



# The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

# the Viewfinder

## Officers &

### Chair persons

#### President

Frank Kirshenbaum

#### Vice President

Marty Silverstein

#### Second VP

Bill Bowie

#### Treasurer

Carole Greenberg

#### Secretary

Jules Weisler

#### Programs

Burt Ettinger & Peter Metzger

#### Judges

Valerie DeBiase

#### Membership

Barry Goldstein

#### Records

Barry Goldstein

#### Exhibits

Vacant

#### Publicity

Linda Volin

#### Competition

Barry Goldstein

#### Viewfinder

Barry Goldstein

#### Webmaster

Frank Kirshenbaum

#### PFLI Delegate

Burt Ettinger

#### PFLI Liaison

Al Herbst

#### Digital Competition

Chris Ferrara

#### PFLI Print Selection

Marty Silverstein

Bill Bowie

Al Herbst

Valerie DeBiase

Contact Officers via the [www.syossetcc.org](http://www.syossetcc.org) link

## Digital Photography; Blessing or Curse

Forget about the good old days. This is the "golden age" of photography. There are giant steps in the quality and capability of cameras at every price point. Simultaneous with improvements in resolution, noise and tonal capabilities, technology is increasing the speed of image capture and the number of images that can be taken with a single press of the shutter button. The ease at which an image can be recorded can underemphasize the quest for quality. If there is a quality lag at this point, it is not the fault of the technology. Digital cameras, even at the enthusiast level are capable of producing prints at 11x14 that are superior to 35mm film.

Perhaps things have gotten too easy. There is automatic focus, automatic exposure, automatic flash, automatic ISO and automatic vibration reduction. Most new cameras when used in "automatic" mode are capable of recognizing subject type and will set all the parameters appropriate to the scene. Hell, the camera will even recognize faces and expose only when everyone is smiling if that's what you want. Many people have become so relaxed at taking pictures that composition is the last priority rather than the first. One has only to listen to the commentary of judges to realize the number of obvious blunders in that regard. I guess the next thing will be a bad composition warning in the viewfinder. It is nothing short of a paradigm shift.

to compound the problem (as I see it), another paradigm shift taking place is photography as a social medium. No longer limited to the 8, 12, 24 or 36 exposures of film, images are now so pervasive as to be unremarkable unless they are exceptionally remarkable. Even high end SLRs now have the ability to upload images for website sharing. The profusion of images has the effect of visual desensitization. The common approach of taking a few hundred exposures and hope for a good one is the result of an over reliance on technology versus art. It's like having a thousand monkeys pounding on a thousand typewriters in infinite time and hoping that a Shakespeare sonnet will emerge by chance. Of course, I exaggerate, but you get the idea. The profusion of images in our environment is sort of like our inability to see the night sky as our

ancestors did because of light pollution.

### Program 2012-2013 Meetings start at 7:30PM

#### March

21<sup>st</sup> Marc Farb, Sigma Cameras and Lenses

28<sup>th</sup> Critique and presentation TBD

#### April

4<sup>th</sup> Tentative SCC Board meeting

11<sup>th</sup> Theme Competition ("Doors and Windows") – Judged by Tom Crosley

18<sup>th</sup> Horses of the Carmague by Lorraine Piskin

25<sup>th</sup> Critique and presentation

#### May

9<sup>th</sup> Competition - Judged by Mike DiRenzo

16<sup>th</sup> Lecture and DXO representative

23<sup>rd</sup> End of Year

Competition- Joanna Gazzola, Rich Witkover, and Pat Walsh.

#### June

7<sup>th</sup> 6:30 PM, Awards Dinner at LaFamiglia

On March 21, at the Syosset Camera Club meeting, Marc Farb of Sigma USA will give a presentation that covers Sigma lens technologies and what they have to offer. He will give a history of Sigma and what they bring to the table that is unique. He will talk to the entire Sigma line of lenses. He will talk about lens selection and recommendations for attendees for the shooting needs that they may have.

