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www.syossetcc.org link

EV: What It Is and Why You Should Care

Barry Goldstein

EV stands for Electronic Vehicle, Electro Voice and Enterprise Value, but most importantly, EV stands for Exposure Value. To understand EV, you first need to understand a few basic concepts. So here goes.

The basic job of any camera is to focus an image and then control the amount of light reflected or emitted from the subject that reaches the sensor in your camera. Exposure is the sum total of light that reaches the sensor. *Notice I did not mention film. Get over it already!*

Light is controlled by a camera in two "dimensions." The area of the lens available for light to pass through, which is controlled by the aperture and the length of time it is allowed to pass through which is controlled by the shutter. Shutter speed actually has nothing to do with speed, but is the length of time that the shutter, a physical barrier to light, is opened or in the case of a focal plane shutter, the width of the slit that passes in front of the sensor during exposure.

Aperture is just slightly more complicated, but to put it simply, it refers to the diameter of the lens opening formed by the iris diaphragm. It's exactly like the iris of your eye which opens in response to darkness and contracts in response to light. The complication is that the diameter of the opening is only a surrogate measure of the 'real' issue- surface area. The amount of light that passes through an aperture per unit of time is directly proportional to the area of the opening, not the diameter. That is why lens aperture numbers are not simple numeric progressions but a function of the square root of 2 = 1.414. Hence f/1.4 f/2.0 f/2.8 f/4 f/5.6 f/8 f/11 f/16 f/22 f/32 f/45 f/64 . . . Each succeeding higher number passes half as much light per unit of time as the preceding number- the higher the number, the smaller the aperture.

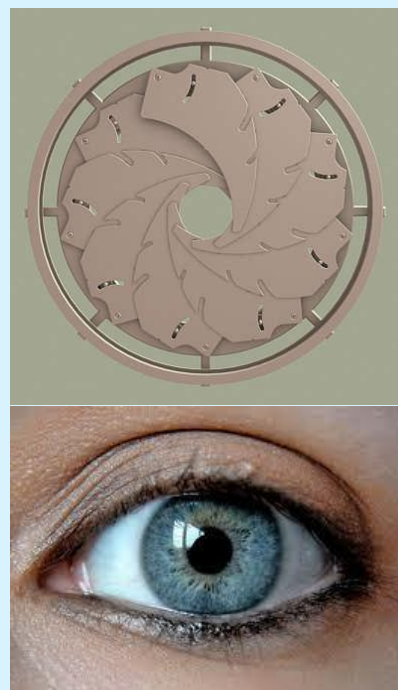
Meeting Schedule

March

- 15 "Expose Yourself," 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



time as the preceding number- the higher the number, the smaller the aperture.

Therefore, f/16 is said to be 8 times 'slower' than f/4 because it is 8 times larger than f/16 in terms of lens opening surface and requires 8 times more exposure time.. To use this information another way, an exposure of 1/30 sec @ f/4 is equivalent to 1/8 sec. @ f/8. A user friendly way to put it more is that the difference in the two exposures is 0 EV. If we maintained the 1/30 sec. exposure but changed the aperture from f/4 to f/8 the difference would be 2 EV.

The practical application of this information comes into play when you are weighing depth of field versus motion stopping ability. A higher shutter speed to 'stop' motion will require a larger aperture (less depth of field) all else being constant. You can therefore control depth of field while keeping exposure constant by varying aperture and lens speed in equal but opposite directions in terms of exposure. When you use the 'program shift' feature of your camera this happens without any calculation on your part. That is, change of aperture is compensated by an equal and opposite change in shutter speed.

If you examine the markings on the exposure compensation control of your



camera (if it has one), you will notice that they are relative EV units.

