



the Viewfinder

Barry Goldstein, Editor

In This Issue

- President's Message
- Do you need an exposure Meter?
- Basics for Beginners
- Rules Clarification
- New format for May 15 Meeting
- Portrait Lighting
- Letters
- PFLI Scores
- SCC Scores
- Program
- New Members

Bette Adamo
Nathalie Bloom

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

President's Message

"Ask not what your camera can do for you but, what you can do with your camera" *Al Herbst*

With the constant proliferation of new technologies, greater pixel count, larger LCD screens, more anti-shake lenses and bodies, larger sensors with dust cleaning abilities, etc, etc, - you know the rest....

Are we seeing a 'movement' where more and more of us are beginning to own or are looking into the ownership of one of these pocket size photographic marvels - - - the new powerful 'point and shoot' cameras?

Here too, the technology is startling..... 18x optical zoom lenses, 12+ mega pixels, image stabilization, large 3 inch LCD screen, hot shoe, Raw, face recognition and on and on they go, where they will stop no one knows.....

These little gems are crying out to us - "buy me", 'buy me'.... I am easy to carry, you can take me any every where and to places where you wouldn't take my 'big brother'. I can fit into your shirt pocket, coat pocket or purse, I'm a real light weight, I weigh in from about four (4) ounces to less than a pound.

So why shlep all those lenses, bodies, hoods in a bag that weigh over 25 pounds for a walk through the park?

Should we wait for the release of the 'CANIK', (a Canon - Nikon joint venture) with 65 megapixels (note: the human eye only registers approximately 50 megapixels), totally noiseless, 1,000,001 cycle shutter, ISO from 50 to 25,000, with a 8.5mm - 600mm Image Stabilized. f2.0 (fish eye to super telephoto zoom) that will weigh less than 2 pounds.... Just to name a few features, plus all the present existing features.

Is the pendulum going to swing back ?

We are aware that one size does not fit all, but life is full of trade offs.

Stay tuned.

Do You Need an Exposure Meter?

Lately, there has been a wave of articles in photography magazines extolling the virtues of the hand held exposure meter. Some of these articles seem to suggest that an exposure meter is a necessity for good photography. Mr. Hertzon proudly displayed his meter as part of his 'kit' when he gave us his presentation on lighting, but admitted that he rarely uses it.



Program 2008

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	Digital Critique
22	End of Year Competition

Exposure meters are really cool. I should know, I have a bunch of them, mostly 'antiques' from the 50's and I have used them a lot in the past but almost never since they started putting TTL spot and matrix metering into cameras. The truth is that experienced photographers, even amateurs can do pretty well with no meter at all, hand held or built into the camera. Remember when the insert that came with the film gave you the developing and exposure guidelines? E.g.- ISO 100, Sunny day, f/8 @ 1/250 sec.? Fussier people used a hand held meter to measure the incident or reflected light, and if you were a perfectionist, you used a spot meter to measure the highlight and shadow levels.

With the advent of sophisticated TTL metering in modern cameras few people have found the need to use a meter. I would argue that the exposure systems in even the most entry level SLRs are superior to any accessory meter that you are likely to find. Aside from offering the options of spot, area and matrix, you even get a histogram, which would be "rocket science" for the traditional meter. An exposure meter is a good, but not absolutely essential tool for balancing complex mixtures of natural light, flash and studio lighting.

So why are we still seeing these articles? 1. Some of the articles are actually advertisements disguised as articles 2. Meter advertising is an income source for photography magazines and 3. Many pros feel more comfortable using a meter whether they need it or not and besides, clients expect to see state of the art equipment in their hands.

So if you are the type of person that uses a GPS system to tell you where you are even though you know where you are, or if you have one, enjoy it. If not, don't rush out to buy one although you can get some great buys on used top of the line equipment.

Special Critique; Meeting May 15



For the May 15 meeting we are going to try something new. Members are requested to submit up to six digital prints for critique. At the meeting, after the prints are critiqued a number of them will be selected and the suggested changes will be

applied using Photoshop. The week before the meeting, Gerry Harrison will pick out Images that can be improved in a reasonable amount of time. The number edited at the meeting will depend on how much time is left after the critique.

The file format is the same as for our regular digital composition, namely 750 pixels on the largest side, 72 ppi, SRGB and jpg.

Please send your images to SCCDIGCOMP@HOTMAIL.COM by May 8 to allow time for preparation. Images received after this date may be critiqued but have little chance of being edited in Photoshop. We will ask for two volunteers to do the critiquing.

