the Viewfinder

Memorable Images – Al Herbst

There are special images that have been imbedded in our brain, in our memory and into our total being. When someone mentions to you the Marines raising the American flag after a bloody battle on Iwa Jima,….. we can immediately recall this image in our mind…we see the statue that now stands proudly in Washington, D.C. which immortalizes this historic event. The photo was taken in 1945 by a Associated Press photographer named Joe Rosenthal. Countless stories have been written about those brave and courageous Marines, the photographer, and the drama.

This is Photo Journalism.

Another image comes to mind that we can immediately recall - - that small black child abandoned somewhere in Africa, along the side of the road crying – his stomach swollen from lack of food and starvation, the open sores on his small body, the tears running down his face…In the background we see a vulture, waiting for this poor soul to die…the vulture awaits his next meal. The photographer captured the moment as he saw it and wanted the world to see this image, and remember it, as it was.

This is Photo Journalism.

The Vietnamese conflict (1968) brought us the iconic image of General Nguyen Ngoc Loan with his pistol to the head of a Vietcong prisoner…as we saw this picture for the first time, we all felt the trigger pulled and heard the shot that circled the world. The photographer – Eddie Adams, an Associated Press photographer received the Pulitzer Prize for news photography for this picture. As a side note, the Vietcong prisoner was killed. The General eventually came to the US, opened a pizza shop, after being hunted by the Vietcong. He died in 1998 of cancer.
The photographer, Eddie Adams died in 2004. The circle completed.

This is Photo Journalism.

Are we loosing the ability to see and capture life as we see it or to create images, as we want them to be? Are we becoming so jaded – Photography, as we knew it or image making as we are now learning to create? We wait with our zoom focused, our finger on the remote, the rig on a tripod, waiting for the critter do something - - - anything! Then we fire away, hoping out of the multiples of the recorded images exposed we get a "good one". Are we loosing (or have we lost)

our ability to capture images as they are and create images as we want them to be???
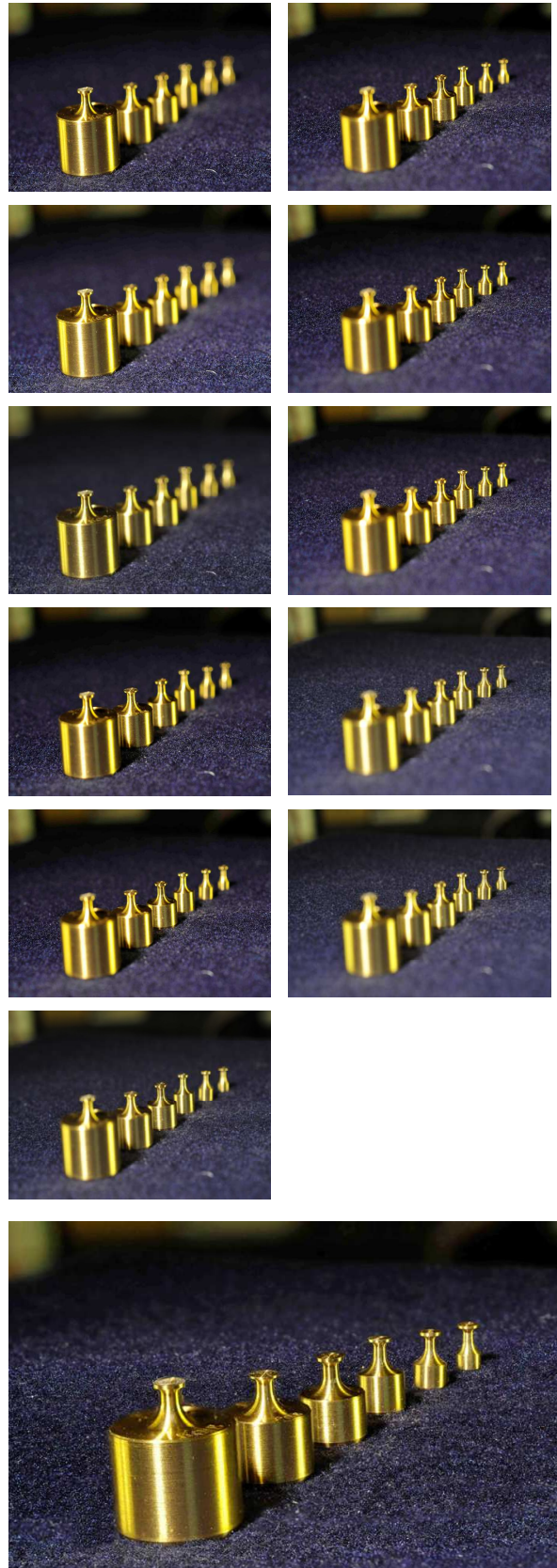
Your comments will be appreciated………..

