



the Viewfinder

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New Members

Jan Pamela Green
Sunil Chhatpar

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

Meetings are at the Old Bethpage Community Center on Haypath Road, 7:30 PM

Judgment: *Judging the Judges* Al Herbst

On Tuesday night, December 4th, I had the pleasure of attending a presentation by Bill Rudock as a guest at the Nassau Camera Club in Levittown. Most of us have met Bill as a judge and as a presenter at our Club. This evening, Bill Rudick put on a presentation entitled "Creating Award Winning Images – The Elements" – what Judges look for in your images for scoring. I was impressed, and with his permission granted, I would like to share his thoughts with you.

Are Your Judges Qualified???

A qualified Judge should **never**:

- a] See an entry before the actual judging begins.
- b] Make a comment or have a discussion (implied or spoken) prior to the image being judged and score announced.
- c] Bring to the judging personal prejudices.

A qualified Judge **should**:

- d] Be artistically talented, open minded, fair minded, capable and efficient.
- e] Eliminate themselves from the judging if they know the maker of the image.

The Twelve Elements of a Merit Image - -

In life as in photography the **first impression** is usually lasting, good or bad. This either makes or breaks the image. It is agreed by many photographers that this is the most important element in subjective analysis of judging photography.

As everyone has their personal opinions, likes and dislikes, there has to be some sort of standard from which judges can formulate their opinions. The Photographic Exhibition Committee has established 12 critical elements of a Merit quality image. These are the twelve critical elements that are endorsed by the International Print Competition Judges in order of importance.

IMPACT – First reaction when an image is first observed – most important of the 12 elements. Does the image hold your attention?

CREATIVITY - Let your imagination work to create an image that is totally unique. Use your imagination to transfer your ideas to others.

STYLE – Style can separate one's image apart from others. Examples – scenic, glamour, portrait, birds, animals, flowers, contemporary, modernistic, realistic, etc.

Program 2007

December

13	Competition- Ed Sambolin
20	"Filters"- presented by Tiffen
27	Critique and Round Table Discussion

January 2008

10	Competition- Bill Rudock
17	Alaska with Music- Presented by Robert Glick
24	Fundamental of Three Point Lighting- Presented by Lowell

February

14	Competition- Joe Senzatimore
21	To be announced
28	Theme Competition- Depth of Field

March

13	Competition- Laura Eppig
20	Lighting Techniques- presented by Leon Hertzog
27	Light Room and Camera Raw- presented by Alan Agdern

Meetings are at the Old Bethpage Community Center on Haypath Road starting at 7:30 PM sharp.

COMPOSITION – Use the rule of thirds in placement of your main subject and secondary subjects. Create rhythm in your image through repetition and symmetry. Use lines to create design and interest.

PRESENTATION – How you present your image takes the form of cropping, mounting and underlays. Using a color from the main subject as a border will tend to help direct a viewer's attention to the main subject.

COLOR BALANCE – This is the use of color harmony in an image, such as light against dark, strong against weak or visa versa. Does the color of your subject (s) harmonize with the background or does the background compete with your subject?

CENTER OF INTEREST - Use design and leading lines to draw the eye of the viewer directly to your subject. Your design of the image should hold the viewer captive yet free to explore the entire image but always returning the viewers eyes back to the center of interest. The less distractions, the better you will hold the viewers interest.

LIGHTING - The correct quantity of light to convey the mood of the image. Always have the direction of light otherwise the image will appear flat and lifeless.

SUBJECT MATTER - A correct and clear interpretation of your subject should be conveyed to the viewer. Your subject should correlate to its surroundings.

PRINT QUALITY - Hold detail in both the highlights and shadows. High gloss prints usually score the best.

TECHNIQUE - This is the foundation of photography, but art principals are necessary and should be studied.

STATEMENT - Every image should tell a story. Make sure that the story is easy to read.

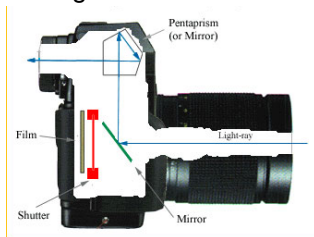
By applying a majority of the above elements, you can create a high scoring image. Personal experience will tell you that it is difficult to achieve, but with experience, the task will become attainable.

But most importantly, do not get emotionally involved with your work to the point of not being able to accept criticism. To be able to learn you will need to enter competitions because through subjective analysis we will grow and become better photographers.

Thank you Bill Rudock for allowing me to share this information

Mirror Vibration - Deal with it

We normally associate camera vibration with movement of the camera due to unsteady hands or wobbly tripods. The invention of image stabilization systems has certainly gone a long way toward solving that problem. But there is a more fundamental source of vibration, and that is from the SLR mechanism itself. In that regard, rangefinder and point and shoot cameras have an advantage over SLRs.