During the memorable fifties, many cameras used EV in absolute units in addition to the f-stop and shutter speed scales, and few used only EV units. 0 EV was the starting point that represented a one second exposure @ f/1.0. Very few people have a lens capable of f/1.0 although one is made by Leica and Canon once had a f/0.95, but that's not the point. It is a reference standard like 0° C on the Celcius scale. This system never became popular. The following chart shows the scale of values. Spend a few minutes to see how the relationships work.

EV	f-number												
	1.0	1.4	2.0	2.8	4.0	5.6	8.0	11	16	22	32	45	64
-6	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m	256 m	512 m	1024 m	2048 m	4096 m
-5	30	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m	256 m	512 m	1024 m	2048 m
-4	15	30	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m	256 m	512 m	1024 m
-3	8	15	30	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m	256 m	512 m
-2	4	8	15	30	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m	256 m
-1	2	4	8	15	30	60	2 m	4 m	8 m	16 m	32 m	64 m	128 m
0	1	2	4	8	15	30	60	2 m	4 m	8 m	16 m	32 m	64 m
1	1/2	1	2	4	8	15	30	60	2 m	4 m	8 m	16 m	32 m
2	1/4	1/2	1	2	4	8	15	30	60	2 m	4 m	8 m	16 m
3	1/8	1/4	1/2	1	2	4	8	15	30	60	2 m	4 m	8 m
4	1/15	1/8	1/4	1/2	1	2	4	8	15	30	60	2 m	4 m
5	1/30	1/15	1/8	1/4	1/2	1	2	4	8	15	30	60	2 m
6	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	8	15	30	60
7	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	8	15	30
8	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	8	15
9	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4	8
10	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2	4
11	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1	2
12	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1
13	1/8000	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2
14		1/8000	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4
15			1/8000	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8
16				1/8000	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15

Programs

March 25th – **Bill Rudock and Gen Benjamin, “Photographing Nature and Wildlife”**, Plainview Library, 2 PM

April 22nd – **Parish Kohanim, “Magical Beauty”**, Suffolk Community College from 9 AM to to 4 PM.

April 29th – **Ron Wyatt, “Sports Photography”**, Plainview Library, 2 p.m.

May 20th - **Denise Ippolito, “Fine Art Photography”**, Plainview Library, 2 PM

June 20th – **Hazel Meredith, “Using Layers in Photoshop Elements,”** Plainview Library, 2 PM

