



The

Viewfinder

the Newsletter of the Syosset Camera Club

Volume 38 Number 10

June 2007

President's Message

Aileen

Here we are at the end of another year. I hope it was a productive one. I am sorry to see it end but I expect that next year will be informative and educational with Al Herbst as our President.

Gerry and I recently returned from our trip to Florida. We spent the first day at the "Avian Reconditioning Center" in Apopka. We photographed Owls, Eagles, and even a Falcon at close range. Our next stop was "Black Point Drive" on Merritt Island. We spent time the next day at "Old Town" in St. Augustine. Very touristy, if you like that sort of thing. We then went to the Jacksonville Zoo and Gardens. The Bird pavilion was outstanding. This was the only place we saw Roseate Spoon Bills, beautiful little Red capped Cardinals, Scarlet Ibis, Guiro Cuckoos And more. The highlight of my trip was the Alligator Farm. You can almost touch a nest. It was thrilling to see the little babies and the blue eggs of the chicks that hadn't hatched yet. We saw Snowy Egrets, Black crowned night Herons and Green Herons, Storks and Cattle Egrets to name a few and of course many alligators. An unexpected surprise was the "Viera Wet Lands in Melbourne. The last stop was the "Lukas Nursery and Butterfly Encounter" at Oviedo, Florida. It was on the way to the airport so we had a little time. Looking forward to seeing you at the end of year Honors Awards Dinner. My final words are, I hope you found my two years, 'INTERESTING'.

Editorial

Barry

The greatest reward a person can receive for his achievements, modest as they may be, is the recognition of his peers. I was the fortunate recipient of such recognition on April 27, when I received a Service Reward from the PFLI. I would like to thank all of the Syosset Camera Club co-conspirators who chose to nominate me for this honor.

I Got the TXP135 Blues

Having just given away my enlarging equipment, I could use either a tranquilizer or an intravenous shot of DK76. The recipient of my Omega B22, Time-O-Lite and associated paraphernalia is still living in the wonderful fantasy that film will be the preferred medium of photography into the future.

Until now, my association with digital photography has been a tenuous one; I could have gone either way. But now I am committed. My darkroom space will serve nicely as storage space until I can dispose of the other film era goodies that will never again be used. This is a bittersweet time for some of us who have put aside our gorgeous mechanical cameras and exposure meters for polycarbonate housings filled with electronics onto which a computer-designed lens is affixed. Gone are the days of the glorious f1.4 and finely machined mechanisms. But behold the marvelous creativity and explosion of images that these digital marvels have wrought.

Don't Forget the Dinner Dance on June 15. Wishing you a wonderful summer.

Officers & Chairs

- President**
Aileen Harrison
- Vice President**
Al Herbst
- Second VP**
Martin Silverstein
- Treasurer**
Carole Greenberg
- Secretary**
Jules Weisler
- Programs**
Robert Glick
Ira Sunshine
- Judges**
Moshe Markewitz
- Membership**
Barry Goldstein
- Records**
Barry Goldstein
- Exhibits**
Gerald Harrison
Aileen Harrison
- Field Trips**
Alan Agdern
- PFLI Delegate**
Al Herbst
- Photographer**
Marty Silverstein
- Publicity**
Linda Volin
- Competition**
Barry Goldstein
- Viewfinder Editor**
Barry Goldstein
- Webmaster**
Ed Starling

SCC Officers may be contacted by using the link in-
www.syossetcc.org

Silverstein wins Triple Crown

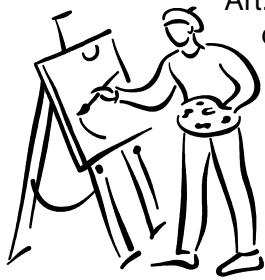
In what we believe is a precedent setting occurrence, Marty Silverstein 'took' Prints of the Month in Black and White and Color at the SCC April Competition and on the following evening at PFLI won the only "27" of the evening. Congratulations Marty.



