

Focal Plane

A Publication of the Ridgewood Camera Club

Volume 71 Issue 2

October 2007

OCTOBER CALENDAR

- 10 Print competition Judge Robert Parker
- 17 Pictorial Competition Judge Roz Rosenblum
- 24 Nature Competition Judge Ben Venezia NJFC

31 Program Love Your Lenses George Hall

13 Field Trip to Harriman State Park

November Executive Committee Meeting: Camille

From the Editor

Digital imaging is here to stay. I think I am not going to far out on a limb to say that. The images presented at the club competitions are getting increasingly better. The road to get where we are today was rather short but a bit rocky to some of you.

Gwenn Levine a long time member of our club describes in her "bare all" (figure of speech) article in this issue how she navigated that road. Does anybody else have the heart to do that? It would be nice to hear from you.

In our effort to help our new members along that road we now have "Image Doctors" on board. They are both executive board certified and graduated from the college of Knock your Image University. This is a Great opportunity for new members to get expert advice.

Thank you Joel Schilling for last month's article about Coney Island. The Fieldtrip was a success.

Tibor Vari came to the the rescue this month with his article on Arches National Park .

Which brings us to the November issue. You know what I mean?

Dieter

Congratulations to Jerry Fornarotto!

Jerry entered his image "Babcock Grist Mill View No. 2" into the Grand Canyon International Photo Travel Circuit. The image was judged four times on the circuit. It earned two Acceptances, one HM and the Judges Choice Medal. Keep up the good work, Jerry. If you wish to learn more about PSA exhibitions, contact Jerry. It's fun and easy!



Field trip:

Saturday, October 13th to Harriman State Park to shoot fall foliage. Time and meet-up details will be provided at the club meetings.

October 19th Workshop

"The Image Doctors"

This workshop is for newer members who wish to learn how to improve the quality of their work. Watch the "Image Doctors", Vinnie and George, take your lifeless photographs and turn them into vibrant images. Workshop attendees who wish to have their images resuscitated, should email a few JPEGS to **both** of the 'doctors' by Oct. 12th. Don't worry about re-sizing them. The number of your images that will be reviewed will depend upon the number of attendees. So please indicate an order of priority for the images you submit.

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Arches National Park, UT

By Tibor Vari

In April of 2007, I lead a photo workshop to Arches National Park in Utah. After landing in Grand Junction, we drove a couple of hours to the Best Western in Moab (5 miles south of the park on Route 191). Arches NP is in the heart of red rock country where the warm light of sunrise/sunset make for some spectacular photography. Despite the long day traveling, we were able to catch sunset at the North Window followed by the added bonus of some silhouette images of Balanced Rock after the sun had gone down.



Arches NP has more than 2000 arches that range in size from the 3 foot minimum opening needed to be considered an arch, to the longest, Landscape Arch at 306 feet. What causes these arches is about 100 million years of erosion by the forces of water, ice, extreme temperatures, wind, and underground salt movement. This erosion has created the greatest density of natural arches in the world that has been protected since the formation of the park in 1971 (President Hoover established Arches as a national monument in 1929).



The weather turned out to be a challenge in that most mornings were cold, overcast and dreary. Certainly not the best conditions for photography! However, late on Sunday the weather did not look promising for a sunset as dark clouds rolled in. Despite the cold and drizzle, we setup our tripods just west of Balanced Rock (128 foot base balancing a 55 foot rock), and shivered while we waited. What gave us a glimmer of hope was a small opening in the clouds just over the horizon to the west. Our patience was rewarded when the sun broke through and the warm light that hit Balanced Rock was simply breath taking.

Though many mornings it was raining, we still headed out towards sunrise photo locations like Turret Arch, North Window, The Courthouse, and the Spectacles. One afternoon, a group of us took on the 1.5 mile hike (480 foot elevation gain), to Delicate Arch. Though the weather did not cooperate for a spectacular sunset, it was worth the hike just to see this iconic location that symbolizes not only Arches NP but the state of Utah (it's on their license plates).

Besides the great photo opportunities presented by Arches NP, it's proximity to other photo spots like Monument Valley, Capital Reef NP, Canyonlands NP, and Dead Horse Point SP can be reached easily from Moab. All in all, Arches NP is worth the photo opportunities!



