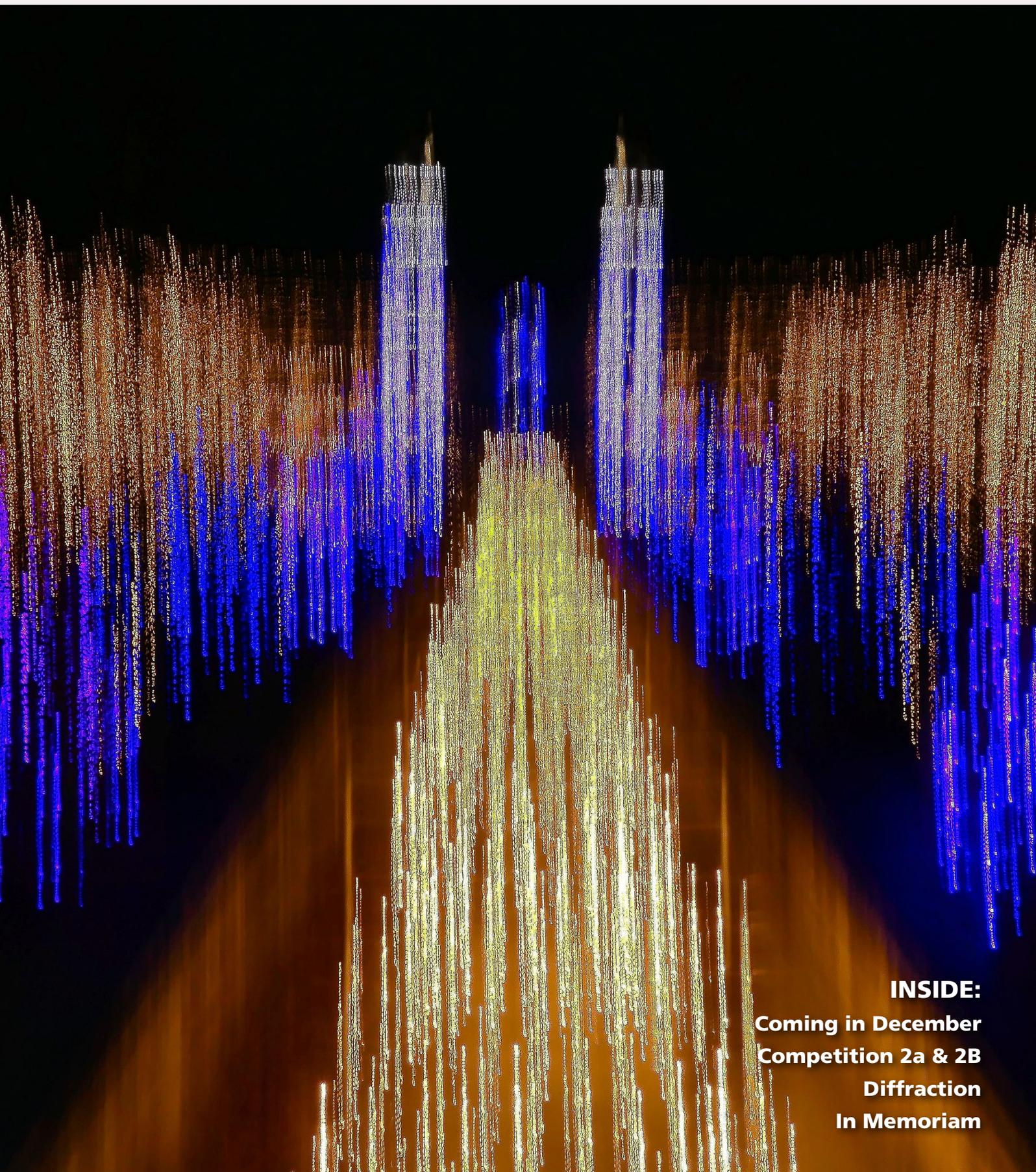


inFocus

Newsletter of the Westchester Photographic Society

December 2021



INSIDE:
Coming in December
Competition 2a & 2B
Diffraction
In Memoriam



Take Photos, Capture Memories

“Photography is the art of making memories tangible.” – Destin Sparks

This month once again we have some sad news. Another one of our longtime members, Marty Bernstein passed away on October 29. In this issue see the wonderful tribute to Marty from Jane Gordon. We also have a collage of sharpshooter photos of Marty captured at WPS meetings to remember him by.

