

# Syosset Camera Club

## *Viewfinder*

February 2023

*Barry Goldstein, Editor*



Members are encouraged to suggest topics for articles and to submit articles and opinions to the **Viewfinder** for publication. Copy not otherwise attributed was written by the Editor. Please send copy to [bg1958@live.com](mailto:bg1958@live.com)

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#### COMMITTEE

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# *The viewfinder*

## ***PRESIDENT'S MESSAGE***

Bonnie Forman-Franco

It's very hard to believe the first month of 2023 has flown by so quickly. Thankfully the weather has been very cooperative and has allowed many to be out photographing.

Our next club field trip is February 10 at Planting Fields. I'm hoping many of you plan on attending and supporting our field trip endeavors. Look for the upcoming announcements via email and our FB page. Debbie is open to any ideas and suggestions you might have for the club, so please feel free to share them with her.

Recently, I had the opportunity of photographing the new Grand Central Terminal via the LIRR. Great way too spend a few hours especially on a Sunday morning when there tends to be less people. While there, I had the pleasure of meeting the main architect for this project and who was very happy to discuss many of the details involved in construction for the past almost twenty years. In addition, there is an interesting photography exhibit at the Nassau Museum of Art in Roslyn. Once again, we met fellow photographers from the Fresh Meadows and Flushing Camera Clubs there. One never knows who you will meet while on an outing. A great time was had by all, and new contacts for future field trips made. Even though it's winter, and we haven't had much snow, there is still much to see and do in our local area.

Our next presenter is Lisa Langell on February 16 via zoom. You must pre-register for this program. Please let me know if you did not receive the pdf flyer with the information necessary to register ([photoladybon@gmail.com](mailto:photoladybon@gmail.com))

I would like to take this opportunity to congratulate Rob Kaplan for receiving a 27 at the PFLI competition in January. His Kestrel with cricket was outstanding. In addition, I would like to acknowledge our members who participate in club and/or PFLI competitions—your work is special. Regardless of scores, they are impressive! Keep up the great work, creativity and loving what you do. Please do not let any one else's opinion influence the love for your images. Thank you very much for sharing your work with the rest of us. Again, please feel free to post your images on our FB page and provide Sandy those that you would like to share on our website.

Stay well and be safe. See you all soon.

## ***GREAT IMAGES; THE SECRET INGREDIENT***

Great images have a special ingredient that goes beyond the rules of composition. Yes, they tell a story, sometimes they comply with the rule of thirds, they tend to be in focus, and they always have impact. But there is something else. Whether or not it can be taught is questionable, but perhaps it can be acquired through practice. The quintessential example of a photographer who understood this concept was Henri cartier Bresson. He called it the Decisive Moment. To him, composure of the image in the viewfinder was instinctive and he dismissed any rules of composition. Looking at the image of a man jumping a puddle, one of his most

*“Composition must be one of our constant preoccupations, but at the moment of shooting it can stem only from our intuition, for we are out to capture the fugitive moment, and all the interrelationships involved are on the move.”*

successful, is a good example. It violates all the rules except for the two most important; it tells a story, and it has visual impact.



Bresson believed the decisive moment is instinctive and captured without cropping. “In the swirl of humanity and nature, all around us, there are occasional fleeting moments where moving objects align naturally in the frame.”

The instinct for the decisive moment is evident in the work of a more contemporary American photographer. Joel Meyerowitz, who was additionally guided by an acute sensitivity to the human condition at the time and place of his photography. One of the many things that sets him apart is his preference for color, Not having formal training, no one told him that great street and fine art photography is done in Black and white. When asked about this he says, the world is in color isn't it?

Here too, the success of his images is largely due to split second recognition of subtle things. Looking at his images you will always see a look, body language or gesture that tells the story or adds to it. Any number of people could capture



an image at the same place and time, but rarely will there be the impact achieved by Meyerowitz. Interestingly, at a point late in his street photography career, he began to step back from the scene, and instead of isolating his subject the way we are taught, he began to cram as much as he could into his compositions. His instinct for finding the exact moment to release the shutter has resulted in hundreds of spectacular, storytelling images with an almost miraculous cohesion of the disparate



elements of the composition.