Photography and art in the 21st Century

For most of us, the world is a tangible place. We experience things through our senses. But technology is expanding the 'world' in which we live beyond our senses and beyond our previously confined universe. Globalization is a side effect of technology that is occurring not just in trade but in culture as well, and our aesthetics are being influenced subtly by the images that constantly bombard us. And now we have the ability to manipulate images with ease. How will these trends effect photographic expression in the future?

Consider the evolution of painting from classic realism to Pop



Art. At each step in the evolution (or devolution), elements were eliminated in a process of continual simplification. The object being to convey the emotion of the place in its purest form; to convey a "sense" of a place or person is more relevant to art than depicting the anatomy of it. We still have not progressed to the point of ultimate simplification in photography that the

impressionists achieved over a century ago. Is this the path that photography should take?

There are always photographers experimenting with alternatives to create different visions. One such person is Roseanne Olsen, who has been traveling across Europe with her Polaroid backed Hasselblad converted to a pinhole camera. She did this by replacing the camera's lens with a body cap with an appropriate sized hole drilled in it. The aberrations, which are normal in pinhole images, produce an interesting and frequently pleasant effect. Ms. Olsen's work can be seen at <http://seattletimes.nwsources.com/news/travel/camera/>.

According to an article from the April 15 Sunday Times passed to me by Al Herbst, another side effect of digital technology is the decentralization of image production. In the past, anyone with the exception of an accomplished amateur who wanted a fine photograph of a family member depended upon a professional Photographer. Not only has that changed, but also according to the article, people with little photographic experience, frequently 'housewives', are turning 'pro', taking pictures of neighborhood children.

Since digital SLR sales are inversely proportional to cost, as cost continues to decrease many are abandoning their point-and-shoot cameras for SLRs and using them for self-expression. When we get passed our obsession with conformity, we may find that like Ms. Olsen, technical perfection is not necessarily the goal of great photography. Putting the right tools in the hands of so many people certainly increases the chances of producing images that are unique in concept, and certainly interesting.

End of Year Competition Results

Color Prints Group A

Marty Silverstein	1 st
Robert Glick	2 nd
Gerry Harrison	3 rd

Color Prints Group B

Aileen Harrison	1 st
Ira Sunshine	2 nd
Carol Goldstein	3 rd

Black & W Prints Group A

Marty Silverstein	1 st
Robert Glick	2 nd
Matt Tropper	3 rd

Black & White Prints Group

B

Al Herbst	1 st
Jules Weisler	2 nd
Maylan Monahan	3 rd

Digital Projection Group A

Robert Glick	1 st
Marty Silverstein	2 nd
Gerry Harrison	3 rd

Digital Projection Group B

Aileen Harrison	1 st
Jules Weisler	2 nd
Ira Scheinerman	3 rd



Are You Backed Up?

Just as the Internet is decentralizing everything from political action to computer programming, it is centralizing the brute force functions such as specialized programs and storage.

