



# the Viewfinder

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## New Members

Joseph DeSantis

Doreen Rose

Andrew Wilson

Breakfast and field trips every Sunday starting at 8 AM at the Plainview Diner.

Meetings are at the Old Bethpage Community Center on Haypath Road, 7:30 PM

## Did you know *Al herbst.....*

That food stores and other retailers derived a large percentage of their volume through their "photo finishing" department are no longer doing film processing.

Stop and Shop stopped offering film-processing service – the floor space for the drop off box (approximately five square feet) did not generate enough volume to warrant keeping it on their floor! Over the last four years film usage has been dropping at the rate of 25 to 30% each year. In **2006, 204 million rolls of film** were sold verses **800 million rolls of film that were sold at its peak in 1999!**

In the heyday of film – some **25 billion photos** were taken ... and were printed. **By the year 2009** with the continued growth and use of digital cameras over **135 billion** images will be captured, but far fewer will be printed.

People are storing images on computers, hard drive, CD's and DVD's – and in all types of electronic storage devises.

Another new trend that is developing – digital camera users who do print out their images are doing so in stores and online rather than on home printers – this according to Photo Marketing Association, the trade journal for the industry.

Over 100,000 photo kiosks manufactured by Kodak, Fujifilm and Hewlett-Packard have been installed thought America for the digital camera user to make prints away from home.

Bottom line - - we are capturing more images, saving fewer and printing less.

Are you having more fun yet??

## Feature Creep *Enough Already*

The people I know upgrade their photo equipment because they want to get the best possible quality in their photographs and the camera industry has responded. Efficiencies of scale and technological improvements in manufacturing could offset the increased costs of improved sensors and microprocessors, but noooo; manufacturers are jamming new cameras with so many features that one has to read the manual three times to understand it.

## Program 2008

### January 2008

24 Digital Imaging Light- Presented by Lowell

### February

14 Competition- Joe Senzatimore

21 Sigma

28 Theme Competition- Depth of Field- Lou Cohen, Judge

### March

13 Competition- Laura Eppig

20 Lighting Techniques- presented by Leon Hertzog

27 Light Room and Camera Raw- presented by Alan Agdern

### April

10 Competition

17 Workflow for Competition or how to get a 9- Marty Silverstein

24 Critique and Round Table Discussion

### May

8 Competition

15 TBA

22 End of Year Competition

Many, if not most of the new features in cameras are neither needed nor asked for. I don't know anyone who needs an intervalometer in his or her camera or will likely use one, but

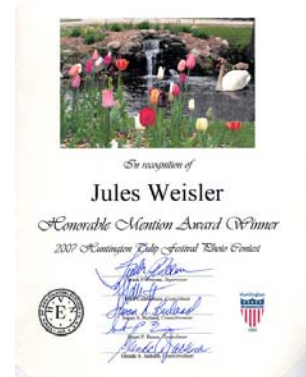
there it is in the new D300. Traditionally, the one in a million who need or desire to take time-lapse images purchased an adapter that was fitted to the cable release socket. Customizable menus are a nice amenity but would you miss them? If you're a wildlife or sports photographer, it's nice to be able to take 6 exposures per second, but 3 or 4 per second are plenty for most of us.

Don't get me wrong. I love gadgets, probably more than most. I suppose with time I may get used to the abundance of features and actually use them. For now I like to be able to select the same features that were available on my 1950s vintage SLR. The rest is superfluous to varying degrees and with the possible exception of image stabilization, does not contribute to better photography. That's my opinion, what's yours?

## Jules Weisler Receives Award

It's great to get a nine or a print of the Month, but it's even better to receive an award as the result of competition among immediate peers as well as the general public

On Wednesday evening, January 9, Jules Weisler was a guest of honor of Huntington Township to receive an award for the photo that he entered in the Huntington Tulip Festival contest last May. Congratulations Jules! The other honorable mention winner was from the Fresh Meadow camera club.



