



the Viewfinder

Ah...Spring is here (almost) Al Herbst

Officially, spring arrives on Friday, March 20th. However, this has never stopped us at the Syosset Camera Club to go out on our Sunday shoots in the middle of winter or in the heat of the summer, chasing the perfect Image.....another nine.

By about now we have all accumulated a host of images we will work on 'tomorrow', I am sure we have several nines buried in there....someplace.

As the 2008 – 2009 season winds down to its last three months there is a lot planned.

- The Syosset Camera Club has three competitions left for the season.
- The SCC still has one theme competition.
- The SCC has the "Year End Competition to complete the season.
- There are three PFLI competitions remaining.
- The PFLI Leonard Victor Competition – Friday, June 5th.

Mark you calendar for these upcoming events:

Friday, March 20th – PFLI Photo Class – Subject: Composition

Friday, April 3rd – PFLI Photo Class – Subject: Photoshop Basics.

Sunday, April 5th – PFLI Presents – Adam Jones, Photographer, a full day presentation by this International recognized photographer and teacher. Tickets are available for this event being held at the Commack High School, 9:00 AM – 4:00 PM

Friday, May 1st – PFLI Photo Class – Advanced Photoshop.

All PFLI classes will be held at the Old Bethpage Village Restoration, Classes start at 7:00 PM and run till 9:15 PM.

Friday, June 12th, The SCC Annual Awards Dinner at the Seventh Street Café.

Friday, July 10th through Sunday July 12th – The New England Camera Club Council At U. Mass., Amherst. You will enjoy and learn at this photographic weekend.

There is a lot going on...Plan to be part of it.....

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PROGRAM 2009

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

February

12th Competition judged by Leon Hertzon

19th Allan Kessler- Selection Quality Media To Showcase Your Photographs

26th Presentation by Gerry Harrison

March

12th Competition judged by Ken Bausert

19th Theme Competition judged by Bill Grabowsky
26th Robert Glick presentation on the Galapagos Islands

April

16th Competition judged by Joe Senzatimore
23rd Program

May

14th Competition
21st
28th End of Year Competition

June

12th Annual Awards Dinner

Sunday Field Trip Schedule

2/22/09 GantryPark, Queens

3/1/09 Brooklyn Bridge

Board Members

President

Al Herbst

Vice President

Marty Silverstein

Second VP

Bill Schmidt

Treasurer

Carole Greenberg

Secretary

Jules Weisler

Programs

Doreen Rose

Judges

Moshe Markewitz

Membership

Barry Goldstein

Records

Barry Goldstein

Exhibits

Gerald Harrison

Aileen Harrison

Photographer

Marty Silverstein

Publicity

Linda Volin

Competition

Barry Goldstein

Viewfinder

Barry Goldstein

Webmaster

Ed Starling

PFLI Delegate

Al Herbst

PFLI Liaison

Aileen Harrison

Officers may be contacted
via the link
in: www.syossetcc.org

One Mans Opinion *B. Goldtein*

Note: the opinions of the author do not necessarily reflect those of the Syosset Camera Club or anyone else for that matter.

Virtually since the beginning of photography, there has been this battle between 'good' and 'evil'- between truth and fiction, the urge to improve upon reality vs. the 'straight' recording of reality in a composition that gives us a new view of the familiar and thus a creation that is art.



The main appeal of photography has always been the ability to record the environment in its stark truth. For the purpose of interpretation, we have various schools of painting and sculpture. We do not need photography for this purpose. I do not mean to infer that there is no place in photography for 'manipulation,' but I question photographic legitimacy of images that employ manipulation in an otherwise journalistic image.

Consider sports as a parallel. Athletes are expected to do all within their power to excel, but they are criminalized for the use of steroids. In photography, we do all within our power to enhance such things as luminosity, contrast, color and sharpness. These things are accepted as the norms of traditional photography. Heavy cloning and montage are in my opinion, photography on steroids.

Because the computer has made it easy to fabricate a scene does not mean that it should be routinely employed. I resent the tendency by some judges to criticize based on the *lack of* doing this. It seems that increasingly, judges are turning to the dark side. Suggesting that the maker should have inserted a person, animal, ball or whatever. Admittedly, there can be improved graphic appeal in doing these things, but is it photography or computer art? Why not turn in your camera for a sketchpad and some pencils if that's the objective?

The ABC's of Mounting *B. Goldstein*

Why this topic? The most frequently asked questions by new members, involve the issue of mounting prints for competition. Aside from being a requirement, a neatly mounted print adds to the visual appear of a photograph. I will describe a method that works for me. While there are many variations, such as the use of dry mount tissue and roller applied adhesives, This method seems the most practical.

