



# the Viewfinder

## In This Issue

- President's Message
- B&W; The Final Step
- Pin Hole Photography
- Live View Explained
- Letters
- For Sale
- PFLI Scores
- SCC Scores
- Program

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

## Reflections...Al Herbst

Reflecting upon the current 2007 – 2008 season. I am delighted to see the continued growth of The Syosset Camera Club in so many areas.

- Our Club has grown to 62 members!
- The Sunday Breakfast – pre photo shoots have been attracting more of our members, many members just come for breakfast and camera-talk, most of us get out for the photo shoots. Don't let the published listing of events hold you back - - frequently the final decision is after the third cup of coffee. Many times we split of into several different group destinations, as some members have commitments and want to be home early, others may make a day of it, chasing the elusive 9's. It's a fun event!
- The Syosset Camera Club is growing in stature at the PFLI in many ways. Our own Vice President, the collector of more 9's and 27's has also been named Treasurer of the PFLI. Our congratulations, Marty Silverstein!
- Our scoring both at the PFLI competitions as well at the Club level continues to soar! Many a judge has commented during their judging at our Club- 'This is some of the best work I have seen, both at the B group as well as the A work'. Thanks Moshe for supplying such honest and great judges.
- Our Program Chairperson, Aileen Harrison has provided us with a full program of Presenters, and product demonstrations that have been most informative, educational and entertaining.
- The Wantagh Camera Club has extended an invitation to the Club to see a presentation by one of the foremost landscape photographers – Mr. Tibor Vari. It will be held on Wednesday February 27<sup>th</sup>, at 8:00 P.M. at the Wantagh Public Library. For more details you check them out at their web site – [www.wantaghcameraclub.com](http://www.wantaghcameraclub.com), Lets make a showing.
- We are looking forward to the PFLI and Canon Spring Spectacular presenting Arthur Morris who will present "Birds As Art / On The Road: It Ain't Just Birds" – seeing the world through his lenses. Mark the date, Sunday April 6<sup>th</sup>, 2008 9:00 A.M. to 4:00 P.M. If you would like, you can bring a High School or College student with you provided they have a School ID card and they will be your guests at no charge. There still are tickets available . . . see me for tickets.

## Program 2008

### February

21	Portrait Lighting- Peter Metzger
28	Theme Competition- Depth of Field- Lou Cohen, Judge

### March

13	Competition- Laura Eppig
20	Lighting Techniques- presented by Leon Hertzon
27	Understanding Photoshop Layers- presented by Alan Agdern

### April

10	Competition
17	Workflow for Competition or how to get a 9- Marty Silverstein
2	Critique and Round Table Discussion

### May

8	Competition
15	TBA
22	End of Year Competition

- The 63<sup>rd</sup> Annual Conference of the New England Camera Club Council – July 11,12, 13, 2008 at the University of Massachusetts at Amherst, Mass. If you would like to enjoy a weekend of Photography, Camera talk, learning, listening, doing, shooting, fellowship with almost 1,500 people with one mission, plan to attend. Last year there were six of us from the SCC that attended, we had a really great time, found some wonderful places to eat. We met many of our Long Island friends from other clubs, attended as many lectures, work shops, presentations, events and photo shoots as we could squeeze in, we all had a ball. There is literature with all the details at the meeting. Look it over, talk to those that were there, plan to join us this year, you will love it! Last year almost 1,500 people from as far away as Ohio and Michigan attended.

Looking forward to the rest of the 2007 – 2008 season there so many more things in the works. To list but a few - -The Leonard Victor Awards Competition, The SCC Annual Awards Dinner, four more competitions, five more presenters, one theme competition, one critique night and twenty eight Sunday Breakfasts and shoots!!!! WHAT A SEASON!!!!!!!!!!!!!!!

### **Black & White Conversion; The Forgotten Step**

There are more ways to convert a digital image from colored to black and white than just about anything else. Regardless of how you do it, the final step in producing a Black and White image from a colored one, should be to change the image to “gray scale mode.” In Photoshop, Image > Mode > Gray Scale. When you do this, the file size will be substantially reduced with no effect on the quality of the image.

The gain in storage efficiency is due to the discarding of the Red, Green and Blue channels of information chroma information, which are redundant at that point.

### **Pin Hole Photography perhaps more than you wanted to know**

Only by experiencing the past can we fully appreciate the present. Once the only form of photography, pinhole photography has experienced a subtle resurgence among some experimental artist types. In fact, anyone, anywhere in the world, who makes a pinhole photograph on the last Sunday in April (April 27, 2008), can scan it and upload it to [www.pinholeday.org/](http://www.pinholeday.org/) where it will become part of the Annual Worldwide Pinhole Photography Day celebration's online gallery.