## Lens Creep

"Lens creep" usually refers to the tendency of a zoom lens to change focal length when pointed down, as a function of its own weight. The creep I am referring to is the tendency of ones camera bag to fill up with lenses until there is no room for the camera. The introduction of the "Super Zoom" has begun to change that reality for a growing number of photographers. Lenses like the Nikon 18-200 mm F/3.5-5.6G ED-IF AF DX VR Lens can replace everything but the most extreme wide angle and telephoto lenses and perhaps a macro, although the lens will focus to 18 inches at the 200mm focal length; or better yet, how about Tamron's 18-250?

While zoom lenses in general do not duplicate the optical quality of most even modestly priced prime lenses, these lenses have better performance specifications than anyone would have predicted just a few years ago and are good enough for all but the most exacting work. I wouldn't put the gadget bag on eBay just yet, but a one camera-one lens solution may be in your future.

## Share your experience

If you have purchased a new camera recently, please share your experience and insights with other club members by emailing the Viewfinder. Let us know what you like and or dislike about the equipment. Member experiences can be more valuable than the often-biased reviews in photography magazines. Email your comments to [barry.goldstein@yahoo.com](mailto:barry.goldstein@yahoo.com) and they will be published.

Example 1. , I recently purchased a Nikon D300 and everything was great until I tried to open a raw (NEF) file in Nikon Capture NX, the software promoted by Nikon for the purpose of processing Nikon raw files. It did not work, so I downloaded the Nikon Raw Codec, no luck. I then updated to version 1.3.0, which works fine. You would think that this issue would be cov-

ered in the 421 page Users Manual, but it is not. I hope this information is of value to other members who may experience the same problem.

Example 2. Wired devices for your camera such as a wired remote cables made in China probably contain lead. If you don't carefully read the instructions, you would not know that this could pose a health hazard and that you should wash your hands after handling the wire. Yea right!

## New Member Spotlight

### Joseph DeSantis



I started with photography after I retired. I attended all photography classes at Nassau Community College Senior Program. I attended courses in Black and White, Color, 4x5 Camera operation and Pin Hole Photography. As part of those studies I took the images, developed and printed them. I have been taking images of my wife's artwork. She paints portraits, landscapes and still lifes with pastel and oil media. I photograph all her work in slide and 4x5 transparencies to enter art shows. I am now processing digital images at home on my Dell PC using Photoshop CS2. My photography equipment consists of the Canon EOS A@, Canon EOS 20D and a Toyo View C 4x5 Camera

### Doreen Rose



I received my Bachelor's and Master's degrees from Brooklyn College. My Bachelor's degree is in English, and my Master's in English in Secondary Education. I worked for 31 years as a Junior High School teacher in Queens, New York. For the first fifteen years, I was an English teacher, and for the remainder of the years, I was a Computer teacher. I taught in Astoria, Long Island City and Jackson Heights. I retired from teaching in 2002. Now I work two days a week at PS 122 in Astoria as a Technology Specialist supporting the teachers in the integration of technology into the curriculum.

I was attracted to photography because of my love for travel. I have been traveling extensively, and wanted to elevate my pictures from just the snapshot level to truly memorable shots. This year I visited Costa Rica and Morocco.

I have a Canon Rebel Xti with a Tamron 18-250mm f/2.5-6.3 lens. I am in the market for a tripod, an Epson printer, and a faster lens. I am willing to purchase used equipment. I am an absolute "newbie" eager to learn more about photography and to produce better images. I would appreciate any help that I can get from the club.

## Join Us on Sunday; It's Fun

The Sunday morning field trips are on 12 months a year, Rain or shine. We always find a place to go and the conversation is either amusing, informative or both. So if you're having trouble getting photographically inspired, consider joining the group at the Plainview Diner on Sunday morning. Last Sunday we went to Cold Spring Harbor. Not a destination that you might have chosen on your own on a December morning, but the turnout was good and the inspiration followed. And yes it was cold.



