

THROUGH THE LENS

Great People and Great Images Since 1988

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How to Take Beautiful Black and White Photos

If you started your photographic life during the digital era, you may not have a whole lot of familiarity with black and white photography. But back in the old days, anyone taking photography classes always learned first in black and white. Black and white film was easy to develop and print, and it did a very good job of teaching students about things like light, contrast, form and texture. So can you still get great black and white photos with a digital camera? Absolutely! Keep reading to find out how.

Volume 28, Issue 3
February 2016

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Solitary Confinement. by Flickr user Shawn Harquail
Today we don't really shoot in black and white, at least not in the sense that we used to. In the early days if you wanted to shoot in black and white you bought black and white film. Today if you want to shoot in black and white, you shoot in color. Then you go into post processing and you convert to black and white after the fact.

The new way of doing things does have some advantages—when you shoot everything in color, you can never regret your choice to make something into a black and white image. In other words, you can always go back later and change it back to color if you don't like the black and white version, provided that you didn't do something silly like save over the original.

But the new way of converting to black and white has some idiosyncrasies that the old way didn't have. For a start, you have to have a pretty good understanding of what makes a good black and



Erdberg Bridge Vienna by Flickr user Gehmacher_Photography

white image, so that you can not only convert the image, but do it right.

What makes a good black and white image?

Not every subject makes for a great black and white photo. Some subjects just look better in color—an obvious example of this might be a row of colorful umbrellas on the beach, or a particularly vibrant purple flower. Any time color has obvious importance for the subject matter, the photo needs to be shot in color. You wouldn't ordinarily want to take a picture of a sunset in black and white, for example, because then you lose all of those amazing colors that are the reason why we love sunsets in the first place.

Instead, you need to look for subjects that don't depend on color for their impact. Or, you need to look for subjects that would particularly benefit from being converted to black and white. How do you know? Any time you look at a scene and your eyes sort of hurt from all that color, that may be a good image to turn into black and white. A person who is wearing a particularly loud Hawaiian shirt, for example, might need to be converted to black and white just because the color of that shirt is such a distraction from what the subject really is—in most cases, that person's face and personality. In other words, any time color distracts from your subject, that might be a good image to shoot as black and white.



Untitled by Flickr user Ushlambad

That's not the only criteria, of course (in fact it barely scrapes the surface). Black and white also suits subject that have beautiful texture and form, even if they also have beautiful color. I have seen plenty of

plenty of photographs of flowers that that worked beautifully in black and white, even though flowers may seem like an obvious choice for a color photograph. Flowers are colorful, so why not shoot them in color? Well the reason is that a beautiful flower isn't always just about its color—flowers also have a really amazing texture and form, and texture and form are two elements that simply look wonderful when you reproduce them in black and white.

The reason is simple: when you remove the color from a photograph you remove some of what prevents your viewer from studying or even noticing the texture and form of that object. So if you shoot a beautiful purple flower in color, your viewer may look at that flower and think “wow, that’s an amazing shade of purple,” but if you take the color out of that photo then your viewer will look at it and say “wow, look at that amazing texture on the flower’s stamen and the wonderful curves and lines of the flower’s petals.”

Landscapes often look amazing in black and white for this very reason—because when you remove color, your viewer has no choice but to study all of the other wonderful natural elements that make a landscape so beautiful.

So choosing a great black and white subject is actually pretty simple—ask yourself if, when the color is removed, there is enough texture and form to really compel your viewer. Ask yourself if the color is a boon or a distraction. When you have your answers, you’ll know whether the photo would make a great black and white or would be best left in color.

How to shoot with black and white in mind

So now that you know how to choose a black and white subject, let’s talk about the best way to reproduce that subject in black and white. You’re going to be shooting the object in color, but you still have to think as if you’ve got a film camera with a roll of black and white inside of it. This means that you need to compose the image according to the form, shape, and texture of your subject. But it also means that you need to look for contrast.

If you were ever enrolled in one of those photography 101 classes at your local community

college, one of the first things you learned is that a good black and white image must contain both a true black and a true white. This is almost always true, although there are some exceptions (a very low-key photo or a very high key photo, for example, may not contain both a true white and a true black because the goal of those images is somewhat different than it is for the average black and white photo). But for the most part, your image is going to have a lot more interest to your viewer’s eye if you have a nice range of tones that includes both a black and a white.

The problem with converting from color to black and white, though, is it that you often don’t get that true black and true white because the conversion tends to be a little on the flat side. In other words, when you do a simple desaturation in post-processing you may get a lot of gray and not very much black or



Ruffled by Flickr user peterned

So the first thing you have to do is make sure that you get that full range of tones—or rather the potential for that full range of tones—in camera, before you ever open up the file in post processing. Look for areas of shadow and areas of highlight in every scene. You may need to do a black and white conversion in your mind in order to visualize what this will look like after your photo is complete. Remember that burned out highlights don’t count as whites—if you have a sky that renders as a bright white that’s not going to count as a true white in your black and white image, rather, that’s a do-over. You should try to avoid blown out skies as much as possible in any image, but it’s particularly important in a black and white because a big, white sky draws the eye away from the scene and into that big, white void.

This may mean that you take photographs mostly during the golden hour, when the sun is low in the sky and the light is softer and more diffuse. During the golden hour there's less dynamic range, or less variation between those blacks and whites, which means that you can avoid a blown out sky. You'll also avoid burned out highlights in other parts of the scene, which can become a problem particularly when you're shooting at mid-day.

You can also use a graduated neutral density filter, which is a device that you place in front of your lens that can help you cut down on the amount of dynamic range in a scene. A graduated neutral density filter is dark on the top and then transitions gently to a clear bottom. If you place the dark part over the sky, you cut back on the brightness of the sky, which makes it possible to get both a well-exposed sky and a well-exposed landscape.

Converting to black and white When you convert to black and white in post processing, you can take the easy route and simply desaturate the image. But you may not be happy with your results, because again, the simple desaturation tool tends to create an image that looks very flat. In other words, you may have a lot of grays but not very many blacks or whites, and you need those blacks and whites in order to make a complete black and white image. Depending on how much time you want to spend on each individual image, you can correct this with the levels tool— simply move the highlights slider over to the left until it is under the point on the histogram where you start to see pixels. Likewise, you can also move the shadows slider over to the right until it is also under the point on the histogram where you start to see pixels. This will convert your darkest grays into shadows and your lightest grays into highlights. in the sky and the light is softer and more diffuse. During the golden hour there's less dynamic range, or less variation between those blacks and whites, which means that you can avoid a blown out sky. You'll also avoid burned out highlights in other parts of the scene, which can become a problem particularly when you're shooting at mid-day.