I will miss Marty's smile, his sense of humor and his wacky open mind photographs full of pareidolia.

As the quote at the top says, photographs help us preserve and share memories. Not every photograph has to be art, destined for competition or even for sharing with anonymous viewers on social media. Some are for ourselves and those who are close to us. We probably all have family photo albums handed down from generation to generation. In this modern digital era, I hope we also remember to continue that old-fashioned tradition of physically preserving the important moments in our lives and passing them down to our heirs.

Let's make sure we enjoy being present in the moment, but if you always have a camera with you, you're also always ready to capture special memories. My photo a day habit ("Project 365") often serves as a photographic diary. And our sharpshooter photos preserve our Friday meetings and our friends.



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

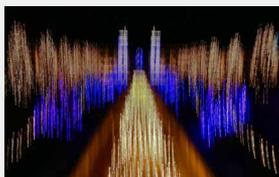
–Fuat Baran, *President*

COVER PHOTO

UNTERMYER HOLIDAY LIGHTS

By Richard Micklish

This was the holiday lighting at Untermyer park and garden, 2019. I did not want to shoot it as a record shot and decided to experiment with ICM. Every shot was handheld with different exposures and camera movement. For this image I think I did the up and down movement. It takes many, many shots to get one you like. Out of the hundreds of shots i took, this one was one of the very few I liked.



inFocus

Ron Carran, Editor
Dick Budnik, Web Edition

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Silvie Epperly

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Mark Friedman, Ken Salstrom

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Fuat Baran, Kenny Salstrom

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newsletter: infocus@wpsphoto.org
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

December

- 3 Nick Palmieri, *"How to Make Competition Grade Digital Images"*
- 10 Competition 3A
- 17 Competition Awards for 2020-21; Mentoring Session
- 24 No Meeting: Christmas
- 31 No Meeting: New Years

January

- 7 Chris Paulis, *"Restoring Photographs"*
- 14 Competition 3B (+Theme)
- 21 TBD
- 28 Simon Tolzman, *"Macro to Micro: Photography with Bridge Cameras"*

February

- 4 Competition 4A
- 11 Liza Margulies, *"Capturing Emotion in Photography"*
- 18 Outside Speaker
- 25 TBD

March

- 4 Competition 4B (+Theme)
- 11 Outside Speaker
- 18 TBD
- 25 Competition 5A

April

- 1 TBD
- 8 Outside Speaker
- 15 No Meeting: Easter
- 22 Competition 5B (+Theme)
- 29 Annual Members Meeting

May

- 6 TBD
- 13 Competition 6A
- 20 TBD
- 27 No Meeting: Memorial Day

Please note:

Check the WPS website (wpsphoto.org) for recent changes.

MARKETPLACE



COMING UP



Nick Palmieri on December 3

How to Make Competition Grade Digital Images**Topic**

If you love to compete, this program is for you! This program reviews the benefits and pitfalls of photography competitions and discusses how to select, process and present the best competition grade digital images. We conclude by discussing how to use image critiques to improve your own photography.

Bio

Nick Palmieri is an award-winning photographer who enjoys the creative aspects of many different types of photography. From wildlife to landscapes to portraits and macros, he has spent countless hours exploring a wide range of genres. Since 2009, Nick has been presenting programs and workshops on various aspects of photography throughout New Jersey and beyond. Nick currently serves as a Trustee for the New Jersey Federation of Camera Clubs and is a past President of both the Cranford-Millburn Camera Club and Camera Naturalists Camera Club. In 2015, the New Jersey Federation of Camera Clubs awarded him their Citation, recognizing his contributions to photography in New Jersey. Within the world of social media, he is a moderator for the very popular Facebook page, "Photography Help, Tips, Techniques, and Critiques." Nick believes that the art of photography should be fully explored utilizing all the developments in modern technology while maintaining great respect for its deep historical roots.