New Member Spotlight

Bette Adamo

Bette says she's been taking pictures since she was about 14 years old. "My father brought home an enlarger, lots of paper and chemicals, and never used them. I started to "fool around" with them, and taught myself how to develop and print b/w. I continued to take photos

Board Members

President	<i>Al Herbst</i>
Vice President	<i>Marty Silverstein</i>
Second VP	<i>Bill Schmidt</i>
Treasurer	<i>Carole Greenberg</i>
Secretary	<i>Jules Weisler</i>
Programs	<i>Aileen Harrison</i>
Judges	<i>Moshe Markewitz</i>
Membership	<i>Barry Goldstein</i>
Records	<i>Barry Goldstein</i>
Exhibits	<i>Gerald Harrison</i> <i>Aileen Harrison</i>
Photographer	<i>Marty Silverstein</i>
Publicity	<i>Linda Volin</i>
Competition	<i>Barry Goldstein</i>
Viewfinder	<i>Barry Goldstein</i>
Webmaster	<i>Ed Starling</i>
PFLI Delegate	<i>Al Herbst</i>
PFLI Liaison	<i>Aileen Harrison</i>
Officers may be contacted via the link in: www.syossetcc.org	

and print BC, that is Before Children. I believe I still have an enlarger in the basement, if anyone is interested. Anyway, skipping thirty years- last year upon my (semi-retirement), knowing my obsession with photography, my children bought me a Nikon D50.”



Bette can often be found at the San Joaquin nature sanctuary or the Newport Back Bay area when visiting family in southern California, photographing the birds, plants and the beach. She also enjoys taking candid shots of people.

Bette grew up in the Bronx, went to Walton HS, then City College and Brooklyn College. Most recently, she worked for the NYC Board of Education, where she taught computer applications, and was a technology staff developer. She now teaches adult computer education part time.

”I've noticed that recently friends and family don't like to go to Botanical Gardens etc with me- they seem to object to me spending 45 minutes in one place peering through the viewfinder of my camera, so I decided that it was time to join a photography club where people would understand. I was so impressed with the warmth and camaraderie, as well as the high quality of work when I came to your last meeting. Outside of one 3-hour workshop, I have had no formal training in photography. I use Photoshop CS2 but my knowledge of the program is rudimentary.”

The Very Very Basics for Neophytes

Exposure: When you take a picture, either you or your camera must determine the exposure. Exposure is a two-part problem.

1. The length of the exposure, which is determined by the shutter speed. By shutter speed, we mean the length of time in seconds that the film or camera sensor is exposed to light.
2. The size of the lens opening called the aperture, which is controlled by the diaphragm. This controls the amount of light that passes through your lens during the time that the shutter is open.

Naturally, the longer the duration of the exposure, the smaller the aperture you will need (more light per unit of time requires fewer units of time). A good analogy is a bucket of water with valve on the bottom. The larger the valve diameter (aperture), the faster the water will flow. The longer the valve is open (shutter speed), the more volume of water will flow.

Aperture, which is measured in f-stops, regulates the amount of light that passes through the lens for a given exposure time. The larger the



aperture (the smaller the f-stop number) and the faster the shutter speed required to maintain the same exposure. Each f-stop increment represents an aperture that is half as large as the one preceding it in the progression of f-stops e.g. f1.4, f2.0, f2.8, f4.0, f5.6, f8, f11, f16, f22. In case your wondering why the number is not doubled each time, it is because the relationship is not to the diameter of the lens opening but to the surface area. This is a logarithmic relationship, hence each number is approximately 1.4 ($\sqrt{2}$) times the previous.

January Competition Results

Laura Eppig, Judge

	B&W	Color	Proj.
Bowie		7	8
Chhatpar			9 POM
Ferrara C.			7
Glick	10 POM	10 POM	10 POM
Goldstein, B.	8	8	8
Goldstein, C.		7	7
Harrison, A.			8
Harrison, G.			7
Herbst	8	8	
Klosner		8	
Langholz			8
Markewitz		8	7
Monahan	9 POM	9 POM	
Patwa, R.		9	
Ross		9	
Sax, A.	7	7	
Sax, J.	7	7	
Scheinerman		8	
Silverstein	9	9	9
Starling		9	
Sunshine		7	
Volin, L.		7	7
Weisler	8	8	8

Shutter Speeds give you a means of balancing the need for action stopping capability with that for depth of field (more on that in a moment). Slow shutter speeds also allow you to take a picture in very low light conditions after the maximum aperture is reached and are also useful for intentional blurring of moving objects. Slow shutter speeds may be considered to be in the range of about 1/2 sec to 1/60 sec., while speeds of 1/1000 to 1/8000 are considered fast. Under most circumstances shutter speeds will be in the range of 1/60 to 1/500.