Infinite Depth of Field *Barry Goldstein*

Arguably the most groundbreaking development in digital photography is the ability to achieve virtually infinite depth of field, even at large apertures. I repeat that this is groundbreaking stuff. It's done by combining multiple images taken at different focus points. It's not that it couldn't be done before, but it would take an extraordinary amount of effort using layers and masks.

As revolutionary as this is, there has been little written about it and I have not heard any judge mention it, even when discussing depth of field issues. Imagine shooting an extreme macro with everything in sharp focus from the closest element to the background, or a landscape with close foreground and infinity all in focus, even with a long lens at maximum aperture.

The principle is simple. You take as many images as necessary to get every plane of the subject in sharp focus and magically combine them. This is done by focusing first on the closest detail in the subject and making an exposure. Then slightly moving the focal point to focus a few mm further into the subject and take a second exposure and so forth until you reach the furthest point in the composition. The more exposures, the better the result. You then stack the images one on top of the other as layers and merge them into one image where only the sharpest part of each image is used in the finished, flattened image.

This capability is built into Photoshop CS4 in the image menu merge command. The program actually creates a mask for each layer and masks out the least sharp areas on each layer. You would think that Adobe would publicize this more.

But what if you don't have CS4? No problemo as they say. There are a number of programs that can be used, such as CombineZM, PhotoAcute Studio and Helicon Focus www.heliconsoft.com). With Helicon Focus you can use a variety of source files including RAW formats. There are also some plugins, such as "Extended Depth of Field" and "Stack Focuser" for ImageJ. .*ImageJ is a public domain, Java-based image processing program developed at the National Institutes of Health*. With PhotoAcute Studio you can also do merge to HDR.

In preparation for this article, I downloaded Helicon Focus, ImagJ and Photo Acute studio. I also attempted to install combineZM, but it did not install with either Windows XP or Vista. Helicon Focus however, worked like a charm. The 11 small photos shown are the individual exposures taken at progressive focal points (going down the first column and than the second column). The larger photo is the resulting composite. You can best view the illustrations by using the zoom function in your Acrobat Viewer.

Who Needs It? *Barry Goldstein*

Every new camera that comes out has at least a half dozen new features. Maybe it's just me, but I have a camera that has more features that I don't use than those that I do. For example:

Live View- nice concept but it's just too confusing to use. There's the tripod mode and the handheld mode and they each work differently. Here's what you do to take a picture using Live View in the handheld mode with a Nikon D300:

- In the menu, select Live View
- Select Live View Mode
- Select Hand-held
- Select Release Mode
- Select Single Frame Or Continuous Low Speed Or Continuous High Speed
- Press shutter release halfway to exit menus
- Press shutter release halfway again to raise the mirror
- Compose picture in the monitor
- Press shutter release halfway yet again to focus (image will disappear from the monitor).
- Press shutter release the rest of the way to take the picture.

Presentation by the Photographic Federation of Long Island

"The Key to Great Photographs"

By Dick Hunt, FPFLI; Master Photographer; member/Former President, Wantagh Camera Club; former Vice-President, Photographic Federation of Long Island

"**Basic Photographic Techniques**" - A short history of photography from its inception to the present day, followed by a discussion of the basics regarding subject matter and lighting and composition.

"**Images**" – "A digital presentation featuring over 300 images, set to music, depicting the practical application of the techniques featured in 'Basic Photographic Techniques'" "

Saturday, March 28, 2009
10:00am – 12 noon

African American Museum
110 N. Franklin Street
Hempstead, NY 11550
516.572.0730

Sponsored by the Long Island Center of Photography and The African-American Museum who are showcasing the Work of Two Distinguished Contemporary Photographers, Jeff Smith – "Filling In The Pieces," and Keisha Scarville – "i am here," March 14-April 14, 2009.