April		May	
Competition Results		Competition Results	
B&W Prints - A		B&W A	
Silverstein, Marty	10	Robert Glick	9
Glick, Robert	9	Gerry Harrison	8
Harrison, Gerald	9	Moshe Markewitz	7
Tropper, Mat	9	Marty Silverstein	9
Agdern, Alan	8	Matthew Tropper	9
Goldstein, Barry	8	B&W B	
Schmidt, Bill	7	Al Herbst	8
B&W Prints- B		Maylan Monahan	8
Weisler, Jules	10	Ira Scheinerman	8
Herbst, Al	8	Jules Weisler	8 POM
Monahan, Maylan	8	Color A	
Scheinerman, Ira	8	Carole Greenberg	7
Lloyd, Loretta	7	Gerry Harrison	9
Color Prints- A		Robert Glick	9 POM
Silverstein, Marty	10	Moshe Markewitz	9
Harrison, Gerald	9	Ramesh Patwa	8
Markewitz, Moshe	9	Marty Silverstein	9
Tropper, Mat	9	Matthew Tropper	9
Agdern, Alan	8	Color B	
Patwa, Ramesh	8	Aileen Harrison	9 POM
Greenberg, Carole	7	Al Herbst	8
Metzger, Peter	7	Maylan Monahan	9
Color Prints- B		Ira Sunshine	7
Goldstein, Barry	10	Jules Weisler	8
Goldstein, Carol	9	Projection A	
Harrison, Aileen	9	Gerry Harrison	9
Hollander, Charles	9	Marty Silverstein	9 POM
Scheinerman, Ira	9	Projection B	
Herbst, Al	8	Aileen Harrison	8 POM
Monahan, Maylan	8		
Sunshine, Ira	8		
Weisler, Jules	8		
Lloyd, Loretta	7		
Projection- A			
Tropper, Mat	10		
Silverstein, Marty	9		
Harrison, Gerald	8		
Goldstein, Barry	7		
Projection- B			
Goldstein, Carol	10		
Harrison, Aileen	8		
Weisler, Jules	8		
Scheinerman, Ira	7		

Heart Of Workshops

Live in a 16th century Chateau in the heart of lavender country for a week with people who love to write and take pictures. Heart of Provence Workshops is now inviting participants to writing/journaling and photography workshops. Instructors are internationally known professionals from the US and France. Photography workshop week includes an excursion each day to a different Provençal location, discussion and sharing of photos; and culminates in a group exhibition at the Bureau of Tourism. Excursion locations will include lavender fields, Lac de St. Croix, Les Gorges du Verdon (France's Grand Canyon), and more. Summer Sessions: June 16 – 24, June 30 – July 7, 2007, and July 14 (Bastille Day) – 21. See website for additional dates. www.heartofprovenceworkshops.com

Equipment for Sale

- Nishika N800 with case, video, Twinlite flash and original box. This is a 4 lens stereo camera, which is particularly collectible.
- Kodak Jiffy folding camera with Twindar lens.
- Kodak Slide projector.

Interested? Call Caroline @ 631-789-1979

A Photography Refresher From Wikipedia

Camera controls are inter-related, the total amount of light reaching the film or sensor plane (the "exposure") changes with the duration of exposure, aperture of the lens, and focal length of the lens (which changes as the lens is zoomed). Changing any of these controls alters the exposure. Many cameras may be set to adjust most or all of these controls automatically. This automatic functionality is useful in many situations, and in most situations to occasional photographers.

The duration of an exposure is referred to as shutter speed, often even in cameras that don't have a physical shutter, and is typically measured in fractions of a second. Aperture is expressed by an f-number or f-stop (derived from focal ratio), which is proportional to the ratio of the focal length to the diameter of the aperture. If the f-number is decreased by a factor of $\sqrt{2}$, the aperture diameter is increased by the same factor, and its area is increased by a factor of 2. The f-stops that might be found on a typical lens include 2.8, 4, 5.6, 8, 11, 16, 22, 32, where going up "one stop" (using lower f-stop numbers) doubles the amount of light reaching the film, and stopping down one stop halves the amount of light.

Exposures can be achieved through various combinations of shutter speed and aperture. For example, f/8 at 1/125th of a second and f/4 at 1/500th of a second yield the same amount of light. The chosen combination has an impact on the final result. In addition to the subject or camera movement that might vary depending on the shutter speed, the aperture (and focal length of the lens) determines the depth of field, which refers to the range of distances from the lens that will be in focus. For example, using a long lens and a large aperture (f/2.8, for example), a subject's eyes might be in sharp focus, but not the tip of the nose. With a smaller aperture (f/22), or a shorter lens, both the subject's eyes and nose can be in focus. With very small apertures, such as pinholes, a wide range of distance can be brought into focus.

