



# the Viewfinder

## Who's competitive?

Al Herbst

We all have discussed our disgust with how the judges do not appreciate our artistic ability, our superb print quality, the difficulty in getting that image, the story the image is shouting off the print! Yet we see all these loud and clear and the judge is blind to them.

It is interesting as we have our 'post judging conferences' at the Diner after the competition and at our Sunday morning breakfasts to listen to all the comments.

We all strive for excellence, and that is how it should be

We all have seen the growth of talent of our new members from their first entry to their present work ....and that is how it should be.....

The club competitions are perhaps the best overall learning tool that we have. To listen to the judges comments with an open mind can be the real value of the competition and for learning and growth.

Are we submitting work to please ourselves or to please the judges and get those extra points? It has been said by many that a 'good image' is one that you would frame and hang in your living room. This makes a lot of sense. It is not the points you receive, but the satisfaction of getting that warm feeling every time you see your framed image on the wall. Will the extra point give you that feeling? I don't think so. If you are fortunate to get these two features combined in your image, then you surely have a winner!

I for one have not accumulated a drawer full of 9's or a fistful of 25's, 26's and never a 27. Yet I am enjoying the work I have hanging on my walls. Points? Who really cares, you cannot hang points on your wall!

Just recently ***I had the greatest compliment and highest award one could bestow on a photograph.*** No, it wasn't a 27 or the PFLI Print of the Month or the Leonard Victor Print of the Year.

You may recall the Syosset Camera Club had an exhibit at one of the libraries. There were over 50 beautifully framed photos, many of which scored high in the competitions, 9's plus there were a few 26's and 27's. With all that talent hanging on the walls, someone decided that they wanted to take home one print from that entire collection ***and hang on their wall.***

### PROGRAM 2008

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

#### December

18<sup>th</sup> Ivan Rothman- Creatures Large and Small

#### January 2009

8<sup>th</sup> Competition judged by Ed Sambolin

15<sup>th</sup> William Grabowski- Photomontaging and Collaging

22<sup>nd</sup> Theme Competition- "Abstract"- Judged by Barry Kurek

#### February

12<sup>th</sup> Competition judged by Leon Hertzon

19<sup>th</sup> Allan Kessler- Selection Quality Media To Showcase Your Photographs

26<sup>th</sup> Gerry Harrison- Technical Aspects Every Photographer Should be Aware of

#### March

12<sup>th</sup> Competition judged by Ken Bausert

19<sup>th</sup> Theme Competition judged by Bill Grabowsky

26<sup>th</sup> Robert Glick- topic TBA

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*Barry Goldstein*

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*Aileen Harrison*

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*Marty Silverstein*

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*Linda Volin*

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*Barry Goldstein*

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And guess what, they didn't take a 27, they took my print! As I said, that is the highest compliment one can have bestowed on a print. I hope they enjoy it as much as I did!

\* \* \* \* \*

## Maurice Yohai Remembered



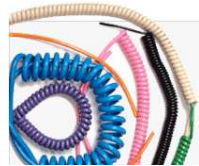
Sadly, we have learned of the passing of former member Maurice Yohai, two years ago this November.

Only a few of the current membership knew him, but the few that did, will remember him as a talented photographer and a regular at Sunday morning breakfasts and field trips.

Former member Bob Greenberg remembers Maurice as "one of the most helpful members in the club. "If you had any questions about photography he would be one of the few you could go to for help. On Sundays he would be the first to offer to drive. There were times when we would go to his house and shoot flowers in his back yard. What more can you say about a wonderful photographer and friend."

Maurice was an adapter of digital photography before most people thought it would become state of the art. A Google search of "Maurice Yohai" will reveal some examples of his photography.

## Pet Peeves Continued *Barry Goldstein*



Many years ago, some ingenious inventor found that an electric wire if coiled could be conveniently kept out of the way and could be stretched to several times its coiled length when needed. This simple innovation has found its way into so many of today's devices, such as the telephone, that we hardly notice it. Obviously, a key property of the coil is that it must be supple and easily stretched in order to be useful. But the subculture of designers who

make coiled cords for off camera flash don't seem to understand that simple principle.

Extensive research by the *Viewfinder* has uncovered what we believe to be the only known photograph of the first man who attempted to produce a coiled wire.



