



## The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

# the Viewfinder



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## A Sunday Adventure

*Chris Ferrara*

I wanted to share a story about one of our weekly breakfast outings. We met at the Plainview Diner and ordered some food and drinks to start our day. There is usually plenty of discussion about photo related issues and even some current events and this morning was no different. After breakfast the majority of us decided to go to the Massapequa Preserve. I'm not sure if it was on the schedule for this particular morning but as usual we discussed a few ideas and made our choices.

We arrived to a meandering path that paralleled a stream. There were plenty of ducks and beautiful trees as well as a soccer game to add to the diversity. I spotted a couple of cardinals that were flying back and forth between the trees. I began to think back to all the times my mother would point out the cardinals that would rest outside of our kitchen window. We always admired their beauty and distinctive features. Fortunately on this day the male cardinal landed on a low branch and allowed me to get one or two shots of him before he took off.

As I was editing the photo I started to relive the beauty of the whole experience that began very simply with some toast.

## President's Message

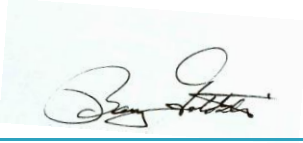
*Linda Volin*

As I recently toured the Smithsonian Air and Space Museum in Washington, D.C., I discovered an exhibit that revealed the fact that the Wright brothers were avid photographers. They were aware that photographs were to be very important in documenting their scientific experiments - for science and for history. Thus, the Wright brothers bought their first camera, a KoronaV 5x7 for \$85 when they began their kite and gliding experiments. For the first flight Orville placed the camera on a tripod-aimed toward the end of a launching rail. He instructed his life-saving crewman, John Daniels who never used a camera, to snap the shutter as the airplane left the rail. Success happened in flight and photography.

Orville carefully recorded his photographic procedures in writing. He included subject matter, time, date, place, f-stop setting and type of plate utilized. A home darkroom was situated in a shed behind the Wright brothers' home in Dayton, Ohio. Within those walls the brothers developed glass - plate negatives exposed at Kitty Hawk. In 1901 Wilbur commented "In the photographic darkroom at home we pass moments of as thrilling interest as any in the field."

The Wright brothers' 303 photographic plates, which were developed by them between 1898 and 1911, were acquired by the Library of Congress in 1949. The actual Korona camera, which snapped the Wright Brothers' first flight pictures, is on display in the Carillon Historical Park in Dayton, Ohio and a similar camera is in the Smithsonian Air and Space Museum...my inspiration for this article.

# Sharpening; Why and How



## Why

All digital cameras use in-camera interpolation to detect edge transitions, and employ some form of digital sampling to create “in-between” values for lines that are neither horizontal or vertical. The result? Instead of a precise transition from one pixel value to another, diagonal details and sometimes small horizontal and vertical details are rendered as a more gradual transition from one color to another. Our brains have been programmed to see soft edges as being out-of-focus, thus unsharpened images will tend to look soft. That’s even true of higher resolution cameras.

A second problem is the presence moiré patterns. Moiré patterns are due to physical principals too complicated to explain here without inducing a prolonged nap on your part.



Suffice to say that the Bayar Pattern on the sensor contributes to this problem. As a refresher, a Bayar pattern has nothing to do with aspirin. It is the arrangement of Red, Green and Blue filters over the pixel sites on the camera’s sensor. To eliminate Moiré patterns, digital cameras

use a diffusion lens called an anti-aliasing filter over the sensor. By slightly blurring the light, multiple photo sites get some of the information from a particular detail, which lessens the incidence of artifacts but softens the image in the process. If you would like more informaton about Moi Moiré patterns, check it out in Wikipedia.

For the above reasons, digital images need to be sharpened either in post processing or in the camera prior to export. If you shoot in JPG, some degree of sharpening has already been applied. The degree depends on your default setings in the cameras preferences menu. The most popular sharpening method is via the unsharp mask, but that’s not the only way.

The things to avoid when sharpening are the creation of halos, color artifacts and color shifts, especially in continuous tone areas such as sky.

## How

For some reason, what is widely known and practiced among professional Photoshop users is not well known to the rest of us. That is, that the application of the Unsharp Mask is best applied to the

### January

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

### February

- 10th Competition- judged by Joe Senzatimore
- 17<sup>th</sup> Scenic Spots on Long Island- Jane Leek
- 24th "HDR: - Valerie DeBiase

### March

- 10th Competition judged by Andrew Kirchey
- 17th "Portraiture" - Gerald Appel
- 24th Competition (make up) judge to be announced

### April

- 14th Photojournalism Theme Competition- judged by Leon Hertzon
- 28th "Flash Photography" Marty Silverstein and Critique

### May

- 12<sup>th</sup> EOY Competition judged by Ed Sambolin, JoAnn Gazzola,
- 19th "Macro Photography" - Harvey Augerbraun

lightness channel of an image where there is no color information. This can be done by sharpening the Lightness channel in LAB color mode instead of the overall image in the more commonly used RGB mode. By sharpening the lightness channel, you avoid the color noise so common in sharpened images. Yea, I know, at this point you're thinking, O crap, here it comes- but believe me it's really quite simple.

