



Focal Plane



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Volume 66 Issue 3

November, 2002

A Publication Of the 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

Calendar

NOVEMBER

- 6 Executive Committee Mtg.
- 13 Assigned Subject 1&2 Creative& Flowers
- 20 Nature Competition
- 27 No Meeting

Host: *Eileen Eastham*
 Judge: *Ralph Krubner*
 Judge: *William Griffin*



Workshops

- 8 Using Black Light "Hands On"
- 22 Close-up Nature Photography

Alyce Parseghian
Stanley Kantor

Reminder.

November 8. Is assigned subject night. This is the first time ever we have two assigned subject competitions on one night.

Creative and Flowers.

Because it requires more time for the secretaries to process your slides we ask you to submit your slides earlier .

Did You Know !!

Richard Braun has purchased a new DELL computer!

Richard Braun is now on-line!

Richard Braun's new e-mail address

KamrabugRB@aol.com

This is the culmination of a very long series of events, including deliberation, consternation and procrastination

Please Welcome New Member
 Fred Helfst

Thank You!

I had a good number of favorable Emails for the October Focal Plane.

I thank you for that.

I hope to keep the momentum going, with your help of course.

Right now I don't have anything for page 5 of the December issue. It would be nice if somebody could come up with something for that page and save the rest of the membership the agony of having to read what I write.

Dieter

From the Mailbag.

Fouad Alam replies to George Garbecks article.

To UV or not to UV.

I use filters all the time for color and black& white films, without them I can't be creative. And I have to choose the right one for the effect I want to get, if I feel that the scene looks better with haze in it. I do not use a haze filter.

A UV filter is better and more effective than skylight and haze filter if used in a very hot humid sunny day, polarizing filter will do a great job for both color and black& white films on a hazy day.

The idea of using the filter just for lens protection is not right. The lens hood is a great lens shield and flare preventive and should be on the lens for every shot we take using filters or not.

Thinking of placing a filter is just one more layer of cheap glass on an expensive lens, is also not right.

If I paid a lot of money for my expensive lens, I should buy a very good filter for it.

I always buy filters and lenses of the same brand name of my Camera.

Fouad

We need your help

Gwenn Levin Levin writes:

The Paterson Youth Photography Project (PYPP) needs small gadget bags so students can carry an SLR camera, 2 lenses, and film. If you have old gadget bags you no longer use and would like to donate, please contact Gwenn

Levine at 201-391-7401 or gwennka-rel@att.net.

You may also bring these bags to an RCC meeting and give them to Gwenn, Steve Miller, or Rich Gheno.

Thanks

From the Editor

Some big changes on the Focal Plane staff. I am happy to announce the promotion of Vinnie Kempf to Copy Editor – at the same pay scale.

We have also added a Techno Editor to answer all your photographic questions. His name is Mr. Lensflare. How good is he? Nobody knows for sure yet. You have to put him through the paces to find out. Just send your questions to me and I will pass them on. We will not print your name without your permission. This is another effort to get a dialog going. Give it a try.

Photo Ops.

By the time you read this, mother nature will have taken the green from our landscape and left us with a lot of brown and gray. But don't worry, there are still plenty of opportunities to get outside and take photographs.

Frost covered weeds are a good subject matter. But you have got to get yourself and your camera ready early before the sun melts the frost and leaves you with plain old weeds.

New York City is full of photo ops. People come from all over the world to see and photograph the city. We're fortunate; we only have to cross the Hudson River, so be sure to take advantage of all the great photo ops that the city has to offer. Why not walk across the Brooklyn Bridge or have lunch in Chinatown?

The New York Marathon is a great New York event. Almost 30,000 people run each year, and hundreds of thousands cheer them on. The marathon is on November 3. The race starts in Staten Island at 11:00AM. The lead runners get to Central Park around 1:00PM.– the best vantage point – behind the Museum of Art and down to 74th street. That's on the east side of the park

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 LENSFLARE

**2002-2003
Club Officers**

**President
John Fatuzzo**

**Vice President
Peter O'Malley**

**Recording Secretary
Marie Kelleher**

**Competition Secretary
Helen Chakarian**

**Competition Secretary
Florence Kantor**

**Treasurer
Vinnie Kempf**



Class A**October 2002**

	P	A	N	TOTAL
J. Fornarotto	43		23	66*
F. Kantor	43		23	66*
T. Vari	43		22	65*
A. Parseghian	40		23	63*
A. Gunther	39		23	62*
V. Kempf	43		19	62*
J. Becker	41		20	61*
T. Spector	38		22	60*
D. Steinmeyer	37		23	60*
P. Minnich	41		18	59*
A. Simpson	39		20	59*
M. Coe	39		19	58*
F. Alam	37		20	57*
J. Cuomo	38		19	57*
R. Gheno	38		19	57*
R. Bader	37		18	55*
D. Hoffman	37		17	54*
G. Levine	36		17	53*
H. Becker	35		17	52*
M. Kelleher	36		15	51*
B. Bain	34		16	50*
A. Chakarian	37			37
L. Vincour	22			22
R. Braun	21			21
M. Molino	19			19
D. Phillip	16			16

