

THROUGH THE LENS

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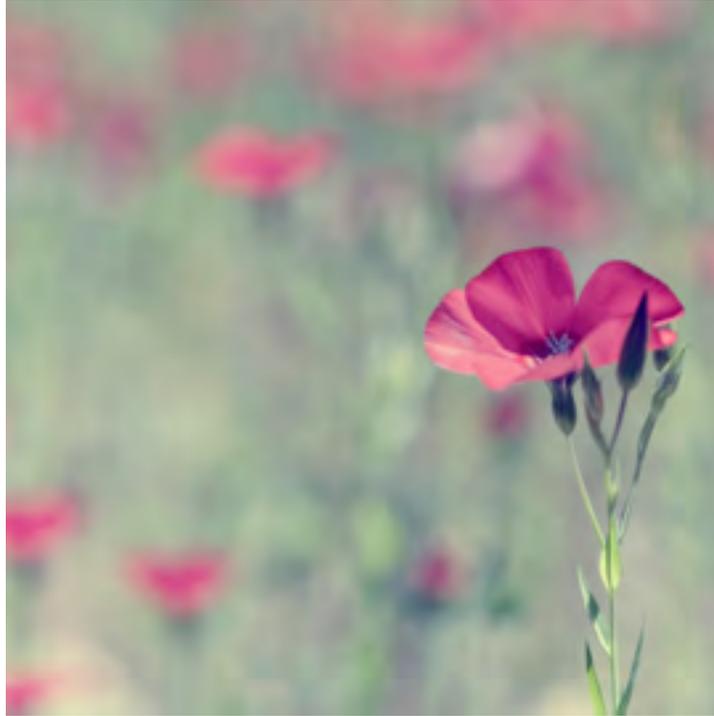
Some things in life are permanent and predictable. The Golden Gate Bridge. The Sydney Opera House. The rising and setting of the sun. And that one weird guy who always pushes his bike around the neighborhood instead of riding it. If you want to photograph these things, you're not going to have any trouble seeking them out and getting the shot. You can do so year-round, with almost no exceptions.

Other things in life are fleeting. A lightning storm, for example. A rainbow. Or wildflowers. Here are a few tips FOR PHOTOGRAPHING THE LATTER. for photographing the latter.

Wildflowers are a little more predictable, it's true, than the average lightning storm or rainbow, but their appearance is intrinsically bound to the appearance of springtime weather. In some years this may happen in March, other years it may not happen until May. And you never know for sure where the best fields of wildflowers will appear. One year a particular field it may be thick with daffodils, and the next year someone has torn that field up with a Rototiller to make way for a Quick Stop. So if you're going to photograph wildflowers, the first thing you need is information.

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Where to Go

Obviously, you're not going to find a whole lot of wildflowers in the city, so if that's where you live you need to get on your computer and Google the nearest local area that's famous for wildflowers. Some areas have such brilliant displays of wildflowers that local people will publish a "Wildflower Watch" or "Bloom Status" on websites and in newspapers. Make sure you keep a close eye on these resources, whichever one you choose. As fickle as wildflowers are about when and where they will make their appearance, they're just as fickle about how long they will stay around. If you happen to drive by a beautiful field full of purple flowers, don't count on it being there the next time if you happen to drive by that same spot. During those few weeks of heavy wildflower bloom, it's always best to keep your camera in your car at all times, so you can be ready when wildflower photography opportunities present themselves.



Fields of Flowers

Personally, I think the best place to photograph wildflowers is in fields. I like to start my photo sessions with a long shot of the field, just to give my viewers an idea about how many flowers are there. Approach this shot just like you would any other landscape photograph—try putting something in the very near foreground to give your viewer a sense of scale. This could be a single flower, or it could be some other feature of the landscape such as a boulder or a tree stump. You can also help give your viewers a sense of scale by using layering to compose your photo. For example, have a few trees in the foreground, the wildflowers in the background, and a farmhouse in the distance.

If you want your photo to have broad depth of field from foreground to background (a long view of a field of flowers is a good example of a scene where you would want to do this), you need to set your aperture to somewhere in the $f/22$ range. You also need to choose a low ISO—low ISOs will ensure the best possible detail and clarity. Now, when you combine a low ISO with a small aperture you may find that your shutter speed ends up being too slow to allow you to handhold your camera, so always have a tripod with you in case you need it.

If you want to shoot a few flowers up close and isolate them from the background, choose a larger aperture. And make sure that you place your focus point on one flower so that it will be the sharpest part of the image.

To get the most out of your photo shoot, try to arrive just before the golden hour. The golden hour, as I'm sure you know, is that hour just after sunrise or just before sunset when the light is soft and even. The soft light is flattering to almost any subject, including wildflowers, and arriving a little bit early will give you plenty of time to set up and compose your photo before the light gets to that perfect stage.

I recommended shooting wildflowers in the morning, for the simple reason that mornings tend to have less wind. You want to avoid a windy days especially if you're shooting in the low light of the golden hour, because if the wind is moving your subjects around you may end up with some motion blur in your photo.



If you do happen to be out on a breezy day and you just can't help yourself, make sure you turn up your shutter speed to compensate for all that motion. You'll need at least 1/250 to freeze the action (depending on how close you are to your subject)—if you can't get that at a low ISO you'll need to make some sacrifices. Try shooting at ISO 200 or 400—yes, 100 is ideal but modern cameras are quite good at coping with moderately high ISOs, and the trade-off is that you'll get clear, blur free photos.

Shooting Individual Flowers

It's great to give your viewer a sense of scale with those long shots, but you are doing them a disservice if you don't also photograph those flowers up close.

Make sure you choose a good specimen—in fact try to find a flower that's as close to perfect as possible. Look for one that's blemish-free, hasn't been chewed on by bugs and has petals that look lush and soft (vs. dry and curled up). I know that flowers aren't always perfect and that finding that one near-so specimen out of a whole field of imperfections sometimes doesn't seem very honest, but when you're photographing flowers people want to see nature in as close to a perfect state as you can find it. Don't be afraid to pull off imperfect leaves or remove specs to get your flower that much closer to an ideal state, but be gentle! Don't do anything to the flower that may injure it.



Pay close attention to the background, too—if your parked car is out there in the distance that whole perfect nature feeling will vanish the second your viewer spots it. Look for backgrounds that are some distance from your subject, since these will fall out of focus and provide that lovely bokeh that is so impressive in any photo. If there are other flowers in the frame consider bending them out of the way (again, gently) while you're shooting so they don't distract from your main subject. And watch out for colorful backgrounds—multiple colors, even when they are out of focus may steal your viewer's attention, too.

