



the Viewfinder

Critique - This Thursday - Dec 19

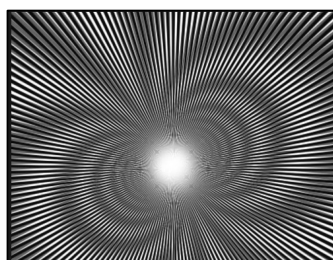
The Low Pass (antialiasing) filter

Aliasing and moiré patterns are unwanted artifacts of digital images, especially those that are produced with Bayar pattern sensors. Commonly, a low pass filter composed of several layers of optical quartz that have been cemented together is inserted in front of the image sensor to slightly blur the image, thus preventing those artifacts.

Aliasing is the generation of a false pattern along with the correct one. This produces a jagged edge along diagonal lines, or stair- effect, because you cannot make a smooth diagonal line with square pixels that are horizontally aligned.

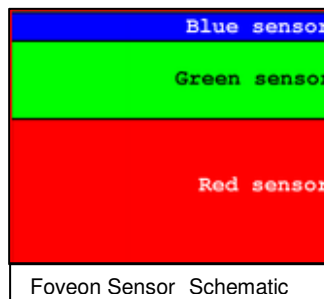


Moiré patterns are superimposed patterns created when two identical patterns such as closely spaced straight lines drawn radiating from a point or taking the form of a grid are overlaid while displaced or rotated a small amount from one another. Because the Bayar Pattern type sensor uses a repeating pattern of RRGB pixels Moiré patterns are more likely to occur than if the sensor had a more random pattern. To completely understand the concept, requires a level of physics beyond the scope of this article, so take my word for it.



A Moiré Pattern

To maximize resolution, sometimes at the cost of aliasing and moiré, a number of new cameras have been marketed without the low pass filter. In some cases this has been made practical through the use of new sensors such as the X-Trans sensor used in the Fuji X series cameras. This sensor replaces the Bayar pattern which uses a RRGB pixel array with one that uses a 6x6 pixel array in which the 36 red green and blue pixels are randomly arranged. The randomness makes these artifacts statistically



Foveon Sensor Schematic

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insignificant.

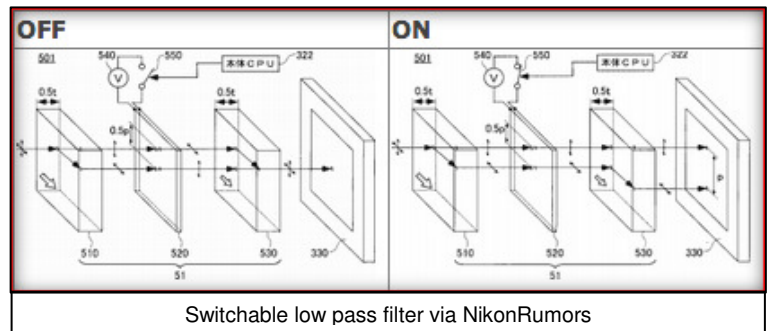
In the Foveon sensor employed by Sigma, the micro-lens alone is sufficient to eliminate aliasing and moiré. A micro lens is the microscopic lens built into the sensor on top of each pixel. *The Foveon sensor uses an array of photosites, each of which consists of three vertically stacked photodiodes. Each layer responds to different wavelengths of light. This is due to the fact that different wavelengths penetrate silicon to different depths. The signals from the three photodiodes are then processed, resulting in data that provides the three additive primary colors red, green, and blue.*

Another innovation is used in the Pentax K-3 in which the sensor vibrates during exposure to simulate the blur produced by a low pass filter. This has the advantage of being able to be turned off when not needed.

When one sees the number of new cameras that are reaching the market without low pass filters, the trend is clear; low pass filters are on the way out.

Rumor has it, that Nikon has filed a patent for a filter that can be electronically switched on and off.

While the ideal solution would seem to be a sensor that does not produce artifacts, the switchable filter concept would seem to be the next best thing. *Barry Goldstein*



A useful hidden feature

If you use Lightroom you may very well be frustrated with the crop tool. No matter what crop aspect ratio you select, it always comes out landscape when you want portrait or visa versa. You won't find the answer to the problem in any menu. JUST PRESS THE X KEY on your keyboard to cycle between landscape and portrait orientation.

Barry Goldstein

Is it just me?

