



# The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

# the Viewfinder

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

If you have not already paid your dues for 2013-14, please bring your check to meeting on the 12<sup>th</sup>.

## A New Season

We had a great season last year and I am confident we will have a better one this season.

We are, I think, one of the few clubs on Long Island that has the variety and number of activities that we do. Three meetings a month, Sunday breakfast and shoots, sunrise and sunset shoots (thanks Bill Bowie), and a monthly newsletter during the season (thanks Barry Goldstein), among other activities.

Thanks in addition to all those who have worked so hard for the club over many years. Ira Scheinerman for taking over Judges, Carole Greenberg for being our Treasurer for many years, Jules Weisler for his work as Secretary, again Barry for Membership Competition and Records Chairs, Chris Ferrara for managing the Digital Competitions, Vivian Bass for taking over as PFLI Delegate, Mordechai Meles for Library Exhibits and Al Herbst and Marty Silverstein for continuing as the PFLI Print Selection Committee.

We did very well at the PFLI competitions, including the year-end competition. In my opinion the quality of the images presented at our competitions and at PFLI has improved at all levels over the past few years and will continue to do so in the future.

This year we will be trying a new category for smartphone images. Our normal competition rules are unchanged and can be reviewed at [http://syossetcc.org/competition\\_rules.pdf](http://syossetcc.org/competition_rules.pdf). Barry will give a short talk on the rules at our first meeting on September 12. I encourage all of you to compete, not for any awards, but because whether you agree with a judge or not, you will gain an insight into your images and technique

SCC Preliminary Schedule 2013-14	
<b>September</b>	
12	“Composition”- Dick Hunt review of competition rules and procedures- Barry Goldstein
19	Competition- John Brokos, Judge
26	Critique and Presentation, “Preparing for Competition”
<b>October</b>	
10	Competition- Chuck Pine, Judge
17	Lecture- TBD
24	Critique and Presentation TBD
<b>November</b>	
7	Competition- Sherman Paur, Judge
14	“Exposure” –Alan Agdern
21	Critique and Presentation TBD
<b>December</b>	
5	Competition- Joe Senzatimore, Judge
12	“Lens Selection”- Marty Silverstein
19	Critique and Presentation TBD

that will improve your photography.

Finally, we have a few new people taking over roles from long term incumbents but need a few more. We still do not have a chair for Publicity and Barry would like help with the Viewfinder. We also need an alternate for the PFLI delegate to ensure coverage at the monthly meeting. In the future, we will need help with programs, which are currently done by Alan Agdern and me.

I am looking forward to seeing all of you on September 12. In addition to the talk on competition rules, we will have a presentation on composition from Dick Hunt. Future presentations by outside speakers will be announced via Eventbrite and I am asking all members to sign up before we send out the Eventbrite to the other clubs in PFLI after a week or so limited to SCC members

..... Frank

## New Smart Phone Competition Category

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In keeping with the times, we are experimenting with a new category of competition. It is hoped that this will peak the interest of the increasing number of people who are using smart phones to create images that go beyond the everyday snap shot.

The rules for the **Smart Phone Challenge** are similar to those for the digital competition and will take place at the same meetings as that competition with the following changes:

- Must be taken with a cell phone and processed with tools or APPs from the same device.
- Must be submitted to Scott (scottkatz@gmail.com) as an email attachment from the cell phone which was used to take the photo at least 48 hours before the competition. The e-mail should include the naming convention used in digital competitions. The administrator will change the name so that it will be compatible with the software used for digital projection.

The scores will not count toward end of year honors.

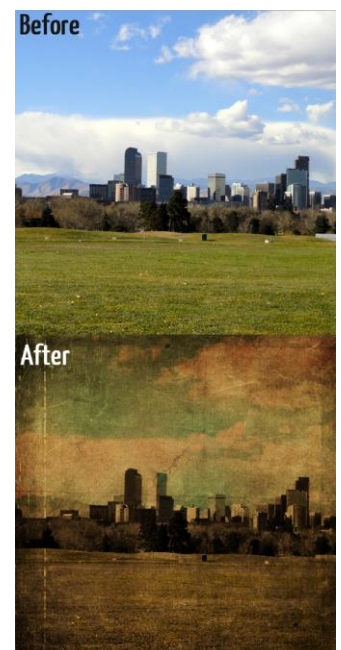
### *Photo Factoid*

Some of you, who are new to photography, may be wondering what all the fuss is about concerning “HDR.” It has to do with one of the fundamental challenges of photography. That is, to match the human eye in its ability to see detail under a wide range of illumination. The “old school” masters like Adams and Weston, came a long way to solving the problem through elaborate manipulation of exposure, development and chemistry, in an effort to maximize the tonal range of the negative and match the paper to the negative. Taking the picture was the beginning of a lot of hard work that ended in the darkroom.