A Man With A Coil Of Wire by Walker Evans

If you are skeptical about the premise of this article, try this if you dare:

1. Attach camera to a tripod
2. Attach off camera cord to the camera and flash
3. Without touching the camera, move the flash about 30 inches to the left
4. Using a broom and dustpan, sweep up what's left of the camera
5. Buy a new camera

## Space Age Camera *Barry Goldstein*

I hate to resurrect the old "how many pixel is enough" argument, but one of the rarest digital cameras is a modified Nikon F4 in which a one-megapixel CCD was inserted at the film-plane and otherwise adapted to receive and store the images. The camera was flown into space on board the Space Shuttle Discovery in 1991 and on three subsequent missions. Nikkor lenses used included a 20mm f/2.8 AF, 35-70mm f/2.8 AF, 50mm f/1.2 and a 180mm f/2.8 AF.

Images were 8-bit monochrome stored on a removable computer hard drive. The images could be viewed and enhanced on board using a modified laptop computer before being transmitted to the ground via the orbiter's digital downlinks. The camera was used on several other Shuttle missions.

Later digital space cameras included the Kodak DCS 460, DCS 660, DCS 760 and Nikon D1 models. *Sorry Canon fans, NASA has used Hasselblads, Nikons and even a Linhof Aero Technika, but the crack research department of the Viewfinder could find no mention of a Canon Camera used in space.*



So it would appear that the number of pixels we need is an issue separate from how many we want. Indeed many of us produced more than satisfactory images with 3 megapixel cameras at the beginning of this century and more than satisfactory images with the 6 Mp models that followed. Now that 12+ Mp is the 'standard', it is becoming ever more clear that photographic excellence has more to do with subject matter and its treatment than to anything in or connected to the camera.

## Why RAW? *Barry Goldstein*

We have covered this topic a number of times over the years, but there are still numerous questions about the differences and advantages of the RAW image format over jpegs. So here we go.

### **New Members**

#### **SCC welcomes our newest members**

Laurie Heller  
Sarah Holmstrom  
Viktoria Brindisi

An obvious advantage of JPEG is that it's written in a universal file format readable by any imaging program. That was the goal of the 'Joint Photographic Experts Group' that came up with the format. Another advantage is that it is compressed; meaning that similar pixels are grouped together to reduce file size. This of course, allows you to fit more images on a memory card and to make it easier to transmit over the Internet. At

the time that the jpeg standard was finalized, file size was among the most important considerations. With high-speed Internet and gigabyte storage capacities, this advantage is of somewhat less importance today. A happy side effect of small file size however, is that a camera can operate faster and take more exposures before the memory buffer is full.

The JPEG format also lets you e-mail or wirelessly transmit files with ease. The problem with JPEG compression is that it is "lossy," meaning that it throws out some picture information in order to reduce file size. At the highest quality settings, JPEGs can be very smooth and sharp. In fact, if you don't do much editing of the image it may be hard to justify using RAW. But as you dial down image quality, and thereby increase compression, "jaggy" artifacts begin to obscure fine image details. A JPEG has white balance, sharpening, contrast and other image parameters set in the camera and you can use any editing software to edit it (if you have to). The upside is balanced by the downside. You can't go back and change image settings after you've recorded a JPEG. Also, keep in mind that every time you save an edited jpeg, it will be recompressed and lose a little more quality, so you should preserve the original image by assigning a new filename to your edited image.

Unlike jpeg and other standardized formats, there is no standard RAW format. Each camera manufacturer has their own proprietary version, which is why they supply conversion software with the camera, or you can use Photoshop RAW because the manufacturer has supplied the necessary code to Adobe. Adobe has taken a leadership role in trying to establish a standard for the RAW file through their promotion of the "Digital Negative (DNG)" format. A RAW file contains only the original, unprocessed picture data from your camera's image sensor. It's what the camera recorded without any modifications. That means no white balance, no sharpening, no contrast adjustment, and no noise reduction. What's more, a RAW file is either uncompressed or only slightly squeezed with lossless compression, meaning that no picture information is thrown away even with compression.

A RAW format also stores brightness data at a minimum of 12 bits per color, just as the sensor recorded it, rather than the eight bit file of a JPEG. Some newer SLRs offer a 14-bit option. That means it captures significantly more tonal information. Let's look at this last issue a little closer, because it's important. With-

### **Correction**

We are never wrong but sometimes we make a mistake.