What's with the recent and growing onslaught of programs, the main feature of which seems to be the simulation of the grain and other previously undesirable artifacts of film and cheap lenses? It is true that the rough grain and high contrast of films like Tri-X have been valued for their journalistic feel, but that was because there was an inherent flaw in high speed films that we became used to, associated with journalistic photography, and perhaps have some nostalgia for.

The way I remember it, we went to a lot of trouble to minimize grain and to achieve a smooth tonal transition in prints. It seems that there is an inexplicable urge to reclaim a flawed past. Recently, digital photography approached the point of supremacy to film. Most of us thought that was a good thing.

The fact is, each new generation of cameras seems to have improved resolution, improved noise suppression and greater tonal range. Why would anyone want to dumb down all this progress? I'm as much a sucker for nostalgia as the next guy, but it's nostalgia for the great

Save the date
The Annual Awards
Dinner will be on
June 13.

Meeting Schedule

| January | |
|----------|---|
| 9 | Competition – Art Inselberger |
| 16 | Lecture on TBD |
| 23 | Critique |
| February | |
| 13 | Competition – Dick Hunt |
| 20 | Lecture on TBD |
| 27 | Critique |
| March | |
| 13 | Competition – Laura Eppig |
| 20 | Lecture - Brushes and Masks by Donna Crinnian |
| 27 | Critique |
| April | |
| 3 | Tentative Board Meeting |
| 10 | Theme Susan Nolan |
| 17 | Lecture-Smartphone Photography by Scott Katzenoff |
| 24 | Critique |

work of the past, not the handicaps.

Enough with Photoshop Already

Adobe Photoshop is and always has been a terrific program, but because of its cost, it is beyond the reach of those who have not made that level of commitment. Fortunately, there are now a large number of very capable programs at a small fraction of the cost of Photoshop.

The perceived high entry cost to digital photography is turning many would be new members away. Because of what they see and hear at meetings and in publications, they believe that there are 3 essentials for photography as a hobby; an expensive SLR, an expensive printer and an expensive editing program. None of this is true.

Therefore, the Viewfinder will no longer act as a 'shill' for Adobe by running articles about the program. I would also urge members who are mentoring others to explain image manipulations more generically and mention Photoshop as one option, in favor of other more realistic alternatives such as Corel Painter, Lightroom, etc. as well as many free programs such as the Gimp.

Until such time as Adobe shows as much allegiance to the amateur photography community as amateur photographers have shown to Adobe, let's be an equal opportunity advocate. *Barry Goldstein*

December PFLI Scores

| Cat. | Name | Title | Score | Cat. | Name | Title | Score |
|------|--------------------|-------------------------|-------|------|-------------------|--------------------------|-------|
| BWA | Mordechai Meles | Two Girls | 20 | CRE | Mordechai Meles | B&w Butterfly On White | 20 |
| BWA | Frank Kirschenbaum | Crazed Lily | 22 | CRE | Peter Newman | Carosel For A Bee | 20 |
| BWA | Peter Newman | Pelican Landing | 23 | CRE | Ira Scheinerman | Lady In Waiting | 21 |
| BWA | Alan Agdern | You Want Me To Do What? | 25 | CRE | Doreen Rose | Wonder Wheel | 22 |
| BWA | Valerie Debiase | Holy Sanctuary | 25 | CRE | Fred Stermann | Future Meets The Past | 23 |
| BWA | Jules Weisler | Waiting For a Bus | 20 | DPA | Sunil Chhatpa | Dahlia Glow | 22 |
| BWA | Alan Herbst | Dads Buick | 21 | DPA | Marty Silverstein | Dark Bloom | 22 |
| BWA | Ramesh Patwah | Scenic Norway | 23 | DPA | Alan Agdern | Guess What I'm Holding | 22 |
| BWA | Vivian Bass | Proud Eagle | 23 | DPA | Doreen Rose | Bald Eagle | 24 |
| BWA | Peter Metzger | Lights Out | 24 | DPA | Ira Scheinerman | Future Heart Breaker | 24 |
| CPA | Ira Scheinerman | Pop | 21 | DPA | Carol Goldstein | Autumn Tree Reflector | 21 |
| CPA | Alan Agdern | Confusion | 21 | DPA | Ramesh Patwah | Flower | 22 |
| CPA | Valerie Dibiase | Coal Breaker Conveyor | 23 | DPA | Jules Weisler | White Flower | 22 |
| CPA | Peter Metzger | Sheep Farmer | 24 | DPA | Peter Newman | Red Heron | 22 |
| CPA | Marty Silverstein | Snow Leopard Expressing | 27 | DPA | Bill Bowie | All Alone | 23 |
| CPA | Jules Weisler | Seagull | 20 | DPA | Mordechai Meles | Rose With Rain Drops | 21 |
| CPA | Ramesh Patwah | Antelope Canyon | 22 | DPA | Fred Stermann | Homeward Bound | 22 |
| CPA | Peter Newman | I Told You 1000 Times | 23 | DPA | Barry Goldstein | Dahlia In Blak and White | 22 |
| CPA | Edward Starling | Wild Skies | 24 | DPA | Lorraine Piskin | Home Sweet Home | 23 |
| CPA | Chris Ferrara | An Ospreys Adventure | 24 | DPA | Chris Ferrara | One Mean Eagle | 24 |
| CPA | Mordechai Meles | Pumkind To Be Admired | 22 | DPB | Vivian Bass | In The Woods | 20 |
| CPB | Alan Herbst | Rain Dance | 20 | DPB | Valerie Dibiase | Look Up | 22 |
| CPB | Vivian Bass | Building In The Ark | 21 | DPB | Jie Huang | Library | 23 |
| CPB | Frank Kirschenbaum | Day Lily | 24 | DPB | Scott Katzenoff | Three Amigos | 23 |
| | | | | DPB | Frank Kirshenbau | Magenta Lily | 23 |