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A Series of Tubes by Flickr user Peter E. Lee

You can get much more interesting results, however, if you make your black and white conversion in each individual color channel (in Photoshop, go to Image > Adjustments > Black and White). When you do this, you can actually change the way that each individual color renders in black and white. So you can make the blue sky almost black, if you want, or you can make the leaves of a tree almost white. It can be really fun to mess around with color channels, but remember that if you go too far you can actually add undesirable elements to your photo such as noise. Always make sure you do your conversions while viewing the image at 100 percent, so you can pay attention to what's happening to the details.

Conclusion

Again, never save over your original color file—you may find that the photo just isn't working for you in black and white, or that you want to do the conversion a little differently. So shoot with black

and white in mind but don't be afraid to keep the color if it turns out to make the better photo.

Most importantly, try to think in black and white. Imagine every scene as if it appears to your eyes without color, and then decide whether or not you should turn it into a black and white. Eventually you're going to get very good at seeing in black and white, and it will show in your work.

Summary

1. Choose your subject
 1. Does it have loud or distracting color? Convert to black and white.
 2. Is the color important? Leave it as color.
 3. Does it have great texture and form? Convert to black and white.
2. Shoot with black and white in mind
 1. Look for highlight and shadow in every scene
 2. Shoot during the golden hour, when there is less contrast
 3. Use a graduated ND filter
3. Converting to black and white
 1. Use the levels tool to boost highlights and shadows
 2. Adjust each color channel separately

Hunts Photo, Pro Cam and Helix were all very generous this year in donating prizes to our post-Holiday Party Raffle.

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ACC Programs 2015-2016		
9/2/2015	Rich Fisher	
9/16/2015	Sharon Peterson	
10/7/2015	Competition	
10/21/2015	Critique Lab - Norm Plummer	
11/4/2015	Mike Trahan	
11/18/2015	Tom Snitzer - Night/Celestial http:// www.snitzerphotography.com/ Nature-Travel/Galleries/Celestial- Photography/	(Alternate, water using ND filters)
12/2/2015	Competition	
12/16/2015	Critique Boutique; Carol Arnolde vidéo; Holiday treats; Community events video	
1/6/2016	Post processing; Lightroom and Elements complete with work flow	
1/20/2016	Chris Smith - Top 10 processing tips	
1/29/2016	(Friday) Post-Holiday Party & Raffle	
2/3/2016	Competition	
2/17/2016	Critique Night	
3/2/2016	Allison Newberry & Matt Sparapani - Iceland Photographs	
3/16/2016	Alan Cox - HDR	
4/6/2016	Competition	
4/20/2016	Mort Lerman - Mort's Photoshop Techniques	
5/4/2016		
5/18/2016		
6/1/2016	End of year fun competition, year end awards	



The Answer Man



Question:

I see some photographers use a lens hood all the time, others only when in strong sun, still others (like me) never. Should I be using a lens hood all the time?

Does it alter exposure, make metering more accurate, or offer some other advantage?

Quick Answer:

The key purpose of a lens hood is to prevent lens flare. Thus, in concept you only need to use a lens hood when the sun position is "in front" of a line formed by the front element of your lens. If the sun is "behind" the front of the lens, the lens itself will provide shade to prevent lens flare. Thus, it is a good idea to always use a lens hood.

More Detail:

There are a few points to keep in mind when it comes to lens hoods. As noted above, a lens hood is only truly necessary when the sun is "in front" of the lens. But in reality it is important to keep in mind that you are likely to change your viewing angle from time to time when photographing. In other words, just because the sun is behind you initially, that doesn't mean it will remain in that position for every photo you capture.

Also, it is important to realize that the "funny" shape of many lens hoods is very much intentional. Each lens hood is designed for the specific lens it is intended to be used with in terms of preventing lens flare without creating vignetting or other artifacts. Therefore, you should always be sure to use a lens hood specifically designed for the lens you are using.

In addition, while a lens hood is really intended primarily to prevent lens flare, it is worth noting that keeping the lens hood on the front of the lens can actually help protect that lens. If you bump a lens into a wall, for example, it is generally preferred to have the lens hood hit the wall rather than the front lens element.

As a bonus, having a lens hood attached to the front of the lens makes you look like a more intelligent and professional photographer. Just make sure you have the hood attached in the "hood" position, rather than in the inverted stowed position that should only be used when you put the lens back in your camera



PHOTOGRAPHY 101



Camera Modes Explained for Newbies

Okay, so for one reason or another you've decided to step up to a new, more capable camera. Maybe you've moved up from a point and shoot, or maybe your phone just doesn't cut it for you anymore. But now what? There are all these buttons and dials to make sense of – where do you even start? Not to worry, read on!

The Camera Mode Dial

Well, the first place to start, is by learning about camera modes. This is where you'll tell the camera how you want to capture an image. Very likely, you're looking at this dial, or it may be a display on the screen, and you're wondering what all those different camera modes are. I'll explain all of that in a moment, but first I'll need to go over a few definitions:

Aperture

This is the opening in the lens, that determines how much light enters the camera. The **aperture also affects depth of field**, which is the range of objects that are in focus – from those that are closest to you, to those farthest away. A smaller aperture setting will give you greater depth of field, while a larger aperture setting gives you shallower depth of field. Aperture settings work a bit backwards, in that the higher the number, the smaller the opening. For instance, $f/4$ is a larger aperture than $f/11$. Of those two, a setting of $f/11$ will give you greater depth of field. For more on how the aperture works,



Manual Mode is used to capture long exposure images such as this



Use of a large aperture creates a shallow depth of field as in this image,

the camera is controlling everything, including: color,



The mode dial (a Nikon Dial is shown her.)

Shutter Speed

The shutter speed determines the amount of time that light is allowed to enter the camera. It also determines how movement is recorded in an image. A faster shutter speed will freeze motion, while a slower one will blur motion. Faster shutter speeds are often referred to in fractions of a second, such as: 1/125th, 1/60th, 1/500th and so on – while longer shutter speeds can be one second, 5 seconds, or even **30 seconds long**. For more on shutter speed, check out [Demystifying Shutter Speed](#).

