

March 2022

The Viewfinder

Barry Goldstein, Editor

The newsletter of the Syosset Camera Club

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PRESIDENT'S MESSAGE

We are now entering our 7th month of the 2021-2022 camera club season. Despite covid and a somewhat dreary winter, time certainly has a way of seamlessly moving forward and onward. With the significant drop in covid numbers, it's now time to think about getting outdoors and even vacations. Something many have not done for quite some time.

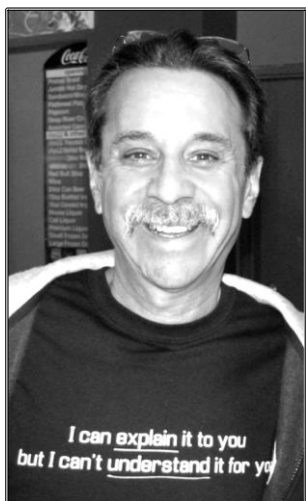
With the thought of mobility, comes the thinking“ what are we going to photograph?” Do we look for the raptor and a new family of chicks? Photograph the usual Long Island landscapes? The zoo? Tired of shooting the same thing all the time? Time to get out and challenge yourself! Change up your lenses that have been sitting around for ages. Go shoot some macro images but not just flowers. How about some insects that will be showing themselves very soon? If you're not a birder, how about taking out the longest lens you own and look for birds—large, small, raptors— doesn't matter. Hone your bird-in-flight skills. If you tend to do portraits, how about trying Landscapes? Waterscapes? Cityscapes? How about improving your panning skills? Our options are limitless and restricted by our preconceived notions of what is available. Get a few photographer friends together and take a one day road trip to “explore.” Go up and down, in and out unfamiliar roads. You never know what a treasure you might find for your image collection.

I look forward to seeing you somewhere out there, and look forward to a whole new series of images from your new or renewed shooting experience.

MEMBER SPOTLIGHT

The viewfinder features one member each month beginning with our newest members.

Robert Kaplan *Joined October 2021*



“I have considered myself a photographer since high school where I was the photography editor of the school newspaper. I continued in college shooting for the SUNY at Buffalo's Spectrum. I took a course with Milt Rogovin, an American social documentary photographer whose work appears in the Library of Congress. I learned the art of printing B&W photographs under his mentorship. For a short time after graduation, I had aspirations of becoming a wedding photographer but soon learned it wasn't for me. I also had aspirations of becoming a rock concert photographer and had a photo published in Creem magazine. I quickly realized that the road to becoming a professional working photographer was not my true calling---it was to remain

a passion and a hobby.

Although I became a fan of Ansel Adams work in the 70s, my father was the one person who influenced and nurtured my love of taking photos. Always the family photographer behind the camera, one of my fondest memories was travelling with him to 47th Street Photo to buy my first camera, a Pentax Spotmatic.

I follow several wildlife and bird photographers. I've taken courses with Maxis Gamez, Arthur Morris and Kevin Karlson to name a few. Currently, I follow Steve Perry (not the musician).

I own a Nikon D500 and D850 along with a slew of lenses. The Syosset CC is the first formal photographic organization that I have joined. I am enjoying the Competitions and presentations. I look forward to meeting all in person in the near future."

To include your biography in this column, please send it to me along with a head-shot to bg1958@live.com or to editorthetheviewfinder@yahoo.com and I will schedule it for an upcoming issue of *the Viewfinder*

SOCIAL & SUNSHINE COMMITTEE

Sylvia Goldkranz

Happy Birthday Wishes:

Laurie Ellis, March 7

Roni Chastain, March 14

Ellen Gallagher, March 24



Get Well Wishes:

Jules Weisler

At the time of this report, Jules is receiving treatment at Cold Spring Rehabilitation. He never-the-less took Image of the-Month last Thursday.

