



Barry Goldstein
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Plainview, NY 11803

The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

the Viewfinder

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Contact Officers via the www.syossetcc.org link

New Members Spotlight

Rona and Brian Grams

Brian and I are honored to become new members of the Syosset Camera Club. We have been married for over thirty years and reside in Plainview.



Now that our two children are grown, we have been traveling more often. I have been trying to capture these memories with

my little Cannon point and shoot but want to take my photos to a new level.

In the 1970's, I was an art major at Brooklyn College, with a strong interest in photography. I spent countless hours in the darkroom developing my black and white film. The big challenge then was using your can opener to remove the film, thread it on a reel and put it in a canister, all in total darkness with limited oxygen. We have come so far over the years, but my photography talents remained stagnant. Our most recent vacation was a cruise down the Rhine River with a few days in Amsterdam. Our friends Tom and June from Liverpool decided to spend some time with us in Amsterdam. Tom is

an avid photographer. Watching him take pictures with his different lenses, tripod and miscellaneous gadgets

Meeting Schedule

September	
15	"Layers"- presented by Alan Agdern
22	"Composition"- presented by Ira Scheinerman and <u>Critique</u>
October	
13	Competition – Judged by Chuck Pine
20	"Birds of Prey" presented by Dave Gardner
27	Critique and "Special Exposure Conditions" presented by Marty Silverstein
November	
3	Competition – Judged by Laura Eppig
10	"Macro Photography" presented by Harvey Augenbraun
17	Critique and Presentation TBA
December	
8	Competition – Judged by Andrew Kurchey
15	"The Past 5 Years of my Vision" by Ken Bausert
22	Critique and Presentation TBA
January 2012	
12	Competition – Judged by Adolfo Bricerno
19	Lecture by John Brokos
27	Critique and Presentation TBA
February	
9	Competition – Judged by Leon Hertzson
16	Lecture <i>Open</i>
23	Critique and presentation
March	
8	Competition – Judged by Joe Senzatimore
15	Lecture on Flash by Marty Silverstein
22	Critique and presentation TBA
April	
5	Tentative SCC Board Meeting
12	Theme Competition Seascape Judged by Dick Hunt
19	"Digital Show" by Jan Altes
26	Critique and presentation
May	
10	Competition - Judged by
17	"Monitor Calibration" by Ben Vaccaro
24	End of Year Competition
June	
1 or 8	Awards Dinner - Tentative

inspired me to take my photos to a new level. When he asked me if I shoot in RAW, and I hadn't a clue what he meant, I knew I had a long road ahead of me.

The big challenge now for me personally, is to learn what makes a good photograph and to be able to take my pictures to a new level. Brian is beginning to take an interest in photography as well and has a deep appreciation for fine art. After our vacation, I purchased a Canon Rebel T2i DSLR. I have been studying the manual and taking tons of practice shots daily. I look forward to spending time with the talented photographers in the club and so to speak, "learn from the masters". At some point in the future I do intend to shoot in RAW.

New Season- New Rules

You will notice that the completion scores for September are not whole numbers. There are two reasons for this. The first is that we used half points for the first time this September.

Season Entries	Adjustment
>= 18	0
15 - 17	-0.1
12 -14	-0.2
9 -11	-0.3
6 - 8	-0.4

The second is that we are using the average score of all entries for each maker in each category instead of just the high score. The "Print of the month" still gets an extra point and it is included in the average.

The high average at the end of the year will be determined by averaging the 6 best monthly averages. If a maker enters fewer than 17

entries in a category for the entire year, an adjustment to the average will be made as outlined in the chart.

The 'C' Group

In addition to the Group A and Group B Digital, a new "Group C" has been approved by the PFLI which will consist of digital "creative" images. According to the announcement, "creative" is defined as an unusual image or a maker's interpretation of an image. The basic idea is to push the creative ability to the extreme. Everyone is in the C Group

Competitions will be judged by 3 judges online using the internet and will not affect the existing monthly PFLI competitions. The images will be further rated by club members online.

There will be information forthcoming on how to enter images. In the meantime, visit www.pflicreative.com.

