



The Newsletter of the Syosset Camera Club

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Chris Ferrara

Print Selection for PFLI Comp.

Marty Silverstein

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Al Herbst

Contact Officers via the www.syossetcc.org link

President's Message

Linda Volin

When we revisit the 2009-2010 season of the Syosset Camera Club we will undoubtedly recall the many contributors to our successful year.

Thank you to *Viewfinder* editor, Barry Goldstein, who has produced wonderful monthly publications with interesting, timely and creative articles. Further appreciation is extended to Barry for keeping us informed of photography events via email, and for his work as Chairperson for Competition and Membership and for keeping the clubs records.

Thank you to our Vice Presidents Marty Silverstein and Bill Bowie and Secretary Jules Weisler for their valuable contributions as officers of SCC. Thank you to the reliable protector of our money, Treasurer Carole Greenberg. Thank you to the members who

If anyone has darkroom equipment to dispose of please call Allie at 631-680-7846 (cell) or 631-567-7074 (home). She is a High School hotoigraphy student

continually kept us connected with PFLI functions: Delegate Burt Ettinger; Liaison Al Herbst and our Print Selection Committee comprised of Marty Silverstein, Bill Bowie and Al Herbst. Appreciation is extended to our Webmaster Frank Kirshenbaum for the fine results of his effort and enthusiasm. Thank you to Chris Ferrara, without whom we would have no Digital competition. Thanks go to the organizers of our end-of-year party Peter of our end-of-year party Peter Newman and Marty Silverstein. Appreciative thanks go to Program Chairmen: Peter Metzger and Burt Ettinger. Appreciation goes to our members who presented their unique programs: John Musolino, Jules Weisler and Irv Klosner. Thank you Alan Agdern and Marty Silverstein for their critiques and tips. Thank you Moshe Markewitz for stepping in to help with the Judges in Aileen's absence, enabling us to have great competitions. Special gratitude is extended to Marty Silverstein, Jules Weisler, Alan Agdern, Valerie De Biase, Peter Newman and the others who helped our competitions run smoothly. Appreciation is expressed to Aileen and Gerald Harrison for arranging dates for our photo exhibit and to Aileen for scheduling our Thursday meetings at the Haypath Park Community Center. Thank you to Al Herbst for supplying the space for the board meetings.

SCC May Scores

B&W PRINTS -AA	
Silverstein, Marty	10
B&W PRINTS - A	
Agdern, Alan	9
Scheinerman, Ira	10
Weisler, Jules	8
B&W PRINTS- B	
Rose, Doreen	8
Ettinger, Burton	8
Metzger, Peter	9
COLOR PRINTS- AA	
Silverstein, Marty	10
COLOR PRINTS- A	
Patwa, Ramesh	9
Scheinerman, Ira	9
Agdern, Alan	10
COLOR PRINTS- B	
Rose, Doreen	10
Ferrara, Chris	8
Herbst, Al	8
Projection-AA	
Silverstein, Marty	
PROJECTION- A	
Patwa, Ramesh	9
Weisler, Jules	10
Scheinerman, Ira	8
PROJECTION- B	
Woulfin, Gerald	10
Sterman, Fred	
Volin, Linda	8

A special thanks to YOU...the photographers who have contributed images to bring awe and education to our competition nights. May all of you in Syosset Camera Club have a wonderful summer photographing the world around you!

New Member Spotlight

Scott Katzenoff

Scott took up photography only about 18 months ago and is now an avid photographer and a regular at our Sunday morning outings.



A technology enthusiast, Scott has spent the last 25 plus years in the business of providing digital video solutions for corporate clients. Scott is a pioneer in the Digital video industry and its application in education and business.

