



# the Viewfinder

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## Presidents Message *Frank Kirshenbaum*

We had a great start to the new season. Starting off with a fantastic presentation by Dick Hunt on composition. Our first competition attracted a high percentage of members. The low participation in Black and White-B suggests that this may be a good opportunity for those in the B Group to advance to Group A.

PFLI has proposed new categories for the Leonard Victor Competition. The proposal is included here for your review and comment. Please send your comments to me so that I may pass them on.

On another note we finally have a Publicity Chair. A new member, Lorraine Piskin, has agreed to take on this responsibility for the club.

Finally, Vivian Bass, as our new PFLI Delegate, has provided notes on the Delegates meeting that will be very helpful in keeping us informed of the doings at PFLI.

### Proposal for New Categories for the Leonard Victor Competition 2013-2014

In order to eliminate judging bias from the end of the year Leonard Victor Competition this plan seeks to align and group images of a particular genre together. It may seem like we are creating too many awards and possibly "watering down" the prestige of the Leonard Victor Competition, but there would be limiting factors involved.

#### Limiting Factors:

If any category has less than 20 there would be no competition in that genre and those entries would enter into the Miscellaneous/Open Category (see below).

Also if there is only:

20 - 30 entries in a category - 1st place and 2nd only  
over 30 entries in a category - 1st, 2nd and 3rd.

People/PJ: Print A, Print B, Digital A, Digital B

Landscapes/Nature: Print A, Print B, Digital A, Digital B

Flowers/Plants: Print A, Print B, Digital A, Digital B

Animals: Print A, Print B, Digital A, Digital B

Open/Misc: Print A, Print B, Digital A, Digital B

BW : Print A, Print B

Creative A&B Combined (Digital only)

That's 23 categories. Some categories will reduce from 1st, 2nd and 3rd prizes to 1st and 2nd, or even only 1st. Since all makers are limited to the number of entries they are allowed theoretically we will still have the same number of entries. However, since there are more digital options for genre entries possibly we will see an increase in the overall number of entries.

## Member News

### New Members

Marc Bellow, Iris Galfunt, Jie Huang and Lorraine Piskin

### Past Member

Long time SCC member and past President, **Linda Volin**, will be moving to Denver

Colorado. We are grateful for her years of service to the SCC. Best wishes from all of us Linda.

## Library Exhibit

Thanks to those who arrived at the Bethpage Library on 10/1 and assisted in hanging the prints; Mordechai, Jie, Jules, MaryAnn, Ira, Lorraine and Vivian.



The number of works on display is fewer than in the past but there is no denying the quality.

Please remember to pick up your prints on the 30<sup>th</sup> or ask someone else to pick them up for you if you can't come yourself.

## Profiles

In order to produce an image of consistent colors from the subject through to the final print requires profiles. Few things are more confusing

than color profiles. One of the reasons for the confusion is the fact that profiles can refer to three separate issues; working space, monitor profile and output profile (printer profile). To make it even more confusing, the printer profile depends on the printer itself, the ink and the paper.

Profiles are small computer files of instructions that translate color information between devices so that what you see in the viewfinder is the same as what you see on the computer monitor and finally, what you see on the finished print. *Don't forget that you also need to view prints with light source of appropriate color temperature and color rendering index.*

The first step in "tuning up" your whole system is to set your camera for the widest color gamut available which will be Adobe RGB. I don't see any practical advantage to capturing images in the smaller sRGB color space. Ordinarily, there will be no visible difference between RGB and Adobe RGB, but when extensively editing an image, the extra color information in the Adobe RGB file will minimize image degradation.

The next step is to set your software to the same color space (working space). In Photoshop, you will find it in the Edit menu under Color Settings. In Lightroom you will find it in Edit>Preferences>External Editing. (Note: images submitted for digital competition need to be converted to RGB.)

The third step is to set the monitor profile. In order to maximize monitors for the average user, most monitors are too bright by default. That is why many people find that their prints come out darker than intended.

The windows way is to go through 'color calibration' which can be found in the Windows control panel or type 'Color Management' in the search box after clicking the 'Start' button. A better way is to use one of the several colorimeter/software systems available. Before investing the time, effort and money in this, you might want to try a free download. It's called Quick Monitor Profile. It may be all you need.

Finally, you need to install the printer profile for the specific paper you are using. This means selecting it from

## SCC Preliminary Schedule 2013-14

### October

10 Competition- Andrew Kurchy

17 Lens Selection by Martin Silverstein

24 Critique and Presentation TBD

### November

7 Competition- Sherman Paur, Judge

14 "Exposure" –Alan Agdern

21 Critique

### December

5 Competition- Joe Senzatimore, Judge

12 Lecture on Tiffen Dfx by Michael Cassara

19 Critique and Presentation TBD

the printer dialog box in your software. If you can't find the paper you are using, you will have to download it from the manufactures website.

