the Viewfinder

President's Message

Linda Volin

As we enter the second decade of the 21st century we will be facing innovations in the world of photography. While these changes evolve, our techniques should be revisited- so our picture-taking creativity will be enhanced. In this message, I will concentrate on improving our landscape and travel photography.

Combining web research and magazine research about a destination, before the photography expedition, can prove valuable. We may see familiar sights that have been photographed from the same spot time after time. As we peruse pictures taken by others at the anticipated destination, we could gather ideas for expanding on their photographic techniques. When we arrive, we can take the typical photograph to say we've been at each familiar place, but must continually search for new, unique views. Walking to various locations could help us find great photo opportunities. If we lower ourselves to the ground, and concentrate on the foreground, a special picture could result. On the other hand, if we elevate the camera and aim upwards, another interesting photograph could be ours.

If we use different lenses, we would be enabled to become more creative. Attempting to take pictures in diverse weather conditions-rain, snow or fog will develop some interesting results. Each time we follow these ideas we will be giving the camera and ourselves a treat.

If we constantly search for new angles of creativity in our landscape and travel ventures, we will become even more successful photographers in 2010 and beyond.

Light Box Presentation Tips

Marty Silverstein

Viewing a print under normal room lighting is quite different from viewing a print, which is in a competition light box. Under normal conditions, a print might look fine hanging on a wall in your home. Take that print and place it in a light box and chances are that it will look blown out (too bright). i have been attentive to this difference, and i would like to share with you what i do to overcome the situation. When you have finished processing your competition print in Photoshop, and it looks fine in the monitor, it is time to add one last step. Open an adjustment layer, curves or levels will do just fine. it doesn't really matter which you open because you will only be using the mode portion of the adjustment layer. Click where it says normal and find multiply in the dropdown menu. When you do this, your image will become 3 to 4 stops darker. Now go to opacity, which is next mode selection, and click on it to activate the slider. Go to somewhere between 13% and 25%. That is just a guestimate. The next thing to do is to make a small test print; 4x6 will do. it may look too dark to you, but hold your final judgment until after the next step. Get the most powerful fluorescent bulb you can find. Place it in a reflector, or in a regular lamp, and put your test print in fairly close proximity to the light. This final view should approximate the brightness of the competition light box. You can at this point make a judgment. Is the print too light, too dark, or is it o.k.?, just like little red riding hood. If you need another test print, go back to the Photoshop adjustment layer you were working with and play with the opacity slider again. After working with the above for a while, you will get a good idea of how the monitor should look for your final presentation. The above is my final step in the workflow I use, and it has

helped me a great deal in finding the proper overall brightness for my competition prints.

FOR SALE

Members are invited to list photography items for sale. Look through your collection of unused photo related stuff. Your 'junk' may be someone elses treasure. Send details to:

 barry.goldstein@yahoo.com

Canon Exposure Meter

Mint condition and somewhat rare, vintage Canon 1959 clip on meter, designed to fit the Canonflex VI and LP. With original leather case and incident light attachment. Works well. Can be used as a pocket accessory meter. ASA (ISO) range of 6-3200, shutter speed markings from 8 seconds to 1/1000 second and aperature markings from f1.2 to f16.

Price: $10.00

Contact: barry.goldstein@yahoo.com

Digital Optics Auxillary Lens Set

Set of two Digital Optics "Titanium" auxilliary lenses, 2X and 0.5X with caps, pouches, case and 55 to 58 adapter ring. A Sakar photo product with a 10 year warranty. New condition.

Price: $50 Contact: markewi@optonline.net

Nikon SB600 Flash

Brand-new in the box. Purchased for $229 and never used. With box and manual. i-TTL Speedlight optimized for use with Nikon's Creative Lighting System. Use on-camera or as a wireless remote. Auto Power Zoom Coverage from 24 to 85mm expands to 14mm with built-in wide-flash adapter. Flash Value (FV) locks in a specific flash output on the main subject, regardless of aperture, composition or the lens' zoom position. Bounce Capability with Rotating Flash Head. Wide-area AF Illuminator provides fast autofocus in low-light situations. Auto FP High Speed Sync Mode available with Nikon CLS compatible cameras with high-speed sync capability. Large, Bright LCD Display.

Price: $175 Contact: aelang@optonline.net

Epson 2200 printer

Photo quality printer with ink cartridges partially used in the printer also and with 10 new cartridges in the box. uses seven pigment inks, provides the highest quality output available from any pigment-based ink jet.

