



the Viewfinder

Officers &

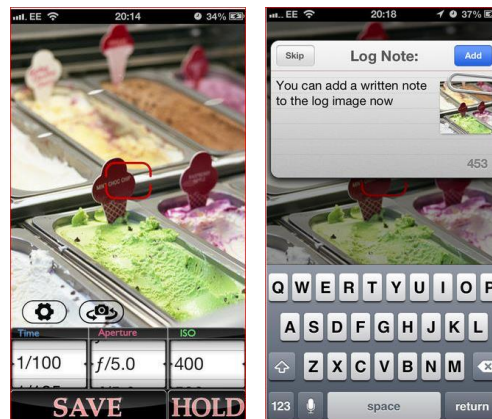
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Exposure Meter Anybody?

If you are old school, you probably used an exposure meter at one time. The built in meters in our cameras today, have made the hand held meter largely redundant, but there are situations in which a separate meter can come in handy. A good light meter is a fairly expensive item and not something that's likely to find its way out of your camera bag if you have one. But what if you have one in your pocket? If you have an iPhone and the free "Pocket Light Meter" app, you do. The app is full of surprises, among which is the ability to input exposure correction, specify full, half or third f-stops, ISO and shutter stops. You can display or turn off a measurement point and can move the point around the frame. In addition, you can add text to the measurement and store it in a Dropbox if you have one. I don't know why you would want to, but it's there. The price for free, is that you will get some scrolling ads across the top. Not really a problem, but if you want to get rid of them, you can for \$1.99.



You can operate the camera from the. Metadata attached to the file will display complete exposure information as well as date, time and GPS data AND it will also show what landmark you were near when you took the picture.

No mirror, no prism, no shutter?

As frequently cited in this newsletter, the evolution of digital cameras is toward smaller and lighter with remarkable improvements in quality at the same time. In the process, engineers have eliminated the mirror box in many models which has resulted in a major leap forward in terms of miniaturization of both the camera body and the lenses that attach to it. So why do we still need a shutter? The fact is, the shutter is not "needed" and in fact, many point and shoot models do not have one. The reason that higher end models still us a shutter is very basic. In order to make a sensor that can be turned on and off as a means of exposure control, a part of each pixel contains an electronic component for storing the charge, making the light gathering part of the pixel smaller and inherently more noisy.

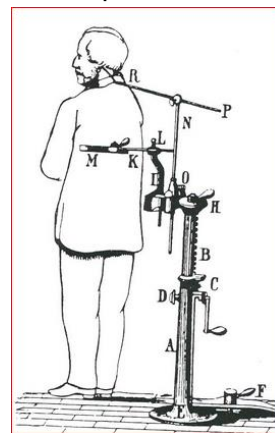
As we know, today's technical problems are tomorrows research problems. Be rest assured, that mechanical shutters on even the best quality cameras will be gone in

another decade, maybe sooner.

Getting Sharp Focus

Getting a sharp image involves more than just properly focusing on the subject. You must identify the depth of the subject from front to back. Is it a single plane parallel to the camera or like a landscape or does it encompass hundreds of feet in depth? The problem is compounded in close up and macro photography. To increase depth of field, you need to use a relatively small aperture. But here's the rub. You also need to be familiar with the diffraction characteristics of your lens. This is something that you will probably need to find out by yourself. Diffraction refers to the apparent bending of light around small obstacles and the spreading out of waves past small openings such as an iris diaphragm at $f/22$. It has

very little to do with the other optical characteristics of the lens and occurs in \$9,000



Hyperfocal scale

lenses as well as \$99 lenses. The overall effect of diffraction is similar to being out of focus. Diffraction is not the same for every lens at a given f -stop. It is influenced by focal length and sensor size. Generally speaking, lenses perform at their overall best when stopped down about 2 f -stops from maximum aperture. But, you need to use an aperture that gives the best focus for your subject from the closest to the furthest point from the lens. In most cases, that

means balancing depth of field versus diffraction. A focusing technique that was popular before the advent of autofocus was to use of the so called hyperfocal distance. The hyperfocal distance is the closest distance at which a lens can be focused while keeping objects at infinity acceptably sharp. When the lens is focused at this distance, all objects at distances from half of the hyperfocal distance out to infinity will be acceptably sharp.