Pictorial Competition

September 19

Dennis Golin was judging

Awards

Dong Jia Han.....	Bai Ha Ba Morning
Dong Jia Han.....	Bar Harbor Morning Fog
Szostak Sonya	Colonia soccer game

Honorable Mentions

Marchese Ed.....	A Little More To The Left Please
Marchese Ed.....	C'mon Girl We Can Win This
Marchese Ed.....	Fireworks Illuminate a Captive Audience
Szostak Sonya	Howard trying to tag Reyes

Awards

Forrest Marjorie	Lavender Columbine
Gheno Rich	Baby Langue Monkey
Hall George.....	Rose Center with Fly
Hall George.....	Wild Ride
Hall George.....	Young Eagle Owl 2
Kantor Stanley	Atlas and Saint Patrick's
Levine Joyce	Butterflyonyellowflower
Placer Joe	Not Alone

Honorable Mentions

Forrest Marjorie	Chrysler with Friends
Fox Connie	Venice canal
Garbeck George	Mist Over the Seine
Gheno Rich	The Angles of Attack
Gheno Rich	Three Blooms and a Bud
Gunther Alice.....	Sunset in Manhattan
Joffe Martin	Another Victim of the Desert
Kane Marie	Dewy Rose
Kane Marie	Eurasian Eagle Owl
Kantor Florence	Pemaquid Light
Kempf Vinnie	View from the Top
Kruger Karen	Close Neighbors
Kruger Karen	Red Shutters and Shadow
LaPlaca-Post Camille.....	Coney Island Sisters
O'Malley Della.....	Annisquam Light and Reflection
O'Malley Della.....	Pink Calla Lily
O'Malley Peter	Nubble Lighthouse in Maine
Parseghian Alyce	Hearts all a Twitter
Parseghian Alyce	Sand Ripples to Mittens
Placer Joe	The Secret
Steinmeyer Dieter	Cactus 07

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Nature Competition

September 26

Joseph Thomas was judging

General

Awards

Parseghian Alyce Arches, North Window sunset view
 Vaccaro Andrew THE PRIEST AND NUNS

Honorable Mentions

Pierson Dave Waterfall Leaves
 Placer Joe After the Storm
 Szostak Sonya monument valley dried earth
 Vaccaro Andrew PARADE OF ELEPHANTS
 Vaccaro Andrew THE 3 GOSSIPS

Botanical

Awards

Hall George Birch Catkin
 O'Malley Peter Columbine and Bud

Honorable Mentions

Simpson Allen Common Speedwell
 Steinmeyer Dieter Pink Lady Slipper

Zoological

Awards

Forrest Marjorie Tiny Beauty
 Gheno Rich Mating Julias
 O'Malley Della Monarch #2

Honorable Mentions

Forrest Marjorie Ebony Mom Cuddling Baby
 Hall George Gorilla Pondering Sprig
 Kane Marie Preening Time
 Kempf Vinnie Mandrill
 O'Malley Peter Resting Alligator

Ornithological

Awards

Gheno Rich Egret and Catch
 O'Malley Peter Turkey Vulture Wings Spread

Honorable Mentions

Forrest Marjorie Flamingo Bill Detail
 Joffe Martin Painted Bunting No 1
 Kempf Vinnie Burrowing Owl
 Kempf Vinnie Reddish Egret Fishing 3
 Kruger Karen Woodpecker
 LaPlaca-Post Camille Juvenile Inca Tern
 Spina Laurie The Early Bird Gets The Worm

Transition Story

by Gwenn Levine
August 31, 2007

I hate feeling helpless or incompetent, having no clue about how to do something. I avoid this feeling most of the time by being as competent and capable as possible in my various endeavors. But there are those times in life when that sense of helplessness arises - like when my car simply lost power while I was driving down West Side Highway (I called AAA) or when my computer seized up and wouldn't move from one window to another (I called a tech guy).

I have to admit that the idea of transitioning from film to digital photography struck fear into my heart. I didn't want to do it. I fought it all the way. I was at a photography exhibit about two years ago, enjoying the framed photos on display, when a guy behind me said, out loud, "I wonder if they're digital?" I snapped back at him, "Why does it matter?" Camera club members were chatting about pixels and color calibration; it was a foreign language to me. I loved my Nikon N90S and Velvia film, and I knew how to use them. Did I really have to go digital?

The answer to that question came to me when I was reading through the 2006 course catalogue from the *Rocky Mountain School of Photography*, whose workshops I have attended and enjoyed over the years. Tim Cooper, an excellent teacher who had conducted workshops I attended in the Canadian Rockies and in Savannah, was going to conduct a workshop in Zion and Bryce National Parks. I always wanted to see these canyons, so this particular workshop really caught my attention – until I saw those dreaded words in the catalogue description: "digital only".

This was my moment of truth. I couldn't attend Tim's workshop because I didn't know squat about digital photography. I realized I would have to bite the bullet. In April 2006, based in part on advice from Stan and Florence Kantor, I bought a Nikon D200 and all the accessories. Oy! Rechargeable batteries, memory cards, an LCD screen, a vibration reduction lens. When everything was shipped to me, I regarded it like a box of foreign objects, as if a piece of an outer space meteor had landed in my living room and I didn't know what to do with it. So I ignored it. I moved all this new equipment from their respective boxes into a camera bag, and I left it there – I'm embarrassed to admit this – for almost a year!