Price: $100 Contact: usmetz@verizon.net

D-Link USB Camera

Can be used for video conferencing or jpeg snapshots. Just install the included software and plug it in. For use with Windows XP. Not compatible with 64 bit Vista or Windows 7.

Price: $1 contact barry.goldstein@yahoo.com

Linksys WRE545 Wireless Network Range Expander

The Linksys 802.11g Range Expander increases the distance over which your home network can be used. Operates on 2.4 GHz Comes compete with installation disk and instructions.

Price: $20 contact barry.goldstein@yahoo.com

Viewing Raw Nikon Images in Windows 7 *Barry Goldstein*

Shame on you Nikon and Microsoft

Did you know that 64 bit Windows 7 which should be a great advance for Photographers, does not support thumbnail views of NEF files in Explorer or even the built-in picture viewer? Even stranger and more obnoxious in my opinion, is the fact that Nikon does not provide a 64-bit codec to resolve the problem and has no announced plans to do that. *(A codec is a software module that interprets the digital data so that it can be read by the computer).* A functionality that is built into the free Picasa program among others, appears to be out of reach for the engineers at Nikon and Microsoft. I don't get it! Do they think that 64 bit computers are a fad? When are these companies going to start treating customers like customers?

There are a number of third party vendors who will sell you a codec for about $20. A less expensive and very good alternative is a shareware application that you can download from:

http://www.fastpictureviewer.com/codecs/ . If you like it, just send them a donation.

Exposure Compensation *Barry Goldstein*
The most misunderstood concept in modern photography

So let's see. If I'm taking a picture with snow in it and I don't want the snow to be "blown out," I have to reduce the exposure so it won't be overexposed- right? Yes and no! You do have to reduce the exposure, but bear in mind that your camera has a computer but not quit a brain yet. The camera calculates an exposure that will

render the scene 18% gray <u>on average</u>. Therefore, in order to record the white snow as white you have to <u>increase</u> the exposure. This is normally done in one of the cameras automatic modes by using the exposure compensation control. A good practice is to check the histogram after making the exposure to make sure that the whites are not "clipped" like in the histogram shown here. Notice in the above histogram, how the right side has pixels that do not descend to the base line. That's what overexposure looks like. Ideally, you should keep the histogram as far to the right as possible without clipping, so that there will be adequate detail in the shadows.

Your camera can record light intensity (luminosity) in distinct steps form 0 to 255. That is more gradations than the normal eye can perceive, but if you break it down to 10 steps you get a more practical range of values that corresponds to the famous Zone system attributed to Ansell Adams. If you think in terms of transparency, in the Zone system each gradation down from zone X to Zone 0 is a doubling of density. Zone 0 is therefore 1,024 times denser than zone X or 10 f-stops. This is a range beyond the

capability of even the best sensors, hence the value of HDR, but that is a topic for a separate article. A

o	I	II	III	IV	V	VI	VII	VIII	IX	X
0	026	051	077	102	128	153	179	204	230	255

ANSELL ADAM'S ZONE SYSTEM AND GRAYSCALE VALUES
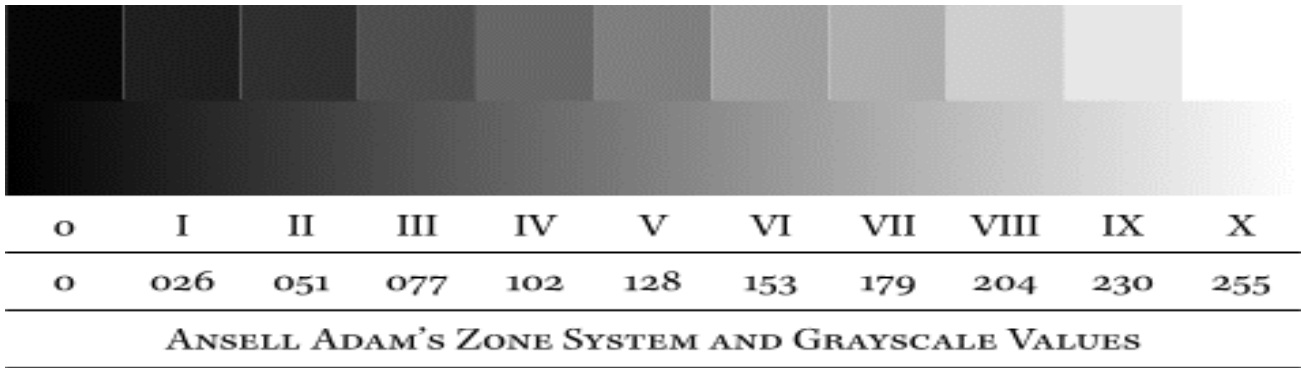
more practical range of values to shoot for (pardon the pun), is from Zone I to Zone IX.