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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. If concerning our website, address comments to our webmaster, Dick Budnik, at webmaster@wpsphoto.org. All other comments should be addressed to our President.

AREA MUSEUMS/GALLERIES

Metropolitan Museum
(www.metmuseum.org)
Many Exhibits—Check Website

Museum of Modern Art
(www.moma.org)
New Photography 2020 (Online)
Collection

International Center for Photography
(www.icp.org)

New Exhibits start Sept 24

Museum of the City of NY
(mcity.org)

Kadir van Lohuizen : Rising Tide
Through Jan 2022

New York Photography Diary
<https://ny-photography-diary.com/exhibitions/current-exhibitions/>

Many Exhibits—Check Website

Photoville

<https://photoville.nyc/about-us/>

WPS GROUP EXHIBITS

**Cancer Treatment and
Wellness Center**
Northern Westchester Hospital
"The Healing Power of Gardens"
Drop Off: Oct 2 (9:15-10:00)
Exhibit: Oct 2 - June 2022

**Greenburgh Public Library—
Virtual & Live**
"Moments in Time"
Drop Off: Oct 15
Pick Up: Nov 30
Exhibit: Oct 16 - Nov 29

**Ossining Public Library—
Virtual & Live**
"My Favorite Memories"
Drop Off: Dec 1
Pick Up: Dec 30
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

