



# the Viewfinder

the Newsletter of the Syosset Camera Club

<http://www.syossetcc.org>

Volume 36 Number 8 May 2005

## Spotlight on New Members: Robert Glick

Robert Glick joined the club in the 2004 session. This is his first membership in a camera club and first exposure to photography as an organized pastime. Robert never owned a camera nor was he engaged in photography prior to joining us. A friend of his gave him an Olympus 5060 digital camera as a gift and he started to shoot and experiment. He soon discovered that he has a great eye, though he was never formally exposed art or design. Within a short period time competing in the club, he became a leader in both B&W and color print groups. Robert is very enthusiastic about the discovery of his photographic talent and shoots between 300 and 400 exposures each time he goes out to shoot. Robert is the father of a young daughter and plays racket ball. He also enjoys listening to music. We are happy to welcome you among us and are looking forward to having you engaged in all aspects of club activity.



## Meeting Schedule

### April 2005

- 12<sup>th</sup> **Theme Competition** "Children" Judged by Leon Hertzon
- 28<sup>th</sup> **Photos of Southeast Asia Experience** presented by Doug Going

### MAY 2005

- 5<sup>th</sup> **Board Meeting**
- 12<sup>th</sup> **Competition** Bill Rudock
- 19<sup>th</sup> **I Got a Nine!!** Presented by members of the SCC
- 26<sup>th</sup> **End of Year Competition** judged by Barbara Ann Levy, Art Donnelly, & Paul Weitman

### JUNE 2005

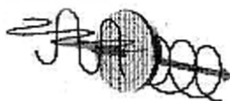
- 17<sup>th</sup> **Annual Awards Dinner**

Don't forget 8 am Sunday at the Parade Dinner

<http://www.syossetcc.org>

## Polarizers *What you should know*

With the exception of lasers, all light sources including the sun, are unpolarized. Metallic surfaces and other surfaces that produce glare, such as car windshields, water, etc., reflect polarized light. It is the polarization that gives us control over such light through the use of a polarizing filter. The filter can saturate color, and improve detail by reducing the stray light caused by reflections. Polarizers can work wonders by darkening skies and defining clouds. Unlike other filters, polarizers are not passive pieces of colored glass. In order to work, they must be correctly oriented in relation to the light. In addition, the light reaching the camera must be at least partially polarized.



Circular Polarizer



Linear Polarizer

### Circular and Linear Polarization

There are two types of polarizers. Linear and Circular. Polarization means that the light waves will oscillate in a single plane, while unpolarized light oscillates in all planes.

Linear polarizers will only let light waves pass that are in alignment with the direction of the filters invisible crystalline 'grid.' A circular polarization is a bit more complex. By using a second element called a 'quarter wave retarder' behind the front polarizer, the light leaving the retarder will be unpolarized and therefore will pose no problem to the auto focus and exposure meter sensors. With either type of polarizer, turning the filter in its mount adjusts the quantity of polarized light that will be transmitted to the camera lens. When adjusted to maximum blocking effect, additional exposure will be needed, usually about 1

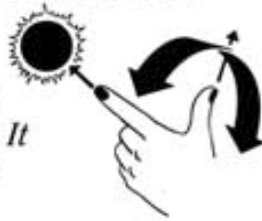
f-stop. Fortunately, modern automatic exposure systems do a good job of assessing the exposure.

Linear polarizers are a bit more effective than circular ones and a lot less expensive. So why should you buy a circular polarizer. You may have no choice. Linear polarizers are not compatible with the sensors for focusing and exposure control in many modern cameras. Check your camera's manual or contact the manufacturer to determine whether or not you can use a linear polarizer. A good circular polarizer is very expensive, so it makes sense to buy one that fits your largest diameter lens and use step-down rings to adapt it to smaller diameter lenses. In this way, you will need to own only one. You may be able to find a bargain filter in photo shops that have bins with used filters or stock that has not sold. I found mine at Berger Bros. in Amityville.

The reduction of glare translates into higher saturation and contrast and more apparent sharpness. The effect is variable depending upon camera position relative to the light source and the physical nature of elements in the scene being photographed. With a non-SLR film camera, you can use a rule of thumb (literally).

