



the Viewfinder

the Newsletter of the Syosset Camera Club

<http://www.syossetcc.org>

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In Memoriam

It is with great sadness that we report the passing of Seymour Schwartz. Seymour was a long time member of the SCC, a wonderful friend and frequent mentor to many of us. We will always remember his kind and gentle demeanor. Even though his health had been failing for some time, he rarely missed a Sunday morning get-together and his enthusiasm for photography even during the past few months was evident. One can learn much from the memory of Seymour Schwartz. When it comes to living a life of dignity, he was a great role model. He will be greatly missed.

Ed.

From his first day in the club Seymour was among the most active members whether photographically, socially, as a leader. He was an exceptional friend and human being who was very aware of all members problems. There was no activity or job that Seymour would not volunteer to do or accept. He was first vice president of the SCC, our delegate to the PFLI for several years, and a regular board meetings attendee. He took his suffering with pride and let only few of his closest friends know how he felt and how he managed his affairs in the last couple of month of his life. He was an unusually honest and carrying person and those of us who were close to him knew appreciated these rare qualities of a Mench. You will be missed Seymour, may you rest in peace.

Moshe Markewitz

As some of you know Seymour was the go between for our club and PFLI for many years. He had access to the top photos in our competition. And during the 1 1/2 years that my husband Mike was immobile from Lou Gehrig's disease, Seymour would pop over with the 8s & 9s. We would all critique the photos and try to guess which ones the judges liked best. We looked forward to Seymour's visit. The evening of sharing was a way of keeping in touch with our camera club and a unique opportunity to get to know this caring" Mench."

Judy Ruderman

Seymour loved his life more than anyone I know. He loved his wife, children, grandchildren and work. He truly was a "gentle man".

Aileen Harrison



Happy Holidays



Meeting Schedule

December

- 9th **Photoshop Presentation**
presented by *Yvonne Bassett Berger & Ilford*
- 16th **Theme Competition "Trees"**

January 2005

- 6th **Board Meeting**
- 13th **Competition** judged by *Leon Hertzson*
- 20th **Critique Night**
- 27th **"Compositions"** presented by *Dick Hunt*

February 2005

- 10th **Competition** judged by *Dick Hunt*
- 17th **"Black and White and the Digital Darkroom"** presented by *Bill Schmidt*
- 24th **Program** to be announced

March 2005

- 3rd **Board Meeting**
- 10th **Competition** judged by *Bill Rudock*
- 17th **Critique Night**
- 24th **"Morocco's Imperial Cities"** presented by *Carol-Ann Rogus*

April 2005

- 14th **Competition** judged by *Art Inselsberger*
- 21st **Theme Competition "Children"**
- 28th **Use of Wide Angle Lenses** presented by *Joe Senazati-more*

Don't forget 8 am Sunday at the Syosset Dinner

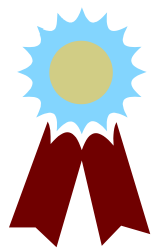
Ruth and I got to know Seymour when I wasn't allowed to drive for several months in the fall of 2000. He would drive to our home on Thursday nights and take me to the meetings. If I didn't call him, he would call me. Seymour had a good life and will leave a legacy that his family will always be proud of - a decent, honest person very concerned about others, who made a good life for Charlotte and his children. What more can be said about anyone? I spoke to him recently and he had a wonderful attitude. He told me that he was having difficulty breathing but that it would not stop him from doing what he was still able to do. When he was no longer well enough to go on field trips he tried to make it to breakfast on Sundays. On a Thursday evening before Christmas, when the club meeting was replaced by a trip to Manhattan for night photography we could count on Seymour to be there with his granddaughter. One cold, rainy evening he was the one of only four attendees.

Melvin Wachspress

Seymour was always dapper in his bow tie, jacket and sometimes a sweater. He was a real gentleman! Nothing thrilled him more than his granddaughter's accomplishments and his son's architectural success. Seymour gave his all to the Syosset Camera Club for many years, sorting and schlepping pictures home, to PFLI and back again very willingly. His outlook was always positive and cheerful, and he was active in business until this year. He was a practical, down to earth guy, totally without pretense. We never heard a complaint about his battle with cancer, and he kept up with the club until the end. He was a loyal, contributing member and we are proud to have known him. He was a good example to us all.