**What it is-** A pinhole camera has no conventional glass lens. An extremely small hole focuses light by confining light rays from a scene through a single point. In order to produce a reasonably clear image, the aperture has to be about a hundred times smaller than the distance to the film (focal length). Because exposures are very long, there is no need for a conventional shutter. Instead a

## High Scores February '08

<b>B&amp;W PRINTS - A</b>	
Glick, Robert	9
Goldstein, Barry	10
Silverstein, Marty	9
Weisler, Jules	9
<b>B&amp;W PRINTS- B</b>	
DeSantis, Joseph	7
Herbst, Al	8
Metzger, Peter	8
Sax, Jerome	8
Scheinerman, Ira	10
<b>COLOR PRINTS- A</b>	
Agdern, Alan	10
Glick, Robert	9
Klosner, Irv	8
Markewitz, Moshe	8
Metzger, Peter	8
Newman, Peter	9
Patwa, Ramesh	9
Ross, Alan	9
Silverstein, Marty	9
Starling, Edward	9
<b>COLOR PRINTS- B</b>	
DeSantis, Joseph	8
Goldstein, Barry	9
Herbst, Al	8
Hollander, Charles	9
Sax, Anita	9
Sax, Jerome	9
Scheinerman, Ira	10
Sunshine, Ira	8
Utrecht, Elliot	8
Weisler, Jules	8
<b>PROJECTION- A</b>	
Bowie, Bill	9
Goldstein, Barry	8
Harrison, Aileen	8
Harrison, Gerald	7
Markewitz, Moshe	8
Silverstein, Marty	10
Weisler, Jules	9
<b>PROJECTION- B</b>	
Chhatpar, Sunil	10
Ferrara, Chris	8
Goldstein, Carol	8
Rothman, Stan	7
Sax, Jerome	7
Scheinerman, Ira	7
Sterman, Fred	7
Volin, Linda	8
Volin, Stanley	7

flap of lightproof material is used to cover the pinhole. Typical exposure times can range from 5 seconds to hours.

## Board Members

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*Al Herbst*

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

**Some history-** the pinhole effect was observed by Aristotle and Euclid as early as 500 B.C. The ancient Greeks believed sight was possible because the eye emitted rays. When it was discovered that light enters the eye rather than the other way around, the pinhole principle became easier to understand.

It was the 10th-century mathematician, astronomer and physicist Ibn al-Haytham that published this idea and invented the first pinhole camera. The word 'camera' is used in the larger sense, meaning a device that forms an image, usually on the wall of a darkened room. Photosensitive materials were unknown at the time. He further improved on the camera by realizing that the smaller the pinhole, the sharper the image. He worked out and set up the first camera obscura. Thus he is credited with being the first man to shift physics from a philosophy to experimental science.

In the 5th century BC, Mo Jingin in China mentioned the theory of an "image forming through a pinhole". Along with experimenting with the pinhole camera, the Song Dynasty Chinese scientist Shen Kuo (1031-1095) experimented with a camera obscura, and was the first to provide quantitative data for it.

It was Jozef Petzval who was the first to attempt a formula for calculating the diameter of the pinhole. Lord Rayleigh later refined the calculation to its contemporary form.

$$d = 1.9\sqrt{f\lambda}$$

Where  $d$  is diameter,  $f$  is focal length and  $\lambda$  is the wavelength of light.

Much of the fascination with the pinhole camera was because it allowed the safe viewing of solar eclipses because the viewer could watch the pinhole image rather than the eclipse itself.

**Practical considerations-** Up to a point, the smaller pinhole the better the image resolution, just as smaller lens openings provide better resolution with glass lenses. An extremely small hole however, can produce diffraction effects, which will result in a less clear image. Additionally, as the diameter of the hole approaches the thickness of the material in which it is punched, significant vignetting will result due to the shading effect of the sides of the hole.

The best pinhole is perfectly round and extremely shallow. Industrially produced pinholes benefit from laser etching, but you can produce pinholes of sufficiently high quality for photographic work by starting with a piece of aluminum from a drink can, use fine sand paper to reduce the thickness of the material in the center to the bare minimum, before carefully creating a pinhole with a needle - sanding away the burrs on either side & rotating the pin as it glides in and out in order to produce a smooth circular hole.

While sharpness may not be terrific, depth of field is infinite. Just as with a conventional glass lens, the image is inverted.

**Construction-** In its simplest form, the pinhole camera consists of a light-tight box with a pinhole in one end, and a piece of film or photographic paper wedged or taped into the other end. A flap of cardboard with a tape hinge can be used as a shutter. The all-time favorite pinhole camera body is an empty oatmeal container, although shoeboxes have also been used.