April Theme Competition Digital Manipulation

Black & White Prints B

Ira Scheinerman	10
Jules Weisler	8

Color Prints A

Marty Silverstein	10
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Color Prints B

Ira Scheinerman	9
Jules Weisler	8

Digital Projection A

Ed Starling	10
Gerry Harrison	9
Barry Goldstein	8

Digital Projection B

Jules Weisler	10
Aileen Harrison	8

PFLI Schedule

June 1, 2007 - Delegates Meeting 8:00 PM

June 8, 2007 - Leonard Victor Competition 7:45 PM

September 1-30, 2007 - PFLI Photo Exhibit at the Plainview - Old Bethpage Library

EOY Standings for Members with Cumulative Scores >40

	Highest Monthly Scores					Discarded Scores Used for Tie-Breakers					Place Before Tiebreakers	Place After Tie Breakers	Rank before tie-breakers	Tie Breakers Used	Competitions Entered	Competitions Used	Cumm. With Tie Breakers	Cumm. Score w/o Tie-breakers	7th High Score	8th High Score	9th High Score									
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Sep												Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	
B&W PRINTS - A																														
Glick, Robert	10	10			9	9	9	10			9	9	9					First	First	1	3	9	6	84	57	9	9	9		
Silverstein, Marty			10	10	9		9	10	9	9	9			8				First	Second	1	3	9	6	83	57	9	9	8		
Harrison, Gerald	9		9	9		9		9	8		8			8		8		Third	Third	3	1	9	6	61	53	8				
Goldstein, Barry	9			7	10	10	9	8										Third		3	1	6	6	53	53	0				
Tropper, Mat	8				8	9	10	9	9									Third		3	0	6	6	53	53					
Schmidt, Bill	9		8	7	7	9		7												6	0	6	6	47	47					
Agdern, Alan	8	8	8	9				8												7	0	5	5	41	41					
B&W PRINTS- B																														
Weisler, Jules		9			8	10	10	10	9	8		8	7					First	First	1	0	9	6	56	56					
Herbst, Al	9			8	9		7	8	8			8			7			Second	Second	2	0	8	6	49	49					
Scheinerman, Ira	9	8		8	7			8	8									Third	Third	3	0	6	6	48	48					
Monahan, Maylan				7	8	8	7	8	8											4	0	6	6	46	46					
COLOR PRINTS- A																														
Glick, Robert	10	10	10		10		9		10				9		9		8		First	First	1	0	9	6	59	59				
Silverstein, Marty				9	9	10	9	10	9	9	9	9	9					Second	Second	2	0	9	6	56	56					
Harrison, Gerald			9	9		9	9	9	9	9	8	8			7			Third	Third	3	2	9	6	70	54	8	8			
Tropper, Mat				9	9	8	10	9	9	9	8							Third		3	2	7	6	62	54	8	0			
Patwa, Ramesh	9	9	9				9	8	8				8	8	8					5	0	9	6	52	52					
Markewitz, Moshe		8	9			8	8	9	9	7			8	7	7					6	0	9	6	51	51					
Metzger, Peter	8	9	8	8			9	7					7	7						7	0	7	6	49	49					
Greenberg, Carole		8	8		7	7		7	7	6			7							8	0	8	6	44	44					
Ross, Alan	8	9	8			9	7													9	0	5	5	41	41					
Agdern, Alan	7	8	8	9				8												10	0	5	5	40	40					
Kleinmann, Clem	8	8	9	7	8															10	0	5	5	40	40					
COLOR PRINTS- B																														
Harrison, Aileen	9				10	8	9	9	10			7	7	7				First	First	1	0	9	6	55	55					
Weisler, Jules		9		10		8	8	8	8	8	8	8		7	7	8				Second	Second	4	2	9	6	67	51	8	8	
Scheinerman, Ira	10	9		7	7			9	9							8				Third	Third	4	2	7	6	59	51	8	0	
Goldstein, Barry	8	8		8	9	8		10													4	2	6	6	51	51	0	0		
Herbst, Al			8		8	10	8	8	8	8	8	8	8	8	7						7	0	9	6	50	50				
Monahan, Maylan				8	8	8	8	8	8	9		7		8							8	0	8	6	49	49				
Sunshine, Ira	9	8		8	9		7	8					7			7					8	0	9	6	49	49				
Sax, Jerome	8	10	7	8	7	7															10	0	6	6	47	47				
Goldstein, Carol	9	8			8	10	9														12	0	5	5	44	44				
Kleinmann, Sarah	8	8	9	8	8																13	0	5	5	41	41				
PROJECTION- A																														
Silverstein, Marty			9		8	9	10	9	10										First	First	1	0	6	6	55	55				
Harrison, Gerald			8		8	10	9	8	9										Second	Second	2	0	6	6	52	52				
Tropper, Mat						9	8	10											Third	Third	3	0	3	3	27	27				
PROJECTION- B																														
Weisler, Jules					10	10	10	8	8										First	First	1	0	5	5	46	46				
Harrison, Aileen			7		8	8		8	9										Second	Second	2	0	5	5	40	40				
Goldstein, Carol			7			8		10											Third	Third	3	0	3	3	25	25				