Macro Photos

You can get closer still and fill the frame with your subject, so if you don't have a macro lens try using your camera's macro setting. You can use extension tubes or screw-on close-up filters, too, anything that will allow you to get close and capture detail (but remember that filters and extension tubes will have an impact on your depth of field).

When shooting at close range it's even more important to have a tripod, because even a little bit of motion in your subject could be enough to change your focus point. A tripod will also help you lock focus and keep it there—remember that the closer you get to your subject, the less depth of field you'll have overall, which means that just a slight change in camera position (which happens from moment to moment any time you're shooting off-tripod) could also be enough to throw off your focus point.

Small apertures are generally a good plan for shooting close-ups of anything—because your depth of field is so limited at close range, you need a small aperture to capture as much detail as you can from the front petal to the back one. Now, this doesn't necessarily mean that you can't use a shallow depth of field in a creative way—I have seen some really beautiful images of flowers that feature a tack-sharp stamen surrounded by beautiful, soft bokeh where the petals are. So use your own judgment, in fact consider doing a little bit of both—take a series of shots with a small aperture and then switch to a large aperture and compare your results.



Even with a small aperture you may find that you're just not getting as much of the flower in focus as you'd like, so consider changing your camera angle so that your lens is parallel to whatever you feel is the most important part of the flower. A daisy, for example, has a relatively flat surface if photographed from directly above, but if you photograph it from the side it becomes much more three dimensional. Keeping the flattest part of the flower parallel to the lens will give you more clarity across its surface than photographing it from an angle will.

Close-ups of wildflowers should be shot in the golden hour just like landscape photos should. That really soft light will highlight detail, whereas shooting the same flower under the bright midday sun may obscure detail. The hard, overhead light you'll get in the late morning and early afternoon will produce very black shadows and blown out highlights, neither of which are particularly good at revealing texture, form or color.

You can also shoot on an overcast day—the clouds act as natural filters (in fact some photographers call overcast days “nature’s softbox”) and you’ll get nice, even light on those days—but keep in mind that overcast light can also tend to be a little flat so it can help to use a reflector to add highlights or a black flag to add shadow.

Conclusion

When you're shooting wildflowers its important for you to tread lightly and leave the field just as you found it. There will surely be others who want to enjoy the wildflowers in your area, so make sure that they remain in the same state after you leave as they were before you got there. Use trails if they exist and if you must step out into the field do so carefully, and avoid stepping on any of the flowers. You may be capturing them with your camera and preserving them in that small way for a photographic eternity, but their short time on Earth is something that should be enjoyed by everyone, with or without a camera.

Arlington Camera Club Programs

Spring 2017

- 4/19/17 Tom Snitzer - Travel preparation for photographers
- 5/3/17 Lance Lagoni - Criteria for Judging Photos
- 5/17/17 Results - "Picture in the Park" challenge; Results - members photos taken at outings.
- 6/7/17 End of year competition judged by all ACC members.





PHOTOGRAPHY 101



What is a Fast Lens?

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Even if you haven't been taking pictures for very long, you've almost certainly heard the term "fast lens." But what exactly is a fast lens? Is it a lens that focuses quickly? A lens that's easy to switch out? What does that term mean? Read on to find out.

The answer is: none of the above. A fast lens is a lens that can take photos in low light. Huh? What does low light have to do with speed?

To answer that question, you first need to know a little bit about how aperture and shutter speed work in concert to create a photograph. When you use your camera's auto mode (or a semi-automatic mode like aperture priority) to attempt to shoot a photo in low light, you may notice that your camera will lower the shutter speed in order to get a well exposed picture. This can even happen in lighting situations that you might not necessarily interpret with your own eyes as "low light," such as indoors during the day, outdoors on a overcast day, or late in the evening. The reason your camera does this is because it needs to lengthen the shutter speed in order to allow enough light to reach your camera's sensor. But the other reason why it does this is because many lenses (kit lenses in particular, which are the mid-range zooms that are typically sold as a part of a DSLR package) don't have the large maximum apertures needed to allow for faster shutter speeds.

What is aperture?

Aperture refers to the size of the diaphragm, or the opening between the lens and your camera's image sensor. The bigger the opening is, the more light can get in, and the more light reaches your camera's sensor. The smaller the opening is, on the other hand, the less light reaches your camera sensor. This is why we refer to a larger opening as a "large" or "wide" aperture, while a smaller opening is referred to as a "small" or "narrow" aperture.

When you're shooting images in low light, you need to use larger apertures because the larger aperture lets more of the available light in, which will allow you to shoot the scene using a faster shutter speed. There are a couple of reasons why this matters—the first is so you can hold your camera in your hands when you're taking pictures, rather than having to mount it on a tripod. You may not really notice this issue if you primarily shoot outdoors on sunny days, but as soon as the light starts to fall, your shutter speed does, too. When you use a slow shutter speed and you don't have a tripod available, you can end up with an image that looks sort of wobbly or jagged. We call this "camera shake," and unless you're using it for artistic reasons it's generally something to be avoided.



But slow shutter speeds can also be a problem when there's movement in your subject: you'll get a kind of streaky-blur in living or otherwise moving things unless you can keep your shutter speed above a certain number. For example, most people and animals need to be shot at shutter speeds of around 1/125 unless they are consciously trying to keep still during a longer exposure. And when something is moving very fast—such as runners, bikers, or fast-moving vehicles—you need much faster shutter speeds of up to 1/500 or more. Sometimes, especially when the light is low, it's just not possible to achieve these



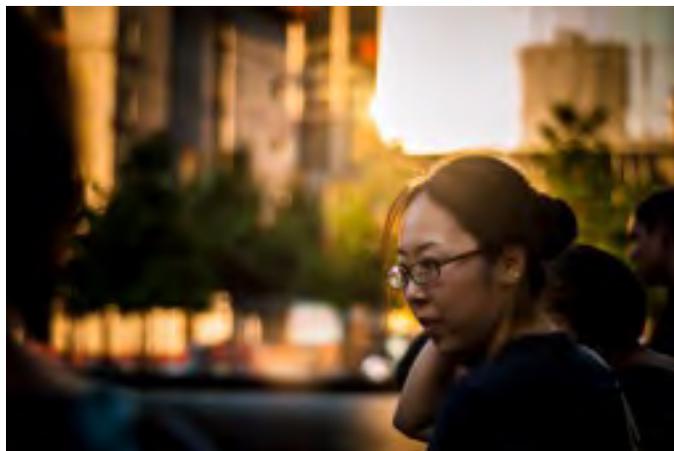
That is where the term "fast lens" comes into play—when a lens has a very large maximum aperture, we call that a "fast lens" because it means that you can use faster shutter speeds.