### **Area of sky most effectively polarized with a Circular Polarizer:**

*Point your index finger at the sun. With your thumb extended at a right angle (90°), rotate it around the axis of the index finger. It will point out the band of deepest blue from horizon to horizon.*



With an SLR, you can judge the effect of the filter on the sky through the viewfinder. As you look at the composition, turn the filter to see the effect. With a non-SLR digital camera, you will need to shield the LCD in order to see the effect.

You could leave a polarizer on the camera all the time in much the same way, as you would use a skylight filter to protect your lens. The problems are that you lose between about 1 to 2 f-stops depending on the amount of polarized light and there are times when glare and/or reflections are desired in the composition. In the absence of polarized light, a polarizer is nothing more than a 1 to 2-stop neutral density (ND) filter. That brings up another use. When you want to reduce depth of field by using your widest aperture and there is just too much light for that, the polarizer may give you the amount of light attenuation that you need. If an ND effect isn't what you're after, a polarizer won't do you any good in unpolarized light.

Because the filter is adjusted by turning it on the lens, your lens should have a front element that does not rotate while it focusing. Otherwise you would have to continually readjust it. Also, because polarizers have a thicker mount than ordinary filters, beware of vignetting on wide-angle settings. This is not a problem if you are using an oversized filter with a step-down ring. Alternatively, you can buy a filter that has a relatively thin mount.

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718-279-4447

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(631) 651-9927

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516-746-1216  
**Bill Bowie**  
516-433-3882

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**Sy Roth**

### Publicity

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516-681-6040

### Olympus Liaison

**Moshe Markewitz**

### Viewfinder Editor

**Barry Goldstein**  
[barryg@acmenet.net](mailto:barryg@acmenet.net)

Syosset Camera Club  
Officers may be contacted by using the link in-  
[www.syossetcc.org](http://www.syossetcc.org)

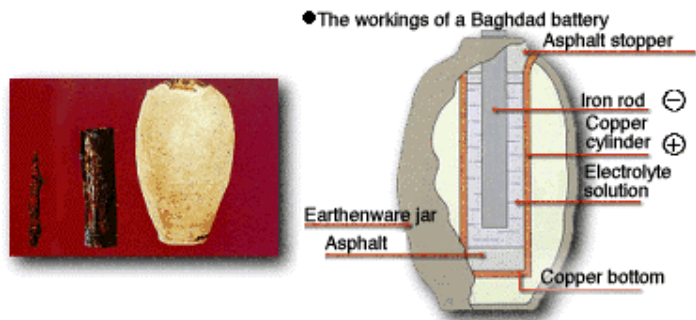
If a polarizer is a circular type, it should say so on the mount. If you are unsure of the type of polarizer you have, simply hold it up to a mirror. If the areas where the filter and its mirror image overlap appear black, turn the filter around, If the overlapping area is now clear, it's a circular polarizer. If the overlapping area is clear in either orientation the filter is a linear one.

## Battery News

We have come a long way since Alessandro Volta stack by alternating layers of zinc, blotting paper soaked in salt water, and silver to create the first battery in modern history, in 1800.

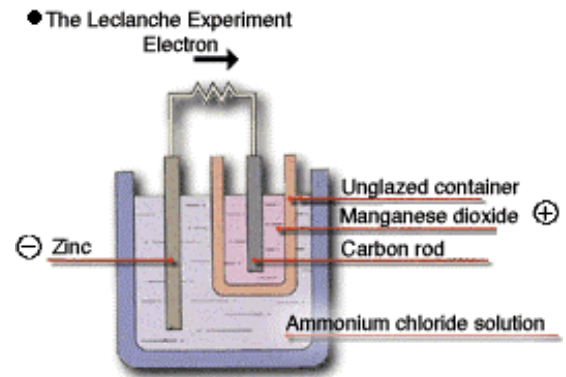
This arrangement was known as a voltaic pile. Surprisingly, historians say that the first battery dates back to 250BC or more than 2200 years ago<sup>1</sup>. The discovery of the first battery, an unglazed earthenware jar, was made in the Iraqi capital of Baghdad. The jar contained a copper cylinder and an iron rod.

In 1974, an American scientist named Willard Gray carried out an experiment to check if the Baghdad battery in fact generated electricity. The question he wondered about was the liquid that was used to dip the metals into. He thought that sulfuric acid probably wasn't invented back then so he decided to do the experiment with vinegar and wine. To his marvel, electricity was generated when this simple combination was used. Historians think that the Baghdad battery was used to plate metal accessories and tools.



