



MGNC
MANHASSET-GREAT NECK CAMERA CLUB

COLOR WHEEL

May 2016 Volume 66 #9

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[\(when on-line\)](#)

click here for our web site at <http://www.mgncc.org>

Message from the President

Our 2015/2016 club season is drawing to a close. On May 23rd we will conduct our "Best of Year" competition. Please make every effort to attend. Our three judges for this event are Dick Hunt, Dennis Golin and Joanna Gazzola. You have already been notified via email regarding the submission process as well as the images eligible for entry. Good luck to all!

On June 9th, our annual Awards Dinner will be held at the Swan Club. If you haven't already done so please remit your payment of \$50 per person to Allen Michelson, 105 Longfellow Road, Great Neck, NY 11023. We are thrilled about this new venue and I hope to see you there! Our special thanks go to Susan Halpern, Roseanne Michelson and Ronny Hachadorian for their efforts in making this event happen.

The Awards Dinner officially ends the club season but it also marks the beginning of hard work setting up programs and judges for the 2016/2017 season. As always, we are eager to hear your input and suggestions. The Board of Directors thanks you in advance for any help you offer.

The loss of George Novello may have cast a gloomy shadow on the balance of this season but we will carry on. Following in his footsteps will not be easy but I couldn't ask for a better example to follow!

John Bruno

MGNCC President

Dates for the 2015 — 2016 Club Year

September 16th Wednesday – Year in review show.

September 28th Competition

October 12th Competition

October 26th Program

November 9th Competition — Judge: Dennis Golan

November 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 — Judge: Joe Senzatimore

March 28th Program — Deborah Lea Cohen presents;

Light in Photography

April 11th Competition — Judge: Scot Dere

April 25th Program

May 9th Competition — Judge: Gen Benjamin

May 23rd Best of Year Competition

June 9th Awards Dinner

the Editor's Proof Sheet

What's our focus?

As photographers, we strive to direct the viewer's interest within the image. We manipulate their focus, the viewer's point of greatest attention, in a variety of ways: through the interplay of light, the use of contrasting colors, the relationship of objects, their psychological impact, and through the manipulation of physical focus.

Physical focus is defined by the Miriam-Webster dictionary as:

... a point at which rays of light, heat, or sound meet or from which they move apart or appear to move apart; especially: the point at which an image is formed by a mirror, a lens, etc.

The physical focus in the photograph, known as depth of field (DOF), is controlled in two ways: by camera hardware and by post processing software. For a contrast of short and long depth of field, compare the following images of a broad landscape and a macro photograph.

(continued from page 1)



[Short Depth of Field](#)

[CLICK HERE FOR A LINK TO
Images of DOF](#)



[Long Depth of Field](#)

These two different effects of DOF are used by the photographer to emphasize either the detail of the flower, dismissing the distractions of the background, or to highlight the breadth and awe of the landscape by its broad clarity and overall detail. In each case the photographer is directing the viewer's attention to either detail or breadth.

In the camera, DOF is governed by the *absolute* aperture of the lens—wider apertures (lower *f-stop* numbers) produce a shorter DOF and smaller apertures (higher *f-stop* numbers) a longer DOF. For landscape photography, the longest DOF is obtained by focusing at the hyperfocal distance, where the image is clear and sharp from half



[CLICK HERE FOR A LINK TO
Depth of Field Explained](#)



[CLICK HERE FOR A LINK TO
Hyperfocal Distance Defined](#)

that distance to infinity. {Refer to the above links for detail about DOF and hyperfocal distance.}

There are many times though, where the DOF obtained from the camera is not artistically satisfactory. Unavoidable blur may be present in a macro image, or there may be overall image sharpness when subject isolation is desired. These circumstances can be addressed by post processing image editing software.

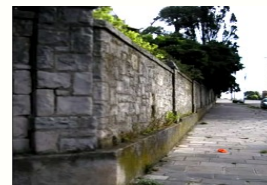
It's important to keep in mind though, that the image editing software requires a substantially sharp and acceptably clear image (or set of images) to start with. Although these programs have tools to address spot application of sharpening and blurring, more substantial adjustments of focus require the techniques of *focus stacking* for eliminating blur in successive images, and *depth masking* for

selective focus.

I've illustrated these techniques with the following two videos. Although only two photo editing programs are il-



[CLICK HERE FOR A LINK TO
Focus Stacking Video - Elements](#)



[CLICK HERE FOR A LINK TO
Depth Mask Video](#)

lustrated, the same principles are employed in a number of different photo editors.