How Fast is Fast?

Depending on your perspective, a fast lens can be anywhere from f/3.5 or so to as fast as f/1.2. Most fast lenses are prime, which means that they have a fixed focal length such as 50mm or 100mm, rather than a variable focal length zoom such as 35mm to 70mm.

While there are fast zoom lenses on the market, they're harder to come by than fast prime lenses are, especially when they feature longer focal lengths. The reason why this is true is pretty complex, but it really boils down to size and cost. Zoom lenses have more glass, so

they have to gather more light to achieve the same apertures as prime lenses with similar focal lengths. This means that the lens must be a lot bigger and a lot more expensive in order to achieve those wider apertures—and economically speaking it's just not something that can be done with a kit lens or a typical consumer-priced zoom.



Now depending on how much money you like to devote to your hobby a fast lens may not or may not be within your budget. I like to recommend 50mm prime lenses for beginning photographers because they do tend to be pretty inexpensive compared to other focal lengths—a typical 50mm prime lens, for example, has a maximum available aperture of f/1.8 and a price point of around \$150 to \$200. For about twice the money you

can go even faster—both Canon and Nikon have lenses available that can go as wide as f/1.4. For a considerably higher base price you can even go as fast as f/1.2, but for that you're going to be up in the \$1,000 to \$1,500 range. For most photographers, a 50mm prime lens that has a maximum aperture of f/1.8 is going to be perfectly adequate.

Now the thing that you do need to keep in mind with very fast lenses is that a large maximum aperture typically means a shallow depth of field, depending on a few other factors such as distance between subject and camera and distance between subject and background. So you may find, for example, that when you shoot head shots at those large apertures, you may end up with a subject who has a tack sharp eye, but a blurry nose. That may or may not be OK depending on your perspective, but it is something that you need to be aware of. If you're not sure, take a test photo and check the depth of field on your camera's screen—or, use aperture preview if your camera has that feature. And remember that you can also compensate by turning up your ISO (which will allow you to use a narrower aperture) if you don't like the very shallow depth of field you get at those very large apertures. Higher ISOs can add noise, but you may prefer a little noise to that shallow depth of field that you get when you shoot at f/1.8. It's really a creative decision, so you need to make sure you understand what those higher ISOs are and what that larger aperture will do so that you can make an informed decision about how you want your final image to look.

Also keep in mind that backing away from your subject can significantly increase depth of field, so if those head shots aren't satisfying try shooting a head and shoulders shot instead, or a full torso portrait. You'll likely still achieve a blurry background, but most of your subject's facial features will be sharp even despite the larger aperture.

I love my fast lens because when I use it I almost never have to resort to pop-up flash—pop-up flash is really something you should avoid in all but the most extreme circumstances and if you've got a 50mm prime lens or another fast maximum aperture lens in your camera bag at all times, then it using your pop-up flash will most likely become something that you do only on occasion. Pop-up flash, you probably know, can add a lot of unwanted elements to your photos such as red eye, washed-out faces and black halo shadows behind your subjects. If you can swap those things for a small loss of depth of field, why wouldn't you?



Conclusion

A 50mm prime lens is something I frequently recommend that beginners obtain, maybe even as their first lens in addition to the kit lens it that your DSLR came with. It's an extremely versatile lens—no, it doesn't zoom, but there's something to be said for zooming with your feet, isn't there? A prime lens can really take your photography to new places, so if it's in your budget it's something I highly recommend. Fast lenses can help almost anybody get better pictures, especially when the sun starts to go down.

Up-Coming Exhibits

May, 2017 - Prospect Heights Public Library
The theme is Travel
Setup is scheduled for May 1st

June through August - Not exhibiting these months

September, 2017 - Palatine Public Library

ACC Theme Challenge Results

From February and March

February Theme: Heart
Winner: Jeanne Garrett
Title: "Lovebirds"



March Theme: Still Life, One Subject
Winner: Dave Waycie
Title: "Martini in the Rock"



It's not too late to join in the challenge group. Themes are announced on the first of each month, with your submittals due through the group's Facebook page by the 21st of that month. Members then score each others' images and submit their scores by the 28th of the month. Winners are announced on the last day of each month.

We ask that you agree by participating that you will be in the group for a minimum of one year. January 1st starts a new group each year.

To join in the fun, email either Bob Reynolds bob@bobreynolds.net



CACCA Competition Results

February CACCA DPI Results

| PHOTO | PHOTOGRAPHER | SCORE |
|-----------------------|-----------------|-------|
| Not the Easy Way | Roy Lobenhofer | 20 |
| Old Tyme Street Lamps | Joanne Barsanti | 22 |
| Shrine and Bridge | Dave Waycie | 23 |
| The Golden Hour | Bob Reynolds | 23 |

March CACCA DPI Results

| PHOTO | PHOTOGRAPHER | SCORE |
|-----------------|--------------|-------|
| Bald Eagle | Tom Craig | 21 |
| Coke Adds Life | Ken Olsen | 24 |
| Half Dome | Dave Waycie | 21 |
| Walk to Nowhere | Bob Reynolds | 23 |

April CACCA DPI Results

| PHOTO | PHOTOGRAPHER | SCORE |
|----------------------------|-----------------|--------|
| Full Moon at Meecham Grove | Joanne Barsanti | 22 |
| Reflection | John Chwwalek | 22 |
| Saguaro Sunset | Dave Waycie | 24, AW |
| The Last Bite | Larry Arends | 24, AW |

How to Photograph Hummingbirds

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Hummingbirds are amazing creatures. Besides being colorful and often iridescent, hummingbirds are also unique compared to other birds. Depending on the species, a hummingbird's wings move between 12 and 80 times per second (imagine trying to do that with your arms). They can fly forwards and backwards and can reach speeds up to 34 miles per hour. The smallest living species of bird is the bee hummingbird, which measures just 2 to 2 1/2 inches long and weighs less than 1/10th of an ounce.

