



# The Newsletter of the Syosset Camera Club

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# the Viewfinder

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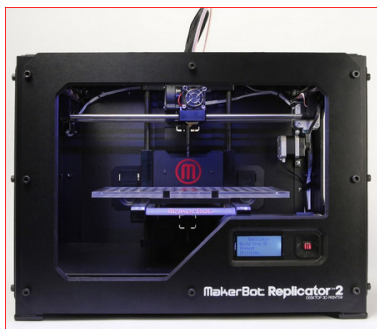
### Judges

Ira Scheinerman

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

## 3 D Prints?

Three dimensional printing may be the most significant technology since the invention of the internet. It promises to revolutionize many industrial manufacturing processes and like the replicator on Star Trek, make it possible to manufacture some things that you currently buy. There will also be ramifications for photography. While not yet cheap, acquisition of a 3D printer is within the means of even an amateur photographer.



Three dimensional art in the form of sculpture, is as old as recorded history. Our understanding of ancient civilizations is more connected to their sculpture and architecture than to their two dimensional art. Now, photographers with the help of already available software will be able to print 3-D sculptures for the coffee table instead of two dimensional prints for the wall.

Creating a 3-dimensional object through a photographic process will be a challenge in many ways. It is not good enough to just reproduce what is in front of the camera, albeit in different scale. The object as in normal photography is to create something that transcends simple reproduction. Because a 3-dimensional object stands in 3-dimensional space, you have no control of the background as you do within the confines of the four sided frame of a two dimensional photo. This means that your subject will have to stand on it's own without foreground or background reference. The possibilities are interesting to say the least.

## Black and White Printing

A recent question that appeared in Tim Grey's daily blog, led to an answer that I thought worthy of sharing with our readers. The Question regarded problems with black and white prints that had blocked shadows even though color prints from the same printer were good.

The answer to the problem has to do with allowing the printer to manage color rather than the editing software such as Photoshop or Lightroom. This advice is antithetical to what you have probably learned before, but by allowing the printer to manage color you will take advantage of the special algorithm of the printers black and white printing mode.. Once you set the option to allow the printer to control color, you will need to set the option in the printer's software to black and white mode. This will vary from printer to printer but the option will normally appear in the 'advanced options' menu.

# Curves Demystified

A curve is a graphical representation how the range of tones in an image are affected by the Curves Control in Photoshop, Lightroom and many other image editing programs.

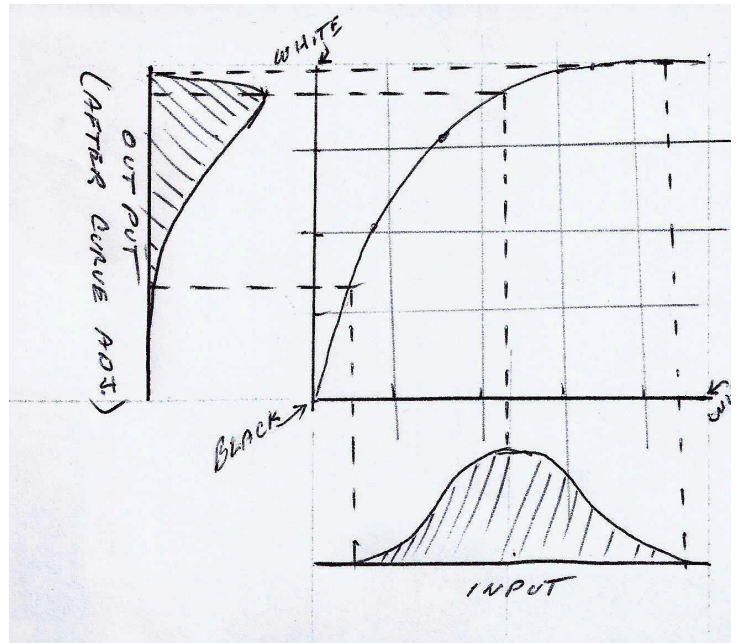
This type of curve is widely used in a number of scientific disciplines to show the effect of a non-linear system. In photography, we frequently want to change a linear relationship to a non-linear one to adjust contrast for example.

The shape of the curve affects the distribution of tones in an image because it defines how they will be compressed, expanded or shifted. There are an infinite number of shapes that are possible. The curve can be pulled down, pushed up or a combination of up and down to form an "S" shape.

Contrast between tonal zones is affected by the slope of the curve. The slope can change significantly from zone to zone as seen in the drawing to the right. It starts out as very steep, and ends up nearly flat.