For both of these great street photographers, the image is the result of an instant recognition of a moment in time that comes and goes and will never happen again.

There is another form of photography that is quite different and one that Meyerowitz adopted later in his career when to paraphrase him, “there was a change in people on the street that made them less interesting to photograph. They were fearful, introverted and tuned into their cell phones more than each other” So, Meyerowitz plunged himself into large format landscape photography. In contrast to his Leica, large format requires a tripod and slow methodical framing of the subject, and contrary to the instantaneous framing of the image as practiced in his street photography, he was creating images from a previsualization of his subject matter. Different techniques, but in both cases the images are the product of the photographer’s mind as much as his camera.



## JANUARY WINNING IMAGES



60 chevy  
Steven Friedman



Coneflower  
Debbie Garafola



Centerpiece  
Sylvia Goldkranz



If looks Could Kill  
Alan Agdern



**JANUARY WINNING  
IMAGES CONT.**



**caring  
Steven Friedman**



**Lindsay  
Debbie Garafola**



**them eyes  
Steven Friedman**

## SOCIAL AND SUNSHINE

*Happy Birthday-* Lorraine Piskin, Jules Weisler and Barry Goldstein

## FIELD TRIPS

We have a field trip scheduled for February 10th for the Camellia House at Planting Fields Arboretum at 10am. They are located at 1395 Planting Fields Rd in Oyster Bay. We have an alternate date of February 15th in case of snow/hazardous driving conditions on the 10th. The Camellia Show is Saturday, February 18th, so by February 10th, there should be plenty of camellias for us to photograph.

The Winter Photo Walk at Sagamore Hill on February 4th has been cancelled but will resume in the spring.

Melanie Grotas is a docent at the Nassau County Museum of Art and mentioned there is a photography exhibit going on until March 5th. You can get advanced ticket reservations on their website or see if your local public library has free passes available. If you have a library pass or are a member, you don't need to get an advance reservation.

## LISA LANGELL ON

## ZOOM

**FEBRUARY 16**

It's not too late to register for this event



**SYOSSET CAMERA CLUB**  
JOIN US ON FEB 16 ON ZOOM FOR LISA LANGELL'S  
PRESENTATION ON...



**The New Nature Photography: Trends for the Future** 

LISA LOVES CREATING NATURE PHOTOGRAPHY AND ART IN HER DESIGNS! SHE WILL SHOW US MANY WAYS ON HOW TO INCORPORATE MIXED-MEDIA AND 'FOUND OBJECTS' INTO YOUR OWN PHOTO CREATIONS



*\*Please CLICK anywhere on this page to PRE REGISTER\**

**Welcome! You are invited to join a webinar: The New Nature Photography : Syosset...**

THIS IS RECORDED AND A LINK WILL BE SENT TO YOU WITHIN 48 HOURS AFTER THE LIVE EVENT. IT WILL BE ACTIVE FOR 30 DAYS. The New Nature Photography...





## A WORD OF CAUTION

Some Arca Swiss camera plates have a screw at each end to prevent the plate from sliding out of its mount if not tight. On some tripod heads such as the Sirui FD-01, That screw will prevent the plate from completely seating in the tripod head. There is no safeguard to prevent tightening the plate if it is not properly seated



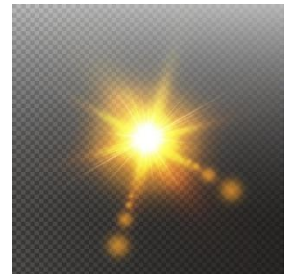
I recently affixed said plate to my brand-new camera and as is my habit, gave it a little tug to make sure it was secure. I then started to adjust the tripod legs and was horrified to witness the camera landing on the floor from about 5 ft. Inspection revealed that the screws on each end of the plate were preventing it from seating in the mount. The plate was being held by friction alone and not seated in the grooves. After removing the screws, it works fine. Fortunately, the floor was

carpeted.