WPS FIELD TRIPS

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

**More Photo Opportunities
in the Field Trip area.**

Those We've Lost This Past Year

Jim Austrian



Martin Bernstein



Bea Gezirjian



Bonnie Katz



Walter Kimmel



George Potanovic



Felix Shapiro



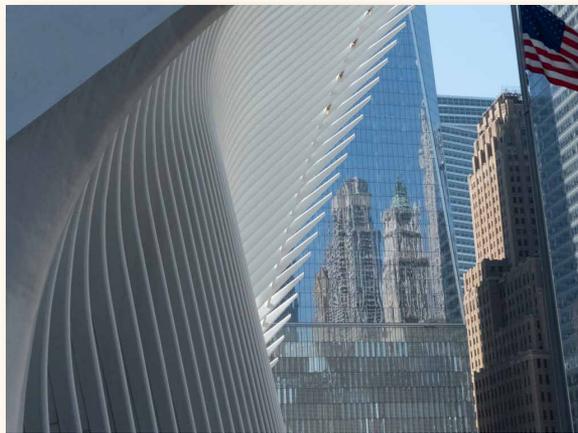
COLOR B



Leon Zelazny, First
Black Madonna



Barbara Pollack, Second
Autumn Virginia Creeper



Serge Migdal, Third
Remember

COLOR B



Barbara Pollack, Third
Sue's Daisy



Jim Dwyer, HM
Barn at Locust Grove



Serge Migdal, HM
Underground

COLOR A



Arnold Breisblatt, First
Stairway to Nowhere



Jackie Ross, Second
Good Morning



Carol Solomon, Third
Adobe Morning

COLOR A



Jackie Ross, Third
Lighthouse in Acadia



Betty Leung, HM
Water Lilly

COLOR SALON



Carlotta Grenier, First
Cheetah Cub Looking at You



Carlotta Grenier, First
Closeup of Puffin



Carlotta Grenier, First
Violet Sabering



Barbara Kapetanakes, Second
Morning Hues

COLOR SALON



Anastasia Tompkins, Second
Squeaky Wheel



Dennis Thornton, Third
White Peony



Dennis Thornton, HM
Ducks in a Row

COLOR SALON



Harvey Augenbraun, HM
Grazing Horses



Bob Piro, HM
Monarch in Flight



Jun Shihoten, HM
Sunset on the Beach

COLOR OPEN MIND



Barbara Pollack, First
Road Lines



Jackie Ross, Second
Head Over Fins



Anastasia Tompkins, Third
Ft. Tyron or Bust



Barbara Pollack, Third
Kim's Alliums

COLOR OPEN MIND



Jim Dwyer, Third
Trees

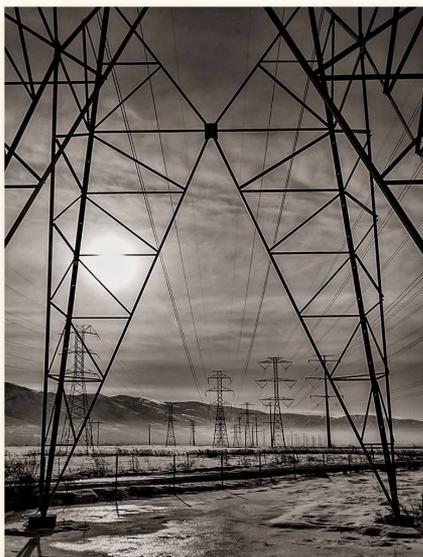


Bob Piro, HM
Bikers in Flight



Arnold Bresiblat, HM
Decadent Iris

B&W DIGITAL



Anastasia Tompkins, First
Utah Graphic



Dennis Thornton, Second
Potter w/Hands on Wheel

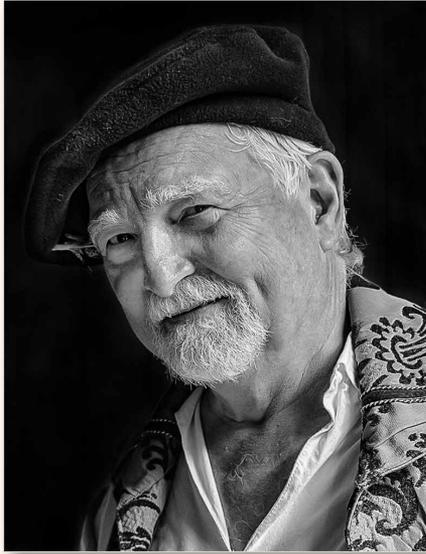


Barbara Kapetanakes, Third
Bird of Prey



Lois Barker, Third
Phillipsburgh Manor

B&W DIGITAL



Barbara Kapetanakes, Third
Renaissance Man



Leon Zelazny, HM
National Gallery—Ottawa

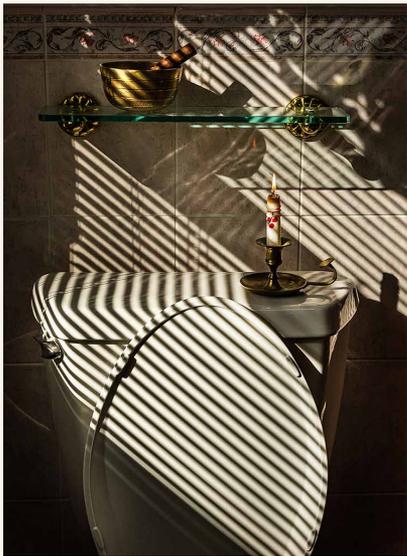


Jackie Ross, HM
NY Central Park

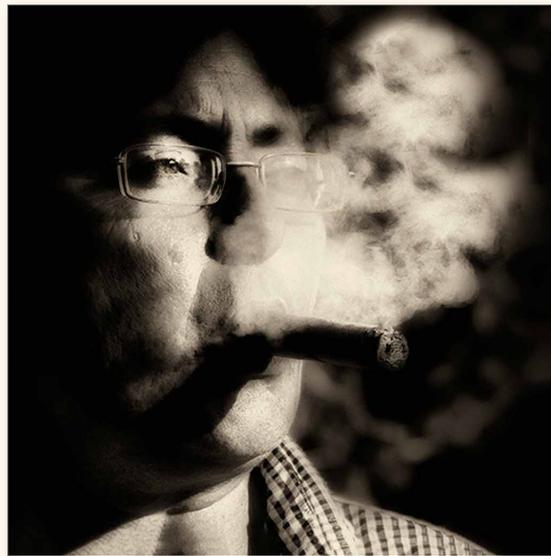


Harvey Augenbraun, HM
Sassy Lady

THEME CHIAROSCURO



Dennis Thornton, First
Home Commode



Anastasia Tompkins, First
Nestor in Havana

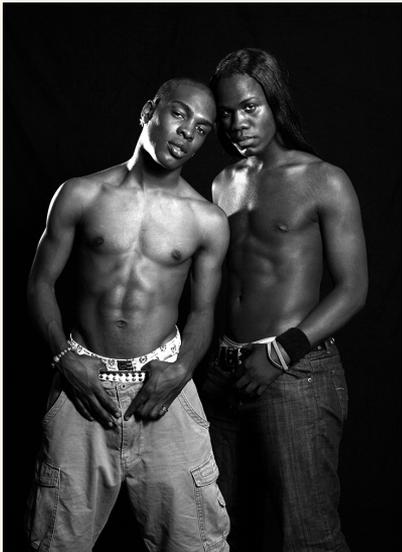


Anastasia Tompkins, Second
Shadow Talk

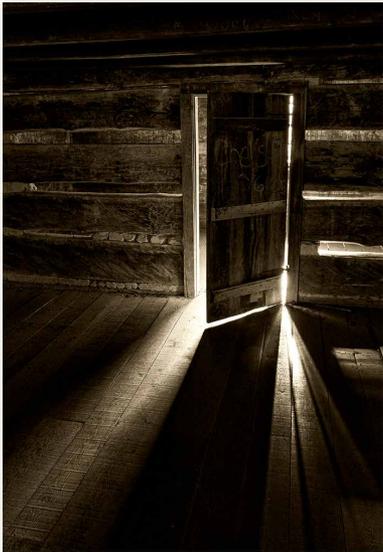
THEME CHIAROSCURO



Liza Margulies, Second
The Farrier



Liza Margulies, Third
Boys



Harvey Augenbraun, Third
Cabin Door

THEME CHIAROSCURO



Bob Piro, Third
Polar Bear in Paris



Roger Chenault, Third
Rooster



Leon Zelazny, HM
Deep Thoughts

Diffraction and how to overcome it...

By Chris Moore

What is “diffraction”?

