



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 yourselves 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 the color changes 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.

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!

New Member Spotlight

Helen Albano



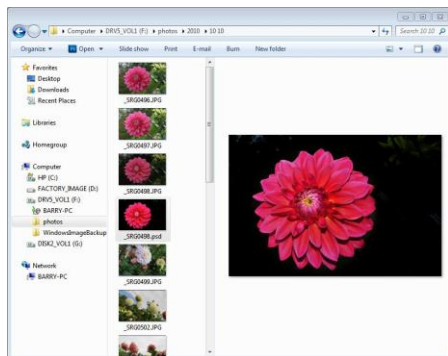
Although I've been taking pictures for many years, I was strictly a point and shoot kind of gal. I have made several attempts to learn the technical aspects of photography but always wound up getting very frustrated. I do a lot of traveling, so I take many pictures. In recent years, I have gotten many compliments on my photographs and began to think that that with some effort on my part, I could take even better shots, which is something that I always wanted to do.

In the summer of 2009, I received a Nikon D-60 as a birthday gift which I am very happy with. Since then, I have taken two photography classes and TONS of photos which have helped me become much more comfortable with the camera. Photography has also given me a chance to explore my creative side which is great since my work in accounting does not afford me that opportunity.

I am currently working at Blumenfeld Development Group in Syosset and reside in Massapequa. I look forward to meeting the members and having the opportunity to tap into the vast wealth of knowledge that I'm sure exists among so many passionate photographers.

Viewing PSD Files in Explorer

For those of you who did not know, .PSD at the end of a filename denotes that it is a Photoshop file and contains all the layers in the image prior to it being collapsed into a "flat file" such as a JPG.



A very useful feature of modern computers is the ability to preview a file via a thumbnail view, without loading up bridge or your editing software. This allows you to use Explorer and other utilities as file

browsers. So, you would think that files produced by the world's leading photo software product could be previewed on a computer using the world's leading operating system. Wrong again gentle reader. From my limited research, I have learned that the DLL that took care of this nice feature in Windows was removed in Windows 7 due to some conflict with the operating system.

If you are using a PC with Photoshop, and most of you are, it is a good idea to download the small application that will enable your computer to view PSDs the same way it does with JPEGs. If you are using a Mac, you probably don't have this problem, but we all know that real men use PCs.

You can download a trial version of the plug-in from Ardify, by going to <http://www.ardfry.com/psd-codec/>. It works great with all versions of windows.

There are other alternatives that are completely free, but I have not determined if they are compatible with windows 7. One such application is Thumbview Lite.

<http://www.seriema.net/thumbview/index.php?page=download>

If you try it, or any other application, please let us know if it works with Windows 7 or Vista and I will be glad to publish it. *Barry Goldstein*

Moving Up and Scaling Down

The advent of the new **ILC** (interchangeable lens compact cameras) was predictable given that technologies tend to become smaller as they become more powerful. Changes in this category of cameras are happening so fast that it is difficult to write about it and be complete, so I won't even try.



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

- 12th EOY Competition judged by Ed Sambolin, JoAnn Gaxxaola,
- 19th "Macro Photography" - Harvey Augerbraun

The availability of cameras that are light, compact and of high quality make the DSLR only one of the choices for 'serious' photography.

The Sony, Samsung, Panasonic and Olympus cameras all offer the ability to change lenses, although that somewhat neutralizes the weight and size advantages, they become reasonable competitors to the SLR for bird and wildlife photography and even with all the accessories imaginable you won't be able to fill even a small backpack. Bad news for gadget lovers, but good news for everyone else.



The Canon G12 and its copycat Nikon Coolpix P700 are not ILCs, but they are included here, because they extend the benefits of compactness and high quality without the need for lens interchangeability, although the point can be debated. The only significant difference in specs between these two cameras is the zoom range. The Nikon has a 7X, 6.0-42.6mm (28-200 mm equivalent) f/2.8-5.6 and built in ND filter, the Canon has a 5X zoom and can shoot RAW as well as JPG.

When shopping for a compact camera, there are a number of features to consider including:

- Sensor size
- Buttons and dials versus menu settings
- Ability to use SLR lenses with adapters
- Zoom range (for non-interchangeable lens models)
- Presence of a articulating LCD
- Video options

These cameras are frequently regarded as a step-up from point and shoot. But another way to look at them is as an alternative to SLRs, even though the camera industry does not have a lot of incentive in promoting a \$500 replacement for a multi thousand dollar system, it is the opinion of this humble correspondent that they signal the path of future development

that will overtake the SLR in the next decade. *Barry Goldstein*

Features of Select ILC Cameras

Sony NEX-5	Smallest ILC APS-C sensor (14.2 MP) Tilting LCD Clip on flash included Magnesium alloy body Uses E mount lenses. Other lenses with adapter
Lumix GF1	Micro Four Thirds sensor Built in flash Uses Olympus and other four thirds lenses with adapter
Olympus EP1	Micro four thirds sensor Has most of the features of the D-450 SLR Special appeal to former half-frame Pen users
Samsung NX100	14.6 MP micro four-thirds 'iFn' function allows the lenses' focus ring to control shutter speed, aperture and exposure compensation with the option to add ISO and white balance Optional EVF viewfinder

Autochrome

I recently received a fascinating email containing some of the historic color photographs amassed in the collection of Albert Kahn starting in 1909. The process used back then was Autochrome, the first technology for color photographs. The link here will take you to the site. Before

you go there, it may be interesting to know something about the Autochrome process, so read on. The following information was extracted mostly from Wikipedia.