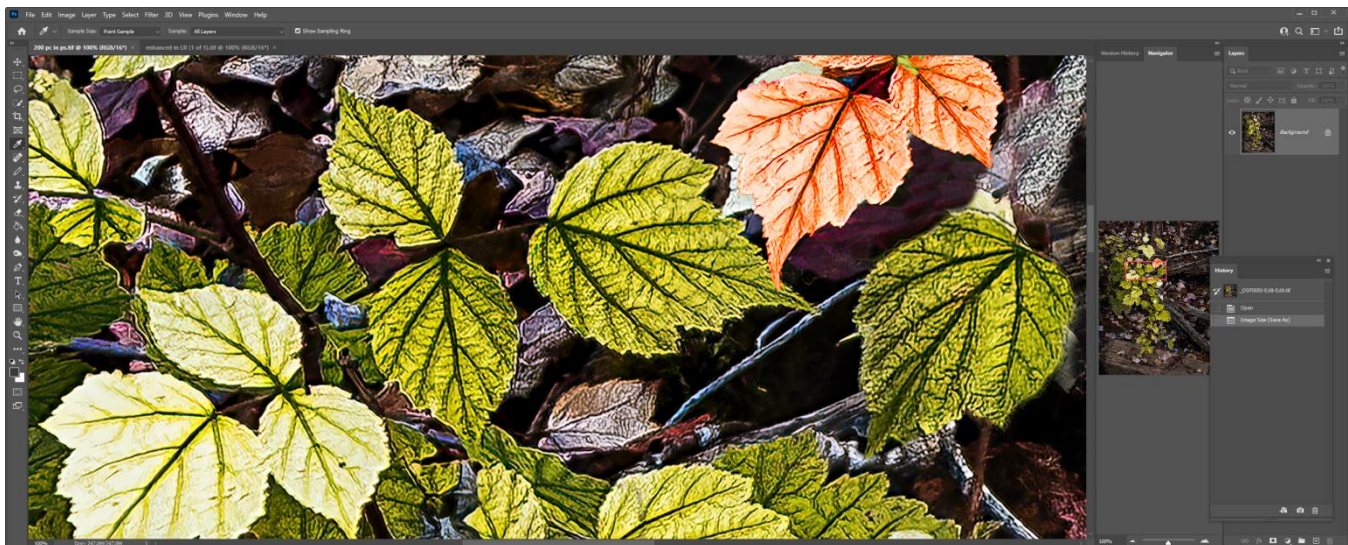
Lorraine Piskin

Lorraine continues to improve and is now at home recuperating.