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Class B –October 2002

	P	A	N	TOTAL
D. O'Malley	45		19	64*
P. O'Malley	43		21	64*
C. La Placa-Post	40		16	56*
D. Young	37		19	56*
J. Fatuzzo	37		18	55*
W. Fox	33		18	51*
L. Lembo	32		13	45
J. Schilling	20		20	40
S. Perry	20		16	36

PRINTS - OCTOBER 2002:**BLACK AND WHITE**

D. O'Malley	26*
M. Molino	24*
P. O'Malley	24*
R. Bader	23*
R. Gheno	22*
S. Miller	22*
B. Bain	18*
F. Alam	13

COLOR BY MAKER

J. Fornarotto	26*
P. O'Malley	26*
M. Molino	24*
D. Steinmeyer	24*
B. Bain	23*
J. Schilling	23*
R. Bader	22*
D. O'Malley	20*
F. Alam	14
S. Miller	14
B. Fox	12
B. Winston	7

TRADE

D. O'Malley	25*
P. O'Malley	25*
A. Chakarian	24*
A. Gunther	24*
M. Kelleher	24*
A. Parseghian	24*
D. Young	24*
R. Bader	23*
B. Fox	22*
C. LaPlaca-Post	22*
D. Hoffman	21*
S. Perry	21*
J. Schilling	21*
L. Lembo	20*
J. Fatuzzo	19*
D. Pierson	13

Print Competition October 9 2002

Trade Prints

Honorable Mentions

Sunset Light Painting	S.Perry
Lobsterman's Corner	A.Chakarian
Red Classic	D.Hoffman
Rockport Reflection	M.Kelleher
Snow Goose Taking Off	A.Parseghian
Harbor at Little River N.S.	A.Chakarian
G.W. Bridge at Night	D.O'Malley
Water Tower-Chicago	M.Kelleher
Great White Heron Profile	D. Young
Something Fishy	C.LaPlaca Post
In the Glow of Sunset	A.Chakarian
Alaskan Eagle #3	B.Fox
White Peacock Butterfly	D.O'Malley
Mashed Potato Falls,	M.Kelleher
Lake Superior	

Awards

Hibiscus	B.Bader
Alaskan Eagle #7	B.Fox
Early Morning Spotted Dragonfly	A. Gunther
Watchful Jaguar	D. Young
Bee on Coneflower	D.O'Malley
Purple Iris & Buds	P.O'Malley
My Girl, Agatha	A. Gunther
Red Clematis	P.O'Malley

Print of The Night

One Moment's Light	A.Parseghian
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Black & White

Honorable Mentions

Natasha	R.Gheno
Chang Kai Sheck Gardens	P.O'Malley
Still Life #9	R.Gheno
The Old Mill	P.O'Malley
Beautiful Lines Of a Clematis	D.O'Malley
Bearded Dragon	P.O'Malley

Awards

Dogwood Side view	D.O'Malley
Bell & Shadows	B.Bader
Assateague Lighthouse	D.O'Malley
Blessing of Paris	M.Molino
N.Y.C. Post Office	S.Miller

Print of the Night

Two Little Piggies	M.Molino
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Color by Maker

Honorable Mention

Downy Woodpecker	J.Fornarotto
Iris Pastel	M.Molino
Blue Iris	D.Steinmeyer
Snow's Creamy	J.Shilling
Sweet Musette	M.Molino
Rose & Vase	F. Alam
Little Princess	D.Steinmeyer
Symphony in Pink & White	J.Shilling
Kick it Liam	M.Molino
Birthday Roses	B.Bader
Julia Butterfly	P.O'Malley
White Orchid	D.Steinmeyer

Awards

View from the Hudson	B.Bain
Harvest Time	P.O'Malley
Frog #1	J.Fornarotto
Sunflower	J.Fornarotto

Print of the Night

White Dogwood Pair	P.O'Malley
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Pictorial Competition

Oct 16 2002

Class B

Honorable mentions

Ready for Take off	P.O'Malley
Peonies	D.O'Malley

Awards

Dogwood Pair-back view #2	P.O'Malley
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Class A

Honorable Mentions

Nubble Lighthouse	T.Spector
Fall in Zion	T.Vari
Lady Slipper	V.Kempf
Ice Crystals	A.Simpson
Bulldog Sussex Air Show	J.Fornarotto
Navajo Sheep	C.Chakarian
Fall Reflections on Water	T.Vari
Bad Place to Grow	T.Vari
Mammoth Hot Springs	