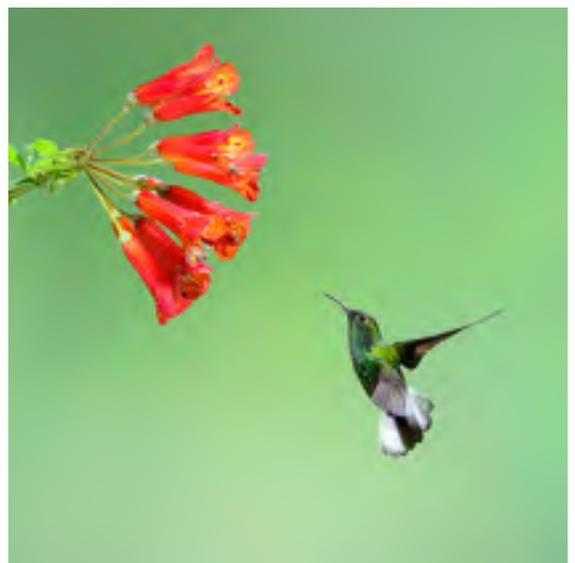


So is it any wonder that photographers are drawn to these birds? Fortunately, with the right equipment and a little bit of knowledge about these tiny subjects, almost anyone can photograph a hummingbird.

Those Super-Fast Wings

You might be surprised to hear that the best way to freeze those super-fast wings is not with a super-fast shutter speed. Most cameras, in fact, aren't capable of the shutter speeds you would need to adequately freeze a hummingbird's wings. And a fast shutter speed wouldn't be the ideal solution anyway, since you would need to compensate with a wider aperture, which would make it very difficult to keep your tiny subject in focus.

Hummingbird Checks Instead you will need to have a high-speed flash on hand - ideally three or four of them. Why? Because you will need a very short flash duration in order to freeze those wings - at least 1/5,000 second. And often shorter than that.



At full power, a hotshoe flash has a duration of 1/750 to 1/1,000, and you can only speed that up by reducing your flash's power--which may mean there won't be enough light left to capture your subject. Ideally, you will want to reduce your flash's power to about 1/16th of full strength, which will give you a very short duration but also a lot less light overall. In most cases you will need to compensate by adding additional flashes.



Hold it Right There! by Flickr user Steve Corey Another thing to keep in mind when working with flashes during the daytime is that you'll need to make sure that ambient light doesn't affect your shot. So set up in a shady area, and before your little subject arrives, make sure you meter for your setting and then adjust your camera's settings so that your image would be three or four stops underexposed if you took the photo without your flashes. Of course, when you do this remember that you will have to add flash to every part of the scene that you want in the photo - background included. An example of a basic hummingbird flash setup would be two flashes in front of the subject (one on either side), one backlight and one flash to illuminate the background. You will also, of course, need a wireless transmitter, which will trigger those flashes when you depress the shutter button.



Camera Settings

It's hard to get close to a hummingbird, for obvious reasons. They are small, and you will need a telephoto lens in the 200 to 400 range if you want to fill your frame with one. If you try shooting a hummingbird with a wide aperture, you're going to have a very difficult time getting it into focus. Instead try to get as much depth of field as you can and shoot at

f/16 or f/32. Turn off autofocus, because your subject's aforementioned super fast wings will only confuse it.

Position your flashes about 1 to 3 feet from where you expect your subject to be. Now determine exposure. You might find it easier to use a camera and flash setup that supports through the lens flash metering, which means you can determine your exposure automatically. For greater accuracy, though, you should learn to use a flash meter. And experimentation, of course, will always benefit you. You can make minor adjustments to your exposure simply by moving the flash units closer to or further away from your subject.

Get some Practice Shots

Before you start photographing the birds themselves, try getting a few practice shots. Besides exposure, pay attention to reflections that you don't want (off the feeder, for example), dead or dying flowers and anything else that might detract from the beauty of the final image.



How to Attract Your Birds

Now that you have your flashes set up in various positions and your camera and flash settings where you want them to be, you just need a subject. If you just sit there surrounded by your gear waiting for a hummingbird to happen by, you're going to be waiting a long time - and you're probably not going to have much use for all those carefully set up flashes because you won't have any birds to point them at. So to ensure that your subject finds you, either set up near trees and shrubs that are known to attract

hummingbirds (honeysuckle and mimosa are good examples) or have a sugar water feeder on hand. If you don't like the idea of leaving that cheesy My-Grandma-Had-One-Of-Those feeders in your carefully set-up shot, you can position it in such a way that the camera doesn't see it, or camouflage it with leaves and flowers. Or you can just not bother with one and try to attract your subject by dripping some of that sugar water directly onto one of your subject's favorite flowers.

Once the hummingbird arrives, try to limit your movement. You are more likely to scare your bird away by moving suddenly than you are by firing off all those flashes at the poor thing.

Do you Absolutely Have to Have all those Flashes?

No, if you don't mind those blurry wings. You'll still need to use a fast shutter speed (1/1000 or higher) since the birds themselves move pretty quickly, but you won't be able to get a clear shot of the animal's wings. That may not bother you, though, since the blur can give your viewer a sense of how fast the bird is moving. The shot at the top of this article is a great example of blurry wings.

Regardless of how much equipment you use and how complex or simple your setup is, you're bound to find hummingbird photography rewarding - not just because of all those amazing photos but because that little bird's energy and charisma is enough to put anyone in a good mood.



The Answer Man

Why are My Sunsets so Boring?

There are a few experiences that are common to pretty much every photographer. One of those experiences is photographing sunsets. Now, depending on where you are on the learning curve, you may find photographing sunsets to be intensely rewarding, or you may find it to be hugely frustrating. Just about every beginning photographer has had the experience of standing in front of the most beautiful sunset ever, taking a photo, and then being completely underwhelmed by the results.

It seems like it really should be the easiest thing in the world to point a camera at a beautiful sunset and get a fabulous picture. But it doesn't work that way. Read on to find out why.

You've set your White Balance to "Auto"

One of the problems with modern cameras is that, in their fully automatic mode, they are just not equipped to capture good images of sunsets. That's because a camera in its fully automatic mode wants to normalize everything it sees. Those beautiful reds and oranges that are so stunning in a sunset, to a camera are things to be corrected. So if you have your camera in auto mode, and more importantly, if you have your white balance in auto mode, it may strip out those reds and oranges in the interest of creating a more daylight-balanced photograph.

So the first thing you need to do when photographing a sunset is switch off auto white balance. In fact, I recommended you do something radical—switch over to "cloudy" white balance instead. Now I know what you're thinking, isn't cloudy white balance the setting you use on an overcast day? Yes, it is. And the reason why it works great for photographing sunsets is because on a cloudy day the light tends to have a blue cast. So when you set your camera to the cloudy white balance setting, it compensates for that blue cast by adding reds. And what happens when you add reds to a sunset? If you get a redder sunset.



