

PHOTOGRAM



December, 2002

In This Issue...

Jack's Ramblings Nikon Film Scanner City Hall Exhibit
From the President New Members

One Member's Film Scanning Adventure

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Program Schedule

December 2 – **Namibia Desert**
Peggy Burnett

December 16 – **Christmas Party**
Bring goodies to share!

Questions about the club?

Call Lisa Rutherford at (909) 849-0399.
Or come to a meeting! (See map on back page.)

Redlands Camera Club meets the first and third Monday of every month at 7:00 PM
Redlands United Church of Christ, 168 Bellevue Avenue, Redlands, CA
Established in 1896 - Member of the Photographic Society of America

A FEW WORDS FROM THE PRESIDENT...

Lisa Rutherford

Hello? Is there anyone out there?

Cell phones, pager, e-mail, message machines, fax machines...never before have we had so many devices to allow people to get in touch with each other. One would think that with all this technology we would feel warm, fuzzy and connected. Rather, most of the time it leave usually leaves us feeling frustrated and *disconnected* from the very people we're trying to reach.

Recently when dialing a major department store, I was genuinely shocked to have a live person answer the phone in less than two rings. I was so surprised that I wasn't greeted with a worthless phone menu that the first thing I said was "thank you for having a live person answer."

Even the solicitors calling my number have gone to recorded pitches because they know they're probably just going to get the machine. Is that weird or what?

There's something else too.

Driving through Redlands I see so many lovely front porches – the kind they no longer build on houses. Most seem like sad empty reminders of a slower pace of life, one that connected neighbors who stopped to chat while they walked the dog or took an evening stroll.

We hear the buzz word "cocooning," but I suspect it's mostly with the big screen T.V. Even the trend towards outdoor living appears to all be happening in the *backyard* not the front yard. Front yards have gotten kind of scary these days.

While I was reflecting on all this on my way to our club meeting one night, it dawned on me one of the reasons *I* like this club so much.

You know, it's like an old fashioned front porch connection. We chat before each meeting, we catch up on news, ask about the members that are not there, sick or news of the ones that have moved. For me anyway it seems to satisfy a need for community in our day that is steadily disappearing.

Photography may bring us together but I think it is something more.

Best regards,

Lisa

Deepest condolences go out to Life Member Jess Wall on the passing of his wife, Esther on November 11.

Help Still Wanted:

If there is anyone out there that would like to become Exhibits Chair, please step forward. I have too much to do and can no longer fulfill my official duties.

Respectfully, Daniel P. Griffith

Welcome to **Bruce Bonnett**

Introducing new member Bruce Bonnett, who just joined RCC after visiting several times and enjoying our meetings. He has extensive past experience in photography, having worked part-time for years doing weddings and portrait work on a freelance basis. Currently he mostly does scenic photography when he travels. He spends some time in Sedona, enjoying the red rock landscape, and in Washington State, where his daughters and grandchildren live.

Regarding photo equipment, he says he has "everything" all the way up to an 8x10 large format camera, but mostly now uses an Olympus E10 digital camera. Much of his photography now is for reference photos for his watercolor painting projects.

Bruce and his wife live in Redlands. He is a retired Air Force Major, and has worked since 1993 as the Director of Corporate Support at Loma Linda University Medical Center. In this position he performs financial software engineering.

Bruce joined RCC because he has been impressed with the level of programs he has viewed. He finds it exciting to associate with a group that is so active and functioning so well that it can hold two quality meetings a month, and keeps on growing! Welcome Bruce.

Redlands Camera Club
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"Though I have always felt that great images cannot happen without great craftsmanship behind them, it has not been the precision of the execution that ultimately moved the viewer but rather the sense of heart and spirit that have gone beyond technique to communicate the final vision."

