

# inFocus

Newsletter of the Westchester Photographic Society

July/August 2021



**INSIDE:**  
EOY Competition  
Feature Article



## Summer

Another summer is upon us and we've had our first heat wave. This is the second summer of the COVID-19 Pandemic but the situation has vastly improved over last summer. Vaccines are available easily for those of us in the area and current mask guidance is less strict. Places are opening up and we are cautiously optimistic. WPS has had its first field trip of the year and there will hopefully be many more. Throughout the pandemic I have gone on solo photowalks, with mask at the ready when encountering others outdoors, and appreciate being able to be masked less often now. For those of you temporarily avoiding the outdoors, I hope you will soon feel able to venture outside once again, and I look forward to seeing your outdoor photos.

Summer is a great time to practice landscape/seascape photography, bird and wildlife photography, and travel/vacation photography without the added challenge of cold weather.

As always in the summer we have a combined July/August issue of inFocus, but do note that the club will continue online meetings every Friday throughout the summer and that Serge has planned great programs in the upcoming months. While you take time off this summer to rest and relax I do hope you continue to join our meetings and that you share your photographs with us. Contact Serge to give a 5 or 20 minute presentation or if you have an idea for a full night program. Please participate in critique nights, and submit photographs and articles to this newsletter. And I'm sure your best photos will appear during the upcoming competition season starting in September.

For now, let me share one summery photo I took at the Rockefeller State Park Preserve this weekend. Lush green trees gave me shade and a peek at the Hudson River.

Till next time, may you always see beauty in your viewfinder.

–Fuat Baran, *President*



## COVER PHOTO

### THE GENTLE VETERINARIAN

By *Liza Margulies*

I think photography is at its best when it either conveys elicits emotion. And I have always believed that humor is one of our greatest emotional healers.



or

## inFocus

**Ron Carran**, Editor  
**Dick Budnik**, Web Edition

### WPS Board of Directors

**Dick Budnik**, *Chairman of the Board, WebMaster*  
**Fuat Baran**, *President, Social Media*  
**Ron Carran**, *Corporate Secretary, Executive VP, Treasurer, Newsletter*  
**Serge Migdal**, *Programs*  
**Arnold Breisblatt**, *Exhibits*  
**Walter Kimmel**, *TBA*  
**Joe Pollock**, *College Shooting Program, WCC Liaison, Annual Dinner, Mentor Program*  
**Julie Van Benthuyzen**, *Community Outreach*  
**Dennis Thornton**, *Competition Chair*  
**Carl Zucker**, *WPS Community Liaison*

### Volunteers

#### Acting Treasurer

Al Sarnotsky

#### Competitions

Rose Ann Kimmel

#### Competition Catalog

Jim Christensen

#### WPS Official Photographers ("Sharpshooters")

Arnold Breisblatt, Julie Van Benthuyzen, Melanie Rush

#### Guests Greeter

Silvie Epperly

#### Judge Coordinator

Dennis Thornton

#### Hospitality

Silvie Epperly  
Jane Gordon, Julie Van Benthuyzen

#### Equipment

Tom Streppone, Joe Ferreira, Fuat Baran, Gregory White

#### Competition Scores Reporting

Mark Friedman, Ken Salstrom

#### Equipment, Projectionist

Jonathan Kaplan

#### Award Certificates

Ron Carran

### Committees

#### Publicity

Deborah Cohen

#### Social Media

Fuat Baran, Kenny Salstrom

#### Hospitality Coordinators

Silvie Epperly

#### Competition Evaluation Committee

Dick Budnik, Lois Barker, Harvey Augenbraun

newsletter: [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org)

[www.wpsphoto.org](http://www.wpsphoto.org)

#### Westchester Photographic Society

Meets 12 months a year, on Friday evenings at 7:30 pm (excepting school holidays). **Meetings are virtual now until further notice. Start time is 7:30 pm.**