You're in Automatic Exposure Mode

Another problem you may encounter when shooting sunsets has to do with the way your camera meters the light. The built-in meters in modern digital cameras are designed to assume that everything in any given scene averages out to roughly middle gray in tone. So depending on how much sky is in the scene, and how many other

elements are in the scene, you're likely to get a sunset photograph that's underexposed. But if you try to adjust for this by adding exposure compensation, you may find that you get a nicely exposed foreground and a completely burned-out sky that lacks most of that sunset brilliance.

There are a couple of ways that you can handle this problem. First, you can simply allow the image to become underexposed. Underexposure will often create beautiful detail in the sky, while allowing foreground elements to fall into silhouette. If you go this route, remember that good silhouettes need to be identifiable—if it's a person, make sure that person's profile is visible because a person who is facing the camera will just render as a black, featureless blob. The same is true for buildings—include interesting buildings with identifiable shapes such as windmills, and avoid blocky structures like barns.

Now let's say that you want the opposite—you'd like the foreground to be very well exposed and detailed, but you still want to maintain detail in that sky. This is difficult to do with your camera alone, especially when you've included the sun in the frame. The reason that this is a problem is because there's a lot of dynamic range in that scene, which means there are many levels of brightness between the brightest part of the sky and the darkest part of the foreground. Some cameras simply



can't capture all of those tones with a single exposure, which is why you'll often end up with silhouetted objects in the foreground. But there are a couple of ways around this. First, shoot in RAW if your camera offers that feature. A RAW file captures a much broader range of tones than a JPEG does, so you may be able to pull some detail out of the shadows in post-processing if you're shooting in RAW.

But by far the most reliable way to capture detail in both the sky and the landscape is to use a graduated neutral density filter. This is a filter that has one dark part and one clear part, with a graduated transition between (hence the name). To use one of these filters, simply place the dark part over the sky and the clear part over the ground and you will get good exposure in both places—a richly detailed, colorful sky and a detailed foreground as well.

Graduated neutral density filters come in various strengths, so depending on how much light is remaining in the sky you may need a stronger one or a weaker one. It's worth having a few on hand so you can get a number of shots to choose from. And remember that with or without that neutral density filter you should be bracketing your shots anyway—that is, shooting at different exposures so you can increase your chances of getting a photo that looks exactly the way you want it to.



The Skies are Clear

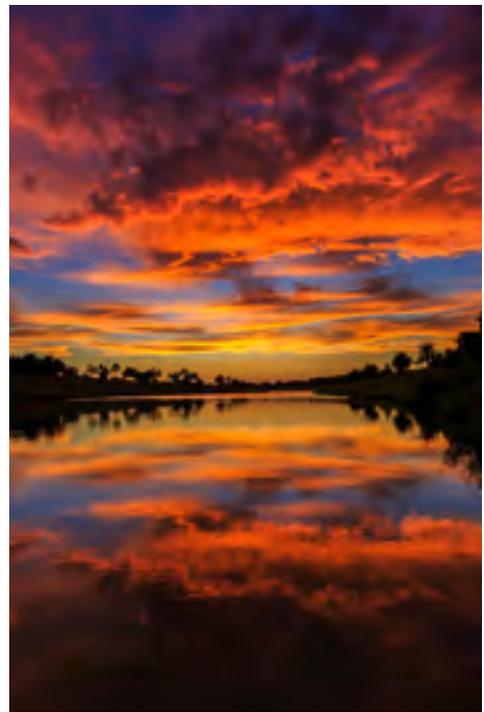
Sunsets are beautiful even in the summer, but skies that have no clouds in them tend to produce more boring sunsets than skies that do. It's a good idea to wait for a day when it is partly cloudy. If it's too overcast, the sun may never break through the clouds to give you that stunning photograph, and if there are no clouds at all you'll just get a boring pink sky. But a thin or broken

layer of clouds reflects light from the sunset, creating beautiful texture and a range of

Nothing but the Sun

You may also have some trouble seeing the big picture, which is pretty easy to do when you're in the presence of a beautiful sunset. Sometimes we get tunnel vision when we look at the sunset and we think that that sun and the sky just around it are enough to carry an entire image. And that may be true if the clouds are spectacular enough, but most of the time there are going to be other elements in the frame that can really help add a little extra punch to your scene. Zoom out a little and show the reflection of the sunset in water,

include trees, rocks, people, animals—in other words, be aware of your surroundings and try to find elements in it that will support that beautiful sunset. And remember your rule of thirds—except in occasional cases (scenes that have near-perfect symmetry, for example), it's usually a good idea to place your horizon either on the top one third divider or the bottom one. Choose the top one if there are more interesting elements in the landscape than there are in the sky, such as when you're shooting a sunset on a clear day. Choose the bottom one if the sky is big and dramatic and full of a lot of texture, the way it is on a partly cloudy day.



You Didn't Post-Process

Now, not all sunset photos need post-processing to be brilliant. But don't be afraid to post-process either, especially if your final image lacks that wow factor.

There's really nothing wrong with a little saturation tweak to really make those colors pop, and it's fairly simple to do in post-processing—just go to Image > Adjustments > Hue/Saturation and move the saturation slider to the right until you see the colors deepen. I do want to caution you to make this change at 100 percent magnification—you can create visual anomalies like noise or an unnatural transition between colors when you oversaturate, and that's going to be obvious first at the pixel-level. So don't be afraid to add a little color saturation, but be conservative and make sure you stop before you see any problems start to crop up.



Conclusion

If you follow these tips, I can guarantee you that your sunset photography will improve almost overnight. There really is a very short learning curve to capturing amazing sunset photos, and when you know the secrets the images really do almost shoot themselves. Just give yourself plenty of time to get set up and try to shoot the entire event, from those first sunset colors in the sky

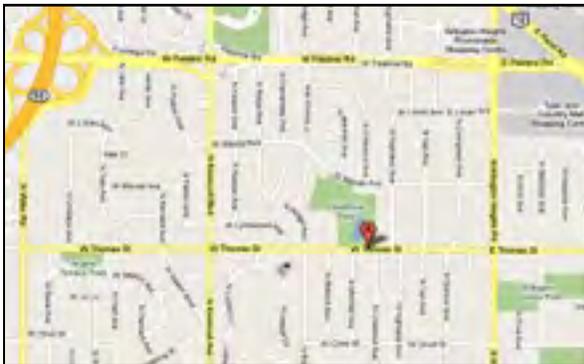
to those moments just after the sun vanishes behind the horizon. And always be on the lookout for opportunities to shoot the sunset, whenever you are out with your camera at

the right time of the day. After just a few photo sessions, I think beautiful sunset photos will suddenly become so easy, you'll wonder that you ever had to ask why your sunset photos were boring.