Personally, I haven't had a need to use focus stacking, but I have used depth masking very frequently. It's especially useful for small-sensor cameras that have very limited short DOF and no ability for subject isolation—this can now be corrected very effectively in post processing. In fact, if the entire picture is in focus, masking provides broad flexibility for artistic focus choices.

In addition, look at the new photographic technology highlighted on [the Back Page](#) for further post processing options for focus.

Bob Ebenau, Editor — comments to rebenau@gmail.com

Thank you for your kindness and generosity in remembering George with the Manhasset Great Neck Camera Club donation to the American Cancer Society.

Your thoughtfulness is much appreciated by the entire family.

Jan Altes

Pictures from May Competition Meeting



ALLEN MICHELSON--*Net Thrower*



SY REINHASY--*GOURDS*

*"Photography helps people to see." -
Berenice Abbott*



ERIC ALLIGER--*Tulip*



ARLENE LANCETTA --*BABYDOLL*



JOHN BRUNO—*Grand Canyon Sunset*

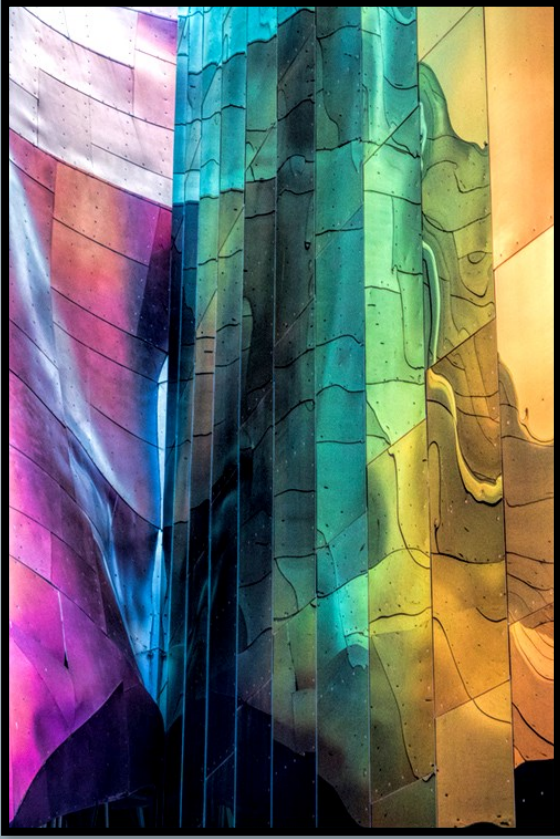


KEVIN BURKE—*The Painter*



TOM CONTE—*FlowersInPink*

*"There is only you and your camera.
The limitations in your photography
are in yourself, for what we see is
what we are." — Ernst Haas*



PHYLLIS GOODFRIEND— *REFLECTION.*



JACKSON LUM — *Star Trails.*



LINDA ABRAMS—*Spectacular sunset
Haymen Island*



LORRAINE HEANEY—*I LOVE NEW YORK*

GEORGE PANDELAKIS—*CINDY*



BARBARA FIELD—*Feathers*



COLUMBA SPIGNER—*Beached*

DIGITAL B&W SCORES

(all class A)

TOTALED SCORE	# OF ENTRIES	NAME
157.00	18	BRUNO, JOHN
147.50	18	MICHELSON, ALLEN
147.00	18	HACHADOORIAN, RONNY
144.50	18	SPIGNER, COLOMBA
142.50	18	GOODFRIEND, PHYLLIS
142.00	18	PANDELAKIS, GEORGE
142.00	18	HALPERN, MONROE
141.00	18	ABRAMS, LINDA
141.00	18	LANCETTA, ARLENE
138.50	18	EBENAU, ROBERT
137.00	18	HEANEY, LORRAINE
133.50	17	GREENHUT, ANITA
126.50	17	TRACEY, ROSE
113.50	14	HACHADOORIAN, HAIG R.
97.50	13	STERNEMANN, PHYLLIS
94.50	12	NOVELLO, GEORGE
89.00	12	FRIEDMAN, CARL
85.50	10	APPEL, GERALD
75.50	10	CONTE, TOM
69.50	9	GLASSER, SANDY
64.50	8	RUSO, LINDA
64.00	8	VIGILIS, JOE
63.00	8	FRANZONI, PETER
44.00	6	SUSIN, JANET
36.00	5	TUJAK, LEO
21.50	3	FIELD, BARBARA
21.00	3	REINHARDT, SY
16.00	2	MANKOWITZ, NAOMI
14.00	2	WEISSMAN, JULIE
7.00	1	STEINBERG, DAWN