ISO

Your camera's ISO determines how sensitive it is to light. Lower numbers, such as ISO 100 or 200, mean your camera is less sensitive, and are used in bright situations, such as outdoors on a sunny day. Higher numbers, such as ISO 800 or 1600, make your camera more sensitive to light, and are used when there is less available light, such as outdoors on a cloudy day, or indoors when you can't use flash.

Every camera's mode dial is a bit different. The major manufacturers all tend to have the same, or similar basic modes, but each may have their own spin on things, or even throw in a few of their own special modes. In this article I'll deal with the basic modes that are common to pretty much everyone.

The Basic Modes

Your camera will have a few basic modes, where the camera takes control of everything, and all you have to do is push the shutter button to take the picture. These modes can be a good place to start if you're unsure of how to get a specific type of picture. Keep in mind that when using these modes,

contrast, white balance, shutter speed, aperture, and ISO. The most common of the basic modes are:

Auto Mode

Depending on your camera's brand, this will be indicated in one of several different ways. Sony uses a green camera icon, Canon uses a green box, and Nikon uses a camera with the word Auto above it. What you need to know about this mode, is that the camera is making all exposure decisions for you. If the camera is a recent release, it may also be using a type of Intelligent Auto mode, where it analyzes the scene you are taking a picture of to determine the best settings. The flash may pop up if needed. The camera will set an appropriate aperture, ISO, and shutter speed to allow you to hold the camera and get a good exposure.

Portrait Mode

Portrait Mode is usually indicated by a head icon of some kind. When this mode is selected, the camera optimizes your settings for taking pictures of people. It will select color settings, choose a fairly shallow depth of field, and a fairly fast shutter speed, to ensure that your subject is not blurry. The camera may decide that flash is necessary, and fire if it is needed for exposure. Want to learn more about shooting portraits?

shooting portraits?



Portrait mode is great for capturing images of people. Be aware your camera's flash might fire if there is not enough light.

Landscape Mode

This mode is generally indicated by an icon containing mountains. When you select Landscape Mode, you are telling the camera you're shooting scenery. The camera will record vivid colors, and set a small aperture for maximum depth of field. You may also need a tripod, as the shutter speed may be too slow to handhold the camera without blurring the image. The flash will not pop up in this mode.

Sports Mode

An icon of a running man indicates Sports Mode. This setting is best for capturing subjects that are moving, such as children playing, or a sporting event. The camera uses a faster shutter speed to freeze the motion of the subjects, and will use a wider aperture for shallower depth of field. The ISO may be raised to

accommodate the faster shutter speed, and the flash will not fire. If catching action is your thing.



Landscape Mode is used for scenes like this where you want a lot of depth of field.

Night Portrait Mode

That picture of the person with a star or moon behind them? That's night portrait mode. This mode is used to capture pictures of people at night, usually firing the camera's flash to illuminate them. However, the camera will also use a slightly slower shutter speed, and a higher ISO, to allow any ambient light to record in the image as well. Think of it this way – if you want to take a picture of someone at night in front of a neon sign, and you want the glow of the neon to show up in the image, this is the mode to use.



Advanced Modes

The advanced modes on your camera's mode dial grant you more control over exposure choices to some degree, depending on which mode you select. In addition, you'll have the flexibility to choose picture styles, white balance, and other settings as well. Let's start with the more basic of the advanced modes, and move on from there.

Program Mode

Contrary to popular belief, the "P" on the mode dial does not stand for "Perfect". It stands for Program, and is Auto Mode's big brother. Program mode is a good general use option. The camera will select the ISO, aperture, and shutter speed for you. Sounds like Auto Mode, right? It's similar, but in Program mode, you have the ability to choose the white balance you want, the picture style you want, and you have the ability to shift the exposure, so if the camera selects a shutter speed or aperture you don't want, you can shift that setting, and the camera will adjust the others accordingly.



Once you know how the advanced modes work, an image like this can be done a number of ways. Either Aperture Priority with a small aperture, or Manual Mode with full control could be used.

Sorts mode will set up a shallow depth of fielding a fast shutter speed to stop the action

Close-up Mode

Almost invariably, an icon featuring a flower indicates Close-up Mode. Many people incorrectly call this Macro Mode. I say incorrectly, because macro generally means you are recording the objects you are photographing at life size, or larger. Close-up mode is used when you are photographing an object very close to the camera. Each manufacturer uses this mode a bit differently. While Nikon states that the camera will use a small aperture to maximize depth of field, Canon states that it will use a wide aperture to blur the background. The camera will also attempt to focus on the nearest subject to the camera. In each case a tripod may be necessary to work with a slower shutter speed.

Aperture Priority Mode

On Canon or Pentax cameras, this mode is indicated by an Av on the dial, while other manufacturers simply use an A. This mode is exactly what it says – you choose the aperture setting you want, usually deciding on such a setting to achieve a specific depth of field, the camera will then set the appropriate shutter speed to achieve proper exposure. You will also be responsible for choosing an ISO setting. Many cameras now feature an AUTO ISO setting, which lets the camera choose the ISO, if you'd rather not be bothered with selecting it yourself.

Aperture priority is best used when you know you want a specific depth of field for your image. For instance, if you're shooting a landscape or grand vista, you'll likely want the entire scene in focus, so you'll want to choose a smaller aperture, such as f/16, to achieve that. The camera will then set the appropriate shutter speed for proper exposure. You'll need to be aware of the shutter speed the camera selects, as you may need a tripod to keep the camera still if a slower shutter speed is necessary.

Shutter Priority Mode

The S on your mode dial (Tv if you have Canon or Pentax) stands for Shutter Priority mode. The Tv stands for Time Value, or the length of time the shutter remains open for exposure. This mode is the opposite of Aperture Priority. You'll choose the shutter speed, and the camera will set the appropriate aperture, to give you the proper exposure. Remember, you'll also need to set the ISO to ensure your exposure is correct, or set AUTO ISO so the camera can do it for you.



Use of shutter priority allows you to select the shutter speed for panning shots like this one.

Shutter priority is useful when you know you want to use a certain shutter speed to capture motion in a specific way. For instance, if you are photographing sports, you know you want a faster shutter speed to freeze the action. You'll likely set a shutter speed of 1/500th (or faster) to ensure you're doing that, and let the camera set the aperture for the appropriate exposure.

Universally indicated by an M on your mode dial, in Manual Mode you are truly flying solo. You are responsible for setting your aperture, shutter speed, and the ISO, to achieve the proper exposure. This gives you the ultimate freedom in creating images, as all camera settings are available for you to set, and change as you see fit. You'll want to keep an eye on your camera's meter to be sure you aren't over or underexposing the image.

