



# The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

# the Viewfinder

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[www.syossetcc.org](http://www.syossetcc.org) link

## Exposure

Just as modern cameras focus automatically, they are capable of exposing automatically with great sophistication. The vast majority of images require very little intervention at the point of capture. But, gentle reader, the devil is in the details as they say.

One of the first things one looks for when critiquing a photograph is the presence of a full range of tonality from bright whites to deep shadows with texture in both. This state of affairs exists only with correct exposure.

*Exposure can be a creative decision. The only requirement is that it fulfills your vision for the image.*

The question becomes, how many levels of brightness can be recorded on a digital camera's sensor? This is known as the dynamic range. If you research the question you will find answers ranging from 5 to 13 stops (EV). To get 13 stops you may have to spend in excess of \$20,000. The real life answer if you want good quality with low noise, is about 6 stops. The limiting factor for a finished print however, turns out to be the dynamic range of your printer which is somewhere less than the equivalent of 6 f-stops.

Film records more information in the highlights and less in the shadows. A digital camera gives you the opposite with

## Meeting Schedule

### November

10 "Macro Photography" presented by Harvey Augenbraun

17 Critique and Presentation TBA

### December

8 Competition – Judge: Andrew Kurchey

15 "The Past 5 Years of my Vision" by Ken Bausert

22 Critique and Presentation TBA

### January 2012

12 Competition – Judge: Adolfo Bricerno

19 Lecture by John Brokos

27 Critique and Presentation TBA

### February

9 Competition – Judge: Leon Hertzog

16 Lecture *Open*

23 Critique and presentation

### March

8 Competition – Judge: Joe Senzatimore

15 Lecture on Flash by Marty Silverstein

22 Critique and presentation TBA

### April

5 Tentative SCC Board Meeting

12 Theme Competition Seascape Judge: Dick Hunt

19 "Digital Show" by Jan Altes

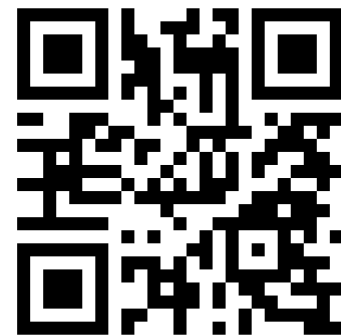
26 Critique and presentation

### May

10 Competition - Judge:

17 "Monitor Calibration" by Ben Vaccaro

24 End of Year Competition

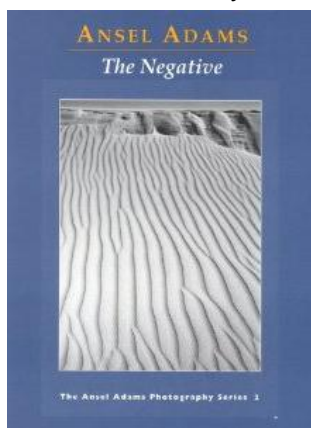


Scan above code to access SCC website  
Courtesy of Alan Agdern

more room to recover shadow detail than highlights. With a digital camera therefore, you need to adjust exposure to keep the highlights from blowing out and let the shadows fall where they may. This is because you can usually recover shadow detail in post processing, but blown out highlights are gone forever. No digital information is present to recover from a blown-out highlight. Want another reason to shoot in RAW? You will have about 1 stop of recovery on the highlight end that is absent in a jpeg.

Fortunately, your digital camera has an exposure histogram that Ansel Adams would have given his entire season pass to Yosemite for. To capture the dynamic range of a scene, all you need to do is adjust exposure until neither end of the histogram is clipped. Sadly, that eliminates full noonday sun. In an extreme lighting situation, you can determine which end of the histogram to clip and call it a creative decision.

Mr. Adams may not have invented the Zone System, but he certainly perfected it. Knowing what areas of an image are most critical, one can use the zone system to adjust exposure in order to maximize the accuracy of their reproduction using techniques outlined in his classic book, "The negative. I recommend checking it out from the library. You can ignore the parts about film developing.



In its original form, the zone system is too complex for all but the most dedicated professionals. It requires intricate and time consuming dark room manipulations. However, since the computer has replaced the darkroom, the zone system has become an attractive alternative to trial and error exposure and not

complicated at all.

