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President's Message *Linda Volin*

Wildlife photography is fascinating, as revealed in the work of some of our Syosset Camera Club members. After researching the techniques involved in photographing birds and wild animals, I gathered the following findings:

In order to be a successful wildlife photographer, it is important to take time to read about the creatures you hope to capture through your camera lens. Learn about their natural environmental conditions, their habits and their fears.

There are several important considerations to remember when you take your wildlife picture-taking excursions. Concentrate on each subject in its natural environment with trees, bodies of water and/or rocks...but keep the backgrounds simple. Avoid the inclusion of sticks, dreary skies, bright foliage or other areas that are too light or too dark. The best times to capture animal pictures would be in the morning, at sunrise or at sunset when the best lighting is available. Often, those are the hours when animals are active and enjoying their meals, thus resulting in good pictures. Use fill flash to add light in the subject's eyes. Watch for the direction of the light. The ideal light should be hitting the animal's face. If light rays hit the animal's back, there could be problems, but an interesting silhouetted image could result.

When arranging the pictures in the camera's viewfinder, never allow the subject's face to end against the frame. You should allow space for the creature to extend his or her gaze. The subject's shape determines if the picture should be in a horizontal or a vertical composition. Include the entire animal in your photograph. Avoid cutting off tails and ears.

Program 2009 - 10

December

- 3 Lighting Workshop- Presented by Steve Schwartz
- 10 Competition- Pat Walsh
- 17 Understanding and Using Photoshop Blending- Yossi Manor

January: Exhibition at Jericho Library, 1/1/10 – 1/31/10

- 14 Competition- Ken Bausert
- Ashley McLaughlin- Berger Bros. Educational Opportunities and equipment Q&A
- 21
- 28 Critique Night

February

- 11 Competition- Barry Kurik
- 18 John Musolino- Aviation Photography
- 25 Critique Night

March

- 4 Board Meeting
- 11 Competition- Laura Eppig
- 18 Ivan Rothman- Bird and Wildlife Photography in Ecuador.
- 25 Critique Night

April

- 8 Competition- Maryola Dunn-Baum
- 15 Program to T.B.A.
- 22 John Brokos- "Looking Back"

May

- 13 Competition- Art Inselsberger
- 20 Program to T.B.A.
- 27 End of Year Competition

The aforementioned basic photography techniques should result in successful wildlife images. Advanced photographers in our midst have further advice. Keep your eyes and ears open at our competitions and critiques, so you will be able to add their techniques to the suggestions I mentioned and your wildlife photography ventures should be fine.

Have a Happy New Year filled with successful photographs!

Inexpensive Filters Are No Good; True Or False? *Barry Goldstein*

Yes and no or maybe.

Lately there have been a number of opinions stated as facts, in the photography magazines related to whether or not UV or Skylight filters should be routinely used to protect your lenses. One writer stated that he never puts anything in front of his lens unless it is for a specific effect and then he only uses top grade filters. I wouldn't swear to it, but I believe it was in the same edition that another staff writer advised that your lens should always be protected by a filter. So who is right?



You would think that an issue of such universal interest would be answered by basic data and published in a photo magazine. The issue is especially confusing since Promaster, the most popular low cost filter is reputedly made by Hoya.

Alas, the major photography publications seem to be too chicken to run a simple test. So gentle reader, on your behalf, I took matters into my own hands and did a test on my own using my admittedly limited resources.

To perform the test I mounted my camera on a heavy tripod with a Micro-Nikkor 60mm f2.8 lens and set up a type-written target. I photographed the target in RAW with no filter, a Promaster UV filter, A Star-D polarizer and a Promaster polarizer. I then viewed the results in Photoshop at 200% magnification in order to compare the sharpness of each filtered exposure to that of the exposure taken with no filter.

Results: Not surprisingly, there was no discernable difference in sharpness between the Promaster UV filter and no filter. To my surprise however, Both of the Polarized images were noticeably softer. I did not have a higher quality polarizer to compare, but my conclusion at this point is that it pays to spend more for a polarizer, but an inexpensive UV filter is just fine.

Comments: One cannot draw definitive inferences from a single test. There is a possibility however remote, that the samples used in this test are not representative of majority of lower priced polarizers- just my bad luck.

When buying a polarizer, be sure it's a circular one. That's the only kind that works well with digital cameras. Also note that If the price of a polarizer is less that \$60, be very suspicious.

Here's an idea *Barry Goldstein*

The average price of a decent lens is about the same as an upscale point and shoot camera. Why don't they make wide angle, normal and telephoto cameras? You could carry 3 cameras with less weight and bulk than a DSLR with an assortment of lenses. Hey, just thinking aloud!

But wait! As a testament to the concept that great minds think alike, I just finished writing the above when I came across a news release from Ricoh that takes the concept up a notch.



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"THE COMPUTER SAYS I NEED TO UPGRADE MY BRAIN TO BE COMPATIBLE WITH ITS NEW SOFTWARE."

How about an "Interchangeable Unit Camera." where the "Unit" in question is a lens and sensor module which slides into a housing that includes the rest of the camera parts. No need to change the whole camera when all you want is a different lens and/or sensor.