<http://us.mg4.mail.yahoo.com/dc/launch?.gx=1&.rand=b03tb11tgsugr>

Autochrome is an additive color process that employs a mosaic screen plate. It consists of a glass plate coated with microscopic grains of potato starch dyed red-orange, green and blue-violet. Similar in theory to the RGB technique used in TV screens, computer monitors, digital sensors and color film. Lampblack fills the spaces between grains, and a black-and-white panchromatic silver halide emulsion is coated on top of the starch filter layer. Unlike ordinary black-and-white plates, the Autochrome was loaded into the camera with the bare glass side facing the lens, so that the light passed through the mosaic filter layer before reaching the emulsion. The use of an additional special orange-yellow filter in the camera was required, to block ultraviolet light and restrain the effects of violet and blue light, parts of the spectrum to which the emulsion was overly sensitive. Because of the light loss due to all the filtering, Autochrome plates required much longer exposures than black-and-white plates and films, which meant that a tripod or other stand had to be used and that it was not practical to photograph moving subjects. The plate was reversal-processed into a positive transparency — that is, the plate was first developed into a negative image but not "fixed", then the silver forming the negative image was chemically removed, then the remaining silver halide was exposed to light and developed, producing a positive image. Each starch grain remained in alignment with the corresponding microscopic area of emulsion coated over it. When the finished image was viewed by transmitted light, each bit of the silver image acted as a valve, allowing more or less light to pass through the corresponding colored starch grain, recreating the original proportions of the three colors. At normal viewing distances, the light coming through the individual grains blended together in the eye, reconstructing the color of the light photographed through the filter grains.

To create the Autochrome color filter mosaic, a slightly concave glass plate was coated with a mixture of pitch (crude pine sap), and beeswax. The dyed starch grains, graded to between 5 and 10 micrometers in size, were coated onto this mixture. The exact methods by which they were coated still remain unclear, but the result was approximately four million grains per square inch in a layer just one grain thick. It was later discovered that applying extreme pressure to the plate would improve the quality of the image, as the starch grains would be flattened slightly, reducing graininess and transmitting more light to the emulsion. Lampblack was then applied by a machine in order to fill the clear spaces between the grains. After this, the plate was coated with shellac. This served to protect the color mosaic and provided a flat surface for the emulsion, which was spread on the plate once the shellac dried. *Barry Goldstein*

Why You Should Crop In Camera Raw
Cropping in Photoshop is destructive, meaning that it is irreversible. If you crop in camera raw however, you can always go back and change it. It does not have to be a RAW

Backing Up the Old Fashioned Way

After having solved most of the world's problems at Sunday breakfast there are some topics of discussion that seem recurrent. One such topic is the trials and tribulations of backing up files. Yours truly has been using a homebrew system for a few decades with satisfaction, so I have

Officers & Chair persons

President

Linda Volin

Vice President

Marty Silverstein

Second VP

Bill Bowie

Treasurer

Carole Greenberg

Secretary

Jules Weisler

Programs

Burt Ettinger &
Peter Metzger

Judges

Aileen Harrison

Membership

Barry Goldstein

Records

Barry Goldstein

Exhibits

Vacant

Publicity

Linda Volin

Competition

Barry Goldstein

Viewfinder

Barry Goldstein

Webmaster

Frank
Kirshenbaum

PFLI Delegate

Burt Ettinger

PFLI Liaison

Al Herbst

Digital Comp.

Chris Ferrara

Print Selection for PFLI Comp.

Marty Silverstein
Bill Bowie
Al Herbst

Contact Officers via the
www.svossetcc.org link

decided to share it with you. This method relies on the capabilities of the XCOPY command built into windows as a legacy carryover from the old days of MS DOS. Here it is- step by step.

Open a text editor such as NOTEPAD or WORD and type the following
cmd/K xcopy F:*.* G:/S/M/Y/R

*where: F: is the drive you want to back up
G: is the drive you want to back up to. Substitute your own letters.*

If you don't want to include everything in the drive, add the exact location of the files you want to backup. For example, if you have your pictures in F:\photos\MyNines, and your external drive is G:, you would make it: xcopy F:\photos\MyNines.* G:/S/M/Y/R*

Using "SAVE AS", save the file to your C: drive. Name it anything you like as long as it ends with **.bat**

Example: Photo Backup.bat

Double clicking the filename you just created will start and complete the backup. For convenience, you should make an icon on your desktop so you can just click it whenever you finish working on your computer. Here's how to do that:

- o Locate the file on the C: drive
 - o Right click it
 - o Select 'create shortcut'
 - o Find the shortcut you just created and drag it to the desktop. That's it! Double clicking the icon will run the backup.
- The first time you run the program, it will back up everything in the source drive. Subsequently, it will backup only changes or new files.*

Note:

Here is what the letters in the command mean.

/S copies subdirectories if you have an. It will not copy an empty subdirectory.

/M copies only changed or new files. If you omit the /M It will copy every file every time. That is time consuming and not necessary.

/Y answers the question with 'yes' in case the computer asks if you want to overwrite a file. Since you are only saving changes and new files, the answer is always yes, so this saves you from that redundancy.

/R includes 'read only' files if there are any.

**.* tells the program to include any filename with any extension. If you wanted to backup only jpg files, you would use *.jpg instead. If you are a belt and suspenders kind of person, you can automatically check the integrity of each file*

after copying, by including the switch, /N as part of the command. The only downside is that it will take longer. Barry Goldstein