Today we consider HULU and You Tube new technology, however Scott Promoted streaming media throughout the 80's and 90's and built several technology businesses around streaming media before going to work for Haivision, a Canadian company. Scott is now Vice President of Haivision's US commercial division, which provides streaming media solutions for entertainment and video recording in enterprises such as large universities, hospitals, and corporate video distribution centers. Scott has over 25 years of experience in the streaming of media over private and public IP networks. His background is solidly rooted in streaming rich media and the production of compressed video for archival purposes as well as for live broadcast. His background includes over 15 years in designing both broadcast and educational head ends for content origination over IP networks. In the 90's, Scott pioneered the use of digital video and audio assets for corporate presentations as well as CD-ROM and DVD.

We look forward to Scott's contributions in the still digital arena. Scott lives with his wife of 30+ years in Plainview, with his 3 children.

Marty Silverstein- PFLI Hall of Fame 6x26



Marty had an incredible six (6) 26's at PFLI this year, an accomplishment that put him in First Place for both the "A" Color Print and the "A" B&W Print All Star Lists. That considerable accomplishment puts Marty over the top and into the PFLI Hall of Fame.

PFLI APRIL SCORES

BLACK AND WHITE A

Alan Aadern	25
Marty Silverstein	24
Ira Scheinerman	23
Barry Goldstein	21
Jules Weisler	21
Peter Newman	21
Al Herbst	20
Valerie DeBiase	20

BLACK AND WHITE B

Sunhil Chhatpar	25
Peter Metzger	24
Doreen Rose	23
Burt Ettinger	23
Doreen Rose	22

COLOR PRINTS A

Marty Silverstein	25
Valeri DeBiase	22
Ed Starling	22
Ira Scheinerman	22
Ramesh Patwa	22
Alan Aadern	21
Moshe Markewitz	21
Peter Metzger	21
Peter Newman	20
Barry Goldstein	19

COLOR PRINTS B

Mavlan Monahan	25
Sunhil Chhatpar	24
Doreen Rose	24
Doreen Rose	24
Chris Ferraro	23
Alice Langholz	22
Jules Weisler	20
Al Herbst	20
Chris Ferraro	20
Linda Volin	20

Congratulations Marty!

White Balance; A case against the automatic setting

Most people set the White Balance on their cameras to “AUTO” for a few good reasons. 1. It gives good results under a great variety of lighting conditions, 2. It saves a lot of trouble and 3. They don't understand it.

Before making the case for not using the Auto setting, let me address #3 to make you more comfortable. The color of sunlight varies during the day and somewhat during the seasons. We define the color of light at noon on a clear day as 5,500° Kelvin. That is because if we heated a 'Black Body' to 5,500° K, it would glow that color. Higher temperatures shift toward the Blue end of the visible spectrum and are defined as 'cold' while temperatures lower than 5,500° K are redder and referred to as 'warm'. Electronic flash has a color temperature that is very close to daylight. Incandescent lights (old-fashioned light bulbs) tend to be very warm and fluorescents vary from Cool White to warm.

Both film and digital sensors are very sensitive to color temperature and can produce garish results under lighting conditions that seem normal to our eyes. That is why film came in 'daylight' and 'tungsten' varieties. If you wanted to use daylight film under tungsten illumination, you had to shift the color by putting a filter in front of the lens. Otherwise, you were guaranteed a very unpleasant result.

You could measure the color temperature and set your camera accordingly using a color temperature meter. Kenko sells one for \$1,099. But wait! The camera has one built in, that's how it knows how to compensate. Camera designers shield us from these issues by providing an automatic choice.

Just like auto-exposure strives to produce an image in which the average light value is interpreted as 18% Gray, Auto white Balance produces an exposure in which the color of the light appears to be that of noon at Jones Beach. Do you really want your sunsets to look like noon at Jones Beach? I didn't think so. If you shoot RAW it is easy to adjust white balance in post processing, but that is another annoying step. The right way is to use the manual white balance settings on the camera, such as cloudy, fluorescent, incandescent, etc.