The heart of this simplified Zone System depends on spot metering. By metering the shadows and highlights, you can determine the dynamic range of a scene in f-stops. If it's more than 6 stops, you may want to consider HDR. The alternatives are to wait for the right light, modify the light with fill flash, reflectors etc. or pick the tonality that is most important and let the rest of the tones fall where they may.



Since highlights are the most frequent problem, you can meter the highlight area and assuming that you want the highlights to fall into Zone VII (see table), just increase the indicated exposure by 2 EV (+2 f-stops or two shutter speed stops [1/125 instead of 1/500]). That way the highlights will be properly recorded and if the shadows go too dark, you can recover them in you RAW processing software. This technique works because all meters are calibrated to read out an exposure that will result in 18% gray (middle gray), which is equivalent to Zone V in the Zone System. In this case the meter has given you the exposure that will yield middle gray but if you want white which is in Zone VII, you need to increase exposure by 2 stops (more exposure = lighter tone)

You can certainly nail exposure by trial and error. After all, we are repeatedly told that once you buy the camera, the pictures are free. But if you have any self-respect and want to get it

<b>Zone II = -3 stops</b>
Darkest part of image in which some detail is visible
<b>Zone III = -2 stops</b>
Dark areas showing adequate texture
<b>Zone IV = -1 stop</b>
Avg, dark foliage, landscape shadows
<b>Zone V = +/- 0 stops</b>
Middle gray, clear northern sky, dark skin, weathered wood
<b>Zone VI = +1 stop</b>
Avg. Caucasian skin, light stone, shadows on snow, sunlit landscape
<b>Zone VII = +2 stops</b>
White with visible texture.
<b>Zone VIII = +3 stops</b>
Blown out

right the first time, think about using your camera's spot meter to measure the area that you want to concentrate on and adjust exposure according to the chart on the right.

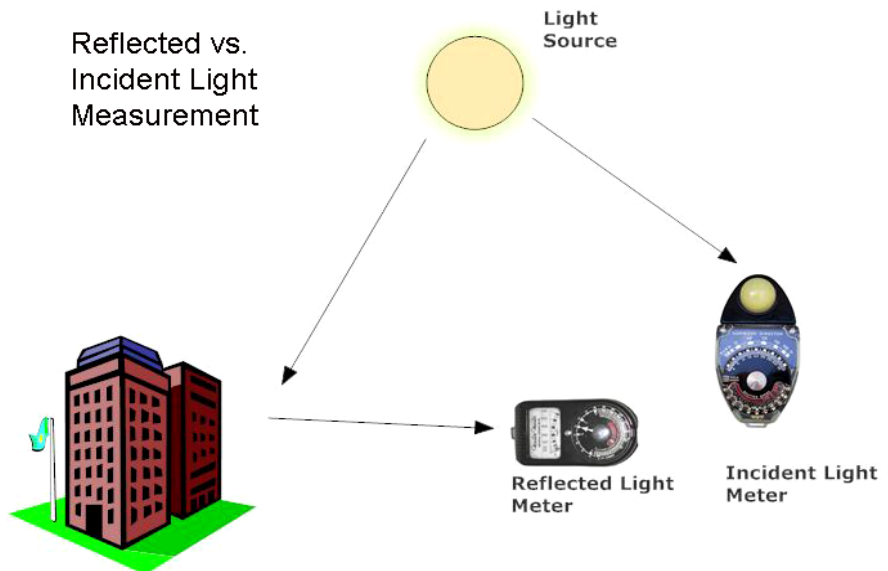
If you are a purist, you may enjoy using a spot meter separate from your camera. A spot meter allows you to measure a small area of a scene without leaving your camera position. Typically, a spot meter can measure an area that comprises  $1^{\circ}$ - $5^{\circ}$  of arc. (EBay is loaded with meters that can be obtained at reasonable cost). Before purchasing a vintage meter, make sure it does not require mercury batteries which are no longer available in the US, although you can get an adapter that uses regular button batteries.

**Incident or Reflected light; what's the Difference?** By now, you know that exposure meters measure light that is reflected from a subject. *Ipsa facto*, if you aim it at a bright object you will get a different reading than if you aim it at a dark area. In each case, the meter is assuming that the light being measured has been reflected from a middle gray toned object. That is why it is essential to understand where to aim the meter when making a measurement.



