into serious photography and has found time to screen hundreds of his old negatives. He has been very active and involved with the Syosset Camera Club and has assumed leadership in the Black and White A Group. Marty has several other hobbies such as training dogs for dog shows and the care of exotic south American fish, which he grows in his aquarium. Marty uses a Canon 20 D camera and joins us regularly every Sunday for our field trips. Welcome to the club Marty.

Honesty: is it gone from photography?

Distortion of the real world is a technique often employed by artists including photographers. Such distortions until recently were of an obvious intent. In the areas of street and journalistic photography, the art is in capturing a point in time that has meaning through some emotional connection or a universal story that plays out through the image. Adding or eliminating elements to make the image more artistically appealing, can destroy the photographers connection with his or her audience. The skillful photographer can usually work around the environment to portray it as he likes and in the proper context. The bounds of manipulation should be those techniques that enhance the reality, such as burning/dodging, exposure/contrast control and cropping.