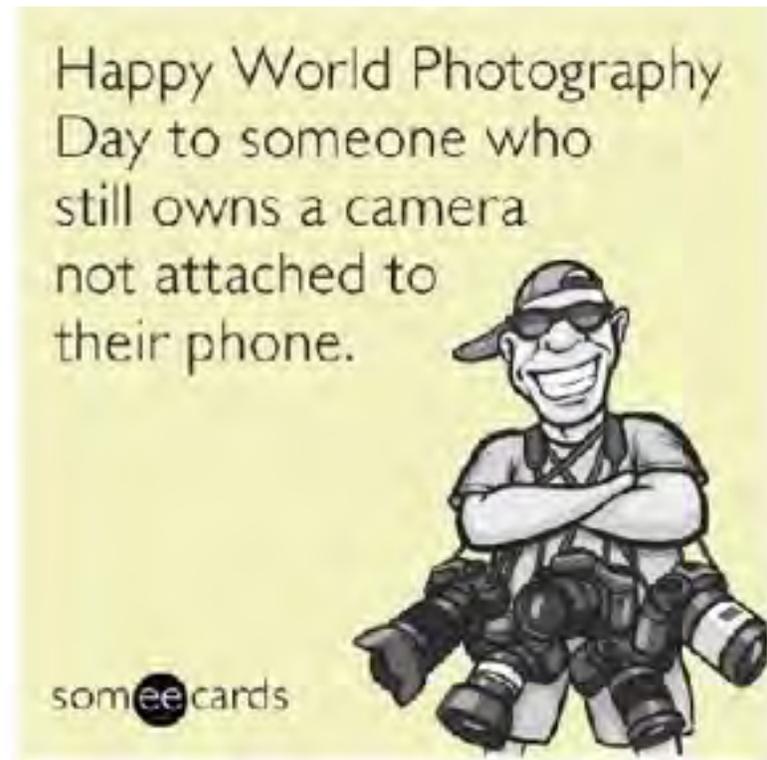
Let's see how many people get this.

Question: What did Mozart do when his Nikon broke?

Answer: He borrowed Pachelbel's Canon

Abraham Lincoln was very accurate:

There are no bad pictures; that's just how your face looks sometimes."



Quotes About Photography

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."

— Ansel Adams

"All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt."

— Susan Sontag

"Your first 10,000 photographs are your worst."

— Henri Cartier-Bresson

"For me, the camera is a sketch book, an instrument of intuition and spontaneity."

— Henri Cartier-Bresson

"When people look at my pictures I want them to feel the way they do when they want to read a line of a poem twice."

— Robert Frank

52 photography projects: photo ideas to try (excerpt 5)

With written permission from Digital Camera Magazine

Photography project 32: light orbs

Light painting offers plenty of opportunity for creative photo projects, but how about trying your hand at a series of light orb shots. You don't need much in the way of kit – a string of battery-powered LED lights wrapped around a hula hoop is perfect. Simply spin it in front of a tripod-mounted camera. If you're shooting by yourself, use the camera's self-timer function so that you can position yourself in the frame before the exposure starts.

SEE MORE: DIY Photography Hacks: capture light-painted orbs with common household items

Photography project 33: steel wool on fire

A night photography project you'll need to do in an open area away from flammable objects... Put fine wire wool in a metal whisk, attach this to a chain, then set the wool alight and spin it. You need a brave volunteer, a tripod, and an exposure of about 15 secs at f/11 at ISO 100.

SEE MORE: DIY Photography Hacks: build a light painting kit – what to use & what to wear

Photography project 34: alternative car trails

For traffic trail photographs with a difference, shoot from a moving car at night as a friend drives slowly along a well-lit road. You will need an exposure of around 30 seconds. Use a tripod set up in the passenger seat and trigger the shutter with a remote release.



February 2016

Photography project 35: intentional photo mistakes

Write a list of typical photography mistakes, then go out and see if you can take successful images that illustrate each of the ideas. Severely overexpose or underexpose pictures. Crop a subject awkwardly. Focus on the backdrop instead of the subject or intentionally include flare in the frame.

SEE MORE: Creative photo ideas: how to blow your highlights for striking abstract effects

Photography project 36: cinemagraphs

Make a series of animated GIFs which feature subtle motion. This technique requires a bit of Photoshop work, and you'll need to shoot video rather than stills, but the results can be stunning. You'll need to use a tripod so that the background remains still throughout the sequence and choose a scene where the moving elements are continuous or looping, so that the start and stop points will be less obvious in your finished cinemagraph. Subtle movement – such as a breeze blowing the leaves on a tree – often works best too.

SEE MORE: Cinemagraph Tutorial: how to make animated photos using Photoshop

Photography project 37: Intentional Camera Movement (ICM)

You may be used to doing everything possible to take a sharp photo, but it can be liberating to do the opposite and move the camera during a comparatively long exposure. Try working in Shutter Priority mode, dialling in a shutter speed of 1/15sec or slower. See the work of British art photographer Chris Friel for inspiration.



Through the Lens

Photography project 38: lo-fi look

Although it's fairly easy to add Photoshop or Lightroom retro effects to your photos, you'll get a more authentic appearance if you think about the style of image you want as you shoot. Lo-fi effects work well with simple, graphic subjects that are easily recognisable once the effect has been applied.

SEE MORE: How to create Lightroom presets and save time on the computer

Photography project 39: time-lapse photo

How many of us have the time to fit time-lapse photography into the daily routine? Force yourself to try this addictive technique by making it one of your photo projects for 2015.

Ongoing / long-term photography projects



Photography project 40: the 365 project

A classic photo project – shoot a photo a day for a year. There are two paths to follow with this one. Either restrict yourself to a single frame (tip: shoot in RAW so you can make adjustments later) or choose one photo from a series you manage to squeeze out each day. Can't face a photo-a-day project? Try a '52' project, and shoot one picture worth shooting each week.

SEE MORE: 10 photography techniques you can use everyday

Photography project 41: the 50 strangers project

Another classic project, although this one demands some guts. The idea here is to 'simply' talk to and then photograph 50 strangers in the street. There is a variation on the theme: the 100 strangers project, but this comes with an obvious increase in pressure. Having said that, drumming up the courage to approach your first portrait sitter is the biggest challenge.