There is an alternative- The incident light meter. If you measure the source of the light instead of reflected light, the reading will indicate the exposure required to record a middle gray tone as middle gray, without having to actually meter a middle gray object. As long as the range of brightness in the scene is within the dynamic range of the camera, you will

have a technically correct exposure; white will record as white and black will be recorded as black and everything in-between will fall into place. Keep in mind that you still need to compensate for mood. If you want a high key image, use your camera's exposure compensation adjustment in the plus (+) direction. For dark or moody images go minus (-). For example; if you take a picture of a street scene at night without compensating the exposure, it will look like it was taken during the day (at least as far as brightness is concerned). In this case, you could meter the scene and reduce the exposure by two f-stops. This will place middle gray in Zone III. To go even darker reduce the exposure by three stops to put it in Zone II (reducing exposure means a higher number f-stop).



Let us take a typical another situation as an example. Say you want to photograph a white swan on a visually black water surface. You measure the light reflecting from the swan with a spot meter or by reading the light intensity reflected from a similarly white surface. You obtain a reading of  $1/500 @ f/8$ . Since you want the feathers to render as white, preserving the fine detail (Zone VII), increase the

exposure by 2 EV or 1/125 @ f/8. Failure to change the exposure will cause the swan to render as middle gray.

PFLI CLUB TOTALS FOR NOVEMBER						
HOW WE COMPARE						
COLOR A	COLOR B	BLACK & WHITE A	BLACK & WHITE B	DIGITAL A	DIGITAL B	CREATIVE
121 Wantagh	111 Wantagh	120 Nassau	110 Huntington	120 Huntington II	<b>113 Syosset</b>	122 Wantagh
<b>120 Syosset</b>	110 Huntington II	118 Huntington	<b>109 Syosset</b>	118 Freeport	113 NYBZPS	116 Paumanok
119 Paumanok II	109 Huntington	117 Wantagh	108 S.E. Queens	117 Wantagh	111 Great Neck	113 Island Photo
118 Huntington	<b>106 Syosset</b>	117 Paumanok	103 Flushing	<b>116 Syosset II</b>	110 Huntington	112 Paumanok II
116 Freeport	104 S.E. Queens	116 Huntington II	102 South Shore	115 Suffolk	110 Wantagh	112 Island Photo II
116 Freeport (OCT)	102 Flushing	<b>115 Syosset II</b>	85 Nassau	114 Nassau	110 Paumanok (OCT)	111 Freeport
115 Huntington II	102 South Shore	114 Huntington III	64 Suffolk	114 Paumanok	110 Sweetbriar	110 Huntington II
115 Nassau	91 Paumanok	<b>110 Syosset</b>	47 Paumanok	114 Paumanok (OCT)	109 Huntington II	109 Nassau
114 Paumanok	87 Suffolk	110 Freeport	44 Wantagh	114 NYBZPS	109 Paumanok	108 Huntington III
<b>110 Syosset II</b>	<b>86 Syosset II</b>	109 Flushing	23 Huntington II	113 Flushing	107 Huntington III	<b>108 Syosset</b>
108 Flushing	64 Huntington III	89 Paumanok II		113 Paumanok II(OCT)	107 Nassau	105 Flushing
108 Huntington III	44 Nassau	43 S.E. Queens		112 South Shore	107 South Shore	104 Suffolk
87 Nassau II		24 Island Photo		<b>112 Syosset</b>	106 Flushing	104 NYBZPS
70 Wantagh II		22 Suffolk		112 Paumanok II	106 Flushing II	102 Huntington
62 Island Photo				110 Island Photo	106 S.E. Queens (OCT)	65 Wantagh II
44 Suffolk				109 Great Neck	104 Suffolk	41 Sweetbriar
43 NYBZPS				109 Huntington	84 Paumanok II	22 Paumanok III
24 S.E. Queens				109 Huntington III	<b>63 Syosset II</b>	<b>21 Syosset II</b>
				109 Sweetbriar	44 Paumanok II(OCT)	
				108 Nassau II	42 Wantagh II	
				88 Island Photo II		
				68 Wantagh II		
				41 S.E. Queens (OCT)		
				21 Paumanok III		

## PFLI Creative Competition

*Online Voting (from PFLI website)*

The PFLI scores for the November Creative Photo Competition have been posted at [www.pflcreative.com](http://www.pflcreative.com).

When you click on the November album, the images show up in order, high judges scores first. If you wish to see who is ahead in the member vote, **click on the November album**, then the **Top Rated** button above the thumbnails.