To treat photography as an art form or even a craft, one must first master the elements of composition and carefully plan the photograph. Only then will we be free of the digital litter that pervades our environment. .... Ed.

## How Do You Get to the Salon (AA) Group? Practice, practice

The Salon Group of the SCC is one of the most exclusive clubs around. If you are a relatively new member, you may need some explanation about how one gets into this Group.

The Salon Group is a relatively new feature and represents a significant achievement on the part of the photographer. For a member to advance to the Salon Group, he or she must:

- First be in Group A
  - To advance from Group B to Group A you must be first place in group B
- Have a cumulative average score of 8.5 or more and finish in first place in a Group A of a category, therefore there can only be one candidate per group. (The cumulative average is the average of the two highest scores in each of the best 6 monthly contests).
- Have at least 18 entries in the category (Color, B&W or Projection) during a single season. The following is a list of members who have 18 entries in various categories as of the February competition.

Note that if less than 18 images are entered during a season, the average is adjusted according to the sliding scale shown here.

Advancement to the Salon Group may be declined by a candidate, in which case the next qualifying member is chosen. Once a member advances to Salon Group, he or she may not go back to Group A.

Each category (B&W, Color and Digital) are separate and advancement from Group A to Salon in one group does not confer advancement into the others. Also note that the Creative category does not have any groups.

### Current Salon Group members

Black and White: Agdern, DeBiase and Silverstein  
 Color Prints: Agdern, Patwa and Silverstein  
 Projection: Ferrara and Silverstein

Entries	Adj.
1.0	4.0
8.0	1.0
10.0	0.8
12.0	0.5
18	0.0

The 18 Club		
		Entries
BWA	Chhatpar	18
DPS	Ferrara	18
DPA	Goldstein, C	18
DPB	Langholz	18
BWA	Meles	18
COA	Meles	18
BWA	Patwa, R	18
COS	Patwa, R	18
DPA	Patwa, R	18
BWS	Silverstein	18
COS	Silverstein	18
DPA	Sterman	18
DPA	Woulfin	18
COA	Chhatpar	19
CR	Newman	19
BWA	Scheinerman	19
DPA	Newman	20
DPB	Rose	20
BWS	Agdern	21
COS	Agdern	21
DPA	Agdern	21
DPA	Bowie	21
CR	Chhatpar	21
DPA	Chhatpar	21
BWS	DeBiase	21
COA	DeBiase	21
DPA	Goldstein, B	21
COA	Scheinerman	21
DPA	Scheinerman	21
DPS	Silverstein	21
BWA	Weisler	21
COB	Weisler	21
DPA	Weisler	21

## Size matters (Sensor not Camera)

The quality of camera sensors has continually improved to the point where today's APS-C cameras are arguably as good as yesterday's full framers and some cell phone cameras are as good as yesterday's point and shoot cameras. Never-the-less, with current technology, the bigger the sensor the better the image quality. Based on past experience, it is likely that research will produce innovations in the future making sensor size irrelevant. Until recently, a full frame camera meant a big heavy camera, but the new Sony RX1 and its imitators give us a glimpse into the future. The RX1 features a full frame sensor in a solid body reminiscent of a 35mm film camera that can fit in a coat pocket. You will give up lens interchangeability and pay a steep price, but gain a whole lot more. This will most likely be the trend going forward and as usual, the breakthroughs are coming not from the traditional camera makers but from electronic companies like Sony, Samsung and Panasonic.



