

Focal Plane

A Publication of the Ridgewood Camera Club

Volume 67, Issue 6

Marie's Pick of the Month

February 2004



RCC Calendar for February 2004

- | | |
|---|---------------------------|
| 4 Executive Committee MTG. | Host: Camile Laplaca Post |
| 11 Print Competition (Pr-3) | Judge: John Valla |
| 18 RIDGEWOOD INTERNATIONAL SALON SHOWING Refreshments | |
| 25 Pictorial Competition (Pic-4) | Judge: David Mills |

Workshops

- | | |
|--------------------------|-----------------|
| 20 Creating a Slide Show | Chick Chakarian |
|--------------------------|-----------------|

Happy Valentines Day

MR Lens Flare

After a long absence it's nice to be back, there just weren't any request from our readers until now. One of our members wants some information about gray market camera equipment.

Since we photographers understand color I might as well use that fact to make a point.

WHITE would be equipment that is imported mostly from Japan by a "Brand name/USA" company such as Nikon/USA. How these "Brand Name/USA" companies are connected to the home office in Japan I don't know. The "Brand Name/USA" company buys the equipment from the home office in Japan and resells it in this country for a profit and supplies the necessary support and warranty for the equipment. Buying a piece of equipment with US warranty is the absolute safest way, you will never have problems getting it repaired in the US under warranty.

GRAY would be equipment that is also imported from the same "Brand Name" company in Japan but not by the "Brand Name/USA" company. Some importers can buy the same equipment from the "Brand Name" company but with a worldwide guaranty. This guaranty will be honored by the "Brand Name Company" in Japan if you bring it to an authorized repair station in Iraq, Spain, Germany or any other place in the world but not in the USA. I understand that some "Brand Name/USA" companies might charge

you for warranty services, or flatly refuse to accept it.

This is especially problematic if you own a digital camera which uses software to function. If there are updates available for such equipment and it is a gray market item you are out of luck because they track serial numbers for such purposes. In the worst case you may find that you got a model that is not sold in the US and may have different features and functions than the US model

BLACK would be equipment that fell off a truck or out of a container. Don't even think of sending it in for warranty services.

My recommendation would be to buy US warranted equipment, the difference in price is not all that much. In bygone days it was somewhat less important with all mechanical cameras. With all the magic in modern cameras it is almost a necessity to have a US warranty.

From the Editor.

Happy Valentines Day to one and all.

Many thanks to Harry Becker and Tibor Vari for contributing to our Focal Plane. Bob Bader sent in a note about his dilemma of having two of his slides disqualified but having a positive outlook he was able to smile about it.

"THE WINTER" is making headlines this year. Just think there are places that have it much colder and have more snow than us. Spring will arrive "guaranteed"

Dieter

Focal Plane

Dieter Steinmeyer
Editor

201-652-3031

dsteinmeyer@msn.com

Website - <http://www.ridgewoodcameraclub.org>

Monthly Bulletin of Ridgewood Camera Club

Member PSA & NJFCC

P.O. Box 55

Ridgewood, NJ 07450

Copy Editor
Vinnie Kempf

Techno Editor
MR LENS FLARE

2003-2004
Club Officers

President
Peter O'Malley

Vice President
Donna Young

Recording Secretary
Marie Kelleher

Competition Secretary
Helen Chakarian

Competition Secretary
Florence Kantor

Treasurer
Vinnie Kempf



Ridgewood Camera Club

**We meet on the 2nd, 3rd & 4th Wednesday of the month at 8:00 pm
The Woman's Club of Wyckoff, 176 Wyckoff Ave. Wyckoff, NJ**

Nature Competition
January 21, 2004
 Judge: Dr. Phil Echo

Nature General
Honorable Mentions

Majestic MT. Rainier..... A. Parseghian
 Balance Rock - Arches J. Becker
 Rushing Water D. Steinmeyer
 Navajo Sandstone Patterns T. Vari
 Coastal Gold M. Badala

