

The Viewfinder

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The Viewfinder

May 2022

PRESIDENT'S MESSAGE

Bonnie Forman-Franco

It is now May, and we are into our ninth month of club. Much has been happening these past few weeks and will continue to happen until the end of our club calendar year in June. Our end of the year competition is right around the corner. I wish each of you good luck with your images for this competition and for the Leonard Victor competition sponsored by PFLI. This was a wonderful year of creative, thoughtful imagery and composition despite Covid still affecting all aspects of our life. You have all done a stupendous job with your entries. I especially want to thank our new members for coming into the fold and for their contributions. For our existing members, it has been thrilling to see everyone grow and become even better photographers. The end of the year party is being held on May 19th and we have a great response. We expect approximately 30 people and a catered dinner. I'm sure we are all looking forward to meeting one on one and having a wonderful time socializing. There are going to be surprises as well. Sylvia and her team are coming up with ideas for a fun time. I am looking forward to seeing you all there. Again, good luck with your images and continue to enjoy our club presentations. Remember, whether you win or not in a competition, you did a great job, and it is only you who really has to appreciate your work.



MEMBER SPOTLIGHT**Jessie McGuire**

I'm not as avid or expert photographer as most in the club. I joined because of the good programs. I love to learn. I've never had any formal training in photography, other than an adult ed darkroom course a million years ago where I borrowed a colleague's identity to qualify as a Town of Islip resident. I am a fraud!

I'm also an avid traveler and bumbled into photography via my travels. My first big trip was a camping safari through Kenya in the early 70's. We traveled in the back of an old Bedford army truck painted bright pink, would simply pull off the road and pitch our own 4-man tents when we found a nice spot, cooked our meals over a campfire, and I restricted myself to one roll of 36 exposure 400 ASA Kodachrome film per day. Times have changed drastically since those early travels.

I still enjoy traveling to "exotic" locations. For the last 12 years I've organized tours for a group of friends. Our first big tour was Southern India shortly after 9-11, which was adventuresome to say the least. The group, in some iteration, has traveled somewhere together every year since then. We've postponed Mongolia twice due to COVID and are hoping to go for the Naadam festival next July. Also tentatively booked are Churchill, Ethiopia, and Antarctica, where I'll be joining the crew as a guest... not a bad gig if you can get it! I was booked on the last cruise of the season in 2021, which included a 5-day repositioning cruise back to Uruguay after the paying passengers disembarked in Ushuaia. That was a tough one to miss. I'm hoping COVID will cooperate in 2023 and all four of these trips can take place.



I'm preparing a presentation on "Creating Travel Slide Shows with Color and Personality" for the club's next season. That's my forte and I hope I have some new insights to offer the group. I graduated from my little point and shoot through a semi-automatic Canon EF, transitioned to Nikon, and just recently upgraded to a Fujifilm T-4 mirrorless. I still plan to carry my "little" Nikon also, a P900 bridge camera, just because of the delicious reach when on safari. It's light and I'm not changing lenses on the fly. I miss the flexibility of my Tamron 18-400 which I used on my "big" Nikon, but the new cameras offer so much more, it was worth the sacrifice. Am enjoying the ease of the mirrorless.

That's moi! I'm pleased to be a member of this group. You're all inviting and willing to share generously of your expertise and talent. It's a pleasure to interact with everyone. Thanks for welcoming me, and all the new members, with such open arms. Am looking forward to getting to know more of you personally as COVID nervousness recedes.

Editors Note: Jessie is a new member of the Programs Committee.

WHAT IS A “CREATIVE” IMAGE?

The question arises frequently. This is an attempt to put the issue to rest.

Yes, I know the answer is obvious, but in the context of SCC competitions, ***a creative image is one that is conceived and executed by the photographer which deviates from a faithful representation of reality.***

A Creative photograph can be achieved through compositing, abstraction, Angle of view, or any methodology that produces an image other than that which would be considered a ‘straight’ photograph.

EXCEPT

If software effect filters are used, like in the “filters” menu of PS, Topaz etc., they can only be an element of the finished work, not the sole method used to create the image

The use of smart phone apps like these shown are not permitted. They produce an image according to predefined algorithms without the photographer’s creative input.



Frequently the image is produced in the camera, by the artful use of composition, camera angle, lens focal length and manipulation of the depth of field. These, incidentally, are the images that are most successful both in competition and in an otherwise compelling image.