The December Viewfinder indicated that the Print of the Month for Black And White Group A went to Marty Silverstein. The actual recipient was Robert Glick.

out getting into the nitty-gritty of the underlying technology, the greater the bit strength, the more levels of brightness and the more colors can be reproduced. The table below pretty much tells it all.

In essence, a RAW file is of intrinsically higher quality than a JPEG. It allows you to make major changes to an image after you have recorded it and still retain high quality. In fact, you can make most of the adjustments that you would have had to make in the camera to get an optimal jpeg.

Importantly, when working on a RAW image, you never modify the original file. With the ongoing improvements in memory capacity, both in memory cards and computer storage, file size is no longer an important issue, although if you have an under-powered computer, the speed at which the file loads can be an annoyance.

Brightness Bits	Brightness Levels
8	256
12	4,096
14	16,384

## Did You Know? *Barry Goldstein*

The first color photographs called Autochromes, were made in 1904. They were made on glass plates with would you believe, potato starch. The process for making the plates was patented by the French brothers Louis and Auguste Lumiere. The Lumieres had found a way to apply a principle of color reproduction using the primary colors; the same general principle that is used to this day. The Autochrome process used between 5 and 6 million tiny color filters spread over the surface of a single plate of glass. These microscopic specks were made of potato starch, dyed red-orange, green, and violet-blue.

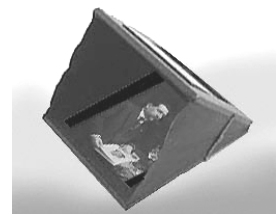
To make an Autochrome plate, a clear sheet of glass was coated with a thin, transparent layer of sticky varnish. The microscopic dots of dyed potato starch, blended into a fine gray powder, were then dusted onto the sticky layer. Running the glass plate through rollers exerting more than five tons per square inch without shattering the glass, of course, flattened the dots. After that, fine black dust was used to fill up any spaces remaining between the flattened dots. The layer of colored specks was then sealed, and a light-sensitive black-and-white photographic emulsion was added. The plates were packed in light-tight boxes that could only be opened in a darkroom.

To understand how Autochrome plates work, it helps if you think of the black-and-white emulsion that's behind each of the color dots. After exposure in the camera and processing, that light-sensitive layer becomes a positive transparency. Every place where light struck the emulsion during exposure becomes a clear spot, and every place where no light came through is opaque black.

**Congratulations to Jules Weisler** on taking first place in the November "The Photographer's Life"



When making an Autochrome of a red apple, for example, the red light from the exposure passes through the orange-red dots but is stopped by the green dots and the purple-blue dots. So every place there is a red dot the emulsion behind it ends up clear, while it's black behind the green and violet-blue dots. When you hold the finished plate up to a light source, light passes through the clear spots and the red dots in front of them, and you see a patch of red light- but light is blocked by the black emulsion layer behind the green and violet-blue dots. All you see is the red of the apple.



Special viewers called "Diascopes" were used to heighten the experience of viewing the images. In a Diascope, the image is seen reflected in a mirror, with extraneous light blacked out.

## You might want to wait a little before buying your next camera *Barry Goldstein*

The industry seems to be going through a 'shake out' phase.

On the one hand, there are many new point and shoot cameras that are packed with megapixels, VR, auto everything and with fine quality super zoom lenses, all of which fits in your pocket. (More on this later).

On the other hand, for those of you who are loyal to the SLR, it's no longer just full frame vs APS-C. New formats are entering the market as you read this. Panasonic already has launched the micro four-thirds format in the Lumix G1. On the other end of the size/weight spectrum is the Leica S2, which will introduce the "Pro Format", using a 45x30mm sensor with 37.5 megapixels to hit the market in 2009.

The megapixel race does not end there. Consider the Hasselblad H3DII-50 with 50 megapixels or the ultimate Phase-One digital back with 60.5 megapixels. These later cameras are way beyond the mix that an amateur would be choosing from, but it illustrates where the industry is going. There is little doubt that evolving technology will bring us cameras of huge megapixel capacity for the same cost as today's crop of DSLRs. Heck, 10 megapixels is the new entry level.

As sensor resolution continues to increase, you have to ask yourself how much you are willing to spend on lenses.