Nifty Fifty Lens: how much blur do you get with a 50mm f/1.8



Photography project 42: the 50x50x50 project

Take 50 pictures in 50 days using nothing more than a 50mm lens. A simple project idea that really helps to develop your photographic eye.

For the "SEE MORE:" sections go to the web site: <http://www.digitalcameraworld.com/2015/01/06/52-photography-projects-a-photo-idea-try-every-week-2015/>

Arlington Camera Club Exhibits and Field Trips

ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King

January/February, 2016 - Arlington Heights Village Hall: Theme - "Think Spring/Arlington Heights". Will be in contact with Derek and let the club know setup time and date

March/April, 2016 - Elk Grove Village Library. Would like to have the new members exhibit here. Two new members to exhibit march and the switch out for 2 other new members. Put up date / time is February 29th at 5:30 p.m

May Through September - Currently Open

if anyone has any suggestions for places to exhibit please let judy know and she or Marietta will check into it

October, 2016 - Schaumburg Library

November, 2016 - Currently Open

December. 2016 - not exhibiting this month

Arlington Heights Village Hall has space for both framed and matted pictures.

Luther Village accepts framed pictures.

Buffalo Grove Fitness Center accepts framed pictures.

Suggestions for places to exhibit should be sent to Judy King

Either Judy or Marietta will check out the following locations after the holidays

Luther Home

Arlington Heights Public Library

Prospect Heights Public Library

Field Trips and Outings

It is up to individual club members, not John and Paula to step forth and suggest and/or lead outings.

Hawthorn Gardens, 24481 N Old McHenry Rd., Hawthorn Woods, IL - Linda Breuer of Barnswallow will be here on February 20th @ 1pm putting on a presentation with her feathered friends. Learn about the Raptors in our area. This presentation is FREE, donations are very much encouraged as it helps keep her bird rescue running.

[Register Online](#) TODAY! This event fills up!

Fri., March 4 -- Garfield Park Conservatory (Spring Flower Show)

Mon., March 14 -- Chicago Flower and Garden Show, Navy Pier

(tentative date) Sun., March 20 -- Macy's (State Street store) Flower Show

Monochrome Maniacs - Black and White Imaging

Converting color to black and white images

We are limiting membership to 10 people for each group. We do have a couple of openings in Group one. We want to be sure all are contacted and know about this. I did talk about it at the last club meeting.

What happens is one person sends out two color images to the group. Each member of the group has 3 weeks to convert the image to B&W and then print the image and return it to the sender. No mounting required and size is 8X10. Titles are not required as each print will be numbered. You can give it to the sender at a club meeting or mail it or just drop it at their home. Easy peasy.

The sender is then the judge of the prints, Picking a 1st, 2nd, 3rd, and HM for each one. Points are assigned. 4,3,2,1, and sent to the secretary, Walt Hoffman. The judge, can provide comments or not. The prints are then returned to the makers. The judge does not participate in the competition but automatically gets 6 points for judging that round. We will ask the makers to hold all 1st place prints for an annual competition. For this we will select 3 of the group to pick a 1st and runner up of all the 1st place prints.

Now, this is a new venture and changes might occur as we go along.

So, we want to get this started asap and would love for you to join us. Please let us know one way or another. Thanks. What do we need from you? Please respond with your name, address, and your email. Yes a copy of all information with dates will be sent to each member of the group.

If the response is great a group 2 will be formed but will need someone to manage the group. More on that if needed.

Yes, we did do something similar to this on a one time basis. Everyone totally enjoyed it and a lot can be learned from these workshops. We might even do a night at the club where the winners can talk about what they did.

Contact

Bill Kruser

847-404-9434

Recap of ACC Board Meeting - January 27, 2016

Action items from last meeting

Any open issues for upcoming party

We have 37 people coming to the party.

Volunteers will arrive at 6:00 pm to place tablecloths on tables, arrange prizes, bring in soda, water and any other items. We have 30 prizes donated from Hunt's, Procam and one other contributor who donated over \$250 in prizes. So we have almost \$500 in prizes. We will sell raffle tickets for 10 tickets for \$20.00. We will also have a "split the pot" prize at the end.

New Business:

Suggestions for programs

Attached is a copy of the programs for the rest of the season. We have a few openings. One is the second meeting in February (February 17). It was suggested that we have a meeting focusing on "Critiquing and Judging." Mike Garber and Bob Reynolds will work on this and come up with a program for that night.

Regular Business:

Treasurer: Judie Reynolds to report. Attached is the treasurer's report for the month. We have roughly \$3,400 in our operating account and \$900.00 in savings. We currently have 61 members so we have exceeded our budget number of 60 members. We should make a small profit from the Holiday Party.

V.P. Programs & Workshops: Barrie Burr, Bob Reynolds

Any updates, and leads

Previously discussed.

Publicity: Mike Nugent. Mike Nugent has been submitting articles, announcements and competition results to the Tribune Local (shows up on their website), the Daily Herald and the Journal News. The Tribune Local displays our information, whereas the Daily Herald rarely does and Mike is not sure about the Journal News as he does not receive that paper. Mike is going to place a call to the Daily Herald to see if we can get published on a more regular basis in that paper.

Competition: Carol Arnolde Carol reported that we are all set for competition on the 3rd of February. Tim Medema has obtained judges for both February (Des Plaines) and April (Lake County). One thing we discussed was changing the seating so that more members can view the images. We are going to do away with the center aisle and try to bring more chairs up front.

Website and Yahoo Groups: Norm Plummer. & John Kinyon Norm and John are working to clean up some of the old galleries.

Promoting the Club: Library Exhibits - Schedule for 2016. Judy King

We are presently displaying at the Arlington Heights Village Hall during the months of January and February.

Membership Chairperson: 61 members currently. We need to find someone to cover for Nancy Vanderah while she is in Hawaii. This is a very important location. Mike Garber will ask someone to cover the front desk and explain the details of membership.

Newsletter Team: Al/Jeff to report. Jeff Berman reported on the upcoming newsletters. We will have a newsletter out after the next competition. He is including a front page story in each newsletter. If possible, we would like to find a way to shorten the number of pages in the newsletter. Norm Plummer is going to talk to Albert.

Service Projects for ACC: Larry - Larry was not present.

DPI Competition: DPI Team. Roy commented on the DPI Team. All is going well.