*J. Scott Peck
View Camera
November/December, 2002*

Nikon N80 – I recently acquired a Nikon N80 35mm Camera. Now comes the hard part. How do I justify having this camera when I all ready own a Nikon F-100, N90s and N70? This camera was designed to replace the N70 and maybe that's the justification. Although the max. shutter speed of 1/4000 is the same for both the N80 and N70. The N90 will go to 1/8000 second. The built in flash on the N80 has a guide Number of 40, ft, ISO 100 which has a little less power than the GN 46 of the N70. The N70 and N90 have the Vari-program, but it was eliminated from the N80. I miss this programming, for in less than a heartbeat you could go from hyperfocal, to sports, to close up, etc. The weight of this camera is 18.2 oz, about 2 ½ oz less than the N70 and 8.4oz less than the N90s. The late Galen Rowell used the N80, as he liked to run and take light equipment with him. The N80 has on-demand gridlines, eighteen custom settings, and has the electronics to operate Nikons vibration reduction lenses. These features are not available on the N70 or N90s. If the N80 had a PC terminal for studio flash it would be very competitive to the F-100. The street price is \$375 after a \$50 rebate from Nikon. How can you go wrong and where can you get a comparable digital camera for that price?

Skyeye II – Say did you see the article in the September 13, 2002 of the Sun Newspaper? Remember when Shery and Walt Ferar gave that outstanding helicopter/camera demonstration? If you would like to see and read about them, please visit their web site at www.skyeyephoto.com

Recall – It was about to happen. Kodak has recalled the 75,000 - DC5000 digital cameras because of a manufacturing defect that could cause an electrical shock. This is shocking news. Maybe we need a ground fault interceptor on all digital cameras.

Telephoto Lenses – I have been trying to decide what is the best telephoto lens I should get for my particular use – which I don't know what that is! For the purpose of this article I want one that is over 200mm and does not rely on a tele-converter. A 600mm would be nice as it is 12 power. Here are some considerations:

Nikon 80mm – 400 mm f/4.5-5.6VR	\$1400
Sigma 50mm – 500mm f/4-6.3	\$800
Sigma 170mm – 500mm f/5-6.3	\$500
Tamron 200mm – 400mm f/5.6	\$600
Tokina 80mm – 400mm f/2.8	\$440
Nikon 600mm prime f/4	\$6800
Sigma 800mm prime f/5.6	\$5900

I do have a Tamron 28mm – 300mm, and, after looking at these prices, it may do me just fine. There is a tremendous price increase when the lenses are greater than 500mm.

Last Ramble – I'll ramble perhaps at some other time. I have written about 18 articles and it's time for me to step down. Some members have told me my articles are a little stale. But we may have another writer who will be concentrating more on digital. Is it you?

(Jack can be reached at ICT27187@aol.com)

The Nikon Super Coolscan 4000 ED Film Scanner

Fred Mandabach

One of our speakers this summer described his approach to prize winning prints: He starts with 35 mm film. He then orders a drum scan from a photo lab. Next, he uses Photoshop to produce the final file that he prints on his color printer. He claimed that his method produced poster-sized prints with better color and less grain than he could obtain with photo lab prints from his film.

My luck was not so good. I tried this approach with three negatives. I found that a commercial scan did produce excellent color reproduction and that the technician was able to eliminate surface imperfections. However, when I examined one file, I discovered that the negative was just not art quality. Even worse, with the next file I discovered that I had selected the wrong negative from a series of shots. The third scan was great. At \$60 to \$90 per scan, one out of three is not good for the budget.

An alternative to the photo lab is a film/slide scanner of your own. Last month I bought my third scanner. I finally feel that I have one that is capable of producing scans that can make the large art print.

My new scanner is a Nikon Super Coolscan 4000 ED. This scanner has the specifications I was looking for. The optical resolution is 4,000 d.p.i. (dots per inch). Like the pixel count in digital cameras, the d.p.i. rating is a major determinant of the maximum print size. A number of competing scanners offer a maximum of 2,800 d.p.i. The Nikon also performs multiple samples of the film or slide to increase the accuracy of the scan. The dynamic range, "D-range" rates the ability of the scanner to capture brightness values. The higher the rating, the greater the ability to pull detail out of the very bright and very dark portions of a film or slide. The Nikon has a D-range of 4.2 while many competitors have ratings in the mid-threes. I compared the

Nikon to my old scanner by using a slide with dark green foliage. In the Nikon scan I was able to see details of leaves and branches where I saw only a dark green smudge with my previous scanner.