FLI May Scores

Black and White A		
Marty Silverstein	'Gorilla'	26
Barry Goldstein	'Camilia In B&W'	23
Alan Agdern	'Cheetah 1'	23
Linda Volin	'Reflections& Decay'	22
Valerie DeBiase	'Clouds And Crouds'	22
Ira Scheinerman	'Lotta Bull'	21
Al Herbst	'I'm Hungry'	21
Jules Weisler	'Flower'	21
Black and White B		
Doreen Rose	'The Door'	24
Sunhil Chhatpar	'Arches Park'	22
Maylan Monahan	'The Globe In Winter'	22
Burt Ettinger	'Beggar Man'	22
Bill Bowie	'Turkey Tail'	19
Color Prints A		
Marty Silverstein	'Direct Gaze'	25
Ed Starling	'The End'	23
Alan Agdern	'Sparrow 1'	22
Valeri DeBiase	'Reflections '	22
Peter Metzger	'Pretty Bird'	22
Ira Scheinerman	'The Gaze'	22
Barry Goldstein	'Window W/ Curtain'	21
Ramesh Patwah	'Temple, Japan'	21
Bill Bowie	'My Garden'	20
Color Prints B		
Doreen Rose	'Old Studebaker'	24
Sunhil Chhatpar	'Loneliness'	23
Chris Ferrara	'Dune Walk'	22
Jules Weisler	'Butterfly On Flower'	21
Chris Ferrara	'Kayak View'	21
Al Herbst	'Natures Colors'	21
Maylan Monahan	'A Rose Is A Rose'	19
Digital A		
Marty Silverstein	'Orchids With Buds'	22
Carol Goldstein*	'Palm'	22
Ramesh Patwah	'Gypsy Girl'	22
Jules Weisler	'Purple Flower'	21
Barry Goldstein	'Forboding Woods'	21
Moshe Markowitz	'Flower 10'	21
Chris Ferrara	'Crab Walk'	21
Ira Scheinerman	'Tenement 1'	21
Digital B		
Fred Stermann	'Contrasts'	22
Linda Volin	'Sequoia Fire'	19
Gerald Woulfin	'Tree Swallows'	18

The most accurate method is to use your camera's custom white balance setting under the actual lighting conditions. There has been a lot of hype about the Expodisc, mostly from the manufacturer of the disc and the dealers who sell it. You can use one of them or use a coffee filter and a rubber band. There, I just saved you \$100. Another technique, which will exaggerate the ambient condition, is to set your camera for 'Sunny'. The result will be that warm sunsets will look very warm and cool winter scenes will look very blue.

Backup

You have heard this many times before, but you may be one of those who have not taken backing up seriously. You must back up your digital images because your hard drive will fail if given sufficient time. If you have not experienced a hard drive failure, it is because you have not had your computer long enough or you are just lucky.

You could use CDs or DVDs, but external hard drives have become very reliable, very easy to use and economical. A consideration regarding CDs and DVDs is the issue of obsolescence in both the medium and the device to retrieve it with- think Floppy disc or tape. Also, consider the fact that optical storage media, in contradiction to popular belief may not be archival and they vary in their longevity.

With the advent of broadband Internet connections, another alternative is online storage. This has the advantage of providing safety against the unlikely catastrophe of both the internal and external drive failing

simultaneously for example a fire or flood. The downside is the possibility that the online facility will go out of business. For that reason among others, it is good to use multiple techniques for backup. There are too many to list them here, but a quick Google search will discover many online storage sites. Most sites offer 2 GB of space free and charge a fee for larger storage blocks.

You could open a free account and see if you like it. If you are the belt and suspenders type, consider a combination of an external hard drive backup and online storage.

If you are a more sophisticated computer user, you may want to consider a "redundant array of individual drives." or RAID. There are many versions of RAID. A 'RAID 1' configuration backs up your data to two separate hard drives automatically.