<b>Scores for Syosset for February</b>		
Judges - Steve Zimic - Bob Schmitz - Jim Grant		
<b>BLACK AND WHITE- A</b>		
Barry Goldstein	Gas Pipes	21
Ira Scheinerman	Smooth Ride	22
Valerie Debiase	Vaulted	23
Peter Newman	Garfish Dinner	23
Alan Agdern	Lynx 137	25
I Ramesh Patwa	Treescape	21
I Sunil Chhatpar	Historic Turkey	21
I Jules Weisler	Execution Rock	22
<b>BLACK AND WHITE- B</b>		
Frank Kirshenbaum	Nongbva Spires 6216	23
Jack Ross	Dahlia 26	24
Vivian Bass	Dahlia In Black And White	24
<b>COLOR- A</b>		
Valerie Debiase	On The Rocks	21
Peter Newman	The Cardinal 144	21
Chris Ferrara	Yosemite Church	23
Marty Silverstein	Hawk Landing	23
Alan Agdern	Three Of A Kind	23
I Ramesh Patwa	Rough Sailing	21
I Barry Goldstein	Clock Mechanism	21
I Ira Scheinerman	Contemplation	22
I Mordecai Meles	Cotton Candy	23
I Alan Ross	California Sunset	24
<b>COLOR- B</b>		
Alan Herbst	Autumn Haze	20
Vivian Bass	Magnolia	21
Jack Ross	Dance	22
Jules Weisler	Prague Church	22
Frank Kirshenbaum	Wah Po Bangkok 767	23
I Sue Biscardi	<b>A Moment Of Reflection</b>	<b>27</b>
<b>CREATIVE</b>		
Ira Scheinerman	Hell	21
Peter Newman	swooper	22
Scott Katz	Manhattan Bridge 6	22
Peter Newman	haloween heron	22
Fred Stermann	Sleeping Root	24
I Barry Goldstein	Gears and Gauges	22
I Ira Scheinerman	Dream Trains	23
<b>DIGITAL- A</b>		
Alan Agdern	Flower Of The Day No 32	22
Bill Bowie	Moon Bow 1	23
Ira Scheinerman	Carrying the Torch	24
Marty Silverstein	gliding	24
Barry Goldstein	Chamellia 2	25
I Ramesh Patwa	Maine Lighthouse	21
I Sunil Chhatpar	ATLANTIS BUTTERFLY	21
I Chris Ferrara	Dreamy View of Central Pa	22
I Fred Stermann	A Day In The Park	22
I Peter Newman	just fishing	23
<b>DIGITAL- B</b>		
Valerie Debiase	Broken Rockaway	20
Scott Katz	Onomea Falls	21
Alice Langholz	waterfalls 1	21
Frank Kirshenbaum	Flower 1094	23
Doreen Rose	Old Truck 56	24

<b>PFLI MARCH SCORES</b>		
<b>COLOR A</b>		
27 MartySilverstein	'Iconic Barn	
25 ChrisFerrara	'Bridge Over Rock'	
24 ValerieDebiase	Mummy I'm Home	
23 IraScheinerman	'The Big Tree'	
22 EdwardStarling	'Aruba Sunset'	
22 AlanAgdern	'Radio City'	
22 AlanRoss	Fountains At Peterhof'	
22 PeterNewman	'Birdy Badass'	
21 SunilChhatpar	'Long Tailed Hornbill'	
20 JulesWeisler	'Massapequa Preserve'	
<b>COLOR B</b>		
23 SueBiscardi	'Peace In The Valley'	
22 JackRoss	'Dahlia 57'	
21 VivianBass	'Corsl 7 Yellow Dahlia'	
21 FrankKirshenbaum	'Better Not Sit Down'	
<b>BLACK AND WHITE A</b>		
24 AlanAgdern	'Snowy Egret 93'	
23 JulesWeisler	'Chicago Houses'	
23 ValerieDebiase	'Arches'	
22 IraScheinerman	'Making Tracks'	
22 RameshPatwa	'Street Scene At Dawn'	
21 SunilChhatpar	'Red Fort Arches'	
21 PeterNewman	'Necking'	
<b>BLACK AND WHITE B</b>		
22 JackRoss	'Spider 6'	
21 VivianBass	'A Day At Jones Beach'	
19 FrankKirshenbaum	'Cambodia'	
<b>DIGITAL A</b>		
23 IraScheinerman	Lady With Moustache'	
22 SunilChhatpar	'Dahlia 12'	
22 MartySilverstein	'Cardinal Frontal'	
22 ChrisFerrara	'Farm Truck'	
21 BarryGoldstein	'Bucolic Bird'	
21 GeraldWoulfin	'Just Strolling Along'	
21 AlanAgdern	'When Is Lunch'	
21 PeterNewman	'Baby Carrier 12'	
21 BillBowie	'Dahlia 12'	
20 JulesWeisler	'Pink Camellia'	
<b>DIGITAL B</b>		
23 DoreenRose	'Old Barn And Jeep'	
22 SueBiscardi	'Days End'	
21 VivianBass	'Camelia In Light'	
21 ScottKatz	'Cant Bear It'	
21 AliceLangholz	'Dinner Time'	
21 ValerieDebiase	'Its Just Rosy 1'	
20 FrankKirshenbaum	'Lotusr 293'	
<b>CREATIVE</b>		
22 PeterNewman	'Owl Building'	
22 PeterNewman	'Painted Portland'	
21 IraScheinerman	'Ecumenical Moon'	
21 ScottKatz	'Riverview Lounge'	
20 MordechaimEles	'Piccasos Rose'	
20 IraScheinerman	'Lovers And Lilacs'	
20 ScottKatz	'Yellow Butterfly'	