Aside from the characteristic sound made by an SLR when the shutter is activated, mirror vibration is actually caused by the reflex mirror moving out of the light path and then resuming its 45-degree angle after the exposure. When it does so, it slams into a baffle to absorb the shock. Some of the energy is converted into sound and heat; the rest ends up as vibration.

One can assume that cameras with higher frame rates will move the mirror more quickly and therefore produce more vibration. A review of a few online discussion groups seem to bear out that theory, with the Nikon D100 appearing to have less of a problem with mirror vibration than the D200. The same comments can be found regarding Canon SLRs, with the slower frame rate models producing less vibration.

If you want to visualize the extent of vibration that occurs during an exposure, you can try a simple experiment. Place your camera on a tripod, level it and set the self-timer. Balance a glass of water on the accessory shoe and start the timer. Notice the ripples in the water. The vibration starts even before the shutter opens but you probably will not be able to discern the difference. Another method is to attach a laser pointer to the lens of the camera with a few rubber bands and aim the camera at a wall while mounted on a tripod. Vibration will be seen as a movement in the light projected on the wall.

The only way to totally avoid mirror vibration is to lock the mirror up so that it does not move during the exposure. Not all SLRs have a mirror lockup feature. Interestingly, the D70 has a mirror lock-up setting but it is only for the purpose of cleaning the sensor. The Canon EOS 300D does not have mirror lock-up but it can be modified via a firmware update to add the feature. Not all mirror lockups work the same. On the Nikon D200 and probably the D300, when mirror lockup is selected, the mirror raises up about a quarter of a second before the exposure (long enough for the vibration to subside) then makes the exposure and returns- not really mirror lockup but it works. So if your camera has mirror lock-up, how do you activate it? *This will come as a terrible shock to many, but you will have to read the manual.*

Because the viewfinder is blocked during mirror lock-up, it is practical to do it only when the subject is not moving and the camera is on a tripod. One way to minimize the problem without locking up the mirror, is to avoid the "vibration sweet spot" which varies between cameras but is in the range of 1/10 to 1 sec., with 1/8 sec. possibly the worst. The problem is exacerbated by long focal lengths, which magnify movement from any source.

It is difficult to predict the effect of a tripod on mirror vibration. The "sturdiness" of the tripod/head combination is less important than its ability to dampen vibration. In this respect, a carbon-fiber tripod is no better than aluminum or steel with a heavy-duty head.

Remember the pellicle mirror? This was an innovation that eliminated mirror movement completely. Instead of the mirror moving out of the way, it was made to be semitransparent so that part of the light from the lens path went to the viewfinder and the rest went to the film. The advantage was a camera that was very quiet and very fast. The big disadvantages were that the pellicle introduces a constant 1/3-stop loss of light and a rather dim viewfinder. Some examples of cameras with pellicle mirrors were the Canon Pellix QL (1965), the EOS RT (1989), the F-1 High Speed (1972) and the Nikon F2 HS.

New Members

Sunil Chhatpar

Sunil Chhatpar joined the SCC in October of this year. He is not only new to the club but to the world of photography as well. He recently acquired a Canon Digital SLR, which is the first camera that he has ever used (not a bad start).

Sunil, a practicing Dentist, is married and is a father of two sons. In addition to his new photography hobby, Sunil enjoys karaoke singing and traveling with his wife.

Board Members

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Officers may be contacted via the link in: www.syossetcc.org



Sunil is typical of a new wave of photographers who are experiencing photography as a digital medium from the start, without the advantages or disadvantages of a background in film photography.

Jan Pamela Green

I grew up mainly in Queens and Long Island. I graduated from SUNY New Paltz in 1976, with a major in Biology, and from there studied medicine at SUNY Upstate Medical Center. My main medical focus is in Internal Medicine and Endocrinology, but currently I am not seeing patients.

I first began taking photographs about two decades ago, when I adopted two Tonkinese cats. I was always trying to capture their beauty, and in particular their eyes. I was never quite able to do this though, but my photos served me well to remember my pets. I am an animal enthusiast, and since 1986, I have owned 14 cats, often having multiple cats at one time. I took a lot of photographs of them, never really studying technique or composition, but really mainly for the sake of memory. Through the years I have accumulated stacks of photo albums. Presently I have one kitten and I am always photographing her. I also like to photograph nature scenes, and have been practicing taking macros of flowers. There are countless things that I would like to learn how to photograph, but in particular I would like to be able to photograph people and the scenery of the ocean and shore. I find photography quite limitless in interests, but I always seem to come back to my favorite subjects, and that is pets and animals.