SCC Scores

From 12/5/2013 To 12/5/2013

| | Black White | | | POM | Color | | | POM | Projection | | | POM | Creative | | | POM | |
|---------------------------------|-------------|-------|-------|-------|-------|-------|-------|-------|------------|-------|-------|-------|----------|-------|-------|-----|-----|
| | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | Score | | |
| Agdern, Alan 12/5/2013 | 9 | 8.5 | 8 | S | 8.5 | 9.0 | 8.5 | S | 9.0 | 8.5 | 8.5 | | | | | | |
| Bess, Vivian 12/5/2013 | | | A | | 8.0 | B | | | B | | | | | | | | |
| Bowie, Bill 12/5/2013 | | | A | | | A | | | 8.0 | 7.5 | 8.5 | | | | | | |
| Chhatper, Sunil 12/5/2013 | | | A | | | A | | | 8.5 | 8.5 | 8.5 | | 8.5 | 8.0 | 7.5 | | |
| DeBiase, Valerie 12/5/2013 | 8.5 | 8.5 | 7.5 | S | 7.5 | 9.0 | 9.0 | 10.0 | | B | | | | | | | |
| Ferrare, Chris 12/5/2013 | | | B | | 8.5 | A | 8.0 | | 8.5 | S | 8.5 | | | | | | |
| Goldstein, Berry 12/5/2013 | | | A | | | A | | | 8.5 | A | 8.5 | 8.0 | | | | | |
| Goldstein, Carol 12/5/2013 | | | B | | | B | | | 7.0 | A | 7.0 | 8.0 | | | | | |
| Herbst, Al 12/5/2013 | 7 | | A | | 8.0 | B | | 9.0 | | A | | | | | | | |
| Kirshenbaum, Frank 12/5/2013 | 7.5 | 8 | 7.5 | A | 7.5 | B | 7.5 | 8.0 | | B | | | | | | | |
| Meles, Mordechai 12/5/2013 | 7.5 | 8 | 8.5 | A | 7.5 | A | 7.5 | 8.0 | 8.5 | A | 9.0 | 7.5 | 7.5 | 7.5 | 8.5 | | |
| Metzger, Peter 12/5/2013 | | | A | | 9.0 | A | 8.5 | | | A | | | | | | | |
| Newman, Peter 12/5/2013 | | | A | | | A | | | | A | | | | | | | |
| 12/5/2013 | 7 | 7.5 | 9 | 10.0 | 8.5 | 8.0 | 8.5 | | 8.0 | 7.5 | 8.5 | | 8.0 | 7.5 | 8.0 | | |
| Petwa, Ramesh 12/5/2013 | 7 | 8 | 8 | A | 8.0 | S | 8.5 | 8.0 | 7.0 | A | 7.5 | 8.0 | | | | | |
| Piskin, Lorraine 12/5/2013 | | | B | | | A | | | 8.5 | A | 8.5 | 8.5 | 9.0 | 7.5 | 10.0 | | |
| Rose, Doreen 12/5/2013 | | | A | | | A | | | 8.0 | A | 9.0 | 9.0 | | | | | |
| Scheinerman, Ira 12/5/2013 | | | S | | 8.5 | S | 8.5 | 8.0 | 8.0 | A | 9.0 | 10.0 | 7.5 | 8.0 | | | |
| Silverstein, Marty 12/5/2013 | 9 | 8.5 | 8 | 10.0 | 9.0 | S | 9.0 | 9.0 | 10.0 | S | 9.0 | 8.0 | 7.5 | 10.0 | 8.0 | 8.0 | 8.0 |
| Stermann, Fred 12/5/2013 | | | B | | | B | | | 8.0 | A | 7.5 | 7.5 | | | | | |
| Weisler, Jules 12/5/2013 | 8 | 8 | 8 | A | 8.0 | A | 8.0 | 8.5 | 7.5 | A | 8.5 | 9.0 | | | | | |
| Woulfin, Gerald 12/5/2013 | | | B | | | B | | | 8.0 | A | 7.5 | 8.5 | | | | | |