- Change to LAB Color mode under the Image menu in Photoshop, highlight the Lightness channel on the Channels pallet and sharpen as usual.
- When you are done, change back to RGB mode.

This just in- If you have CS5, you can sharpen the luminosity channel without changing to Lab Color.

- Use the unsharp mask as usual.
- Choose Fade Unsharp Mask from the Edit menu.
- In the dialog that appears, change the Mode from **Normal** to **Luminosity** and click OK.

As a rule of thumb, do your sharpening after all other editing and zoom the image to 50% for previewing the effect. The sliders of the unsharp mask can seem a little confusing. Here's what they mean.

**In Memorium**  
*The Syosset Camera Club has  
made a donation to the  
National Multiple Sclerosis  
Society in honor of Margie  
Joshie, beloved daughter of  
Aileen and Gerry Harrison.*

Amount: determines the degree of the "sharpening" action. There is no right or wrong amount. It depends on the size and resolution of the image. Try 100 as a starting point.

Radius: defines the number of pixels that are affected at the boundary of a sharpened line. Most folks use 1 or less.

Threshold: determines the relative amount of difference there must be between adjoining pixels before a change is made. Try 3 for starters.

## So what's up with Smart Sharpen

Smart Sharpen is very similar to the regular unsharp mask except that it allows you to choose the type of unsharpness to correct for; gaussian blur, motion blur or lens blur. Correction for motion blur is a difficult issue because you have to know the angle of the motion. Lens blur correction is the typical application for this filter. Other advantages of Smart Sharpen are the ability to save frequently used settings and a more ample sized window for previewing the effect.

## Sharpening with the High Pass Filter

High-pass Filter Sharpening has four advantages: Only the edges are affected, where sharpening is most needed, expanses of even tones and colors, where sharpening isn't needed, are ignored, noise is not sharpened and applying sharpening to only certain areas, selective sharpening, is easy.

- Duplicate the Background Layer (Ctl-J).
- With the new layer highlighted select **Filter / Other / High Pass**.
- Set the radius so that the lines in the photo are just visible and click OK.
- Change the blending mode from normal to Overlay from the left drop down. Experiment with other blending modes such as Hard Light and Soft Light.
- Adjust the opacity slider to taste. This will be between 20% and 70%
- Because this method of sharpening is on it's own layer, it can be undone even after the file has been saved. You can also click the eye beside this layer on and off to see the effect at any time.

### The Emboss Filter

Let's say you have sharpened as much as you can without producing the telltale halos of an oversharpened image but you still want contrast on hard edges, such as those of cars or buildings. Here is a technique taken from Scott Keby's book which is similar to the High Pass Filter technique.

- Duplicate the background layer (Ctl-J)
- Under the filter menu, choose Stylize then Emboss. Leave the settings at their default values for starters.
- Click OK to apply the filter
- Desaturate the layer (Ctl-Shift-U). This will remove the colored edges.
- Change the layers blend mode from Normal to Hard Light. That's it. Your picture is now sharper. To lower the effect, simply lower the layer's opacity to taste.

### Sharpening for Masochists

The following technique, known as edge sharpening is based on building a mask of just the edges. It is complicated and not for the faint of heart, but might be worth a try if you're unhappy with the results of other methods.

- Open the Channels palette, create a new channel and call it "Sharpening Mask."
- Select the RGB channel.
- Select the entire image (**Select->Select All**).
- Copy the image (**Edit->Copy**).
- Select the Sharpening Mask channel you created above, Paste the image (**Edit->Paste**).
- Use the Find Edges filter (**Filter->Stylize->Find Edges**) on the Sharpening Mask channel.
- Use Levels to make the blacks very black and the whites very white. Move the black point in from the left, and the white point in from the right. How much you do this is one of the critical choices you'll be making, so take your time, and remember that the black areas are what are going to be sharpened.

- We want to hide the actual sharpening of the edges, so we need to make sure there's a smooth transition from white to black in our mask. To accomplish this, use a small Gaussian blur on the image (2-4 pixels) (**Filter->Blur->Gaussian Blur**).
- Select the black bits only. Use **Select->Load Selection**. In the dialog that comes up, make sure that Sharpening Mask appears as the Channel and that the **Invert** box is checked.
- Click on the Layers tab and make the image visible again.
- **Choose View->Show->Hide Edges** to make the selection invisible, then choose **View->Actual Pixels** and scroll the image to an area with which you want to evaluate the sharpening.
- Select **Filter->Sharpen->Unsharp Mask** and experiment with the values. Note that you can use much higher amounts than usual, as the halos tend to fall outside the selected areas.