DIGITAL COLOR SCORES

Class	TOTALED SCORE	# OF ENTRIES	NAME
A	147.50	18	SPIGNER, COLOMBA
A	147.00	18	ZUCKERMAN, IRWIN
A	146.00	18	PANDELAKIS, GEORGE
A	144.50	18	FRANZONI, PETER
A	143.50	18	MICHELSON, ROSEANN
A	142.00	18	ALLIGER, ERIC
A	60.00	8	VIGILIS, JOE
A	31.00	4	HALPERN, RICHARD
B	151.50	18	LUM, JACKSON
B	142.50	18	HEANEY, LORRAINE
B	142.00	18	GREENHUT, ANITA
B	141.50	18	HACHADOORIAN, RONNY
B	138.00	18	TRACEY, ROSE
B	136.50	18	SUSIN, JANET
B	134.50	18	BURKE, KEVIN
B	134.50	18	EBENAU, ROBERT
B	131.50	18	REINHARDT, SY
B	122.00	16	WEISSMAN, JULIE
B	108.00	14	STERNEMANN, PHYLLIS
B	94.00	12	FRIEDMAN, CARL
B	92.50	12	CONTE, TOM
B	84.50	11	MANKOWITZ, NAOMI
B	84.50	12	TUJAK, LEO
B	74.00	10	GLASSER, SANDY
B	29.50	4	ROSSINI, THERESA
B	23.00	3	LEVIN, DAVID
B	7.00	1	HALPERN, SUSAN
S	155.00	18	BRUNO, JOHN
S	147.50	18	MICHELSON, ALLEN
S	147.00	18	GOODFRIEND, PHYLLIS
S	145.00	18	HALPERN, MONROE
S	144.00	18	HACHADOORIAN, HAIG R.
S	143.50	18	ABRAMS, LINDA
S	141.00	18	LANCETTA, ARLENE
S	140.00	18	FIELD, BARBARA
S	127.00	16	BERNSTEIN, MARC
S	97.00	12	NOVELLO, GEORGE
S	80.50	10	APPEL, GERALD
S	67.00	8	RUSO, LINDA

B&W PRINT SCORES

CLASS	TOTAL SCORE	NAME	# OF ENTRIES
A	147.50	SAGERMAN, RONALD	18
A	141.00	APPEL, GERALD	17
A	140.50	LANCETTA, ARLENE	18
A	140.00	LEFF, MURRAY	18
A	34.00	FRIEDMAN, CARL	4
B	107.50	GLASSER, SANDY	14
B	38.00	FRIEDMAN, CARL	5
B	15.50	STEINBERG, DAWN	2

COLOR PRINT SCORES

CLASS	TOTAL SCORE	NAME	# OF ENTRIES
A	145.00	LANCETTA, ARLENE	18
A	141.50	APPEL, GERALD	17
A	140.00	LEFF, MURRAY	18
A	70.00	LEVINE, HARVEY	9
B	128.50	STEINBERG, DAWN	16
B	108.50	GLASSER, SANDY	14
B	83.00	FRIEDMAN, CARL	10
B	61.50	MANKOWITZ, NAOMI	8

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

PFLI Scores for Manhasset-Great Neck for May 2016

**Judges: Richard Witkover - Bob Schmitz - Ira Scheinerman -
Suzan Goldstein**

Digital A		
Phyllis Goodfriend	Field of Barley-jpg	21
John Bruno	Dawn Patrol	22
Peter Franzoni	Butterfly #3	22
Barbara Field	Lucky Bird	22
Marc Bernstein	Brooklyn Bridge	23
		Total 110
Digital A II		
Colomba Spigner	Sunset by the Dock	22
Roseann Michelson	The Lady in Red	22
Haig R. Hachadoorian	Anhinga	24
Monroe Halpern	Artists Pastels	24
Allen Michelson	Great Smile	24
		Total 116
Digital A III		
1 Irwin Zuckerman	Red Belly WP	21
		Total 21

