



The Viewfinder



February 2022

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President's Message

Bonnie Forman-Franco

As I sit and watch the first major snowstorm of 2022 come down in all it's fury, I think about what a great day it is to clean out closets! But, who really wants to do that? I could process some of the half million images I have, but I don't feel like doing that either.....

I begin to think about my primary hobby—photography— and what a great day it is to photograph. But who can go outside without freezing, slipping, or getting caught in a deep snow mound since we are not fully plowed out?

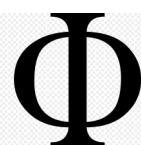
Grateful I have a second major hobby and that's birding—especially backyard birding in the winter. I recently installed an in-ground pole feeder in the center of my yard, which hangs 4 large feeders plus two suet holders....great visibility from my den. I also have two very large circular suet feeders off my deck which affords me great visibility from the kitchen. Bingo—I have my own private bird sanctuary with great vantage points in which to photograph. I have blue-jays, titmouse, white throated sparrows, juncos, cardinals, black-capped chickadees, nuthatches, finches, doves, pigeons, and yes, I even captured a coopers hawk sitting very close-by in one of my bare trees. Feeding the birds and photographing them are such great hobbies that provide such enjoyment.

We would love to hear what photographic hobbies and interests you have and would like to share in our newsletter. We are always happy to share these activities with our club members. By the way, should you have any interest in backyard birding and would like some help, please feel free to ask me.

Once again, thank you to Barry for being the editor of this very fine newsletter.

Stay safe and healthy.

Bonnie



1.618
 Photography's magic
 number

More than a number, **Phi** is a connection between mathematics, the natural world, and the subconscious mind. Just like Pi is significant to mathematics, Phi is fundamental to beauty, nature and the underpinning of the Golden Ratio, also known as the golden mean, golden section, divine proportion, golden proportion and the foundation of the **Rule of Thirds**.

The golden rectangle proportions were described as early 888 BC in the Babylonian *Tablet of Shamash*). When two things are proportionate to each other in the ratio of

$$1: \frac{1+\sqrt{5}}{2} = 1.618$$

1:1.618 they are the Golden Mean. A line divided by this ratio would look like this:



The Golden Mean is ubiquitous in nature, from the shape of a nautilus shell to that of galaxies and the relative lengths of the bones in your body. It can even be found in the structure of our DNA. Could it be that our brains are wired to see

Send articles, letters to:
 EDITORTHEVIEWFINDER@YAHOO.COM

Continued on next page

FROM THE GOOD AND WELFARE COMMITTEE

Sylvia Goldkranz

Wishing you a happy Birthday

Belated wishes to Sandy, who's birthday was January 30th and to Jules who will be 39 on February 18, Barry's birthday is February 10th and Lorraine's is February 12th.;



Get Well Soon

Our wishes for a speedy recovery go out to Lorraine, who is fighting like a trooper to get better. Get well soon Lorraine! We miss you.

NEW MEMBER SPOTLIGHT

**The Syosset Camera Club welcomes
Tania Kelekian**



I've had an on again off again relationship with photography for as long as I can remember. Whether it was shooting with a crappy 110 camera or my Canon AE-1, I'd go through bouts where I didn't take a picture for ages. I loved that AE-1 program that my dad got me when I was a kid. I took horrible out of focus pictures that I still have in a box somewhere. Now I take out of focus pictures on purpose with either my Canon 5D mk III or my Canon EOS R5. I still think they are horrible sometimes, but I love them a lot more than I used to.



While I enjoy many different styles and types of photography, I find that there is no better inspiration than nature. The patterns, the movement, the colors, and the light. I find it truly amazing that water can look like lava or that the clouds on the horizon can make a bridge look like it's on fire or that dye moving through water can look like a fish. I enjoy shooting a lot at night and I love taking long exposures whether it's a sunset or a street scene. I'm happiest with a camera in my hand and I feel naked without one sometimes. I've even taken one grocery shopping but that was more for safekeeping than anything else.

CONTINUED FROM PAGE ONE

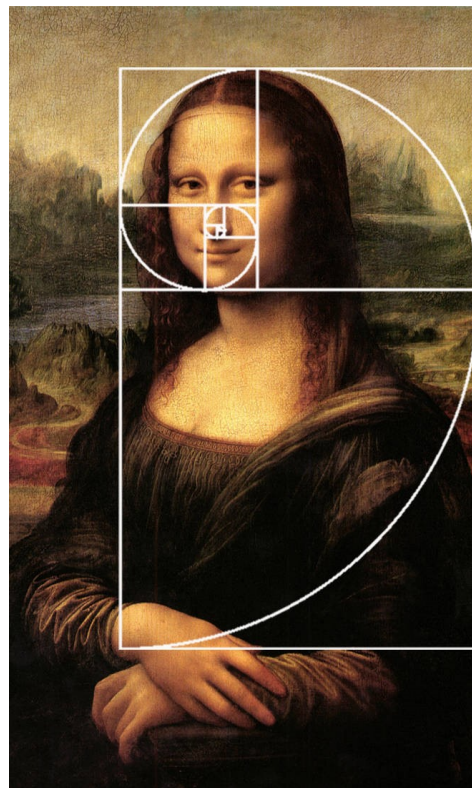
harmony and beauty in things that conform to the Golden Ratio?