Gene and Annette Fox

Orrin Edwards Nominated for Honors Award



Congratulations are in order to Orrin Edwards for his nomination for a PFLI Honors Award.

The Syosset Camera Club is Fortunate in having an individual who is not only a good photographer, but also a mentor and tireless worker. In Orrin we have found all of these qualities and more. Orrin has served in every capacity the Club has to offer, from President to projectionist. He is always there and can be found doing what has to be done, from serving as a judge to maintaining the web site to packing up the equipment at the end of a meeting. Congratulations Orrin, for this well earned honor.

Nuts & Bolts- *more about sensors*

In the last issue of the Viewfinder, I covered some of the basics of digital sensors. This article will expand on the subject. Subsequent articles will cover shutters, lenses and other topics.



In the beginning- George Smith and Willard Boyle invented the charge-coupled device (CCD) at Bell Labs in 1969, while trying to create a new kind of computer memory. Interestingly, it was also at Bell Labs that the transistor was invented. By 1970 Bell Labs had built the world's first solid-state video camera and in 1975, the first broadcast television camera using a CCD. CCDs are now used in every area of imaging, from astronomy to microscopy.

Resolution and Size- Resolution is specified either by the sensor's dimension in pixels or by its total number of pixels. For example, the same camera may specify its resolution as 3000 x 2000 pixels or 6.0 megapixels (3000 x 2000 = 6,000,000). High-end cameras often refer to file sizes instead of resolution. Bigger is better in terms of resolution, but the larger an image's size, the larger the file needed to store it. For this reason, most cameras allow you to specify more than one size when you

take a picture. A larger image isn't always needed, especially when the image is going to be displayed on the Web or printed very small. Optical resolution is an absolute number because it corresponds to the number of sensor photosites. Resolution can also be increased through interpolation. To do so, software evaluates those pixels surrounding each new pixel to determine what its colors should be. Interpolated resolution does not add new information to the image—it just adds pixels and makes the file larger. This same thing can be done in a photo-editing program such as Photoshop by resizing the image and choosing the “resample” option.

Color Aliasing- as described above, software in the camera uses interpolation to fill in missing data. For interpolation to work, there has to be enough information in surrounding pixels to contribute color information. This isn't always the case. Low-resolution image sensors have a problem called color aliasing that occurs when a spot of light in the original scene is only big enough to be read by one or two pixels. Surrounding pixels don't contain enough color information about the pixel so the color of that spot may show up as a dot of color disconnected from the surrounding image. Another form of color aliasing shows up as out of place color fringes surrounding otherwise sharply defined objects.

Latitude- One of the reasons why many photographers have resisted the migration to digital photography is the generally inferior ability to capture detail in the highlights as compared to film. The ability to capture the nuances of shading and to maintain detail in the shadows and highlights is one of the things that separate snapshots from fine art photographs. The loss of detail in the highlights is frequently referred to as “blown-out highlights” and is a frequent problem in digital photography that cannot be fixed in Photoshop. Digital cameras do a much better job on the shadows. Fujifilm has addressed this issue in a clever way, employing two types of sensors in its CCD, similar to the way the human eye works. One type is for low-level luminance and the other for high levels. If the scene you are photographing has exceptionally bright areas, try underexposing 1/3 to 1 stop and then adjusting the tonal range on your photo editing software.

CCDs (Charge-coupled devices)- are named from the way they process the electrical charges that represent the image after an exposure. To begin, the charges on the first row are transferred to a read out register. Once the first row has been read, its charges on the read-out register are deleted and the next row enters the read-out register, and all of the rows above move down one row. The charges on each row are *coupled* to those on the row above so when one moves down, the next moves down to fill its old space. In this way, each row can be read—one row at a time.

CMOS Image Sensors- Unlike CCDs that are made by a unique process, CMOS sensors are manufactured on silicon wafers using the same technology as computer chips, using this same process and the same equipment. This allows a great economy of scale. With the burgeoning market for digital cameras, this economy of scale may be shrinking.