Ricoh will soon release a body and two camera units and will deliver a new camera unit every three months, starting with a telephoto in the second quarter of next year. It will include a 10-megapixel sensor-shift-stabilized CCD. The second module is a 50mm-equivalent f2.5 macro lens coupled with an APS-C-size 12.3-megapixel CMOS that supports 24fps 720p video.

This architecture has a few advantages, one being that because the lens/sensor is a sealed unit, you don't have to worry about dust on the sensor as you might with an interchangeable lens. Also this system allows a better match between the characteristics of lenses and sensors.

Expect a variety of modules, not just cameras. These include photo viewers, projectors and an adapter unit that could take a Micro Four Thirds lens.

New tech could lead to camera based on human eye *Barry Goldstein*

One of the reasons why the human eye can resolve an incredibly sharp image with such a simple lens is the curved surface of the retina. Because cameras have flat sensors, they require very complex optical systems to achieve sharp

distortion free images.

A simple solution would be to create a curved sensor. Alas, efforts to do that have failed due to the brittle nature of the silicon wafers that are the basis of sensors. But using previously unavailable technologies, engineers have solved the problem of getting sensors to conform to a curved surface. A whole new future is opening up for camera and lens design.

November Theme Competition

Black and White- Class B

Bowie, Bill 10
Metzger, Peter 8

Black and White- Class A

Herbst, Al 7
Kleinmann, Clem 9
Markewitz, Moshe 9
Volin, Linda 8
Weisler, Jules 10

Black and White- Class AA

Silverstein, Marty 10

Color Prints- Class B

DeSantis, Joseph 8
Herbst, Al 9
Musolino, John 10
Volin, Linda 8
Weisler, Jules 8

Color Prints- Class A

DeBiase, Valerie 9
Klosner, Irv 8
Markewitz, Moshe 8
Metzger, Peter 10
Scheinerman, Ira 8

Color Prints- Class AA

Silverstein, Marty 10

Sunday Field Trip Schedule

12/20/09	Phillip Manor
12/27/09	Baileys Arboretum
1/3/10	Cedamere, Roslyn
1/10/10	Cold Spring Harbor
1/17/10	Connetquot River State Park
1/24/10	Planting Fields
1/31/10	Queens Zoo
2/7/10	Caleb Smith State Park
2/14/10	Old Dock, Kings Park
2/21/10	Gantry Park, Queens
2/28/10	Brooklyn Bridge
3/7/10	Prospect Park Zoo and Lake
3/14/10	Stony Brook Village and Museum
3/21/10	South Street Seaport
3/28/10	Queens Farm
4/4/10	Sands Point
4/11/10	Central Park and Zoo
4/18/10	Jacob Riis Park
4/25/10	David Weld Sanctuary
5/2/10	Cloisters
5/9/10	Oceanside Nature Study Area
5/16/10	Wellwood Preserve
5/23/10	Coney Island
5/30/10	Staten Island Zoo
6/6/10	Old Westbury Gardens
6/13/10	Queens Botanical Gardens
6/20/10	Old Bethpage Restoration
6/27/10	Fire Island Lighthouse
7/4/10	Heckscher Park
7/11/10	Sweet Briar, Smithtown
7/18/10	Garveys, Glen cove
7/25/10	SUNY Farmingdale Gardens
8/1/10	Greenwich Village
8/8/10	Caleb Smith State Park
8/15/10	Bayard Cutting Arboretum
8/22/10	Clark Botanical Gardens
8/29/10	Caumset Park, Lloyd's Neck

Theme Competition- *Machines & Tools*

Black and White- B	
Bill Bowie	10
Peter Metzger	8
Black and White- A	
Al Herbst	7
Clem Kleinmann	9
Linda Volin	8
Jules Weisler	10
Moshe Markewitz	9
Black and White- AA	
Marty Silverstein	10
Color Prints- B	
Joseph DeSantis	8
Al Herbst	9
John Musolino	10
Linda Volin	8
Jules Weisler	8
Color Prints- A	
Valerie DeBiase	9
Irv Klosner	8
Moshe Markewitz	8
Peter Metzger	10
Ira Scheinerman	8
Color Prints- AA	
Marty Silverstein	10

Library Exhibit

Photographs for the Syosset Camera Club's January Photography Exhibit can be dropped off at the Jericho Library, 1 Merry Lane in Jericho on Wednesday, December 30th from 4-7 P.M.

Prints must be framed and securely wired. Please send the titles of your pictures to Linda Volin as soon as possible so that she can prepare a list.

There will be a reception on Saturday, January 9, 2010 from 2-4 P.M. Volunteers are needed for picture hanging and for the refreshment committee.