September

Competition Results

Black & White Prints- Salon

Silverstein, Marty	9.00
Agdern, Alan	8.33

Color Prints- Salon

Silverstein, Marty	9.00
Agdern, Alan	8.33

Digital Projection- Salon

Silverstein, Marty	9.33
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Black & White Prints- B

Ettinger, Burton	9.50
Chhatpar, Sunil	7.00
Kirshenbaum, Frank	6.50

Color Prints B

Weisler, Jules	8.50
Ettinger, Burton	7.75
Chhatpar, Sunil	7.75
Kirshenbaum, Frank	7.33
Volin Linda	7.17
Herbst, Al	7.17

Digital Projection- B

Chhatpar, Sunil	8.33
Langholz, Alice	7.75
Rothman, Stan	7.67
Volin, Linda	7.00

Black & White Prints- A

Patwa, Ramesh	8.75
Weisler, Jules	8.00
DeBiase, Valerie	7.83
Newman, Peter	7.50
Volin, Linda	7.33

Color Prints- A

Patwa, Ramesh	8.83
Newman, Peter	8.67
Ferrara, Chris	8.00
DeBiase, Valerie	7.67

Digital Projection- A

Agdern, Alan	8.50
Newman, Peter	8.17
Weisler, Jules	8.00
Patwa, Ramesh	7.83
Sterman, Fred	7.67
Harrison, Gerald	7.67
Goldstein, Barry	7.67
Wouffin, Gerald	7.38
Goldstein, Carol	7.17
Harrison, Aileen	7.00
Ferrara, Chris	6.75

F1.4 @ \$269

Is it any good?

Large aperture lenses have always been highly desirable both for their low light photography ability and potential for shallow depth of field. At 50mm, the most common focal length for a 1.4, depth of field is indeed shallow. At 85mm, it is miniscule.

There have been several reviews of the Rokinin 85mm 1.4 in recent weeks which indicate that the lens is worth considering for portraiture and medium telephoto work, but I could not determine just how unbiased those reviews might be. It has been my experience that most photo magazines have a difficult time saying anything unflattering about any item that may be a future source of advertising revenue.



Using the extensive resources of the Viewfinder, I attempted to see if it is possible to for a 85mm f1.4 lens at less than \$500 to be capable of producing sharp aberration-free images at the full range of f-stops.



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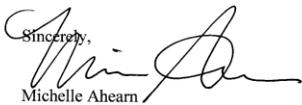
August 1, 2011

Linda Volin, President
Syosset Camera Club
19 Steven Street
Plainview NY 11803

Dear Ms. Volin:

On behalf of the Bethpage Public Library and our patrons, we would like to thank you and the Syosset Camera Club for the wonderful display of photography in our gallery during the month of July.

Our patrons certainly appreciated the fine craftsmanship of your collection, and we look forward to working with you again in the future.

Sincerely,

Michelle Ahearn

At first blush it seems impossible to get a quality optic at that price. After all, the Nikon 85mm f1.4 D IF goes for \$1,229.95, the Canon 85mm f1.2 sell for about \$2,000 and the Zeiss is \$1,300. In the interest of total disclosure, it must be noted that the Rokinin is a manual focus lens and your camera's 'program' auto exposure will not work. The good news is that you can still set exposure using the camera's meter display in the viewfinder on M (manual) or automatic exposure in "A" (aperture priority) modes. In aperture priority, your camera will set the shutter speed automatically. Your camera's autofocus confirm indicator can be used to assist in focusing.

The first impression one gets when opening the box and finding a lame sheet of paper called an "instruction manual" is not very positive. I also was not impressed with the 'cheesy' gold colored label on the top of the lens, but that's nitpicking. Handling the lens while working the aperture ring and focus collar lets you know that this is a quality optic.

The lens has 9 elements in 7 groups including 2 aspheric elements. Focus is very smooth and well damped with a minimum focus distance of about 3.3 feet. The iris diaphragm has 9 blades which contribute to the nice bokeh. Surprisingly, there is no depth of field scale. The lens comes with a soft pouch, but don't try to get the lens into it with the hood attached frontward or backward. It just won't fit.

