



# the Viewfinder

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## *The Lasting Power of a Powerful Image . . .* Al Herbst

I did not plan to write a sequel or a follow up on the article that appeared here last month, "Memorable Images". However, after the many comments I received, I felt we should know more to better understand the full impact of this image.

The image of that tiny starved black girl with the waiting vulture was taken in the Sudan in 1993, during the worst famine that hit this region – starvation and death were the common sight. This image first appeared in The New York Times (on page 3), March 26<sup>th</sup>, 1993, and then went worldwide appearing in publications and TV around the globe to draw attention to the famine that existed. Hundreds of letters, phone calls and wires were received by the Times asking "why didn't The photographer do something to help this unfortunate child – instead of just taking her picture"....

The photographer, a South African named Kevin Carter photographed this little girl as she was crawling to a feeding station. He saw her crawling; he stopped and sat there watching her and the vulture for about 20 minutes, taking this image, and waiting for the bird to leave which it didn't. Finally, he was able to scare the vulture away, and the child continued on her journey – at which time Carter sat down under a tree, lit a cigarette began to cry and talked to god.

Kevin Carter received the Pulitzer Prize for Photo Journalism in April 1994. In July of that year, Kevin Carter, the photographer took his own life at the age of 33, leaving a note saying 'he had already seen too much death and suffering'.

And so the storey unfolded.....

\* \* \* \* \*

## New Members

### Carole Frieder



Back in the old days, when there was something called, "film", I was busy shooting with an Olympus OM1; it was basically point and shoot. Then there was something called a "digital camera" that appeared and when I was looking for a new camera about 20 years ago, I was asked if I wanted film camera or digital camera. I didn't know what they were talking about. When they attempted to explain digital photography saying it was the future, I got so confused I left without purchasing anything but more film for my OM1. By July 2008 I was ready to take the

plunge and went into Berger Bros and bought the Olympus E500 8.0 mp. However, that was just about how far I got. I haven't learned to use it except to point and shoot and pray that it happens to be on the right setting.

Most of my "shooting" is outdoors in the summer; pictures of my children and 4 grand-

children and my Shih Tzu. They spend a day out on my boat with me and they're in for a day of picture-op torture. They're not too thrilled about it until the end of the year when I present them each with photo books of them and their children.

As far as personal background, I have been in the pet industry for a very long time. Owned pet stores, a pet food and supply distribution warehouse and presently I am working at putting together a web site selling dog products.

**A rewarding day-** On March 27, Aileen, Gerry, Barry and I, and another 54 other photographers attended the "Long Island Media Arts Show. This is an annual event supported by the Long Island Media Arts Council and Boces, in which High School students from all over Long Island present their work for evaluation and criticism. Several hundred students presented work in photography, graphic arts and filmmaking. We evaluated the photography only. Our job was to provide encouragement to the students through positive criticism and to identify the best work of each student as well as a limited number of candidates for best in show.

The desire of these students to listen to and discuss our criticism is quite phenomenal. By talking to the students, I found that most of them are planning to major in the arts, fashion and graphics in college. Having their work evaluated at this event helps support their college applications.

While in the exhibition hall, a number of students came over to ask "are you available to evaluate my work? If so please come to my stand" This action and request by itself filled my expectation for the day. One has only to look in the eyes of these young, enthusiastic people to be excited to do it. Their request was in effect "just evaluate me, I want to listen to you." Those requests were so rewarding that one could not ask for a better morning in 2009. .... *Moshe*

**Further reflection on a rewarding day-** I share Moshe's thoughts on the above and would like to add my own. When I looked at some of the work displayed, I recalled my own photographic attempts at that age.

While these youngsters will be mostly deprived of the rewarding smell of well-aged hypo, much remains the same for them, except that they will have the advantage of instruction and the tools of the digital age. They see the world through eyes for which much remains to be seen for the first time and so their vision of the world is fresh and innocent. This clarity of vision is evident in much of the work we saw. Some of it was straightforward and much the result of Photoshop in the extreme, but the freshness was an inspiration and reminder that good photographs are all around us waiting to be seen and taken. Sometimes it takes a younger eye to see them, but that is a skill that can be re-learned ..... *Barry*

### Annual Awards Diner

Put the date on your calendar. It's **June 12** at the Seventh Street Café in Garden City. The festivities start at 7:30 with hors d'oeuvres, so don't be late.

If you have not already paid please bring your check to the next meeting (\$47 ea.) or mail it to: Carole Greenberg, PO Box 157,

### 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

#### April

23rd Improving Images with Photoshop. Club members.

#### May

14<sup>th</sup> Competition judged by Pat Walsh  
21<sup>st</sup> Bill Grabowsk  
28<sup>th</sup> End of Year Competition judged by Joanna Gazzola

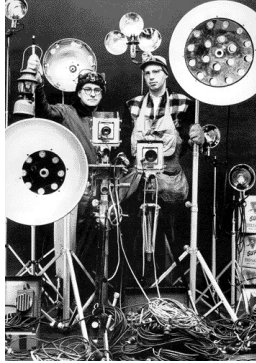
#### June

12<sup>th</sup> Annual Awards Dinner. Seventh St. Café, 7:30 pm



## Remember When?

Remember when you had two choices for indoor pictures? Photofloods or flashbulbs. Electronic flash was not widely available until the late 60's and they usually required the use of a separate battery pack that you slung over your shoulder. Flash bulbs came in



myriad of sizes, ranging from #40's and #22's with screw bases the same physical size as 100-watt household bulbs, to tiny M2's. Flash bulbs were somewhat expensive and messy, but the brightness of even the smallest bulbs exceeded any of today's electronic flashes, except perhaps some studio units.

The classic home lighting setup consisted of two No. 1 or No. 2 photoflood lamps in reflectors arranged to light the subject. If you had an exposure meter, you could take a reading and off you go. If not, and most people did not, you went to the neighborhood drug store (that's where photo supplies were

purchased) and picked up a handy Kodak Guide for the princely sum of \$0.10. Using the guide, you could determine the shutter speed and f-stop after measuring the lamp-to-subject distance. There were a few minor problems. With 1,000 to 2,000 watts of light in the face, the model tended to squint somewhat, not mention sweat, and there was always the possibility of burning the house down if you weren't careful with the hot bulbs. Of course candid photography was not an option.



## A Better Mousetrap Remote

For slow shutter speeds and time exposures on a tripod, an off camera shutter release is a necessity. There are four sources of movement when a camera is mounted on a tripod.

- Pressure on the shutter release button
- Vibration from the focal plane shutter mechanism
- Vibration from the movement of the reflex mirror
- Wind

All but one of these factors can be overcome. Wind movement can be overcome by waiting for the wind to stop. Mirror movement is resolved by using the cameras' mirror lock-up mode and hand movement is eliminated through the use of either a remote or using the cameras self-timer or delayed shutter feature. *Please note that not all tripods are equal in terms of steadiness and no tripod is at its best when the center column is elevated.*

In the old days we used a "cable release" and if you wanted something longer, there were bulbs attached to rubber tubing with a pneumatic actuator at the camera end. Today's DSLRs do not have a place to screw in a mechanical cable release, but the better ones have an electric connector for a wired remote. For less than the cost of a O.E.M. wired remote for a Canon or Nikon DSLR, you can buy a radio controlled remote that works from over 300 feet away. There are a lot of units on the market and you can spend well over \$100 if you want, but you can get a good one at less than half that cost. Half a

press on the remote button does what your camera shutter button does when you press it halfway.



The absence of any physical connection between the remote and the camera is a no-brainer advantage. The other advantage is the ability to move about without the concern of pulling on the wire. A

wireless remote has the other obvious advantage of extreme remote operation. If you like gadgets you gotta have this one.

## Around Town

- Long Island Arts Council at Freeport will hold its 29th Annual Juried Photography Show from 6/1 through 6/28 at the Freeport Memorial Library. Judge: Sister Jean Dominici DeMaria, OP, Ph.D., Professor of Art, Molloy College. Deadline for entry is 4/20. Reception on 6/4. *Note- There is an entry fee for this event. See prospectus at <http://www.liacfreeport.org/events.php>*

### PFLI Schedule

- April 17, 2009 - Competition Night 7:45 PM April 24, 2009 - Delegates Meeting 8:00 PM
- May 1, 2009 - PFLI Photo Class 7:00 PM 'Photoshop Advanced'
- May 8, 2009 - Competition Night 7:45 PM
- May 15, 2009 - Board Meeting 7:00 PM - Delegates Meeting 8:00 PM
- June 7, 2009 - Leonard Victor Competition

## HDR (High dynamic range)

High dynamic range photography is at the cutting edge of high quality photography when done right, or it can result in a garish and unnatural image when done wrong. To appreciate the value of this technique one must understand the limits of both film and digital sensors. Your camera can record only a portion of the range of luminosities in a high contrast scene- for example, one that contains deep shadows and sunlit highlights. It is not the intent of this article to give detailed directions for making an HDR image; just enough to entice you to try it.

HDR software such as Photomatix, combines multiple digital files that are identical in all respects except for exposure. Using this technique, one can have virtually unlimited dynamic range. Photomatix costs \$99 but as far as I have been able to ascertain, offers only small improvement over the capability included in Photoshop CS2 and above. You can download a trial for free.



To make an HDR image you will need a range of exposures, for example: -2, -1, 0, +1, +2 EV for a 5 image HDR. The actual number you use is up to you and should depend on the subject matter. It's best to err on the side of too many rather than not enough. You then select *file> automate> merge to HDR* in Photoshop and load all the images. After selecting OK, just wait for the result. Depending on the speed of your computer it may be a while, so don't panic. The merged image will be 24 bit, so you should convert it to 8 bits after it is merged. You can then apply any other editing techniques to the resulting image.

Here are some of the things to keep in mind when making an HDR photo.

1. You must use a tripod and the camera cannot be moved between exposures. Perfect registration of multiple images is essential. The software can compensate somewhat, but that is not recommended.
2. Use shutter priority for the various exposures. Altering the aperture in either program or aperture priority will change depth of field and effect the registration of the images.
3. The greater the range of brightness in the scene, the more exposures will be needed. Exposure bracketing is a convenient shortcut.

4. Shoot in RAW for maximum dynamic range in each file. While you may never see the difference between a fine jpeg and a RAW file in normal use, the extra bit depth afforded by the RAW format makes a difference in HDR.

## The Most Underused Feature

As lamented in last month's Viewfinder, you get and pay for a lot of features in your camera that you probably don't need and will never use. One that you do need and probably seldom use however is fill flash. Properly used, fill flash can make your pictures more impactful and sharp. The brief duration of the flash tends to reduce motion caused blur and the extra directional light opens up shadows and has the effect of compressing dynamic range, thereby reducing blown out highlights and blocked-up shadows.

You don't need fill flash when the light is soft and shadows are muted, but it will save the day when taking "close-up" pictures under directional light which is usually the case except in shade. It is important to understand the limitations of your flash, which will determine the range at which you can use it. You also should not use fill flash if the quality of existing light is integral to your composition. An accessory flash will increase the range and versatility.

I know what you'r thinking. You don't want the artificial look of a flash picture. Properly done however, the use of flash need not be evident in the picture. The trick is to dial the power of the flash down via the flash compensation control on your camera.

If you stay with the default setting of your camera, chances are it will look like a typical fill flash picture. To avoid an artificial look, try  $-1$  to  $-2$  EV of flash compensation. Make sure your camera is set for TTL mode or whatever it's called on your brand. Also, set the flash mode to "fill flash" and don't confuse exposure compensation for flash compensation. You can use them simultaneously. The look of a properly fill flashed image will be quite natural, there will be no shadowed eye sockets in portraits and there will be some sparkle in the eyes. Experiment with your camera and see what works best.