**Free Internet Seminars on Photoshop and Lightroom.** Go to:  
[http://www.adobe.com/cfusion/event/index.cfm?event=detail&id=851960&loc=en\\_us&trackingid=EEMDC](http://www.adobe.com/cfusion/event/index.cfm?event=detail&id=851960&loc=en_us&trackingid=EEMDC).

**Adobe® Photoshop® Lightroom® 2  
 November 20, 2008 10:00 A.M. PST**

Discover why Lightroom is the professional photographer's essential toolbox, providing one easy application for importing, processing, managing, and showcasing large volumes of digital photographs.

**Adobe® Photoshop® CS4 + Adobe® Photoshop® Lightroom® 2 - The pro photo solution**

**December 18, 2008 10:00 A.M. PT**

Discover how using Lightroom® 2 for developing images, together with Adobe® Photoshop® CS4 for retouching, provide digital photographers with the complete and essential photography software toolkit in this new eSeminar session.

**PFLI competition Scores**

**For December**

**Color Prints A**

24	Bill Schmidt	Simba
24	Clem Kleinmann	Butterfly 32
24	Marty Silverstein	Grabbing Some Air
23	Alan Agdern	Car On The Farm
23	Robert Glick	Galapagos Pelican On Perch

**Color Prints B**

24	Maylan Monahan	Searching For a Waterfall
23	Al Herbst	American Hatter

**Black and White A**

24	Robert Glick	Snow Leopard
24	Bill Schmidt	Bryce Tree 2571
24	Marty Silverstein	Home Before the Storm
23	Clem Kleinman	Hunting for Food
23	Al Herbst	Super Charger Pipes

**Black and White B**

23	Valerie DeBiase	He Draws His Bow
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**Digital A**

26	Marty Silverstein	Over the Shoulder
24	Peter Newman	Overexposed
23	Robert Glick	Purple Flower
23	Ramesh Patwa	Italian Landscape 2
23	Moshe Markowitz	Window Display

**Digital B**

23	Gerald woulfin	Northern Cardinal
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**There is no point to having a sensor that can outperform the resolution of the lens** that's projecting the image onto it. To obtain optical performance that can keep up with the resolution of future sensors may mean that you will have to revert to superior quality prime lenses of exceptional resolution. If you are not willing to forsake zoom lenses, think twice about how many pixels you really need.

***Attention Newcomers:*** Many of our members are just beginning in photography. If you are one of them, don't be intimidated by those old timers with a wheelbarrow full of equipment strapped onto their backs. In some cases they just like the stuff and in other cases they were incrementally teased into acquiring a seemingly endless array of lenses and gadgets. This is not to disparage those who use and love their equipment. I am in fact one of them and it will take nothing less than a ten-step program to pry all of that steel, glass and polycarbonate out of my cold, stiff hands. But, if you have not already succumbed to the temptation of such equipment, I suggest you take a long hard look at some of the wonderfully capable "interchangeable nothing" cameras on the market. For example, one can acquire a Panasonic Lumix, a Canon G10 or Nikon S710. For 99% of the photography that you are likely to do, and for all practical purposes, any of these cameras are capable of producing results comparable to those produced by DSLRs of many times the cost without the schlepping and abuse of weight bearing body parts.

The camera makers are not just targeting the casual photographer with their offerings. They have in fact created a new niche between point-and-shoot and DSLRs. As Shutterbug Magazine has chosen to call them, 'Integral Lens Digital Cameras.' They are not cheap, but at \$300 to \$500 they are very good values, taking a back seat to no one in terms of quality and resolution.

Speaking about cost, if one considers inflation, today's cameras are fairly priced indeed. A decent quality film camera in the 1950's with none of the features of today's

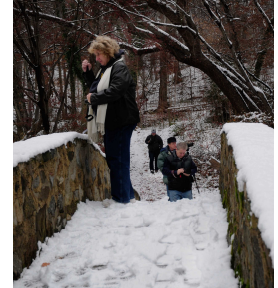
cameras would cost you around \$200 with a 50mm f1.8 lens. Fast forwarding to 2008, that's equivalent to roughly \$2,000.

## Use the "Sweet Spot" *Barry Goldstein*

You may already know that using a smaller lens opening increases depth of field, and by extension, that means that more things are in sharp focus. But does maximum depth of field mean maximum sharp focus? The answer is no! If your lens goes down to say f22, you will get maximum depth of field at f22. This means that you will have the greatest number of elements in focus in terms of the distance from your camera to infinity. The sharpest focus in terms of the point that you are focused on however, will be at some aperture usually 2-3 stops down from maximum. To find out what that aperture is, you can look up published test results via Google or you can do your own testing.

## Rain or Shine or Snow *Barry Goldstein*

Nothing stops the Sunday morning group from going forth to take pictures after having solved the world's problems over breakfast. If you are finding it hard to come up with pictures for the monthly contest, why not join the ever-expanding group of intrepid photographers who almost never fail to find something to photograph (except maybe this last Sunday). Got plans, no problem. Most of us are back home by noon.



### Current Standings for Members Who Have Competed in 2 or More Competitions

	High Score				Rank	Competitions Entered	Cumm. Score w/o Tie-breakers	High Score				Rank	Competitions Entered	Cumm. Score w/o Tie-breakers	
	Oct	Nov	Dec	Place				Sep	Oct	Nov	Dec				Place
<b>B&amp;W PRINTS - A</b>															
Agdern	10		8		10	2	18		6	8		12	2	14	
Glick	9	9	9	2	2	4	36	9	8	9	9	1	4	35	
Goldstein, B.	8	8	8		7	3	24	9	7			10	2	16	
Herbst	8	8	7	7	6	4	30			7	7	12	2	14	
Kleinmann	9	8	9	8	3	3	4	34	7		7		12	2	14
Markewitz	6	8	7		9	3	21	8	8	9	8	2 Tie	2	4	33
Patwa, R	8	8	8	7	5	4	31	7	6			15	2	13	
Scheinerman	7	7	8		8	3	22	9	8	9		7	3	26	
Schmidt		8	9		11	2	17	7	9			10	2	16	
Silverstein	9	10	10	10	1	1	4	39	10	9	10		5	3	29
Weisler	8	8	8	8	4	4	32	7	9	8	8	3	4	4	32
<b>B&amp;W PRINTS- B</b>															
Bowie	8		8	10	2	2	3	26			10	7	9	2	17
DeBiase		7	9		5	2	16	6	7	7	7	6	4	27	
Ettinger	8	8	8	3	3	3	24	8	8	9	8	2 Tie	2	4	33
Kleinmann	10	8			4	2	18								
Volin	7	7	7	8	1	1	4	29	8	7	7		9	3	22
<b>COLOR PRINTS- A</b>															
Agdern	9		10	9	9	3	28								
Bowie	9		9	8	10	3	26	8	8	7	8	3 Tie	3	4	32
Glick	9	9	9	10	1 Tie	1	4	37	9	9	7		6	3	25
Goldstein	8	10	8	7	4	4	33	9	8	7	8	3 Tie	3	4	32
Greenberg		7	8		14	2	15	8	8			11	2	16	
Kleinmann	8	8	8	8	7	4	32	6	8	7		10	3	21	
Klosner	7	8	7		11	3	22	8	8	8		7	3	24	
Markewitz	9	9	9	8	2	3	4	35			8	8	11	2	16
Metzger	9		8		12	2	17	10	8	10	10	1	1	4	38
Patwa	8	9	8	8	4	4	33	9	10	8	8	2	2	4	35
Scheinerman	8	8	8	8	7	4	32								
Schmidt		8	9		12	2	17	8	7	9	8	1	1	4	32
Silverstein	10	9	9	9	1 Tie	1	4	37		9	6	3	3	2	15
Starling	8	8	9	8	4	4	33	9	8	7	7	2	2	4	31
<b>COLOR PRINTS- B</b>															
Adamo															
DeBiase															
Ettinger															
Flagg															
Goldstein, C.															
Herbst															
Kirschen....															
Kleinmann, S															
Langholz															
Madigan, D															
Madigan, K															
Monahan, M															
Utrecht															
Volin, S															
Weisler, J															
<b>PROJECTION- A</b>															
Bowie															
Glick															
Goldstein, B															
Goldstein, C															
Harrison, A															
Harrison, G															
Kleinmann, C															
Markewitz															
Newman															
Patwa															
Silverstein															
Weisler															
<b>PROJECTION- B</b>															
Ferrara, C															
Sterman															
Volin, L															