The strange thing is that batteries disappeared after that and didn't reappear until the 1800s. That means people forgot about batteries for over 2000 years!

Around the year 1800, an Italian physicist named Alessandro Volta placed a piece of cloth dipped in saline (salt) solution between metal discs made of silver and tin. He discovered that electricity was generated from this pile of discs and cloth, marking the beginning of another era of the battery's history. Volta continued his experiments and made batteries out of zinc, copper and sulfuric acid.



In 1868, a French scholar named Georges Leclanche invented a battery made from zinc, manganese dioxide and ammonium chloride. This was the basic design of the now widely used "manganese dry cell battery".

Since then we have seen a progression of battery designs with greater capacities and abilities. Now, Panasonic has innovated a way to increase the energy density of an alkaline battery. The new batteries are called Oxyride™ Extreme Power. Panasonic claims double the life compared to other AA alkalines in a digital camera. Of course as we all know, alkalines are a poor choice for digital cameras to start with, but if you must, these seem like a good choice.

<sup>1</sup> <http://www.discovery.panasonic.co.jp/en/lab/lab10bat/l100201.html>

**More significantly,** Toshiba may be about to stand the battery industry on its ear with a new Lithium-ion battery that can charge to 80% capacity in less than one minute. The battery uses specially engineered particles less than 100 nanometres across that store vast amounts of lithium ions without causing any deterioration in its electrodes. This allows a 100% recharge to be achieved in less than 10 minutes. The new battery loses permanent charge at a very slow rate, less than one per cent per 1,000 recharges, and operates at between -40 and +45 °C. Availability is unknown at this time.

## Top 10 Things Your Automatic Camera Does Not Know *Courtesy of Orrin Edwards*

- ❑ **Why You Should Shoot-** what are your reasons or purposes for doing this shot, series or session in the first place? Knowing them will give you self-motivation and direction. Simple or complex, not knowing them is relying on dumb luck.
- ❑ **What You Should Shoot-** this is easy when who or what you are shooting is the reason for shooting. When it's not, you need a real good handle on your goals. However, even the simplest composition could present additional elements such as background and foreground objects that add to or detract from the scene and its purpose. In the studio, you can physically control these objects directly. Location shooting often requires other methods.
- ❑ **Where You Should Shoot-** if mobility and time permits, you can make or break your chances for success by choosing the appropriate setting. This is especially true when people are the main subject. But, even with other subjects, simply taking them where you find them can be nothing more than a self-imposed restriction.
- ❑ **When You Should Shoot-** nature and landscape photographers know this one well. Lighting changes from day to day and throughout the day. Bright, sunny afternoons are not always best. In fact, cloudy-bright days, morning haze, and the long shadows of a setting sun can produce some enchanting results.
- ❑ **Where to Position the Camera-** how many times do we just stand there, zoom for cropping and shoot from shoulder height? Our laziness knows no bounds. The camera height and distance can have profound effects on perspective such as the subject's apparent shape and the background's apparent obtrusiveness. Zoom also does much more than just crop the frame.
- ❑ **When to Zoom-** old pros know that a "normal" focal length is simply that which approximates our own eyes' angle of view and attention. Telephotos flatten the perspective and wide angles round

### SCC Member PFLI High Scores

#### March

##### Slides B

Gerald Harrison	24	'Antelope Slot Canyon'
Gerald Harrison	24	'Hoodoo 32'

##### Color Prints B

Robert Glick	25	'Mayan Mask'
Peter Metzger	23	'Flying Stick'
Mike Kaplow	23	'Pre Flight Check'
Maylan Monahan	23	'East River Evening'
Jerry Sax	22	'Looking ... Sugar L'
Ed Starling	24	'Lighthouse Sands'
Alan Ross	24	'Torch Lily And Little Lil'

##### Color Prints A

Alan Agdern	23	'Organist'
Gerald Harrison	23	'Big Blue'

##### Black & White Prints B

Gerald Harrison	25	'Moonscape'
Robert Glick	23	'Bird In Flight'
Bill Bowie	22	'Whitestone Bridge'
Loretta Lloyd	22	'Fence Line'

##### Black & White Prints A

Marty Silverstein	25	'Hari Krisna'
Alan Agdern	23	'Little Red Lighthouse 3'

#### April

##### Slides B

Gerry Harrison	21	'Thumbs Up'
Gerry Harrison	21	'Mr. Moose'

##### Slides A

Ramesh Patwa	24	'Fall'
Ramesh Patwa	22	'Flags'

##### Color Prints B

Robert Glick	26	'Flying High'
Barry Goldstein	23	'Attraction'
Alan Ross	22	'Hooked on L.A.'
Peter Metzger	22	'Will you Look at That'
Marty Silverstein	21	'Vigilant'
Aileen Harrison	20	'Big Bug'
Maylan Monahan	20	'Descending Gates'
Carol Goldstein	20	'Beach Scene'
Charles Hollander	18	'Winter Gazebo'

##### Color Prints A

Alan Agdern	22	'Enjoying Bryce Canyon'
Gerry Harrison	21	'The Eagle'
Moshe Markewitz	19	'Gates'

##### Black & White Prints B

Robert Glick	26	'Caribbean Man'
Gerry Harrison	22	'Cedar Breaks'
Peter Metzger	22	'New Orleans Court Yard'
Alan Ross	20	'The Urinals'

##### Black & White Prints A

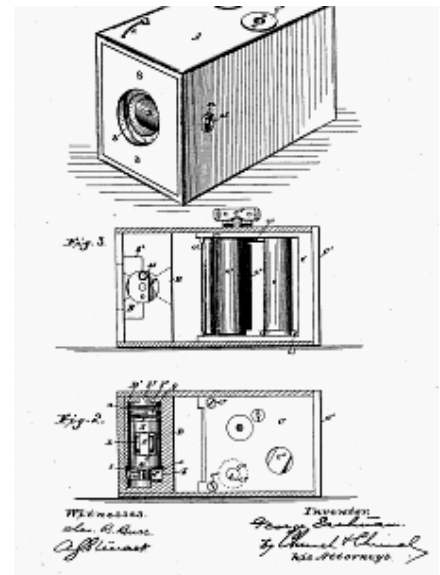
Alan Agdern	25	'Lions in Queens'
Bill Schmidt	23	'Austrian Alps #1'
Marty Silverstein	22	'Hari Krisna!!'

it to the point of assumed distortion. Take a head-and-shoulders only portrait of someone at full wide-angle. Now shoot the same head-and-shoulders frame at full telephoto, backing up in the process. If you can't see the difference, sell your camera and take up full time fly-fishing.

- ❑ **Which Way is Up-** most cameras have no built-in spirit level. Without one, you must instead learn to use your viewfinder and take clues from the scene. Unless you are going for a special effect, telephone poles should be vertical and buildings should be level. As any urban or interior shooter knows, this is not always as easy as one would think.
- ❑ **When Auto Exposure Will Fail-** AE often allows you to concentrate on the many other things you should be concerned with. But you should also know when it is likely to screw up. Dominant lights or darks can produce unexpected results. Strong backlighting can result in practically unusable exposures.
- ❑ **When Auto Focus Will Fail-** today's cameras use subject contrast to determine the sharpest focus. This requires a certain amount of light and certain assumptions about where the main subject is. It seems that the best lit, most central and most detailed areas win. These may or may not be the closest objects and may or may not be your main subjects. Shooting with flash in a somewhat dark room with a day-lit window away in the background can be particularly enlightening.
- ❑ **When to Quit-** we need to look back at the first item to realize this decision. If you do not know what you are trying to do, how do you know when you've done it? Perhaps the camera will decide for you by simply running out of storage. Of course, one should always try potential alternatives as time permits, but a true marksman has little need for a shotgun.

## Did You Know?

George Eastman's first camera was called the "Eastman Detective Camera." Who else would spend \$50 for a camera in 1887? At today's prices that would be about \$1,700. The shutter was a 'funnel-type', so called because light from the lens was directed through a funnel-like contraption with an adjustable slit at the end the width of the film or plate. During exposure, the funnel swung across the film; sort of like a focal plane shutter without curtains. The camera produced 4x5 inch negatives on either plates or film. The lens was a 'Rapid Rectilinear' made by B&L. Forty cameras were made of which only one survives at the Smithsonian. Apparently, Eastman was a fast learner, because his second model called simply, the 'Kodak Camera' went for \$25 and he sold about 5,000 of them.