Getting back to the snow problem, the ideal way of determining the proper exposure is to measure the light reflected from the snow and designate that as Zone IX. That will be the brightest thing in the image. If we know that the sensor has a range of 7 f-stops for instance, we would set the exposure to a value that would render Zone IX as White and Zone III as black. This would require an exposure compensation of -3.5 stops so that the neutral gray would fall halfway between pure black and pure white. You can only do this with an exposure meter- preferably a spot meter. Your camera has a built in spot meter but most likely it is not looking at the right spot and it is feeding a computer that is making an interpretation for you. Most of the time, your camera will get it right, but not in the extreme situation that we are considering here.

A simple way around all of this is to set your exposure compensation know to +1.5 and check your histogram. I just thought you would like to know how it works.

DIY Studio Lighting *Barry Goldstein*

You don't have to spend hundreds of dollars on continuous studio type lights. In the old days continuous lighting consisted of tungsten bulbs that were very hot and had a lifetime of about 2 hours, after which they burned out, gave the subject heat stroke or burned the house down. We now have the option of CFLs (compact fluorescent lights). They are cool and energy efficient. The photo shows one of two light banks built by the author. It consists of a shallow plywood box with a white reflector background and is mounted on a bracket made from "u-channel" aluminum. The corners of the bracket are made using rivets. A bolt and wing nut on each side of the box provides a means of tilting. The bank can also turn on its vertical axis. The microphone stand on which it is mounted may be raised or lowered as needed.

As shown, the unit produces a soft light quality. A more specular light quality can be obtained by using aluminum foil as a reflector instead of the white matboard. Color temperature is dependent on the CFLs which are available in different color temperatures, but the ability to set a custom color temperature in your camera means that it is not necessary to spend extra money on specific color temperature bulbs. The wiring is straight forward and uses lamp sockets available at any hardware store. For more details contact barry.goldstein@yahoo.com.

Weird and Wonderful Technology *Barry Goldstein*

In the 1880s A.P. Warner told his grandfather he wanted to grow up to be an inventor, who responded that there was "nothing left to invent". I guess he didn't know much about photography. The pace of invention in digital photography seems to be without limit.

New 3-D Camera Will Have 12,616 Lenses - What if your camera had thousands of lenses? you could get an electronic "depth map" containing the distance from the camera to every object, a kind of super 3-D. Stanford researchers, are developing such a camera, built around their "multi-aperture image sensor." They have shrunk the pixels on the sensor to 0.7 microns and grouped them in arrays of 256 pixels each, with a micro lens on top of each array. When the 3-megapixel chip has all its lenses in place, it will be equivalent to 12,616 "cameras." When pointed at someone's face, it will, record the distances to the subject's eyes, nose, ears, chin, etc.- a potential use in facial recognition. This technology is expected to produce a photo in which everything is in focus.

In Camera HDR- Scientists are developing a system that can adjust the exposure of each pixel. By inserting a special liquid crystal "filter" between the lens and sensor that changes density in response to the intensity of light hitting it, so that no pixel will be exposed to light that is in excess of its ability to respond (255). Hence no blown out highlights and greater sensitivity to shadows. The result may be a rather flat raw image but that's what software is for.

Another HDR Approach- The work of a professor at Columbia University has lead to the invention of a new approach to dynamic range on CCD's. The new system exposes neighboring pixels of a CCD at slightly different levels, the theory being that if one pixel is over or under exposed information which is "nearly right" can be gathered from a neighbor. "The computed image appears comparable in dynamic range to that produced by a high-end, professional grade digital camera.

Distortion Free Fisheye Lens- a lens developed by South Korean researcher's offers a 151-degree field of view. The camera, which protrudes from the lens structure, shows up as a small circle in the center of the image. Unlike images produced by fisheye lenses, straight lines appear straight. The new design is "catadioptric," meaning it combines a mirror lens with a refractive lens to produce the image. Researchers hope to use the relatively distortion-free technology to help robots navigate through buildings. Could photographic use be far off? The lens is available for around $105 from a South Korean startup company called Nanophotonics.