If you click on the Top Rated button on the HOME screen (before you click on the album) you see the Top Rated images for ALL ALBUMS (which can be confusing)

**So, to see the Top Rated images for this Month:**

1. Click on the November album
2. Click on the Top Rated button

**Check back often to see how your image is doing!**

**PLEASE BE SURE TO RATE and COMMENT on this month's images!! You need to log in to rate images!**

### PFLI CREATIVE COMPETITION


NOVEMBER 2011 - 78 IMAGES!

MEMBER VOTING BEGINS FRIDAY NOV 4 (BY 7:30 PM)


*Register NOW (if you haven't already) at [www.pflcreative.com](http://www.pflcreative.com)*

*Use the Global Password 'creative' to register - for clubs in PFLI only*

October Medal Winners - 27 Points!



October - Top 4 Rated in Member Vote



**Log in often !!** You must Login to Vote!

*Rate and comment on November's Images*

*See others comments and rating of your image*

*PFLI Judges scores will be posted by Monday Nov 7*

*Maker & Club will be posted by Wednesday Nov 9*

*Member voting closes Nov 12*

On the contest site, click the **Top Rated** button to see which images are most popular!



**VOTE YOUR OWN WAY.** We encourage you to rate all images and comment constructively as you wish. However, if pressed for time, you can simply vote high scores for the images you really like. The whole idea is to give feedback to the maker - more than a simple score can do. Make your voice count. At least vote for your own image.

SCC PFLI SCORES FOR NOVEMBER			
Cat	Score	Member	Image Title
ColorA	26	Marty Silverstein	Hamadrias Baboon Alpha Male
DigitalA	26	Barry Goldstein	Flower 1945'
ColorA	24	Alan Ross	Angry Owl'
ColorA	24	Alan Agdern	Two Cheetahs'
ColorA	24	Ramesh Patwa	Brazilian Dancer'
ColorB	24	Sunil Chhatpa	Iguana Looking'
BWA	24	Valerie DeBiase	Spooky Staircase'
BWA	24	Moshe Markewitz	The Shell'
BWA	24	Bill Bowie	Surfing 101'
DigitalA	24	Marty Silverstein	tern landing'
DigitalA	24	Ramesh Patwa	'Waterfall'
DigitalA	24	Fred Stermann	In Full Bloom 2'
DigitalB	24	Doreen Rose	Mr Ed'
DigitalB	24	Sunil Chhatpa	DAHLIA 4'
ColorA	23	Bil IBowie	Amherst Balloon'
ColorA	23	Valerie DeBiase	Red Light House'
ColorA	23	Peter Newman	Baboon Nest'
ColorB	23	Frank Kirshenbaum	'Pinwheel'
BWA	23	Alan Agdern	Kent Barn Sepia'
BWA	23	Peter Metzger	Animal House'
BWA	23	Peter Newman	Surfer 1002'
BWB	23	Chris Ferrara	Out For A Stroll'
BWB	23	Frank Kirschenbaum	Snow Owl 28'
DigitalA	23	Chris Ferrara	Yard Flower'
DigitalA	23	Gerald Harrison	Baboon 357 4v2'
DigitalB	23	Doreen Rose	Misty Harbor'
Creative	23	Fred Stermann	Celestion Shape'
Creative	22	Peter Newman	space wheel'
ColorA	21	Peter Metzger	Bethpage Barn'
ColorA	21	Chris Ferrara	Lighthouse In The Fog'
ColorA	21	Moshe Markewitz	Prett yGirl'
ColorB	21	Maylan Monahan	There Are Two Of Us'
ColorB	21	Alice Langholz	Shot Of Light'
ColorB	21	Alan Herbst	Purple Passion'
ColorB	21	Vivian Bass	Pretty Dahlia'
ColorB	21	Jules Weisler	Old Bethpage View'
BWA	21	Ramesh Patwa	Old Barn'
BWA	21	Jules Weisler	Old Bethpage View 2'
BWA	21	Alan Ross	Two Italian Women'
BWA	21	Linda Volin	The Web'
BWB	21	Vivian Bass	Still Life'
BWB	21	Burt Ettinger	Kids A tPlay'
BWB	21	SunilChhatpa	Red Rock Canyon'
DigitalA	21	Peter Newman	catfish dinner'
DigitalA	21	BillBowie	'Lighthouse'
DigitalA	21	Alan Agdern	NYC Solarized'
DigitalA	21	JulesWeisler	roses and bee'
DigitalB	21	Vivian Bass	'Monarch'
DigitalB	21	Stan Rothman	'Koiland'
DigitalB	21	Stan Rothman	'Sidways'
DigitalB	21	VivianBass	Young Swan'
DigitalB	21	Sunil Chhatpa	'JAGUAR'
Creative	21	IraScheinerman	Afternoon Of The Mannequi'
Creative	21	Vivian Bass	Coleus Landing'
Creative	21	Jules Weisler	camellia 2'
Creative	21	Doreen Rose	Altered Lily'
ColorB	20	Linda Volin	'Creature'
ColorB	20	Burt Ettinger	Butterfly 1'