The Photographic Federation of Long Island Proudly Presents:

Adam**Jones**
Photographer

All Day Sunday
April 5th, 2009

Sponsored by

Canon

This internationally recognized photographer and teacher specializing in travel, nature, and wildlife, explores the U.S. and the world creating his distinctive images. Jones's award-winning photography has been widely published in magazines, posters, calendars, and books. Adam Jones is recognized worldwide as an outstanding stock photographer with his photographs represented around the world by Getty Images, Corbis, and others. www.adamjonesphoto.com

- He will begin with a show of some of his recent and older work entitled "**Through the Lens of Adam Jones**". Following will be an educational show entitled "**Getting the Most Out of Your Digital Photography**" This is a review of the basics, something we all need from time to time.

- After lunch, his program is entitled "**Extending the Limits**" Here we are discussing **HDR Imaging**, Extended Depth of Field with **Helicon Focus**, Panoramic Stitching, **DXO Optics Pro**, and **Nik Viveza**. He will finish up with some basic workflow, and **Photoshop** techniques.

FOR ADDITIONAL INFORMATION CHECK OUR WEBSITE: WWW.PFLIONLINE.COM OR CALL ARNOLD BROWER 516-764-6428 or E-mail: ajb6428@aol.com

TIME:
9 AM - 4 PM
PLACE:
COMMACK HIGH SCHOOL
1 Scholar Lane, Commack
COST:
$30.00
COLLEGE AND
HIGH SCHOOL STUDENTS
FREE W/STUDENT ID

If you are using a tripod the procedure is different, so don't get mixed up.

In camera editing- are there really people who spend megabucks and a DSLR and do their image edition I the camera?

White Balance Bracketing- Has anyone ever used this? You already have the ability to set a custom white balance. Do you really need to bracket it? Besides, if you shoot in RAW you can change the white balance very easily.

The history making photographs referred to by Al Herbst in his column as well as those made by Ansel Adams, Edward Weston and all the rest, were made with cameras that consisted of a lens which also contained the shutter, a view-finder/rangefinder and a place to put the film. That was it folks. There was nothing to distract the user from the subject at hand and the results spoke for themselves.

We would like to know what features you find useful and useless. Please send your comments to barry.Goldstein@yahoo.com. Operators are standing by.

Letter To the Editor- I want to complement Barry for his article "One mans opinion " in the last V/F.

I do agree with his analysis and this already makes it not only one man's opinion. I also know several other members who think and feel likewise. Further more there is much more which could have been said and added to this subject to where today's "MODERN photography" has led us. It is however better not to start this argument for the purpose of peace and friendship among us.

Moshe Markewitz

PFLI Scores March 2009		
Score	Name	Title
COLOR A		
26	Marty Silverstein	Mommy and Me
26	Robert Glick	Cleveland Lion
24	Peter Metzger	Have I got a bridge for you
23	Moshe Markewitz	In the Mountains
COLOR B		
24	Doreen Rose	To the Lighthouse
23	Al Herbst	I Love Lollipops
23	Valerie DeBiase	All Wrapped Up, No Place to Go
BLACK AND WHITE A		
26	Marty Silverstein	Juvenile Osprey on Perch
24	Robert Glick	Bad Hair Day
23	Jules Weisler	Eagle
BLACK AND WHITE B		
24	Valerie DeBiase	Too Hot to Handle
DIGITAL A		
24	Jules Weisler	Butterfly on a Purple Flower
24	Marty Silverstein	Extravert
23	Robert Glick	Prayer
23	Ramesh Patwa	Flower
23	Moshe Markewitz	Window Candle
23	Gerald Harrison	Blue Jay 0068
DIGITAL B		
23	Linda Volin	Trees in the Sunset