## It's Spring Again

My guess is that by the time you get this Viewfinder we will be finally enjoying Spring weather. That being the case, its time to charge the batteries and get out there. If you need inspiration join us on Sunday mornings. We always find some place to go and the breakfast is good too.



## Chris Ferrara to Take Charge of Digital Projection Competitions

### Thank you Gerry!

With Aileen and Gerry planning to spend winters in their new Florida home, it's time to pass the digital projector responsibilities on to another capable member. Fortunately, we have one. Chris has agreed to take on this duty after this May's competition.

We owe Gerry (and his capable assistant Aileen) a debt of gratitude. Gerry almost single handedly brought the SCC into the digital age. He started by selling us on the program and then proceeded to develop the procedures. After establishing the digital competition he took the responsibility for running it month after month.

Please be sure to thank both Chris and Gerry when you see them.

## PFLI Scores for April

### Digital Projection Group B

Chris Ferraro	<i>Burning Palms</i>	22
Linda Volin	<i>Wagon Wheel</i>	21

### Digital Projection Group A

Marty Silverstein	<i>Nesting Swan</i>	22
Jules Weisler	<i>Lily</i>	21
Moshe Markowitz	<i>Children in Playground In</i>	19
Ramesh Patwah	<i>Flowers</i>	19
Aileen Harrison	<i>Kissing Cousins</i>	24
Gerald Harrison	<i>Ny Bot 2310</i>	23
Ira Scheinerman	<i>At the Dock</i>	22
Barry Goldstein	<i>Opposites</i>	20
Carol Goldstein*	<i>Four Faces</i>	20

### Color Group B

Jules Weisler	<i>Pink Orchids Pink</i>	23
Doreen Rose	<i>Orchids</i>	23
Al Herbst	<i>Big Tooth</i>	22
Laurie Kleinman	<i>Reflections</i>	22
Valeri DiBiase	<i>Fungus Among Us</i>	21

### Color Group A

Robert Glick	<i>Surfs Up</i>	22
Marty Silverstein	<i>Hamdryas Baboon</i>	26
Ramesh Patwah	<i>Colorful House</i>	23
Clem Kleinmann	<i>Butterfly</i>	22
Ira Scheinerman	<i>Big Smile</i>	22
Peter Metzger	<i>New Orleans Oaks</i>	21

### Black & White Group B

Linda Volin	<i>In Black and White</i>	20
L. Kleinman-Heller	<i>Clouding Up</i>	20

### Black & White Group A

Marty Silverstein	<i>Cat</i>	25
Robert Glick	<i>Peek A Boo</i>	25
Ira Scheinerman	<i>Inside View</i>	21
Clem Kleinmann	<i>Ready for War</i>	21
Barry Goldstein	<i>Old Roots</i>	19

## SCC Competition Scores for April

### B&W PRINTS - A

Glick, Robert	10
Kleinmann, Clem	9
Scheinerman, Ira	9
Herbst, Al	8

### B&W PRINTS- B

Volin, Linda	10
Bowie, Bill	9
Ettinger, Burton	8
Goldstein, Carol	8
Adamo, Bette	7

### COLOR PRINTS- A

Scheinerman, Ira	10
Glick, Robert	9
Kleinmann, Clem	9
Metzger, Peter	9
Silverstein, Marty	9
Bowie, Bill	8
Patwa, Ramesh	8
Klosner, Irv	7

### COLOR PRINTS- B

Rose, Doreen	10
Adamo, Bette	9
Ettinger, Burton	8
Goldstein, Carol	8
Herbst, Al	8
Monahan, Maylan	7

### PROJECTION- A

Silverstein, Marty	10
Bowie, Bill	9
Patwa, Ramesh	9
Weisler, Jules	9
Scheinerman, Ira	8
Klosner, Irv	7

### PROJECTION- B

Ferrara, Chris	10
Volin, Linda	8
Sterman, Fred	8
Woulfin, Gerald	8

### Door Prizes Needed

If you have a door prize worthy item that you would like to contribute for the Annual Dinner, please contact Aileen.