The eye when confronted with a scene and not having time to “adjust,” can see the equivalent of about 10 f-stops. That’s a range of 1:1,024 levels of illumination. Most amateur level cameras are good for about 9 f-stops or a range of 1:512. Close, but no cigar. Pro level cameras are capable of a lot more and sensors are improving constantly. The next generation of cameras may very well negate the need for HDR entirely.

Through the use of HDR (high dynamic range) photography we can surpass the ability of the human eye. This is actually pretty low tech stuff for the person making the exposures. The hard part has been done by the software designers.

All you have to do is combine multiple exposures; typically, one stop over, one under and one just right (kind



of like the 3 bears). Most new cameras have a mode that will do it all for you, or you can use the exposure bracketing function. When the exposures are combined in Photoshop or dedicated software, it is possible to achieve a very realistic result. More frequently, HDR is used as an effect to achieve a hyper-realistic result. The illustration shows an extreme of HDR called “grunge.” When used with restraint to reveal highlight and shadow detail, HDR can be your best post processing friend.

## Macro on a budget

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The easiest way to take a macro photograph is with a macro lens. Interestingly, “macro” means very large, but for our purposes we are generally talking about very small objects or details. The term “micro” is frequently used, but that is also misleading because micro usually refers to a microscopic scale. Nevertheless, Nikon calls their macro lens, Micro Nikkor.

A macro lens is one that can produce a life size image of an object on the camera sensor, or in technical terms a 1:1 magnification. There is no legal definition of a macro lens and not all lenses called macro are capable of 1:1 magnification. Because they are designed to produce images of very fine detail, macro lenses are generally very fine optics, but there is no shortage of junk, so check the reviews.

There are several alternatives to macro lenses to achieve the same result. One method is to use a diopter lens that screws onto the front of your lens and allows the lens to work at a closer distance. It’s like reading glasses for your lens. They are usually sold in sets of 3 as +1, +2 and +3 diopters and can be stacked for additive effect. The disadvantages of diopter adapters are the very close working distance, a real problem when photographing insects and the potential of compromising image quality because you are adding another piece of glass. A high quality diopter lens is a compound lens formula with suitable coating and can be expensive. On the other hand, I have used inexpensive, single element diopter adapters with excellent results.



Another alternative is a bellows which is attached between the camera and lens. It allows you to move the lens away from the camera in an infinite number of small steps. The lens is thus focused via the bellows instead of the lens focusing ring. Finally there are extension tubes that come in sets of 3 with 12mm, 20mm and 36mm lengths. They can be stacked, but the need to do that is pretty obscure. If you purchase a set of tubes, make sure they are “automatic” which means that they have electrical and mechanical linkages that preserve autofocus and autoexposure if you choose to use them.



Because neither the bellows nor extension tubes add any glass to the light path, the quality of the image is almost entirely dependent upon the lens that they are attached to. Extension tubes are the most economical and compact of the two alternatives.

A disadvantage of using any alternative to a macro lens is that you cannot focus to infinity. Macro lenses make great short telephotos. The obvious advantage extension tubes is that any lens in your arsenal can be used for macro work and you need not spend the money for a macro lens.



To illustrate the effectiveness of an extension tube, I have made two images as a means of comparison



between a good quality macro lens and a normal lens coupled with an extension tube. Both images were made under the same conditions with the camera mounted on a tripod and illuminated by fluorescent Under 200% magnification in Photoshop, I had to look at the EXIF data to see which was which.



60 mm AF Micro Nikkor 2.8D



50 mm AF Nikkor f1.8  
with 36 mm extension tube

## Sunday Morning

If you have not been joining the group on Sunday mornings, you are missing at least half the fun of membership. As a reminder, we meet every Sunday morning at 8:00 am at the Plainview Diner for breakfast followed by a field trip if you are so inclined. For newcomers, it's a great way to learn about the fine points of your equipment as well as the opportunity to use it.



The Gang Cedarmere 8/4/13

## Reminder

Our first meeting of the season will be on Sept. 12 and will NOT be a competition. There will be a presentation on Composition by Dick Hunt. This presentation has been given to community groups with rave reviews, so don't miss it.

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