## DSLRs; How Much Longer?

If you are old enough to remember back when the SLR became the de facto standard for serious photography (at least the portable kind), it had to do with three main issues; Flexibility, accuracy and the lack of parallax error. The two main types of cameras in use by amateurs at the time were the 35mm rangefinder and the 2<sup>1</sup>/<sub>4</sub> x 2<sup>1</sup>/<sub>4</sub> twin lens reflex. There were some exceptions, but for the most part, the camera, lens and viewfinder were an integral unit that was used as is.

SLRs offered the ability to change the lens, the viewfinder and even the back containing the film in some cases. They opened up a new world of macro and telephoto photography that was previously very difficult and frequently not worth the effort. With little effort you could turn your camera into a microscope or telescope.

The introduction of the four-thirds format and similar cameras with electronic viewfinders and interchangeable lenses are causing many to pause when thinking about a new camera. Not only do these cameras offer the advantages of a DSLR but they throw in the very significant advantage of reduced size and weight. Admittedly, they have a way to go before being able to compete with top level DSLRs, but the gap will continue to narrow.

These thoughts crossed my mind as I was trying to cram all the equipment from my outgrown camera bag into a new backpack. No doubt they are crossing many other minds as well. Stay tuned- the revolution has just begun. It's been a fun journey.

## SCC YTD SCORES

	SEP				OCT				Nov				YTD AVG. (Unadj.)
	1	2	3	Avg of Top 2	1	2	3	Avg of Top 2	1	2	3	Avg of Top 2	
<b>Black &amp; White A</b>													
Bowie, Bill	8.0	8.5		8.25	8.5	8.5	8.0	8.50	9.0	9.0		9.00	8.58
DeBiase, Valerie	7.0	8.0	8.5	8.25	8.0	10.0	8.5	9.25	8.5	8.5	8.5	8.50	8.67
Herbst, Al				No Entry	7.5			7.50				No Entry	7.50
Markewitz, Moshe				No Entry	8.5			8.50				No Entry	8.50
Metzger, Peter				No Entry	8.5			8.50	9.0			9.00	8.75
Newman, Peter	8.0	7.0		7.50	8.5	8.0		8.25	8.0	10.0		9.00	8.25
Patwa, Ramesh	10.0	7.5		8.75	8.5	8.0		8.25	7.5	8.0		7.75	8.25
Ross, Alan				No Entry	7.5			7.50	8.0			8.00	7.75
Scheinerman, Ira				No Entry	8.0	8.0		8.00				No Entry	8.00
Volin, Linda	7.0	7.5	7.5	7.50	7.0			7.00	8.0	8.0	8.5	8.25	7.58
Weisler, Jules	7.5	8.5	8.0	8.25	8.5	8.0	8.0	8.25	8.0	8.0	8.5	8.25	8.25
<b>Black &amp; White B</b>													
Bass, Vivian				No Entry	7.5			7.50				No Entry	7.50
Chhatpar, Sunil	7.0			7.00	8.0	9.0		8.50	8.5	7.0		7.75	7.75
Ettinger, Burton	9.5			9.50	7.5			7.50				No Entry	8.50
Ferrara, Chris				No Entry	7.5			7.50				No Entry	7.50
Kirshenbaum, Frank	6.5	6.5	6.5	6.50				No Entry	7.0	7.5	10.0	8.75	7.63
<b>Black &amp; Wite AA</b>													
Agdern, Alan	8.5	8.5	8.0	8.50	9.0	8.5	9.0	9.00	9.0	8.5	10.0	9.50	9.00
Silverstein, Marty	10.0	9.0	8.0	9.50	8.5	9.0	10.0	9.50	9.0	9.0	8.5	9.00	9.33
<b>Color AA</b>													
Bowie, Bill	8.0	8.0		8.00	8.0	8.5	8.5	8.50	10.0	8.0	8.5	9.25	8.58
DeBiase, Valerie	7.0	8.0	8.0	8.00	7.5	7.5	8.0	7.75	8.5	7.5	8.0	8.25	8.00
Ferrara, Chris	8.5	7.5		8.00	8.5	8.0		8.25	8.5	8.5		8.50	8.25
Markewitz, Moshe				No Entry	7.5	7.5		7.50	8.5	8.0		8.25	7.88
Metzger, Peter				No Entry	8.5			8.50	8.5			8.50	8.50
Newman, Peter	8.0	9.0	9.0	9.00	7.5	8.0	8.5	8.25	8.0	8.5	9.0	8.75	8.67
Patwa, Ramesh	7.5	9.0	10.0	9.50	8.0	8.0	8.5	8.25	7.0	8.5	8.5	8.50	8.75
Ross, Alan				No Entry	8.0	8.0		8.00	9.0	8.0		8.50	8.25
Scheinerman, Ira				No Entry	8.0	8.5	10.0	9.25				No Entry	9.25
Starling, Edward				No Entry				No Entry	8.0	8.5	9.0	8.75	8.75
<b>Color B</b>													
Bass, Vivian				No Entry	8.0	8.5	8.5	8.50				No Entry	8.50
Chhatpar, Sunil	8.0	7.5		7.75	8.5	10.0		9.25	8.0	8.0		8.00	8.33
Ettinger, Burton	8.5	7.0		7.75	7.5	8.5		8.00	7.5	10.0		8.75	8.17
Herbst, Al	7.0	7.0	7.5	7.25	7.5	8.0	7.5	7.75				No Entry	7.50
Kirshenbaum, Frank	8.0	7.5	6.5	7.75	9.0			9.00	9.0	7.0	9.0	9.00	8.58
Langholz, Alice				No Entry	7.0	8.0	8.0	8.00				No Entry	8.00
Monahan, Maylan				No Entry	7.5	7.5	8.0	7.75	7.0	7.5		7.25	7.50
Volin Linda	6.5	7.0	8.0	7.50	7.5			7.50	7.0			7.00	7.33
Weisler, Jules	8.0	8.0	9.5	8.75	8.0	8.0	7.5	8.00	7.0	7.5	7.0	7.25	8.00
<b>Color AA</b>													
Agdern, Alan	8.5	7.5	9.0	8.75	9.0	8.5	10.0	9.50	8.5	9.0	8.5	8.75	9.00
Silverstein, Marty	10.0	8.5	8.5	9.25	8.5	8.5	9.0	8.75	10.0	9.0	8.5	9.50	9.17
<b>Creative</b>													
Bass, Vivian				No Entry	8.0			8.00	8.5	7.5		8.00	8.00
Bowie, Bill				No Entry	8.5	7.0		7.75	8.5	7.0		7.75	7.75
Goldstein, Barry				No Entry				No Entry	8.0	7.5		7.75	7.75
Newman, Peter	8.0	8.0	8.5	8.25	8.0	8.5		8.25	9.0	8.5	7.0	8.75	8.42
Rose, Doreen				No Entry	10.0	8.0		9.00				No Entry	9.00
Scheinerman, Ira	9.0	8.0	8.5	8.75	8.0	8.0	9.0	8.50	7.0	7.0	8.5	7.75	8.33
Silverstein, Marty				No Entry	8.0	10.0	7.5	9.00	10.0	7.0	7.5	8.75	8.88
Sterman, Fred				No Entry	8.5	7.5	7.5	8.00				No Entry	8.00
volin, Linda				No Entry				No Entry	8.0	7.0		7.50	7.50
Weisler, Jules				No Entry	7.5	7.5	8.0	7.75	7.5	8.0	8.0	8.00	7.88