Unfortunately, CMOS sensor sensitivity to light is limited because part of each photosite is devoted to circuitry for filtering out noise. The percentage of a pixel devoted to collecting light is called the pixel's “fill factor.” CCDs have a 100% fill factor but CMOS cameras have much less. The lower the fill factor, the less sensitive the sensor is.

To compensate for lower fill-factors, a micro-lens is usually added to each pixel to gather light from the inactive portions of the pixel. In addition, improvements are being made to reduce the size of the circuitry so it doesn't cover as large an area. Also, because CMOS sensors have a higher noise level than CCDs they require digital signal processing to reduce or eliminate the noise, so the processing time for pictures is generally longer than for CCDs. Never-the-less CMOS sensors have a lot going for them.

- In many cases CMOS image quality is now matching that of CCDs.

- ❑ CMOS sensors can economically incorporate other circuits on the same chip, allowing additional on-chip features at minimal extra cost, including image stabilization and compression.
- ❑ CMOS technology facilitates miniaturization and reduces power consumption.
- ❑ CMOS sensors can switch modes on the fly between still photography and video.

Jericho Library Display

Photos by members of the Syosset Camera Club will be on display for the entire month of December. Judging by the comments in the Guest Book so far, the public is as much impressed with the exhibit as the Editor is. Stop in and take a look at this impressive display and bring your friends. Don't forget to thank the Harrisons' for a great job in coordinating this effort.



Lessons From Competition *Contributed by Gerry Harrison*

On Thursday November 4th, Ed Sambolin was the judge at the Syosset Camera Club. What was so interesting was just how much fundamental photography Ed talked about during the evening. His constructive criticism covered a wide gamut of photographic principles. He reminded many of us of things we learned in the past but have either forgotten or just stopped using. He inspired us to go out and try again using the techniques he discussed during the evening. Just so we won't forget again, I will list the items I remember that Ed commented on.

- ✓ If the picture contains a horizon line, it should be level. He suggests using a bubble level especially if you are shooting film. For digital you might get away without the level by looking at the picture and retaking it till the horizon is level. If the final form is going to be a print, you have an opportunity to fix the problem during the process cycle. If a slide is the final product it becomes imperative to do it right at snap time. *Note: some cameras have on demand grid lines in the finder that can be effectively used to level the image. –Editor.*
- ✓ He emphasized the elegance of a simple composition. Or as a friend of mine used to say, “KISS”, keep it simple stupid.
- ✓ When looking through your viewfinder, make sure you are leaving enough space around the center of the subject, be particularly generous in the direction the subject is moving or looking at. Don't cut off body parts, and leave headroom above the subject.
- ✓ Use fill flash to enhance your outdoor as well as your indoor pictures. Many pictures suffer from contrasty subjects but can be enhanced with the fill flash set at -1 to -2.
- ✓ Use a polarizer to improve many outdoor photographs. Don't overdo it. Look through the viewfinder as you rotate the filter to get the effect you desire. The technique is great for removing glare and enhancing color.
- ✓ Bracketing in 1/2 or 1/3 stop is a must for slide photography.
- ✓ Look at your scene through the viewfinder, using different zooms and changing your position, taking numerous pictures while doing this.
- ✓ Control of hot spots can be accomplished both while taking the picture and during the processing. A large diffuser and or reflector as well as fill flash should be tried. During the processing, hot spots can be eliminated using many techniques such as burning. *If at all possible, avoid*

Corrections: Ira Scheinerman's nine points for the B&W Class B competition in November and eight points in December were wrongly credited to another, non-existent Ira. Sorry about that Ira.

The December edition also listed the November Slides and Prints of the month as "October's Best."

hot spots altogether. While you can darken them in Photoshop, You will not have much if any detail. –Ed.

- ✓ To present your picture to best advantage, use a black or white matt, the choice depends on the subject matter and your preference. Color mats seldom enhance a picture while edge-to-edge mounting may just give it that extra “Zing”.
- ✓ Black and white pictures should have full tonal range. Making the base of the image dark enhances many pictures.
- ✓ Size does matter. Don’t be stingy when it comes to print size.
- ✓ When shooting wildlife and children, try to shoot at eye level.

