

THE VIEWFINDER

THE NEWSLETTER OF THE SYOSSET
CAMERA CLUB

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December 2002

Message From The Editor

Happy Holidays!

It is that time of the year when our thoughts may turn away from photography and to our family and friends (for a little while anyway). Hopefully, it's a happy time for everyone. The holiday season always seems to come a little quicker as each year passes. It seems like it was just yesterday that I finished paying off last years holiday bills. Yipes, it's about to start all over. Well, I don't know about you, but I'm already starting to drop not so subtle hints as to what I would like to find under my tree this year. Since I bought a digital camera this year, my wish list has been altered. Since I didn't trust anyone, and I still don't, to buy me any piece of important hardware, such as a lens, flash or whatever else, my request was always for something relatively simple. Generally, a brick of film would do , and I was greatly appreciative. This year things are little different. I don't need film anymore, well I do because I still do shoot slides, but not nearly as many. Hey, how about a Compact Flash Card for the digital monster? Sounds good to me. atmosphere. It's the only film I know of that can be used over and over and over. And you can change the ISO anytime you feel like it. If any of the membership wants to buy me a present (hint-hint) that would be great.

With this frivolity aside, on behalf of our President, Moshe Markewitz, and the entire board, we would like to wish all of the membership along with their family and friends a happy, healthy and joyous holiday season.

Frank Iraggi

Calendar

November

21st - Club Members Discuss Their Work. - Each member will be asked to bring four to six slides. The club will discuss each piece. At this point, the member will limit answers to specific questions.

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

November 7th Competition Results

Judge: Mel Ettinger

BLACK & WHITE PRINTS "A"

Print of the Month: Alan Agdern
Moshe Markewitz - 8

BLACK & WHITE PRINTS "B"

Print of the Month: Peter Metzger
Frank Iraggi - 8

COLOR PRINTS CLASS "A"

Print of the Month: Alan Agern
Robert Schoenfeld - 9
Alan Agdern - 8
Sy Roth - 9
Orrin Edwards - 8
Frank Iraggi - 8
Ramesh Patwa - 8
Moshe Markewitz - 8

COLOR PRINTS CLASS "B"

Print of the Month: Gerald Harrison
Maylan Monohan - 9
Joseph Kahn - 9
Edward Starling - 9
Richard Reis - 8
Ira Sunshine - 8

COLOR SLIDES CLASS "A"

Slide of the Month: Ramesh Patwa
Orrin Edwards - 9
Robert Schoenfeld - 9
Stan Rothman - 8

COLOR SLIDES CLASS "B"

Slide of the Month: Seymour Schwartz
Annette Fox - 8
Bill Schmidt - 8

Syosset Camera Club

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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/>

Film vs. Electronic (Digital)
The discussion continues

Thoughts about digital photography

by Moshe Markewitz

Just for the record to all members. The question of whether to have a separate digital category for the competitions has been brought up twice in board meeting, but the general consensus was to leave things the way they are. No vote was ever taken. The general consensus however is only a guideline but does not mean that the membership at large should not vote on it if some one brings it up for discussion and a vote.

Digital photography and specifically computerized graphic design and /or digital enhancement images as a final product of photography is going to stay , and become more and more popular. It may eventually become the standard of what was once called and considered " Standard Photography "

Here, however are some points that bother me and raises several basic questions. How will the new and younger generation of photographers who are trained and fed on digital photography understand what is light (from which direction does it come, and is it day, night , sunrise or sunset)? If all these old exposure " Problems " of photography, are no longer a problem since the computer can enhance, brighten, darken and eliminate all unwanted photographic problems. One will not have to worry anymore about disturbing foreground and or background with digital photography since this can be solved. There is nothing wrong if these problems can be eliminated and corrected. My point however is how good will the next generation of photographers and their photographs be if they never had to be careful to try and eliminate all these in the camera while shooting . Digital enhancement will be of great help to the photographer even if he or she do not use a digital camera to start with. While the prints of the Epson Printers have been sharp, bright, clear and very saturated in their colors, many of them lack the warmth and personal expression of the good old time

photograph. Some of these photographs do not whole heartedly represent nature and life as they represent themselves. The quality of light & tonal separation look at times somehow strange and artificial . Why do we have to eliminate wrinkles and aging skin colors from the face of an old person? Only because Photoshop gives us the tools to do it but again it does not represent the real face. With all these wonderful advancements there will be a price to pay and this might be the quality of the photographic image.