The Digital ICE³ ("Ice Cubed") system is another important feature. This is a suite of three programs that can be selected or not used. If you have used a scanner without Digital Ice, you know that the smallest fibers or dust particles appear as white lines or dots on the scan. Mold on a slide will also block a portion of the light and leave mottled scans. Digital Ice removes the effects of the scratches, dust and mold from the scan. It also analyzes the dye of the negative or slide and corrects the faded colors to restore their original shades. Another part of the Digital Ice suite removes the grain patterns to produce the look of continuous tones.

The Nikon scanner arrives with adapters to scan a single frame or a strip of up to six frames. A roll film feeder and a 50-unit slide feeder are available options. The scanner and its software are quite easy to use. You can get started making good scans within minutes of installing the scanner and the software. You can do a preview and then adjust the scanner to do a series of scans without stopping for further settings. The scanner will run in the background so you can do other work on that computer while the scanning continues. The size of the file created depends on whether you choose 8-bit or 12-bit color depth and whether you create a compressed or an uncompressed file. An 8-bit uncompressed file will be about 60 MB, so start with plenty of free disk space.

The output of the scanner was very much like professional photo lab scans. I found that the files printed as 11 x 17 inch prints with excellent detail and color quality. After seeing what Digital ICE³

(Continued on next page)

Exhibits *Dan Griffith*

The next **City Hall Exhibit** will be on Tuesday, the 3rd of December.

Please bring your fine prints and \$3.00 for each to City Hall in Redlands between 9 and 11 am. Cidni and I will hang your prints for you. If you cannot make these times you do have the option of bringing your prints and money to the December 2nd club meeting, and I will take them with me for the next days' hanging.

I look forward to seeing your work.

Dan Griffith, Exhibits Chair

Member Exhibit Rules:

- The work must be yours, a member of the Redlands Camera Club.
- The work must be ready to hang, using wire eyes and wire, no saw tooth hangers.
- You may use a frameless presentation but the work must be glazed for protection of the work.
- The work must be hand delivered on take in day and picked up on take down day.
- There is a \$3.00 fee for each work hung. Cash or check. Bring correct change, please.
- The work may be offered for sale or not.
- Works may not be removed till the exhibit is over.

Cidni and I would like to thank all of you, the Redlands Camera Club, for your thoughts and prayers while Cidni and I have been dealing with my ordeal of open heart surgery.

The books you all have supplied have been a wonderful passing of time while I wait for the healing process to continue.

Dan and Cidni Griffith

(Nikon Scanner – continued from previous page)

can do, I don't know how I lived without it. A photographer friend gave me some slides to test the quality of the scans. One of the slides was a 30-year-old Ektachrome slide with many scratches, much dust, mold and a very noticeable yellow cast. The Nikon produced a clean, scratch-free, color-corrected scan of four generations of his family. My friend has since ordered his own Nikon scanner and slide feeder. He is very happy with his purchase after a weekend of scanning.

There are competitors to the Nikon. Most are less expensive. At least one has dust and scratch correction other than Digital ICE³. The reviews say the software does not work as well as Digital ICE³. Also you can find a now somewhat dated comparison of scanners in the July 2001 issue of Popular Photography to view competing products.

Digital equipment just keeps getting better. However, be sure you compare the other units against the Nikon before you buy your new scanner.

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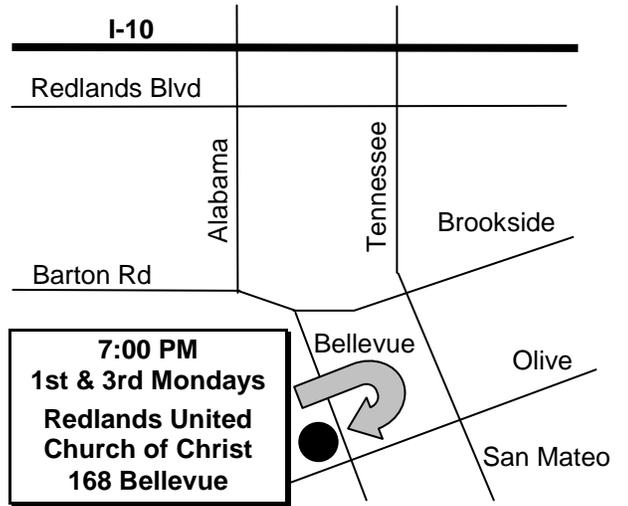
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Upcoming events...

- Dec 2** Namibia Desert
- Dec 16** Annual Christmas Party

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