The moral of this story is to check the fit of your arca Swiss by looking for a gap between the plate and mount.

## FLARE ON PURPOSE

Flare is caused by light is scattered inside the body of a lens or in your eyeball. It appears in a photo as an artifact or contrast-reducing haze. Lens designers go to great lengths to eliminate flair through baffles and high-tech coatings. Some compositions can be enhanced with the introduction of a tasteful amount. You could use Photoshop's filter in the render menu, but then you would be a wimp and miss out on the satisfaction of doing it yourself.



Here's the old school way of producing artificial flare; in Photoshop:

- Create a new empty layer.
- Select a Brush with opacity 100%, Flow 100% and 0% hardness. For the color, try color code #fd9424 or use the Eye Dropper Tool to select a color from the image. Make your brush large enough so you just you can get a "blob" the size of the sun. Since the Sun is 864,000 miles in diameter, I mean the size in your image.
- Change the blending mode of the layer to 'Screen'.
- Select the layer and resize to look realistic.
- Adjust the opacity of the layer as required.

## SCC JANUARY SCORES

## CREATIVE

Roni Chastain	
7.0	Lunk Poppins
6.5	Moon over the home
8.5	Windows to Church
Steven Friedman	
9.5	them eyes
8.0	lighting strikes
Debbie Garafola	
6.5	Mirrored Pan Spring
8.5	Seen in a Bottle
7.0	Double Twined Flow
Sylvia Goldkranz	
8.0	Night Walk
8.0	Rainbow Light
8.5	Mr Divine
Barry Goldstein	
7.5	Chemie Ascending
Peter Newman	
8.0	Sunset at SS Park
8.0	Seethebaum Wink
Joseph Nightingal	
7.5	RED TAILED HAWK
Ira Scheinerman	
8.0	Prisoner of Love
7.5	Inspiration
7.5	Chaos at JFK

## DIGITAL R&amp;W

Alan Agdern	S
8.5	On the way to the Uj
8.5	Lighthouse in the Ra
8.5	Waiting
Kathy Baca	A
7.0	Thar Se Beans
Roni Chastain	A
7.0	Cathedral
7.5	Church
8.5	Gazebo
Valerie DeBiase	S
8.5	Immole's Barber Cha
8.5	Williamsburg From t
8.5	Two P's On A Cloud
Andrew Dubitsky	A
7.0	Gator with Cammo
7.5	Dove Tree
7.5	Antings at Dawn
Bonnie Forman-Fr	S
8.5	BEHAVE OR BE HE
8.5	AGING INFRASTRUL
8.0	HOUSE FOR SALE
Steven Friedman	A
10.0	80 chevy
7.5	freedom tower
Debbie Garafola	B

9.0	Cornflower
8.0	Not Quite a Reflect
8.0	Jeffrey
Sylvia Goldkranz	S
8.0	For Sale
8.5	The Portrait Shadow
10.0	Centerpiece
Barry Goldstein	S
9.0	Lonely Harbour
8.5	Shoes
8.5	The Window
Melanie Grotas	B
7.0	Architecture in Miam
7.0	Staircase at Museum
7.5	Blind Man in Medina
Peter Newman	A
8.0	Cacti Defense
Joseph Nightingal	A
8.5	STONE PILLAR
7.5	HAWK 4
8.0	GONG DOWN
Ira Scheinerman	S
8.5	The White Um
8.5	Long Walk Home
9.0	The Glow
Sandy Sommer	A
7.5	Storm Raging In
8.0	Old Mill Inn
8.5	Elegant Curves
Jules Weisler	A
7.5	Checking receipts
7.5	Curves and Lines
Gerald Woulfin	A
8.0	Pole Sitter
7.5	Bush Spy
7.5	Checking Behind