The dictionary states:

“The breaking up of a ray of light into dark and light bands or into the colors of the spectrum, caused by the interference of one part of a beam with another when the ray is deflected at the edge of an opaque object or passes through a narrow slit or small opening.”¹

The laws of physics and optics are immutable. They never change and are always the same. Diffraction is an optical phenomenon and is governed by the laws of physics.

Why is diffraction an issue in photography?

When you want to or need to use a small lens aperture/opening to increase the Depth of Field (how much of your subject is in focus from a near point to a far point) be aware that at smaller apertures (large f numbers) diffraction can be a problem as it will degrade the image overall.

In plain English... At small apertures light will “bounce around” inside the lens and be reflected from different air/glass surfaces and the interference caused by the rays of light interacting with each other is diffraction and will degrade the image.

If we want sharp images from a near point to a far point and we don't want shallow depth of field or overall image degradation due to diffraction, what can we do to minimize or eliminate the effects of diffraction?

Almost all lenses have a “sweet spot”. Typically, the sweet spot of most lenses can be found two to three stops smaller than the largest aperture of the lens. For example, the sweet spot of a lens whose maximum aperture is f2 is between f4 and f5.6. The sweet spot of a slower lens (like a long telephoto) with a maximum aperture of f4 would be somewhere between f8 and f11.

In the illustrations for this article, I used a 120mm macro lens on a medium format digital camera. It's an f4 lens so I shot the first illustration (fig. 1) at the lens' sweet spot (f8) focused at the 4 inch mark on the ruler. This is the aperture on this lens that yields the sharpest, least compromised (distorted and/or color fringed) result and delivers the best image(s) that the lens can produce. As you can clearly see in the illustration the depth of field in fig. 1 is not very large but the “4” area of the ruler is tack sharp.

For comparison and to illustrate the image degradation caused by diffraction I closed the lens down to f32 (its smallest aperture) and (fig. 2) was the result. While the focus area/depth of field is larger, overall, the image has been degraded and is not sharp. If you are close to your subject or shooting in macro the depth of

field (even with small apertures) will be very shallow. This can often be measured in fractions of an inch.