Awards

Monument Valley Mitten T. Vari

Nature Botanical
Honorable Mentions

Jack in the Pulpit V. Kempf

Awards

Anemone D. Steinmeyer

Nature Zoological
Honorable Mentions

Checking on Junior A. Parseghian
 Great Blue Heron with Catch..... J. Fornarotto
 Young Green Frogs A. Simpson
 Gentoo Penguin ready for food..... A. Parseghian
 Waiting for dinner on the fly R. Gheno
 Swan in Flight V. Kempf
 Sandhill Crane S. Kantor
 Barred Owl #3 A. Gunther
 Paper Kite Butterfly P. O'Malley

Awards

Snow Goose S. Kantor
 Canada Goose R. Gheno
 Bugling Elk V. Kempf
 Green Tree Frog on Leaf J. Fornarotto

Pictorial Competition
January 28, 2004
 Judge: Ralph Krubner

Pictorial Class B
Honorable Mentions

Morning Reflections J. Placer
 Farm in Autumn N. Merena
 Pollen Patterns J. Placer

Awards

Walking on the Beach F. Lopez

Pictorial Class A
Honorable Mentions

Mormon Row Barn J. Fornarotto
 Peaceful Pasture J. Becker
 Turret Arch S. Kantor
 The Little Guy A. Gunther
 Not all Birds are of a Feather B. Bader
 Pears Still Life A. Parseghian
 The Harbor near sundown B. Bader
 Stonybrook #1 P. O'Malley
 Chinese Lantern Skeleton D. Steinmeyer
 Sand dune swirls to the Totem Poles T. Vari
 Columbine D. O'Malley
 The old Barn J. Becker

Awards

Windsurfer A. Parseghian
 Many Moons S. Kantor
 Morning Fantasy V. Kempf
 Sundown on Santorini R. Gheno

Class A January 2004

CLASS A	P	A	N	TOTAL
V. Kempf	71	45	71	187*
J. Fornarotto	65	43	75	183*
T. Vari	68	40	71	179*
S. Kantor	70	38	70	178*
R. Gheno	63	41	67	171*
P. O'Malley	60	42	68	170*
A. Parseghian	59	39	65	163*
D. Steinmeyer	62	38	60	160*
D. O'Malley	61	41	56	158*
A. Gunther	56	40	59	155*
A. Simpson	52	35	64	151*
M. Kelleher	54	37	58	149*
J. Becker	57	38	41	136
R. Bader	55	36	43	134*
D. Phillip	39	27	36	102
B. Bain	20	42	21	83
F. Alam	39	18	0	57
L. Vinecour	39	0	0	39
D. Friedman	19	0	19	38
A. Chakarian	36	0	0	36
G. Levine	18	0	17	35
T. Spector	18	0	17	35
J. Cuomo	0	0	22	22

Class B January 2004

	P	A	N	Total
C. Laplaca Post	56	36	54	146*
M. Badala	53	36	54	143*
L. Lembo	55	20	36	111
F. Lopez	38	35	34	107
N. Merena	58	11	17	86
J. Placer	41		36	77
D. Young	39			39
Pat Gordon	20	6	12	38
L. Iulo			15	15

* Denotes entered 3 slides in all competitions

Class B Prints January 2004**Black & White by Maker:**

K. Licht	51*
B. Ullmann	44*
J. Levine	38*
R. Kiil	18
F. Lopez	12

Color by Maker:

F. Helfst	50*
J. Levine	45*
B. Ullmann	42*
K. Licht	41*
B. Winston	13

Class A Prints January 2004**Black & White by Maker:**

G. Garbeck	46*
R. Gheno	46*
D. O'Malley	44*
P. O'Malley	44*
J. Schilling	40*
F. Alam	20
B. Bain	18
C. Fox	18
D. Steinmeyer	17
M. Molino	8
J. Fornarotto	7

Color By Maker:

P. O'Malley	49*
J. Fornarotto	46*
G. Garbeck	46*
R. Gheno	43*
V. Kempf	43*
D. O'Malley	43*
J. Schilling	39*
D. Steinmeyer	30
B. Bain	22
M. Molino	22
F. Alam	21
J. Mann	19
C. Fox	18
B. Winston	6

PRINTS - TRADE

A. Chakarian	48*
A. Parseghian	47*
D. O'Malley	44*
M. Kelleher	41*
A. Gunther	40*
J. Mann	24
D. Young	23
F. Lopez	20
L. Iulo	18
L. Lembo	14
C. Laplaca-Post	12
E. Vereb	6