I bought my first digital camera in May 2007. Before that I was only using film. I must admit that I was so intimidated by the digital camera at first, that I didn't take it out of the box for about 2 days after I bought it!!! Since then I have taken a lot of photos of my kitten, some macros of flowers, nature paths, etc., and I often just bring the camera along with me wherever I go.

At this point, I still treasure my photos for the sake of memory, but I would like to learn how to better use the camera to get good quality images. There is so much about the functions that my camera offers, and photographing techniques that I don't know, and would like to learn.

And so I look forward to sharing and learning from those in the camera club, and hopefully, with some time and patience,.....in additional to being inspired by talented photographers, I will be able to get the quality of photos that I want. I look forward to working with The Syosset Camera Club!

And the Winner Is

Congratulations are in order to Jules Weisler who has won the Huntington Tulip Festival Photography Contest. Jules was selected from a large group of contestants for this honor. He will receive his award at the first meeting of the Town Board for 2008 at their January 8 meeting in the Huntington Town Hall at 100 Main Street at 8 PM.

In Memorium

It is with sadness that we have learned of the passing of Art



DONALD MCKAY
Director
Department of Parks & Recreation

December 3, 2007

Mr. Jules Weisler
33 Oakwood Lane
Plainville, NY 11803

Dear Mr. Weisler:

The Town Board has scheduled presentation of awards to winners of the 2007 Huntington Tulip Festival Photo Contest for its first meeting in 2008 on January 8th at 7 PM in the Town Board meeting room in Huntington Town Hall (100 Main Street). We hope that you will be able to attend this first presentation ceremony, which will occur at the start of the meeting. When you arrive for the meeting, please identify yourself at the counter immediately outside the Town Board meeting room so that we are aware of your arrival. Then, please take a seat either in the front row or on an aisle so that you can easily come forward for receipt of your award when it is announced.

Please advise me in advance if you will be unable to attend; I will mail your award certificate to you after the event.

I've enclosed another copy of the prospectus and entry form for the 2008 Huntington Tulip Festival Photo Contest. Please spread the word about the 2008 contest to friends who share your interest in photography. I hope that you, and your friends, will join us at the Eighth Annual Huntington Tulip Festival on Sunday, May 4, 2008 and take additional photographs for entry in next year's contest!

Again, congratulations on your award and best wishes for the holidays!

Sincerely,

John E. Carson, Ph.D.
Director of Cultural Affairs
(847) 357-3088
jcarson@town.huntington.ny.us

Enclosure: 2008 Contest Entry Form

Donnelly, a long time member of PFLI, a PFLI Past President and a respected Photography Judge. Art last served as a judge for the SCC on Oct. 20, 2005.

What Will They Think Of Next?



You can make your current digital camera wi-fi capable by using an "Eye-Fi" wireless card. A 2 GB card costs \$99.99. With this setup, you don't have to remove the card from the camera or connect the camera to a cable. As long as you're within range of a wireless network, the card will connect and you can download as usual. The next innovation should be the ability to automatically connect to your home

computer via the Internet. That would allow you to download onto your hard-drive from anywhere in the world. It would be a boon to photojournalism, which I think will speed the development.

Congratulations
to Robert Glick on a perfect 27 in the November PFLI competition for "New Orleans Ape."

RAW; Is It Worth The Trouble?

A major problem facing engineers in the early development of digital photography was the huge amount of data required to produce an image. Until recently, computer memory of any kind was expensive and limited. You may recall when the 128 MB card was a significant breakthrough in storage capacity. A clever solution to the problem was to compress the data in such a way as to be able to discard as much of it as possible without significantly affecting the resultant image.

A raw file on the other hand, contains minimally processed data from the camera's sensor. There

Theme Competition Scores		
"Motion" November 29		
Color Class A	Highest Score	
<i>Irv Klosner</i>	8	
<i>Peter Metzger</i>	8	
<i>Marty Silverstein</i>	9	POM
Color Class B		
<i>Joe DeSantis</i>	7	
<i>Burt Etinger</i>	7	
<i>Al Herbst</i>	9	Tied for POM
<i>Jules Weisler</i>	9	Tied for POM
B&W Class A		
<i>Marty Silverstein</i>	9	POM
B&W Class B		
<i>Burt Etinger</i>	8	POM
<i>Peter Metzger</i>	7	

is no single raw format. Each manufacturer uses their own mostly secret system which can change from one model to the next, but they all have one thing in common; the ability to preserve exactly what the sensor registered and the camera settings that were used during the exposure. Adobe's Digital Negative (DNG) format has been proposed as a standard, but has been adopted only for the Pentax K10D, which can record DNG, as well as Pentax's own PEF format.

Nearly all-digital cameras can process the image from the sensor into a JPEG file using settings for white balance, contrast and sharpness. Cameras that produce RAW files save these settings in the file, but defer the processing. Therefore, RAW files require additional computer processing to produce an image, which is why they are sometimes referred to as 'digital negatives.'