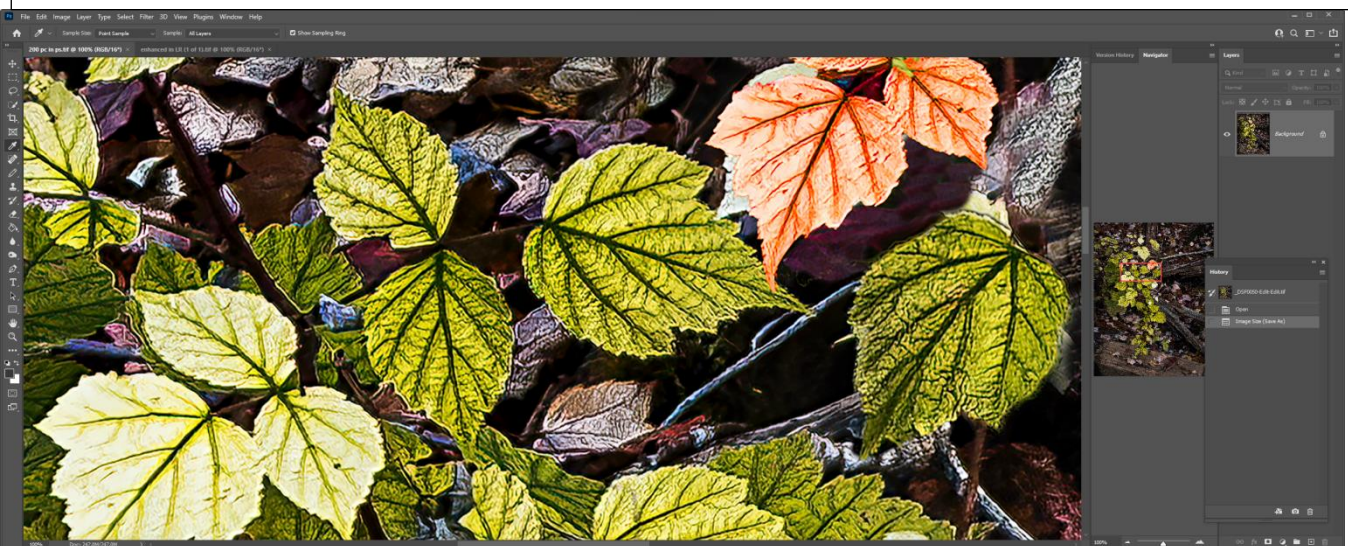


SUPER RESOLUTION; Really?

A rule of thumb for the maximum safe amount to enlarge an image in Photoshop is double the height and width. Now, Adobe has included in your Adobe subscription, a feature called “Super Resolution” which uses machine learning to go beyond previous algorithms. It was added to the “Enhance” menu in LR version 10.3. When you click on an image and select Enhance, you will be presented with two choices;



200% IMAGE SIZE INCREASE USING SUPER RESOLUTION IN CAMERA RAW



200% IMAGE SIZE INCREASE USING “IMAGE SIZE” IN PHOTOSHOP (BICUBIC)

“Raw Details” and “Super Resolution.” With Super Resolution, the enlarged image resolution stays the same as the original image. (Note: to find the “Enhance” menu selection, you must left click the image).

When you invoke this menu selection your image will be increased to 4 times the file size. You are not given a choice; Just one flavor. *Increasing an image to 4 times the size means 4 times the number of pixels but only twice as large when referring to the length and width.*

You don't read the Viewfinder to be fed the party line, so being the pixel peeper that I know you are, I have done a real life test to save you the trouble. The above two samples are of the center portion of an image courtesy of your intrepid editor. Both images have been upsized 200% and copied from my monitor at 100% magnification. The top image was upsized using Super Resolution in Light Room. The same enlargement was done to the bottom image using Image>Image Size in Photoshop.

Result: *humina humina humina!* I can't tell the difference. Can you?

So gentle reader, the question arises as to when an image would benefit from Super Resolution. The answer as far as I can determine, is if you are making large images from low resolution sources like a heavily cropped image or a smart phone.

A 200% enlargement before the advent of Super Resolution was generally accepted as safe, meaning that there is no noticeable deterioration in image quality. Since Super Resolution only does 200%, I think I might be missing the point.

To be fair, one reference claims that the algorithm works better on images from x-trans sensors as used in Fujifilm cameras than on the Bayer sensors used by everyone else. *But wait!* The above samples are from a Fujifilm XT-4 with an X-trans sensor. Oh well.

TIP OF THE
MONTH

Do you have a
problem finding
your zoom
invitation?

SOLUTION:

Create a folder
in your email
application for
zoom
invitations.

When you get
the invitation,
drag it into the
folder. Problem
solved!

CAMERA PROFILES; WHY BOTHER?

Robert Kaplan

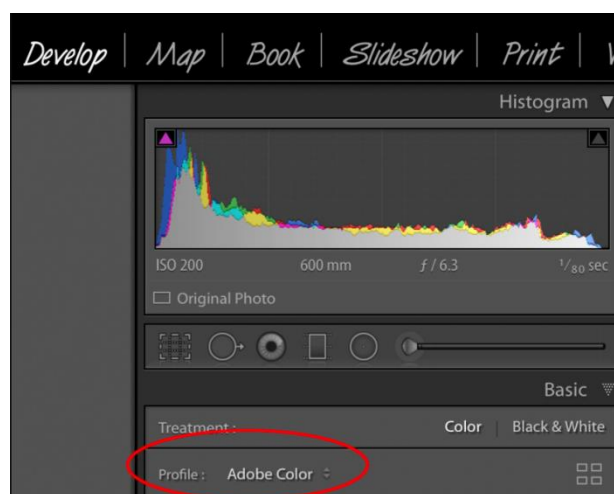
Always looking for ways to improve my photographs and workflow, I recently came across a few articles about the how and why of creating custom camera profiles. The best was by Lewis Kemper. I had the chance to meet Lewis on a trip to Wakodahatchee Wildlife Preserve a few years ago, Lewis reminds **us that all camera** sensors see and render color in different ways. I think we have all recognized that Nikon sensors see red, for example, differently than Canon or Olympus sensors. But for many of us who shoot in RAW and use Adobe products like Lightroom or Photoshop, then as Lewis says we are seeing the colors in our photographs as Adobe wants us to see them.