Will we be able to maintain its quality in the digital era? These are some of the questions facing digital photography. It will not alter the good quality of the work of the traditional photographer but will the "Digital Generation " understand what it means drawing with light, "PHOTOGRAPHY".

A Note:

Moshe raises some very good points regarding the digital process. Where does photography end and digital begin? As alluded to last month, does a "cleaned up image represent a digitally altered image? How cleaned up is cleaned up?

If you have any regarding this topic, please feel free to contact me at:

fotoguy@optonline.net

or

Frank Iraggi
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THIS TOPIC, I THINK, IS GOING TO GET MESSY

From time to time, we re-print certain articles that have appeared in previous issues. These, I believe, are articles which are timeless to photographers. Orrin Edwards has been kind enough to archive and submit these pieces.

Depth of Field Controls

There are three main factors that control the how much depth of field your lens produces in a given situation, these are the aperture setting on the lens, your distance from the subject and the focal length of the lens you are using.

Aperture is critical to depth of field. The aperture of the lens is usually controlled via the ring closest to the camera body. The aperture itself is an adjustable diaphragm, a series of overlapping metal blades that operate together much like the iris of the eye. The numbers on the ring refer to a particular aperture, the numbers themselves are actually fractions which refer to the size of the aperture relative to the size of the lens. Thus an aperture of f16 produces an aperture hole 1/16th the size of the lens. Apertures work in factors of 2 with each other, the apertures each side of your chosen aperture either admits twice as much or half as much as your chosen aperture, so f11 allows twice as much light into the camera as f16 and f22 allows only half as much light to reach the film as f16. The amount of light that a particular aperture admits is consistent no matter what lens is used with your camera, which makes life easier in situations where you have calculated your exposure and you then decide to change lenses. The smaller the aperture (or the larger the number on the lens barrel) the greater the apparent depth of field. At f16, for example, most normal (50mm) lenses focused at a point 3 meters away will make the scene appear sharp from 1.5 meters to infinity. On the other hand if we were to choose an aperture of f2 under the same conditions, only the subject will appear sharp, both the foreground and background will appear blurred.

Subject distance also affects depth of field. In general, the closer your subject, the shallower the depth of field. Even at f16, if you focus on a subject 1 meter away with most normal lenses, the depth of field will

be less than 30cm, at f2 if this was a portrait your subjects eyes may be in focus while the nose and ears are blurred. As you back away from a subject the depth of field increases rapidly.

The focal length of a lens plays a role in depth of field too. The shorter the focal length, the more depth of field you will get at a given aperture at the same subject to camera distance. Thus a 28mm wide angle lens set at f11 produces greater depth of field than a normal lens set at the same aperture and the normal lens produce greater depth of field than a 200mm lens.

Kahns Korner

For all my photographic years, I consider the United States as the most photogenic part of the world, especially Utah, the far West, and of course, breathtaking Alaska! However, in recent years, I find that Canada is creeping up the ladder. The Canadian Rockies, and especially the Gaspé Peninsula, are a camera buff's delight! I found little in Europe to rival the U.S. or Canada in pure photographic splendor. As a tourist, of course, there's much to be seen in addition to what lies in what the lens sees, but that depends to a great deal on the tourists' likes and dislikes. Joyce and I have been on tours which emphasize churches to a point of saturation! However, there's always sufficient scenic tourist interest in both the U.S. Far West and Canada to satisfy the average (and photo-nuts) among us. Now that my travel plans are severely limited, my interests are more in people than scenery. Six grandchildren and family get together seem to utilize most of my film and/or digital exposures. I save my Kodak film rolls when multiple travel-scenic-events are to be taken, saving the grand kids and family for the digital system's rapid reproduction. Competition is far down on my list of priorities at the moment. As a matter of fact, I look forward to "theme" competitions for a challenge! It's great to be back at the Club meetings now, and appreciate the greetings from my fellow shutterbugs!