

THE VIEWFINDER

THE NEWSLETTER OF THE SYOSSET
CAMERA CLUB

Volume 32 Number 3

November 2002

Message From The President

Another Big Year

The club started the new season in the right direction and in high esteem. The attendance at the first meeting and again at the competition meeting was well attended. Many more members than ever before are now submitting prints rather than slides which was not the case for many years. Our membership roster and financial state are healthy and in good standing. We have been able to recruit over a half dozen new and somewhat younger members. The attendance at our Sunday field trips has increased and on some Sundays we have to join 4 or 5 tables in order to accommodate our group, although not all breakfast go-ers attend the field trip. All committees are functioning well as evidenced from having had an extremely successful exhibit, well planned weekly programs. All this has been accomplished in a friendly and cooperative atmosphere.

During the month of October we had two additional events. There was a special photographic foliage outing on October 12th. In Kent Fall State Park in Connecticut and the club had been invited to be the official photographers for the annual "Oyster Bay Fest" on Saturday October 19th in Oyster Bay. We all should be very proud of this accomplishment, as it proves that the Syosset Camera Club is "doing things right."

Keep up the good work and good friendship and we will be a happy group!

Moshe Markewitz

Calendar

November

7th - **Competition** - judged by **Mel Ettinger**

14th - **Photographic Sampler** (Lighting, flash, exposure & filters) - Presented by **Kenneth Baussert.**

21st - **Equipment Necessary For Digital Photography** - Presented by **Gerald Harrison.**

December

5th - **Competition** -Judged by **Art Inselsberger**

12th - **Digital Darkroom** -Presented by **Richard Hunt**

19th - **Times square at Night (Rain or Clear)**
Night Field Trip

January 2003

2nd - **Board Meeting**

9th - **Competition** - -judged by
Sherman Paur

16th - **As I Saw It** - Color and Black & White
printing techniques) presented by
Art Inselsberger

October 10th Competition Results

Judge: Leon Hertzog

BLACK & WHITE PRINTS "A"

Print of the Month: Moshe Markewitz
Orrin Edwards - 8
Clem Kleinman - 8

BLACK & WHITE PRINTS "B"

Print of the Month: No Entries

COLOR PRINTS CLASS "A"

Print of the Month: Clem Kleinman
Robert Schoenfeld - 9
Alan Agdern - 8
Orrin Edwards - 8
Sy Roth - 8
Carole Greenberg - 8
Ramesh Patwa - 8

COLOR PRINTS CLASS "B"

Print of the Month: Gerald Harrison
Aileen Harrison - 9
Maylan Monohan - 8
Joseph Kahn - 8
Jeanne Coleman-Rauch - 8
Ira Sunshine - 8

COLOR SLIDES CLASS "A"

Slide of the Month: Ramesh Patwa
Orrin Edwards - 8
Sy Roth - 8
Eugene Fox -
Stan Rothman - 8

COLOR SLIDES CLASS "B"

Slide of the Month: Bill Schmidt
Annette Fox - 8

Syosset Camera Club

President.....Moshe Markewitz
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516-433-2516
2nd Vice President.....Ramesh Patwa
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Treasurer.....Carol Greenberg
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Secretary.....Judy Ruderman
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Programs.....Mel Wachspress
Judges.....Julius Hecht
Membership & Records.....Orrin Edwards
Aileen Harrison
Competitions.....Gerald Harrison
Exhibits.....Gerald/Aileen Harrison
PFLI Delegate.....Sy Roth
Field Trips.....Alan Agdern
Peter Metzger
Publicity.....Eugene & Annette Fox
Olympus Liaison.....Mel Wachspress
Moshe Markewitz
Summer Program Coord.....Clem Kleinman
Editor/The Viewfinder.....Frank Iraggi

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/>

The Further Adventures of The DSCC*

by Aileen Harrison

Sunday, September 22, we did it again... Kings Point heard about the *”Dreaded Syosset camera Club” and refused us entrance. They let other cars in but not us. There must be something very sinister about our cameras, all those tripods and big lenses. I’m sure it isn’t our looks, we look like a big bunch of sweethearts. But, good luck finally prevailed. We drove to Sands Point where we were fortunate enough to see the Renaissance Faire. We saw Jousting that was spectacular, lots of lovely costumes, interesting music played on a Lute, and even some good food. This just goes to prove you never know where the Sunday meetings will take us. I hope more of the club will join us in the future. It’s lots of fun!