Digital B		
Tom Conte	DuckDuckGoose	21
Anita Greenhut	Snowlake	21
Ronny Hachadoorian	Maxie	21
Kevin Burke	Iguana	21
Robert Ebenau	Lady Plays the Blues	22
		Total 106
Digital B II		
Phyllis Sternemann	Chicken #1	21
Sy Reinhardt	CAMPFIRE	22
Janet Susin	Sea Cliff waitress	22
Jackson Lum	A Red Land Village in China	22
Lorraine Heaney	FROG PERSON	24
		Total 111
Digital B III		
I Rose Tracey	MY JULIANA	22
		Total 22

PFLI Scores for Manhasset-Great Neck for May 2016

**Judges: Richard Witkover - Bob Schmitz - Ira Scheinerman -
Suzan Goldstein**

<i>Black & White Print A</i>		
Murray Leff	Big Sky Country	21
Arlene Lancetta	Bathing Beauty	21
Murray Leff	Its A Long Long Way	22
Gerald Appel	Contemplation	24
		Total 88
<i>Color Print A</i>		
unknown	Stairway To Heaven	22
Gerald Appel	Death Valley Ravine	23
Murray Leff	Blue Eyes	24
Arlene Lancetta	Surfer 4	24
Murray Leff	Torso And Green	25
		Total 118
<i>Color Print B</i>		
Dawn Steinberg	Ancient Indian Vase	23
		Total 23

*A big birthday greeting to
Phyllis Goodfriend
from the members of the MGNCC*



Send us your Birthday month
at
mgncc@optonline.net



In Loving Memory of George Novello

To say that George Novello will be missed is an understatement of epic proportions. Many of us will remember him as a mainstay of the Manhasset-Great Neck Camera Club for many years. His contributions to the success of the MGNCC are numerous and indicative of his generous and giving nature.

To a smaller number of us he was a dear and cherished friend whose departure is difficult to comprehend and accept.

George was a true renaissance man. While he was a skilled and imaginative photographer, his life embraced so much more. In his younger years he was an athlete, a musician and proud Brooklynite. Stories from his childhood in Sheepshead Bay were endearing and heartwarming.

He was sentimental, inquisitive and even romantic. Music from the big bands of the '40s, old movies, the Brooklyn Dodgers, fine Scotch whisky, Italian food and just plain nostalgia were frequent topics of conversations with George. And those conversations were punctuated with that wonderfully genuine smile.

At a dinner party the best seat in the house was next to George. You never knew what he was going to say, but you knew it would be something worth listening to – and if you were really lucky he would pull a deck of playing cards from his pocket for a few sleight of hand moves.

Professionally he was a forward-thinking analyst for several Wall Street investment firms, producing significant market intelligence and successful investment strategies. He traveled extensively here and abroad making presentations, evaluating and cultivating potential investment opportunities.

This was a gentle, generous man. While he was always willing to listen he could never be accused of being a “yes man”. But if you needed his help or advice he always said yes.

In one's lifetime collecting friends is a joyous pursuit. In the center spot of the collection's top shelf is where George Novello belongs.

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MGCNC

MANHASSET-GREAT NECK CAMERA CLUB

Save the Date

Year End – Awards Dinner

Thursday June 9th, 2016



Roslyn, NY

The Great Neck Camera Club

Founded December 1951, Incorporated May 1965

Manhasset-Great Neck Camera Club

Merged September 2011

2015-2016 Executive Board

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Vice President	Haig Hachadoorian
Vice President	Monroe Halpern
Editorial Vice President	Bob Ebenau
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the Back Page

This month I thought I'd introduce a new photographic technology, the Lytro light field camera. The camera captures light ray depth information and allows focus and perspective adjustment in post processing.

As before, a hot link to the full article is identified by: []

[News](#) [Reviews](#) [Articles](#) [Buying Guide](#) [Sample Images](#) [Videos](#) [Cameras](#) [Lenses](#) [Photo](#)


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Product description

Manufacturer description: The Lytro Illum captures information about the angle from which light has arrived, allowing it to calculate images with different perspective and focus. Lytro calls the images 'living pictures', which are presented in a proprietary interactive format.

The biggest change compared to previous Lytro cameras is the use of a much larger sensor: now a 1" type, rather than 1/3" type usually found in smartphones. Despite this more than sevenfold increase in sensor size, the Illum still offers a constant F2 lens, now with a more practical 30-250mm equivalent range. And, where this would give more control over depth-of-field on a conventional camera, here it should increase the ability to distinguish between focus depths on a light field camera. The Illum has 40 megarays of angular resolution, providing output of about 5 megapixels of spatial (or two-dimensional) resolution.

[LINK TO
LYTRO
VIDEO](#)