## DIGITAL PROJECTIO

Alan Agdern	S
10.0	if looks Could Kill
8.5	Yellow and Red
8.5	Posing for a Picture
Kathy Baca	A
8.0	red Belled Woodpe
7.5	Oh My Star!
Roni Chastain	S
9.0	Run horse
8.5	Tufted Titmouse
7.5	Pink house
Valerie DeBiase	S
8.5	Colorful Balloons Cr
8.5	Abandoned School f
8.5	Old Art Deco Lobby
Andrew Dubitsky	A
8.5	Antings Take Off
8.5	Egret Fishing

8.0	Splashdown
Bonnie Forman-Fr	S
9.0	HERE'S LOOKING I
8.0	DOWN THE HATCH
9.0	MALE CARDINAL C
Steven Friedman	A
8.0	a palace view
10.0	caring
Debbie Garafola	B
7.0	Purple Flowers
9.5	Undersy
8.0	Inside the Pentanila
Sylvia Goldkranz	S
7.0	Blooming
8.0	Hillside Cabin
8.5	Gliding High
Barry Goldstein	A
8.5	Emerging Flower
7.5	Bottle Dream
8.5	Paint
Melanie Grotas	B
8.0	Iguana
7.0	Fish Eye
Robert Kaplan	A
7.5	Showers in Formal
7.5	Eagle Coming for M
8.5	Martin in Motion
Peter Newman	S
9.0	Sail Feeding
Joseph Nightingal	A
9.0	KIMONO DRAGON
8.0	WAITING
7.0	KISSING
Doreen Rose	A
8.5	Purple Rose
8.5	Dahlia Up Close
Ira Scheinerman	A
7.5	How Much is that Oc
7.5	A Busy Day at JFK
9.0	Recession of Youth
Sandy Sommer	S
8.0	Egret with a Catch
8.5	Great Blue Heron
8.5	Oyster Shack
Linda Volin	A
8.5	Autumn Leaves
7.0	Boat in the Blue
Jules Weisler	A
7.5	Man on a corner
8.0	Musicians
7.5	Butterfly
Gerald Woulfin	A
8.0	Hanging In
9.0	Purple Dahlia
8.0	On Top

**PFLI JANUARY SCORES**

CRE	Ellen Gallagher	Distorted Rockport	20
CRE	Peter Newman	Thirsty Plant-2	22
CRE	Debbie Garafola	Melting Peppers	25
CRE	Sylvia Goldkranz	Flower Power	26
DBW	Alan Agdern	Relaxing on the Beach	21
DBW	Bonnie Forman- Franco	Abandoned Turbine	22
DBW	Debbie Garafola	Surprised	23
DBW	Alan Baca	Tina the Pigeon Lady	24
DBW	Andrew Dubitsky	Golden Beauty #4	25
DBWII	Peter Newman	Unflappable	21
DBWII	Ellen Gallagher	Highline Reflections	23
DBWII	Sylvia Goldkranz	Geometrics	24
DBWII	Joseph Nightingale	RED TAIL HAWK	24
DBWII	Kathy Baca	Isn't She Lovely	25
DBWII	Valerie DeBiase	Building The Koz Bridge	25
DPA	Alan Agdern	Cardinal Feeding	22
DPA	Joseph Nightingale	Waiting	22
DPA	Ellen Gallagher	Airport Hotel Phones	22
DPA	Chris Ferrara	Foggy Fishing	23
DPA	Bonnie Forman- Franco	Watching the Flyby	25
DPAII	Kathy Baca	Arthur	21
DPAII	Valerie DeBiase	Gassing Up!	22
DPAII	Peter Newman	The Bubble Blower	23
DPAII	Sylvia Goldkranz	Blissful	24
DPAII	Robert Kaplan	Kestrel with cricket	27
DPB	Debbie Garafola	Large Leaves	23

