

Focal Plane

Volume 68 Issue 5

January 2005

A Publication of the Ridgewood Camera



Daisy Duck

Maggie Molino

January 2005 Calendar

5	Executive Committee	Host: Alice Gunther
12	Print Competition	Judge: Keli Dougherty
19	Pictorial Competition	Judge: Klaus Dieter Schlein
26	Critique Night	
29	Ridgewood International Judging	

February 2nd Executive Committee Mtg. Host Camille Laplaca Post

Happy New Year

An Observation

Having entered in two digital projected competitions I would like to share the pitfalls I encountered with you to make it a bit easier for you.

In the last nature competition, botanical section I entered three images all of them slides scanned and prepped in Photo-shop.

The first one was a white trillium to which the judge commented that the front petal was washed out, no detail, that was absolutely correct. Could there be something wrong with the digital projector? Upon further investigation it turned out that the image was over brightened by myself as it came out of the scanner.

The second image was of a Cranesbill (pink flower with bud) The judges comment was the front of the flower was a little soft and too many distractions along the edge of the frame. Right again, the image looked good to me on the monitor.

In summation, the projected digital image is almost twice as large as that of the film projector therefore all the tiny little flaws turn into big ones.

Both of our judges commented Oh it's digital you can't run the focus. From my own experience it wouldn't help anyway if it projects soft in some areas it's soft in the original image.

The third image was of another

trillium which was technically correct. That got me a score of 8.

During the course of that same competition we saw a lot of magnificent images which proves that the digital projecting is A.OK.

We just have to learn to deal with the new media.



Dieter

From the Editor

2005

Hope you all had joyful Holidays The big event last month was of course our Holiday Party hosted by Alyce and Ed Parseghian.

The big event this month is going to be the Ridgewood International.



This is the 22nd one, all of them chaired by Chick Chakarian and his band of helpers. Why don't you enter it and match your photographic skills with photographers from around the world. Give it a try, they are not that tough and its fun. Chick has the entry forms and they are on the RCC website.

Dieter

Focal Plane

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Monthly Bulletin of Ridgewood Camera Club

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MR LENS FLARE

2004-2005

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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
Guests are always welcome at regular meetings

Our Holiday Party

Sixty guests attended our annual holiday party. Everyone enjoyed the festive evening with fellow club members and delicious goodies. Many thanks to our generous hosts Eddie and Alyce Parseghian.



Fieldtrip to the City

Ten of us went to New York to photograph the holiday decorations, including the Rockefeller Center Christmas tree, the lights in Times Square and one tired Santa. A minor miracle occurred: no one got lost..



TOTALS PRINTS DECEMBER 2004

CLASS B:

CLASS A:

BLACK & WHITE

BLACK & WHITE

J. Placer	41*
F. Lopez	39*
C. Gottlieb	33
J. Levine	16
J. Nettle	14
C. Laplaca-Post	9
F. Crommelin	6

D. O'Malley	50*
R. Gheno	45*
P. O'Malley	41*
J. Schilling	39*
F. Alam	25



COLOR BY MAKER

COLOR BY MAKER:

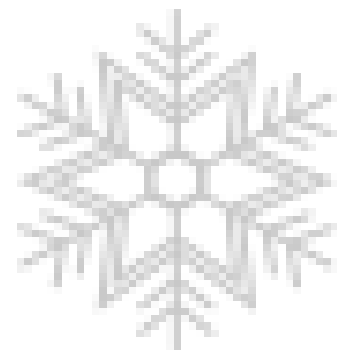
M. Forrest	47*
J. Levine	45*
J. Placer	44*
A. Parseghian	43*
C. Gottlieb	39*
F. Lopez	38*
C. Laplaca-Post	31
I. Nuzzi	26
D. Pierson	14

J. Fornarotto	48*
R. Gheno	47*
D. O'Malley	46*
P. O'Malley	46*
F. Helfst	45*
V. Kempf	45*
M. Molino	44*
B. Bain	42*
C. Fox	42*
D. Steinmeyer	41*
J. Schilling	38*
D. Goodell	19
F. Alam	15



TRADE:

T. Spector	45*
C. Gottlieb	43*
A. Parseghian	43*
D. O'Malley	41*
V. Nazzaro	40*
L. Lembo	38*
F. Crommelin	38*
F. Lopez	38*
A. Chakarian	37*
J. Fatuzzo	37*
A. Gunther	37*
F. Alam	35
J. Mann	22
L. Bold	18
D. Hoffman	18
C. La Placa-Post	6
M. Mann	6



TOTALS SLIDES

Class A December 2004

Class B December 2004

CLASS A	P	A	N	TOTAL		CLASS B	P	A	N	TOTAL
V. Kempf	50	49	45	144*		C. La Placa-Post	45	39	36	120*
M. Forrest	46	46	51	143*		J. Placer	42	35	41	118*
D. Steinmeyer	45	48	42	135*		M. Badala	38	34	36	108*
T. Vari	44	47	44	135*		L. Lembo	43	23	32	98
M. Kane	44	41	48	133*		F. Lopez	36	18	33	87
T. Spector	45	45	42	132*		N. Merena	39	22	21	82
D. O'Malley	49	36	46	131*		P. Gordon	40	15		55
P. O'Malley	43	42	45	130*		F. Crommelin	37		16	53
J. Fornoratto	41	48	39	128*		L. Bold	18		16	34
A. Simpson	41	39	45	125*		J. Levine			22	22
A. Gunther	41	35	45	121*		S. Szostak			22	22
A. Parseghian	41	43	37	121*		C. Gottlieb			20	20
D. Hoffman	38	38	44	120*		M. Mann			18	18
B. Bain	43	42	33	118		L. Iulo	17			17
R. Gheno	41	42	19	102		E Vereb			9	9
C. Fox	21	17	40	78		L. Rainford			5	5
F. Alam	35	39		74						
M. Molino		41	21	62						
A. Chakarian	39		19	58						
D. Goodell	6		48	54						
N. Lamb		41		41						
D. Phillips	16		22	38						
J. Mann			20	20						
K. Licht			19	19						
G. Garbeck		8		8						



NJFCC Salon

Marie Kane

The New Jersey Federation of Camera Clubs, Tops in New Jersey Color Slide Competition was held November 7th at the Photorama. Twenty slides were entered from Ridgewood, and ten of them won Honorable Mentions! The results are as follows:

HM's:

- Marjorie Forrest ----- "European Eagle Owl"
- Rich Gheno----- "High Summer at Stony Brook"
- Douglas Goodell-----"Morning with Cranes and Eagles"
- Alice M. Gunther----- "Safe Haven"
- Vinnie Kempf----- "Trotter #3"
- Camille La Placa-Post ----- "Bottle Brush"
- Loretta Lembo ----- "Sugar House"
- Della O'Malley ----- "Pink Columbine & Bud"
- Peter O'Malley ----- "Bass Harbor Light"
- Dieter Steinmeyer ----- "Mostly White"

Nature Competition
December 8, 2004
Judge: Judy Helderman

**Nature General
 Honorable Mentions**

Winter's View of El Capitan T. Vari
 Tree Mushrooms..... N. Merena
 Full Moon in Foggy Night..... F. Lopez
 Autumn Stream..... J. Mann
 Autumn Brook..... C. Fox
 Field of Color B. Bain

**Nature Zoological
 Honorable Mentions**

Male & Female Egyptian Geese J. Fornarotto
 Predator and Prey A. Parseghian
 A Thoughtful Moment D. Hoffman
 Contentment & Love..... V. Kempf
 Swan..... C. Gottlieb
 Ruppel's Griffon Vulture V. Kempf
 Donaldson Smith's Sparrow-Weaver J. Fornarotto
 Gorgeous Red Lory M. Forrest
 Daisy Duck..... M. Molino
 Waterbuck Chewing It's Cud..... M. Kane
 Rocky Mt. Resident D. Phillip

Awards

Mono Lakeshore Line T. Vari
 Sunlit Aspen on the Sneffles Range.. T. Spector
 A View of the Mound in Coyote Buttes T. Vari
 Arden Falls..... J. Fornarotto
 Mendenhall Glacier in Fog J. Levine