As a general rule, to take a hand held photograph without noticeable blur from camera movement, you should select a shutter speed no slower than the reciprocal of the focal length. Sounds complicated, but it's not. For example at 100mm, use a shutter speed of 1/100 sec or faster. If you have image stabilization you can normally go two settings slower, eg. 1/25 sec. If you use a tripod you can use any shutter speed you like assuming that the tripod is steady. It is remarkable how much camera movement persists on a flimsy tripod.

When using flash, the shutter must stay open long enough to satisfy the duration of the flash and must be synchronized to the flash. In most modern cameras that means that you may use any shutter speed up to 1/125 sec. Note that in Automatic or Program mode, that camera will take care of that detail for you.

There are two types of shutters; leaf and focal plane. All modern SLRs have focal plane shutters. A focal plane shutter consists of two moving curtains, traditionally made of a black cloth material, but modern shutters use a lighter metal material consisting of two blinds that form a moving slit in front of the sensor. The width of the slit determines the exposure time.

Depth of field is the distance between the near and far limits of sharp focus. The aperture controls depth of field when focal length and distance are constant. The smaller the aperture (the larger the f-stop number) the greater the depth of field. A large depth of field is usually a good thing, but not always. You may want a great depth of field for a landscape, but a small one for a wild-life photo in which the subject can be made to stand out from its out of focus background. Narrow depth of field is frequently employed in portraiture where everything from the tip of the nose to the ear is sharp and the rest 'soft'. Keep in mind that when the aperture is changed, the shutter speed must also be changed in the opposite direction to maintain a constant exposure.

Some vintage lenses while not as sharp or well corrected as their modern counterparts are prized for their 'bouquet', meaning the pleasant effect of the out of focus areas of their images. These differences in lenses can be very subtle, like vintages of wine.

While depth of field can be controlled through the selection of f-stops, there are other factors that determine it. They are:

- Focal length- the longer the focal length the more shallow the depth of field.
- Format- The larger the format, the shallower the depth of field. Therefore a full frame camera has a shallower depth of field than a DX format at any given f-stop and focal length.
- Camera to subject distance- the shorter the distance the shallower the depth of field.

By now, you must have figured out that setting the shutter and aperture is a balancing act. 1/125 @f/8 is the same exposure as 1/250 @ f5.6 or 1/30 @ f/4, but the depth of field is different in each case. Your job is to figure out if it is more important to minimize any blur that might be caused by camera or subject movement or to maximize depth of field. Fortunately, most cameras give you the choice of aperture priority or shutter priority, in which you can choose one of the above and let the camera choose the

For Sale

Canon Lens

Brand new, never taken out of box with a UV filter, seal on pouch intact.

28 mm - 135mm f3.5 - 5.6 Image Stabilized, USM, 72mm filter size. With UV 72mm Fiter.

Street price for lens - \$410.00

Will sell both for \$300.00

Please call Al Herbst

Home 516-433-7940 or work 516-433-9666

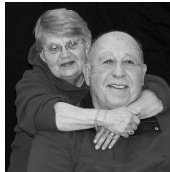
appropriate shutter speed or aperture. Alternatively, you can use the 'P' or Program setting. In program, the camera uses a predetermined algorithm to adjust both the shutter speed and aperture based on the brightness level of the scene, the focal length of the lens being used and the ISO setting. The 'A' or Automatic setting is similar in most cameras but adds automatic flash to the mix.

In cases when there is insufficient light for a small aperture for deep depth of field and simultaneously a fast shutter speed to freeze action, you have the option (on most digital cameras) of increasing the ISO.

ISO is short for "International Standards Organization." ISO has about 17,000 standards. The one we are interested in refers to the light sensitivity of digital camera sensors and film. Because of this standardization, we know that at a given ISO value, any camera whether loaded with film or a digital sensor will produce the same exposure with same aperture and shutter speed settings.

That's it for now. Future articles will include such subjects as image stabilization, and other topics.

Portrait Lighting and Posing



A recent presentation presented by Peter Metzger, we learned up close that you don't need a full-

blown studio to take professional looking portraits.

Peter illustrated how to use one or two small electronic flashes with the appropriate reflectors to achieve flattering lighting. This was a most instructive hands-on type of presentation and the type of program that we will see more of in the future.

If you have a favorite area of photography that you would like to share with the club, please consider doing a presentation. The club has a computer and digital projector at your disposal for this purpose. We will also be installing software on the computer for those who wish to do a presentation on an aspect of Photoshop. Contact Aileen, our Programs Chairperson with your ideas.