Here, superimposed on the Mona Lisa, we have a rectangle whose sides are proportion to the Golden Ratio. Notice that the smaller rectangles inside also conform to the Golden Ratio. In this diagram, a spiral is drawn inside the rectangles which is called— you guessed it, a “Golden Spiral”. The spiral can be used the same way as the Rule

From Wikipedia:

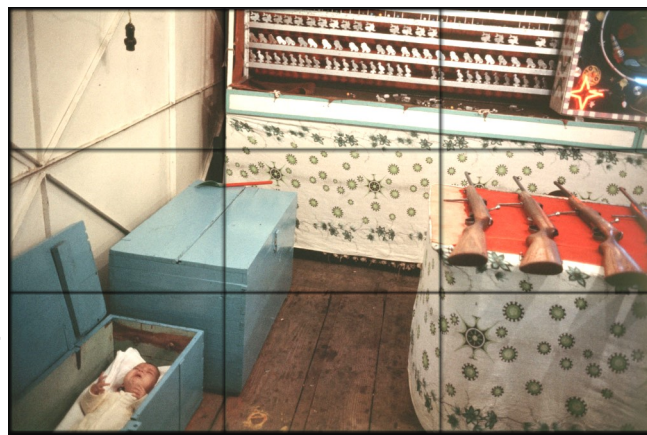
Some of the greatest mathematical minds of all ages, from Pythagoras and Euclid ancient Greece, through the medieval Italian mathematician Leonardo of Pisa and the Renaissance astronomer Johannes Kepler, to present-day scientific figures such as Oxford physicist Roger Penrose, have spent endless hours over this simple ratio and its properties. ... Biologists, artists, musicians, historians, architects, psychologists, and even mystics have pondered and debated the basis of its ubiquity and appeal. In fact, it is probably fair to say that the Golden Ratio has inspired thinkers of all disciplines like no other number in the history of mathematics.

of Thirds for the purpose of composition. Elements that align with the spiral will be well placed in the composition. Leonardo Davinci was no stranger to the Golden Ratio as evidenced by his Mona Lisa. Actually, the Rule of Thirds while based on the Golden Ratio uses only an approximation of it, but close enough.



If the Rule of Thirds lends harmony to a composition, it stands to reason that violating the rule will cause disharmony, or tension. Maybe

that's why some of the most successful street photographers appear to avoid using any rules. Shown here, is a famous photograph by Joel Meyerowitz. The subject, a baby in a box, is placed in the extreme lower left corner of the composition and in fact, is partially cutoff. It is



safe to say that Meyerowitz was not looking to make a harmonious or beautiful picture, but one that would compel interest and create questions. The composition breaks every traditional rule I can think of. But I digress.

Using the Rule of Thirds is normally a safe bet for achieving harmony in a photograph. However, breaking the rule is sometimes better, not because the rule is wrong, but because harmony and beauty is not the point of every photograph.

MY 360 INSTA ONE X2

Roni Chastain

I first saw this camera in use several years ago. LI meetup had a workshop with Gabe Bidderman from B&H. He took a photo of our group with his 360 camera. I fell in love with it.

When a friend offered a workshop with the camera, I jumped at the chance. I ended up buying a used one on Ebay to play with. I got the Theta S, after playing with it for 2 years I decided to upgrade the camera. I now use an Insta 360 one2x. It is a tiny camera that fits in an eyeglass case. I take it with me all the time. It has been to Kenya, Cuba and Amalfi, Italy.

One of the things I love about this is with one image, I can create about 5-6 different images, depending on how it is manipulated. I can also take videos with this little camera.

The manipulations can be done on my phone or on my computer. I can upload the images to my phone via wifi. I can also upload the images to my computer. The camera has a mini SD card.

Here is an image with an eye-glass case, the camera and a small tripod I use when using the camera.



This is a sample of one image but when manipulated I was able to process 6 different images.

My 360 images are on my website. <https://www.customphotonotes.com/p909125975>

Photography;

it was good while it lasted, or just the beginning

editorial

“Photography” encompasses the technical aspects of picture making as well as the artistic creation of an image. Technical obstacles to good image making have pretty much been eliminated thanks to modern cameras and software. It is the artistic aspect that this editorial is addressing.

Most of the components that define the subject of a photograph can be recognized by the camera, Photoshop or both. Let us review: faces, skies, eyes, horizons, and even the subject of the image.



The above features are available without the benefit of high level artificial intelligence; two words that suggested science fiction just a few years ago.

It is not far fetched to suggest that cameras in the very near future will if not compose the scene, at least indicate when you have a good composition. My point and shoot, when set to Automatic, will determine the nature of the scene and optimize all of the camera settings appropriate to what is in the finder. The camera recognizes the type of scene and the subject. The next step could be to

prompt proper placement of the elements according to the Rule of Thirds or some other formula.