CACCA Representative: Jan Williams/Patty Colabuono - Patty reported on CACCA - Salon is coming up soon, and the Postcard Competition is scheduled for April. We are going to try to increase the awareness of the CACCA awards. Mike is going to show the DPI CACCA winners on the screen and maybe Patty or Jan can mention them when they are announcing the winners.

Special Events/Field Trips: John Coens/Paula Matzek - Paula and other members continue to announce upcoming field trips to the membership on Yahoo Groups.

Chief Judge: Tim Medema continues to obtain judges for our competitions.

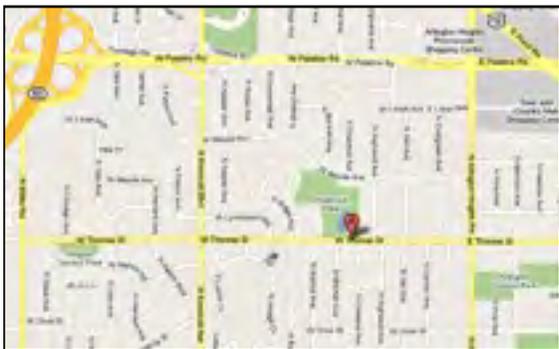
PSA Representative: Donna Thomas - Donna reported that the Christmas dinner was very nice. The next PSA Conference will be held in San Antonio, TX in early September of 2016.

Next Board Meeting - February 24, 2016 6:30 pm.

Officers and Committee Chairs

Mike Garber & Jeff berman	President	president@arlingtoncameraclub.org
Barrie Burr & Bob reynolds	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Judie Reynolds	Treasurer	treasurer@arlingtoncameraclub.org
Roy Lobenhofer & Paul Palmer	DPI ACC	dpi@arlingtoncameraclub.org
Ed Martin & Bill Bible	DPI CACCA	dpi@arlingtoncameraclub.org
Tim Medema	Chief Judge	chiefjudge@arlingtoncameraclub.org
Donna Thomas	PSA Representative	psarep@arlingtoncameraclub.org
Jeff Berman & Al Teitsma	Newsletter	newsletter@arlingtoncameraclub.org
Mike Nugent	Publicity	publicity@arlingtoncameraclub.org
Larry Arends	Community Activities	community@arlingtoncameraclub.org
Patty Colabuono & Jamis Williams	CACCA Representative	caccarep@arlingtoncameraclub.org
Norm Plummer & John Kinyon	Webmaster	webmaster@arlingtoncameraclub.org
Judy King & Marietta Finn	Photographic Displays	photodisplay@arlingtoncameraclub.org
Nancy Vanderah	Membership Chair	membership@arlingtoncameraclub.org
Jim Narden	Setup & Take Down	PFH704@aol.com
John Coens & Paula Matzek	Field Trips & Outings	JohnCoens@comcast.net
Carol Arnolde	Corporate secretary	vpcompetition@arlingtoncameraclub.org

ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.



ACC Mailing Address:

126 E. Wing Street, Suite 233
Arlington Heights, IL 60004

Coming in 2015 and 2016

Aug Mt. Prospect Public Library
Sep Arlington Heights Public Library
Qct Prospect Heights Library

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ACC Competition Results – February 3, 2016–

Small Monochrome Prints

Lance Lagoni	Sand Mine	23	AW	SMPOM
Lance Lagoni	Brach View	23	HM	
Jeff Berman	Stairway to Nowhere	21	AW	
Ken Olsen	Bedtime Story	21	AW	
Ken Olsen	Sad	21	HM	
Nancy St. Clair	Garage Stuff	21	HM	
Tom Wilson	Reflections	23	HM	

Large Monochrome Prints

Patrick Grady	Teamsters Wagon	25	AW	LMPOM
Tom Wilson	Mammoth Hot Spring	24	AW	
Mike Garber	T-Truck	23	HM	
Mort Lerman	Mission San Jose'	24	HM	
Bob Reynolds	Winding Path	24	HM	

Small Color Prints

Rich Hassman	On the Range	24	AW	SCPOM
Lance Lagoni	Bald Eagle	23	AW	
Roy Lobenhofer	Reflections of the Past	23	AW	
Rich Milburn	A Stairway at Cantigny	24	AW	
Jeff Berman	On the North Fork of Long Island	23	HM	
Bob Reynolds	Wyandot Falls	25	HM	
Jan Williams	Grand Canal	22	HM	

Jan Williams	Refreshed	22	HM
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Large Color Prints

Rich Hassman	Our Lady of Lourdes	24	AW	LC POM2
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Mike Garber	Edison Engine	22	AW
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Lance Lagoni	Out for a Swim	25	AW
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Bob Reynolds	Sunset over the Pier	24	AW
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Bob Reynolds	Blue Hen Falls	23	HM
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Carol Arnolde	Dammed Up Stream	21	HM
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Kathy Grady	My Favorite Pond	23	HM
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Tom Wilson	Canyon Waters	23	HM
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ACC DPI Competition Results – February 3, 2016

DPI Monochrome Images

Ed Martin	Tree in Snow	23	AW	MDPIOM
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Barrie Burr	Kaitlyn	24	HM
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Roy Lobenhofer	We're Watching	23	HM
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DPI Color Images

Ken Olsen	Kestrel	25	AW	CDPIOM
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Ken Olsen	Don't Tread on Me	24	AW
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Roy Lobenhofer	Who Said I Can't Swim Here	24	AW
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Rich Hassman	St. Alphonsus	24	HM
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Barrie Burr	Twilight River	23	HM
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Bob Reynolds	Firefighter	23	HM
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Members Gallery