By default, Adobe renders your image using the Adobe Color profile. Or you can change them to Adobe Standard, Landscape, Portrait or Vivid. These are located in your Basics tab in Lightroom and similarly in Photoshop ACR. However neither of these profiles is how your particular camera's sensor "sees" color. They are Adobe's approximation. You can see this yourself by taking your RAW image and changing the Adobe profiles from Portrait to Landscape to Vivid. You will see differences in shadows and color intensity. So why create a custom profile for your camera?

In Kemper's opinion, if you create a custom color profile for your camera will end up with the most accurate and the best starting point for your image editing.

To create a custom camera profile, you could buy a calibrator or use Adobe's camera profiles already installed in Lightroom. To install, navigate to Adobe Lightroom Classic > Resources > CameraProfiles > Camera to find your

camera model. Then, opening Lightroom click on the 4 squares in the Basic tab to show the Profile Browser. Click on Import Profiles and navigate to the Camera folder above to open the .dcp file for the profile you want



For more information view the video at <https://vimeo.com/289584518>.

SHARPEN A.I.

Until now, I have not found an app that could do a good job of sharpening motion blur.



Handheld 6/10 sec



After motion blur correction

The two images shown here are copies of the same frame. The exposure was 0.6 sec with the camera hand-held. The copy on the left is unsharpened and the one on the right was sharpened with Topaz Sharpen AI configured for 'motion blur.' The program gives you a choice between blur caused by movement or by focus. You may have to zoom your browser to see the difference or you could just take my word for it.

The program is straight forward with a clean interface, is easy to use and integrates seamlessly with Light Room and Photoshop. By the way, I am not a shill for Topaz, I just like the program. Unlike programs that are mostly hype, this one is the real deal. It does one thing but does it well. How refreshing.

EDITORS NOTE

The Viewfinder attempts to incorporate the wishes of its readers based on feedback. As long as we get the feedback, I will continue to make the changes. Thank you again to those who have taken the time to comment. It is most helpful. Based on said feedback, I am attempting to keep articles on a single or contiguous pages. Technical articles have just enough detail to make them understandable to everyone. Finally, articles are chosen based mainly on their absence from sources most frequently used by members.

Thank you Robert for answering the call, and contributing a very useful article on camera profiles.

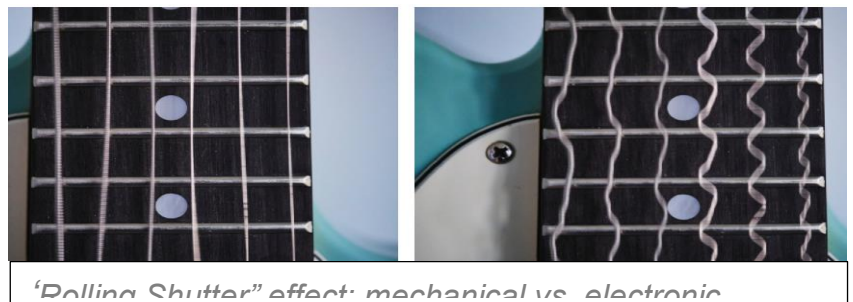


SHUTTER? WHAT FOR?

First the mirror and the pentaprism were eliminated and now the shutter. I guess the next thing to go will be the memory card (why not put a SSD in the camera?) Getting back to the topic, the sensor is electronic and can be turned on and off. So why the mechanical shutter? From the moment photography switched from silver grains to transistor pixels, the mechanical shutter with its sweet swishing sound was doomed to obsolescence. Now gentle reader, it has finally happened with the unveiling of Nikon's new flagship camera the Z9. The Z9 has its issues according to some reviewers, but the absence of a shutter is not one of them. I suspect this is made possible by the significant increase in the speed of the cameras' processor. Hopefully this will be clear after you read the rest of the story.

