

# Syosset Camera Club

## ***The Viewfinder***

May 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 material to [bg1958@live.com](mailto:bg1958@live.com)

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OFFICERS?

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# *The Viewfinder*

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## PRESIDENTS MESSAGE

Bonnie Forman-Franco

It's very hard to believe it is already May and the end of our 2022-2023 calendar year. Our end of year final competition is around the corner and PFLI Leonard Victor competition will be next. Finally, we can take a breather at looking for our most fabulous images for competition entry and relax a bit. I wish all of you good luck with the competitions, but most importantly, keep on shooting and enjoying this hobby.

On April 13, we had the distinct pleasure of a Light Painting Workshop presented by Paula Greco. Club members came away with a greater understanding of light painting, the tools that are easy to assemble or purchase, and absolutely stunning images. April 27, we had a wonderful presentation by Frank Smith on photographing what you can find in your own backyard. We shared this presentation with Nassau and Fresh Meadows Camera Clubs. Frank gave us a great presentation and much to think about. May 11 brings our final presentation by Lyn Morton on Street Photography. Be certain to mark your calendars and join us. Thanks so much to Sylvia and Jessie for being such great program organizers.

Congratulations to Sylvia Goldkranz for receiving a 26 at this month's PFLI competition. Those of us who compete know exactly how hard it is to achieve that score and how special the images must be.

On May 3rd we are having a Board/Membership meeting. Please plan on attending as this will be a very important meeting. We are in need of new judge and field trip chairs and perhaps additional volunteer members. It is so important to step up and help the club be everything you want it to be. It cannot be done by the same people doing the same jobs for years on end. Please consider stepping up to the plate and becoming either a board member or chairperson. In addition, all ideas and comments are welcome during this meeting. We will also be discussing the return to Haypath with the possibility of hybrid meetings for the upcoming year. Please be on the lookout for an email outlining the meeting and the agenda items. I look forward to seeing you all there.

Wishing those who have not been well, speedy recoveries. For all others, stay well and healthy. See you all soon

# SENSORS: EVERYTHING YOU NEED TO KNOW AND MORE

A digital camera is a box containing processing and control circuitry to support the sensor at its heart. Every aspect of the image; Exposure, color, Size, dynamic range, grain, resolution and high-speed performance is dependent upon the sensor. They are of two types:

CCD (charged coupled device) is the oldest sensor technology and had offered the best image quality until recently. The CCD was invented by Willard Boyle and George E. Smith of Bell Labs in 1969. Their idea was to create a memory device, but others found the imaging potential. Astronomers discovered that they could produce high-resolution images of distant objects. CCDs offered a sensitivity a hundred times greater than film. The CCD is divided up into light-sensitive pixels. A photon of light falling on a pixel will release electrons. The number of electrons is proportional to the light intensity of the scene at each pixel.

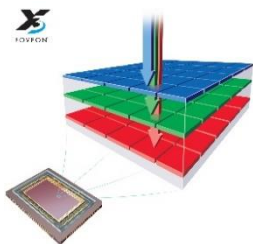
The other type is CMOS (complementary metal–oxide–semiconductor). Today's CMOS sensors have surpassed the CCD in image quality, power consumption and speed and have replaced the CCD in all consumer cameras. 'Live MOS' is a CMOS brand name used by Leica, Olympus, and Panasonic.

Most sensors are of the classical Bayar type. That is, they capture color images using a triad of pixels, each of which is covered by a Red Green or blue micro-lens. When light strikes a photosite, its photodiode emits a tiny electrical charge in proportion to the intensity of light<sup>1</sup>. Each photosite is composed of a red, green, or blue filter, a photodiode and a transistor to amplify the signal. The charge from each pixel is transmitted to the camera's processor pixel by pixel, one row at a time. An algorithm in the camera's processor reconstructs the original scene and its colors. It takes 4 photosites to produce one colored pixel. Green is duplicated to approximate human color perception which is most sensitive to green. The photosites are color blind. They only capture levels of luminance, but the camera's processor interprets the signals from the photosites according to the color of the filter covering it. All the millions of possible colors are reproduced from combinations of red, green, and blue.