What to do?...

There is a solution to limited depth of field situations like extreme close-up and macro photographs. Additionally, you can arrange to use the lens' sweet spot and still achieve a large depth of field without introducing diffraction.

How? You say...

The answer... Focus Stacking

The good news... Most recently introduced DSLRs have addressed this issue and have automated the process of creating the “slices” of your subject focused to different depths. Some cameras will even (the Olympus) combine the sharpest elements of each slice into a result in the camera!

For cameras that can't/don't process the “slices” in the camera you can assemble the results in software like Photoshop, Helicon Focus or Zerene Stacker.

In fig. 3 you will see the result of focus stacking using an aperture of f8 (the “sweet spot”) with “slices” taken at approximately every ½ inch from the front to the back of the ruler.

For an article on Focus Stacking, please click on this link: [Article](#)

Please note that Focus Stacking doesn't work with moving subjects. The subject must be static!

A live bug/insect that moves, flowers blowing in the wind or other objects that move during the “slicing” process will not work because the software can only work with “slices” that are registered.

I hope that this article has whet your creative appetite. I'm planning future articles on more advanced subjects. Please stay tuned.



Fig. 1 f8
“sweet spot”

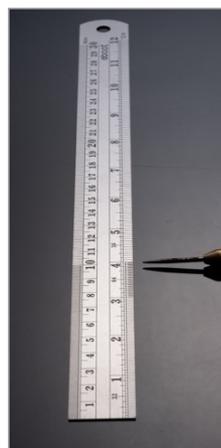


Fig. 2 f32
Diffraction

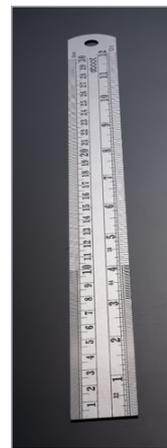


Fig. 3
Focus Stacked @f8

¹ This small opening can be and often is the small opening/aperture in a lens when the lens is stopped down to a small f stop

Dear Marty,

We never seem to truly appreciate that which we have until we have lost it. How important you were to our weekly dinner table in the Bamboo Garden every Friday evening and afterwards to the club, (Westchester Photo Society meeting). On a rare occasion, when you couldn't make it, we missed both of you and your jokes and if you and Janet didn't show up you were very much missed. You were the elder statesmen of the group. You brought a friend at times with the hope that they would love the club and join.

He spent his early years as an accountant and after retiring, he tried his hand at painting, but he was hooked on photography and especially the Open Mind category where he came away with many first place photos.

Since Marty and Janet joined Jerry and me almost every weekend in our activities, we thought about asking whether they would like to accompany us in our annual vacation out west to Red Rock Country.

They accepted and a week later we were packing to go. Jerry asked me whether I packed a spare camera. I said "I don't have one". So he offered to buy one that day at B & H.

The next day we flew to Las Vegas, rented a car and took off to Boulder Dam and Lake Mead. Marty was appalled at how low the lake water had receded. From there we headed South to the North Rim of the Grand Canyon. We spent a few hours and then continued on to a tourist attraction known as the "Cliff Dwellers." He loved it...everyone does.

Some gigantic boulders had rolled off the cliffs and folks incorporated them as a wall in their house. Then they found twigs and sticks from the desert and used them as windows and doors, painted them weird colors and called them home and lived there. It reminded Marty of his early years and the Mother Goose kiddie stories of old. And so he recited:

"There was a crooked man, and he walked a crooked mile, he bought a crooked cat which caught a crooked mouse, and they all lived together in a little crooked house."

One of the things I loved about Marty was his sense of humor. Every conversation reminded Marty of a joke that he had heard in the past and he was quick to share it. He was a very sweet and funny guy and so easy to be with. He had absolutely no guile nor was he ever negative. I don't think that Jerry and I could have spent two weeks with anyone else besides Marty and Janet, two easy going and funny people, whom we loved dearly. You would probably dub us as "The Four Musketeers."