There will still be questions, so please address them to me: bg1958@live.com

I leave you with a quote used by Nick Stover:

“Creativity is intelligence having fun” Albert Einstein

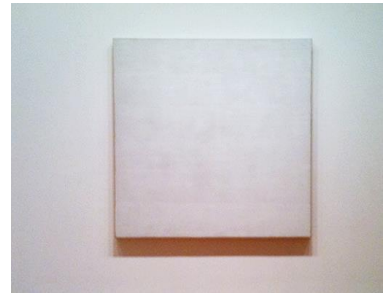
MINIMALISM

Minimalism applies to a lifestyle, a trend in design and architecture, a movement in the visual arts and in photography, it is the elimination of everything non-essential; the composition becomes as much about what is not there as what is there. In a minimalist image, nothing can be removed without destroying the composition, Elimination of non-essential elements is a good practice in general. Minimalism takes it up a few notches to an art form.

Minimalism can be taken to extremes. In this white canvas on a white wall everything has been eliminated including a recognizable subject. Don't try a composition like this in competition, Photographers have a hard time getting away with something like that, but if you are looking to get out of your comfort zone, you might consider



using minimalism in your photography. It is an exceptionally intuitive concept, entrusting interpretation and understanding to the audience's perspective.



As an example, in the author's photograph shown here of an iron structure at Gantry Park, almost everything has been eliminated, even the gray tones; only lines remain to suggest the subject of the image. In this example the negative space is what defines the subject and invites the viewer to interpret the image. What do you see?

Negative space is not necessarily empty. It could be a brick wall, an expanse of sky or a beach as the photo here. The absence of detail on the beach gives perspective and emphasis to the lone person in corner of the image.



So... is a minimalist image considered Creative for the Creative category? Well, it depends.

STREET PHOTOGRAPHY: IS IT LEGAL?

There is understandably much confusion about whether it is legal to take pictures of people without their consent. As a result, many photographers walk around with a camera bag full of release forms. Well gentle reader, everyone has a right to privacy but that right does not extend to public spaces in which there is no *reasonable expectation of privacy*. Of course, that principle does not extend to include areas within public spaces where there is an expectation of privacy,

How about babies and children. Now that is a sensitive area. And yes, it is perfectly legal to photograph a child in the street or at a playground even though a parent of said child may want to mess up your face.

Here perhaps the most confusing of all. How about bridges and tunnels? After all, they are about as public as you can get. It depends. There are three major "owners" of bridges in the NYC area, and each has different rules. The free bridges which are the ones owned by New York City, such as the Brooklyn, Manhattan, Williamsburg and 59th St bridges have no restrictions on photography.

In the case of the MTA Bridges and tunnels such as the RFK, Verrazano, Whitestone and Throgs Neck Bridges, there are posted signs.

"Every motorist and pedestrian using any facility under the jurisdiction and control of the Triborough Bridge and Tunnel Authority shall obey and comply with the provisions of any posted sign on any of its facilities." If you are caught taking pictures on those bridges you are cited for "failure to obey a posted sign."

Bridges and Tunnels of the Port Authority of New York and New Jersey are considered private property which allows them to set their own rules and they have a rule stating that photography is banned on their facilities.

The good news is that It is specifically permitted to photograph on the NYC Subway, LIRR and NJ Transit in spite of what some cops may believe. I am not suggesting that you argue the point, but a police officer may not confiscate your equipment or make you erase any image.

A photographer won an award of \$31,000 for false arrest after he was detained for taking pictures on a NY Subway.

21NYCRR 1050.9(3) Photography, filming or video recording in any facility or conveyance is permitted except that ancillary equipment such as lights, reflectors or tripods may not be used. Members of the press holding valid identification issued by the New York City Police Department are hereby authorized to use necessary ancillary equipment. All photographic activity must be conducted in accordance with the provisions of this Part.

OUT OF THIS WORLD PHOTOGRAPHY

Given a clear sky, sturdy tripod, and a camera you can take some interesting photos of the night sky, but to capture great images that include details invisible to the naked eye, you need to go a few steps beyond.

Since you already own the camera and lens, the investment is within reach of most budgets. The only other thing you need to take an image like this one, is an equatorial tracking mount. You can get an entry level one for about \$350. That's less than most lenses and will add a new dimension to your photography.

This article will cover the basic setup. Next month we will explore techniques using the same equipment that will facilitate even more dramatic images using some new techniques in post processing.