Awards

Thirsty Little Boy	J.Becker
Old Harbor Sunset	L.Vinecour
Rings	T.Vari
Reflected Spire	A.Gunther
Saguaro in Afterglow	F.Kantor

[My Workshop Experience](#)

(by Camille LaPlaca-Post)

This past August I attended a week-long workshop at the **Maine Photographic Workshops** located in Rockport, a small village on the coast of Maine. I decided to take a week off from my busy environment and just concentrate on photography. No interruptions, cell phones, shopping, cooking meals or thinking about anything else but taking better pictures. So I left town, along with another member, Loretta Lembo, and headed to Maine. As soon as I entered Maine I was relaxed. I had done my homework and was prepared. I had read the books that were suggested before attending the workshop: George Leonard's book: *Mastery, The Keys to Success and Long-term Fulfillment* and Julie Cameron's: *The Artist's Way*. Both books were inspirational and set the mood for the adventure I was about to enter. I brought 13 rolls of black & white film, my Canon Elan 7 with two lenses, an extra body (my Rebel 2000), tripod, safari vest and some pictures I'd taken. I was asked to write down six things I wished to accomplish at the workshop. After checking in and eating dinner outside under a large white tent with many new faces, our workshop began on a Sunday evening at 8:00 p.m. and ended at 12:00 noon the following Saturday.

My experience at the Workshops was much more than I expected. Whatever I had been learning from taking pictures, attending RCC workshops, listening, entering competitions, etc., all came together in this one week course. Each day we would have class, then go out in the nearby towns and take two rolls of film, concentrating on the assignments of the day: depth of field, motion, frame, point of view, light and shadow, etc., all taken in manual, concentrating on exposure, and staying at 50 mm. Slowly, I started to forget some of my bad habits (putting the camera on auto or aperture priority, auto focus, repetitive zooming and not bracketing). Instead I started to see. I started to see things differently through these practices, and I began writing down what I was doing. I realized I wasn't ready to be where others were who had so many years of practice. I didn't have to feel discouraged or say why can't I get it? I am a beginner and I needed to learn ***I can be persistent, disciplined and passionate at taking pictures not by tomorrow but by many years in the process*** these basics before I could progress further. So by doing these practices over and over with everyone else, and then critiquing them in class the next day, I could see what I was or was not doing. I learned more about my own camera and how to use it more efficiently. I learned ways in which to enhance my creativity by daily practices, to be more patient with myself and keep encouraging myself.

The Workshops helped me to become aware of my "inner artist." And, after meeting many people from different parts of the country and listening to their interests and goals, I've come back to reality: I know that I can't take pictures every day, but I can have an artist date with myself each week and when I do, get lost in what we all enjoy doing - taking pictures - by practicing, being open to new images, and sharing what I've learned. I also know that I am very fortunate to be in a great camera club where there are many mentors from whom to learn. I can be persistent, disciplined and passionate at taking better pictures - not by tomorrow - but by many years in the process. The journey of mastery is about the process, not the end result. Mastery is practice and that means staying on the path. We get there from the continued process of our lives.

Choosing Slides for Nature Competitions

By Stanley Kantor, Nature Chairman

We suggest that you read the Ridgewood Camera Club Competition Rules before you enter slides for competition. Doing so will help you avoid some unpleasant surprises. The requirements governing nature competitions are especially strict. Check them out on page one of the Competition Rules. We will discuss some of them here.

Note particularly that photographs of farm animals, pets or cultivated flowers are not acceptable. We all know what a cow or a dog looks like, but flowers are sometimes more difficult to evaluate. We're fortunate to have Dieter Steinmeyer as our in-house flower expert. If you're not sure whether the flower shown in your slide is cultivated, get Dieter's opinion; but bear in mind that the judge's decision will be final. If Dieter believes that the flower is cultivated, you may want to enter it in a pictorial competition, instead of in nature.

Evidence of the hand of man ("human elements"), such as fences, roads, houses, grass lawns, airplane vapor trails, roads, curbs, is not acceptable. The judge might ignore the hand of man in pictures where he or she feels that they are unobtrusive, but that can be a very subjective observation, so beware.

Photographs of animals taken in a zoo are acceptable provided that there is no obvious evidence of zoo habitat, such as cages, fences, concrete, painted backgrounds, etc.

The presence of scientific bands on animals or birds is acceptable.

Minor alterations can be made to a nature slide, by computer or conventional methods, provided that the alterations are not obvious, and do not "alter the truth of the photographic statement".

Slides that do not comply with the nature rules will be judged disqualified, and will receive a score of zero. Don't let this happen to you!



Ridgewood Camera Club

P.O. Box 55
Ridgewood, NJ, 07450