These instructions apply only to mounting prints for competition, not for framing. Keep in mind that if you are mounting a print for framing under glass, the print should be separated from the glass by a 'window mat' in order to keep the print from sticking to the glass. A beveled mat will also provide a more finished and elegant print, but it is not required for competition. Creating a beveled mat is not difficult with the proper tools, but extremely difficult without them. If you need a beveled mat consider buying a ready-made one or invest in a mat cutter. Mat cutters are available at A.C. Moores, Michaels, and art supply stores. They can be quite expensive, so if you want one, look for the Michaels or Moores 40% off coupons in local publications.

For the purpose of this article, it is assumed that you wish to mount the photograph centered vertically and horizontally on a mat board without further embellishment.

What you need- Mounting boards (Mat Boards) can be purchased at craft, camera and art supply stores. The traditional mat board "color" is white, but black has become increasingly popular

as well. Any color can be used but if you use something other than black or white make sure that it complements your composition. Acid free paper mat boards are the most popular but “foam core” can also be used. Anything that touches a photograph should be acid free to prevent discoloration with time.

There are a number of disadvantages to foam core. It is much thicker than traditional mat board and thus requires more storage space, it is too thick for many frames in case you decide to frame the work at a future time, it is usually more expensive and it is not available in various textures. There are some advantages to foam core as well, among which are lighter weight and rigidity.

A ruler and sharp pencil is all the equipment you will need assuming that you are using a pre-cut mat board. If you are cutting your own from a larger size, for example; a 32x40 sheet can be cut into 4 mats each measuring 16x20. To do that you will also need a good metal straightedge, a sharp utility knife or mat cutter and an appropriate work surface. (Caution- if you don't know what you are doing you can lose a finger).



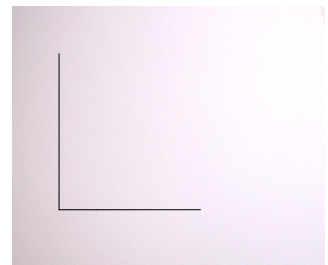
A T-Square and Triangle are handy but optional.

First a little simple math- To center the photo horizontally, subtract the width of the photo from the width of the mounting board and divide by 2; that will give you the distance from the left and right edges of the print to the edge of the board. The same procedure is used for the vertical dimension. Let's assume that you are mounting an 8x12 print on a 16x20 mat board, the border will be 4" all around. *If you decide to go with an off-centered mounting you're on your own, but it's not rocket science.*

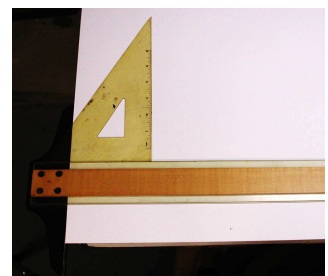


Here we go- To start with this example, make a light pencil mark 4 inches from the left edge and another at 4 inches from the bottom edge of the mat.

The next step is to create an edge with which to align the print. One option is to use a T-Square and triangle aligned with the two above marks. First position the T-Square so that it is registered with the bottom pencil mark, then slide the triangle along the T-Square until it is registered with the left edge mark. Draw a right-angle line using the T-Square and triangle as your guide. If you don't have a t-square and triangle, you can do the same thing with a ruler. Just make two measurements and marks 6 to 8 inches apart for each of the horizontal and vertical lines instead of one.



Alternative method- if you frequently mount the same size print on the same size mount, you can save a considerable amount of time and avoid errors by making an L-shaped template from a scrap piece of mat board. In this case a template was made measuring 4 inches on each of the two sides of the “L”, appropriate to mounting an 8x12 print on a 16x20 mat board. When using the template, it is not necessary to measure or draw lines. Simply align the corner of the template with the corner of the mat board. You can use a couple of spring clips to keep it in place (Spring clothespins work well also).



The next step is to attach the print. Spray adhesive works well. Make sure that you use acid free adhesive. There are a number of good products. I have found that *3-M Photo Mount Professional Spray Adhesive* and *Elmer's Craft Bond* work equally well. Elmer's Craft Bond is less expensive. They are both available in craft stores. If you would like to re-use your mat boards you can use either the Craft Bond (ad directed) or 3-M Artists Adhesive, which as opposed to the

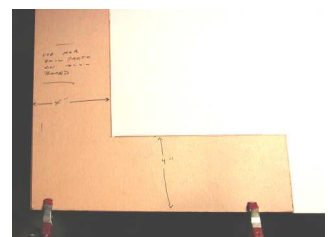


Photo Mount product, allows the print to be lifted off of the mount without damage to the print or the mounting board. You can even reuse the board.

There are three important considerations to keep in mind when using these products:



1. *Use them on the print, not in your lungs:* The label will tell you to “use in a well ventilated area.” Unless you have a class A chemical vented hood in your house, that’s pretty much impossible. In fact, the odds are better that you would have a T-square. What you can do however is put the print in a large cardboard box and spray the print in the box. Wait about 10-15 seconds for the vapors to clear before removing the print. Note also that you should line the bottom of the box with newspaper and change the paper occasionally to avoid getting glue on the face of the next print. If you do not line the box, you will find that after a few dozen prints have been sprayed, the accumulated adhesive forms gooey beads that can stick to the face of subsequent prints.
2. *Use spray adhesives sparingly, they work best in moderation:* Hold the nozzle 6-8” from the back of the print and apply a light coating. About 3 seconds of spraying should be enough for an 8x12. Be sure to over-spray an inch or so to make sure that you cover the edges completely and keep the spray can moving. If you use too much adhesive, it will squeeze out from under the print onto the mat.
3. Immediately after removing the print from the spraying area, position the bottom left corner of the print in the corner of the drawn lines or of the template. When using pencil lines overlap the lines by about a 1/16th of an inch to conceal them. Be careful not to trap air under the print. That will not happen if you lower the print in a rolling motion, making sure that the bottom edge is aligned.

To apply pressure, use a rubber roller if you have one. If not, place a piece of paper or mat board over the print and rub hard with the heel of you hand.



Adam Jones- Al Herbst still has some tickets for the Adam Jones presentation at Commack HS on April 5, so contact him if you are interested in attending. Adam Jones is an internationally acclaimed photographer and author. The work of Adam Jones can be found in National Geographic and numerous other publications.

Nikon’s contribution to the Stimulus Plan

Nikon has announced that effective February 1, 2009, they will be increasing their prices across the board. Some products will be increasing by almost 15%. So much for deflation.

A Common Misconception *B. Goldstein*

Depth of field does not necessarily correlate with sharpness. As a rule, the sharpness of a lens improves as the lens is “stopped down,” but there is an optimum aperture or “sweet spot” as far as maximum sharpness is concerned. This is generally two or three stops down from wide open. In other words a lens that has a maximum aperture of f4, will usually have its maximum sharpness at f8 or f11, while the maximum depth of field will be at the minimum aperture, usually f22 or f32.

Be aware though that other factors can contribute to apparent sharpness of an image. These include contrast and the presence of well-defined edges.

Also be aware that software sharpening cannot compensate for an ill focused image. It can only increase the contrast between dark and light pixels along lines in the image to create the illusion of sharpness.

PFLI February Competition Results

Color Prints A

Robert Glick	25
Ira Scheinerman	21
Marty Silverstein	23
Matt Tropper	22
Ramesh Patwah	21
Gerry Harrison	21
Alan Ross	20
Carole Greenberg	19

Color Prints B

Doreen Rose	24
Valerie DeBiase	24
Al Herbst	23
Dennis Madigan	20
Maylan Monahan	18

Black & White A

Robert Glick	26
Marty Silverstein	25
Clem Kleinmann	23
Mat Tropper	22
Jules Weisler	21
Barry Goldstein	21
Al Herbst	21

Black & White B

Valerie DeBiase	20
Linda Volin	20

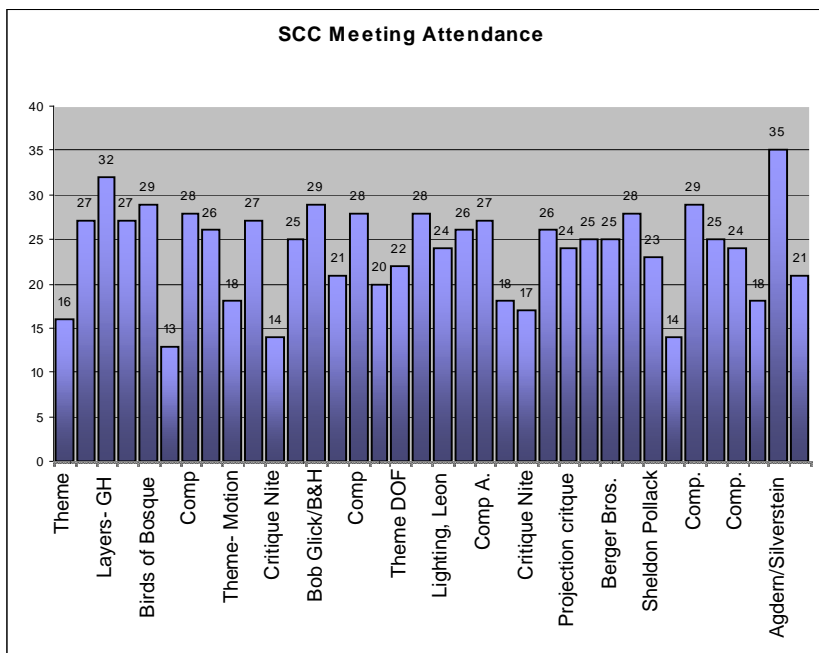
Digital A

Marty Silverstein	23
Carol Goldstein	22
Ramesh Patwah	22
Gerry Harrison	22
Aileen Harrison	21
Moshe Markewitz	21
Ira Scheinerman	20
Robert Glick	19
Jules Weisler	19
Barry Goldstein	18

Digital B

Linda Volin	19
Chris Ferrara	18

Meeting attendance and other useless information: If you are inclined to enjoy such things, the following chart may interest you:



Theme Comp. "Abstracts"

Black & White A

Greenberg	8
Herbst	9
Kleinmann	8
Klosner	9
Markewitz	9
Patwa	9
Scheinerman POM	10
Silverstein	9
Weisler	9

Black & White B

DeBiase	8
DeSantis	7
Heller	7
Volin, Linda POM	10

Color A

Markewitz POM	10
Silverstein	8

Color B

DeBiase POM	10
DeSantis	7
Heller	8

Standings as of February for members who have entered at least 5 competitions

Highest Monthly Scores	Sep	Oct	Nov	Dec	Jan	Feb	Place Before Tiebreakers	Rank	Tie Breakers Used	Competitions Entered	Compe-titions Used	Cumm. With Tie Breakers	Cumm. Score w/o Tie-breakers
B&W PRINTS - A													
Silverstein, Marty	9	10	9	10	9	10	1	1	0	6	6	57	57
Glick, Robert	9	9	10	9	9	9	2	2	0	6	6	55	55
Weisler, Jules	8	8	8	8	10	9	3	3	0	6	6	51	51
Herbst, Al	8	8	7	7	7	8		4	0	6	6	45	45
Kleinmann, Clem	9	8	9	8	9			5	0	5	5	43	43
Goldstein, Barry	8	8		8	9	7		6	0	5	5	40	40
Patwa, Ramesh	8	8	8	7	6			7	0	5	5	37	37
B&W PRINTS- B													
Volin, Linda	7	7	7	8	8	8	1	1	0	6	6	45	45
DeBiase, Valerie		7	9		10	10	2	2	0	4	4	36	36
Ettinger, Burton	8	8	8		8		3	3	0	4	4	32	32
COLOR PRINTS- A													
Silverstein, Marty	10	9	9	9	9	10	1	1	0	6	6	56	56
Glick, Robert	9	9	9	10	9	9	2	2	0	6	6	55	55
Markewitz, Moshe	9	9	9	8	8	9	3	3	0	6	6	52	52
Patwa, Ramesh	8	9	8	8	9	9		4	0	6	6	51	51
Goldstein, Barry	8	10	8	7	8	8		5	0	6	6	49	49
Scheinerman, Ira	8	8	8	8	10			6	0	5	5	42	42
Kleinmann, Clem	8	8	8	8	7			7	0	5	5	39	39
COLOR PRINTS- B													
DeBiase, Valerie	9	8	9	9	8	10	1	1	0	6	6	53	53
Herbst, Al	8	8	9	8	8	8	2 tie	2	0	6	6	49	49
Weisler, Jules	8	8	9	8	8	8	2 tie	2	0	6	6	49	49
Madigan, Dennis	10	9	9	10	9			4	0	5	5	47	47
Madigan, Kerriane	7	9	8	8	9			5	0	5	5	41	41
Monahan, Maylan	7		9	8	8	9		5	0	5	5	41	41
Volin, Stanley	6	7	7	7	7			7	0	5	5	34	34
PROJECTION- A													
Silverstein, Marty	10	8	10	10	9	9	1	1	0	6	6	56	56
Weisler, Jules	9	10	8	8	8	10	2	2	0	6	6	53	53
Goldstein, Carol	8	8	8	8	10	9	3	3	0	6	6	51	51
Harrison, Gerald	9	8	7	8	9	9		4	0	6	6	50	50
Goldstein, Barry	8	8	7	8	9	7		5	0	6	6	47	47
Glick, Robert	9		8	7	9	8		6	0	5	5	41	41
Harrison, Aileen	9	9		7	8	8		6	0	5	5	41	41
Markewitz, Moshe	6	8	7		7	8		8	0	5	5	36	36
PROJECTION- B													
Ferrara, Chris	8	7	9	8	9	8	1	1	0	6	6	49	49
Volin, Linda	9	8	7	7	7	7	2	2	0	6	6	45	45
Sterman, Fred		9		6		10	3	3	0	3	3	25	25

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