I am perfectly willing to have my camera and Photoshop work together to perfect all of the variables that go into a technically good image. After all, shutter speed, aperture, ISO are just tools. Why use a hand tool when you have power tools at your disposal. But a good image goes far beyond getting the focus and exposure triangle right. I would not be surprised if composition automation shows up in smart phones first.

When artificial intelligence creates compositions, it is my contention that as an art form, photography will become a pointless exercise, where the camera becomes the creator and the photographer becomes the instrument.

All this may be a blessing in disguise; a challenge to create images that depart from the cliché and challenge us to a fresh new perspective.

If you care to argue the point, you know where to reach me.

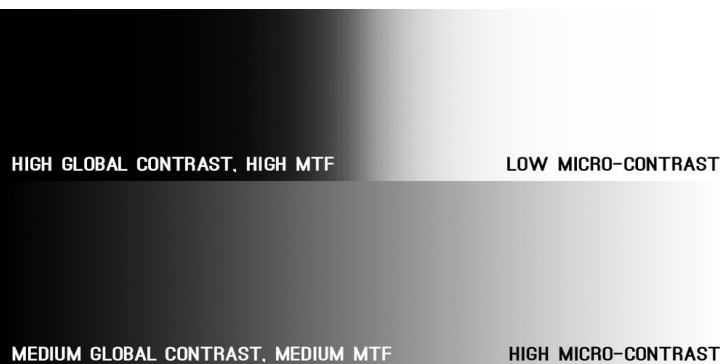
MICRO-CONTRAST

WHEN ONLY THE BEST WILL DO AND HOW TO FAKE IT

When you shop for a lens you probably look for build quality, focus speed, maximum aperture and sharpness and if so, you have missed an important attribute; micro-contrast. Almost all lenses are adequately sharp today. Micro-contrast is the quality that separates the best lenses from mediocrity and makes some lenses with the same specs, thousands of dollars more expensive than others ,



Micro-contrast is the ability of a lens to smoothly reproduce the tonal changes from the brighter to darker part of a color. It is an attribute that makes some lenses treasured possessions and a quality not evident from the spec sheet.



Contrast in general, is the difference in luminosity between the dark and

light areas of an image, micro-contrast is that ability at the pixel level. A lens with good micro-contrast has richer colors and tone transitions compared to a weaker one.

PHOTOSHOP TIP

You can simulate micro-contrast in Photoshop. Start by duplicating the background layer. On the new layer go to Filter > Sharpen > Unsharp Mask. In the Unsharp Mask dialog, set the amount to 20%, Radius to 60px, and Threshold to 0.

The idea is to have this adjustment effect only the mid-tones. Drag the black arrow in the 'This Layer' section until the first number reads as 10, now split the arrow by alt-clicking on the arrow and dragging until it reads 10/50. Split the white arrow and drag the arrow left until the second set of numbers reads 200/255. This takes the adjustments made on this layer out of the darkest tones and lightest tones. Splitting the arrow feathers it, so it is gradually taken out.

While still in the Layer Styles dialog, change the blending mode to Luminosity which will cause only the tones to be affected and not the colors.

HERE'S HOW BAD THE ECONOMY IS:

My neighbor got a pre-declined credit card in the mail.

CEO's are now playing miniature golf.

Exxon-Mobil laid off 25 Congressmen.

Looking for a Place to Photograph?

Or just hang out

Bay Park 199 4th Ave East Rockaway

Belmont Lake State Park, Southern State Parkway Exit 38 North Babylon

Bethpage State Park, 99 Quaker Meeting House Road Farmingdale

Blydenburgh County Park, Veteran's Memorial Highway Smithtown

Brookhaven State Park, William Floyd Parkway, Wading River

Caleb Smith State Park Preserve, 581 West Jericho Turnpike Smithtown

Camp Hero State Park, 1898 Montauk Highway Montauk

Cantiague Park, 490 W John St Hicksville

Captree State Park, Ocean Parkway Babylon

Cathedral Pines County Park, Yaphank-Middle Island Road Middle Island

Cedar Creek Park, Merrick Road Seaford

Cedar Point County Park, 5 Cedar Point Road East Hampton

Centennial Park, Centennial Avenue Roosevelt

Christopher Morley Park, 500 Seasingtown Road Roslyn

Cold Spring Harbor State Park, Harbor Road Cold Spring Harbor

Bayard Cutting Arboretum State Park, Great River

Caumsett State Historic Park, Huntington

Connetquot River State Park, Sunrise Highway Oakdale

Cow Meadow Park, South Main Street Freeport

Cranberry Bog County Park, Edwards Ave. South Riverhead

David A. Sarnoff Pine Barrens Preserve, County Road 63 Riverhead

Cupsogue Beach County Park, Westhampton

David Weld Sanctuary, Boney Lane, St James)