SCC Year to Date Competition Standings								
YTD Rank		Average of Top Two Scores						
		Sep	Oct	Nov	Dec	Jan	Feb	Mar
Black & White A								
1	DeBiase	8.25	9.25	8.50	8.25	8.75	9.50	9.50
2	Weisler	8.25	8.25	8.25	8.50	8.25	8.25	8.50
3	Patwa	8.75	8.25	7.75	7.75	8.75	8.50	8.00
4	Bowie	8.25	8.50	9.00	8.25	7.25	7.75	8.25
5	Newman	7.50	8.25	9.00	8.25	-	8.00	-
6	Volin	7.50	7.00	8.25	7.50	7.50	8.00	8.00
Black & White B								
1	Chhatpar	7.00	8.50	7.75	8.00	-	9.00	8.25
2	Kirshenbaum	6.50	-	8.75	-	7.50	-	-
3	Langholz	-	-	-	-	9.50	-	-
4	Ettinger	9.50	7.50	-	-	-	-	-
5	Ferrara, C	-	7.50	-	7.50	-	-	9.50
6	Ross, J	-	-	-	-	-	8.00	-
Black & White Salon								
1	Silverstein	9.50	9.50	9.00	9.50	9.50	9.25	9.50
2	Agdern	8.50	9.00	9.50	8.25	8.75	8.50	8.75
Color A								
1	Patwa	9.50	8.25	8.50	8.75	7.75	8.50	8.75
2	Starling	-	-	8.75	-	7.75	9.29	9.25
3	Newman	9.00	8.25	8.75	9.25	-	8.25	-
4	DeBiase	8.00	7.75	8.25	8.50	7.50	8.00	8.75
5	Ferrara, C	8.00	8.25	8.50	8.75	-	8.00	8.75
6	Ross, A	-	8.00	8.50	8.00	8.00	8.25	9.00
Color B								
1	Weisler	8.75	8.00	7.25	8.00	9.00	8.00	8.50
2	Chhatpar	7.75	9.25	8.00	8.75	-	9.50	8.75
3	Kirshenbaum	7.75	9.00	9.00	-	7.75	-	-
4	Ettinger	7.75	8.00	8.75	8.00	8.25	-	-
5	Herbst	7.25	7.75	-	8.00	-	7.50	-
6	Ross, J	-	-	-	-	9.00	7.75	9.00
Color Salon								
1	Silverstein	9.25	8.75	9.50	8.50	9.50	9.50	9.25
2	Agdern	8.75	9.50	8.75	9.25	8.75	8.75	8.75
Creative								
1	Scheinerman	8.75	8.50	7.75	7.25	8.25	8.50	9.50
2	Silverstein	8.00	9.00	8.75	8.00	7.75	-	-
3	Sterman	-	8.00	-	8.50	7.75	8.25	8.50
4	Newman	8.25	8.25	8.75	8.25	-	-	-
5	Chhatpar	-	-	-	7.75	6.75	9.25	8.00
6	Weisler	-	7.75	8.00	8.25	7.00	-	-
Digital A								
1	Agdern	8.50	9.00	8.50	8.75	7.75	8.00	8.75
2	Harrison, G	8.25	8.25	8.50	8.75	7.25	8.75	8.50
2	Weisler	8.25	8.25	9.00	7.75	8.00	8.00	9.00
4	Ferrara	6.75	8.75	7.50	8.00	8.00	9.50	8.75
4	Sterman	8.25	8.00	8.00	8.25	8.50	8.00	8.25
6	Patwa	8.25	8.25	9.00	7.75	7.50	8.00	8.25
Digital B								
1	Chhatpar	9.00	8.50	9.25	9.00	9.50	8.25	8.50
2	Rose	9.00	8.25	8.50	8.25	9.00	9.25	9.00
3	Bass	-	7.75	8.00	8.25	7.75	8.00	8.00
4	Rothman	8.25	7.00	7.50	-	-	8.00	7.25
5	Kirshenbaum	-	-	8.00	7.75	-	-	-
6	Langholz	7.75	-	-	-	-	-	8.00
Digital Salon								
1	Silverstein	9.50	9.00	9.50	9.50	8.50	9.00	9.25

THE PHOTOGRAPHIC FEDERATION OF LONG ISLAND PRESENTS

"Magical Beauty"
with **Parish Kohanim**

• **PHOTOGRAPHY AS A CAREER** Parish Kohanim shares images taken throughout his 30 successful years in commercial photography, giving "behind the scenes" anecdotes, and revealing what it takes to put a major photo shoot together.

• **ART PHOTOGRAPHY AS A PASSION** Parish also shares his philosophy about the art of photography. He has opened a Fine Art Gallery and has been working with Cirque performers for the last few years to publish a book on their incredible art.

• **"MAGICAL BEAUTY"** His uncommon use of colors, whether vibrant or pastel, as well as his luminous black & white images have become his unique signature and style. During his career, he has worked commercially for many Fortune 500 Companies, IBM, Coca Cola, DeBers to name a few and his work has appeared on the pages of Vogue, Harper's Bazaar, Forbes, Time and Newsweek. Check out his exciting website: www.parishkohanim.com/

• **HUNT'S PHOTO and Other Vendors**

April 22, 2012, 9:00am - 4:00pm

Sponsored by: **Canon**
& Suffolk County Community College Photo Club

Tickets: **\$30.00**
High School & College Students FREE with student ID

To order tickets:
• Through camera club delegate
• Mail to: PFLI, 183 Hempstead Avenue, Lynbrook, NY 11563 (tickets will be held at door)
• On-line: www.pflionline.com