## Selective Sharpening

In some cases such as portraits, some degree of softness is desirable to hide skin flaws. In these cases selective sharpening of the eyes, lips and hair can be accomplished through the use of a duplicate layer and layer mask.

- Create a duplicate layer of the image.
- Apply sharpening to the duplicate layer. You might can slightly oversharpen and adjust it later.
- Add a **Layer Mask** to the duplicate layer.
- Paint black into the areas of the **Layer Mask** that you don't want sharpened.
- Adjust the **Opacity** of the layer downwards to reveal the desired amount of sharpening.

## PFLI Scores for January

Gerry Appel, Marty Silverstein, Pat Walsh

### Color A

26	Marty Silverstein	'HawkTalk'
26	Alan Agdern	'Monkey143'
24	Ramesh Patwah	'Flower'
24	Peter Metzger	'PrettyBird'
23	Alan Ross	'ScaryPumpkin'
23	Ed Starling	'TunnelVision'
23	Bill Bowie	'BadlandsSunrise'

### Color B

24	Burt Ettinger	'mrOwl'
24	Chris Ferrara	'HappyLeopard'
23	Sunhi IChhatpar	'PinkFlower4'
23	Al Herbst	'LiCowgirl'

### B&W A

26	Alan Agdern	'Monkey167'
24	Alan Ross	'ThreeHats'
23	Alan Agdern	'FlowerAndBee'
23	Al Herbst	'MetroDc'
23	Bill Bowie	'Lizard'

### Digital A

23	Barry Goldstein	'BayScene'
23	Marty Silverstein	'BadlandsBurnback'
23	Gerald Woulfin	'WhatAFace'
23	Aileen Harrison	'BabyEgret'
23	Chris Ferrara	'RocksAndSky'

### Digital B

23	Linda Volin	'RedBeak'
23	Scott Katz	'Yosemite'

## SCC Highest Monthly Scores YTD

	Sep	Oct	Nov	Dec	Jan		Sep	Oct	Nov	Dec	Jan
<b>B&amp;W PRINTS -AA</b>											
Silverstein, Marty	10	10		10	10	Starling, Edward	10	9		9	8
<b>B&amp;W PRINTS - A</b>						<b>COLOR PRINTS- B</b>					
Agdern, Alan	9			10	10	Chhatpar, Sunil	10			8	8
DeBiase, Valerie	10	9		9		Ettinger, Burton	7	8		9	8
Goldstein, Barry	7					Ferrara, Chris	9	9		10	10
Herbst, Al		7		7	9	Flagg, John	7	7			
Klosner, Irv				6		Herbst, Al	8			8	7
Newman, Peter				9		Kirschenbaum, Frank	8				
Ross, Alan	7				8	Langholz, Alice	9	10		7	9
Scheinerman, Ira	9	10		8	7	Madigan, Kerriane					7
Volin, Linda	8	8		6	7	Monahan, Maylan		8			8
Weisler, Jules	8	8		9	6	Volin Linda	8	7		6	8
<b>B&amp;W PRINTS- B</b>						Weisler, Jules	9	8		8	7
Bowie, Bill				10		<b>Projection-AA</b>					
Chhatpar, Sunil					8	Silverstein, Marty	10	10		10	10
Ettinger, Burton	8	7		8	7	<b>PROJECTION- A</b>					
Kirschenbaum, Frank	8					Bowie, Bill		7		8	
Langholz, Alice	8			8	9	Ferrara, Chris	8	8		8	10
Metzger, Peter	10	10		8		Goldstein, Barry	9	10		8	8
<b>COLOR PRINTS- AA</b>						Goldstein, Carol	10	8		8	6
Silverstein, Marty	10	10		10	10	Harrison, Aileen	8	8			6
<b>COLOR PRINTS- A</b>						Harrison, Gerald	9	9		9	8
Agdern, Alan	9			9	8	Markewitz, Moshe	7	8		7	
Bowie, Bill				10		Newman, Peter	8	8		8	
DeBiase, Valerie	8	10		9		Patwa, Ramesh	8	8		10	7
Goldstein, Barry	7					Scheinerman, Ira	8			8	
Klosner, Irv				9	7	Weisler, Jules	9	9		7	7
Madigan, Dennis		8			10	Woulfin, Gerald	9	8		9	7
Markewitz, Moshe		7		9		<b>PROJECTION- B</b>					
Metzger, Peter	8	8		8		Katzenoff, Scott	8			9	
Newman, Peter				8		Langholz, Alice				8	
Patwa, Ramesh	9	9		9	8	Rose, Doreen		7		8	
Ross, Alan	9				8	Sterman, Fred	10	9		10	10
Scheinerman, Ira	9	8		7	8	Volin, Linda	8	8			8