There are many advantages to using RAW, among which are finer control than the discrete adjustments provided by the camera. For example the white point can be set to any value, not just "daylight" or "incandescent" and settings can be previewed and changed to obtain the best quality image.

RAW files have 12 or 14 bits of data, instead of the compressed 8 bits typically stored in TIFFs and JPEGs files. Because the data are not yet rendered and clipped to a color space gamut, more precision is possible in highlights, shadows, and saturated colors.

Working with a RAW file and the appropriate software gives you a second chance to adjust any camera setting that is less than optimum. That goes for exposure, white balance and sharpening to name just the most frequent adjustments. Additionally, because RAW files contain much more information (12 bits per pixel vs. 8), they are capable of yielding greater shadow detail and more

subtle tonal gradation than a jpeg image, which will become apparent at larger image sizes. Actually, the greatest amount of information about an image is stored in a TIFF file. The advantage of the TIFF format is that it does not deteriorate with editing and multiple save operations, but neither does Photoshop PSD files and they are much smaller than TIFFs.

When everything is working perfectly, you may not notice the difference between a RAW and JPEG image, especially in small print sizes and with cameras that have large file sizes, such as the new crop of 10 and 12 MP models. RAW files consume more disk space and use up more card capacity than the same number of images taken in JPEG. With a 6 MP camera and a 1 GB card, you can get about 1,100 exposures in "Basic" JPEG mode, 582 in "Normal", 295 in "Fine" and 181 in RAW. Having said that, everything is not perfect most of the time.

The bottom line is that if your camera gives you the option of shooting in RAW format, use it. Given the continually falling prices of flash memory and hard discs, it is difficult to make a case for using any file format other than RAW when the option is available.

Letters

Judges differ in looking, evaluating and judging. I cannot see how to do better than we are doing in bringing different Judges for the competition. We are having females and males as judges, amateur photographers and professional photographers and none professional master photographers. Some judges are very critical for cropping other judge the print and the chosen color of the given mounting board as one unit for the presentation. Some judges do not tolerate more than two and a half figures per print others do not mind unlimited numbers. Some nature photographers will judge poorly photojournalism and vice versa. Isn't this all the fun to have different judges with different preferences and attitude at each competition?

After each competition there is a group of members very pleased while in the next competition there will be a different group of members pleased. Please remember that most of our judges are a product of many years of camera club memberships. Any recommendation to bring in a new outside judge is highly appreciated and please recommend one. One fact is obvious and that is that many judges do not attend and visit museums, photographic exhibits and or galleries and this is a great loss to all of us since their horizon remains limited.

Moshe Markewitz

Editors note: personal opinions aside, the article did not intend to imply that the selection of judges was in need of improvement or that any of the judges are inferior. It was merely a commentary on the process of judging in general. Please read Al Herbst's article in this issue for a judge's perspective on judging.

For some really nice free tutorials, just click on this link. <http://www.normankoren.com/#Tutorials>

Peter Newman

PFLI Competition

November Scores

Judges: Art Inselsberger, Adolfo Briceno,
Joe Senzatimore

Points		COLOR PRINTS 'A'
27	Robert Glick	'New Orleans Ape'
26	Marty Silverstein	'Preening'
25	Ed Starling	'Rough Day At The Lighthouse'
23	Moshe Markowitz	'Through The Window'
23	Matthew Tropper	'End Of The Rainbow'
		COLOR PRINTS 'B'
22	Charles Hollander	'Horse 1'
21	Ira Scheinerman	'Is The Meter Running'
21	Al Herbst	'Under The Rainbow'
21	Loretta Lloyd	'One Petal Down'
		BLACK & WHITE PRINTS 'A'
26	Robert Glick	'Katmai Bear'
24	Matthew Tropper	'Old Town'
23	Marc Bellows	'I Am Your Worst Nightmare'
21	Marty Silverstein	'Copy Cat'
21	Moshe Markowitz	'Waterfalls'
		BLACK & WHITE PRINTS 'B'
23	Ira Scheinerman	'Balanced Rock'
22	Al Herbst	'Mother's Love'
		DIGITAL 'A'
24	Robert Glick	'Storm Approaching'
23	Barry Goldstein	'Two Hats'
22	Matthew Tropper	'Wet Pink Flower'
22	Marty Silverstein	'Dining At The B'
21	Jules Weisler	'Bucharest Man'
		DIGITAL 'B'
24	Chris Ferraro	'Liz'
23	Stan Rothman	'Wagon Wheels'
23	Carol Goldstein	'Dahlia'
23	Ira Scheinerman	'Malaysian Twosome'
21	Jerry Sax	'43rd Street Windows'