A variation of the CMOS sensor is the Foveon X3 in which the photodiodes are arranged in an RGB stack at each pixel site; similar to the way Kodachrome film

constructed. This means that each site can output from a composite color instead of the separate red, green, and blue of the Bayer arrangement.

The Foveon's silicon wafer in is less than five microns thick which is why there is a negligible effect on focusing and chromatic aberration. Red is at the bottom of the



## Advantages of CMOS

- Low Power consumption
- Less cost.
- Higher reliability image.
- Small size.
- Direct pixels addressing
- High sensitivity in the NIR range.
- High frame rates
- Reduced blooming
- Better performance.

## Disadvantages of CMOS

- More susceptible to noise
- Lower sensitivity
- Lower image quality

<sup>1</sup> The photoelectric effect in which a photon causes the release of an electron was cited by Einstein as evidence of the particle nature of light in the form of photons and won him a Nobel Prize.

stack and therefore suffers from more diffusion than Green or Blue, which explains why sharpness falls off at the longer wavelengths.

Size matters, to a point. The more megapixels, the better image quality; right? Not so fast Ansel. For massive cropping or extra-large printing, additional resolution is useful, but for conventional printing, resolution is less important. There is a price to pay for high pixel counts. Files are much larger requiring more processing power and increasing the number of pixels without increasing the dimensions of the sensor, degrades low-light performance.

Here is a list of the most common sensor sizes in use:

- Full frame (36mm by 24mm) is the size of a 35mm film frame.
- APS-H, 28.7mm by 19mm
- APS-C, 23.6mm by 15.8mm
- Four Thirds, 17.3mm by 13mm
- CX (1 inch), 13.2mm by 8mm
- 1/1.7 inch, 7.6mm by 5.7mm.
- 1/2.5 inch, 5.76mm by 4.29mm

Stacked sensors are a relatively new innovation. A standard sensor effectively has one layer with the pixels and associated electronics grouped together. A stacked sensor contains multiple layers, included in which, are the wiring for the photodiodes and logic circuits. More advanced stacked sensors have an additional layer for memory. Dividing the tasks into separate layers significantly reduces processing time.

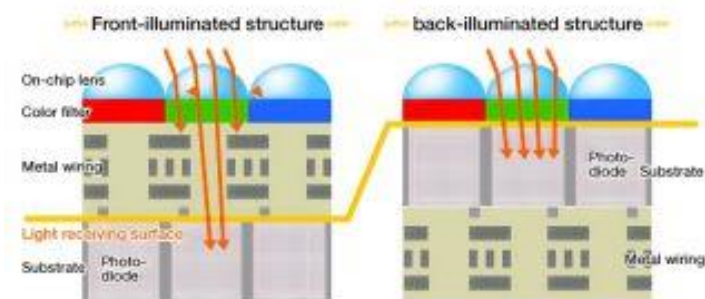
Stacked sensors are capable of processing light with blazing fast speed, even if the sensor includes higher megapixel counts. As always, there is a trade-off; Stacked sensors introduce color noise, moire patterns, and other artifacts as well as limited dynamic range. Fortunately, these issues can be addressed with software processing which is at least partially done in camera.

**B**ACK SIDE (BSI) ILLUMINATION- this is a game changer. In a 'traditional' sensor, light passes through gaps in the metal wiring circuitry before reaching the photodiode. This causes significant light loss and more importantly, diffusion caused by the light reflecting off the wiring,

In a BSI sensor, light passes through the microlenses, color filters and a light-receiving surface onto the photodiodes. The wiring circuitry associated with capturing light and converting it into electrical signals is out of the way on the back side of the sensor. Stacked CMOS sensors elevate BSI sensor technology even more by adding another layer of image processing circuitry on the back of the sensor. BSI sensors

depending on the angle of view, capture up to 100% of the light, compared to 30% to 80% for non-stacked ones.

Noise reduction is another major benefit of BSI. A camera with a backside illuminated sensor can utilize higher ISOs while creating less noise. Image recording is also much faster translating into higher frames per second and faster autofocus.

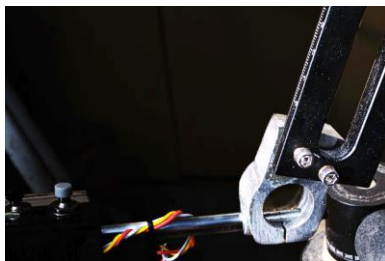




## DIY: MAKING A GOOD GIMBAL BETTER

For smoothly following action with a long heavy lens, nothing beats a gimbal head. The problem I have found is the need to hold the camera with one hand, while the other hand is on the shutter button. Not a big deal you say. Perhaps not, but it is something that can be improved upon, especially if you are an octogenarian with rotator cuff problems or other inflections of 'golden years' blessings.

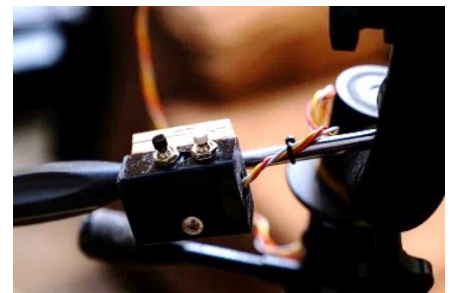
My modification consists of adding a 'control arm' for the gimbal that can pan and tilt the camera much like that of a video tripod. The leverage afforded by the arm makes it easier to operate.



The control arm was made by removing the portion of an old tripod head that held the up and down arm. The section was cut off from the rest of the head and attached to the bottom portion of the vertical part of the gimbal's camera support. Attachment is via machine screws. See picture on the left.

I found it desirable to add autofocus and shutter release functions to the handle. The camera now can be positioned, focused and the shutter tripped one hand. A commercially available remote control could easily be attached to the arm, but I elected to make my own. To paraphrase, *"I chose to do this, not because it was easy but because it was hard"* . . . . and a lot cooler by the way.

The remote has independent buttons for focus and shutter release functions. If the camera is setup for focus-priority shutter release in the menu, pressing both buttons simultaneously will focus the camera and then trip the shutter. The unit plugs into the camera's remote-control receptacle.



The enclosure for the remote was made from the shell of a USB power adapter from which the insides were removed, thus demonstrating the universal law of Entropy. Who doesn't have too many of those anyway? The remote is mounted on the control arm within easy reach of my thumb.

The only thing that remains to be done now is to get some pictures with the contraption.

..... *Barry*

## DIY FLASH MODIFIER

Photography is about light, which has many variables, such as temperature, intensity, direction, and “hardness.” All of which must be controlled to achieve an optimal image. Most images are best obtained using “soft” light; that is, light which illuminates the subject from multiple angles leaving minimal shadows. The ultimate source of soft light is the Sun, but only when it is diffused by clouds and atmospheric moisture.

Electronic flash is a great way to light a subject since it has the properties of short duration, daylight color temperature and controllable intensity, but like the Sun, not unmodified. Unmodified flash is “hard,” meaning it produces shadows with sharp, clearly defined edges. Hard light is good for high contrast images in which texture and detail are to be preserved or accented. It is generally unflattering for human subjects.



Hard light is caused by a light source in which the rays are primarily parallel to each other. The ultimate example being that from a laser. Flash modifiers used for portraiture have the effect of increasing the size of the light source and thus making it “softer”. Moving the light source close to the subject makes it relatively large and softer as a result. The tradeoff is a smaller area of illumination. Diffusing the light through a large surface will increase the size of the light source as will reflecting it off a large surface such as a wall or ceiling. The latter is

problematic in that the color of the surface affects the color temperature of the light and the flash to surface distance affects intensity. In addition, most of the reflected light is lost since it is not directed toward the subject, unless of course you’re photographing the room.

The picture illustrates a home-made modifier that works on the principle of a parabolic reflector (simulated light rays are drawn in). A “foot” to hold the flash unit, is attached to a wood cross member that supports two vertical strips that are notched to hold the reflector. The strips are positioned by dowel rods to space the reflector approximately 5 inches from the front of the flash and 10 inches to the apex of the reflector which is a 16x20 white matboard. The matboard forms a parabola, the most efficient shape for the purpose.

### **Why Sunlight is Hard**

the Sun is a huge light source, so it’s light should be soft. But the distance from Earth makes it relatively small which makes the light hard. When diffused by Earth’s atmosphere and clouds, the sky becomes the ultimate large source and the ultimate source of soft light.

..... *Barry*

## Just a teaser...

Jessie McGuire

Artificial Intelligence is becoming more and more trendy, be it in chat mode or in image creation. We'll be on the cutting edge at our September Zoom meeting when Jim Zuckerman returns to explain and illustrate AI for us. Jim, who's presented for us very successfully the last two years, has a prolific imagination and mastery of his craft. He's

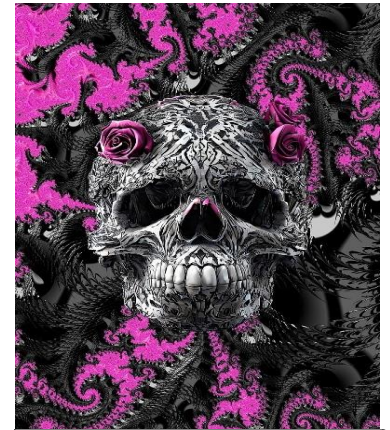


The word prompts that generated this picture were: cat wearing medieval clothing, photorealistic, studio lighting, studio environment, extreme detail, and ultra-sharp

been publishing how-to books, teaching photography and leading photo tours successfully since 1973. He's recently been experimenting with AI and coming up with incredible shots.

Even if you've mastered the technique, you'll want to witness the creativity of his amazing images. If you're new to the genre, Jim will explain what program he uses and how to not only create totally new images, but also how he incorporates AI elements into his own photographs.

We're so pleased Jim join us again and hope you keep September 28<sup>th</sup> (tentative date, watch for updates) open for what promises to be another exciting evening. We look forward to seeing you and learning about this "Brave New Imagery World" from master presenter Jim Zuckerman. See you there!



The word prompts that created this image were: skull, roses, extreme detail, ultra-sharp, moody light, photorealistic, intricate, center composition, devil, baroque art nouveau, black background, and haunting



And finally, an AI image incorporating tiger eyes from his own photos.



## WINNING IMAGES FOR APRIL



**Flower in the Rain**  
**Debbie Garafola**



**Columns and Reflections at Fort Totten**  
**Bonnie Forman-Franco**



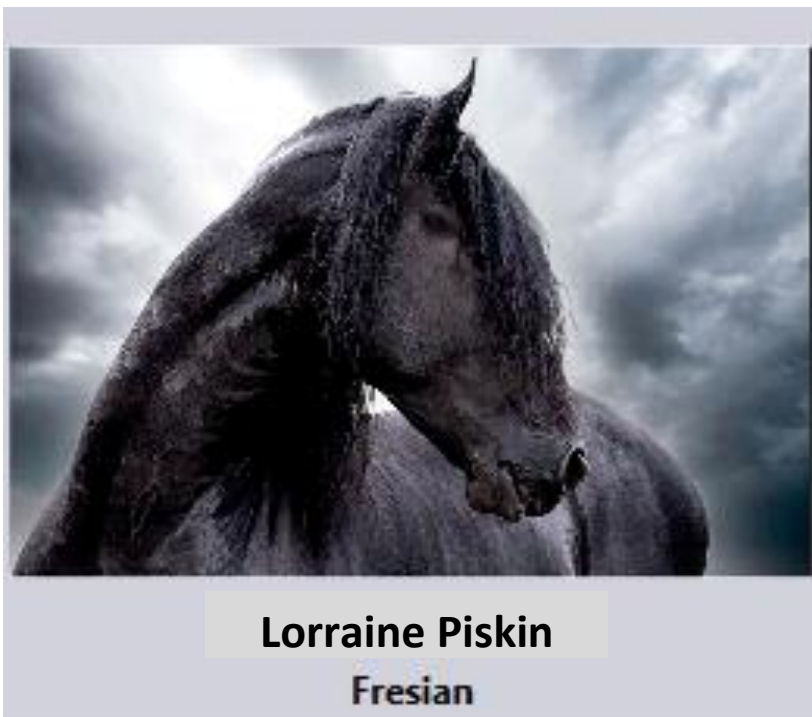
**Cake Diving**  
**Beth Glorioso**

### SCC SCHEDULE

May 4	Competition
May 11	Presentation
May 12	PFLI Digital Comp.
May 18	EOY Digital Comp.
May 25	Open