Multi-Club Rule Clarification

There has been some confusion in recent months regarding the rules for competition when a member belongs to more than one camera club. To disabuse you of this confusion, allow me to clarify. The rule is simple. You are free to compete in any number of clubs, but you may compete in only one PFLI member club per category of competition. That means for example, if you enter color prints in another club, you may not enter any color prints in the SCC during that same season. The same applies to Projection and Black and White.

If the PFLI receives entries from more than one club for a member in a given category, the scores will be disqualified for both clubs. It is both a disadvantage and an embarrassment for both clubs when that happens.

Reminder- Annual Awards Dinner

The Annual Awards Dinner will once again be at the 7th St. Café. Anyone who was there last year will tell you we had a great time. The 7th St. Café is at 126 7th Street in Garden City. Time: 7:30 - 10:30. the price is the same as last year, \$42.50 per person

SCC PFLI Scores for February 2008

Judges: Ed Sambolin, Bob Schmitz, Marty Silverstein

BLACK & WHITE 'A'

26 Marty Silverstein	'Dinner Is Ready'
24 Robert Glick	'Ape'
24 Alan Agdern	'Jenny Farm'
24 Jules Weisler	'Catch Me If You Can'

BLACK & WHITE 'B'

23 Charles Hollander	'Stairway To .'
----------------------	-----------------

COLOR PRINTS 'A'

27 Marty Silverstein	'Japanese Snow Monkey'
24 Robert Glick	'Gone Fishing'
24 Alan Ross	'The Frog'
23 Ed Starling	'Democrat Point Sunset'
23 Aileen Harrison	'Death Valley Dunes'

COLOR PRINTS 'B'

24 Barry Goldstein	'Trees'
23 Burt Ettinger	'Center Of Attraction'

PROJECTION 'A'

24 Robert Glick	'Orange Flower'
24 Matthew Tropper	'Birds Eye View'
24 Marty Silverstein	'Lily With Dew Drop'
23 Barry Goldstein	'Pigeon Landing'
23 Gerald Harrison	'Citizen Of The Bronx'

PROJECTION 'B'

23 Carol Goldstein	'Autumn Scene'
23 Stan Rothman	'What's Up'

Hors d'oeuvres
Cheese and vegetable platter
Pasta
Caesar Salad
Choice of Vitello Marsala, Pollo Francese, Salmone alla Sofia
Fresh Seasonal garden vegetables and potatoe du jour
brick oven bread sticks and assorted Italian breads
Individual House Desert
Coffee, tea and soft drinks served throughout
Open Cash Bar

Understanding Sensor Sizes

Sensor sizes are referred to according to an arcane fractional designation such as 1/1.8" or 2/3" that was once used for the size specification of Television camera tubes from the 1950's that were called Vidicon tubes. This has nothing to do with digital camera sensors. They don't even use the same technology, but the jargon persists for some yet to be explained reason. In my feeble research, I could not find any logical explanation of why this 'standard' persists. The size designation relates to the outer diameter of the glass envelope of a Vidicon tube. For example, 1/1.8" works out to 0.5555 inches (1 divided by 1.8) which is the diameter of the original glass Vidicon tube that had an image size similar to the image size in the digital camera in question. The available image area was less than the diameter of the tube being roughly 2/3 of the tube diameter. So in the case of the 1/1.8" tube the image area was 7.176mm x 5.329mm, the diagonal being 8.933mm which is regarded as the "normal" lens focal length to use with that image size. This may not help your understanding to any great extent but at least you now know more about the subject than most other photographers.

Letters

I read this posting in a discussion of why people pursue photography. With the permission of the author I am passing it on for its inspirational value. This is one of the nicest things I have seen on the Internet in a long time.

As a legally blind individual, it was too easy for me simply to let go and ignore the little residual vision I have. I found myself resorting more and more to just tapping around with my cane, letting my guide dog do the leading, and taking people's word as the gospel truth. However, having spent too many years behind the lens, I just couldn't let it go. So, now I use photography as a way to keep my "inner eye" alive and well. I try to "visualize" an image, and then I try to capture it.

Also, toting my camera around lets me take shots of things I'm not sure of, and then I can go over the image later with a magnifier when it's brought up on my computer monitor. This allows me to keep up to date on how people and things in my life are changing.

I have to say, I love the art, and I'm slowly coming back up to speed with my equipment.

Having Fun, Dudley Peter Newman

I wanted to thank you and your club for last night's opportunity to judge your monthly competition. Everyone made me feel very welcome. I enjoyed the variety of subject matter as well as the level of competency displayed by your members. While no judge can please everyone, I hope that most were satisfied. Thank you for your hospitality. ... Laura M. Eppig