Summary:

- 1 Set your white balance to cloudy
 - 2 Underexpose
 - 3 Use a graduated neutral density filter
 - 4 Choose a partly cloudy day
 - 5 Include interesting landscape elements
 - 6 Add saturation in post-processing
-

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

Officers for 2017-2018

Note: There are still several open positions in need of people to fill them.

Co-Presidents – Larry Arends - **Second Co-President position open**

Programs and Workshops – Bob Reynolds

Competition – Jan Williams

Treasurer – Judie Reynolds

DPI Team – Ed Martin, Bill Bible, Dave Waycie

Chief Judge Procurer – Tom Wilson

PSA Representative – Susan Paasch

Newsletter Team – Richard Milburn / Jeff Berman

Publicity – **Open**

Community Activities – Larry Arends / Bill Kruser

CACCA Representative – Lance Lagoni / Patty Colabuono

Webmaster – Norm Plummer / John Kinyon

Photographic Displays – **Open**

Membership Chairperson - Nancy Vanderah

Field Trips & Outings – John Coens / Paula Matzek

Corporate Secretary - Carol Arnolde

Setup & Take Down – Jim Nordin

**PLEASE CONSIDER ASSUMING ONE OF THE ABOVE OPEN POSITIONS.
EMAIL MIKE GARBER AT garbermb@gmail.com IF YOU ARE INTERESTED.**

2016-2017 OFFICERS AND COMMITTEE CHAIRS

| | | |
|---------------------------------------|--------------------------------------|--|
| Mike Garber & Jeff Berman | President | president@arlingtoncameraclub.org |
| Barrie Burr & Bob Reynolds | V.P. Programs & Workshops | vpprograms@arlingtoncameraclub.org |
| Janis Williams | V.P. Competition | vpcompetition@arlingtoncameraclub.org |
| Judie Reynolds | Treasurer | treasurer@arlingtoncameraclub.org |
| Roy Lobenhofer | DPI ACC | dpi@arlingtoncameraclub.org |
| Ed Martin & Bill Bible | DPI CACCA | dpi@arlingtoncameraclub.org |
| Tim Medema | Chief Judge | chiefjudge@arlingtoncameraclub.org |
| Susan Paasch | PSA Representative | psarep@arlingtoncameraclub.org |
| Jeff Berman & Rich Milburn | Newsletter | newsletter@arlingtoncameraclub.org |
| Mike Nugent | Publicity | publicity@arlingtoncameraclub.org |
| Larry Arends, Bill Kruser | Community Activities | community@arlingtoncameraclub.org |
| Lance Lagoni | 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 Nordin | Setup & Take Down | PFH704@aol.com |
| John Coens | Field Trips & Outings | JohnCoens@comcast.net |
| Carol Arnolde | Corporate Secretary | pcarnolde@sbcglobal.net |
| Susan Paasch | Hospitality | suejpaasch@gmail.com |

The End-of-Year Competition

To be held June 7, 2017

At our last meeting of the year on June 7th we will hold our End-of-Year Competition. All awarded and honorable mention photos, prints and DPIs, are eligible to be judged by Arlington Camera Club members. This was a much-enjoyed event of the last season so we will do it again this year.

For color and monochrome print winners please bring in your awarded and honorable mention prints to be displayed on tables. Winning DPI photo files will be furnished by the DPI coordinator so the makers need not bring in those files.

The complete listing of winning print entries is listed below. Only winning prints are shown for October, December and February as DPI files will be provided by the DPI coordinator.

October 2016 Competition Results

Small Monochrome

Old Meets New – Lance Lagoni, Small Monochrome Print of the Month, AW
Train Station Antwerp, Belgium - Nancy Hassman, Small Monochrome AW
Schwabacher Shore – Carol Arnolde, Small Monochrome AW
1932 Rolls Royce – Jeff Berman, Small Monochrome AW
View of Washington Bridge – Nancy Hassman, Small Monochrome HM
What Ever Happened to Bowling – Lance Lagoni, Small Monochrome HM
Out of Order – Carol Arnolde, Small Monochrome HM
Cleo – Jeff Berman, Small Monochrome HM
Vintage Barn – Tom Craig, Small Monochrome HM

Large Monochrome

Terror – Lance Lagoni, Large Monochrome Print of the Month, AW
Successful Hunt – Lance Lagoni, Large Monochrome AW
Walkani Falls – Patrick Grady, Large Monochrome HM
Still Standing – Randy Vlcek, Large Monochrome HM

Small Color

Pink Ginger – Kathy Grady, Small Color Print of the Month, AW
Motown Chester Gregory – Lance Lagoni, Small Color AW
Nature's Beauty Up Close – Judy King, Small Color AW
Out of the Blue – Tom Craig, Small Color AW
Colorado Bend – John Chwalek, Small Color HM
Virgin River-Zion – Nancy Hassman, Small Color HM
Femme Fatal – Randy Vlcek, Small Color HM
Northern Parula – Rich Hassman, Small Color HM