Member of



## FRIDAY EVENING PROGRAMS

## July

- 2 No Meeting: July 4th Weekend
- 9 Dennis Thornton, *Members' Competition Survey*; Dick Budnik, *Explore the WPS website*
- 16 Jim Christensen, *Combining Exposures to Improve Composition*
- 23 Lewis Katz, *"Black and White Photography"*
- 30 Members' Open Critique (3-5 images)

## August

- 6 James Maher, *From Cities to Suburbs: How To Do Street Photography No Matter Where You Live*
- 13 Members 5/20 minute Presentations
- 20 Post Process the same image in color and B&W
- 27 Members Process a Stock Photo

## September

- 3 No Meeting: Labor Day
- 10 Lisa Cuchara, *"Wabi-Sabi"*
- 17 Competition 1A
- 24 Chris Paulis, *"Restoring Photographs"*

## October

- 1 Inside Speaker, Mentoring Session
- 8 Members' Open Critique (3-5 images)
- 15 Competition 1B
- 22 Members 5/20 minute Presentations; Mentoring Session
- 29 Competition 2A

## November

- 5 Outside Speaker
- 12 Inside Speaker, Mentoring Session
- 19 Competition 2B
- 26 No Meeting: Thanksgiving

**Please note:**

Check the WPS website ([wpsphoto.org](http://wpsphoto.org)) for recent changes.

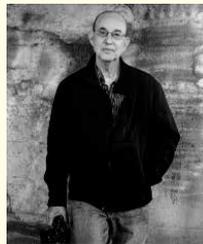
## COMING UP



## Jim Christensen Presents on July 16

**Combining Exposures to improve Composition**

**Jim Christensen** (NY) is a photographer, teacher, and speaker from the New York City area; a past president of the Westchester Photographic Society; founder of the Photographers of Northern Westchester; and was the Artist in Residence at Acadia National Park in the spring of 2015. He has a deep technical background in digital imaging theory and software as a result of his career as a research scientist at IBM where he created firmware and image processing software for one of the world's best (and first) digital colorimetric cameras (in the 1980's and 1990's). You can see some of his work on Facebook (where he's the Jim Christensen in Westchester NY), and on his website: [jimchristensenphotography.com](http://jimchristensenphotography.com)



## Lewis Katz Presents on July 23

**The Art of Black and White Photography From Capture to Print**

**Lewis** had a camera in his hand from the age of 14. Inspired by his father he began to explore photography more seriously in high school with a darkroom in the basement. Fast forward many years to his life in Baltimore and his joining the Baltimore Camera Club. Further inspired by his peers Lewis became an award winning photographer and photography teacher. He currently teaches at Johns Hopkins University, the Community College of Baltimore County, Capital Photography Center out of DC as well as at the Baltimore Camera Club. He lives for the aha! moments which only teaching can provide.

## MARKETPLACE

**Copyright Notice**

Unless specifically noted herein, all images and articles are copyrighted by their respective authors. Clip-art is used under license from Microsoft Corporation and other sources. This publication is copyrighted property of the Westchester Photographic Society (WPS) and may not be reprinted in whole or in part without its expressed written permission, with the usual exceptions for fair use as defined by §107 of the U.S. Copyright code.

**Contact Information**

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org). If concerning our website, address comments to our webmaster, Dick Budnik, at [webmaster@wpsphoto.org](mailto:webmaster@wpsphoto.org). All other comments should be addressed to our President.

## AREA MUSEUMS/GALLERIES

**NOTE:**

Some of these museums are temporarily closed because of the COVID-19 pandemic. Please check their websites for more information.