Finally, determined not to have wasted all that money on this digital gear, I signed up for a *Rocky Mountain School of Photography* workshop in Nova Scotia scheduled for October 2007 – and even though it wasn't a requirement, I decided I was going to go all-digital for the first time. The pressure was on. The countdown had begun. I had to do this.

In March 2007, I had my first private lesson with George Garbeck, who is an excellent teacher. The very first thing he taught me is that I must have two copies of all my images at all times. I spent the next month getting to know a new computer tech guy named Fazal who installed a second hard drive in my computer and a 500 GB external hard drive as well. Gigabyte?

I ordered archival CD's from a source George recommended. I watched the Nikon D200 instructional video at least three times, feeling completely overwhelmed. I printed out a readable copy of my camera's user manual, put it all in a binder, and took myself to Hillsdale Library for a few days to make myself read it.

George came back a few times in April and May. I was finally learning to upload photos from my memory card into folders in "My Pictures" in "My Documents", and then "Get photos" into Photoshop Elements 5.0, which I had purchased based, in part, on George's advice. I learned how to date, name, and number the photos and how to view them, delete some, select others, etc. I haven't yet gotten into actual editing, except for cropping some headshots of myself to upload to Match.com – but that's another story!

In July I felt confident enough to take two Sunday workshops at the International Center for Photography (ICP) in NYC – *Understanding Basic Digital Photography* and *How to Use Your Digital SLR*. I found that I understood most of what the teachers discussed and was able to hold my own in question and answer sessions – at least as well as other students. This was certainly a confidence-builder.

By the end of July, I created a binder with all the best instructional material I had collected, some from workshops I took well before I could understand anything the teachers were saying. In addition to handouts from the two ICP classes, I included Vinnie Kempf's *Digital Workflow II Camera to Output* (from a January 2006 RCC workshop) and *Working Notes from the Nikon School of Photography* (from a June 2006 workshop). I also reviewed George Garbeck's *Shooting Digital* (from his Spring 2006 RCC workshop). I was finally "getting it" – at least the basics.

In preparation for my October workshop in Nova Scotia, and based on good advice from George, Fazal, Doug Goodell, and Andy McDonough, I purchased my first laptop, loaded with a 200 GB hard drive, 4 GB of RAM, a 2.2 GHz duo processor, a DVD burner, and a memory card slot. I also purchased a jump drive and a 120 GB *WD Passport* for backup while I'm away from home. Yikes! This is certainly an expensive and high-tech hobby.

My second moment of truth came on August 28, 2007, when I photographed – with my digital camera, of course – two anti-war vigils organized by MoveOn, one in Paramus at 5 PM and one in Hackensack at 7 PM. That night, I uploaded and organized photos from both events, Emailed selected Paramus photos to the leader of that group, Emailed selected Hackensack photos to members of the committee who organized that event, and sent a few photos with a press release to a dozen newspapers. By the end of the night, I had backed up my photos to my external hard drive, re-formatted my memory card in the camera, and started my battery recharging.

I am writing this article to celebrate how far I've come from staring at unused equipment in my camera bag to some basic competence with digital camera gear - and to assure other digital beginners to take heart. If I can do this, you can, too!

What is It?

The Nature Division recommends exhibitors use descriptive titles on images they submit to International Nature Exhibitions. Cute or incorrect titles can actually hurt an image's score when titles are read during judging, a common practice for Nature Exhibitions. Outside of exhibitions, the Nature Division encourages nature photographers to know about their subjects to help them take strong story-telling images of these subjects instead of just "Here I Am" shots. Guide books are not always sufficient for this.

The Nature Division Identification Service helps PSA members who submit their Work on Nature Subjects to be correctly identified. Images submitted for identification may be slides or electronic, with electronic images preferred. If the subject of a slide cannot be immediately identified, it will be scanned and the original image returned to the member so it will not be tied up or possibly lost. Images definitely do not have to be competition quality but they should be sharp enough to reveal details necessary to distinguish one species from another. A series of images of the same subject from different angles or that include habitat and potential food sources provide the service even more clues. Please indicate the location and the time of year that the image was taken when submitting images. Note that location and time for images taken at a zoo is not very helpful. Under those circumstances it is best to go to the Zoo Staff for help in identifying your subject. Please contact Daniel Charbonnet, ddrc3@msn.com, to find out how to submit images for identification and to find out what additional information is required to accompany the image.

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

Assigned subjects for the 2007/2008 season

**Reflections
When Strangers Meet**



Ridgewood Camera Club

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