Here’s A Few More “Rules”

In addition to the points documented by Gerry Harrison from Ed Sambolin’s judging, the following are some additional points garnered from the web.

- ✓ Focal Point - No matter how many objects your image has, it must have a center of interest to give it depth. If you have several subjects, try closing them together or making it more dynamic by overlapping the subjects, or having them doing something, suggesting activity.
- ✓ Center of Interest - Center of interest, is the subject being photographed. Completely different from a focal point, center of interest is strategic placement of subjects or objects in the frame to give the image structure.
- ✓ Dominant Lines - Strong lines often give a sense of definition. They are important because they can divide your image into thirds, fourths, even fifths. Thirds are more interesting, but the Ancient Greeks said the best proportion was the "gold section," roughly 3/5.
- ✓ Converging Lines - Horizontal lines that converge add the illusion of depth to a scene.
- ✓ Subject and Background Relationship - Having a light subject on a dark background or vice versa, can give a contrast that provides strong definition of your subject. It is important to use reciprocal colors between subjects and backgrounds, when possible.

That being said:

Having covered the basics of composition, look at the picture to the right. The whites are dirty looking, the left side of the body and the top of the head are clipped, the face is poorly lit, but it is a simple and masterful self portrait by one of the all-time Masters of photography, Edward Steichen. I guess it boils down to this: follow the rules until you develop a sense of “seeing” that the masters had and have. Sometimes what makes a picture work is too subtle to describe but obvious when seen. *Notice the tiny frame on the wall next to the subject’s head that breaks up the space.*



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[/www.syossetcc.org](http://www.syossetcc.org)

December Competition Results

Judged by Sherman Paur

Black & White Prints A

Print of the Month- **Marty Silverstein**

Eight- **Alan Agdern, Orrin Edwards, Ramesh Patwa, Moshe Markewitz**

Black & White Prints B

Print of the Month- **Gerald Harrison**

Nine- **Robert Glick**
Eight- **Bill Bowie**

Color Prints Class A

Print of the Month- **Alan Agdern**

Nine- **Bill Bowie**
Eight- **Gerald Harrison, Moshe Markewitz**

Color Prints Class B

Print of the Month- **Peter Metzger**

Nine- **Robert Glick, Charles Hollander, Jerome Sax, Marty Silverstein**
Eight- **Ira Sunshine, Loretta Lloyd, Maylan Monahan, Barry Goldstein, Carol Goldstein**

Color Slides Class A

Print of the Month- **Stan Rothman**

Nine- **Ramesh Patwa**
Eight- **Orrin Edwards, Maylan Monahan**

Syosset Camera Club Members Scores In the November PFLI Competition <i>Judges - Dick Hunt Leon Hertzson Mel Ettinger</i>		
Points	Color Prints 'A'	Title
25	Robert Glick	Night Fisherman
23	Alan Agdern	City & Exercise
23	Barry Goldstein	Osprey
22	Alan Ross	And the rockets red Glare
21	Jerry Sax	Fishing at Night on the H
21	Marty Silverstein	Little White Speedboat
21	Orrin Edwards	Ice 4
21	Ramesh Patwah	Monument valley
21	Sy Roth	Blushing Bride
	Color Prints B	
21	Ira Scheinerman	Naomi's Practice Session
21	Loretta Lloyd	Orange top
	B&W A	
23	Marty Silverstein	Scarf
21	Alan Agdern	Grand canyon View 2
21	Bill Schmidt	Dusenbergl
	B&W B	
23	Gerald Harrison	Nova Scotia light
23	Robert Glick	Man Sitting Alone
23	Bill Bowie	Barn
23	Sarah Kleinmann	White Flower
22	Maylan Monahan	Harbor Sunset
22	Ira Scheinerman	Emma's market
21	Loretta Lloyd	Abandoned Adobe
21	Charles Hollander	Fenway
21	Aileen Harrison	Who?
21	Jerry Sax	The Gaucho and the Traveler