**Metropolitan Museum**

([www.metmuseum.org](http://www.metmuseum.org))

Check Website

**Museum of Modern Art**

([www.moma.org](http://www.moma.org))

*New Photography 2020 (Online Collection)*  
Ongoing

**International Center for Photography**

([www.icp.org](http://www.icp.org))

*But Still, It Turns*

Through Aug 15

**Fotografiska**

([www.fotografiska.com/museums/](http://www.fotografiska.com/museums/))

Many Exhibits

*Adrienne Raquel: Onyx*  
*Tom of Finland: The Darkroom*  
*Pixi Liao: Your Gaze Belongs to Me*  
*Hassan Hajjaj: VOGUE, the Aram Issue*  
*Miles Aldrich: Virgin Mary. Supermarkets.*  
*Popcorn. Photographs 1999 to 2020*  
Ongoing through the summer and more

**New-York Historical Society**

([www.nyhistory.org](http://www.nyhistory.org))

Photography Archives

See online exhibits

**Museum of the City of NY**

([mcity.org](http://mcity.org))

*Kadir van Lohuizen: Rising Tide*  
Through Jan 2022

**Whitney Museum of American Art**

(<https://whitney.org/>)

*Dawoud Bey: An American Project*  
Through Oct 3

**ArtsWestchester**

([artswestchester.org/](http://artswestchester.org/))

*Together Apart: Created During Covid*  
Through Aug 1

**New York Photography Diary**

(<https://ny-photography-diary.com/exhibitions/current-exhibitions/>)

Many Exhibits—Check Website

## WPS GROUP EXHIBITS

**Northern Westchester Hospital/**

**Chappaqua Crossing**

*"Sports/Action or Movement"*

Exhibit: Ongoing

**Cancer Treatment and**

**Wellness Center**

**Northern Westchester Hospital**

*"Our World of Water"*

Exhibit: Ongoing

**Greenburgh Public Library—**

**Virtual & Live**

*"Moments in Time"*

Exhibit: Oct 15 - Nov 30

**Greenburgh Public Library—**

**Virtual & Live**

*"My Favorite Memories"*

Exhibit: Dec 1 - Dec 30

## SEMINARS/WORKSHOPS

Please log on to websites to see the entire schedules.  
Many events are available online.

**Hunts**

(<https://edu.huntsphoto.com>)

check online

**B&H**

(<http://www.bhphotovideo.com/find/EventSpace.jsp>)

check online

**Adorama**

(<http://www.adorama.com/alc/events>)

check online

# Get Off Your Aperture

It's only getting wider 😊

By Jim Dwyer

In the June issue of inFocus I provided an excerpt from Stephen Shore's book *The Nature of Photographs* and asked members to provide me with their thoughts and input on what their analytic discipline is on how you decide what to photograph or what your favorite thing(s) are to photograph. Pictures with a statement of why you decided to capture that image were also welcomed.

The responses were underwhelming. I had one member respond with a link to a video which mentions the subtractive nature of photography and the concept of ground vs objects. The video also includes a non-camera exercise to illustrate the concept.

Here is a link to the video for you to watch.

Forbes, T. [The Art of Photography]. (2021, May 28). NEXT LEVEL PHOTO composition YOU need to master! [Video]. YouTube. (<https://www.youtube.com/watch?v=Pj0cLfwlNwQ>)

While the video is about composition, "To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk."

—Edward Weston

Feedback on the video and exercise is welcomed. Do any members disagree with Weston's quote? You can send your responses to [jdwyer1205@gmail.com](mailto:jdwyer1205@gmail.com).

## WPS FIELD TRIPS

(<https://www.wpsphoto.org/members-field-trips>)

More Photo Opportunities in the Field Trip area.