Here is some background to help understand how electronic shutters work: In traditional cameras, a focal plane shutter consisting of two curtains, shield the sensor from light. When making an exposure, one curtain opens to reveal the sensor and the other follows leaving a slit between the two curtains. The width of the slit determines how long each pixel will be exposed to light, which is the shutter speed. The smaller the slit between the first and second curtains, the faster the shutter's speed. Normally, mechanical shutters are limited to speeds up to 1/8000 sec.. I can't imagine why anyone would need anything faster, never-the-less, with digital technology, the sensor can be manipulated to get exposures of 1/32000 sec.. Incidentally, camera wear is usually measured by the cumulative number of mechanical shutter actuations. Electronic shutters on the other hand do not impose any mechanical wear on a camera.

When you press the shutter button on a camera using an electronic shutter. All the pixels which are normally in the on state are turned off and then turned back on one row of pixels at a time. After a row of pixels is exposed, the camera's computer processes the pixels for that row and then does the next row and so on.



With a mechanical shutter, the sensor stays on and is only exposed to light for the time the curtains are open. When your shutter speed is 1/500 sec., this entire process happens close to 1/500 sec.. On the other hand, when an

electronic shutter is used, each pixel row is exposed to light for that same 1/500 sec. But because the pixel rows are turned on one row at a time, the process typically takes about 1/10 second. The discrepancy between the shutter speed and the length of the exposing process causes distortion at high shutter speeds, called “rolling shutter” where objects appear slanted. Nikon has solved that problem it seems, by shortening the process with faster electronics. A thank you is in order to Morse’s law¹.

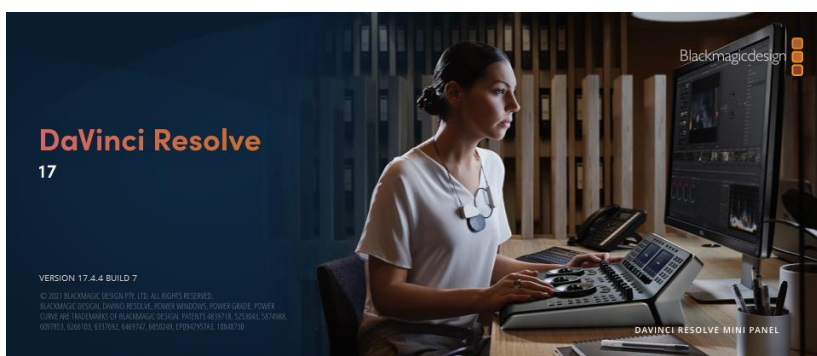
Until now, you couldn’t use flash with electronic shutters because Speedlights have only a single brightness. The power of a flash is based on the amount of time it emits light (burst time). This time is typically about 1/400 sec. at full power. As the power is reduced, the time increases accordingly. With the exception of the Z9, an electronic shutter requires about 1/10 sec. to get all the data from the sensor.

Fluorescent lighting is another problem. Fluorescent lights cycle on and off with the frequency of the power grid. This is not noticeable to your eye because of persistence of vision, but a sensor has no such limitation. Images taken under fluorescent lighting with an electronic shutter will have bands across the image because one row of pixels records when the light is on while the next records when the light cycles off. Nikon claims that the Z9 records stills at 120 CPS, so the 60 cycle blinking is not an issue.

DAVINCI 17- COSTS HOW MUCH?



Regardless of the brand of camera you have, it has fantastic video capabilities. So how come you don’t use them? If you want to try your hand at it but are put off by the cost of the software, that excuse won’t work anymore. You can use the same BASIC software used by movie professionals at no cost. That’s right, free. If Adobe made this package I’m sure it would cost \$200-\$300. It’s made by Black Magic Design and it is to video what Photoshop is to still photography. It’s called DaVinci 17.

