



the Viewfinder

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New Members

Profiles to follow

Irv Klosner

Dr. Chhatpar,
Sunil

Breakfast and field trips every Sunday starting at 8 AM at the Plainview Diner.

Time flies when you're taking pictures! *Al Herbst*

At a recent PFLI Board Meeting I learned something of interest that I thought I would pass on. We at The Syosset Camera Club are proud and boast that our Club was founded in 1970, so we have been around for a long time. Well, I was talking to Stan Glogower and David Frank, Stan is the President of The Brooklyn Camera Club and David is their Delegate to the PFLI. At first I was amazed to learn that the history of The Brooklyn Camera Club dates back to 1864! David gave me a print out of the facts that he has been able to confirm after doing extensive research into the Clubs history through old newspaper files, the Historical Society (they actually have photos that have the Club credits) as well as court records. The Brooklyn Photographic Society was established in 1864 – to quote an article that appeared in the newspaper of the day: “Another Society for the promotion of the art has been added to the institutions of Brooklyn. The photographic art is perhaps not so generally appreciated in America as In France, England and Germany, where it has made the study and entertainment of art-loving and scientific amateurs.”

In 1874 a second club was formed, The Photographic Academy of Brooklyn, according to a certificate of incorporation as filed with the county clerks office. In 1891 The Brooklyn Photographic Society joined with The Brooklyn Academy of Photography becoming one organization. In 1896 after much discussion the name was changed to – “The Brooklyn Camera Club” a name more descriptive of the work of the society. In 1900 The Brooklyn Camera Club of Brooklyn, N.Y. was incorporated with the Secretary of State, to advance the art of photography. This club has been in existence ever since – today they are an active Camera Club with over 30 members doing all the good things a Camera Club does. So, next time someone stops you and asks how long Camera Clubs have been around, you can now say with authority, since before the Civil War, 1864!

Editor's note: read on for some SCC history from Moshe.

Reflections on the Syosset Camera Club

The Syosset camera club has been in existence for over 35 years. During that time, the number of members has been between 55-65 with about a 5-10 % annual turnover in membership. During these years the club has had only three different meeting places including the current one.

Sunday morning breakfasts all year around following by photo shooting field trips has been the norm from the beginning. The bylaws have changed very little over the years. The greatest changes have been in the competition rules, such as the number of prints allowed in each category, color and black and white, and whether commercially or only darkroom produced prints should be allowed. These were major discussions and arguments, but resolved to the ultimate

benefit of the members. Today with digital photography the main and almost the only branch of photography, it seems to be much easier to resolve similar questions. An annual end of year diner and library exhibitions has been the routine all these years.

Prior to the cell phone revolution in the 70's, we would communicate from car to car with CBs to get traffic and police activity. In addition to photography, camaraderie and friendship has been a main feature of the club that has carried through all these years. It has never mattered whether a member came to breakfast without a camera, attended competitions without submitting pictures or came with a spouse to the end of year diner.

The club being a living institution has experienced various stages of life. More than once have we attend a members funeral, fortunately, new members have steadily replaced the old, and so we are approaching 40 years of existence.

Moshe Markewitz, member since 1972

SCC Exhibit at Harborfields



The Exhibit at the Harborfields Library opened with a reception on Sunday, October 7. Mounting an exhibition of this kind is a great deal of work. A big thank you is in order to Aileen and Gerry for making it easy for the rest of us and for another

successful exhibit.