B&W DIGITAL



**Anastasia Tompkins, First**  
*Bronx Baboon*



**Barbara Kapetanakes, Second**  
*Stare Me Down*



**Jun Shihoten, Third**  
*Baby*



**Dennis Thornton, HM**  
*Alli Seated*

COLOR B



**Serge Migdal, First**  
*Modern Art*



**Barbara Pollack, Second**  
*Anne's Pink Camellia*



**Serge Migdal, Third**  
*Windows*



**Melanie Rush, HM**  
*Lunch Date*

COLOR A



**Annette Collazo-Comito, First**  
*NYC from Pier 96*



**Carolyn Colella, Second**  
*Blue Poppy*



**Barbara Kapetanakes, Third**  
*Should I Trust You?*



**Paula Pillone, HM**  
*Arizona Falls*

COLOR SALON



**Lewis Bogaty, First**  
*Bosque Cranes*



**Jun Shihoten, Second**  
*Orange Neck Black Moth*



**Jun Shihoten, Third**  
*Dragon Fly*

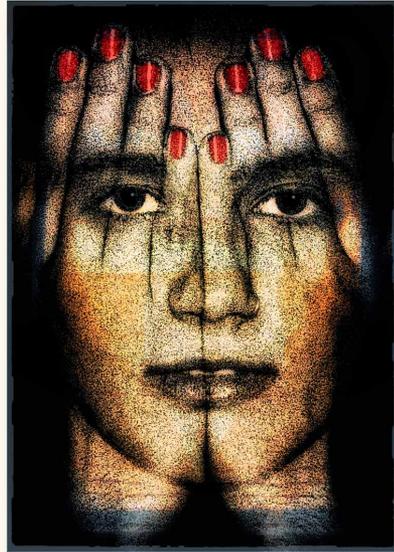


**Anastasia Tompkins, HM**  
*Mandrill*

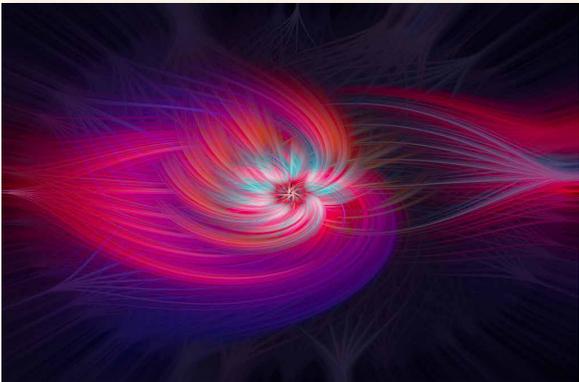
OPEN MIND



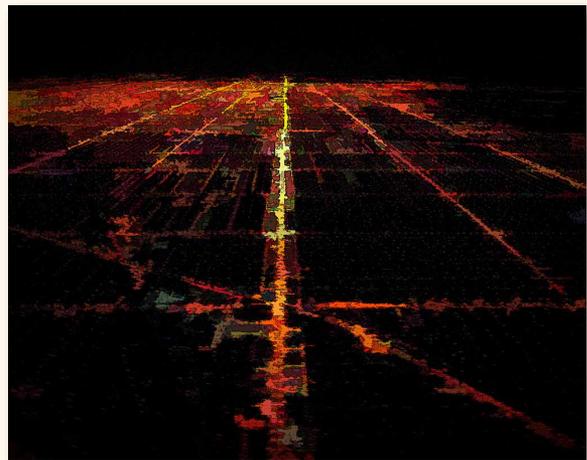
**Carl Zucker, First**  
*Descending*



**Anastasia Tompkins, Second**  
*Peek-a-Boo*



**Paula Pillone, Third**  
*Psychedelic Wind*



**Carl Zucker, HM**  
*On Approach*

# Pinhole Photography

by John Aniano

**H**ave you ever heard of pinhole photography? Been intrigued by the look of a pinhole photograph, but didn't know how to proceed? In this article I'll try to give a brief overview of what a pinhole is as well as how to take images using a DSLR or mirrorless camera along with showing a few examples.

By way of introduction, I'm a member of the Cranbury Digital Camera Club (CdCC) in central NJ. I'm an engineer by training and make and repair bows for stringed musical instruments. In terms of photography, I enjoy using vintage and "quirky" lenses such as projection lenses that I've adapted to take digital photographs.