## Cellphone Apps referenced in Scott Katzenoff's Recent Presentation

---

If you missed Scott's presentation or lost the notes, here is a list of apps that can be used with cell phone cameras that have been researched by Scott.



**iOS (iPhone) only** - some are universal APPs so are also available to the iPad for no extra cost

PhotoForge2  
WowFX  
HDR FX Pro  
SlowShutter  
AutoStitch (quick pano stitching app)  
Modern Grunge  
Panorama (native to iPhone Camera on iPhone 4S and iPhone 5 under iOS 6.0 & later)

PhotoFX  
DistressedFX  
Photo Wizard  
Image Blender  
Photoloupe  
Halftone  
TiltShiftGen  
Sepia Camera

### **Both iOS and Android**

Snapseed  
Flickr  
Instagram  
Google+  
Photoshop Express

### **Android Only**

CameraZOOM FX  
Photo Sphere (Jellybean 4.2)

### **Accessories**

OloClip (Wide, Macro, Fisheye - 3 lenses in one) specific to iPhone 4, 4S and 5 Only  
Joby Gorillapad

TriggerHappy (iOS and Android software) cable  
The Gliff (tripod mount for iPhone)  
iStabilizer (tripod mount for all Android and iPhones)  
Snap Grip (hand mount for Galaxy S3 only)  
Joby GripTightMount (tripod mount for all Android and iPhones)

### **Others not mentioned in presentation but worth mentioning**

PhotoToaster  
TrueHDR  
BigLens  
Camera! (CameraAwesome)  
Camera+ (CameraPlus)  
iExposure  
uSketch  
MobileMonet  
Camerabag  
CamKewl  
Decim8  
CSensation  
PlasticBullet

## DIY Soft Box

---

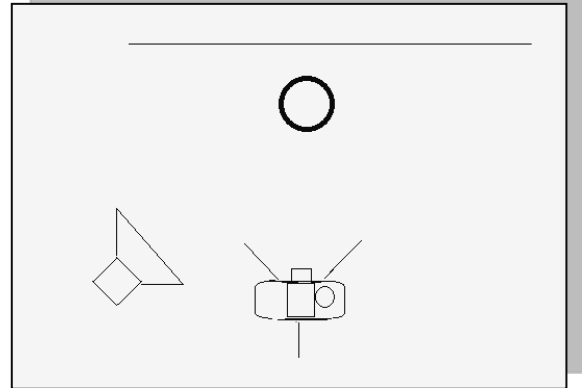
On camera flash is very handy for filling shadows and adding a little punch to a photo, but the light from an unmodified flash gun can be harsh and cause shadows of its own, even when the built in diffuser is used. A good rule of thumb when using flash is that if you can tell a flash was used, you used too much flash. But that's for a different article.

