



The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

the Viewfinder

PRESIDENT'S MESSAGE

Linda Volin



Welcome to autumn 2010, the beginning of an exciting year for the Syosset Camera Club. This is the time to set your selves in motion to create great photographic works inspired by Mother Nature and her fall foliage.

For those who wish to venture into the world of yellows, oranges and reds, here is some information you may wish to consider. Color changes usually make their first appearances in the higher elevations and in the northern parts of the regions and move southward.

Trees in New York and New England display their best colors beginning in the last two weeks in September in the Adirondacks and Catskills. Trees in the lower Finger Lakes area show the brightest colors in October's first two weeks. Fall foliage peaks in the second and third weeks of October in the Thousand Islands, Niagara Falls, the northern Finger Lakes, the Hudson Valley and the Capital area. Special colors make an appearance in the southern part of the Hudson Valley in the last two weeks of October. In the Pocono Mountains, Lancaster County and in Bucks County, Pennsylvania, one usually views beautiful colors during the month of October.

**PFLI
LECTURE SERIES**

September 26: The Keys to Great Photographs – Dick Hunt

October 31: Elements Basics – Yvonne Berger,

November 21: Elements Intermediate – Yvonne Berger

Silverstein Inducted into Hall of Fame

The PFLI Hall of Fame was created to honor those photographers who have shown exceptional photographic skill over an extended period of time. Selections are based on accumulating a minimum of 50 points: *5 points for finishing in the top 3 on the PFLI All Star List, 4 points for a perfect score at a PFLI competition and 3 points for placing in the top 3 at a Leonard Victor Competition.*

Marty Silverstein is only the tenth recipient of this honor. When asked about the award, Marty said with his typical lack of hubris, "it's no big deal." Well it is a big deal. Congratulations Marty!

On the negative side, the violent storms we experienced may have caused a deviation because the leaves may have been shaken from the trees. However, you may still have

wonderful views of other typically autumn happenings to capture with your camera. Be optimistic. Set off in different directions, looking for the diversified wonders of this coming autumn. Inspiration for outstanding pictures will still surround you. Have a great time!

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Print Selection for PFLI Comp.

Marty Silverstein

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Al Herbst

Contact Officers via the www.syossetcc.org link

AN ABBREVIATED HISTORY OF DIGITAL PHOTOGRAPHY

The CCD (Charge coupled device) was invented in 1969 by George Smith and Willard Boyle of Bell Labs. The CCD is the basis for the image sensor that is the heart of most current day digital cameras. It was not their original intention to create a digital sensor. Their objective was the invention of a new kind of memory for computers, but by 1970 they had built the first solid-state video camera using their invention.

It wasn't until 1981, that Sony produced the first prototype digital camera, the Mavica (Magnetic Video Camera) electronic still camera, which recorded images as magnetic impulses on a compact, two-inch still-video floppy disk. The images were captured on the disk by using two CCD chips. One chip for luminance information and the other recorded the color information. The camera provided a 720,000-pixel (0.72 MP) image. The images could be stored on the floppy disk either in Frame or Field mode. When the photographer selected the Frame mode, the sensor recorded each picture on two tracks. Up to 25 images could be recorded on each disk. In Field mode, the camera recorded each picture on only one track, allowing up to 50 images to be recorded. Images were less



detailed compared to images recorded in the two-track Frame mode. This was then put into a video reader that was connected to a television monitor or color printer. However, the early Mavica cannot be considered a true digital camera even though it started



September

- 16th Competition- judged by John Brokos
- 23rd "Composition" - Dick Hunt
- 30th "IPhoto & aperture Overview" - Peter Metzger

October

- 14th Competition- judged by Laura Eppig
- 21st "Photojournalism" - Leon Hertzon
- 28th "Exposure Modes" - Ira Scheinerman

November

- 4th Competition Judged by Art Inselsberger
- 18th "Monitor Calibration" - Ben Caccaro

December

- 9th Competition- judged by Ken Bausert
- 23rd "Focus Modes" presenter to be announced

January

- 13th Competition- judged by Dick Hunt
- 20th "Travel Photography" - Ivan Rothman
- 27th "Camera Modes" - Doreen Rose

February

- 10th Competition- judged by Joe Senzatimore
- 24th "HDR: - Valerie DeBiase

March

- 10th Competition judged by Andrew Kirchey
- 17th "Portraiture" - Gerald Appel
- 24th "Light & White Balance" - Alan Agdern

April

- 14th Photojournalism Theme Competition- judged by Leon Hertzon
- 28th "Flash Photography" presenter to be announced

May

- 19th "Macro Photography" - Harvey Augerbraun

the digital camera revolution. It was actually a video camera that took video freeze-frames. Never-the-less, the MVC-5000 was considered to be the leader in image quality during its time.