Gallery for Modern Photography



With a new permanent home for contemporary photography at the Metropolitan Museum of Art, the importance of photography as an art form has taken on new credentials. The **Joyce and Robert Menschel Hall for Modern Photography** was inaugurated on September 25 establishing a gallery dedicated to photography from 1960 to the present. With 2,000 square feet of exhibition space, the gallery is designed specifically to accommodate the large-scale photographs that

are an increasingly important part of contemporary art and the Museum's permanent collection. Photographers represented in the collection include Thomas Struth, Andreas Gursky, Thomas Ruff, Jeff Wall, Richard Prince, Cindy Sherman, Doug Aitken, and Sigmar Polke. The "Dusseldorf School," featuring works by Bernd and Hilla Becher and their students Thomas Struth, Thomas Ruff, and Andreas Gursky; the inaugural installation, entitled *Depth of Field: Modern Photography at the Metropolitan*, features work by Dennis Oppenheim, Felix Gonzalez-Torres, Gordon Matta-Clark, and Douglas Huebler; "Pictures Generation," including Cindy Sherman and Richard Prince; and other important contemporary artists who use photography, such as Adam Fuss, Rodney Graham, and Charles Ray.

PFLI Workshops

The first in a series of workshops will be presented on Sunday, November 18 at the Plainview Library from 1 pm to 4 pm. The topics covered will be "Using Your New Digital Camera and Understanding the Digital Language:" the program will cover the features included on your camera and how to use them. Part Two will be, "Learn the Basics of composing A Photograph," and will cover the basic rules of image composition.

Program 2007	
October	
18	The Birds of Basque Del Apache
25	Critique and Round Table Discussion
November	
8	Competition- Barry Kurek
15	"Shooting Through Mylar" presented by Suzan Goldstein. Bring your camera
29	Theme Competition- "Motion"
December	
13	Competition- Ed Sambolin
20	"Filters"- presented by Tiffen
27	Critique and Round Table Discussion
All meetings are at the Old Bethpage Community Center on Haypath Road starting at 7:30 PM sharp.	

Printer tip

Many people are in the habit of leaving their computer on 24 hours a day, allowing it to go into “sleep” or Hibernate” mode when not in use. Others use the switch on a power strip to turn off the computer and other associated hardware all at once. Depending on the design of your printer, this could cause your printer ink cartridges to dry out or clog. When you turn off your printer with its own power button, the print heads park and are covered. When you simply unplug it or remove the power by shutting off the power strip, the heads just stay where they are and can “dry out”.

Full Frame- Why?

Since the advent of the digital SLR, the Holy Grail for sensors has

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been full frame as a reference to the 35mm format (24x36mm). “Full frame” has some obvious advantages. It allows the use of legacy 35mm lenses without a crop factor and it facilitates the fabrication of a sensor in which each pixel can be isolated from its neighbors sufficient to control “noise” and deliver acceptable tonal width. What it does not necessarily do is to provide greater image detail. Each pixel in an image is a point of information. For the purpose of sharpness and detail, a DX or APC size sensor has the same capability as a so-called full size sensor of the same megapixel rating. There are some disadvantages to a full size sensor. First, the camera must be larger to house the larger sensor and the lens must also be larger to cover the 43.3 mm diagonal of the sensor

compared to 15.8 mm of the smaller DX sensor. Secondly, the sensor being the most expensive component in a digital camera makes frame cameras significantly more expensive and finally, the angle of light rays leaving the rear element of the lens is more acute at the corners of a full frame sensor than that of a smaller sensor, causing problems of lens design beyond the considerations used in the design of 35 mm lenses. When a light ray strikes a sensor cell at an acute angle, it tends to not fully illuminate the depth of the cell in which the sensor is contained as well as causing a small amount of flair caused by the angle of reflection from the shiny sensor surface.

As improvements continue in the fabrication of digital sensors, the benefits of full frame cameras will become less significant in my opinion. Noise, arguably the biggest problem relative to small sensor size has been reduced with each new generation of SLR, making the argument in favor of full frame more of an emotional issue than one based on absolute quality.

The selection of 24x36mm as a “full frame” in the development of the digital SLR was somewhat arbitrary and based on the pervasiveness of the 35mm camera and the huge investment in 35mm lenses. There is no

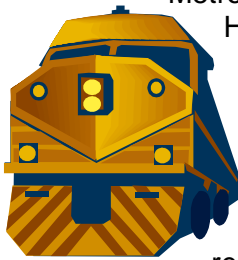
“full frame” point and shoot camera- think of it! The industry could have settled on “medium format” as a “full frame” reference, but the public and serious amateurs alike, had long ago shied away from the bulk and expense of large cameras.