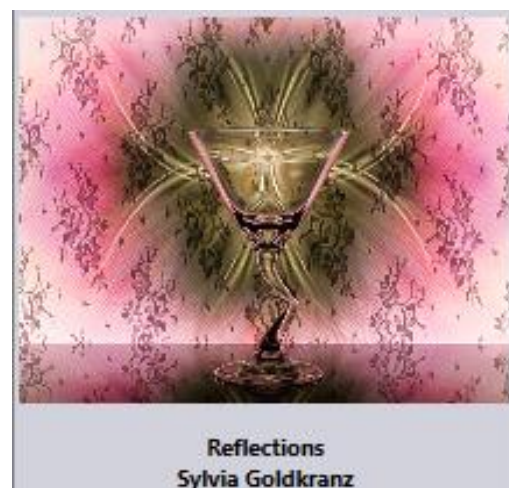
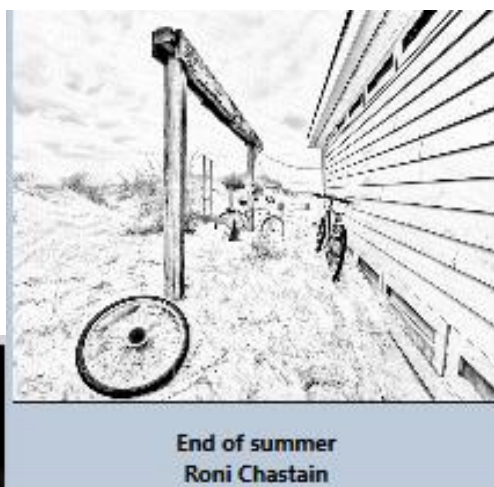
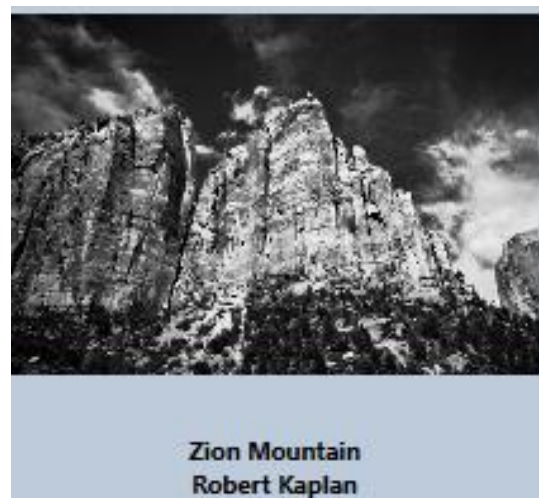
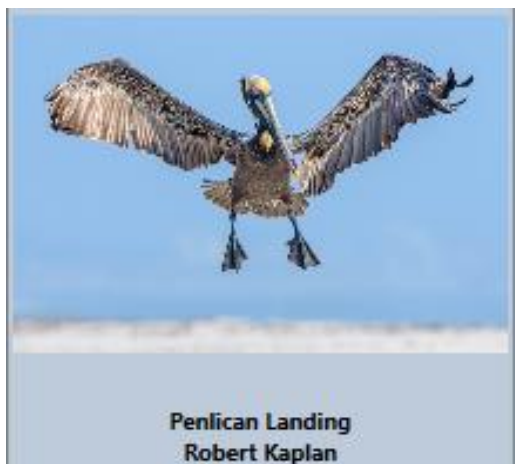


The software includes all the tools for visual effects and audio post production. This is a very robust package, so you will also need the time and patience to learn how to use even the most basic functions.



¹ **Moore's law** is the observation that the number of transistors in a dense integrated circuit (IC) doubles about every two years.

IMAGES OF THE MONTH



MARKET PLACE

Digital Projector- Optima model EP719 in good working condition with all cables and case. Enjoy your images on the big screen or bore your relatives. This unit was well cared for and previously used for club competitions .



Best offer over \$50 with proceeds benefiting the Syosset Camera Club. Contact editorthetheviewfinder@yahoo.com

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 HONEYMOON 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

Rank is based on the total of the highest 18 scores. If you are not listed, you have not entered the 18 image minimum.