T
O
t
a
l
S

Velvia 50 Vs. Velvia 100

By Vinnie Kempf

I ran a controlled test comparing the Velvia 50, my current choice of film for landscapes, and the new Velvia 100 F that was introduced a short while ago. I placed a roll of Velvia 50 in one camera body and a roll of Velvia 100 F in another camera body and then photographed identical images of a subject on the two different films by switching camera bodies. I used an ISO value of 40 for the Velvia 50 film since in my last film test comparison it was very evident that Velvia 50 is not a true ISO 50 film. I rated the ISO value of the Velvia 100 F at the manufacturer's rating of 100.

The new Velvia 100 is a derivative of the newer Provia F films.

The results of the test indicate that the films are rather different. The whites in the Velvia 100 F are truly crisp white while the whites on Velvia 50 show a color cast usually in the reds. The reds and greens are also considerably different. The reds appear to match the color of the subject better than Velvia 50. The greens that were supersaturated on the Velvia 50 also appear to be more natural. While the colors are truer they are still saturated on the Velvia 100. The other startling difference is that the colors on the Velvia 100 F are significantly more vibrant. When one compares the colors between the Velvia 50 and the Velvia 100 F the Velvia 50 colors appear drab in comparison.

The Velvia 100 F seems to have slightly more latitude yielding more detail in the shadow areas although I would not guarantee this. I did not take enough images with high contrast to verify this characteristic.

In terms of grain and sharpness there are two technical values that one must look at. The RMS value which is a measure of grain size. Velvia 50 has an RMS value of 9 and Velvia 100 F has an RMS value of 8. The lower the RMS value the smaller the grain. The Resolution of the film directly indicates sharpness. It is rated as the capability to resolve sharp edges. Since this varies with contrast the Resolution is generally quoted at two contrast ratios, 1.6 to 1 and 1000 to 1. Both films have the same resolving power

which is 80 and 160 lines per millimeter. The lower number is the resolution at a contrast ratio of 1.6 : 1 and the higher number is the resolution at a contrast ratio of 1000 : 1. In summary Velvia 100 F is as sharp as Velvia 50 and has a smaller grain. The "gold standard" for film was always considered to be Kodachrome 25 and National Geographic used to insist its photographers use this film for submission to the magazine. That film had an RMS of 9 and a resolutions of 63 and 100 lines per mm at contrast ratios of 1.6 : 1 and 1000 : 1. We have come quite a ways since that film.

If you prefer the Velvia 50 over the Velvia 100 F do not fret. The Fuji representative at the Photo Expo late last year stated that Fuji would continue to manufacture Velvia 50 into the future.



From the Mailbag.

Bob Bader wrote to us about his experience at the last nature competition.

On Nature night I was deprived of the distinction by Chic, of being the only member in the history of the club to have two out of three slides disqualified in one night. I already had one for the night, and I was heading down the stretch for the second, Chic intervened and the record went down the drain for me. I'll just have to try harder in the future.

See you at the next competition,
Regards,
Bob Bader

PS: The good news is that Bob won two Honorable mentions in the following Pictorial competition.

TWO LOVERS – FOUR CORNERS

By Harry Becker

Yes, my Gypsy and I were “on the road again” this past summer on a 2 month camping journey to the 4 Corner States – Colorado, New Mexico, Arizona and Utah. Our daughter, Deborah and granddaughter, Rita accompanied us in our “little” Chinook (crowded but cozy) out to Rocky Mountain NP where Rita enjoyed her first view of our magnificent Rocky Mountains.

After a stop in Colorado Springs, we drove to Santa Fe. NM where the girls had much fun emptying their wallets to the friendly Navaho Indians selling their beautiful Indian jewelry under the Portico of the Governor’s Palace. On the way to Zuni Pueblo and Gallup (the Indian jewelry capital of the world), we spent 3 hours photographing Inscription Rock at El Morro Nat’l Monument. It is exciting to see the names and dates carved by settlers and US Soldiers traveling Westward in the 19th century.