October 2016 Competition Results, continued

Large Color

Above the Clouds – Tom Craig, Large Color Print of the Month, AW

The Tower – Lance Lagoni, Large Color AW

Hawaiian Sarengetti – Patrick Grady, Large Color AW

Purple Passion – Judy King, Large Color HM

Flying High – Nancy St. Clair, Large Color HM

Light on Walkani Falls – Kathy Grady, Large Color HM

Big Wheel Keep on Turning – Lance Lagoni, Large Color HM

December 2016 Competition Results

Small Monochrome

To Be Precise – Lance Lagoni, Small Monochrome Print of the Month, AW

Boardwalk – Bob Reynolds Small Monochrome AW

Lone Confederate Soldier – Nancy Hassman, Small Monochrome AW

1935 Buick Coupe – Jeff Berman, Small Monochrome HM

Butterfly – Bill Heider - Small Monochrome HM

I Walk the Line – Lance Lagoni, Small Monochrome HM

Large Monochrome

Night Time Prayers – Lance Lagoni, Large Monochrome Print of the Month, AW

Sailing – Bill Heider, Large Monochrome AW

Cathedral Cuenca - Paula Matzek, Large Monochrome HM

Escape – Bill Heider, Large Monochrome HM

Small Color

The Walk of Despair – Lance Lagoni, Small Color Print of the Month, AW

Abandoned Barn – Nancy Hassman, Small Color AW

Eye See You – Janis Williams, Small Color AW

Dew on Flower – Bill Heider, Small Color HM

In the Garden Shed – Paula Matzek, Small Color HM

Little Pistils – Janis Williams, Small Color HM

The Juggler – Lance Lagoni, Small Color HM

December 2016 Competition Results, continued

Large Color

Owl on a Branch – Bob Reynolds, Large Color Print of the Month, AW
Bertoia's Dandelion All Bright – Rich Milburn, Large Color AW
Children of an Earlier Time – Mort Lerman, Large Color AW
Smokers – Lance Lagoni, Large Color AW
Arrival – Mike Garber, Large Color HM
Bahai Temple – John Chwalek, Large Color HM
Halemaumau Crater – Patrick Grady, Large Color HM
In Windhover Hall – Rich Milburn, Large Color HM
Stairway of Ice – Lance Lagoni, Large Color HM

February 2017 Competition Results

Small Monochrome Prints

Covered Walkway, Rich Hassman - Print of the Month, AW
Lines & Curves in New York City, Nancy Hassman - AW
Burnham Harbor, Patrick Grady - HM
Earrings, Lance Lagoni - HM

Large Monochrome Prints

In the Spotlight, Lance Lagoni - Print of the Month, AW
Old Texas Town, Mort Lerman - AW
The Valley, Patrick Grady - HM
Alabama Hills, Patrick Grady - HM
Brown Canyon Rapids, Tom Wilson - HM Great Sand Dunes – Tom Wilson - HM

Small Color Prints

On Horseback, Rich Hassman - Small Color Print of the Month, AW
Three Sheep, Mike Garber - Small Color AW
Waterfall at Sabino Canyon, Judy King - Small Color AW
Swan Mountain, Tom Wilson - Small Color AW
Painted Desert, John Chwalek - Small Color HM

April, 2017 Competition Results

Monochrome DPI

Joanne Barsanti, "Maeve", 23 pts' DPI Monochrome HM
Bill Heider, "Beach", 22 pts' DPI Monochrome HM
Barrie Burr, "Lone Palm", 22 pts' DPI Monochrome AW
Carol Arnolde, "Come Relax", 22 pts' Monochrome DPI of the Month

Color DPI

Eva Waycie, "Maasai People", 22 pts' DPI Color HM
Larry Arends, "Chinatown at Golden Hour", 24 pts' DPI Color HM
Carol Arnolde, "Europa Tall Ship", 22 pts' DPI Color HM
Joanne Barsanti, "Orchid Gang", 22 pts' DPI Color AW
Steve Nichols, "Sailing at Dawn", 23 pts' DPI Color AW
Bill Heider, "Desert Stars", 24 pts' Color DPI of the Month

Small Color Prints

Bob Reynolds, "Genesee Theater", 24 pts., AW, Small Color Print of the Month
Lance Lagoni, "The Quarry at Midnight", 23 pts., AW
Paula Matzek, "The Dome, Flagler College", 23 pts., AW
Bill Heider, "Up Up and Away", 24 pts. AW
Bob Reynolds, "Arches & Sunbeam", 23 pts., HM
Lance Lagoni, "Old Box Company", 23 pts., HM
Bill Heider, "Tiger", 24 pts., HM
Judy King, "I Wonder What They See", 23 pts., HM
Rich Hassman, "Abandoned Mining Town", 22 pts., HM

Large Color Prints

Bob Reynolds, "German Countryside", 24 pts. AW, Large Color Print of the Month
Lance Lagoni, "The Lass in Green", 23 pts. AW
Mike Garber, "In for Repairs", 22 pts. AW
Jan Williams, "Stages", 22 pts. AW
Jan Williams, "Orchids", 24 pts. AW
Rich Milburn, "Vanda Orchids at the Garden", 22 pts. HM
Rich Hassman, "Sedona Sunset", 25 pts. HM
Lance Lagoni, "Gar General", 22 pts. HM

Small Monochrome Prints

Bob Reynolds, "Ready for Flight", 24 pts. AW, Small Mono Print of the Month

Lance Lagoni, "Midnight Basketball", 24 pts. AW

Patrick Grady, "Tenya Lake", 23 pts. AW

Patrick Grady, "Pitcher Plant", 23 pts. HM

Carol Arnolde, "Gifford Barn", 23 pts. HM

Jeff Berman, "Ted", 23 pts. HM

Large Monochrome Prints

Bill Heider, "Oak Tree", 27 pts. AW, Large Monochrome Print of the Month

Lance Lagoni, "The Shattered Window", 24 pts. AW

Patrick Grady, "Sea Stacks", 26 pts. AW

Patrick Grady, "Chicago Hilton", 24 pts. HM

Tom Wilson, "Field of Cactus", 24 pts. HM



Carol Arnolde, "Come Relax", 22 pts'
Monochrome DPI of the Month



Bill Heider, "Beach", 22 pts'
DPI Monochrome HM



Barrie Burr, "Lone Palm", 22 pts'
DPI Monochrome AW



Joanne Barsanti, "Maeve", 23 pts'
DPI Monochrome HM



Joanne Barsanti, "Orchid Gang", 22 pts'
DPI Color AW



Steve Nichols, "Sailing at Dawn", 23 pts' DPI Color AW



**Bill Heider, "Desert Stars", 24 pts'
Color DPI of the Month**



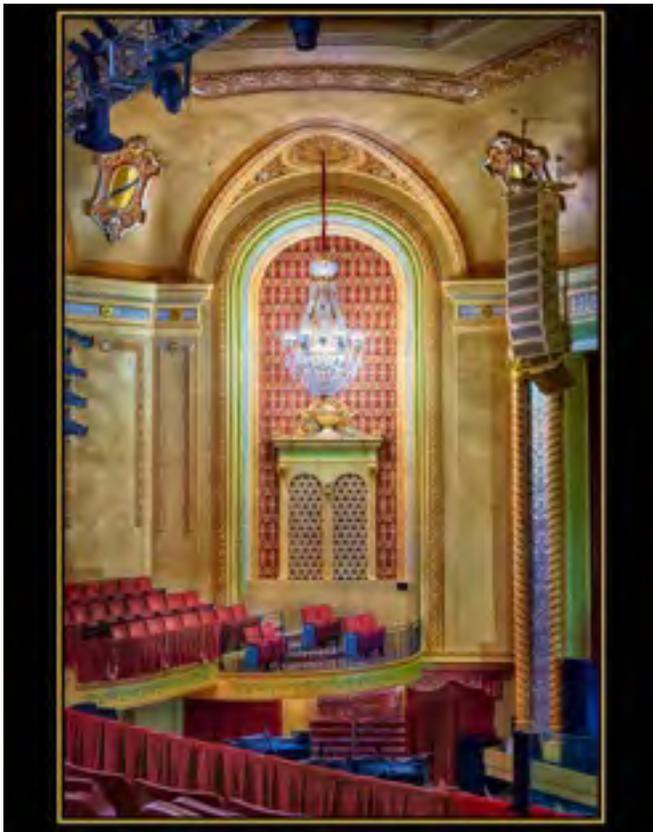
**Eva Waycie, "Maasai People", 22 pts'
DPI Color HM**