Jun. 8 or 15 Tentative Party

## WINNING IMAGES CONT.



# SCC APRIL SCORES

## CREATIVE

Kathy Baca

8.0 Rock Around the Clock

Roni Chastain

7.5 On the lookout

9.0 Standing Tall

8.5 Twinning

Steven Friedman

8.5 obeying the rules

9.0 choo choos

Ellen Gallagher

8.5 Strange Plant

8.5 Paint Job Interrupted

7.5 Painted Yellow Flowers

Debbie Garafola

8.5 Smoking Thread

Imag of the Month  
10.0 Banana Surprise

8.0 Redhead from Outer Sp

Beth Glorios o

8.5 Groovy

9.0 Swirlin'

Sylvia Goldkranz

8.0 Floral Merging

8.0 Mystical Moment

9.0 Let The Weekend Begi

Lorraine Piskin

8.5 Where Are You

Ira Scheinerman

8.0 Damsel in Distress

8.0 Fred and Ginger

Linda Volin

After the Snow

After the Snow

After the Snow

## DIGITAL B&W

Alan Agdern S

7.5 Looking for Food

9.0 Preparing the Hook

8.5 Puma Stare

Kathy Baca A

9.0 Taking the Red Eye

Roni Chastain A

7.5 Mountain House

8.5 Open door

8.5 Fort

Valerie DeBiase S

7.5 Crystal Balls And Swirls

9.0 Comin' 'Round The Bar

9.0 Lost Track

Andrew Dubitsky A

8.0 Real Ansel

9.0 Heron on One Leg  
8.5 Hard Rock Carillon

Bonnie Forman-Fr S

9.0 Workers and 1 Train On

8.0 Abandoned Spool Mill c

9.0 Sleeping Quarters Whe

Steven Friedman A

8.5 mountain lion

7.5 the smile

Ellen Gallagher S

Imag of the Month  
10.0 Building and Clouds

8.0 Convention Center Cell

8.0 European Building Det

Debbie Garafola B

9.0 Behind Steel Doors

8.0 Penitentiary Hallway

7.0 Spoons

Beth Glorios o B

Imag of the Month  
10.0 Cake Diving

8.5 A Mother's Love

Mind Bender

Sylvia Goldkranz s

8.5 Pearlescent

9.0 The Metro

9.0 Two Tulips

Barry Goldstein S

8.5 Forgotten Entrance

8.0 Dahlia in Black and Wh

8.5 Railroad Station

Melanie Grotas B

7.5 Glacier and Falling Ice  
Tango1

7.0 The Glacier and the La

Joseph Nightingal A

7.5 NUMBER 1

8.5 THE VIEW

8.5 FIRE HOUSE WINDOW

Lorraine Piskin A

Imag of the Month  
10.0 In The Forest

Doreen Rose A

7.5 Antique Treatment

Ira Scheinerman S

7.5 The Sage

7.5 The Lone Commuter

7.5 The Light at Gantry Par

Sandy Sommer A

7.5 Tiny Windmill House

9.0 Timothy J Reflection

8.5 Portland Harbor Refl

Linda Volin A

7.0 Tree in Snow

8.0 Pacific Beach  
8.0 After the Snow

Jules Weisler A

8.5 Flower

8.0 The Mill

7.5 Vandenberg gate

Gerald Woulfin A

9.0 Additude

8.0 Heron Reflectioned

7.0 Humay Birdie

## DIGITAL PROJECTION

Alan Agdern S

8.0 Passing By

8.0 Catch of the Day

8.0 Magenta Flower

Kathy Baca A

8.5 S.T.A.Y

7.5 Oh, The Places You'll S

Roni Chastain S

8.0 Red Barn

8.0 On the roof

8.5 Here I come

Valerie DeBiase S

9.0 Forgotten By Time

8.5 Brooklyn Bridge Station

7.5 New York Harbor Sight

Andrew Dubitsky A

9.0 Costumed Dancer

8.5 Egret in Flight

7.5 Purple Gallinul

Bonnie Forman-Fr S

Imag of the Month  
10.0 Columns and Reflector

8.5 Reflections Abound

9.0 Heading for the Next M

Steven Friedman A

8.5 the cat

8.5 waves

Ellen Gallagher A

8.0 Tulips on Mylar

8.5 Very Decrepit Door

7.0 Textured Tulip Trio

Debbie Garafola B

Imag of the Month  
10.0 Flower in the Rain

8.5 Harbinder

7.5 Dying Tulip

Beth Glorios o B

8.5 Imperfectly Beautiful

9.0 A-mewing

9.0 Salin'

Sylvia Goldkranz S

9.0 Springtime in DC

8.0 Manhattan View  
9.0 Gettin Up Close

Barry Goldstein A

9.0 Take the Fakakta pict

8.5 Spring Flowers

7.5 Backyard Blue Jay

Melanie Grotas B

The Glacier and the L  
Glacier and Falling Ice

8.5 Tanoo 1, too

Robert Kaplan A

9.0 Osprey Spray

9.0 Osprey Emerging

9.0 Osprey with Catch

Joseph Nightingal A

8.5 FLYING

8.5 REFLECTION

9.0 RED TAIL HAWK

Lorraine Piskin A

Imag of the Month  
10.0 Fresian

Doreen Rose A

8.0 Old Woman China

9.0 Sand Dunes Pano

Ira Scheinerman A

8.0 The Comfort Diner

8.5 How I Looked at 37

7.5 Shopping at Fend's

Sandy Sommer S

7.5 Walk Along the Marsh

7.5 Should have taken the

8.5 Pensive Heron

Linda Volin A

7.0 Creature in the Sky

7.0 Okapi

8.0 Squirrel Friends

Jules Weisler A

8.5 Northcott mess

8.0 Lonely boat

8.0 Three oranges

Gerald Woulfin A

8.5 Thick-billed Parrot

9.0 Little Devil

8.5 Hunting Mode



# IN CASE YOU WANTED TO KNOW FOR SOME REASON

## DIGITAL COMPETITION ENTRIES

Friday, April 21, 2023

	TOTAL ENTRIES	CONTEST ENTRIES		
April 20, 2023	140		DIGITAL PROJECTION	59
CREATIVE		23	March 24, 2022	131
DIGITAL B&W		56	CREATIVE	23
DIGITAL PROJECTION		61	DIGITAL B&W	46
March 16, 2023	137		DIGITAL PROJECTION	62
CREATIVE		23	February 24, 2022	125
DIGITAL B&W		55	CREATIVE	20
DIGITAL PROJECTION		59	DIGITAL B&W	45
February 23, 2023	127		DIGITAL PROJECTION	60
CREATIVE		17	January 27, 2022	142
DIGITAL B&W		52	CREATIVE	25
DIGITAL PROJECTION		58	DIGITAL B&W	57
January 26, 2023	125		DIGITAL PROJECTION	60
CREATIVE		21	December 16, 2021	152
DIGITAL B&W		48	CREATIVE	28
DIGITAL PROJECTION		56	DIGITAL B&W	56
December 15, 2022	123		DIGITAL PROJECTION	68
CREATIVE		16	November 18, 2021	142
DIGITAL B&W		52	CREATIVE	24
DIGITAL PROJECTION		55	DIGITAL B&W	52
November 17, 2022	139		DIGITAL PROJECTION	66
CREATIVE		28	October 28, 2021	131
DIGITAL B&W		51	CREATIVE	19
DIGITAL PROJECTION		60	DIGITAL B&W	49
October 27, 2022	154		DIGITAL PROJECTION	63
CREATIVE		27	September 23, 2021	125
DIGITAL B&W		58	CREATIVE	20
DIGITAL PROJECTION		69	DIGITAL B&W	49
September 23, 2022	154		DIGITAL PROJECTION	56
CREATIVE		29		
DIGITAL B&W		57		
DIGITAL PROJECTION		68		
May 12, 2022	124			
CREATIVE		18		
DIGITAL B&W		48		
DIGITAL PROJECTION		58		
April 28, 2022	124			
CREATIVE		18		
DIGITAL B&W		47		



# STANDINGS

## CREATIVE

Goldkranz	8.4	201.5	154.0	1
Garafola	8.2	188.0	152.5	2
Chastain	8.1	194.5	152.0	3

## BLACK AND WHITE A

Dubitsky	8.3	198.0	153.5	1
Sommer	8.3	199.5	153.5	1
Nightingale	7.9	188.5	145.5	3

## BLACK AND WHITE B

Garafola	8.3	198.5	153.5	1
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## BLACK AND WHITE SALON

DeBiase	8.6	206.0	159.0	1
Goldkranz	8.5	204.5	158.0	2
Gallagher	8.3	200.0	154.5	3

## COLOR A

Goldstein	8.6	206.0	158.0	1
Kaplan	8.3	199.0	154.5	2
Nightingale	8.1	194.5	152.0	3

## COLOR B

Garafola	8.5	204.5	160.0	1
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## COLOR SALON

Forman-Franco	8.5	204.0	157.5	1
Goldkranz	8.5	203.5	157.0	2
DeBiase	8.3	198.0	154	3

Happy Birthday  
Barbara Titone

# HOW I DID IT

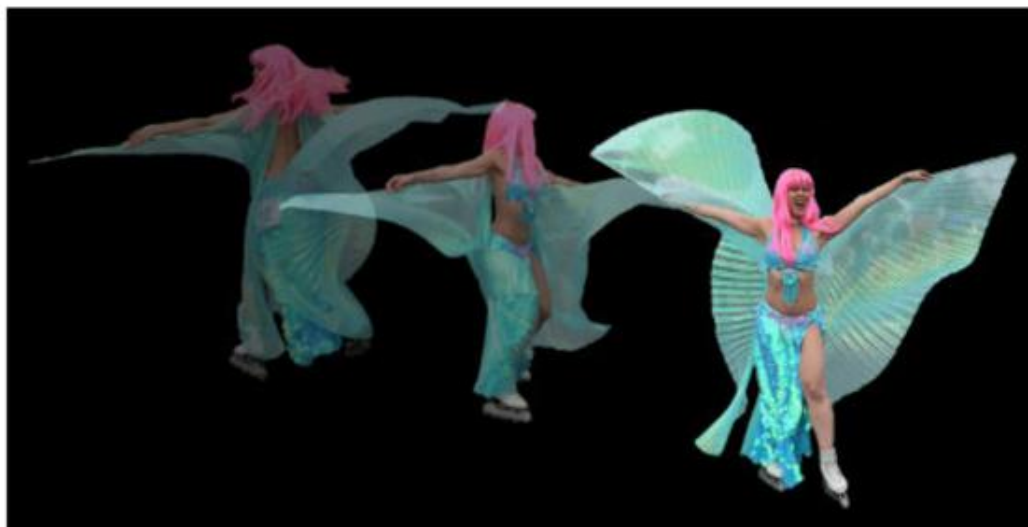
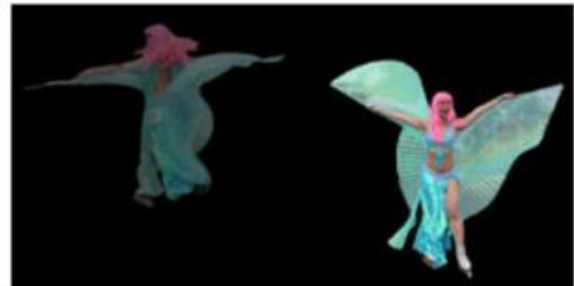
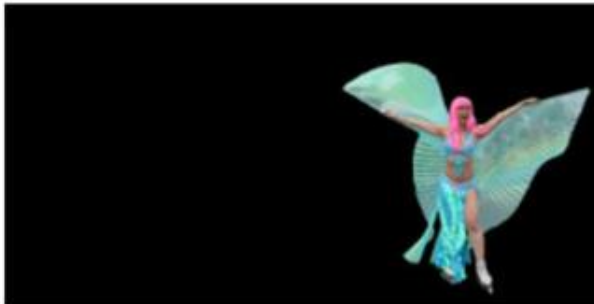
Steve Friedman

## HOW TO CREATE A MULTIPLE EXPOSURE

- 1- I silhouetted each of the figures and straightened them up
- 2- I open a new Photoshop file and fill it with a black background
- 3- I copied the photo that I wanted up front and pasted in
- 4- I then copied the photo that I wanted to start with, pasted in on new layer (whenever you paste something in Photoshop it automatically creates a new layer). I then used the opacity and set it to 44%
- 5- Next, I pasted in the middle photo and set the opacity to 60%
- 6- The only problem was that when I place the middle photo it did not look right where it overlapped the back photo
- 7- I took my magnetic lasso and used it to outline the area that was overlapping the other photo. I did this on the layer with the middle photo. Once this was done I selected the layer with the last photo and deleted the selected area
- 8- Add the middle photo back in and you have the final product



These are the original 3 photos



{C} copyright 2022 Steven Friedman / PhotosBySMF.com

## 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 DiII 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 NIKOR 18-140mm f/3.5-5.6G ED VR \$130
- Nikon D850 Body with cap Excellent condition \$1900 Shutter count 57,941

### SWITCHED TO X-T5

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

- Fujifilm X-T3 Body MINT \$600
- 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 \$10.

### NEW FROM LIGHTROOM WITH THE APRIL RELEASE

- AI noise removal
- Masking enhancements
- Point curve adjustments added to the Masking Panel
- Video editing improvements
- New Presets

# Syosset Camera Club Presents

On May 11th -- 7:30pm on Zoom

## Street Photography with Lyn Morton



Lyn's Presentation will teach us all how to overcome our fear and take great street photos and portraits with confidence !

He will discuss :

- How do you choose a good scene or location ?
- What are the steps for capturing interesting street scenes ?
- What are the essential elements of great street photos ?
- How do you get great shots in stealth mode ?
- How do you get them when you are seen ?
- What are the techniques to use to break the ice and get engaging portraits of strangers! ?

*Lyn has been a photographer and photo coach for many years now!!*



**He has shared what he has learned in his  
Shutterbug Life Podcast  
and his street photography workshops!!**

**You can follow his adventures in IG  
@streetsportraitsbylyn**





APRIL PFLI SCORES				
Judges: sandy Sommers, Dick Hunt, Dom Creaco				
CRE Peter Newman	Pushme Pullyou2	21	DBWIII Sandy Sommer	Egret Blow Out- 23
CRE Ellen Gallagher	Swirling Golden Windows	23	DBWIII Robert Kaplan	Swooping Eagle 24
CRE Kathy Baca	Dogwood	23	DBWIII Sylvia Goldkranz	TheCircularPath 26
CRE Debbie Garafola	Seeing Eye	23	DPA Ira Scheinerman	Chic Boutique 21
CRE Ira Scheinerman	Apparition	23	DPA Alan Agdern	Purple Orchids 23
CREII Sylvia Goldkranz	ElectricReflection	21	DPA Chris Ferrara	The Lookout 23
DBW Debbie Garafola	Penetentiary Skylight	21	DPA Bonnie Forman- Franco	Here's Looking at You Pu 24
DBW Alan Agdern	Morning Workout	21	DPA Ellen Gallagher	Tuscan Lantern 24
DBW Ellen Gallagher	Sheer Curtains	21	DPAIL Kathy Baca	Fowler's Toad 21
DBW Bonnie Forman- Franco	Reflections	21	DPAIL Joseph Nightingale	EAGLE 21
DBW Alan Baca	rear windows	23	DPAIL Peter Newman	Ice Is Great 23
DBWII Peter Newman	Cauiflower	21	DPAIL Robert Kaplan	Merlin Liftoff 24
DBWII Gerald Woulfin	Whisppy	21	DPAIL Sandy Sommer	Oyster Shack- 24
DBWII Kathy Baca	Citifield	21	DPAILI Sylvia Goldkranz	RestingUpThere 23
DBWII Joseph Nightingale	CREEPY	23	DPAILI Valerie Debiase	Light Painted Lens Balls 24
DBWII Ira Scheinerman	The Tempest	24	DPB Beth Glorioso	Basket Babe2 23
DBWIII Valerie Debiase	Two 1's	23	DPB Debbie Garafola	Multicolor Rose 24