Davis Park, Fire Island National Seashore

Brookhaven

Forest City Community Park, 3199 Morgan Drive Wantagh

Gardiner County Park, Montauk Highway Bay Shore

Gilgo State Park, Ocean Parkway Babylon

Grant Park, Broadway at Sheridan Avenue Hewlett

Greenport Skate Park, Moores Lane Greenport

Grumman Memorial Park, Rt. 25A Calverton

Hallock State Park Preserve, Hulse Landing Road Wading River

Harold Walker Memorial Park, 1085 Woodfield Road Lakeview

Harrison Pond Town Park

Heckscher Park, Huntington

Heckscher State Park, Heckscher Parkway Field 1 East Islip

Hempstead Lake State Park, West Hempstead

Eisenhower Park, East Meadow

Garvies Point Museum and Preserve, Glen Cove

Hewlett Point Park, 130 Hewlett Point Avenue Bay Park

Hither Hills State Park, 164 Old Montauk Highway Montauk

Hoyt Farm Park Preserve, New Highway Commack

Indian Island County Park, Cross River Drive, Rt. 105 Riverhead

Kirk Park Beach, Route 27, Montauk

Lakeland County Park, Johnson Ave Islandia

Lake Ronkonkoma County Park, Lake Shore Road Lake Ronkonkoma

Manorhaven Beach Park, Manorhaven Boulevard Manor haven

Massapequa Preserve, East Merrick Road Seaford

Meschutt Beach County Park, Canal Road at Old North Highway Hampton Bays
 Montauk County Park, Montauk Highway Montauk
 Montauk Downs State Park, 50 South Fairview Avenue Montauk
 Montauk Point State Park , 2000 Montauk Highway Montauk
 Morgan Memorial Park Beach, Germain Street Glen Cove
 Jones Beach State Park, Wantagh
 Jones Beach State Park, Wantagh
 McNulty's Ice Cream Parlor, 153 North Country Rd, Miller Place
 Muttontown Preserve, Muttontown Lane, East Norwich
 Newbridge Road Park, 2600 Newbridge Road Bellmore
 Nickerson Beach Park & Campground, 880 Lido Boulevard Lido Beach
 Nissequoque River State Park, 799 Saint Johnland Road Kings Park
 Norman J. Levy Park and Preserve, 1600 Merrick Road Merrick
 North Hempstead Beach Park, 175 West Shore Road Port Washington
 North Woodmere Park, Hungry Harbor Road and Branch Boulevard North Woodmere
 Ocean Beach Park, Nevada Avenue Long Beach
 Oceanside Park, 3800 Mahlon Brower Drive Oceanside
 Old Bethpage Village Restoration, 1303 Round Swamp Road Old Bethpage
 Peconic Dunes County Park, Soundview Avenue Peconic
 Plainview Old Bethpage Community Park, Washington Avenue Plainview
 Planting Fields Arboretum State Historic Park, Oyster Bay (516) 922-9200
 Norman J. Levy Park and Preserve, Hempstead Tpk, Merrick
 Old Field Point Lighthouse, 207 Old Field Road, Setauket)
 Quogue Wildlife Refuge, 3 Old Country Road

Quogue
 Red Creek Skate Park, 102 Old Riverhead Road Hampton Bays
 Rev. Arthur Mackey Sr. Park, Lakeside Drive Roosevelt
 Robert Cushman Murphy County Park, Old River Road Manorville
 Rocky Point Mountain Bike Trail, Rocy Point Road Rocky Point
 Robert Moses State Park, Babylon
 Sands Point Preserve
 127 Middleneck Road Port Washington, 516-571-7900
 Sears Bellows County Park, Bellows Pond Road Hampton Bays
 Seatuck Suffolk County Enviromental Center, 550 South Bay Avenue Islip
 Shadmoor State Park, 900 Montauk Highway Montauk
 Shinnecock East County Park, Dune Road Southampton
 Smith P
 oint County Park, William Floyd Parkway Shirley
 Southaven County Park, Victory Avenue Brookhaven
 Sweetbriar Nature Center, 62 Eckernkamp Drive Smithtown
 Syosset-Woodbury Community Park 7800 Jericho Turnpike Syosset
 Theodore Roosevelt Nature Center, Ocean Parkway Wantagh
 Trail View State Park, 25 Lloyd Harbor Road Huntington
 Twin Lakes Preserve, Old Mill Road Wantagh
 Uplands Farm Sanctuary Lawrence Hill Road Cold Spring Harbor
 Valley Stream State Park, Valley Stream (516)
 Stump Pond, 102 New Mill Rd, Smithtown
 Tackapausha Museum and Preserve, Seaford
 Theodore Roosevelt Sanctuary Oyster Bay
 Orient Beach State Park, Orient
 Van Bourgondien Park, 833 Deer Park Dix Hills

20 Years Ago In the *Viewfinder*

When a megapixel is not a megapixel

I recently saw a listing for the Fujifilm FinePix 700 camera on the B&H website, which gave the specifications as 6.0 Megapixels (MP). Actually, the camera has 3.1 million pairs of photodiodes and produces a file of 6.2 interpolated

MPs. This new sensor termed a Super CCD extends dynamic range by having two photodiodes at each photo-site location, a large one that captures the majority of the dynamic range (much like a normal digital camera photodiode), and a second much smaller photodiode which is less sensitive and captures mostly highlight detail. The information from the two photodiodes is combined to deliver extended dynamic range. In actual tests (see dpreview.com), the camera performs admirably but not up to the standard of a 6.2 MP camera.

Shudder

A poem
by

Carol Goldstein

In the blink of an eye, I saw
the image,

Cocked the camera and it
clicked.