In 1986, Kodak scientists invented the world's first megapixel sensor, capable of recording 1.4 MP that could produce a 5x7-inch photo-quality print. In 1987, Kodak released seven products for recording, storing, manipulating, transmitting and printing electronic still video images and In 1990, they developed the Photo CD system in an effort to produce the first worldwide standard for defining color in the digital environment of computers and peripherals.

In 1990, Logitech came out with the Dycam Model 1 black-and-white digicam, the world's first completely digital consumer camera. It stored 32 compressed images internally using 1MB RAM on a 376 x 240 pixel CCD at 256 shades of gray in TIFF format. This simple camera by today's standards had an 8mm fixed-focus lens, standard shutter speeds of 1/30 to 1/1000 second and a built-in flash.



In 1991, Kodak released the first professional digital camera system (DCS), aimed at photojournalists. It was a Nikon F-3 camera equipped with a 1.3 megapixel sensor. Think about that. Professional photographers were thrilled with 1.3 Mb images. Most of today's point and shoots start at 10 mb.

The first consumer level digital camera that connected to a home computer via a serial cable was the Apple QuickTake 100, which

appeared in 1994. This camera featured a 640 x 480 pixel CCD which produced eight images stored in internal memory. It also had a built-in flash.

Having a computer inside a camera presented problems in their size. Since the camera's processor took up so much space, early manufacturers like Fuji created square-shaped digital cameras. These were difficult to hold. Miniaturizing the camera's sensor and it's inner electronics led companies like Kodak, Nikon, Toshiba and Olympus to produce smaller cameras, that could be used in much the same way as traditional cameras.

In just 3 decades the digital camera has surpassed the film camera in miniaturization, flexibility and resolution. The new frontiers the way I see it are 3D, already in the works for the Sony Nex-3 and Nex-5 and SLR quality in a small form factor such as the Olympus PL-1, the Panasonic and Sony Alpha

PHOTOGRAPHIC FEDERATION OF LONG ISLAND'S
FIFTH ANNUAL
PHOTORAMA

For PFI
Club Members
Only

- LOVELY MODELS (& RANDY)
- BELLY DANCERS*
- FLOWER SET-UPS
- PARROTS**
- SHELLS ON VELVET
- MYLAR - SHOOT THRU GLASS
- COFFEE • WATER • SNACKS
- PICK A PRIZE RAFFLES

SUN. - OCT. 17th, 2010
9 AM - 1 PM

Bring Camera, Tripod, Flash, Close-up & Wide Angle Lenses
* Belly Dancers Are From Inner Spirit Dance Company, E. Northport, NY
** Parrots Courtesy of Parrot fanciers Club/Parrot Haven, Lindenhurst, NY

PLANTING FIELDS HORTICULTURAL CENTER
OYSTER BAY, NEW YORK
\$8 PARKING FEE



Alice



Katina

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Nex-5.

Library Exhibit

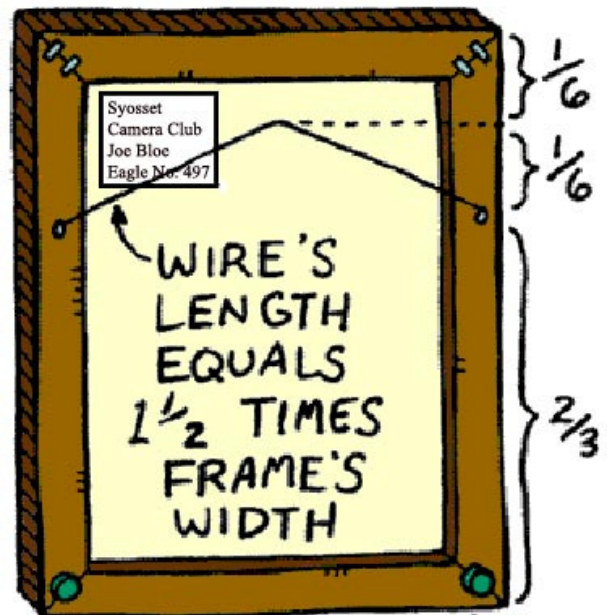
Our library exhibit will be during the entire month of October. The exhibit will hang in the exhibition



space at the Bethpage Public Library. A reception will take place on Monday, 10/4. Details to follow.