To test the lens, I mounted the camera on a tripod and focused on a brochure from 4 feet away which was lighted by two banks of CFL bulbs at 45 deg. Angles. The focus-confirm green dot in the viewfinder of the Nikon D300 was used for exact focusing. Exposures were made in mirror up mode using a remote control. Exposures were 1/2000 sec @ f1.4, 1/125 sec @f5.6, 1/60 sec @f 8 and 1/8 sec. @ f22.

Results: Amazingly, when viewed at 100%, the image at f1.4 was as good as the three stopped down exposures in every respect including sharpness and light falloff which was imperceptible at all f stops. The only reason to stop this lens down is for depth of field purposes. It should be noted that performance on a full-frame camera may fall short of these results.

Considerations: This is a manual lens. If you are not comfortable with manual focus and/or not willing to forgo Program mode, this lens is not for you. If you long for the good old days with your Pentax Spotmatic or Canon AE-1, you might like this.

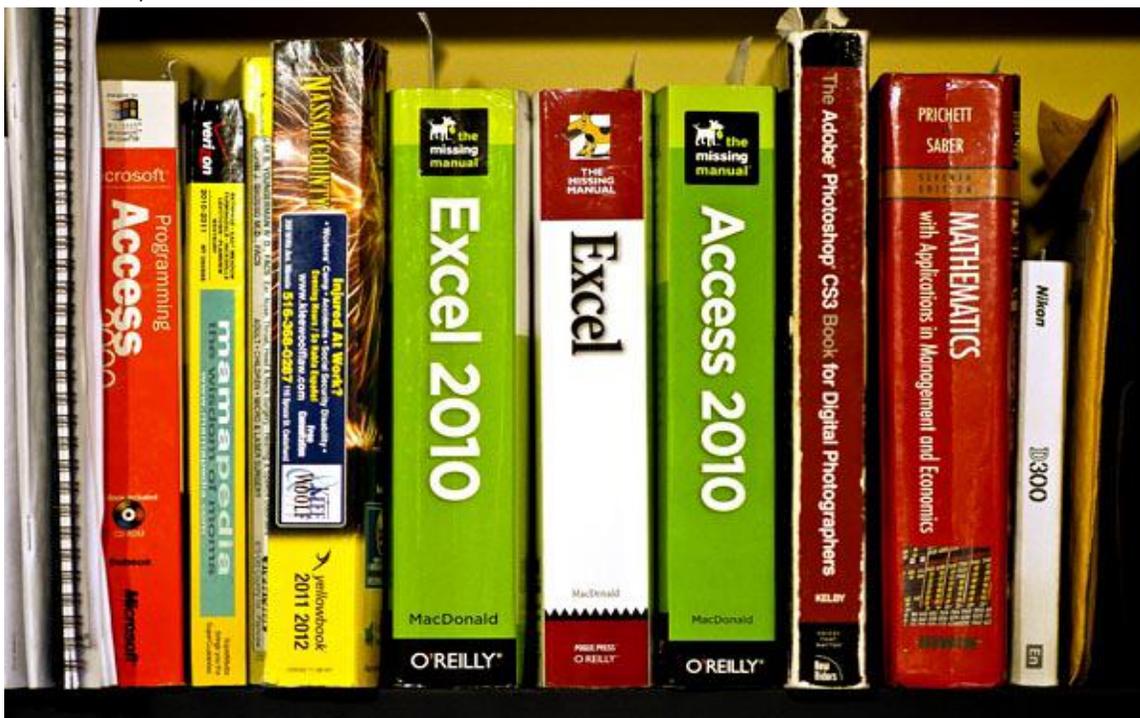
On cameras that are less than full-frame, the lens has is equivalent to between 127 mm and 170 mm depending on your camera's crop factor, making it less than all purpose.

If you obtain the lens, you will need a skylight or UV filter to protect the huge piece of glass that makes up the front element.

It's a good idea to replace the lens cap that comes with the lens with one a center pinch type cap. That is because when the lens hood is in place there is no way to pinch the releases at the edge of the cap.

It might be tempting to use this lens with a tele-extender, but when I tried it with a Tamron 1.4X the results were not good.

The following un-retouched, uncropped photo was taken hand-held of a bookshelf hand-held, under rather dim ambient light at 1/125 sec., f1.4 ISO 800. File size was reduced for the newsletter,



Answer to the question: this lens is better than good. Considering the price, it is a steal.