Photography for Dummies The trend in camera design is to take the technical details out of the process for the photographer let the camera take care of it. It is no longer appropriate to distinguish between SLRs and "point and shoot" cameras in terms of technological sophistication. It appears that technology migrates upward from the point and shoot cameras to the SLRS. However, I digress. The need to understand the technicalities of focus and exposure are diminishing as each new generation of camera comes to market. As a case in point, the Nikon D3000 incorporates a menu system that prompts the user for information about what is being photographed and not only sets the camera appropriate to the situation, but will explain the choices upon request. In-camera HDR is a feature in some Sony models, anti-shake is taken for granted, facial recognition is commonplace, intelligent fill flash is the norm and auto-exposure and auto-focus- forgetaboudit. So what's left to do? That will always be the challenge and the whole point. Even when cameras have auto-composition (and they are working on that), the picture will still be your creation. With millions of people on a technologically level playing field, the competition will be much stiffer and that should make for interesting times.

Program 2009 - 10	
January: Exhibition at Jericho Library, 1/1/10 – 1/31/10	
14	Competition- Ken Bausert
21	Ashley McLaughlin- Berger Bros. Educational Opportunities and equipment Q&A
28	Critique Night
February	
11	Competition- Barry Kurik
18	John Musolino- Aviation Photography
25	Critique Night
March	
4	*Board Meeting*
11	Competition- Laura Eppig
18	Ivan Rothman- Bird and Wildlife Photography in Ecuador.
25	Critique Night
April	
8	Competition- Maryola Dunn-Baum
15	Theme Competition- "Show of Love" – Sherman Paur
22	John Brokos- "Looking Back"
May	
13	Competition- Art Inselsberger
20	Program to T.B.A.
27	End of Year Competition- Ed Sambolin, Joanna Gazzola and Joe Senzatimore

PFLI Scores for January

Judges: Alan Agdern, Bob Schmitz, William Diaz

Black and White A

Linda Volin	Raggedy Lady	20
Al Herbst	Hard Years	21
Jules Weisler	Model T	21
Alan Agdern	Bird 1210	23
Marty Silverstein	Wanna Have A Ketch	26
Peter Newman	Water Fall	21
Valerie DeBiase	Painted By The Sea	21

Black and White B

Chris Ferrara	Pathway Home	18
Sunil Chhatpar	Sand Flowers	21
Peter Metzger	If I Had A Hammer	21
Bill Bowie	Sand Sculpture	21
Doreen Rose	Shave And A Haircut	24
Stanley Volin	At The Water	20
Burt Ettinger	Bike Man	21

Color A

Valerie DeBiase	We've Got A Floater	21
Peter Metzger	Happy Blue	21
Bill Bowie	Come Back Here	26
Alan Agdern	Montauk Lighthouse	26
Marty Silverstein	King Of The Bronx	26
Peter Newman	Dirty Glacier	21
Moshe Markewitz	The Weaver	21
Ramesh Patwa	Pattern	21
Ed Starling	Life Is But A Dream	23

Color B

John Musolino	Miss Hap	21
Doreen Rose	Gaussian Blur	21
Jules Weisler	Purple Orchid	21
Al Herbst	Cavalier	21
Chris Ferrara	Colorful Fishing Trip	23
Joseph DeSantis	The New Borns	20
Maylan Monahan	Five Flowers	20
Carol Goldstein	Horse	21
Sunil Chhatpar	Three Trees	21
Linda Volin	Three Bottles	21

Digital Projection A

Ira Scheinerman	No More Varoom	21
Jules Weisler	Five Orchids	21
Marty Silverstein	Water Lily	23
Ramesh Patwa	Barn	23
Moshe Markewitz	Jelly Fish	23
Bill Bowe	Waterfall	20
Carol Goldstein	New Day	21
Barry Goldstein	Tree	21
Chris Ferrara	Shipwreck Alley	21

Digital Projection B

Fred Stermann	Shadow Play	20
Linda Volin	Autumn Leaf	20
Gerald Woulfin	Water Lilly	21

PFLI Schedule

Jan. 17, 2010 - PFLI Photo Class 2:00 PM

Jan. 19, 2010 - PFLI Photo Class - Hillside Library 6:45 PM

Jan. 22, 2010 - Board Meeting 7:00 PM - Del. Meeting 8:00 PM

Feb. 12, 2010 - Competition Night 7:30 PM. Nelson Rodriquez, Ivan Rothman, Jan Altes judging