February 2016 Results



DPI Mono - Tree in Snow - Ed Martin



DPI Mono - Kaitlin - Barrie Burr



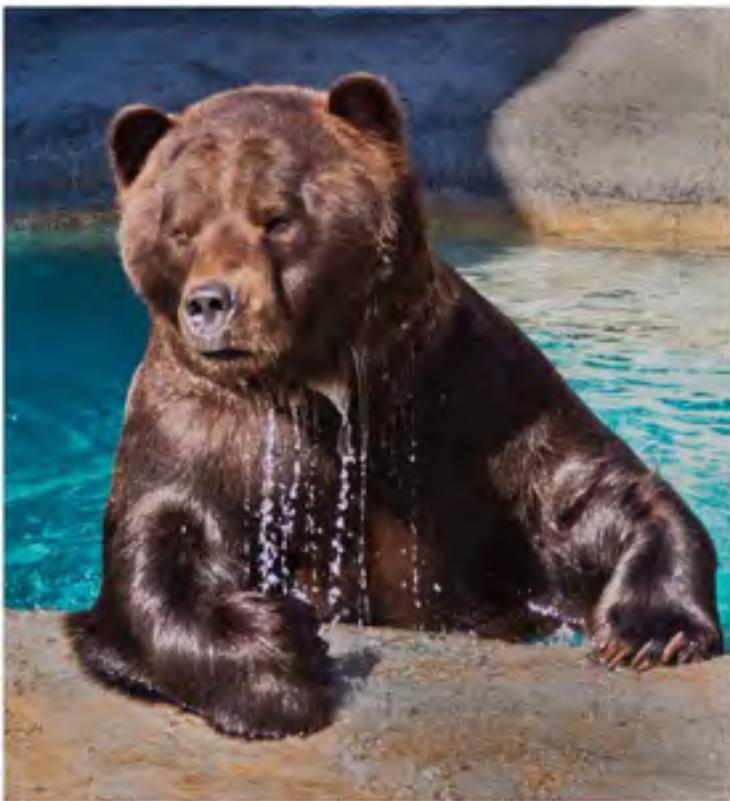
DPI Mono - We're Watching - Roy Lobenhofer



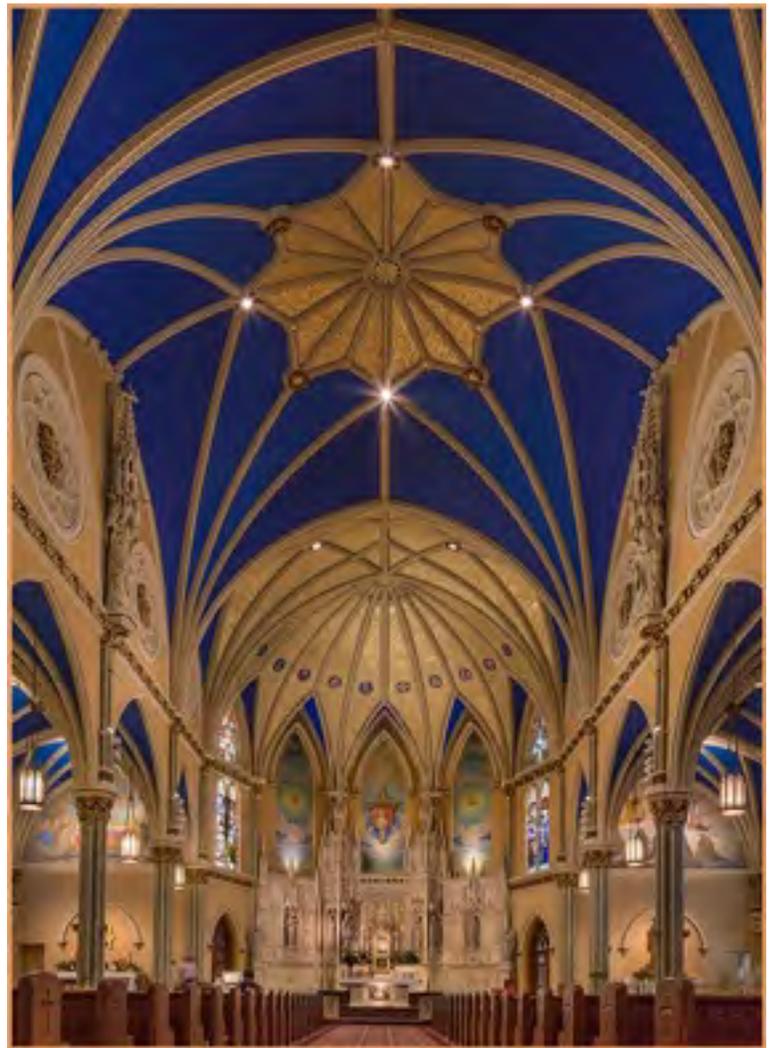
DPI Color- Kestrel - Ken Olsen



DPI Color- Don't Tread on Me -Ken Olsen



DPI Color - Who Said I Can't Swim Here - Roy Lobenhofer



DPI Color - St. Alphonsus -Rich Hassman



DPI Color - Twilight River - Barrie Burr

Prints Mono Small - Sand Mine - Lance Lagoni
Image not available

Prints Mono Small - Brach View - Lance Lagoni
Image not available



DPI Color - Firefighter- Bob Reynolds



Prints Small Color - Stairway to nowhere - Jeff Berman



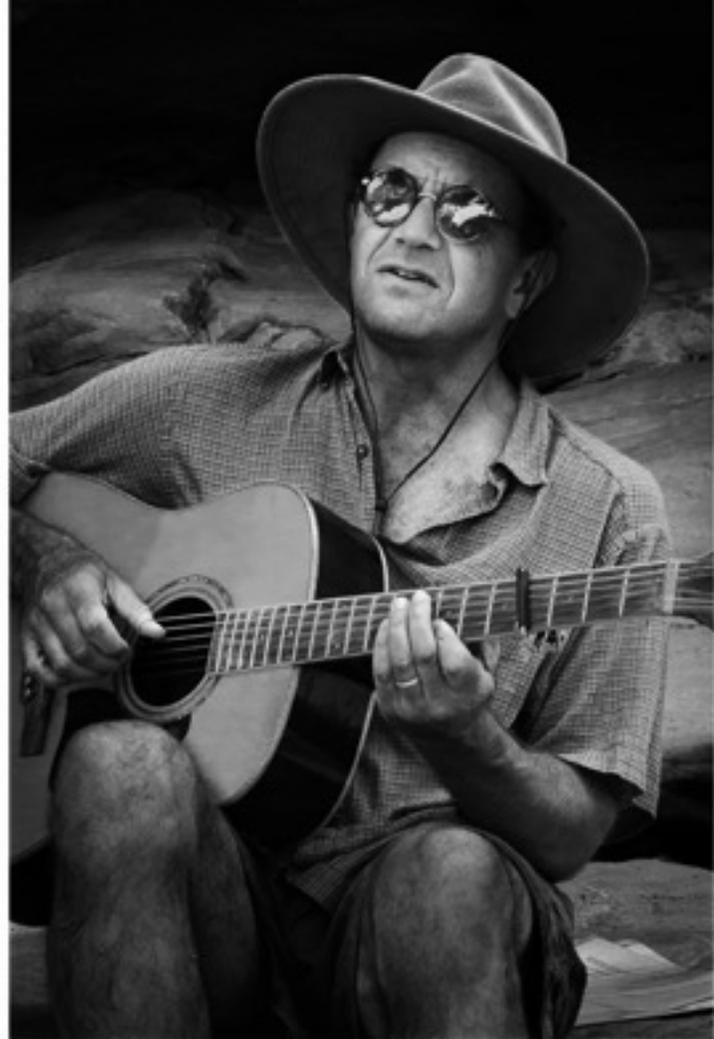
Prints Mono Small - Bedtime Story - Ken Olsen
February 2016