The Earth rotates at about 1,000 miles per hour. That means you will need a fast shutter or a way to move the camera in sync with the celestial objects you are photographing. A fast shutter is not an option because long exposures are a requirement for capturing extremely dim subjects. The solution to the problem is an equatorial mount with tracking capability such as iOptron's Star Tracker Pro.

You can use nearly any lens, from wide angle to telephoto, but the focal length will obviously effect magnification. The most popular lens selection is wide angle,



even fisheye. Wider angle lenses incidentally allow for longer exposures because the movement of the image on the sensor is inversely proportional to the focal length. With an equatorial mount, the issue is mute unless you use a focal length over about 600mm. In a future edition we will look at the use of telescopes, but that is not essential.

You need to focus your camera and align the tracker which is much easier to do during daytime. The infinity marking on your lens is not accurate. Take my word for it, so you need to find where it is. To find the infinity focus point on your lens, during daylight, auto-focus on something as far away as possible, then mark where infinity focus is on your lens barrel. Next switch it to manual focus.

The next step is to perform a polar alignment using the tracker's built-in polarscope. Starting with a level tripod the Polarscope is aimed at the north star. Once that's done you can swing the camera towards your chosen deep-sky object using the ball mount,

Start with a wide-open aperture and a high ISO (800 to 3200 depending on your cameras noise level. For the shutter speed, begin with 30 seconds and build up from there. It is imperative to use a remote shutter release.

Planning- You will need to do a fair amount of planning before heading out to photograph the night skies. Light pollution is the enemy, so to get the best results you will have to find a place far from dense population, like a national park. It's not just man-made light pollution that is the problem. The moon is another source of light pollution so you will need to determine whether you want to use the moon as a source of illumination for foreground landscape or eliminate it as much as possible.

You can check the phase of the moon as well as moonrise and moonset times in Photographers Ephemeria or the Stellarium app. Stellarium is a free planetarium for your computer. You will also need to check the forecast for a clear sky. The best source of information on hour-by-hour sky conditions such as cloud cover and relative humidity is the National Weather Service website. Absence of cloud cover is an obvious requirement, but since you are photographing though miles of atmosphere, low relative humidity will allow you to get sharper images.

PFLI COMPETITION RESULTS

CREATIVE

Ira Scheinerman	21	On a Tear
Sylvia Goldkranz	23	Three Hard Hats
Ellen Gallagher	23	Northport Dock
Andrew Dubitsky	24	In the Garden of Eden

BLACK AND WHITE

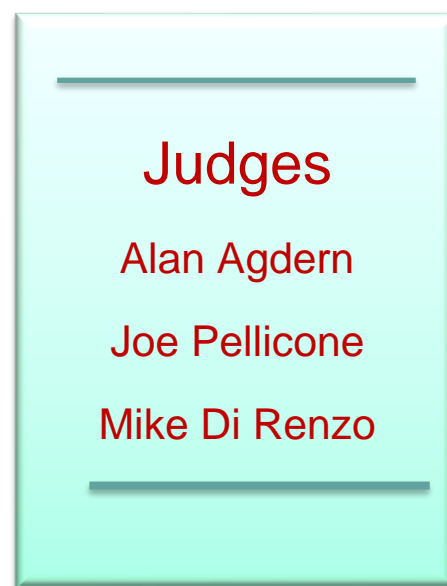
Frank Kirshenbaum	21	out in Bhutan
Ellen Gallagher	21	Portland Dock Reflection
Alan Agdern	21	Carry On
Andrew Dubitsky	23	WTC 2019
Bonnie Forman-Franco	23	Image Speaks for Itself
Sylvia Goldkranz	21	Pear on Books
Gerald Woulfin	21	Ring Billed Gull
Joseph Nightingale	21	Barrels
Sandy Sommer	21	Butterfly
Ira Scheinerman	23	Workout on a Wavy Bridge
Valerie DeBiase	21	IR Unisphere and Atlas

PROJECTION A

Bonnie Forman-Franco	21	Entrance
Ellen Gallagher	23	Fading Hydrangea
Chris Ferrara	23	Romantic View of The Falls
Alan Agdern	23	Brunch
Andrew Dubitsky	23	Jordan thoughtful
Gerald Woulfin	21	Colorful View
Frank Kirshenbaum	21	River View 'at Sunset
Ira Scheinerman	23	Blowing Pages
Sandy Sommer	24	St Paddy Belle
Joseph Nightingale	24	Lunch
Valerie DeBiase	23	Cone Pines
Sylvia Goldkranz	24	A Mist