My interest in pinhole photography began when I learned of the Worldwide Pinhole Photography Day (see <http://pinholeday.org/>). The event happens once a year on the last Sunday in April. WPPD has been run since 2001 and is not a contest and there are no prizes. The last took place on April 25, 2021. On that day, folks around the world took photos with film or digital pinhole cameras and then they uploaded ONE photo each to the WPPD website. Over 1300 people from 57 countries participated in 2020 including 17 CdCC members—see: <http://pinholeday.org/gallery/2020/index.php?formType=list&groupname=CdCC>. For 2021 almost 1200 film and digital images taken that day have been uploaded. The link <http://pinholeday.org/gallery/2021/> shows this year's pinhole photos.

Pinhole photos have infinite depth of field and a soft, sometimes blurry out of focus look about them. This might not be to everyone's taste, but it might be yours! You can even shoot video with a pinhole. Prior to digital, pinhole images were readily made using film, often curved, within a metal box or round oatmeal canister. In fact, the longest exposure photograph ever taken was a pinhole image (2953 days—over 8 years!) which was discovered in 2020. See <https://www.livescience.com/longest-exposure-photo-discovered-beer-can.html>

In today's world, to take a pinhole photo you can use any film or digital camera that can take interchangeable lenses by the use of a modified body cap. Point and shoot cameras and cell phones are not suitable.

The modified pinhole body cap acts as your "lens". It's basically a metal or plastic body cap with a precision pinhole mounted at its center. There is no lens in a pinhole—only a hole, and light travelling through it produces an image on the camera's sensor. Think of a Camera Obscura [https://](https://en.wikipedia.org/wiki/Camera_obscura)

[en.wikipedia.org/wiki/Camera\\_obscura](https://en.wikipedia.org/wiki/Camera_obscura) and you get the basic idea.

The pinhole is made of very thin metal foil and either drilled with a small machinist drill, a commercial laser, or punched with a thin needle. For most common DSLR cameras, the pinhole is TINY—on the order of 0.33mm or smaller. You can make one yourself and there are a number of websites that describe the process. Or...

There are commercial sources for pinhole caps—LensBaby made them in the past, so check eBay—they are often up for auctions. DayStar Laser, Inc. makes very reasonably priced pinholes for around \$35 including shipping. They make 11 different caps that fit many camera models. See <https://daystarlaser.com/product-category/pinhole-caps/>. You can also get them from the Pinhole Resource—they have Canon EF and Nikon F caps available for around the same price <https://pinholeresource.com/index.php/all-products/pinhole-digital-no-dust-body-caps>. The firm Thingify <https://thingify.com/shop/> makes awesome pinhole caps that begin at about \$70. They even make a zoom pinhole! **Or, I can make a pinhole cap for you for a donation to my local camera club, the Cranbury digital Camera Club—more about that later.**

To get a feel for pinhole photography, let's look at some images. I've taken several from the Worldwide Pinhole Photography Day website and included a few of my own as examples.



The first is a 2021 entry by David Baliar from the Czech Republic, entitled "Friends". It shows the amazing depth of focus from the metal grating in the foreground to the trees and clouds in the distance. This is typical of pinhole photography and can give a surreal look. In the

upper left corner is sun flair, characteristic to pinhole usage. If this was a color image, the sun flair would be quite vivid. This was probably a photograph taken with B&W film.