Clockwise: Peter Metzger, Alan Agdern, Barry Goldstein, Jules Weisler, Charles Hollander and daughter, Peter Newman, Carole Greenberg, Moshe Markewitz, Bill Bowie, Fred Stermann, Al Herbst, Gerry Harrison, Aileen Harrison and Robert Glick. Photo by Marty Silverstein

## Ribbons *an explanation for new members*

Like other clubs, the SCC uses ribbons to recognize work that is noteworthy by virtue of its rating among peers. The pier groups are "A" and "B". New members are assigned to Group B ("beginners") unless there is evidence of advanced status such as membership in an advanced group in a previous camera club or have had other qualifying experience. (Please read the Competition Rules available on the website for an explanation of how one advances from Group B to Group A).



Ribbons are given for the three highest scores; Honorable Mention (7), Superior (8), and Highest Honor (9). A ribbon is also awarded for the "Print Of the Month" and the "Projection of the Month." ("Slide of the Month" ribbons will be used for projections until the supply is exhausted).

Not all members wish to get ribbons. About 1/3 of our members have elected not to receive ribbons. If you do not want to receive ribbons, please notify the competition chairperson ([barry.goldstein@yahoo.com](mailto:barry.goldstein@yahoo.com)).

## Canon, Nikon or Neither

Many who are using 'point and shoot' cameras and wish to upgrade to an SLR, may benefit from not following the pack. Most, or almost all SLRs owned by members of the SCC are either Nikons or Cannons. One reason for this is that these two brands were dominant in the pre digital era and there is a lot of money invested in film camera Nikons and Cannons that are fully usable on digital SLRs of the same brand. Without that previous investment, one should take a long hard look at the market place before buying an SLR for the first time. Neither Nikon nor Canon has image stabilization built-in to the camera body. This means that you must spend hundreds of dollars per lens in order to have this feature that is included in Sony, Pentax and Olympus SLRs.

## Need Inspiration?

Take a look at the photos at <http://www.neatorama.com/2007/01/02/13-photographs-that-changed-the-world/> and you can't help being inspired by the power of the images. You will recognize all of them.

## One Man's Opinion

A new gadget that's been getting a lot of hype is the Expodisc. It's a device that when placed in front of your lens allows the adjustment of a custom white balance setting without the use of a white card. Am I missing something? Is there a problem finding a piece of white paper, wall, shirt, Kleenex or whatever? If you follow the directions in your camera's manual, it explains how to set white balance by pointing the camera at a white or neutral surface and following the directions. Got \$100 you don't know what to do with? Give it to charity! Custom white balance is a setting that you do maybe 0.01% of the time, and once you do it for a particular light source, you can save that setting for the next time you use that light source. You don't have to measure it each time.

All the Expodisc does is integrate the light that falls on it to produce the equivalent of ambient light falling on an 18% Gray card. Since your camera probably has a more than adequate exposure meter built in, the calibration of the disc's density is of little benefit since you will not be using it for measuring incident light, only for white balance calibration. The greatest benefit from the Expodisc is to the manufacturer and retailers who sell it. Don't get me wrong- the product works great and is beautifully made. It's just not worth more than a few dollars in terms of its function in practice for the amateur photographer.

## Letters

This was a great newsletter. It was very informative. I particularly enjoyed Al's article on judges and the one on mirror vibration . . . *Jules Weisler*

## Board Members

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*Al Herbst*

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*Marty Silverstein*

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*Bill Schmidt*

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*Carole Greenberg*

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*Barry Goldstein*

### Exhibits

*Gerald Harrison*

*Aileen Harrison*

### Photographer

*Marty Silverstein*

### Publicity

*Linda Volin*

### Competition

*Barry Goldstein*

### Viewfinder

*Barry Goldstein*

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*Ed Starling*

### PFLI Delegate

*Al Herbst*

### PFLI Liaison

*Aileen Harrison*

Officers may be contacted via the link in: [www.syossetcc.org](http://www.syossetcc.org)

## A couple of comments on the articles in the VF

Re: Mirror lock-up. The new Nikon D300 indeed has a proper MLU. After MLU is selected via the Mode dial, a shutter half-press sets the exposure and focuses the lens as usual (unless manual exposure and/or focus is selected. Covering the eyepiece is recommended to prevent light from entering and tricking the meter).