A more practical starting point is by replacing the lens assembly in a conventional camera with a pinhole. In particular, compact 35mm or “throw away” cameras can be reused as pinholes - maintaining the use of the shutter & film wind mechanics.

The f-stop of the camera may be calculated by dividing the diameter of the pinhole into the focal length of the camera (the distance from the film to the pinhole).

For example, a camera with a 0.02-inch diameter pinhole, and a 2-inch focal length would have an f-stop of  $2/0.02$  or  $f/100$ .

Due to the large f-number of a pinhole camera, exposures will

often encounter reciprocity failure. Once exposure time for film has exceeded 1 second, or that of paper has exceeded 30s, one must compensate for the breakdown in linear response of the film by using longer exposures.

Other special features can be built into pinhole cameras such as the ability to take double images, by using multiple pinholes, or the ability to take pictures in cylindrical or spherical perspective by curving the film plane.

**Contemporary uses- Science:** The NASA Institute for Advanced Concepts (NIAC) currently is studying a proposal for a space mission that could produce images of planets orbiting a distant star. The plan calls for an opaque, lightweight, football-field-size, orbiting “starshade” with a 30-foot hole at its center. A spacecraft carrying imaging equipment would trail the starshade by tens of thousands of miles. In effect, this setup would be a gigantic pinhole camera.

**Art:** Wolf Howard is a dedicated user of the pinhole camera and a member of the Stuckism Photography group. His approach provides an example of the philosophy of the process:

*“There is something special about a pinhole camera. There is a beauty in its simplicity and rawness that technology has not been able to better. There is a timeless quality that can make the most uncomplicated subject seem full of poetry.*

*In each pinhole picture I take I hope to capture the joy and excitement that the early pioneering photographers must have felt when they took and developed photographs for the very first time.”* **Wolf Howard**

**Now what-** now gentle reader, that you have wasted precious time reading about pinhole photography, you just might want to try your hand at making a pinhole camera and producing images with it. It has occurred to me, that there might be some adventurous enthusiasts that would consider forming a group to do just that. If you are interested, please email me at [barry.goldstein@yahoo.com](mailto:barry.goldstein@yahoo.com) and we’ll take it from there.

## Live-View: What’s It Good For?

“Live View” is the newest feature of the new breed of feature packed DSLRs. If you think that it brings the convenience of the point and shoot LCD view to the DSLR for general picture taking, let me disabuse you of that thought. Unlike recent advances such as image stabilization



The author’s wooden pinhole camera with  $f/328$  150mm pinhole, sliding shutter and removable back. Not shown is the tripod socket.



and low noise sensors, Live View is of significant value only in a limited number of circumstances.

Live view is a good aide to focusing macros and other special situation photographs such as telescope mounting through a T-adapter, microscopy and other limited situations where magnification of the viewfinder sensor image can aide in critical focusing. Also, if you have your camera tethered to a computer with the appropriate software, live view allows you to compose and activate the camera from the computer with Nikon and Canon DSLRs; a powerful tool for studio or event photography. Not a likely scenario for any of us.

There are several disadvantages of Live View. For one thing, it is awkward. You must first set a menu option, then set the mode dial to Live View, then activate focusing, during which time the LCD will go black while the mirror flips down and finally release the shutter.

Nikon (and I assume others) provide two different Live View modes; one for tripod use and the other for hand held photography. While this fine-tunes the process, it's also somewhat confusing. You absolutely cannot use Live View for action or anything that might move between the time that you focus and the time you release the shutter. That goes for flowers and people.

Another admittedly mild, disadvantage is that Live View puts a drain on the camera's sensor and computer which in turn adds drain to the battery and somewhat heats the sensor, increasing noise.

## **Congratulations to Marty Silverstein**

Marty has been appointed to the office of Treasurer of PFLI. He has also reset the 'bar' in terms of PFLI scoring achievement. Marty received two 27's from PFLI in the same month. Two in one month is a first even for Marty.

## **Letters**

Recently, a member of the Huntington Camera club called me for a personal matter and than by the way he told me that their club has bought a digital projector and other equipment and hope to be ready next season to compete in digital. Look what our member and friend Gerry did for our club in this respect. We are more than a year ahead of this large club in digital competition. Gerry has shown vision and ambition to have us so ahead in technology. I Salute you. Moshe

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## **Do You Need A DSLR Upgrade?**

### **For Sale:**

- Gently used Canon 20D DSLR body with battery and body cap \$425
- Tamron 18-200 (62mm) Macro Zoom lens with petal shaped hood \$300
- 62mm Circular Polarizer and UV filter, \$25 for both
- Let's talk- Call Jules Weisler 516-433-5071