**Carol Arnolde, "Europa Tall Ship", 22 pts'
DPI Color HM**



Larry Arends, "Chinatown at Golden Hour", 24 pts'
DPI Color HM



Bob Reynolds, "Genesee Theater", 24 pts.,
AW, Small Color Print of the Month



Paula Matzek, "The Dome, Flagler College",
23 pts., AW
Small Color Print



Judy King, "I Wonder What They See",
23 pts., HM
Small Color Print



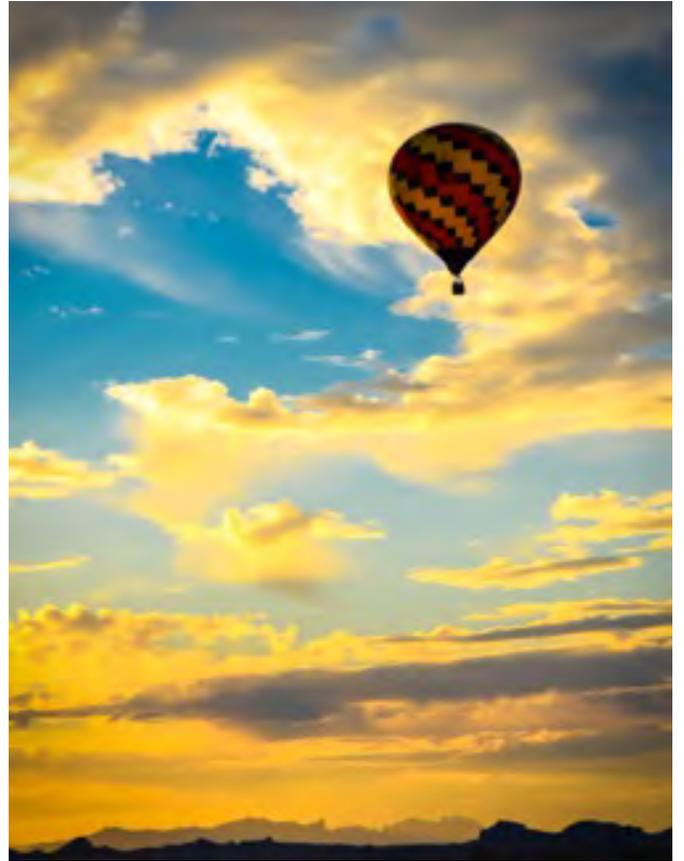
Lance Lagoni, "Old Box Company", 23 pts., HM
Small Color Print



Rich Hassman, "Abandoned Mining Town",
22 pts., HM - Small Color Print



Bill Heider, "Tiger", 24 pts., HM
Small Color Print



Bill Heider, "Up Up and Away", 24 pts. AW
Small Color Print



Bob Reynolds, "Arches & Sunbeam", 23 pts., HM
Small Color Print



Bob Reynolds, "German Countryside", 24 pts. AW,
Large Color Print of the Month



Jan Williams, "Orchids", 24 pts. AW
Large Color Print



Lance Lagoni, "The Lass in Green",
23 pts. AW
Large Color Print



Rich Hassman, "Sedona Sunset", 25 pts. HM
Large Color Print



Jan Williams, "Stages", 22 pts. AW
Large Color Print



Mike Garber, "In for Repairs", 22 pts. AW
Large Color Print



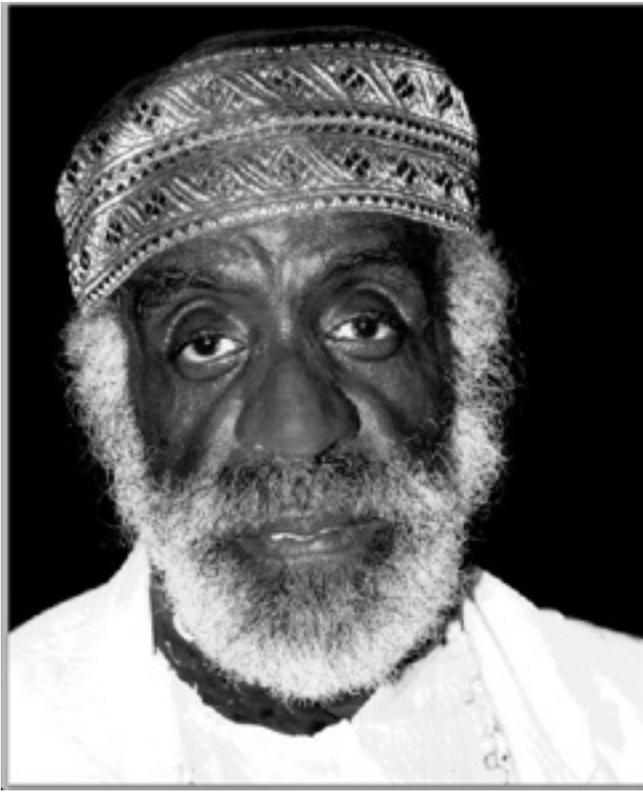
Rich Milburn, "Vanda Orchids at the Garden",
22 pts. HM
Large Color Print



Carol Arnolde, "Gifford Barn", 23 pts. HM
Small Monochrome Print



Bob Reynolds, "Ready for Flight", 24 pts. AW,
Small Mono Print of the Month
Small Monochrome Print



Jeff Berman, "Ted", 23 pts. HM
Small Monochrome Print



Lance Lagoni, "Midnight Basketball", 24 pts. AW
Small Monochrome Print



Bill Heider, "Oak Tree", 27 pts. AW,
Large Monochrome Print of the Month



Lance Lagoni, "The Shattered Window",
24 pts. AW
Large Monochrome Print



Tom Wilson, "Field of Cactus", 24 pts. HM
Large Monochrome Print

