The Viewfinder

the Newsletter of the Syosset Camera Club

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Presidents Message *Aileen Harrison*

If you ever want to spend a lovely day, take a ride to Harriman State Park. Leave early in the morning, 5:30 and catch the early morning light. You will find running streams; tiny waterfalls, beautiful fall foliage and we even saw a Buck running through the woods.

Friday night, we went to the PFLI meeting in their new meeting place, the Plainview Library. It certainly was a lot more comfortable than the Old Bethpage Village Restoration. The best part of the night was the "27" Marty Silverstein was awarded.

I am looking forwarded to starting the Digital Projection competition. Remember to send your entries to sccdigcomp@hotmail.com.

Gerry & I will be traveling to California on 11/10 to 12/13. Al Herbst, our PFLI delegate will be taking your pictures to PFLI.

Moshe Markewitz is off to Israel to donate bone marrow for his brother and Judy Ruderman is recovering from a fractured pelvis. We wish them both well.

I hope everyone is enjoying the meetings.

File Requirements for Digital Competition

It's time to start getting your images ready for the Digital Competition. Here are the major points that you need to comply with. For a complete instructions, refer the email attachment of 10/3 entitled SCC_DIGITAL_Competition_gh7.pdf

- File must be in 8-bit mode.
- Color mode should be sRGB
- Image size must be 1024w X 768h @ 105 PPI
- Rename the file according to the following format:
  C26- *[last 4 letters of your last name and first letter of first name and last 4 digits of phone number]-***A1***-[Image-title].***jpg**
- Email the file to sccdigcomp@hotmail.com, using the "Plain Text" option if available.

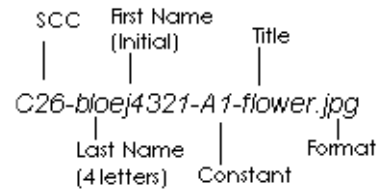| Program 2006-07	
October	
26	Digital Competition & Intro To Color Mgmt. Presented by Gerry Harrison & Alan Agdern
November	
9	Competition – Leon Hertzson
16	"Florida" Presented by John Brokos
30	"Photoshop Layers - Why photographers should learn how to use them. Presented by Alan Agdern
December	
14	Competition- Dave Gardner
21	"Black and White Techniques" Presented by Art Inselsberger
28	Theme Competition- "Main Street Northport"
January	
11	Competition- Ed Sambolin
18	"Bird Photography" by Dave Gardner
25	Presentation by Ramesh Patwa
February	
8	Competition- Dick Hunt
15	"Zoo Photography," by Sheldon Pollack
22	"PhotoShop," - Bill Schmidt
March	
8	Competition
15	"Orchids'" by Bill Overton
22	Critique
April	
8	Competition
15	Speaker- Bob Simari Or Ivan Rothman
26	Theme Competition "Manipulated Images"
Don't forget Sunday mornings, 8 am at the Celebrity Diner	

Example: An image entitled "Flower," submitted by Joe Bloe, whose phone number is 516-433-4321 would be named as follows.

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          SCC    First Name        Title
                 (Initial)
           |        |         |
     C26-bloej4321-A1-flower.jpg
                   |         |        |
               Last Name         Format
               (4 letters)  Constant
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Congratulations Marty Silverstein

Marty got one of the first three 27's of the year. We do not have the other scores at this time because PFLI has not published them on their website.

Next Competition, November 9

Leon Hertzson will be judging our next competition. Over the past 60 years, Leon has studied, taught and mentored in techniques for achieving great photographs. He is the past president of 5 camera clubs in NY and Connecticut and the PFLI. He has had numerous one-man shows. He now works exclusively with digital methods to capture, manipulate and print images. Leon is in the process of converting over 5000 images to digital format.

No Longer an Issue

Once a problem solved only by carrying a bunch of memory cards, memory capacity is no longer an issue even if you have a nervous finger on the shutter release of a 10-megapixel camera. 1 GB cards are fast becoming the standard and 8 GB cards are now available with write speeds of up to 150X. Not only can these cards hold jillions of photos, they can record up to an amazing 15 MB/second. Incidentally, unless you frequently use the burst mode, the speed of a card for practical purposes is not important, since the camera will buffer the data and send it to the card as fast as it can be accepted. These cards use the FAT 32 bit system, so before you shell out $166+ for one these babies make sure your camera is compatible with the FAT32 (File Allocation Table,

32 bit) system. The FAT tells the computer in your camera where to write the data on the memory card. Check the specs in the usurer manual. You know, that's the book you never read. If your camera was manufactured after 2003, that should not be a problem. When purchasing a memory card, make sure that you are dealing with a reputable source. Counterfeit cards are being sold on the Internet and while they generally work OK, they are not always reliable. If the price is too good to be true, it probably is.

Tac Sharp?