		Avg. Score	Sum of Scores	Best 18 Scores	Rank	Images
CREATIVE						
	Goldkranz	8.6	154	154	1	18
	Scheinerman	8.2	148	148	2	18
BLACK AND WHITE A						
	Sommer	8.4	152	152	1	18
	Chastain	8.3	149.5	149.5	2	18
	Forman-Franco	8.3	148.5	148.5	3	18
	Woulfin	7.9	142	142	4	18
	Dubitsky	7.8	141	141	5	18
	Nightingale	7.8	139.5	139.5	6	18
	Weisler	7.8	139.5	139.5	6	18
BLACK AND WHITE S						
	Goldkranz	8.8	157.5	157.5	1	18
	DeBiase	8.5	153.5	153.5	2	18
	Scheinerman	8.3	149	149	3	18
	Gallagher	7.9	142.5	142.5	4	18
	Agdern	7.9	142	142	5	18
PROJECTION A						
	Scheinerman	8.4	151.5	151.5	1	18
	Sommer	8.3	149.5	149.5	2	18
	Weisler	8.3	149.5	149.5	2	18
	Dubitsky	8.1	146.5	146.5	4	18
	Woulfin	8	144.5	144.5	5	18
	Goldstein, B	7.9	142.6	142.6	6	18
	Gallagher	7.8	140.5	140.5	7	18
	Nightingale	7.8	140.5	140.5	7	18
PROJECTION S						
	Forman-Franco	8.6	154.5	154.5	1	18
	Goldkranz	8.6	154	154	2	18
	DeBiase	8.5	153	153	3	18
	Ferrara, C	8.4	151.5	151.5	4	18
	Agdern	8.2	147	147	5	18
	Chastain	8.2	147	147	5	18

FEBRUARY PFLI COMPETITION RESULTS

Digital A

- 26 Valerie DeBiase- "Deserted Mill"
- 26 Chris Ferrara- "Natures Artwork"
- 24 Bonnie Forman-Franco- "Sea Eagle
with Catch"
- 24 Gerald Woulfin- "Little Sweetie"
- 24 Alan Agdern- "Stalking"
- 23 Sylvia Goldkranz- "Burst of Pink Dahlia"
- 23 Sandy Sommer- "Osprey Diner"
- 23 Ira Scheinerman- "Gelati shoppe"
- 21 Joseph Nightingale- "Bird on a Wire"
- 21 Frank Kirshenbaum- "Fire Island Light"

Digital B

- 26 Robert Kaplan- "King Fisher"
- 21 Debbie Garafola- "Father & Son Fishing"

Creative

- 24 Debbie Garafola- "Crying Face"

- 24 Ellen Gallagher- "Twirling Mylar
Bottles"

- 21 Valerie DeBiase- "Venetian Church"
- 21 Sylvia Goldkranz- "Midnight Roll"

Digital BW

- 26 Bonnie Forman-Franco- "Havana Church"
- 24 Sylvia Goldkranz- "Stampede"
- 23 Ellen Gallagher- "Hudson Yards"
- 23 Valerie DeBiase- "Raindrops on
Dahlia"
- 23 Joseph Nightingale- "Woodpecker"
- 23 Alan Agdern- "I'm Watching You"
- 21 Frank Kirshenbaum- "Flower"
- 21 Debbie Garafola- "Evening at Pier-2"
- 21 Sandy Sommer- "Harvest Truck"
- 21 Robert Kaplan- "Canyon Overlook Trail"



CALENDAR

March

- 3 Open
- 10 Critique
- 11 PFLI Competition
- 12 PFLI Print Competition
- 17 Hazel Meredith
- 24 Competition-Russell Grace, Judge

April

- 8 PFLI Competition
- 14 Critique
- 21 Nick Stover Inter-Club Program:
- 28 Competition- Lisa Cuchara, Judge

May

- 5 Open
- 12 Competition
- 13 PFLI Competition
- 14 PFLI Print Competition
- 19 Roni Chastain- Cuba & Iceland
- 26 EOY Competition

June

- 10 PFLI Dig. LV Competition
- 11 PFLI Print LV Competition