

THE VIEWFINDER

THE NEWSLETTER OF THE SYOSSET
CAMERA CLUB

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Message From The President

Happy Holidays!

This is the last issue of the year and it gives me the opportunity to wish everyone a happy Chanukah, Merry Christmas and a Happy New Year. 2001 was a difficult year for many of us, several members were hospitalized, some were operated on and we lost three dear and loyal members. Our greatest achievement, however, was that we found a new home which is probably the finest building and conference room on Long Island. It was not an easy job, but the results speak for themselves. The membership has been steady, with 58 dues paying members. However, we did lose a few members, but these were quickly replaced. What is very encouraging is that many of the new members are very interested in photography, and quite ardent competitors. We also have a rather significant number of members who do digital photography to some extent. Some of these workers are trying to convince me that dark room work is a matter of the past, however, I disagree and will continue to work in the dark room. I will keep an eye on any digital advances.

As a whole, the club is remaining extremely active. We had two library exhibitions, our weekly programs have been very interesting, and the quality of the judging has improved. Our future looks promising!

Moshe Markewitz

Quick Note:

Gerald and Aileen Harrison will be taking over the coordinating of our exhibits beginning in 2002. I would be remiss in not thanking Annette and Gene Fox who provided this function, and did a wonderful job in the past.

Moshe

C a l e n d a r

December

20th - Theme Competition - Autumn Colors
judged by Mel Ettinger

January

10th - Competition - judged by Sherman Paur

17th - Shooting Close To Home presented by
Joseph Senzatimore

24th - Techniques of Digital Photography
presented by Alan Agdern

February

14th - Competition - judged by Al Koslofsky

21st - White Elephant Auction - Club Members
Only

28th - A Walk In The Woods - presented by
Ronnie & Rudy Flesch

March

7th - Board Meeting

14th - Competition - judged by LillianReyer

"IT'S NOT YOUR WORK!"

Harry Buschman

I'll never be able to understand why almost all judges frown on the photography of statuary. They say it's not our work and therefore they can judge it objectively.

It seems a little arbitrary to me because I have yet to see a print or a slide of something that was the work of the photographer. I can understand the reasoning when it relates to a photograph of a photograph, but if a statue can be shown in a new and novel way why should it be considered any differently that an event in nature? Nature is not our work either, and I've seen more commonplace and trite scenes of nature than I have of statuary.

Why is it O.K. for me to photograph glassware and jewelry, violins and lobster pots, frogs and flowers but not statuary?

THE MORNING AFTER

Harry Buschman

When I'm out on Sunday mornings looking for the perfect picture with my camera-fellows from Syosset, I experience the pangs of a child looking in the baker's window. Their equipment makes my eyes water, and their knowledge of the latest products of Minolta, Canon and Nikon never ceases to amaze me. I trail after them with an old Rolleiflex, made before some of them were born. I can't focus on anything closer than three feet.

Upcoming Exhibits

We have an exhibit scheduled for 2002 during September at the Farmingdale Library. Details will be provided.

Syosset Camera Club

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- Programs.....Mel Wachspress
- Judges.....Julius Hecht
- Membership & Records.....Orrin Edwards
- Competitions.....Sy Roth
- Exhibits.....Gerald/Aileen Harrison
- PFLI Delegate.....Sy Roth
- Field Trips.....Alan Agdern &
Peter Metzger
- Publicity.....Eugene & Annette Fox
- Olympus Liaison.....Mel Wachspress
Moshe Markewitz
- Editor/The Viewfinder.....Frank Irraggi

Meetings will be held at 8:00PM at the Olympus Corporate Headquarters at 2 Corporate Drive in Melville.

Field Trips are held every Sunday morning. Meet at the On Parade Diner on Jericho Turnpike in Woodbury at 8:00AM for breakfast.

Our page on the World-Wide Web is at:
<http://www.orrin.org/syocc/>

Some Tidbits of Information

Upcoming Exhibitions:

In addition to the exhibition scheduled at the Farmingdale library in September of 2002, we are also scheduled for an additional exhibit at the same location in October of 2003.

Keeping In Touch

We received a letter from Bob and Barbara Fox, now living in Florida. Bob was a previous President of the Syosset camera Club as well as the P.F.L.I.

Looking Good!

Again and again we are receiving comments from our previous members complimenting the fine job done by the club through the news in the Viewfinder newsletter and on our website. Those people (Frank Iraggi and Orrin Edwards) should really be complimented.