Couldn't wait for the film to
be developed.

Saw the pictures, I was sick.

What I thought I saw was
there no more,

but in my head it seems.

So often we take photos, that
look better in our dreams.

AE; how far do you need to go?

How sophisticated does automatic exposure control need to be? Why do you need to read dozens of areas of the scene to determine the exposure? Re-

gardless of how complex the scene

is, the exposure will be a given f-stop at a given shutter speed. If you use an incident exposure meter, you will always have the correct exposure for an 18% gray portion of the image with a single reading. This means that pure white will correspond to zone IX and pure black to Zone I of the Zone System, and all the other tones will be appropriately represented (assuming correct development). In the old days when cameras did not have automatic exposure, and an exposure meter was a luxury. One would visually evaluate the scene and set the exposure from experience, the information enclosed with the film, or use the reciprocal rule as follows:

MEGAPIXELS

A Poem
by

Stan Rothman

My pixel count is
quite excessive

It is making me very
depressive

If only I knew That I
needed but two

My pictures would
be more expressive.

Continued on next page

The Mail bag



The last Viewfinder was accompanied by a request for feedback on what you would like to see in it. To those who responded, thank you.

Some of you said you would like more on history, so I have included an article on the origin of the Rule of Thirds as well as a page from the Viewfinder of 20 years ago.

A few of you said you would like more on post processing, so there is an article on micro-contrast with a Photoshop tip for simulating it.

One of you said you would like more on camera technology so there is an article on autofocus systems.

One person offered to write an article and did. Thank you Roni. It's on page 3.

One of you said upcoming events and a calendar would suffice. Sorry, no can do but I do appreciate your reading the calendar and you are free to skip to the last page.

To those who said they enjoyed it as is. Thank you! I hope you like this one as well.

You may have noticed some space devoted to items for sale, disposal or barter. I encourage you to participate. Everyone has some equipment that is gathering dust and some of you may be able to use some one else's surplus.

20 Years ago, continued

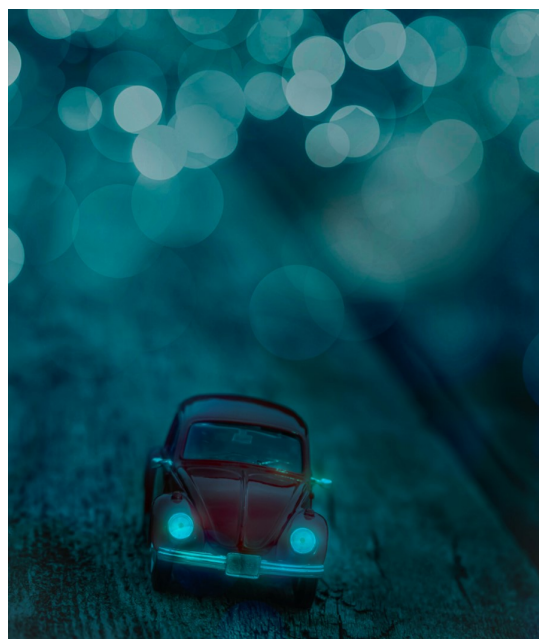
1. Set the shutter speed to the nearest value of the ASA (ISO) film speed value. 2. Set the aperture as follows: Bright sun on sand or snow- f22, Bright sun - f16, Cloudy bright- f11, Cloudy- f8, heavy overcast/open shade- f5.6. E.g.- Cloudy bright day, average scene, 200 speed film= 1/250 sec @ f11. The selenium cell exposure meter was not invented until 1930. I doubt if Alfred Steiglitz, Cartier-Bresson or Diane Arbus used one. Ansel Adams used a Weston exposure meter extensively, but if you told him you had a camera that could read and evaluate 35 zones simultaneously, he would say you were nuts. His masterpieces of black and white imagery were based on exposure of carefully selected single spot, around which the tonality of the image would be constructed.

If you want your dreams to come true, first you have to wake up

check all that apply, leave your comments and return
 I don't have time to read the whole thing
 I don't find it interesting
 I don't like the newsletter, keep it up
 The articles are too technical
 I would like the articles to be more technical
 I would like more historical stuff about photography
 I would like more on post processing techniques
 I would like more articles about...

January Images of the Month

Digital B
Robert Kaplan
"Kingfisher's Snack"



Creative
Sylvia Goldkranz
"Midnight Roll"



Black and White B
Barbara Titone
"Church Pews"



Black and White A
Ira Scheinerman
"Shadows on the Beach"

January Images of the Month



Digital A
Jules Weisler
"Dahlia Back"



Black and White Salon
Sylvia Goldkranz
"Stargazer in Still Life"



Digital Salon
Sylvia Goldkranz
"Love That Mist"

AUTOFOCUS

Remember how you used to focus your old rangefinder camera by lining up two halves of an image until they coincided? That's pretty much the principle behind phase detection auto focus, but the devil is in the details.

The other common type of autofocus is Contrast Detection in which focus is confirmed by maximum brightness difference between adjacent pixels.