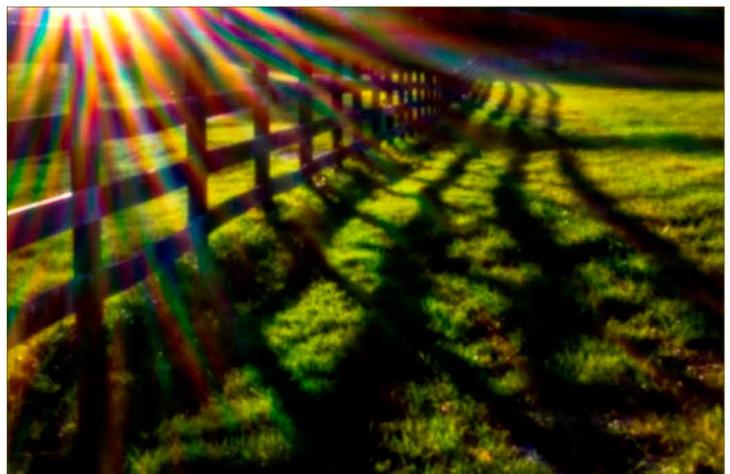


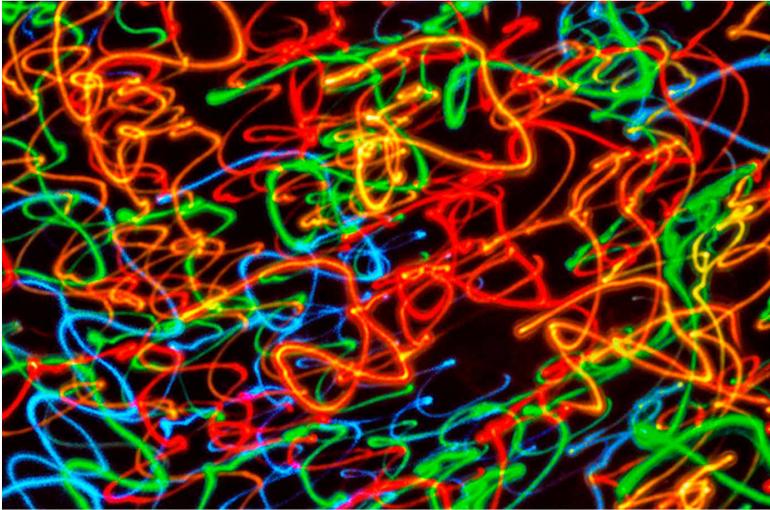
The second image, “Roadrunner Drag Race” from WPPD 2020 by Lou DeVico from the CdCC, also shows this effect nicely. The cars and lined “pavement” are actually 1/24 scale models (8 inches long) that are close to the pinhole—the houses are full size but far away. Having infinite depth of field made the image look full size and tricked the viewer’s eye. Lou’s image was taken with a Sony 7 RIII mirrorless camera at 400 ISO with a pinhole cap I made for him.



The image on the left is the 2020 WPPD entry by Debbie Aniano, from the CdCC, entitled “Nature Reclaims”. A 0.26mm pinhole cap was mounted to her Canon 5D Mark III digital SLR camera. A tripod was employed and she used the self timer and aperture priority. Three ISO 800 bracketed exposures of 2, 6, and 15 seconds were combined as an HDR image in Photomatix Pro. The final combined image was edited in Adobe Camera Raw. Additional editing was done using Topaz DeNoise AI and Sharpen AI along with NIK Viveza.

The image on the right is one of mine and was a 3 second exposure taken at 100 ISO using a tripod. I used a 0.26mm pinhole on a Canon Rebel t2i DSLR camera. Editing was done using Adobe Camera Raw, Topaz DeNoise AI and Sharpen AI along with NIK Viveza. The vivid sun flair is typical of color pinhole images, and I specifically took advantage of this when setting up the shot.





The last image on the left is one where a long exposure was used to give the effect of motion, just like any other “lens”. It was taken with a Sony A6500 mirrorless camera and a 65-90mm zoom pinhole I made. These are Xmas tree lights and I wobbled the camera and rotated the “zoom” all during a 2-second exposure at 800 ISO. The pinhole was 0.26mm. This was my 2021 WPPD entry.

Here are some details on using a pinhole cap with a digital camera:

- 1) With your camera ON, select Aperture Priority or Manual Mode. Shutter Priority Mode will not work!
- 2) Select a high ISO—1600 or higher to start. Auto ISO Mode works well.
- 3) On some cameras, you may have to select “release shutter without lens” or something to that effect.
- 4) Nothing will be visible in a DSLR viewfinder using a pinhole cap; you must use Live View Mode.
- 5) The viewfinder or rear screen should work on a mirrorless camera.