Van Hornard Theater, Sagtikov Arts and Science Building
Suffolk County Community College, Brentwood, NY
Cooled Hill Road, Brentwood, NY 11717 - use Parking Lot #2
(495 to Exit 53, continue on Service Rd. to Wicks Road, turn right, near right into College grounds)
For additional information, contact us at: info@pflionline.com

Defenders of Wildlife's Photo Contest

Given the excellent wildlife work done by some of our members, there may be some interest in the Defenders Photo contest. Winners will be featured in their quarterly newsletter, calendar and other publications as well as a range of prizes, including a week-long guided nature photography trip with *Defenders* magazine contributor Jess Lee



You may submit up to six images, featuring wildlife or wild landscapes. The deadline is **March 15, 2012**. Winners will be announced in April 2012, and winning photos will be published in the summer 2012 issue of *Defenders'* quarterly publication.

PLFI Scores for March 2012

COLOR PRINTS A

26 Alan Agdern 'Owl 3'
 24 Peter Newman 'Is This Twig OK?'
 24 Valerie DeBiase 'Reaching For The Sky'
 23 Alan Ross 'Into The Coop'
 23 Chris Ferrara 'Verrazano Bridge 2'
 22 Ramesh Patwa 'Colorful Merchandise'
 22 Marty Silverstein 'Pallas Cat Mongolia'
 22 Edward Starling 'New Orleans Street Musici'
 21 Ira Scheinerman 'The Guru'
 21 Bill Bowie 'I'm Forever Blowing Bubbl'

COLOR PRINTS B

24 Sunil Chhatpar 'Dahlia'
 24 Alice Langholz 'Florence Sunset'
 22 F. Kirshenbaum 'Lunch Time'
 22 Jules Weisler 'Dahlia 2'
 22 Jack Ross 'flower 1'
 21 Alan Herbst 'Purrs Like A Kitten'

BLACK & WHITE A

26 Alan Agdern 'Profile'
 23 Jules Weisler 'Water Pump'
 23 Ira Scheinerman 'Mannequin In The Window'
 23 Bill Bowie 'Hyena'
 23 Linda Volin 'Snowy Memory'
 23 Valerie DeBiase 'Tall Glass'
 22 Ramesh Patwa 'Reflection'
 22 Peter Newman 'Under The Waves'
 22 Alan Ross 'Rhino Might'

BLACK & WHITE B

23 Jack Ross 'Pretty Flower'

23 Sunil Chhatpar 'Long Tailed Hornbill'
 22 F. Kirshenbaum 'Lily & Pad 119'

DIGITAL A

24 Fred Stermann 'RELAXING'
 24 Jules Weisler 'white dahlia'
 23 Ira Scheinerman 'Heading Home'
 23 Marty Silverstein 'butterfly dream'
 22 Alan Agdern 'Time to Fly'
 22 Chris Ferrara 'Sunrise on the Lake'
 22 Gerald Harrison 'Great Blue BW 7397'
 21 Barry Goldstein 'On the Way to Work 3'
 21 Peter Newman 'dead bird dinner'
 21 Ramesh Patwa '3 flowers'

DIGITAL B

25 Sunil Chhatpar 'DAHLIA 24'
 22 Doreen Rose 'Sunflower Truck'
 22 Sunil Chhatpar 'TAJ MAHAL'
 21 Stan Rothman 'Wakodahatchee scene'
 21 Vivian Bass 'Orchid'
 21 Stan Rothman 'BocaOrchid 1'
 21 Vivian Bass 'In The Park'
 21 Doreen Rose 'Turkish Delight'

CREATIVE

23 Ira Scheinerman 'WatchYourHead'
 21 Vivian Bass 'Nature's Shower'
 19 Fred Stermann 'UNDER WATER ART'
 17 Linda Volin 'Horseback Rider in Creati'
 15 Peter Newman 'push me pull you'