A note from Frank Iraggi

After reading Aileen’s story about the September 22nd episode at Kings Point, I thought about it for a while. Maybe there is a good explanation.

Given the horrific events of September 11, 2001 I think I can understand why a “quasi” military installation such as Kings Point might be a little sensitive to individuals gaining entrance to their facility for the sole purpose of taking pictures. How many times during the past year have we heard stories of people getting picked up and questioned for taking photographs at Government locations, I know I have.

Our citizenry is just not used to these types of situations. Well, maybe we should be.

The following was submitted by Ira Sunshine in support of Joe Kahn’s view of digitally prepared photographs which appeared in the October issue of the Viewfinder

Photography is the capturing of an image that the eye sees and the transferring of it to film. This has been the objective of every photographer since the inception of the photographic process.

With the advent of digital photography this capturing of an image has steadfastly produced the “manufacturing” of an image - a totally different concept.

I am not one to criticize digital enhancement and I enjoy viewing the end results, but to judge digital and film photography on the same level basis is, in my opinion, wrong.

When you can add, delete and totally alter an image what opportunity does the film photographer have in the competitive program?

Digital and film photography should be separate categories in competitions, but at what level this separation should be initiated, at the club or PFLI level, has to be determined.

Below Joe Kahn’s original submission:

Joe Kahn’s View

I would like to see a separate category at the Club for digital enhancement images. Judges seem to be quite impressed by the digital submissions. Just as we eliminated the difference between home processing vs commercial, perhaps it is time to consider the separation of digital vs traditional processing.

Film vs. Electronic (digital)

by Frank Iraggi

After reading Ira Sunshine's response to Joe Kahn's article, I realized that this topic is one that is always being informally discussed prior to our meetings. The question always pops up "How did you do that?" Well it's not a big secret that, in all probability, it was done in a computer, digitally.

Well, it's no big secret that I personally do a lot of computer printing, and all of my submissions in the print category of our monthly competition are done digitally. However, I don't think that is the issue. If you take a picture digitally, do nothing to it in the computer, it is a digital photograph. If you take that same digital photo and do some "cleaning up" in the computer, and nothing more, it is now an enhanced digital photograph. Let's take it one step further. If you take that same image and make some really radical changes to it in the computer let's say the original image had a washed out sky, it's no big job to change the sky digitally, or by adding some people to the image. It is also very simple to combine several images together and make one photograph. Individually, the photos were so-so, combined digitally, it's dynamite, nothing but 9's!

It's reasonable to assume that the future of digital photography is digital. Will film die? Probably not. How many photographers still shoot Black & White? Plenty.

I think the real question is an extremely complicated one. At what point do we break off into a separate category for digital images. If I submit a straight digital image with no enhancements made to it, where should I compete? In a digital category or the film category? If I only clean up the image, what then? The only category that might be easy to identify is possibly a radical image manipulation. At what point do you separate a cleaned up image from a heavily manipulated one? I'm not sure.

There is another important point that should be considered. How many times have we flipped

through a magazine and marveled at the wonderful shots in them. Before digital, there was only film, remember. How many of those photos had been retouched or air-brushed? I'll bet most of them were. Are they manipulated? You bet they were. Maybe not digitally, but they were altered. I remember back in my darkroom days, life was so simple. But I also remember altering many aspects of an "original" image. Using a different grade of paper to affect the contrast, different exposure times, a little dodge, a little burn. Where did it end. How manipulated is manipulated??

If anyone out there has a view on this subject, let me hear about it:

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