DSLRs use a highly complex system for phase detection in which a secondary mirror placed behind the primary mirror receives light through a semi-transparent spot in the primary mirror and deflects the light to the AF sensors in the bottom of the camera. There are a minimum of two sensors for each AF point, with each pair acting like a split image sys-

tem. Modern cameras have from 9 to 51 AF points with options for selecting the active number.

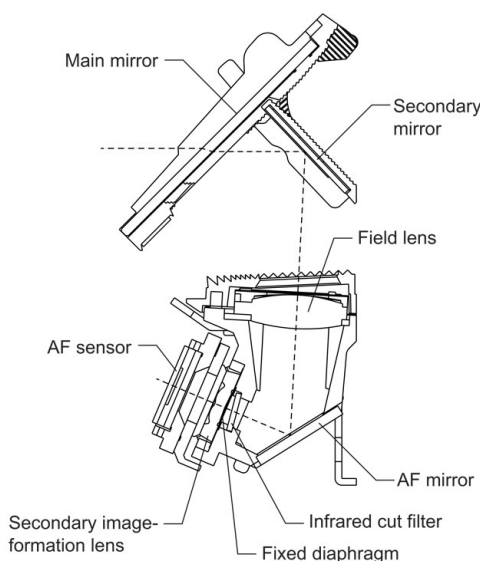
A potential problem arises from having the AF sensor separate from the image sensor. The slightest difference in distance between the lens and AF sensor and the lens and im-

age sensor will cause incorrect focus. That is why DSLRs have a means for fine tuning auto focus, which adds a correction that is ap-

plied every time the camera focuses.

Mirrorless cameras are immune to the above problem, because they have the focus points integrated into the image sensor.

Early mirrorless cameras had only contrast AF, but



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January PFLI SCORES

CREATIVE

Robert Kaplan	Lemon Over Wrapping Paper	21
Ira Scheinerman	Window on Politics 2021	23
Debbie Garafola	Fallen Leaf	23
Ellen Gallagher	Swirled Lavender Branch Closeup	23
Andrew Dubitsky	Hannah Framed	24
Sylvia Goldkranz	SummerLove	23

BLACK AND WHITE

Frank Kirshenbaum	Serenity in the Park 2893	18
Alan Agdern	Just Watching	21
Andrew Dubitsky	Bitsy in the Park	21
Bonnie Forman Franco	NYC GARBAGE BARGE	21
Ellen Gallagher	New Construction Reflection	23
Joseph Nightingale	GIRL ON THE BEACH	21
Sylvia Goldkranz	The Close Up	23
Gerald Woulfin	Just Hanging Out	23
Sandy Sommer	Looking Thru the Broken Glass	23
Ira Scheinerman	Little Bird Little Bird	23
Valerie Debi	Junkyard Treasure In B&W	21

DIGITAL A

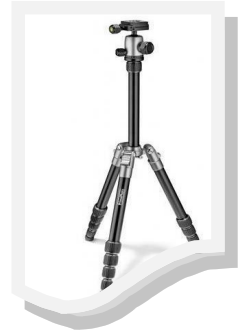
Andrew Dubitsky	Clouds over China-	21
Chris Ferrara	Waters Journey	23
Ellen Gallagher	Three Fishing Shacks	23
Alan Agdern	Group Meeting	23
Bonnie Forman F	PUMA PORTRAIT	24
Joseph Nighti	Buffalo Bill Dam	20
Sandy Sommer	Turf War	21
Ira Scheinerm	The Hostage	23
Frank Kirshen	Flower 9974	24
Gerald Woulfi	Colorful Dahlia	24
Sylvia Goldk	WhenEveryGramCounts	24
Valerie Debi	Abandoned Asy-	24
Debbie Garafola	Dahlia	21
Robert Kaplan	Eagle & Fish	26

MARKET PLACE

FOR SALE, DISPOSAL OR TRADE

Travel tripod Prima Photo PHTRSSL

New in the box, 4 leg sections, 13 inches folded, opens to 50.2 inches, weighs 2.65 lbs. Holds 8.8 pounds. Ball head with Arca Swiss type mount. Legs are adjustable to 3 positions from normal to flat. Best offer over \$35. Contact: bg1958@live



Fujifilm XH1

With vertical grip. like new condition. Complete with original packaging, 3 Fujifilm batteries and charger. Camera was only used a few times. \$850. Contact bg1958@live

Promaster Automatic Extension Tube Set for Nikon

Set of 3 extension tubes tubes. Has electrical contacts to make them fully automatic for autofocus and autoexposure for Nikon cameras. 12,mm, 20 mm and 36 mm. Like new. Contact: bg1958@live



8 mm Movie Projector

Revere Model 777—\$ FREE—WHAT A DEAL- NOW YOU CAN WATCH YOUR HONEY-MOON MOVIES, TAKE IT AWAY! Contact bg1958@live

Slide Projector

Crestline 500 Still works great, \$FREE—COME AND GET IT!
Contact: bg1958@live

Think Tank Sling Backpack

Used only a few times. Sells for over \$100 new. Asking \$50.
Contact: Ronimeetup@gmail.co



Promaster

Traveler+ Battery charger for SLR's (not mirrorless or Sony). This is a rapid lithium ion compact and lightweight charger. No wires or adapters. Accepts 100-240 V AC or 12-34V DC (optional cord required). Built in USB power port. Never used. \$25.00 or best offer.