Awards

Flapping Goose P. O'Malley
 Crane Pair D. Goodell
 Kestral M. Badala
 Mother & Baby D. O'Malley
 Menace..... A. Gunther
 White Ibis with Crab..... M. Forrest
 Lion Running with Kill..... M. Kane
 Hmmm S. Szostak
 Ebony Langur Learning Preening..... M. Forrest

**Nature Botanical
 Honorable Mentions**

Fringed Polygala..... A. Simpson
 Shaggy Scalcap..... D. Phillip
 Trillium..... D. Steinmeyer

Awards

Bull Thistle P. O'Malley



New Lighting in our Print Box

The lighting in our print box has been standardized. That means that if you are a print competitor, especially in color prints, you can now preview your prints at home, and see the colors as they will appear when your print sits on our print box during a competition.

To accomplish this, the lighting in our print box was changed last summer. The box previously had a mixture of incandescent bulbs and fluorescent tubes, which was a crude and obsolete method of simulating the proper conditions for viewing prints. For example, if color prints are viewed under incandescent lighting, the warm tones (yellows and reds), are exaggerated, and change as the bulb ages. Viewing the same prints under fluorescent lighting will exaggerate blues and greens and yellows in varying amounts depending on whether the tubes are so-called daylight, cool white, warm white, etc., and red colors in these tubes are very subdued. The mixture of incandescents and fluorescents previously installed our light box resulted in a spectrum of colors that varied with the type and age of the incandescents, and the type of installed fluorescents. Therefore, the colors seen in the displayed prints were unpredictable, and did not match any standard.

But now they are predictable. Under the new print box lighting, your print colors will be quite different than when seen under incandescent lights, or ordinary fluorescent lights, or the old lighting in our print box.

We will have to use some technical terms to describe how the print box lighting was standardized. A light source (incandescent, fluorescent, etc.) has two characteristics that are of concern to us: its color temperature, expressed in degrees Kelvin, or just K, and its Color Rendition Index, or CRI. Color temperature is a measure of the relative amounts of cool (blue) and warm (red and yellow) colors in the light source. The higher the K, the cooler, or bluer the light. The CRI of a light source is a measure of the extent to which the intensity of each color in its spectrum matches the visible spectrum of daylight. A CRI of 100 would indicate a perfect match, but there are no lamps in the marketplace with a CRI

that high. However, we can be quite accurate if we choose a lamp with a CRI above 90.

The color of daylight varies, but it is about 5000K on a sunny mid-day. In the United States, and possibly in some other countries, the standard for viewing color prints has been set at 5000K. There are a number of fluorescent tubes on the market that produce a color temperature of 5000K, but most of them have a very low CRI, making them unsuitable for our purpose. However, we found fluorescent tubes made by Phillips that have an output of 5000K with an excellent CRI of 92, and these were purchased for installation in our light box. A total of 8 of these tubes are installed, in order to match the intensity recommended by the Photographic Society of America for displaying prints

Color print competitors will now see their prints on our light box in their "true" colors. To preview these colors at home, view the prints at a window on a sunny day in mid-day (but not in direct sunlight), or better still under the illumination of a special 5000K light bulb. At some internet sites, such as *ottlight.com*, you can buy such a bulb, with an output of 5000K and a CRI of 92, which, despite its strange appearance, can be screwed into most standard incandescent light sockets. If you're making color prints, that would be a good investment.

In addition to providing proper lighting, the wiring of the light box was improved and simplified, and electrical shock hazards were eliminated.

By the way, the two small fluorescent fixtures that were removed from the light box could make good under-counter lights for someone's kitchen, but they must be rewired. Available free of charge, to Ridgewood Camera Club members only, who can do the required electrical work. First come-first served. Contact me by phone or e-mail.

Stan Kantor



Assigned Subjects for 2004-2005

1. **Night shots:** Photographs taken after sunset or before sunrise.
2. **Creative:** Is defined as a departure from reality created by the use of filters, digital manipulations, reflections, montages, multiple exposures, or any technique that results in a picture that would not normally be seen with the human eye



Ridgewood Camera Club

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