## Year-End Competition



The end of year competition will be on May 26, so it may be a good idea to refresh your memory regarding the rules for that event. Here they are:

**You may enter up to 6 photographs in each category. Each entry must have scored at least 7 points during the preceding season.**

The competition chairperson determines the method of Judging for the Year End competition. *Typically, there are three judges who score each entry from 1 to 9 electronically, without comment. The total of the three scores is used to determine the winner.* The highest score slide or print in each category and class will be selected for an award. In addition, recognition will be given to 2 runner-ups in each category and class. No member can receive more than one award in each category or class.

## Photo Exhibit *Moshe*

You have until May 30, to see an exceptional photographic exhibit at the Metropolitan Museum of Art; "Diane Arbus Revelations." Arbus's Black and White photographs are among the most compelling images of the last half-century. This is the first display of Arbus's work in N.Y. in over 30 years and is a 'must see' for anyone interested in the art of photography. The display features approximately 180 of the artist's most significant photographs. Among the works on display are such iconic images as A Jewish giant at home with his parents in the Bronx, N.Y. 1970, A family on their lawn one Sunday in Westchester, N.Y. 1968, and Identical twins, Roselle, N.J. 1967. Benefiting from new research, the exhibition also reveals the artist's methodology and intellectual influences through an innovative presentation of contact sheets, cameras, letters, notebooks, and other writings, as well as books and ephemera from Arbus's personal library.



**Also at the Met.** 'All the Mighty World: The Photographs of Roger Fenton, 1852–1860'

May 24, 2005–August 21, 2005, at the Robert Lehman wing. Roger Fenton was the most celebrated and influential photographer in England during the golden age of the medium in the 1850s. This exhibition will unite 90 of Fenton's finest works from American and European collections, representing his achievement in every genre: Romantic landscapes, intimate portraits of the royal family, stunning architectural views of England's ruined abbeys and castles, moving reportage of the Crimean War, enchanting orientalist tableaux, and lush still lifes.

### May 21<sup>st</sup>: Bring Your Camera to Work Day

Looking for new photo opportunities. Take advantage of Bring your Camera to Work Day on May 2nd. Most workplaces present myriad photographic opportunities.

#### Photo Contest

Camera Club of NY


You have until June 17 to enter slides representative of a thematic body of work that can support a solo exhibition. **PRIZES-** Work will be judged by Sylvia Plachy. First place winner will receive a one-person exhibition in Camera Club of New York, Alfred Lowenherz Gallery and a \$300.00 cash award. The second and third place winners will receive a gift certificates of \$100 and \$50 respectively from Bergger Products Inc. All three winners and entries of honorable mention will be included in a group exhibition in October 2005 at the Camera Club of New York. Sales will be encouraged; there will be a 30% gallery commission. **ENTRY-** Each entry will consist of 6 slides. No additional support material or freestanding pieces will be accepted. Entries will only be accepted if in a clear plastic slide sheet, cut down to include only those slides included for competition. There is a \$35.00 entry fee. Work will be judged from slides only.

If you are interested in entering, go to [www.cameraclubofnewyork.org/ccny\\_05.pdf](http://www.cameraclubofnewyork.org/ccny_05.pdf) for an entry form and complete.


International Library of Photography  
This website offers monthly online contests. Go to <http://www.picture.com/contest/enter.asp> for details

## April Competition Eights and Nines

Judged by Mel Ettinger

 = Print or Slide of the Month

### B&W PRINTS - A

 Agdern, Alan  
Kleinmann, Clem 9  
Markewitz, Moshe 8  
Silverstein, Marty 9

### B&W PRINTS - B

Lloyd, Loretta 8  
Glick, Robert 9  
Kleinmann, Sarah 9  
Kaplow, Michael 9  
Ross, Alan 9

 Harrison, Gerald

Scheinerman, Ira 9

### COLOR PRINTS - A

Greenberg, Carole 8  
Markewitz, Moshe 9  
Kleinmann, Clem 8


 Agdern, Alan

Roth, Sy 9  
Harrison, Gerald 9


### COLOR PRINTS - B

Kaplow, Michael 8  
Ross, Alan 8

Herbst, Al 8  
Volin, Linda 8  
Lloyd, Loretta 8  
Monahan, Maylan 9  
Kleinmann, Sarah 9

 Metzger, Peter  
Silverstein, Marty 9  
Harrison, Aileen 9  
Glick, Robert 9

### SLIDES - A

 Greenberg, Carole