MGNCC COLOR WHEEL
MANHASSET-GREAT NECK CAMERA CLUB

February 2016 Volume 66 #6

click here for our web site at http://www.greatneckcameraclub.org

Message from the MGNCC

Winter has its tribulations, as the rescheduling of our meetings for this month, and the reduced attendance at our February competition, amply demonstrates. We apologize. But despite the difficulty and delays that we experience, there is beauty to be found by the photographer willing to seek out the best that the season offers.

For the photographer, opportunities always abound. ...MGNCC

Dates for 2015 — 2016 Club Year

December16th Wednesday – Year in review show.
December28th Competition
December12th Competition
December26th Program
December 9th Competition — *Judge: Dennis Golan*
December 23rd Program — *Speaker: Al Bellow*
December 14th Competition — *Judge: Susan Nolan*
December 28th Program — *Social Program*
January 11th Competition — *Judge: Roz Rosenbloom*
~~January 25th Program — *Dr. Sloyer; The Roof of Africa*~~
February 8th–15th Competition — *Judge: Mike DiRenzo*
February 22nd Program—*Dr. Sloyer; The Roof of Africa*
March 14th Competition
March 28th Program
April 11th Competition
April 25th Program
May 9th Competition
May 23rd Best of Year Competition.

the Editor's Proof Sheet

… Zoom, Zoom

Getting closer

In an auto commercial, 'zoom, zoom' is meant to connote getting away, to distance oneself, fast. But in photography to *zoom* is to get closer, sometimes much closer, to your subject. Artistically, we use zooming for a variety of reasons and in a variety of ways.

Of course, what comes to mind first is to bring our subject closer, to better visualize its detail and alter our perspective. But there are a number of other photographic reasons for zooming, such as: subject isolation; framing; eliminating clutter; and altering the picture's context. Also include macro photography, which emphasizes very, very close detail.

How do we zoom? Well, I can think of a few different way's. First, there is the most personal—move. That's not to be dismissed, as Ansel Adams said *"Taking a good photograph is knowing where to stand."*

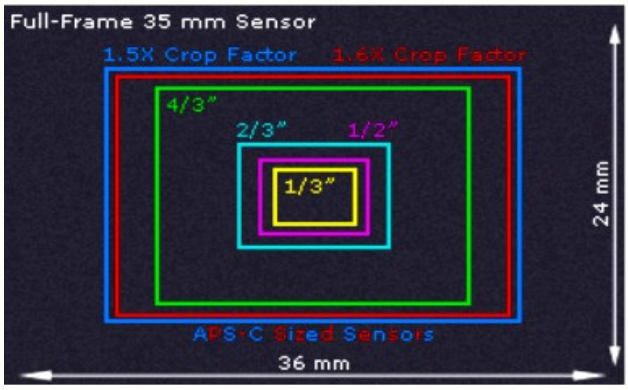
(continued on page 2)

(continued from page 1)

In the camera

Of course, in the camera we think of telephoto and zoom lenses. With interchangeable lens cameras we can choose a 'prime' telephoto lens of long but fixed focal length, or a variable focal length lens. The later is the most common option for fixed lens cameras.

Cameras with sensors that are smaller than full-frame (35mm sensors) can substantially increase our zooming flexibility. First consider that there is the 35mm equiva-



Relative size of typical digital sensors

lency (cropping) factor ranging from about 1.5 to 8 times for sensors smaller than full-frame; when combined with a lighter, smaller variable zoom lens, bridge cameras can have ranges of 24mm to 1550mm (in 35mm equivalency), an astounding 60+ focal length range.

There are advantages and disadvantages to small sensor cameras: the advantages being large zoom range, long depth of field, light weight, small size, and less expensive body and lenses (many are integrated with variable zoom). The disadvantages are lower overall image quality, less light sensitivity, more noise, lower dynamic range, limited wide-angle range, and modest to almost no short depth of field (useful for subject isolation). But, they can certainly zoom. Are the trade offs worth it—only the photographer can decide.

Many small sensor cameras have what is called 'digital zoom' where the optically acquired image is cropped and then enlarged by the camera's software to the full sensor resolution. This is not real optical zoom; there is some loss of image quality, depending on the extent of the enlargement.

But if the image is going to be cropped and enlarged by editing software anyway, then a good quality small sensor camera's software can do a better job then computer software. This is at variance advice promulgated by many web sites. Why? Well, the internal software of newer, good quality cameras, now use very sophisticated image enlargement algorithms. In-camera enlargement is done using the raw digital data, before JPEG compression occurs, thus avoiding JPEG artifacts in the enlargement process—compression occurs after enlargement, not before.