SCC Competition Standings as of March
Top 6 in each category

Highest Monthly Scores	Highest Monthly Scores							Discarded Scores												
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Rank	Tie Breakers Used	tions Entered	Competitions Used	Cumm. With Tie Breakers	Cumm. w/o Tie-breakers
B&W PRINTS - A																				
Silverstein, Marty		10	9	10	9	10	10	9							1	0	7	6	58	58
Glick, Robert		9	10	9	9	9	9	9							2	0	7	6	55	55
Kleinmann, Clem	9	8	9	8	9		8								3 tie	0	6	6	51	51
Weisler, Jules	8	8	8	8	10	9								7	3 tie	0	7	6	51	51
Goldstein, Barry	8	8		8	9	7	9								5	0	6	6	49	49
Herbst, Al	8	8	7	7	7		8							6	6	0	7	6	45	45
B&W PRINTS- B																				
Volin, Linda		7	7	8	8	8	8	7							1	0	7	6	46	46
DeBiase, Valerie		7	9		10	10	6								2	0	5	5	42	42
Ettinger, Burton	8	8	8		8		7								3	0	5	5	39	39
Bowie, Bill	8		8	10											4	0	3	3	26	26
Heller, Laurie				9		9									5 tie	0	2	2	18	18
Kleinmann, Sarah	10	8													5 tie	0	2	2	18	18
Metzger, Peter	6			8											7	0	2	2	14	14
COLOR PRINTS- A																				
Silverstein, Marty	10		9	9	9	10	9		9						1	0	7	6	56	56
Glick, Robert		9	9	10	9	9	9	9							2	0	7	6	55	55
Markewitz, Moshe	9	9	9	8	8	9								8	3 tie	0	7	6	52	52
Patwa, Ramesh		9	8	8	9	9	9	8							3 tie	0	7	6	52	52
Scheinerman, Ira	8	8	8	8	10		9								5	0	6	6	51	51
Goldstein, Barry		10	8	7	8	8	8	8							6 tie	0	7	6	49	49
Kleinmann, Clem	8	8	8	8	7		10								6 tie	0	6	6	49	49
COLOR PRINTS- B																				
DeBiase, Valerie	9	8	9	9	8	10								8	1	0	7	6	53	53
Herbst, Al		8	9	8	8	8	9	8							2 tie	0	7	6	50	50
Weisler, Jules		8	9	8	8	8	9	8							2 tie	0	7	6	50	50
Madigan, Dennis	10	9	9	10	9										4	0	5	5	47	47
Madigan, Kerrianne	7	9	8	8	9										5 tie	0	5	5	41	41
Monahan, Maylan	7		9	8	8	9									5 tie	0	5	5	41	41
PROJECTION- A																				
Silverstein, Marty	10		10	10	9	9	9	8							1	0	7	6	57	57
Weisler, Jules	9	10		8	8	10	9		8						2	0	7	6	54	54
Harrison, Gerald	9	8		8	9	9	10			7					3	0	7	6	53	53
Goldstein, Carol		8	8	8	10	9	9	8							4	0	7	6	52	52
Harrison, Aileen	9	9		7	8	8	9								5	0	6	6	50	50
Goldstein, Barry	8	8		8	9	7	8			7					6	0	7	6	48	48
PROJECTION- B																				
Ferrara, Chris	8		9	8	9	8	10		7						1	0	7	6	52	52
Volin, Linda	9	8	7	7	7	7								6	2	0	7	6	45	45
Sterman, Fred		9		6		10									3	0	3	3	25	25
DeBiase, Valerie	7														4	0	1	1	7	7
Woulfin, Gerald			6												5	0	1	1	6	6

March Theme Competition
(Table Top)
Results

Black & White A

Silverstein	8
Weisler	10

Color A

DeBiase	8
Desantis	8
Herbst	9
Langholz	7
Nussbaum	9
Rose	10
Weisler	9

Color B

Goldstein	8
Klosner	7
Metzger	10
Patwa	9
Silverstein	8

New members

The SCC extends a warm welcome to Molly and Bernie Geary, our newest members. Their biographies will appear in the May edition.

Sunday Field Trip Schedule

3/22	South St. Seaport
3/29	O.B.P. Village Rest.
4/5	Fort Tilden
4/12	Greenwich Village
4/19	Jacob Riis Park
4/26	Jamaica Bay
5/3	Avalon Park
5/10	Oceanside Preserve