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You will notice that older, manual focus lenses have a scale to indicate the range of acceptable focus at a given distance and f -stop. To use the scale, first focus on the subject, and then look at the f -stop values on either side of the focus indicator line that

corresponds to the set f -stop; In this case 5.6. If the aperture was set at $f/16$, everything between about 2.5 meters and infinity would be in acceptable focus. In the illustration you can see that the lens is focused on 5 meters @ $f/5.6$. Looking at the hyperfocal scale, you can see that everything from about 4 meters to 10 meters will be acceptably sharp.

Of course, getting a sharp picture involves more than just sharp focus. You have to account for subject and camera movement as well. Subject movement is most difficult when the subject is close and moving across the plane of focus. Camera movement problems are greatly reduced by image stabilization and of course the use of a tripod. A general shutter speed rule for handheld photography is the reciprocal rule which states that the minimum shutter speed for a hand held photo should be at least the reciprocal of the focal length of the lens and not less than 1/50 sec. Eg- for a 300mm lens that would be 1/300 sec. Keep in mind that this is for an average person with steady hands and no image stabilization.

SCC Scores

From 2/20/2014 To 2/20/2014

	Black		White	POM	Color			POM	Projection		POM	Creative		POM
				Score				Score			Score			Score
Agdern, Alan			S		S				S					
2/20/2014	9	9	8	8.5	8.5	8.5								
Bass, Vivian			A		B				B					
2/20/2014	7.5	7		8.0			9.0	7.0	7.0		7.0	7.0		
Bellow, Marc			A		A				A					
2/20/2014	9			10.0										
Bowie, Bill			A		A				A					
2/20/2014								7.5	7.5	7.5				
Chhatpar, Sunil			A		A				A					
2/20/2014								0.7	8.0	9.0	10.0	7.0	7.0	7.5
DeBiase, Valerie			S		A				B					
2/20/2014	7.5	7.5	7.5	8.5	8.5	7.5	9.5	7.0	7.5	8.5	9.5			
Ferrara, Chris			B		A				S					
2/20/2014								7.0	7.5	8.0				
Goldstein, Barry			A		A				A					
2/20/2014								7.0	7.0	7.5				
Goldstein, Carol			B		B				A					
2/20/2014								7.0	7.0	7.5				
Herbst, Al			A		B				A					
2/20/2014				7.5	7.0	7.0								
Katzenoff, Scott			B		B				B					
2/20/2014				7.0	7.5	7.5		7.0	7.0	7.5		7.0	7.0	7.5
Kirshenbaum, Frank			A		B				B					
2/20/2014	7.5	7	7.5	7.5	7.0	7.0		7.0	7.0	7.0				
Meles, Mordechai			A		A				A					
2/20/2014	7	9	7.5	8.0	8.0	7.0		7.0	7.5	7.0		7.5	8.0	7.0
Newman, Peter			A		A				A					
2/20/2014								7.0	7.5	7.5				
Patwa, Ramesh			A		S				A					
2/20/2014	8.5	8	7	9.0	7.5	8.0		7.0	7.5	8.0				
Piskin, Lorraine			B		A				A					
2/20/2014								7.5	8.0			7.0	7.0	
Rose, Doreen			A		A				A					
2/20/2014								7.5	8.0	9.0				
Scheinerman, Ira			S		S				A					
2/20/2014	8.5	9	9	9.0	7.5		10.0	7.5						
Silverstein, Marty			S		S				S					
2/20/2014	9	8.5	9	10.0	9.0	9.0	8.5	7.0	7.5	8.5	9.5	7.0	7.5	9.0
Starling, Eddie			B		A				A					
2/20/2014				8.0	7.5	8.0								
Stermann, Fred			B		B				A					
2/20/2014								7.0	7.5	8.0		7.5	7.5	7.5
Weisler, Jules			A		A				A					
2/20/2014	7.5	8	8	7.0	7.0	7.5		7.0	7.0	8.5				
Woulfin, Gerald			B		B				A					
2/20/2014								7.0	7.0	8.0				