## HOW I DID IT

Steve Friedman

### MONITOR LIZARD

- 1- Using the original photo,  
I took the MAGNETIC LASSO (settings: Feather 0; Width 3px; Contrast 58%; Frequency 57) I silhouetted the lizard. I copied the lizard and pasted him on a new Photoshop file and convert it to a black and white photo (grayscale) using Photoshop's conversion filter.
- 2- I went back to my original file and converted it to a black and white (grayscale) photo using Photoshop's conversion filter. Once it was converted I deleted the background and most of the lizard. I left some of the lizard so I could paste my black and white in the exact same location as it was originally. I then converted the photo to a duotone (Image/mode/duotone)
- 3- Once the duotone was made I saved it as a PSD file. Once it was saved I selected the complete photo and open a new blank Photoshop file (in RGB mode) and pasted the duotone in. I then added the black and white lizard. After the lizard was added I flattened the images and selected the white background using the Magic Wand. With the color picker boxes black on top and white on bottom I used the Gradient Tool and added the background.
- 4- I noticed that there was no "flash" in his eye so I set my brush to 5px and added it



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## NEVER TO EARLY FOR A PARTY



## SCC MARKET PLACE

### Switching to Nikon Z

Contact Robert Kaplan for the following- [rkaplan7@optonline.net](mailto:rkaplan7@optonline.net)

- AS-S NIKKOR 70-300MM 4.5-5.6 VR ED w/ Caps \$275
- AF NIKKOR 50 mm 1.8d w/CAPS \$100
- AF-S NIKKOR DX 35mm 1.8G w/Caps \$100
- TAMRON 18-270mm 3.5-6.3 Dill w/Caps and B&W UV filter and shade \$175
- AF-S NIKKOR 18-70mm DX 3.5-4.5G ED w/Caps \$ 80
- AF-S NIKKOR 200-500 5.6 ED VR w. Caps, Kirk lens collar/foot, Fittest metal 95mm lens hood, original hood original box \$900
- AF-S NIKKOR TC17EII, CAPS AND ORIGINAL BOX \$200 • SIGMA 10-20mm 4.0-5.6 EX DC HSM w/ caps, shade and Sigma case \$300
- AF-S NIKKOR 300mm f/4D IF-ED w/ caps \$350
- AF-S DX NIKKOR 18-140mm f/3.5-5.6G ED VR \$130
- Nikon D850 Body with cap Excellent condition \$1900 Shutter count 57,941

Contact Barry Goldstein for the following- [bg1958@live](mailto:bg1958@live)

- Fujifilm X-T3 Body MINT \$600
- Fujifilm X-T4 body, mint condition \$800
- Fujifilm XH1 MINT With vertical grip. like new condition. Complete with original packaging, 3 Fujifilm batteries and charger. Camera was only used a few times. \$850.
- 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.
- 8 mm Movie Projector Revere Model 777—\$ FREE—WHAT A DEAL- NOW YOU CAN WATCH YOUR HONEYMOON MOVIES, TAKE IT AWAY!
- Slide Projector Crestline 500 AND SCREEN! works great, **\$FREE—COME AND GET IT!**

#### SCC SCHEDULE

Jan. 5	Board/Membership
Jan. 12	Critique
Jan. 13	PFLI Dig Comp.
Jan. 19	Presentation
Jan. 26	Digital Comp.
Feb. 2	Print Comp.
Feb. 9	Critique
Feb. 10	PFLI Dig Comp.
Feb. 16	Presentation
Feb. 23	Digital Comp.
Mar. 2	Board/Membership
Mar. 9	Critique
Mar. 10	PFLI Dig Comp.
Mar. 16	Digital Comp.
Mar. 23	Presentation
Mar. 30	Print Comp.
April 13	Board/Membership
- 3 Image	Limit Critique
April 14	PFLI Dig Comp.
April 20	Digital Comp.
April 27	Presentation
May 4	Digital Comp.
May 11	Presentation
May 12	PFLI Digital Comp.
May 18	EOY Digital Comp.
May 25	Open
Jun. 8 or 15	Tentative Party