PFLI APRIL SCORES

BLACK AND WHITE A

Alan Aadern	25
Martv Silverstein	24
Ira Scheinerman	23
Barrv Goldstein	21
Jules Weisler	21
Peter Newman	21
Al Herbst	20
Valerie DeBiase	20

BLACK AND WHITE B

Sunhil Chhatpar	25
Peter Metzger	24
Doreen Rose	23
Burt Ettinger	23
Doreen Rose	22

COLOR PRINTS A

Martv Silverstein	25
Valeri DeBiase	22
Ed Starling	22
Ira Scheinerman	22
Ramesh Patwa	22
Alan Aadern	21
Moshe Markewitz	21
Peter Metzger	21
Peter Newman	20
Barrv Goldstein	19

COLOR PRINTS B

Maylan Monahan	25
Sunhil Chhatpar	24
Doreen Rose	24
Doreen Rose	24
Chris Ferraro	23
Alice Landholz	22
Jules Weisler	20
Al Herbst	20
Chris Ferraro	20
Linda Volin	20

High Averages for 2009-10



The winners for the most part, were rather straightforward except for Color Group A in which there was a three-way tie between Ramesh Patwa, Ira Scheinerman and Alan Agdern. The winners were determined by adding back the seventh and eighth highest scores. Complete data is available through the Freedom of Information Act and Competition Chairman.

	First	Second	Third
BW A	Alan Agdern	Ira Scheinerman	Jules Weisler
BW B	Doreen Rose	Burt Ettinger	Peter Metzger
Color A	Ramesh Patwa	Ira Scheinerman	Alan Agdern
Color B	Doreen Rose	Chris Ferrara	Al Herbst
Proj- A	Ramesh Patwa	Jules Weisler	Ira Scheinerman
Proj- B	Gerald Woulfin	Fred Serman	Linda Volin

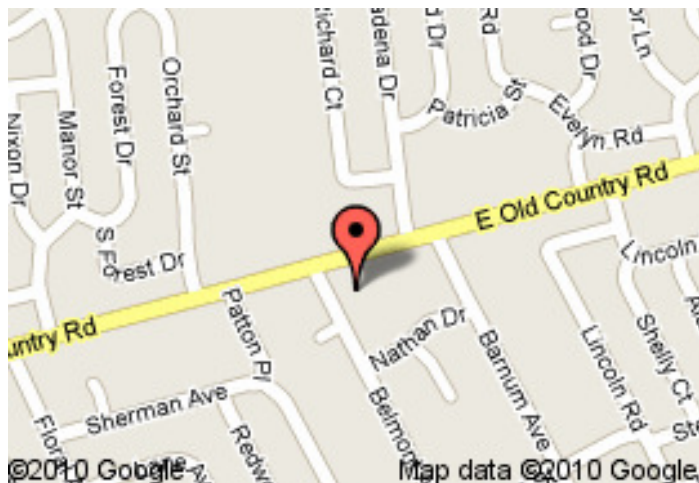


Doreen Rose will be promoted to Color A by virtue of taking First Place in Color B and Gerald Woulfin will likewise be promoted to Group A Projection.

Group AA is not shown in the chart because Marty is the sole member of the group. It is noteworthy that Marty scored a perfect 60 points in all three categories.

Year End Competition on May 27- Bring/send in up to 6 photos in each category for the Year End Competition. These can be any images that scored at least 7 points at a monthly competition during the current season. Send your digital images to Chris as usual. The best in each category and class will receive the **SARAH AND CLEM KLEINMANN AWARD**.

End of Year Dinner and "slide show," June 11- send digital images to Marty (tllguy@aol.com). Also send your favorite photos (digital file sized to 750 pixels in the longest dimension). Marty will pick what he wants to use. Also, please bring a wrapped door prize to the End of year Dinner. If you are attending and have not yet paid, bring your check to the next meeting.



La Famiglia is located on the corner of Old Country Road and Belmont Avenue in Plainview.

October PFLI Entries- Bring your PFLI entries for next October to the Year End Competition.