FLI February Scores

Judges - Richard Witkover - Harry Loud - Alan Agdern

Black and white A			Creative Cont.		
24	Ramesh Patwah	Lake Loise Canada	22	Lorraine Piskin	Once Upon A Time
24	Alan Agdern	White Owl	22	Mordechai Meles	Popsicle Dahlia
24	Ira Scheinerman	Atlantica	21	Valerie Debiase	Irish Abbey
23	Peter Newman	Living Crystal	Digital A		
23	Mordechai Meles	Kid In Tokyo	23	Alan Agdern	GantryPark 7466
21	Jules Weisler	Montreal View	23	Ira Scheinerman	A Bride
21	F. Kirschenbaum	Day Lily 325	24	Chris Ferrara	Eagles Stare
Color A			24	Marty Silverstein	3 with buds
26	Alan Agdern	What	24	Fred Stermann	Snow Monkey
26	Peter Metzger	Looking Good	21	Gerald Harrison	Giddyap 584
26	Marty Silverstein	Lion Face	21	Bill Bowie	Desert Shack 1
24	Edward Starling	Wild Skies 2	24	Doreen Rose	On Tranquil Pond
24	Valerie Debiase	Sat. In Slovenia	24	Sunil Chhatpa	BLUE JAY
24	Marty Silverstein	Kung Fu Workout	24	Barry Goldstein	Flower
24	Peter Newman	Splash	21	Lorraine Piskin	Wu Gorge in China
24	Chris Ferrara	Heading Out	21	Ramesh Patwah	Fall Colors 1
23	Mordechai Meles	Painting Of Rose	21	Gerald Wouffin	Layers of Color
21	Ramesh Patwah	California Coast	23	Jules Weisler	Bee feeding
21	Jules Weisler	Red Shed	24	Mordechai Meles	Cororful Lily
Color B			Digital B		
24	Vivian Bass	Great Blue	22	F. Kirshenbaum	Flower 251
23	F. Kirshenbaum	Water Lily 363	22	Vivian Bass	Abandoned
21	Alan Herbst	Ny Waterway	23	Scott Katzenoff	Baby leopard
Creative			23	Valerie Debiase	The Coming Storm
22	Fred Stermann	Music Session	24	Valerie Debiase	Seeing NY from NJ
22	Jules Weisler	China lady			

Meeting Schedule

February

20 Competition- Judged by Dick Hunt

27 Macro Photography by Harry Schuessler

March

13 Comptetion- Laura Eppig

20 "Brushes and Masks" by Donna Crinnian

27 Critique

April

3 Tentative Board Meeting

10 Theme Competition- REFLECTIONS- Susan Nolan

17 "Smartphone Photograpy" by Scott Katzenoff

24 Critique

May

8 Competition- Bill Grabowski

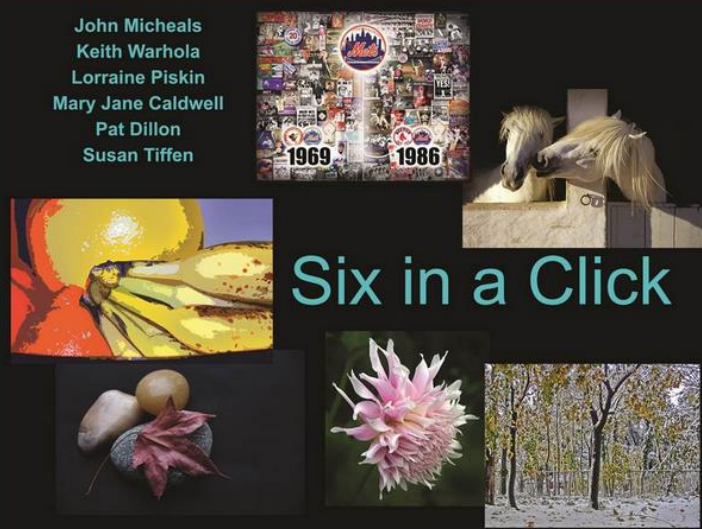
15 Tamron Lenses- Kai T Leung

22 End of Year compeitition- Richard Witkover, Tom Crosley and Joann Gazzola

June

Awards Dinner

John Micheals
Keith Warhola
Lorraine Piskin
Mary Jane Caldwell
Pat Dillon
Susan Tiffen



1969 1986

Six in a Click

6 in a Click

Six Photographers share their images
March 1st thru March 31st
at the Barnes Gallery

Join us
Saturday, March 8th 5:30 - 7:30pm
Meet the photographers at the

Artists' Jazz Reception

John Micheals

Keith Warhola

★ Lorraine Piskin

Mary Jane Caldwell

Pat Dillon

Susan Tiffen

The Barnes Gallery
2 Nassau Boulevard
Garden City South, NY 11530
516.538.4503 Tue - Sat: 10:00am - 5:00pm

*Dear Friends
& Family*

*I hope you'll join me
on Saturday for the
reception.*

*There'll be food and
jazz music...!!!*

*If unable to make it,
we can meet at another
time during the month.*

Lorraine

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