Contact: Bonnie-photoladybon@gmail.com

Continued from page 12

those produced more recently have phase detection assisted by contrast detection. Sports and wildlife photographers prefer DSLR cameras over mirrorless ones based on the speed of autofocus. Because mirrorless cameras have the focus points on the image sensor, it is behind an Infra-red filter which is necessary for color fidelity, but significantly cuts down on the light that can be used by the autofocus system. For that reason, focus assist lamps on the camera and on auxiliary flash units need to emit light closer to the visible spectrum. DSLRs on the other hand, use mostly infrared light for AF. Phase detection AF is faster also because it is able to initially determine the direction to move the focus mechanism, while contrast AF systems rely on trial and error. If the direction it moves the focus makes it worse, it moves in the opposite direction. Sometimes it overshoots and has to start over again resulting the common "hunting" syndrome.

To learn about you cameras different autofocus modes, you will have to look elsewhere or god forbid, RTFM.



CALENDAR OF EVENTS

February		April		June	
3	Plan B – Dble Print Comp.	7	Plan B – Dble Print Comp.	10	PFLI Dig. LV Competition
10	Critique	8	PFLI Competition	11	PFLI Print LV Competition
11	PFLI Competition	14	Critique		
17	Virtual Webinar: Artist Spotlight featuring Harold Davis on Lite Box Photography	21	Presentation – Nick Stover: Topic to be Decided Inter-Club Program:		
24	Competition	28	Competition		
March		May			
3	Open	5	Open		
10	Critique	12	Competition		
11	PFLI Competition	13	PFLI Competition		
12	PFLI Print Competition	14	PFLI Print Competition		
17	Presentation – Hazel Meredith: Topic to be Decided	19	Ronie Chastain– Cuba and Iceland		
24	Competition	26	EOY Competition		

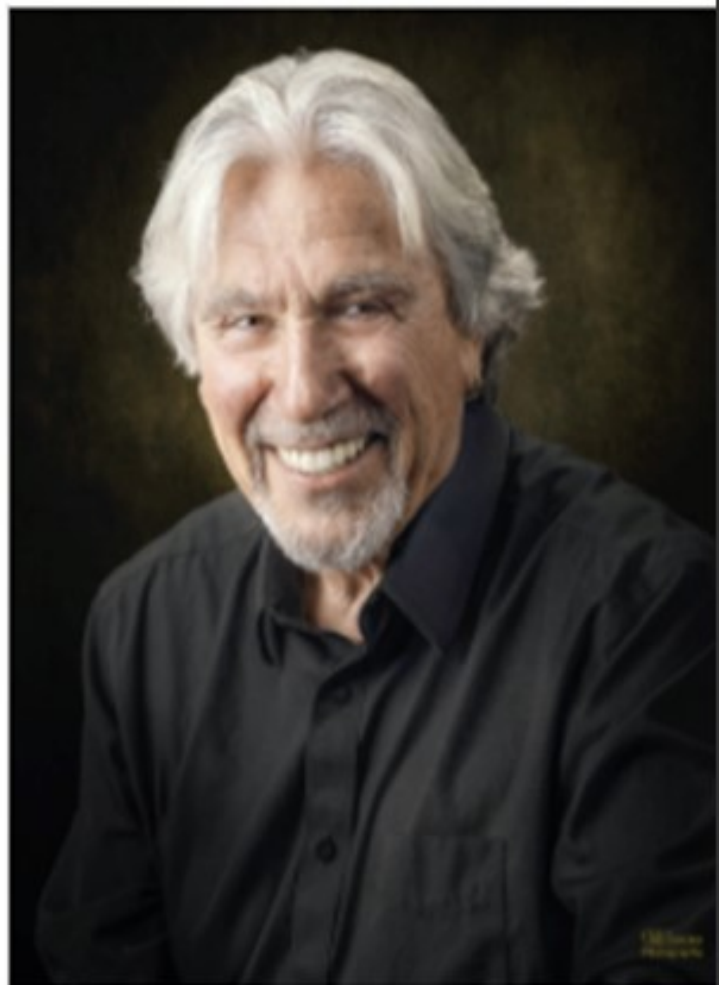
BUTCH MAZZUCA

PRESENTS

TRAVELS TO AFRICA

BUTCH WILL COVER:

- The cost
- Choosing your destination
- Where the best photo opportunities are
- Travel mode
- National & private parks
- Expectations
- Weather
- Packing tips
- Guides and vehicles
- Safety
- Camp to camp travel
- A typical day on safari



In the second part of his presentation, butch will discuss the essential and fine points of photography on safari, including the use of reflections, motion blur, turning lemons into lemonade, interactions and behavior and much more.

A SHORT HISTORY OF DIGITAL CAMERAS AND SENSORS

The first image sensors had a short history. They were contained in the glass vacuum tubes of the broadcast video cameras of the 1930s. By the early 1990s, they had been replaced by modern solid-state CCD image sensors.