Editing makes the picture

We all do it—cropping I mean. Many times the first thing I do when editing a picture is to crop it to better focus on the central subject of the image. I also use cropping to adjust the perspective of the picture—to either introduce asymmetry or centralize the subject, depending on my artistic objectives. Many times at our competitions a judge will suggest further cropping, advising us to better focus on the subject—to remove unnecessary or distracting elements of the image. Cropping, then, is a powerful and ubiquitous form of zooming. We get closer to the subject, alter the image perspective and refocus attention to the picture's essential elements.

Do we have enough pixels to crop successfully? Well, an 11″ by 14″ picture printed at about 300 pixels per inch (the recommended print resolution for this size picture) requires about 10 to 14 million pixels. Current digital camera sensors usually have more than this number of pixels. If cropping reduces the resolution of the edited picture somewhat below this, then software resizing techniques employing bicubic or fractal algorithms can be used to moderately enlarge the picture to an adequate resolution for printing.

The digital projection divide

Our current digital projection system though, presents an altogether different, and advantageous, situation. The resolution of our digital projections is 750 by 750 pixels, which is an area of approximately 550,000 pixels—far less than the resolution of even the most modest digital camera. If we assume a camera resolution of 12 million pixels, that gives us an effective cropping, or zoom, ratio of 20 to 1! There's quite a lot of room for selecting even a relatively small portion of the projected image for editing.

This disparity in the resolution requirements allows for a much greater range for the selection and editing of portions of an image that will be digitally projected. The upshot is that it requires greater photographic skill to capture an image that will make an excellent printed picture than a digitally projected one. The difference will continue until digitally projected images reach a similar resolution to prints.

Bob Ebenau, *Editor*
rebenau@gmail.com

"Photography is an art of observation. It's about finding something interesting in an ordinary place..."

—Elliott Erwitt

Joseph's Coat **by Irwin Zuckerman**

Sail Key West **by Kevin Burke**

I'TS HOT cooling off **by Linda Abrams**

After the blizzard **by**
Juie Weissman

Winn **by**
Roseann Michelson

bulbs in the window **by**
Naomi Mankowitz

Puddle Puppy Solarization
by Monroe Halpern

Watching the Snow **by Anita Greenhut**

Winter Moring **by Tom Conte**

"Photograph: a picture painted by the sun without instruction in art." — **Ambrose Bierce**

VIEW#1 **by Sy Reinhardt**

GEOFLECT **by Joe Vigilis**

Snack Time by
Eric Alliger

A Hairy Icelandic Horse by Jackson Lum

Going Supersonic
by John Bruno

Speed 2 by
Ronny Hachadoorian

DIGITAL B&W SCORES

(all class A)

TOTALED SCORE	# OF ENTRIES	NAME
105.50	12	BRUNO, JOHN
100.50	12	HACHADOORIAN, RONNY
98.00	12	MICHELSON, ALLEN
96.50	12	ABRAMS, LINDA
96.00	12	SPIGNER, COLOMBA
95.50	12	PANDELAKIS, GEORGE
95.00	12	HALPERN, MONROE
94.50	12	NOVELLO, GEORGE
94.50	12	GOODFRIEND, PHYLLIS
94.00	12	EBENAU, ROBERT
93.50	12	LANCETTA, ARLENE
92.50	12	GREENHUT, ANITA
91.00	12	TRACEY, ROSE
90.00	12	HEANEY, LORRAINE
85.50	10	APPEL, GERALD
73.00	10	FRIEDMAN, CARL
69.50	9	GLASSER, SANDY
65.00	8	HACHADOORIAN, HAIG R.
64.50	8	RUSSO, LINDA
64.00	8	VIGILIS, JOE
61.50	8	STERNEMANN, PHYLLIS
37.00	5	CONTE, TOM
36.00	5	TUJAK, LEO
31.50	4	FRANZONI, PETER
21.50	3	FIELD, BARBARA
21.00	3	REINHARDT, SY
14.00	2	SUSIN, JANET
14.00	2	WEISSMAN, JULIE
7.00	1	STEINBERG, DAWN