PROJECTION B

Debbie Garafola	23	High Key Tulips
Robert Kaplan	23	Celery Fields Sunrise



Kudos to Frank Kirshenbaum for his great work with the Student Showcase. The following is from Newsday

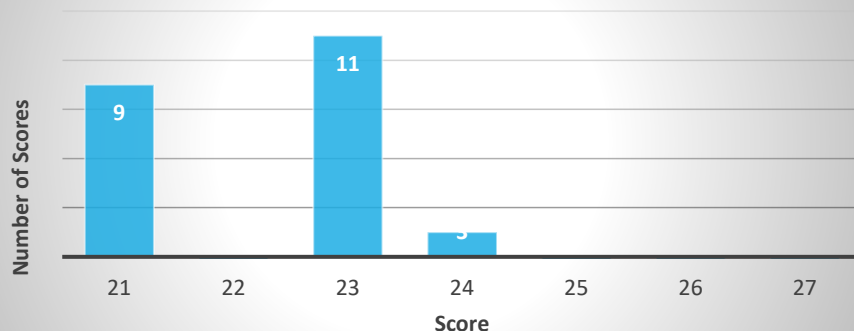
Photography showcase

Eleven students have been named first-place winners in a 2022 Youth Showcase competition coordinated by the Photographic Federation of Long Island, a nonprofit organization that includes camera clubs from Long Island and New York City.

Winners were selected in print and digital divisions that featured six categories: architecture, people/animals, photojournalism, scapes, photographer's choice (creative) and photographer's choice (monochrome). This year's first-place winners and their high schools were: Evelyn Kim, Commack; Jenna Cox, Farmingdale; Emma Gross and Bonan Wei, Jericho; Elliot Schenck, Long Beach; LaLone Giavanna and Sweezey Ryan, Longwood; Jade Crawford, Malverne; Gertsen Riley and Gabriella Rose Sclafani, Patchogue-Medford; and Ibrahim Mahmood, Valley Stream South.

— MICHAEL R. EBERT

PFLI SCC SCORES DISTRIBUTION



MARKET PLACE

Check Out These Great Values

Nikon Lens

Nikkor 70-200mm 2.8 lens , mint condition. PM me if interested. Bonnie Photoladybon@gmail.com

Digital Projector-

Optima EP719 in good working condition with all cables and case.

PRICE REDUCTION Best offer over \$45 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

Automatic Ext. Tube Set for Nikon

Set of 3 extension 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.com.

Sony RX 100 VI. I love this camera.

ZEISS Vario-Sonnar T* 24–200 mm F2.8–4.5 zoom lens, Approx. 20.1 effective megapixel 1.0-type stacked Exmor RS™ CMOS sensor with DRAM chip BIONZ X™ 0.03 sec AF response with 315 focal-plane phase-detection AF points, Up to 24fps continuous shooting with AF/AE for up to 233 shots. I have taken it to Kenya, Cuba, & Iceland. I also have 2 full frame Sony's. Upgrading it to the RX100 VII. I am the original owner. I have the box it came in. The camera does have signs of wear, but works great. No issues with the lens covering blades. I will include one battery and a 32 gig memory card. I am asking \$500 plus shipping in the cont USA.

Drawing/Editing Tablet

Works with Light Room, Photoshop etc.. Use instead of a mouse for greater control. **Insane price: \$5**
Contact bg1958@live.com

COMPETITION RANKINGS

First, Second and Third Place are determined by using the sum of the highest 18 scores of the season.

We have one regular competition left for this season, so it's still a race for first place in several categories. Here are the standings as of April.

Creative Place Best 18 Scores Total

Sylvia Goldkranz	1 st	160.5
Ellen Gallagher	2 nd	155.0
Ira Scheinerman	3 rd	150.0

Black & White Group A

Sandy Sommer	1 ST	156.5
Bonnie Forman-Franco	2 nd	155.0
Ronnie Chastain	3 rd	153.0

Black & White Salon

Sylvia Goldkranz	1 st	158.5
Valerie DeBiase	2 nd	158.0
Ira Scheinerman	3 rd	154.5

Digital A

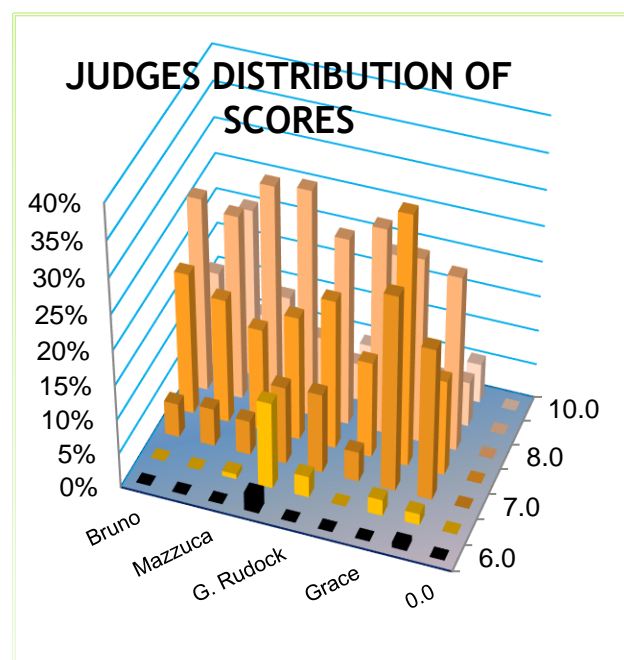
Ira Scheinerman	1 st	155.0
Sandy Summer	2 nd	154.5
Jules Weisler	3 rd	151.5

Digital B

Robert Kaplan	1 st	156.5
Debbie Garafola	2 nd	145.5

Digital Salon

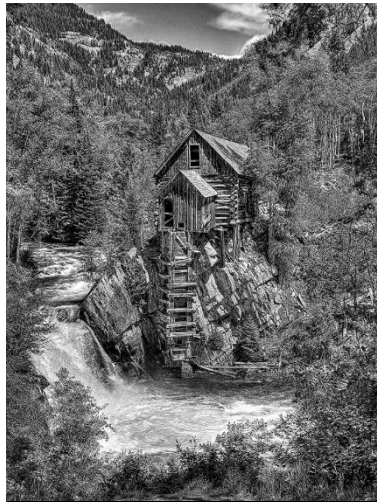
Sylvia Goldkranz	1 st	158.0
Valerie DeBiase	2 nd	157.5
Bonnie Forman-Franco	3 rd	157.0



IMAGES OF THE MONTH



Sylvia Goldkranz
Blue Poppy



Valerie DeBiase
Deserted Mill in Juno



Bonnie Forman-Franco
Abandoned Alien Spaceship



Barry Goldstein - All My Eggs in One Basket



Barbara Titone - Doll Heads



Robert Kaplan - Catch of the Day

CALENDAR

May

- 5 Presentation – Roni Chastain “Cuba and Iceland” a multimedia presentation
- 12 Competition-Judge Paul Smith
- 13 PFLI Competition
- 14 PFLI Print Competition
- 19 End of Year Dinner
- 26 EOY Competition Judge TBD

June

- 10 PFLI Digital LV Competition
- 11 PFLI Print LV Competition

SOCIAL & SUNSHINE COMMITTEE

The party is on!! May 19th at



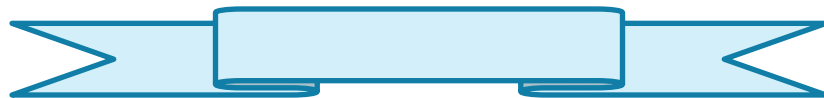
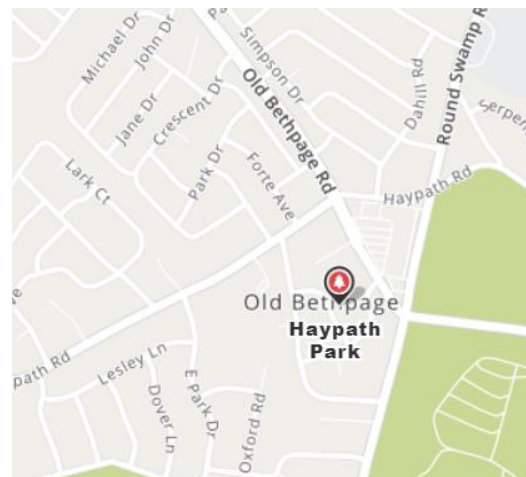
*Tomorrow is a new day
May 19th is around the corner
End of the Year Party is coming up!*

**** Don't Forget ****

*Send your checks to Ellen !!
Email your 5 images to Roni !!
Both must be received by April 30th-*

*Thanks a bunch --
Sylvia*

*630p.m. at
our facility
in Haypath
Park!!*



*Happy Birthday to
Barbara Titone on
May 17th*