Pictures should be taken to the library on October 1st. between 10 am and 1 pm. Volunteers are needed to arrange the hanging of the pictures.

As always the pictures must be framed and have a wire across the back for hanging. Make sure your name and the name of the picture is on the rear of the picture. If you are mechanically challenged, please refer to diagram. This arrangement allows the frame to tilt a little for enhanced viewing without being overly tipped.



RAW or JPEG The debate

continues

For years experts have told you to shoot in RAW for the best quality. Now just when you thought it was safe to turn the knob to RAW, a respected and award winning photographer tells us he never, ever, not even once shot in RAW and challenges us to tell the difference in results. Are you confused? You should be!

When you shoot in Raw, your computer rather than the camera processes the pixel data and generates an image. Shooting in Raw affords the opportunity to correct what may have been set improperly in the camera such as exposure and white balance. The key here is that the RAW format provides an edge in correcting sloppy camera adjustments. The RAW image is often

Shooting in JPEG

JPEG compression is an application of Discrete Cosine Transformation (or DCT) which divides the image into blocks of 8x8 pixels and determines what can be "safely" thrown away because it is less perceivable. when the image is put back together a row of 24 pixels that had 24 different tones might now only have 4 or 5.

compared to an undeveloped frame of film that can be manipulated somewhat to compensate for lighting conditions. But if you “get it right in the camera” according to Dick Hunt, there is little else to do. In fact Mr. Hunt preaches the necessity of spending the time to

SCC Competition High Scores			
Sept. 16			
B&W PRINTS -AA		COLOR PRINTS- B	
Silverstein, Marty	10	Chhatpar, Sunil	10
B&W PRINTS - A		Ettinger, Burton	7
Goldstein, Barry	7	Ferrara, Chris	9
Ross, Alan	7	Flagg, John	7
Volin, Linda	8	Herbst, Al	8
Agdern, Alan	9	Kirshenbaum, Frank	8
DeBiase, Valerie	10	Langholz, Alice	9
Scheinerman, Ira	9	Volin Linda	8
Weisler, Jules	8	Weisler, Jules	9
B&W PRINTS- B		PROJECTION-AA	
Ettinger, Burton	8	Silverstein, Marty	10
Kirschenbaum, Frank	8	PROJECTION- A	
Langholz, Alice	8	Ferrara, Chris	8
Metzger, Peter	10	Goldstein, Barry	9
COLOR PRINTS- AA		Goldstein, Carol	10
Silverstein, Marty	10	Harrison, Aileen	8
COLOR PRINTS- A		Harrison, Gerald	9
Agdern, Alan (Jan MU)	9	Markewitz, Moshe	7
DeBiase, Valerie	8	Newman, Peter	8
Goldstein, Barry	7	Patwa, Ramesh	8
Metzger, Peter	8	Scheinerman, Ira	8
Patwa, Ramesh	9	Weisler, Jules	9
Ross, Alan	9	Woulfin, Gerald	9
Scheinerman, Ira	9	PROJECTION- B	
Starling, Edward	10	Katzenoff, Scott	8
		Sterman, Fred	10
		Volin, Linda	8

get it right in the camera so that you don't have to spend the time on the computer. Under that scenario, with a 'normal' amount of computer manipulation (levels, cropping and sharpening) you will not be able to tell the difference. Mr. Hunt 'hit the nail on the head' when he explained that in the end, your image will be viewed or printed with a device that is not capable of displaying more than 8 bits of information. If however you are like most of us and screw up a lot, RAW files are a lifesaver. Aside from being able to make very simple corrections in software such as Photoshop's Camera RAW, Nikon Capture, etc., the extra bit depth of RAW files can take a lot more abuse when subjected to

destructive processing. *By the way, Camera RAW is a powerful global editor by itself, with a logical layout and easier learning curve than the parent Photoshop program that it's meant to be used with. You can use it with JPEGs, not just RAW.*

Dues

If you have not yet paid your dues, you are late but we are patient. Please send your dues in now.

Make your \$45 check payable to the Syosset Camera Club and send it to:
Barry Goldstein, 6 Saul Place, Plainview, N.Y. 11803 or bring it to the next
meeting.