You can take close-ups, landscapes, abstracts, portraits—basically the same as any other camera lens. In bright situations, you can take handheld pinhole images with most digital cameras at higher ISOs, although a tripod can help. No need (nor any ability) to focus, no apertures to adjust, infinite depth of field, but often very soft focus images. You can sharpen things up quite a bit with Photoshop, NIK, Topaz, FocusMagic or similar software, but don’t expect miracles! The nature of pinhole images is the soft focus.

The pinhole diameter depends on the type of camera, but in general, DSLR’s take a ~0.26mm pinhole and most mirrorless cameras can take a ~0.20mm or smaller pinhole. The distance between the pinhole and the sensor is the effective “focal length” so on most DSLR’s they act as roughly a 50mm “lens” and mirrorless camera pinholes act as a ~25mm wide angle “lens”. There are tables in Eric Renner’s excellent book

“Pinhole Photography, From Historic Technique to Digital Application” for determining the optimum pinhole diameter for a given cap to focal plane distance. In many folks’ opinion, Renner’s book is the standard reference book on pinhole photography and anyone interested in the subject should get a copy.

My method to make a pinhole cap is to start with a black plastic camera body cap. The body cap gets an oversized hole drilled in the center—I use a metal lathe for this. The pinhole itself is made from a very thin (~0.002”) sheet of brass or silver. The hole is drilled/punched using a #13 tapered beading needle that I spin using a precision milling machine. The depth of the needle into the metal sheet dictates the pinhole diameter. After each side is punched, the opposite side is sanded with 1000 grit sandpaper to remove burrs, and then the needle is pushed a bit further from the opposite side to enlarge the hole. The process is repeated until the pinhole is the correct diameter, which I measure using a calibrated reticle on a microscope. When finished, the metal pinhole is affixed using black electrical tape inside of the prepared body cap.

I can make pinhole caps for Nikon, Canon, Fuji, Sony, Olympus and other DSLR and mirrorless cameras. They are available for a \$10 donation to the Cranbury Digital Camera Club (CdCC), plus \$5 shipping. If purchased in a group of five (5) or more, I can waive the shipping charge. Please email me if you wish to order one and make a donation to the CdCC.

Any other questions? Again, email me at [jbaniano@optonline.net](mailto:jbaniano@optonline.net).

**NOTE:**

*“If your camera sensor is dirty, you will notice it in your pinhole photos! Such a tiny aperture makes any sensor spots very noticeable.”*

## inFocus

The Newsletter of the  
Westchester Photographic Society

Ron Carran, editor

P.O. Box 405, Ossining, NY 10562

### Sponsors of the Westchester Photographic Society

\*Ask for your discount from sponsors marked with asterisks

\*\* Discounts with WPS identification

#### **Color Group 769-8484\***

168 Saw Mill Rd. Hawthorne, NY 10532-1505

<http://colorgroup.com>

#### **Hunt's Camera 1-800-924-8682**

100 Main St., Melrose, MA 02176-6104

[www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)

#### **Thompson's Art Supply\***

184 Mamaroneck Ave., White Plains, NY 10601

## PHOTO OPPORTUNITIES

### Photo Education

1. [Online: Beyond the Basics- Understanding Manual Exposure](#)
2. [Online: The Printed Vision- Printing in Black & White](#)
3. [Online: Adobe Lightroom Classic- File Management in Lightroom](#)



### Event Space

1. [From Color to B&W: How to Create Beautiful Black & White Images in Photoshop](#)
2. [Getting Started with Light Painting](#)
3. [What Do You Do Before You Print \(Canon\)](#)



### **Adorama**

### **Free Online Photography Courses**

1. [42LIVE From Capture to Delivery: Building an Efficient Workflow](#)
2. [Adorama TV](#)
3. [Your Road to Better Photography](#)