Moshe Markewitz

This Looks Like Fun

The Second Annual Worldwide Pinhole Photography day will be Sunday, April 28, 2002.

Pinhole photographers from around the world are invited to participate in this global event that will be seen in an exhibition on the internet. Photographers will make pinhole images during the 24 hour period on April 28, 2002. The photographs can be submitted to the coordinating team for publication in the gallery.

The Worldwide Pinhole Photography day was created in 2001 and was celebrated by more than 300 participants. For additional information, go to the website at: www.pinholeday.org.

December 6 Competition Results

Judge: Art Inselsberger

BLACK & WHITE PRINTS "A"

Print of the Month: Alan Agdern
Moshe Markewitz-9

BLACK & WHITE PRINTS "B"

Print of the Month: Seymour Schwartz
Barry Goldstein - 8
Gerald Harrison - 8

COLOR PRINTS CLASS "A"

Print of the Month: Robert Schoenfeld
Orrin Edwards - 9
Carol Greenberg - 8
Alan Agdern - 8

COLOR PRINTS CLASS "B"

Print of the Month: Maylan Monahan
Gerald Harrison - 9
Aileen Harrison - 8
Richard Reis - 8

COLOR SLIDES CLASS "A"

Slide of the Month: Sy Roth
Ramesh Patwa - 9
Robert Schoenfeld - 8
Orrin Edwards - 8
Melvin Wachspress - 8

COLOR SLIDES CLASS "B"

Slide of the Month: Annette Fox

**The following articles have appeared previously
in The Viewfinder --- But the information is
timeless**

Color Balance

Color film reacts to all hue and tone differences, including the prevailing light color. A film recording approximately natural colors in daylight reproduces scenes photographed by tungsten light with a reddish overall tint, because this lighting is richer in red rays than is daylight. This spectral balance of different "white" light sources may be rated numerically by the color temperature, a concept of theoretical physics that, with tungsten lighting, corresponds roughly to the absolute lamp-filament temperature. Such absolute temperatures are expressed in Kelvin degrees (K). The higher the color temperature the richer the light is in blue and the poorer it is in red rays and vice versa. Average daylight is rated at about 5,500 K and the light from an overcast sky may be 6,500 K or higher. The color temperature of tungsten lamps ranges between 2,600 and 3,400 K.

To ensure correct "white-light" color reproduction with different types of lighting, the sensitivities of the three film layers must be matched to the color temperature of the light. Color slide (reversal) films are therefore made in different versions balanced for faithful rendering either with 5,500 to 6,000 K light sources, such as daylight or electronic flash, or with specified tungsten lighting of 3,200K or 3,400K.

Such accurate film balance matching is less vital with negative color films since the color rendering of the print can be modified during color printing. Amateur negative color films are usable with any light, from tungsten to daylight. For high quality, some professional negative color films are still preferentially balanced to either daylight or tungsten sources.

Strongly colored filters are suitable only for special effects, they overlay the color image with the filter color. Pale correction filters can match a film to a light source other than that for which it is

balanced--e.g., pale blue, with a daylight-type film used in tungsten lighting, to raise in effect the color temperature. Pale pink or amber filters similarly reduce the color temperature for using artificial-light-balanced films in daylight. Color-film manufacturers publish detailed recommendations of actual filters required for such conversion.

In outdoor photography, especially involving distant views, an ultraviolet-absorbing filter is often used, as ultraviolet radiation records in the blue-sensitive layer of the film, producing an overall blue cast in the transparency. A pale pink skylight filter for outdoor subjects lit only by skylight counteracts the cold, bluish color rendering resulting from such illumination.

TAKING PHOTOGRAPHS DURING THE CIVIL WAR

During the Civil War, the process of taking photographs was complex and time-consuming. Two photographers would arrive at a location. One would mix chemicals and pour them on a clean glass plate. After the chemicals were given time to evaporate, the glass plate would be sensitized by being immersed -- in darkness -- in a bath solution. Placed in a holder, the plate would then be inserted in the camera, which had been positioned and focused by the other photographer. Exposure of the plate and development of the photograph had to be completed within minutes; then the exposed plate was rushed to the darkroom wagon for developing.

Each fragile glass plate had to be treated with great care after development -- a difficult task on a battlefield.

Note: We've received some news that our Sunday field trips are now being organized by Alan Agdern and Pete Metzger. We'd like to thank Seymour Schwartz, who previously held this post, and did a great job.