Now that you have a modern auto everything camera and digital sharpening tools in photoshop and other software, sharpness is not the challenge that it used to be and should not be an issue. Photography is all about composition and story telling. Sometimes the story is best told by a image that is not perfectly sharp. For example, portraits of women and children are frequently more attractive when they are 'soft' as are most landscapes. The point of a photograph, unless it is for technical purposes, is to convey a story or feeling and feelings are seldom represented by sharply focused images. Even flowers are frequently done a disservice when they are "tac sharp" instead of the soft, pastel, dreamy texture and mood that they can represent.

There is a subtle but real difference between soft focus and out of focus. When a lens is out of focus, it projects 'circles of confusion' on the film or sensor instead of sharp points. Soft focus is caused by a controlled amount of spherical aberation in the lens. A similar effect can be obtained through the use of a diffusion disc attached to the front of the lens. B+W sells them under the name of Fog filters, Soft Image Filters and Zeiss Softars. Tiffen has them as Fog and Double Fog filters. Alternatively, but not quite as good, is the Gaussian Blur tool that can be found near the Unsharp Mask tool.

Having made a case for softness, there is of course, a place for sharpness and that place is in the majority of photographs. In digital photography, optimal sharpness cannot be achieved without applying the unsharp mask or some work-around equivalent. One of the problems in sharpening is the difficulty in estimating what the sharpened print will look like when printed. Unlike color balance, which is controlled by profiles that allow consistancy between the monitor and printer, there is no equivalent for sharpness. That may be one of the reasons why so many prints suffer from oversharpening. When viewing the results of sharpening on a monitor, the monitor resolution and zoom, should be set so that it appproximates the final output. For example, if your monitor resultion is 75 pixels/inch and the monitor is 14 inches wide (approximate width of a 17 inch monitor), you should size the image to 1050 pixels in width (75x14) for viewing.

The first consideration when using the Unsharp Mask is the Radius.

October Competition Results

B&W PRINTS - A

Agdern, Alan	8
Glick, Robert (POM)	10
Harrison, Gerald	8
Kleinmann, Clem	8
Newman, Peter	8
Ross, Alan	8
Silverstein, Marty	9

B&W PRINTS- B

Bowie, Bill (POM)	10
Hollander, Charles	8
Kleinmann, Sarah	6
Lloyd, Loretta	8
Metzger, Peter	7
Scheinerman, Ira	8
Weisler, Jules	9

COLOR PRINTS- A

Agdern, Alan	8
Bowie, Bill	8
Glick, Robert (POM)	10
Greenberg, Carole	8
Harrison, Gerald	8
Kleinmann, Clem	8
Markewitz, Moshe	8
Metzger, Peter	9
Newman, Peter	8
Patwa, Ramesh	9
Ross, Alan	9
Roth, Sy	8
Silverstein, Marty	9

COLOR PRINTS- B

Goldstein, Barry	8
Goldstein, Carol	8
Harrison, Aileen	7
Herbst, Al	8
Hofer, David	8
Hollander, Charles	8
Kleinmann, Sarah	8
Lloyd, Loretta	8
Rothman, Stan	8
Sax, Jerome (POM)	10
Scheinerman, Ira	9
Sunshine, Ira	8
Volin Linda	7
Weisler, Jules	9

The Radius controls the width of the sharpening. Entering a Radius of 1 tells Photoshop to "look" one pixel outward as it evaluates each pixel for sharpening. A large Radius setting produces a larger halo than a small Radius setting. Next, set the Amount, which determines the strength of the sharpening. A small Radius setting requires a higher Amount setting than a large Radius to produce the same degree of sharpness. Finally, set the Threshold. This controls the amount of contrast that there must be between pixels to cause a sharpening effect, and allows you to avoid over-sharpening lightly textured areas such as skin tones.

As a starting point, try an Amount setting in the range of 200-to-300, a Threshold of zero, and adjust the Radius for the desired amount of sharpening. If necessary, increase the Threshold to smooth out over-sharpened areas of texture.

For a full discussion on sharpening techniques look for a book devoted to just sharpening. One such book is available by Bruce Fraser. Yes it's that complicated. There are an extraordinary number of issues and techniques for shapening and the unsharp mask while great most of the time, is not the only tool.

For Sale

Manfrotto/Bogen Tripod Model 3021B Pro Black tripod with a 322RC2 Grip Action Ball head. Used only once. Like new $250. Call Ira Sunshine at 516 496 4482

Vivitar 285HV Thyristor electronic flash, like new 4 auto f/stop settings Vertical bounce, zoom flash head, Guide number: 120 (ISO 100/ft.) at 50mm, Variable power control: 1/16, 1/4, ½, remote sensor capability, Sufficient light indicator, Illuminated calculator dial. With manual; $50 Call Barry Goldstein 516-433-5527

Canon AE-1 with Canon FD 50 mm f2.8 lens, soft Case, Excellent condition; $25 Call Barry Goldstein 516-433-5527

Gossen Digiflash exposure meter. Reads reflected or incident light and flash exposure. Original cost $200. Like new, with padded case, box and instructions; $50 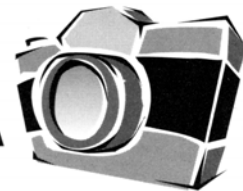Call Barry Goldstein 516-433-5527