If you are using Photoshop, keep in mind that Adobe makes color management as complicated as possible. Don't forget to turn off "printer color management" in the advanced tab of the print dialog box and set color management to "Photoshop Handles Color Management" in the print dialog box as well.

## I Miss Photography (editorial)

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Digital technology has transformed Photography in a way that makes it possible to perform amazing feats of image enhancement with relatively little effort. I don't mean to infer that it's a bad thing, just different and in fact, many ways better.



There was a tactile dimension to photography before the digital era. Good cameras were made from blocks of solid brass and more closely resembled fine machines than telephones. Image processing was done in a darkroom, a special place that had nothing to do with your computer. One mixed chemicals, loaded film into tanks and washed and dried prints. Getting it right in the camera was not an option. Dodging and burning was a fresh invention each and every time and the success or failure depended on ones skill and planning. "Undo" was yet to be invented. I

miss all that, and I miss the smell of fresh hypo in the morning. The environmental hazards were a problem, but those were simpler times. I still miss it.

## CC; Part One Of A Revolution

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Photoshop CC is a logical extension of trends in the world of information technology. In the beginning, computing was a luxury confined to institutions with deep pockets. The Federal Government and research Universities developed giant machines that were accessible to relatively few people at scheduled and rationed times. Eventually networks were developed that allowed a wider group of users to access the centralized computer through workstations at remote locations. The invention of the transistor and then integrated circuits with their almost limitless improvements led to the personal computing revolution, freeing users from the constraints of networked computing.

Advancements in broad band internet technology in parallel with continuing advancements in speed and storage have made it practical to reverse the trend away from the complete computer on your desk back to a networked scheme that combines software, hardware and storage in remote

locations (the cloud). The advantages are that you will be able to keep the same equipment for a very long time without being outmoded, because computing power will be centralized. Home computers will in effect, be workstations connected to centralized servers where all the upgrades take place. The software will likewise be constantly upgraded without your intervention, a la Photoshop CC.

The disadvantages are obvious. You will no longer own your software or most of the hardware that you use. You may even have to pay extra for extra power.

I believe all this will happen because it is in the interest of the software developers to create a predicable revenue stream while avoiding the cost of distribution, eliminating the retail and wholesale markup and putting the black market software sellers out of business. Most of the infrastructure is already there and much of it is provided by the internet.

## SCC Scores for September

		Avg	1	2	3			Avg	1	2	3
<b>B&amp;W A</b>							<b>Color Salon</b>				
	Bass	9	9				Agdern	8.75	9	8.5	8.5
	Goldstein, B	8.5	8	9	7		Patwa, R	8.75	8	9	8.5
	Kirshenbaum	8.5	8	9	7		Scheinerman	8.5	9	8	
	Meles	7.75	7.5	8	7.5		Silverstein	9.5	8.5	9	10
	Metzger	10	10				<b>Creative</b>				
	Newman	7.25	7.5	7			Chhatpar	8	7.5	7.5	8.5
	Patwa, R	7.75	7	8.5			Meles	8.75	7.5	9	8.5
	Weisler	8	7.5	8.5	7		Newman	7.75	8	7.5	7.5
<b>B&amp;W B</b>							Silverstein	9.5	9	9	10
	Piskin	8	8				<b>Digital A</b>				
<b>B&amp;W Salon</b>							Bellow	9.25	8.5	10	
	Agdern	9.25	8.5	8	10		Bowie	8.25	8	8.5	7
	DeBiase	8	7.5	8	8		Goldstein, B	7.5	7	7	8
	Scheinerman	9	9				Goldstein, C	7.25	6.5	6.5	8
	Silverstein	9	9	8.5	9		Harrison, A	6.5	6.5		
<b>Color A</b>							Harrison, G	6.75	6.5	7	
	DeBiase	8.5	8.5	8.5	8		Meles	8.5	9	8	7.5
	Ferrara, C	8.25	8.5	8			Newman	7.75	8.5	7	6.5
	Goldstein, B	7.5	7.5	7	7.5		Patwa, R	8.25	7.5	8.5	8
	Meles	8.5	8	8	9		Scheinerman	7.5	7.5		
	Metzger	8.75	9	8.5			Sterman	8.5	9	8	7
	Newman	8	6.5	8	8		Weisler	7.75	7.5	8	7.5
	Piskin	9	9				Woulfin	7.5	7.5	7.5	7
	Starling	8	7.5	8	8		<b>Digital B</b>				
	Weisler	8	8	7.5	8		DeBiase	8.5	7	9	8
<b>Color B</b>							Huang	7	7	6	7
	Bass	8.5	9	8	8		Kirshenbaum	7.25	8	6.5	6.5
	Herbert	8.25	8.5	8			<b>Digital Salon</b>				
	Kirshenbaum	7.5	7.5	7.5	7		Agdern	8.25	8.5	7.5	8
							Ferrara	8.25	8.5	8	
							Silverstein	9.25	8	10	8.5

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