There are many ways to "soften" light including diffusers, reflectors, scrims and combinations thereof. The downside to reflected light is an overall flatness that tends to kill contrast and "punch" in an image. A good

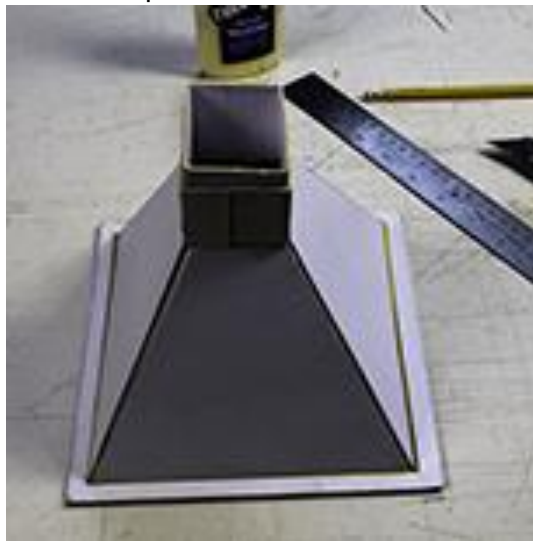
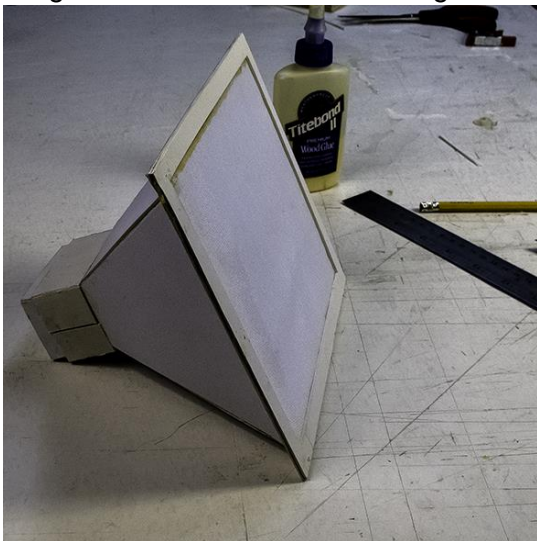


compromise is a softbox that moderates the harshness of the light while preserving directionality. No matter how it is accomplished, the “softening” of light is accomplished by enlarging the size of the light source relative to the subject. That means that at any given distance a larger source as measured by the surface area of the light source will provide softer shadows than a smaller source. It follows that a closer source will provide softer shadows than one that is farther away, simply because it becomes apparently larger relative to the subject at a closer distance. It seems counter-intuitive but it works.

The two pictures shown here were taken with a 60 mm lens at 3 feet from the bottle with an external flash to the left of the camera to form a 45° degree angle with the bottle. The off-white background is about 5 inches behind the bottle. These conditions were set up to create the worst possible shadow scenario. Background shadows can be minimized by moving the subject away from the background and by reducing the flash to subject distance. Of course reducing the flash to subject distance introduces other problems. Notice how the shadow in the photo on the left, shot with a softbox is softened compared the photo on the right without modification. Interestingly, both shots were taken at 1/60 sec @f8, showing that the amount of light lost in the diffuser was insignificant, since it did not affect exposure.



You could simply buy a soft box, but what fun is that? Improvising equipment can be fun if you are so inclined and while the opportunities to improvise were more plentiful in the days of the darkroom, there are still some things one can do with a little imagination and duct tape. Shown here is a soft box that slides onto an



accessory flash. It is made from scrap pieces of mounting board and a piece of white fabric on the front that acts as a diffuser (no duct tape was used). Other diffusing materials could work as well but must be neutral in color so as not to effect color temperature (unless that's what you want to do. The opening for the

flash was carefully measured so that the fit is snug and no additional fasteners are needed to hold it in place on the flash. The only downside is that it does not fold to fit in a camera bag, but that's for another day.

..... Ed