CALL FOR ENTRIES

Juried photography exhibition to explore the state of the art of photography on Long Island.

The **Long Island Center of Photography** (LICP) will host its first regional photography competition juried by Nayland Blake, Faculty Chairperson at the International Center of Photography, New York.

The competition is open to all photographers, amateur and professional who live or work on Long Island and use film or digital media. Entries can be of any subject. Inappropriate images, at the discretion of LICP, will be excluded. Competition is not open to LICP members.

Entries may be submitted as JPEG on CD only. JPEGs must be 150 PPI, medium quality, maximum screen dimensions 5" x 7". The CD must be labeled with the artist's name and framed dimensions. Each JPEG must be labeled to correspond with titles listed on the application form. Entries to include application form, check or money order for entry fee, labeled CD with JPEG file(s) and stamped self-addressed envelope with sufficient postage, if you are requesting the return of the CD. A typed artist's statement for each submission is optional. Entries to be mailed to Long Island Center of Photography, PO Box 462, Floral Park, NY 11002-0462 and must be received by Tuesday, July 31, 2007.

There will be a non-refundable fee of \$30 for up to five entries, plus \$5 for each additional entry. *Make check payable to the Long Island Center of Photography.*

Finalist will be notified by phone or e-mail by August 10, 2007. Exhibition to be held at the premier facility of the African-American Museum in Hempstead. Framed prints

must be delivered to the Museum at 110 North Franklin Street, Hempstead, NY 11550 on August 30 and September 1, 2007 during museum hours. Work will be exhibited from September 15 through November 3, 2007. At the conclusion of this exhibition, work can be picked up at the Museum on November 6 and 7 during museum hours.

Note: While the Long Island Center of Photography, African American Museum and their associates will do their best to safeguard your materials while in our possession, we cannot assume any responsibility for lost or damaged articles.

Awards will be presented during a special reception to be held at the museum gallery on Sunday, September 16, from 2 - 4 pm. The public is invited to attend and view winning photographs, as well as meet the photographers. The decision of our distinguished judge is final.

The Long Island Center of Photography aims to promote diversity and creativity in the fields of photography and the related media with an emphasis on the character and history of Long Island.

All questions regarding this exhibition should be directed to the Long Island Center of Photography, PO Box 462, Floral Park, NY 11002-0462, (516) 771-8700 Monday - Thursday, 10:00 - 3:00 PM, or e-mail: martin@longislandcenterofphotography.org

Mail submissions to:
LICP, PO Box 462, Floral Park, NY 11002-0462



Long Island Center of Photography

www.longislandcenterofphotography.org

e-mail: martin@longislandcenterofphotography.org

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