In 1961 Eugene Lally at the Jet Propulsion Laboratory had the idea for a digital camera that would use a mosaic of photo-sensors to image the stars for navigation purposes. A patent for a “filmless camera” was filed in 1972 by Willis Adcock of Texas Instruments, but the first prototype of a digital camera did not appear until 1975. that is when Steven Sasson of Eastman Kodak built a digital camera using a Fairchild CCD sensor and other parts from Motorola. The camera weighed about 10 pounds and recorded black and white images on a cassette tape. A special projector was required to view the pictures. Kodak with it's superior marketing and visionary management did not pursue further development (pardon the pun) of digital photography.



In 1976, Fairchild, the developer of that CCD sensor developed the first commercially available CCD camera. It was used to inspect Proctor and Gamble products.

In 1981, Sony introduced the memorable Mavica. It was a far cry from a modern digital camera, using an analog television camera to record images on a floppy disc. This market flop was followed in 1988 by Canon's Xapshot which cost \$499 battery not included. The battery cost an additional \$999..

The first true digital camera that captured and stored digital images was the All-Sky camera, developed in 1981 by the University of Calgary Cana-

da ASI Science Team to photograph auroras.

In 1990, just two years after the first JPEG and MPEG standards were set and the same year the first true digital camera became available in stores, Adobe Photoshop v.1 was launched.

From 1990 the rapid development of digital photography centered around increasing sensor resolution and compact storage media. In 1994 there was the Apple QuickTake camera with 640x480 pixels

Until the mid-nineties, the only choice of sensor available was the CCD and it was a good solution, offering a great dynamic range and low noise. However, it was a team at NASA's jet propulsion lab that took technology invented again at Fairchild in the 1960s and developed the CMOS (complementary metal-oxide-semiconductor active pixel image sensor.), a low energy consuming sensor that reduced the weight of cameras in spacecraft. Professor Eric Fossum who led the team saw the potential for the use of the cheaper sensor in a range of consumer cameras and he and his colleagues started a spin-off company, Photo bit, and licensed the technology from NASA. By 2005 Photobit (now known as Aptina) had sold over a billion sensors.

Despite CMOS initially producing inferior images to CCD its cost-effectiveness led it to be used in consumer cameras and it's the technology you'll find your mobile phone camera. Today's CMOS sensors pretty much match CCD for image quality with the added advantage of power efficiency and the ability to offer a burst mode and other functionality.

There are two types of CMOS image sensors: the Bayer (named after Bryce Bayer a researcher at Kodak) and the less popular, conceptually different Foveon.

The Bayer sensor has a grid of pixels, organized in groups of four pixels, each sensitive to a primary red, green or blue. 25% of the pixels are blue, 25% are red and 50% are green because the human eye is more sensitive to green. The Foveon sensor can record any of the RGB colors in every pixel from 0 to 255. There is no need to reorganize the pixels in groups of four or to apply anti-aliasing filters.

A handwritten signature in black ink, appearing to be 'Bayer', located at the bottom right of the page.

BEHANCE

ADOBE'S CLASSY PHOTO SHARING PLATFORM

Feeling socially isolated? That's because you are. Fortunately, the web opens a door to the outside world in the form of social media. As photographers there is a plethora of sharing possibilities, among which is Behance.

Behance is a hidden gem that you may not be aware of because you won't see it listed in Creative Cloud with the desktop apps.

Perhaps "hidden" is not accurate since they have over 10 million users.

Most of the members appear to be in graphic arts, but there are a lot of photographers also. To

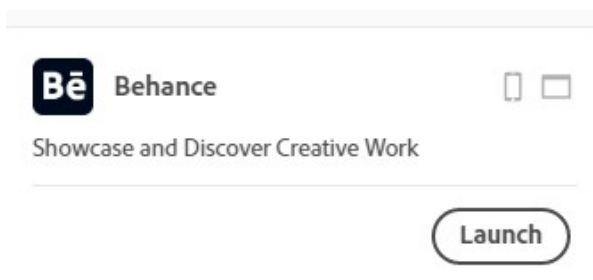
use it, go to Behance on the web and sign in to become a member. If you have an Adobe subscription, there is no additional charge.

Behance is a photo and other graphic arts sharing website designed for artists and photographers who are serious about sharing their work with others around the world and getting inspiration from others work.

Users show their work in the form of profiles comprised of Projects. A Project is a grouping of images, videos, and other digital content with a related theme. Every project has a unique URL, as well as a "View"

and "Appreciation" counter so you can track how many people have seen your project .

Much like Facebook, Behance members can Follow your profile and you can, in turn, follow other users. When you Follow someone, their updates (projects they've uploaded, Appreciated, or Added to a Moodboard) appear in your For You feed.



The For You feed is the home screen for users. As you follow more profiles, you'll start to see more projects ap-

pear in your feed. To view a Project that appears in your 'For You feed,' simply click the Project Cover and the full contents of the project will open for you to view.

In your feed, you may start to notice projects that have a small badge in the corner of the Project Cover. Those projects have been Featured. Curators at Adobe search for the best creative work on Behance and showcases them using Curated Galleries.

There are no restrictions in the number of projects you can create nor is there any limit on the number of images you can post.