Preliminary Standings of Top 5 After 4 Competitions

| 2012-2013 | Name | YTD Unadjusted of two highest per mo. | Adjusted (Adj for less than 18 entries) | Rank |
|------------|--------------|---------------------------------------|---|------|
| BWA | Kirshenbaum | 8.00 | 7.50 | 1 |
| BWA | Newman | 8.50 | 7.50 | 1 |
| BWA | Weisler | 7.94 | 7.44 | 3 |
| BWA | Patwa, R | 8.06 | 7.26 | 4 |
| BWA | Meles | 7.69 | 7.19 | 5 |
| BWS | Silverstein | 9.13 | 8.63 | 1 |
| BWS | Agdern | 9.08 | 8.08 | 2 |
| BWS | DeBiase | 8.44 | 7.94 | 3 |
| BWS | Scheinerman | 8.38 | 4.38 | 4 |
| COA | DeBiase | 8.81 | 8.31 | 1 |
| COA | Newman | 8.63 | 8.13 | 2 |
| COA | Metzger | 8.81 | 7.81 | 3 |
| COA | Weisler | 8.13 | 7.63 | 4 |
| COA | Starling | 8.58 | 7.58 | 5 |
| COB | Bass | 8.63 | 7.63 | 1 |
| COB | Kirshenbaum | 8.00 | 7.50 | 2 |
| COB | Herbert | 8.25 | 4.25 | 3 |
| COB | Herbst | 8.25 | 4.25 | 3 |
| COS | Silverstein | 9.38 | 8.88 | 1 |
| COS | Patwa, R | 8.38 | 7.88 | 2 |
| COS | Agdern | 8.75 | 7.75 | 3 |
| COS | Scheinerman | 8.50 | 4.50 | 4 |
| CR | Meles | 8.50 | 8.00 | 1 |
| CR | Silverstein | 8.31 | 7.81 | 2 |
| CR | Chhatpar | 8.19 | 7.69 | 3 |
| CR | Newman | 7.81 | 7.31 | 4 |
| CR | Piskin | 8.75 | 4.75 | 5 |
| DPA | Chhatpar | 8.63 | 8.13 | 1 |
| DPA | Rose | 8.56 | 8.06 | 2 |
| DPA | Meles | 8.50 | 8.00 | 3 |
| DPA | Newman | 8.38 | 7.88 | 4 |
| DPA | Bowie | 8.25 | 7.75 | 5 |
| DPA | Weisler | 8.25 | 7.75 | 5 |
| DPB | Katzenoff, S | 8.25 | 4.25 | 1 |
| DPB | Bass | 7.38 | 3.38 | 2 |
| DPB | Kirshenbaum | 7.38 | 3.38 | 2 |
| DPB | DeBiase | 7.00 | 3.00 | 4 |
| DPB | Huang | 7.00 | 3.00 | 4 |
| DPS | Agdern | 8.81 | 8.31 | 1 |
| DPS | Silverstein | 8.50 | 8.00 | 2 |
| DPS | Ferrara | 8.38 | 7.38 | 3 |

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