Prints Mono Small - Sad - Ken Olsen



Prints Mono Large - Teamsters Wagon - Pat Grady



Prints Mono Small - Reflections - tom Wilson



Prints Mono Large - Mammoth Hot Springs - Tom Wilson



Prints Mono Large - T-Truck - Mike Garber



Prints Mono large - Winding path - Bob Reynolds



Prints Color Small - On the range - Rich Hassman



Prints Color Small - Reflections of the Past - Roy Lobenhofer

Prints Color Small - Bald Eagle- Lance Lagoni
Image not available



Prints Color Small - A stairway at Canting - Rich Milburn



Prints Color Small - On the North Fork of Long Island - Jeff Berman



Prints Color Small - Wyandot Falls - Bob Reynolds



Prints Color Small - Grand Canal - Jan Williams



Prints Color Small - Refreshed - Jan Williams



Prints Color Large - Our Lady of Lourdes - Rich Hassman

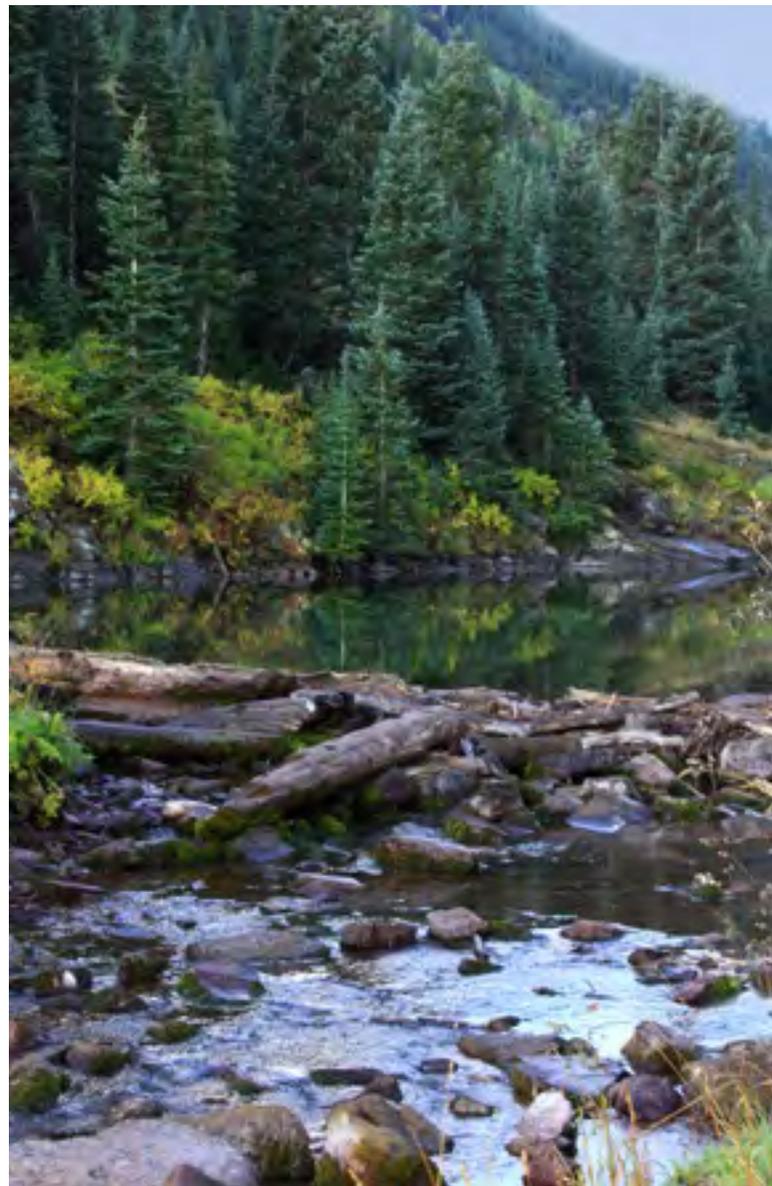


Prints Color Large - Edison Engine - Mike Garber



Prints Color Large - Sunset over the Pier - Bob Reynolds

Prints Color Large - Out for a Swim - Lance Lagoni
Image not available



Prints Color Large - Dammed Upstream - Carol Arnolde



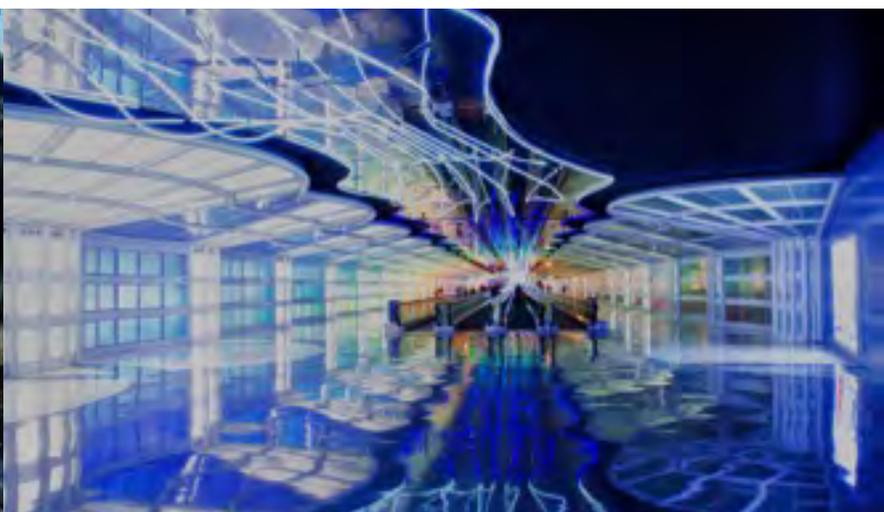
Prints Color Large - My Favorite Pond - Kathy Grady



Prints Color Large - Canyon Waters - Tom Wilson



Print color Large - Eagle Falls - Patrick Grady



Print color Large - Underground at O'Hare -Tim Medina