<b>Scores Continued</b>													
	<b>SEP</b>				<b>OCT</b>				<b>Nov</b>				
	1	2	3	Avg of Top 2	1	2	3	Avg of Top 2	1	2	3	Avg of Top 2	YTD AVG. (Unadj.)
<b>Digital AA</b>													
Agdern, Alan	9.0	8.0		8.50	7.5	8.0	10.0	9.00	8.0	8.0	9.0	8.50	8.67
Bowie, Bill				No Entry	7.5	8.0		7.75	7.5	7.5		7.50	7.63
Ferrara, Chris	6.0	7.5		6.75	8.5	8.5	9.0	8.75	7.5	7.5	7.0	7.50	7.67
Goldstein, Barry	7.0	7.5	8.5	8.00	8.5	8.5	8.0	8.50	7.5	7.0	8.5	8.00	8.17
Goldstein, Carol	7.5	7.5	6.5	7.50				No Entry				No Entry	7.50
Greenberg, Carole				No Entry	7.5			7.50				No Entry	7.50
Harrison, Aileen	7.0	7.0		7.00	7.5			7.50				No Entry	7.25
Harrison, Gerald	6.5	7.5	9.0	8.25	8.5	7.5	8.0	8.25	8.5	8.5	8.0	8.50	8.33
Markewitz, Moshe				No Entry	7.5	8.0		7.75	7.0	7.0		7.00	7.38
Newman, Peter	6.5	8.0	10.0	9.00	7.5	8.5	8.0	8.25	7.5	7.5	8.0	7.75	8.33
Patwala, Ramesh	7.0	8.0	8.5	8.25	7.5	8.0	8.5	8.25	10.0	8.0	7.0	9.00	8.50
Scheinerman, Ira				No Entry				No Entry	8.0			8.00	8.00
Sterman, Fred	8.5	6.5	8.0	8.25	8.5	7.5	7.5	8.00	8.5	7.5	7.5	8.00	8.08
Volin, Linda	8.0	7.0	6.0	7.50	7.0	8.0	8.0	8.00	8.0	8.0	7.0	8.00	7.83
Weisler, Jules	8.0	8.5	7.5	8.25	8.0	8.0	8.5	8.25	7.5	9.0		8.25	8.25
Wouffin, Gerald	7.0	7.5	7.7	7.58	7.5	8.0	8.0	8.00	8.0	8.0	7.5	8.00	7.86
<b>Digital B</b>													
Bass, Vivian				No Entry	7.5	8.0		7.75	8.0			8.00	7.88
Chhatpar, Sunil	7.0	8.0	10.0	9.00	7.5	9.5	7.5	8.50	10.0	8.5	7.0	9.25	8.92
Kirshenbaum, Frank				No Entry				No Entry	8.0	8.0	7.5	8.00	8.00
Langholz, Alice	7.5	8.0		7.75				No Entry				No Entry	7.75
Rose, Doreen	9.5	8.0	8.5	9.00	8.5	8.0	8.0	8.25	8.5	8.0	8.5	8.50	8.58
Rothman, Stan	6.5	8.5	8.0	8.25	6.0	7.0	7.0	7.00	7.5	7.5	7.5	7.50	7.58
<b>Digital AA</b>													
Silverstein, Marty	9.0	9.0	10.0	9.50	8.5	8.5	9.5	9.00	9.0	9.0	10.0	9.50	9.33

# LAYERS IN PHOTOSHOP ELEMENTS

## Hazel Meredith

PHOTOGRAPHS © HAZEL MEREDITH

PRESENTED BY THE PHOTOGRAPHIC FEDERATION OF LONG ISLAND



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**NOVEMBER 20 - FREE PHOTO CLASS - 2 PM**

*Presented by the Photographic Federation of Long Island*

Layers are an essential tool for working in Photoshop Elements. Layers give you the ability to make "non-destructive" changes to your photos allowing you to delete the changes or make further changes easily. This seminar will demonstrate the four types of Layers and how to utilize each one in your photo editing. It will include merging photos, creating panoramas and word art, adding borders and type, and "true" masking, newly added in Elements 9. We will also review the new features in Elements 10.

Hazel Meredith, MNEC, has been teaching fellow photographers how to utilize Adobe Photoshop Elements (both beginners and

intermediates) as well as Pro Show Gold.

She has given seminars at local camera clubs; the Connecticut Association of Photographers; and the New England Camera Club Council, as well as teaching 6-week sessions for the Bridgeport, CT, Adult Education Department. This year she has also taught Milford Adult Ed and several other conferences as well.

For more information on seminars for your camera club or group, or for information on private tutoring, contact:

[Hazel@MeredithImages.com](mailto:Hazel@MeredithImages.com) or  
call 203-375-1039