Continuing to the full press locks the mirror up. Fully depressing the shutter button a second time (or, preferably, using a remote wired or wireless release) makes the exposure. The mirror lowers automatically after the exposure is made. An unlimited number of exposures can be made as long as the Mode dial remains in the MLU position. As far as I can tell the D200 and all variations of the

D2 (and of course the D3) operated this way while the D100 did not. The D80 can be set to have a 400ms delay after the shutter button is pressed but no "proper" MLU . . . . Bill Schmidt

Re: judging.

No one has ever satisfactorily explained to me why photos that receive a solid "9" in club competitions, maybe even a "POM", fail to get even 23 or 24's in the PFLI competition, even if the same judge is part of the judging team! Are expectations higher at PFLI, even subconsciously? No one has ever said the local judging is done with the actual or anticipated "quality" of the other entries considered so why is that done at PFLI (if that's what's happening)? Or is the local judging just flat-out too high? Should there sometime be so many 9's that settling on a POM requires re-judging eleven 9's? Would lower scores enable more people to make changes in their photos and have the opportunity to re-enter the photo to see if it actually is improved, albeit in the eyes of a different judge? Another mystery of life. . . .  
*Bill Schmidt*

*Editor's note: PFLI entries represent the best work of the member clubs and as such I believe it is appropriate to "reset" the scoring so that there is some semblance of a normal distribution of scores. Having said that, judges tend to underutilize the lower scoring range. Last year the SCC Board revised the scoring range from 6-9 to 5-9. No image has ever received a 5.*

## PFLI Competition Results

January

Judges - John Brokos, Arnold Brower, Ivan Rothman

### BLACK & WHITE 'A'

26 Marty Silverstein 'I Thought I Saw A Pussy C'

24 Robert Glick 'Proud Eagle'

23 Bill Schmidt 'Upper Antelope Canyon 89'

23 Peter Newman 'City Buildings'

### BLACK & WHITE 'B'

26 Ira Scheinerman 'Scratch Here Pop'

22 Ira Scheinerman 'Seeing The Light'

### COLOR PRINTS 'A'

27 Marty Silverstein 'Monkey Majesty'

24 Ramesh Patwah 'Room With A View'

24 Robert Glick 'Queens Bobcat'

24 Alan Agdern 'Surfer 704'

24 Ed Starling 'Hummer'

23 Alan Ross 'Lisa'a Yellow Flower'

### COLOR PRINTS 'B'

23 Ira Sunshine 'Cattle Egret'

23 Ira Scheinerman 'Yellow'

22 Jerry Sax 'Orchids'

22 Al Herbst 'Sport Of Kings'

### DIGITAL 'A'

25 Robert Glick 'Eagle 3'

24 Marty Silverstein 'Hawkeye'

### DIGITAL 'B'

23 Chris Ferraro 'Laughing Squirrel'

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## PFLI "Standings"