<p>Survey Results</p> <p>I received a slightly better than 50% response to the survey regarding members experience in receiving the emailed Viewfinder. The results were 96% have no problem. Only one member had difficulty opening the pdf document and that was resolved. If you are one of those who did not respond to the survey because you did not get the email, and you have difficulty getting the Viewfinder, I need to hear from you.</p> <p>Barry.Goldstein@yahoo.com or Phone 433-5527</p>

Now that the major camera manufactures have acclimated us

ers to DX and APC sensor cameras of superb quality, the full frame camera has lost some of its lure. There you have it- this mans opinion. Those of you, who have purchased a full frame camera or are lusting for one, must have some strong feelings on the subject. Please share them with us. I'd love to print them.

SCC Field Trip to Harmon Yard



Metro North Railroad holds annual free Open Houses. The biggest and most impressive has always been held at Harmon Yard, located along the Hudson River at Croton Harmon. This yard and shop facility is Metro North's oldest and biggest. At this shop, every kind of rail equipment is repaired, rebuild or maintained. This event is held in October to coincide with the Fall foliage chnge. Attendees are able to roam throughout major portions of this massive shop, which will display various locomotives, rail cars and equipment for "hands-on", (and boarding), viewing. In addition, some of the machinery used to maintain or repair this equipment will also be demonstrated or displayed. You do not realize how massive a locomotive is until you stand next to it on track level!

Getting to Harman Yard

Take the Taconic parkway to the Route 134 exit (Ossining).

Make a left onto Rt. 134 and take it to intersection with Route 9A (at light). Make a right onto Route 9A.

Take Route 9A to Croton Point Ave exit and make a left. You will see the facilities on your left.

Take the road across the bridge and make an immediate left to the parking lot.

Attendees will also be able to board a train at the station that will shuttle continuously between Croton Harmon and Garrison station. (Garrison

station is located on the Hudson River, directly across from West Point). This train ride along the Hudson River will provide a glimpse of the some of the magnificent scenery found along the Hudson River during foliage change season. The open house is from **10 AM to 3 PM, Saturday, October 20**, We will discuss the travel logistics at the next meeting, if you wish. *Fred Sterman*

Oct. Comptetition Results

Judged by Pat Walsh

B&W PRINTS - A

Bellow, Marc	10*
Glick, Robert	9
Silverstein, Marty	8
Tropper, Mat	9
Weisler, Jules	8

B&W PRINTS- B

Goldstein, Carol	7
Herbst, Al	8
Metzger, Peter	8
Scheinerman, Ira	10*

COLOR PRINTS- A

Bellow, Marc	8
Glick, Robert	10*
Markewitz, Moshe	8
Metzger, Peter	8
Patwa, Ramesh	8
Silverstein, Marty	9
Starling, Edward	8
Tropper, Mat	7

COLOR PRINTS- B

Goldstein, Barry	8
Goldstein, Carol	8
Herbst, Al	8
Hollander, Charles	10*
Lloyd, Loretta	9
Scheinerman, Ira	9
Weisler, Jules	8

PROJECTION- A

Glick, Robert	7
Goldstein, Barry	9
Silverstein, Marty	9
Tropper, Mat	8
Weisler, Jules	10*

PROJECTION- B

Ferrara, Chris	10*
Goldstein, Carol	9
Rothman, Stan	8
Sax, Jerome	7
Scheinerman, Ira	8



You've got the Brochure Now Use It

If you attended the meeting on the 11th, you received an envelope containing 5 of our brand new, slick SCC brochures. To the best of our knowledge, no other camera club has anything like this. Please keep a few in your camera bag or other accessible place so when you meet a prospective member you can use it as the recruitment tool it was intended for. If you have not received any, please ask for some at the next meeting.