After seeing the Grand Canyon and Cliff Dwellers we headed on to Page, Glen Canyon Dam and Lake Powell. It was a long day and we were exhausted. After dinner we fell into bed, but at 2 a.m. Janet came banging on the door. I jumped out of bed and knocked into my camera which fell to the floor cracking the entire back door of it. I rushed to the door only to find Janet almost hysterical...Marty was in terrible pain and needed to go to the hospital. I picked up my camera, which was destroyed and Jerry was right. "But I didn't know how to

use a digital camera". "We'll teach you" blurted Marty. "We all have the same camera".

And they all did.

I loved it and I never looked back. I have Marty, Janet and Jerry to thank for my learning digital photography. But we had to get Marty to the hospital asap...so we packed our stuff got into the car and headed to the hospital where we stayed until Marty's diagnosis of kidney stones came through. When he was discharged that afternoon, we continued on our way. Next on the list was Monument Valley, Mexican Hat and then bluff. But first, Marty insisted that we stop at the Wilson Arch for a photo shoot.

When we arrived at Monument Valley, we chose to take our car into the park and since they gave us no directions and the cloud of dust was so thick we got lost beneath those huge behemoths. Marty got upset and Janet calmed him down until we got our bearings and we finally left.

As we headed towards Bluff we learned that in the fall of 1879 a group of Mormon pioneers assembled their wagons to begin what would ultimately become known as the Hole-In-The-Rock Expedition. Their epic journey would take them through some of the most desolate and difficult terrain in the world. Their trek, which was originally planned for six weeks, lasted six months. Although their intended destination was 20 miles further east, after scaling the torturous San Juan Hill, the exhausted expedition halted in the adjacent river valley and founded the community of Bluff under the Twin Rocks. One hundred ten years later, in the fall of 1989, Duke and Rose Simpson assembled their children and opened the doors to the very successful Twin Rocks Trading Post and Cafe.

Now it was time to visit Moab, Arches, Panguitch, Capital Reef, Bryce, and move down to Cedar Breaks to Golub Canyon, Capital Reef and Escalante. We also made a point of photographing as many petroglyphs as possible to add to our photo collection. Altogether we covered 2,200 miles in two weeks and were worn out when we got to our last stop, the airport in Las Vegas, to board the plane home.

When we landed in Westchester Airport Marty deplaned and said: "This was the trip of a lifetime. It was the most exciting one that I've ever been on". Then he added, ... "I think I need a vacation"... and we all burst out laughing.

"Marty,... to me, you were a gift, always sweet, gentle, loving, funny and above all, you truly were always glad to see me. Jerry and I had been friends with Marty for at least 43 years. A wonderful 43 years. He made it a pleasure. His way of being made a statement to all of us.

"Finally, I thank you, Marty, for being such a large part of my life. It's been an honor and a privilege to know you and to have been your friend!"

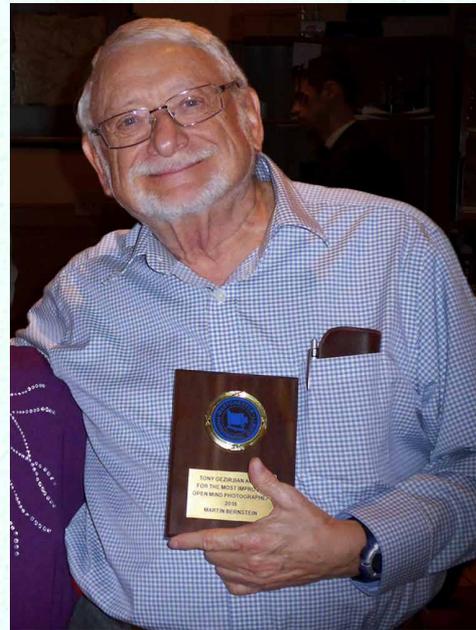
God bless you and keep you forever.

Farewell my friend.

Jane Gordon

Marty Bernstein

1932-2021



Collage by Fuat Baran

inFocus

The Newsletter of the
Westchester Photographic Society

Ron Carran, editor

P.O. Box 405, Ossining, NY 10562

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2. [Online: Digital Photography Basics 2- Focus, Lenses, Depth of Field, RAW and More](#)



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