Feb. 26, 2010 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM

Feb. 28, 2010 - PFLI Photo Class 2:00 PM

Mar. 12, 2010 - Competition Night 7:30 PM. Ken Thalheimer, Pat Walsh, Bill Overton judging

Mar. 21, 2010 - PFLI Photo Class 2:00 PM

Mar. 23, 2010 - PFLI Photo Class - Hillside Library - 6:45 PM

Mar. 26, 2010 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM

Apr. 9, 2010 - Competition Night 7:30 PM. Laura Eppig, Dick Hunt, TBA judging

Apr. 18, 2010 - Spring Festival

Apr. 23, 2010 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM

Apr. 25, 2010 - PFLI Photo Class 2:00 PM

May 14, 2010 - Competition Night 7:30 PM.

May 21, 2010 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM

May 23, 2010 - Photo Class 2:00 PM

June 11, 2010 or June 13, 2010 - Leonard Victor Competition (Depends upon final venue)

June 18, 2010 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM

June 27, 2009 - PFLI Photo Class 2:00 PM

Competitions and classes are held at the Plainview - Old Beth-page Library. 999 Old Country Road, Plainview except as noted

All are welcome to the classes and the competitions

If you are unsure about the weather, call the library at 516-938-0077. If the Library is open the event will be held.

SCC Year to Date Competition Standings

B&W -AA

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Silverstein, Marty	10	10	10	10	10	50

B&W PRINTS - A

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Weisler, Jules	10	7	8	8	9	42
Volin, Linda	7	7	8	8	7	37
DeBiase, Valerie	7	7	9	7	6	36
Newman, Peter	9	7	10		8	34
Scheinerman, Ira	8	7	8		8	31
Agdern, Alan	9	10		10		29
Goldstein, Barry	8	8				16
Herbst, Al			8			8
Klosner, Irv	7					7

B&W - B

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Ettinger, Burton	9	8	8	8	8	41
Rose, Doreen		8		9	10	27
Bowie, Bill		9	8	8		25
Metzger, Peter			9	10		19
Chhatpar, Sunil			7	6		13
Langholz, Alice				8		8
Utrecht, Elliott			8			8
Ferrara, Chris			7			7
DeSantis, Joseph				6		6
Monahan, Maylan				6		6
Volin, Stanley			6			6

COLOR - AA

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Silverstein, Marty	10	10	10	10	10	50

COLOR - A

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Patwa, Ramesh	10	7	8	8	10	43
DeBiase, Valerie	7	10	8	8	8	41
Scheinerman, Ira	7	9	10		9	35
Newman, Peter	8	9	9		8	34
Goldstein, Barry	8	7	8		9	32
Markewitz, Moshe		8	8	8	7	31
Agdern, Alan	8	9		10		27
Bowie, Bill		9	9	9		27
Klosner, Irv	7	6	8		6	27
Metzger, Peter	8			9	8	25
Starling, Edward	8	9	8			25
Ross, Alan	9	6				15

COLOR - B

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Ferrara, Chris	8	10	9	9	9	45
Herbst, Al	10	7	9	8	7	41
Weisler, Jules	9	8	7	8	8	40
Ettinger, Burton	8	8	8		9	33
Rose, Doreen		8		9	7	24
Monahan, Maylan			8	8	6	22
Volin Linda	7			7	7	21
Chhatpar, Sunil			10		10	20
DeSantis, Joseph		6		7	7	20
Utrecht, Elliott	9		8			17
Musolino, john				10		10
Goldstein, Carol			8			8
Langholz, Alice					8	8
Volin, Stanley			8			8
Flagg, John					6	6

Projection-AA

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Silverstein, Marty	9	10		10		29

PROJECTION- A

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Patwa, Ramesh	9	9	8	10	8	44
Scheinerman, Ira	10	7	9	8	10	44
Weisler, Jules	9	9	8	9	9	44
Ferrara, Chris	8	10	9	7	8	42
Goldstein, Barry	9	7	9	8	9	42
Goldstein, Carol	8	7	10	8	8	41
Markewitz, Moshe	8	6	8	9	8	39
Bowie, Bill		7	8	7	7	29
Newman, Peter		8	9		9	26
Harrison, Aileen	9					9
Harrison, Gerald	8					8

PROJECTION- B

Name	Sep	Oct	Nov	Dec	Jan	Cumm.
Woulfin, Gerald	10	7	10	10	9	46
Volin, Linda	7	9	7	7	7	37
Stermann, Fred	8			9	8	25
Volin, Stanley			8		6	14