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January Competition

### COLOR PRINTS 'A'

121 Wantagh	103 Flushing
120 Wantagh II	86 Paumanok
119 Syosset	68 South Shore
116 Nassau	44 Suffolk
114 Huntington	44 Wantagh II
114 Freeport	<u>BLACK &amp; WHITE 'B'</u>
114 Sweetbriar	116 Huntington II
113 Great Neck	115 Huntington
113 Island Photo	112 Paumanok
112 Syosset II	106 Flushing
112 Paumanok II	105 South Shore
110 Flushing	92 Wantagh
110 Huntington II	90 Sweetbriar
108 Paumanok	65 Island Photo
107 South Shore	48 Syosset
105 Nassau II	44 PCLI
92 Island Photo II	42 Lindenhurst
90 Suffolk	42 Suffolk
90 Brooklyn	20 Paumanok II
44 Island Photo III	<u>DIGITAL COMP. 'A'</u>
<u>COLOR PRINTS 'B'</u>	120 Sweetbriar
119 Freeport	118 Wantagh
116 Wantagh	114 NWPLI
112 Nassau	113 Nassau
112 Island Photo	113 Island Photo
111 Huntington	112 Syosset
111 Syosset	110 Paumanok
110 Huntington II	104 Nassau II
108 Flushing II	102 Flushing
108 Paumanok	83 Paumanok II
108 Brooklyn	82 Lindenhurst
107 Flushing	81 Great Neck
107 Great Neck	68 NWPLI II
106 Lindenhurst	44 Wantagh II
105 Paumanok II	21 Island Photo II
104 South Shore	<u>DIGITAL COMP. 'B'</u>
85 PCLI	109 Paumanok
42 Suffolk	107 Flushing II
22 Sweetbriar	107 South Shore
<u>BLACK &amp; WHITE 'A'</u>	107 Island Photo
118 Syosset	106 Flushing
117 Freeport	105 Nassau
115 Huntington II	102 Lindenhurst II
113 Wantagh	101 Syosset
111 Nassau	99 Southeast Queens
111 Island Photo	85 Sweetbriar
107 Huntington	18 Wantagh
106 Great Neck	

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Regarding raw (why is it always capitalized?)

It's not an abbreviation or an acronym!). Processing: Rather than characterizing the raw file as a digital negative, I like to think of it more as a digital latent image, like the image on (negative) film before the film is developed. The raw processor software is like the chemical developer - the image can have its exposure pushed or pulled, contrast changed, color relationships changed, etc. But with digital all these adjustments are viewable in real time (not under a darkroom lamp) and reversible! (Note that different raw processors result in different renderings of the raw file, just as different negative developers result in different negatives). When the raw processing is done and the image is saved as a TIF, PSD or (horrors) JPG *that's* the negative, which is then used to make the final print (or slide - digital projection). .... *Bill Schmidt*

*Editor's note: RAW or raw most probably refers to the unprocessed (uncooked) state of information in the raw file. The word was capitalized in the article in deference to common usage, which as pointed out by Mr. Schmidt is erroneous.*

### Correction

The scores for the November theme competition failed to list Ed Starlings score for Color Prints, Group A. It was a well deserved 'g'.

### Announcements

**Photoshop Tutoring-** if you would like to learn Photoshop in a one to one setting, you can sign up for private tutoring with Adolfo Briceno. Most of you will already know Adolfo as one of our judges.

For more information contact Adolfo at 516-385-1518 or [abriceno@optonline.net](mailto:abriceno@optonline.net).

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## SCC COMPETITION RESULTS

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January '08

### Color Prints A

Bill Bowie	8
Robert Glick	9
Aileen Harrison	8
Irv Klosner	8
Moshe Markewitz	9
Ramesh Patwa	9
Marty Silverstein (POM)	10
Ed Starling	8
Mat Tropper	8

### Color Prints B

Sunil Chhatpar	9
Joseph DeSantis	8
Barry Goldstein (POM)	10
Al Herbst	8
Charles Hollander	8
Anita Sax	7
Jerome Sax	9
Ira Scheinerman	8
Ira Sunshine	8
Elliott Utrecht	8
Stanley Volin	8
Jules Weisler	8

### Black and White Prints A

Robert Glick	9
Irv Klosner	7
Marty Silverstein (POM)	10
Mat Tropper	9
Jules Weisler	8

### Black and White Prints B

Bill Bowie	7
Joseph DeSantis	7
Al Herbst	7
Ira Scheinerman (POM)	10
Elliott Utrecht	8

### Projection A

Robert Glick	8
Barry Goldstein	8
Aileen Harrison	7
Gerald Harrison	8
Marty Silverstein (POM)	10
Mat Tropper	9
Jules Weisler	8

### Projection B

Bill Bowie	7
Joseph DeSantis	7
Al Herbst	7
Ira Scheinerman (POM)	10
Elliot Utrecht	8

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