Please email Linda if you are interested in participating at any level. The address is: lvolin@aol.com

PFLI Scores for December

Judges - Barry Kurek - Joe Senzatimore - Marty Silverstein

Black & White A		
Jules Weisler	<i>Eagle</i>	20
Valerie DeBiase	<i>Western Scene</i>	21
Alan Agdern	<i>Alpha Wolf 65</i>	21
Ira Scheinerman	<i>On A Hot Summer Day</i>	21
Marty Silverstein	<i>Island Lighthouse</i>	24
Peter Newman	<i>Schools Out</i>	20
Valerie DeBiase	<i>Hooders</i>	21
Linda Volin	<i>Waterfront Property</i>	21
Ira Scheinerman	<i>Foggy Scene</i>	23
Black & White B		
Peter Metzger	<i>Shootem Up</i>	21
Bill Bowie	<i>Bike And Lamp Post</i>	26
Color A		
Ed Starling	<i>Here's Looking At You</i>	21
Barry Goldstein	<i>Trio Of Flowers</i>	23
Marty Silverstein	<i>Eagle 2</i>	24
Alan Agdern	<i>Montauk Lighthouse</i>	24
Ira Scheinerman	<i>Country Rider</i>	24
Peter Newman	<i>Skyline Impression</i>	21
Moshe Markowitz	<i>Artist</i>	21
Ramesh Patwa	<i>Sunrise Lake McDonald</i>	21
Valerie DeBiase	<i>Pylon To Skyline</i>	23
Bill Bowie	<i>Mating Lions</i>	23
Color B		
Linda Volin	<i>White Building</i>	21
Maylan Monahan	<i>New York Seaport</i>	21
Linda Volin	<i>Indian</i>	21
Sunil Chhatpar	<i>Mums On Fire</i>	21
Al Herbst	<i>Thru These Eyes</i>	23
Joseph DeSantis	<i>Bird Call In Costa Rica</i>	21
Jules Weisler	<i>Puma</i>	21
Maylan Monahan	<i>The Verrazano</i>	21
Chris Ferraro	<i>Path To Lighthouse</i>	23
Digital Projection A		
Ramesh Patwa	<i>River Ganges</i>	21
Barry Goldstein	<i>Blue Bird On Window</i>	21
Jules Weisler	<i>Butterfly</i>	23
Ira Scheinerman	<i>Making Green Pasture</i>	23
Marty Silverstein	<i>Bud</i>	26
Moshe Markowitz	<i>The Dance</i>	21
Bill Bowie	<i>Seashore Flowers</i>	21
Chris Ferraro	<i>Soaring Above</i>	21
Peter Newman	<i>Rapids1</i>	21
Carol Goldstein*		21
Digital Projection B		
Gerald Woulfin	<i>Key West Sunset</i>	20
Linda Volin	<i>Photographer</i>	21
Linda Volin	<i>Parrot Portrait</i>	22

SCC High Scores – Sept. Through Dec.

	Sep	Oct	Nov	Dec		Sep	Oct	Nov	Dec
B&W PRINTS - AA					COLOR PRINTS - B				
Silverstein, Marty	10	10	10	10	Chhatpar, Sunil			10	
B&W PRINTS - A					DeBiase, Valerie			7	
Agdern, Alan	9	10		10	DeSantis, Joseph		6		7
DeBiase, Valerie	7	7	9	7	Ettinger, Burton	8	8	8	
Goldstein, Barry	8	8			Ferrara, Chris	8	10	9	9
Herbst, Al				8	Goldstein, Carol			8	
Klosner, Irv	7				Herbst, Al	10	7	9	8
Newman, Peter	9	7	10		Monahan, Maylan			8	8
Scheinerman, Ira	8	7	8		Musolino, John				10
Volin, Linda	7	7	8	8	Rose, Doreen		8		9
Weisler, Jules	10	7	8	8	Utrecht, Elliott	9		8	
B&W PRINTS - B					Volin Linda	7			7
Bowie, Bill		9	8	8	Volin, Stanley			8	
Chhatpar, Sunil				7	Weisler, Jules	9	8	7	8
Ettinger, Burton	9	8	8	8	Projection - AA				
Ferrara, Chris				7	Silverstein, Marty	9	10		10
Metzger, Peter			9	10	PROJECTION - A				
Rose, Doreen		8		9	Bowie, Bill		7	8	7
Utrecht, Elliott			8		Ferrara, Chris	8	10	9	7
Volin, Stanley				6	Goldstein, Barry	9	7	9	8
COLOR PRINTS - AA					Goldstein, Carol	8	7	10	8
Silverstein, Marty	10	10	10	10	Harrison, Aileen	9			
COLOR PRINTS - A					Harrison, Gerald	8			
Agdern, Alan	8	9		10	Markewitz, Moshe	8	6	8	9
Bowie, Bill		9	9	9	Newman, Peter		8	9	
DeBiase, Valerie		10	8	8	Patwa, Ramesh	9	9	8	10
Goldstein, Barry	8	7	8		Scheinerman, Ira	10	7	9	8
Klosner, Irv	7	6	8		Weisler, Jules	9	9	8	9
Markewitz, Moshe		8	8	8	PROJECTION - B				
Metzger, Peter	8			9	Sterman, Fred	8			9
Newman, Peter	8	9	9		Volin, Linda	7	9	7	7
Patwa, Ramesh	10	7	8	8	Volin, Stanley			8	
Ross, Alan	9	6			Woulfin, Gerald	10	7	10	10
Scheinerman, Ira	7	9	10						
Starling, Edward	8	9	8						