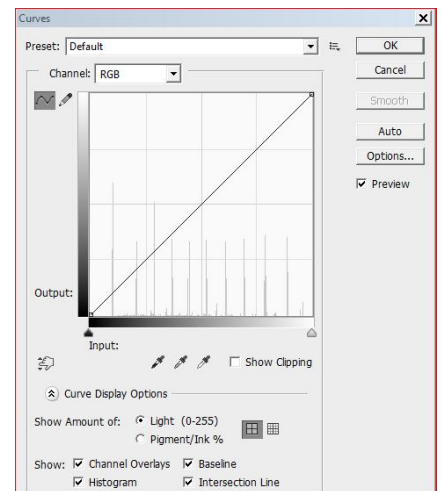
Notice how the theoretically "perfect" histogram at the input of the control is transformed to one that is distorted, that is, shifted to the left.

Please read on and hopefully this will become clearer.



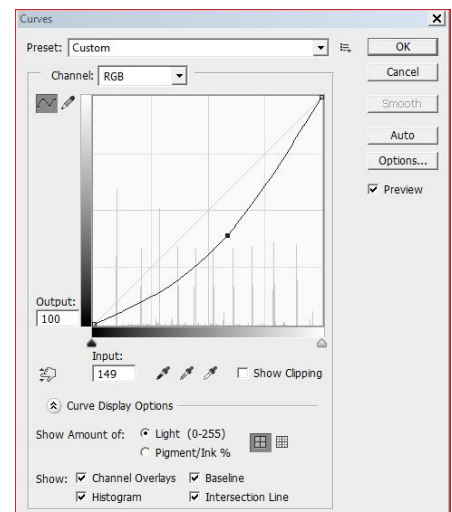
## The Default Curve

When you open the curves tool, the default shape of the "curve" is a straight line that follows a 45 degree slope. Therefore, every unit of distance on the x-axis is equal to every unit of distance on the y axis and there is no effect on the distribution of tones in the image until you change the shape of the curve. This can be done directly with the mouse or through the use of sliders.



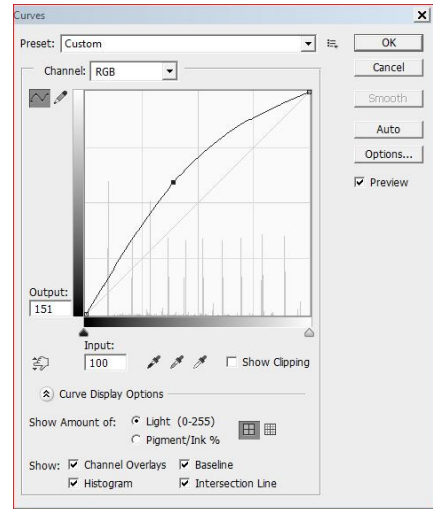
## Darken Curve

Observe that the slope of the curve starts at less than 45 degrees then increases to more than 45 degrees after the midpoint. This means that all zones except 0 and X which are at fixed points, will be darkened and reduced in contrast relative to each other while zones VI through IX will show a higher degree of contrast relative to each other.



## Lighten Curve

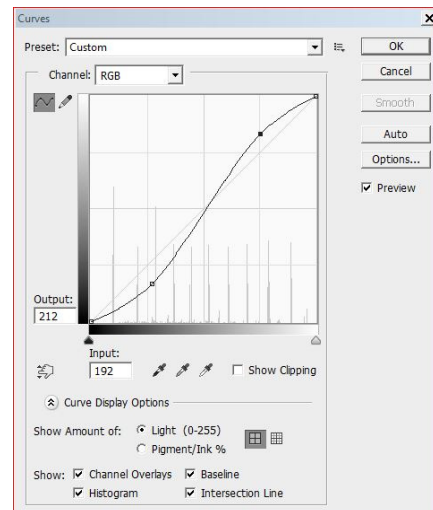
The shape of this curve is opposite to the darken curve and thus causes the exact opposite of the curve above. This will increase overall brightness without affecting zone 0 or zone X. In other words there will be no clipping of highlights or shadows.



## “S”- Curve

Arguably the most useful curve, the S-curve can be used to simultaneously affect contrast and independently, adjust the levels of the highlights and shadows.

Notice that the bottom of the curve where the darkest zones occur has a very low slope, and is below the midpoint of the 45% line if it were there and the top of the curve where the lightest zones occur has a similar slope but is pushed above the level of the imaginary 45% line. Between the two extremes, the center of the curve has a steep slope causing the mid-tones to be of increased contrast.



## Member Exhibit

Visit the POB Library during the month of December to see Mordechai Meles' exhibit of Abstract photography. There will be a reception on Sunday December 8, from 2 pm to 4 pm.



## Meeting Schedule

### December

- 5 Competition – Judged by Joe Senzatimore
- 12 Lecture on Tiffen Dfx by Michael Cassara from Tiffen
- 19 Critique

### January

- 9 Competition – Judged by Art Inselberger
- 16 Lecture on TBD
- 23 Critique

### February

- 13 Competition – Dick Hunt
- 20 Lecture on TBD
- 27 Critique

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