Our first major stop was in Phoenix (HOT, crowded, HOT, busy and HOT –115 degrees) and then South to Tucson which is a nice city, not crowded and cooler – only 108 degrees. After visiting a beautiful Mission Church and other sites we left our passengers there to await our son-in-law and drove rapidly out of the heat up to Bryce Canyon, Utah. We by-passed Monument Valley and Canyon de Chelly due to the heat and spent 5 days at Bryce Canyon photographing the Hoodoos which change color as the sun rises and sets.

The rest of our journey was spent in Colorado. We camped in Ridgeway where the movie, True Grit was filmed and spent many days at our favorite town in the San Juan Mountains.-Ouray. Surrounded by mountains and well know for its hot springs, Ouray is the Switzerland of America. For those of you, I mean us who do not like “white knuckle” driving, approach Ouray from the North. The “Million Dollar Highway” South is a real killer. While soaking in the hot springs,

we learned about the Grand Mesa of Colorado, so we drove up the mountain road to the highest Flat Top mountain in the world. We camped in the Nat’l Forest on the shore of 1 of 300 lakes.

Coming down the North side of the mountain we drove East to Basalt and Aspen where we photographed the magnificent Maroon Bells – a must see

when you visit Colorado. Aspen is a pretty town, but very expensive. Do not drive East from Aspen (the mountain road with no guard rails has hair pin turns with room for only 1 vehicle. We went further East on Rt. 70 to Breckenridge, a very photogenic town loaded with beautiful flowers. After another 5 days in Rocky Mountain. NP driving up Trail Ridge Road and hiking the Bear Lake area we headed home with a stop in Louisville (My Old Kentucky Home) KY. It

was nice to on the road again and very nice to be home.

When you travel West, load up on film or flash cards, the scenery is magnificent.



Mono Lake, California

© by Tibor Vari

Northeast of Yosemite Valley, across the Tioga Pass, lies one of the strangest, most photogenic natural formations in America — Mono Lake. I was there twice during one weekend this September 2003, and it was well worth the effort.

Spread across a high plateau of the Sierra Nevada, the surface of Mono Lake is pierced by grotesque natural formations called “tufas.” These large, light-colored mineral deposits are strange and beautiful to photograph, especially in the light of sunrise and sunset.

When work took me to San Jose for a week, I decided to spend the following weekend photographing in the high country before flying home. I rented a room for two nights in El Portal, just outside of Yosemite (20 minutes from the valley floor).

I had hoped to be out of the office by 10 a.m. Friday to take a leisurely ride to Mono Lake. When I couldn't leave till 11:30, I had to set some speed records to get to the lake before sundown. Via Route 120 and the Tioga Pass road (closed during the winter), I got to the town of Lee Vining, gateway to Mono Lake, in 5 hours. Nearly 10 more miles south and east of town (Rts. 395 & 120), I arrived at my chosen spot with just 15 minus spare. I chose South Tufa, the most common location for taking pictures of Mono Lake for both sunset and sunrise.



Tufas are mineral deposits that create weird rock-like mounds and towers rising out of the water. These towers were formed by minerals from underground springs. Over time, the calcium carbonate formed limestone around the spring openings, creating some towers over 30 feet high. I shot the sunset with Fuji Velvia film and a polarizer filter. I then drove nearly two hours to get back to the Cedar Lodge for dinner and bed.

I had planned to spend Saturday in Yosemite but I was so excited by the Mono Lake sunset shooting experience that I changed my plans. I woke up at 3:30 a.m., got dressed and set off at 4 for the drive back to Mono Lake.

I was surprised at how many cars had joined me at the parking lot. Turns out it was a photography workshop. Fortunately, this made it real easy to figure out where I should set up.



Sunrise was simply fantastic with incredible colors on the lake and tufas. I shot probably two rolls of film during the short span that the light was great. The key is to keep moving and try different compositions using the wide angle and telephoto lenses. I bracketed +/- .7 off my matrix metering to insure I did not miss the incredible colors. All in all, Mono Lake for sunrise/sunset is a must-see and worth the effort to get there. The views are breathtaking and the colors are fantastic.



Ridgewood Camera Club

**P.O. Box 55
Ridgewood, NJ, 07450**