DIGITAL COLOR SCORES

Class	TOTALED SCORE	# OF ENTRIES	NAME
A	98.00	12	SPIGNER, COLOMBA
A	97.50	12	PANDELAKIS, GEORGE
A	97.50	12	FRANZONI, PETER
A	97.00	12	ZUCKERMAN, IRWIN
A	96.00	12	ALLIGER, ERIC
A	94.50	12	MICHELSON, ROSEANN
A	60.00	8	VIGILIS, JOE
A	31.00	4	HALPERN, RICHARD
B	101.50	12	LUM, JACKSON
B	95.00	12	HACHADOORIAN, RONNY
B	94.00	12	GREENHUT, ANITA
B	93.50	12	HEANEY, LORRAINE
B	93.00	12	WEISSMAN, JULIE
B	93.00	12	TRACEY, ROSE
B	91.00	12	SUSIN, JANET
B	88.00	12	EBENAU, ROBERT
B	86.00	12	REINHARDT, SY
B	77.50	10	FRIEDMAN, CARL
B	74.00	10	GLASSER, SANDY
B	60.50	8	STERNEMANN, PHYLLIS
B	59.50	8	BURKE, KEVIN
B	56.50	8	TUJAK, LEO
B	50.50	7	MANKOWITZ, NAOMI
B	47.50	6	CONTE, TOM
B	29.50	4	ROSSINI, THERESA
B	23.00	3	LEVIN, DAVID
B	7.00	1	HALPERN, SUSAN
S	104.50	12	BRUNO, JOHN
S	100.00	12	MICHELSON, ALLEN
S	99.50	12	GOODFRIEND, PHYLLIS
S	98.50	12	ABRAMS, LINDA
S	97.00	12	NOVELLO, GEORGE
S	97.00	12	HALPERN, MONROE
S	95.50	12	LANCETTA, ARLENE
S	80.50	10	APPEL, GERALD
S	80.50	10	BERNSTEIN, MARC
S	77.00	10	FIELD, BARBARA
S	67.00	8	RUSSO, LINDA
S	65.50	8	HACHADOORIAN, HAIG R.

B&W PRINT SCORES

CLASS	TOTAL SCORE	NAME	# OF ENTRIES
A	99.00	SAGERMAN, RONALD	12
A	83.50	APPEL, GERALD	10
A	78.50	LANCETTA, ARLENE	10
A	60.00	LEFF, MURRAY	8
A	16.50	FRIEDMAN, CARL	2
B	76.00	GLASSER, SANDY	10
B	38.00	FRIEDMAN, CARL	5
B	15.50	STEINBERG, DAWN	2

COLOR PRINT SCORES

CLASS	TOTAL SCORE	NAME	# OF ENTRIES
A	83.00	APPEL, GERALD	10
A	81.50	LANCETTA, ARLENE	10
A	62.00	LEVINE, HARVEY	8
A	60.50	LEFF, MURRAY	8
B	78.50	GLASSER, SANDY	10
B	72.00	STEINBERG, DAWN	9
B	65.50	FRIEDMAN, CARL	8
B	37.00	MANKOWITZ, NAOMI	5

Show Your Prints in the ColorWheel!

We'd like to invite you to send a

750 x 750 pixel digital image of your prints to

mgncc@optonline.net

for reproduction in the ColorWheel

Include your name, category, and your picture's title

The PFLI has not yet held a competition for February 2016 due to poor weather conditions

With the warmest of greetings from the members of the MGNCC:

HAPPY BIRTHDAY
RONALD SAGERMAN

HAPPY BIRTHDAY
GEORGE PANDELAKIS

HAPPY BIRTHDAY
JULIET GREBORIO

Send us your Birthday month
at
mgncc@optonline.net

a very special presentation at the MGNCC

ALL WELCOME....

At our Monday February 22nd, 2016 7PM meeting of the
Manhasset Great Neck Camera Club (MGNCC),
Dr Alan Sloyer will show and talk about his journey to
"The Roof of Africa" (PDF attached).
Dr. Sloyer is a member of the MGNCC and has previously shared
some of his exciting travels with us.
He not only shows outstanding photographs,
but also talks about the experiences behind the photographs.
It is always an outstanding and fascinating evening, not to be missed!

The Great Neck Camera Club
Founded December 1951, Incorporated May 1965

Manhasset-Great Neck Camera Club
Merged September 2011

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***Sidney Goldstein, FPSA, FPFLI**
Gerald Appel
George Novello

** Deceased*

the Back Page

This months site is CAMBRIDGEinCOLOR.COM and features a tutorial about digital sensor size. The site specializes in excellent photography tutorials, tools and forums.
This article expands on the equivalent relations between sensor sizes, and explains their relationship to lens focal length. As well as more technical information about lenses
As before, hot links are identified by: