

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

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Welcome!

Welcome to the Arlington Camera Club 2014-2015 season. We've already had our first guest speakers and our first competition of the year, so congratulations to the Honorable Mentions and the Award Winners.

At our last meeting, we introduced the committee chairs for all of our club activities. If you would like to join a committee and didn't see that your name as a committee member, please contact the committee chairperson and join the group. They will be happy to have you.

And for our newsletter, Through The Lens, we welcome articles and input from all of our members. So if you have a subject you'd like to write about, or you want to describe an interesting photo journey you took, please seek out the Newsletter Team and plan on being a contributing writer.

Programs

An important part of the Arlington Camera Club is our monthly programs. You may have already enjoyed the presentations at our September meetings. We have a lot of expertise in our midst. If you are new to the Arlington Camera Club and have a special area of interest or expertise, please let our Program Chairperson,

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Barrie Burr know. You may be our next guest presenter! Also, if you have a favorite subject or favorite presenter who you think can be of interest to us, see Barrie.

Outings and Displays

If you are new to the club or a veteran member, you'll be happy to know we have displays scheduled at the Arlington Heights Village Hall. This gives you an opportunity to display your best shots and it gives the club a chance to be seen in the community. See Judy King to find out about photo display opportunities. During the club year, we also schedule outings to various events and locations for photo ops. If you would like to plan an outing or just suggest one, please contact Paula Matzek or John Coens or use our Yahoo! Groups E-Mail address to send your message. So, again,

Welcome to the 2014-2015 club year; enjoy, contribute and take some good photos to share with us.

Bob Reynolds

President, Arlington Camera Club



Chicago Tech Academy High School

Article by Jeff Berman

Think back to your days in high school. Not your children's high school. Your high school.

If your high school was like mine it was probably a blah gray building with no personality. The only students who received recognition with a photo in the hallway were probably the jocks, cheerleaders and, maybe, an outstanding student. As they say, nothing is forever, as you'll see.

Well, 2 ACC members (and a DPCC friend) were challenged to help create a new look for Chicago Tech Academy High School.

In mid September Jeanne Garrett, Jeff Berman and Jeanne's friend from Des Plaines Camera Club, Sue Lindell, were invited to Chicago Tech High School to photograph the students in their classroom. The objective of this outing was to improve the façade of the high school and that the hallways could be updated with photographs of the

students. This would give students their 15 minutes of fame. I'm told that the students who covered their face when the camera was aimed at them are now sorry they didn't cooperate. Costing them their 15 minutes of fame.

Before you get all jealous that the 3 of us were invited to perform this mission you should know that Jeanne Garrett's daughter is principal of Chicago Tech Academy High School. So, it was nepotism that helped us have a valuable day of fun with the students. And, many of the students were really a 'hoot. The students who wouldn't let us photograph them weren't.

And the photo shoot was topped off with a great lunch at Manny's on Roosevelt Road. What? You're not familiar with Manny's? You need to get out more often.

For those ACC members who don't go on photo



shoots you should know that lunch is the best part.

Look at the associated photo with this column. A graphic arts agency assembled many of the 400+ Images we collectively photographed and placed

them on a banner on the front of the high school. Pretty neat, eh?

I'm waiting for the local TV stations to discover this unique montage so that the 3 of us who photographed this could have our 15 minutes of fame.



THE ANSWER MAN

HOW TO COMPOSE A PHOTOGRAPH IN LIVE VIEW

Printed with written permission from Digital Camera World

Discover how to compose a photograph and fine tune your framing by previewing your image on your camera's LCD screen.

Live View has been around for a while, and it's a handy tool to learn to use. In basic terms, Live View enables your camera to provide a constantly updating image on its LCD monitor of the scene you're pointing the camera at.

Although Live View is sometimes viewed as a gimmick to help those who have got used to this way of framing before stepping up to an SLR, Live View has a lot of useful plus points.

It enables you to preview the shot so you can check things like exposure and focus before you press the shutter. You can make changes to the aperture, shutter speed or ISO settings and see

how these affect the image in real time. On many cameras you can also bring up a histogram over the image, to ensure correct exposure and avoid blown highlights.

Zoom in

Another useful feature of Live View is that the image on the LCD monitor can be magnified up to ten times, which is a great way to check for critical focus – especially when working with a shallow depth of field and for close-up work. Live View also allows for precise framing with most monitors displaying a 100% view – something that most DSLRs don't provide through their optical viewfinder.

Step-by-step how to compose in Live View



01 Use autofocus in Live View

Move the focusing point displayed on the LCD so that it's superimposed over the subject, then press the shutter halfway to acquire focus. Some models have a Quick mode that causes the mirror to flip back down momentarily to allow faster focusing.



02 Use manual focusing

In many cases, manual focusing is better for greater accuracy. Switch the lens to MF, then turn the focusing ring on the lens until the image appears sharp. Use the magnify function to zoom in by a factor of 5x or 10x to focus on a precise part of the subject.

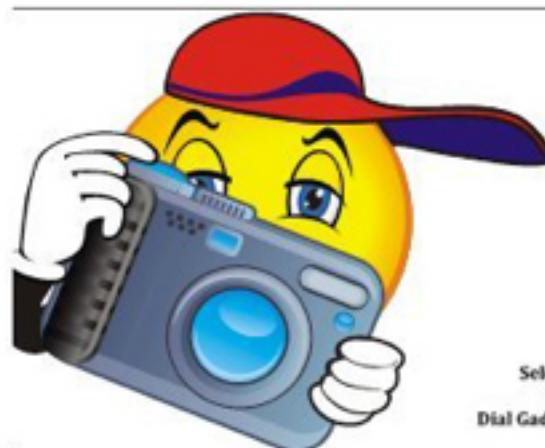


03 Expose more accurately

Set Live View to exposure simulation to see how changes to exposure settings affect the image. Bring up the histogram to see if the image is too dark (graph to the left) or too light (graph to the right). Apply exposure compensation (+/-) so the graph is central.

It's never too late to review what we know and to brush up on the basics.

The Through The Lens team is adding this new column to the newsletter. Photography 101 will be included in all future newsletters.



PHOTOGRAPHY 101



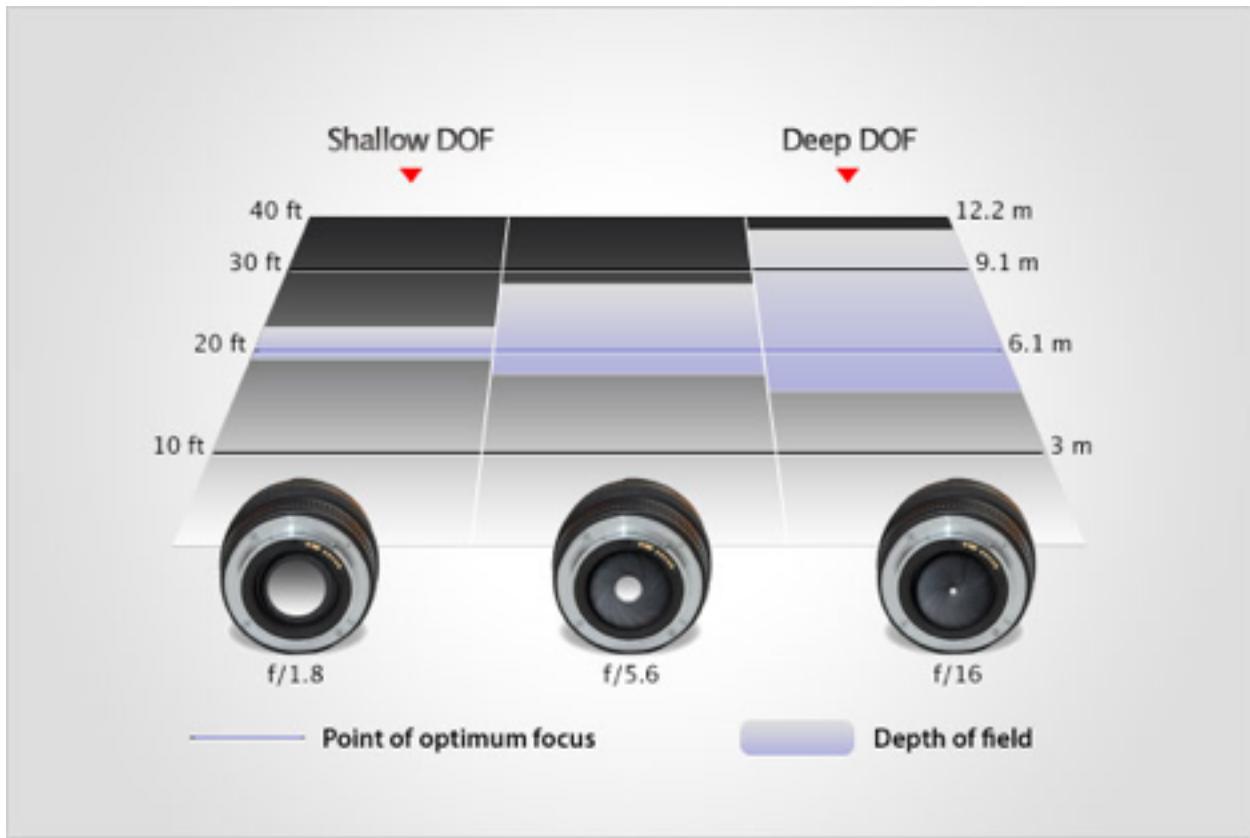
Focusing Basics

Understanding Depth of Field in Photography

In this section we're going to discuss several crucial elements for exercising greater creative control over your final photographic image. Other than lighting, composition and focus (which includes depth of field) are the main elements that you can exercise complete command over. Focus enables you to isolate a subject and specifically draw the viewer's eye to exactly where you want it. The first thing to understand about focus is depth of field.

1

Depth of Field



Depth of Field (DOF) is the front-to-back zone of a photograph in which the image is razor sharp. As soon as an object (person, thing) falls out of this range, it begins to lose focus at an accelerating degree the farther out of the zone it falls; e.g. closer to the lens or deeper into the background. With any DOF zone, there is a Point of Optimum focus in which the object is most sharp. There are two ways to describe the qualities of depth of field - shallow DOF or deep DOF. Shallow is when the included focus range is very narrow, a few inches to several feet. Deep is when the included range is a couple of yards to infinity. In both cases DOF is measured in front of the focus point and behind the focus point. DOF is determined by three factors – aperture size, distance from the lens, and the focal length of the lens. Let's look at how each one works.

2

Aperture



The aperture is the opening at the rear of the lens that determines how much light travels through the lens and falls on the image sensor. The size of the aperture's opening is measured in f-stops - one of two sets of numbers on the lens barrel (the other being the focusing distance). The f-stops work as inverse values, such that a small f/number (say f/2.8) corresponds to a larger or wider aperture size, which results in a shallow depth of field; conversely a large f/number (say f/16) results in a smaller or narrower aperture size and therefore a deeper depth of field.

3

Small vs Large Aperture



f/22 - small aperture
Deep Depth of Field

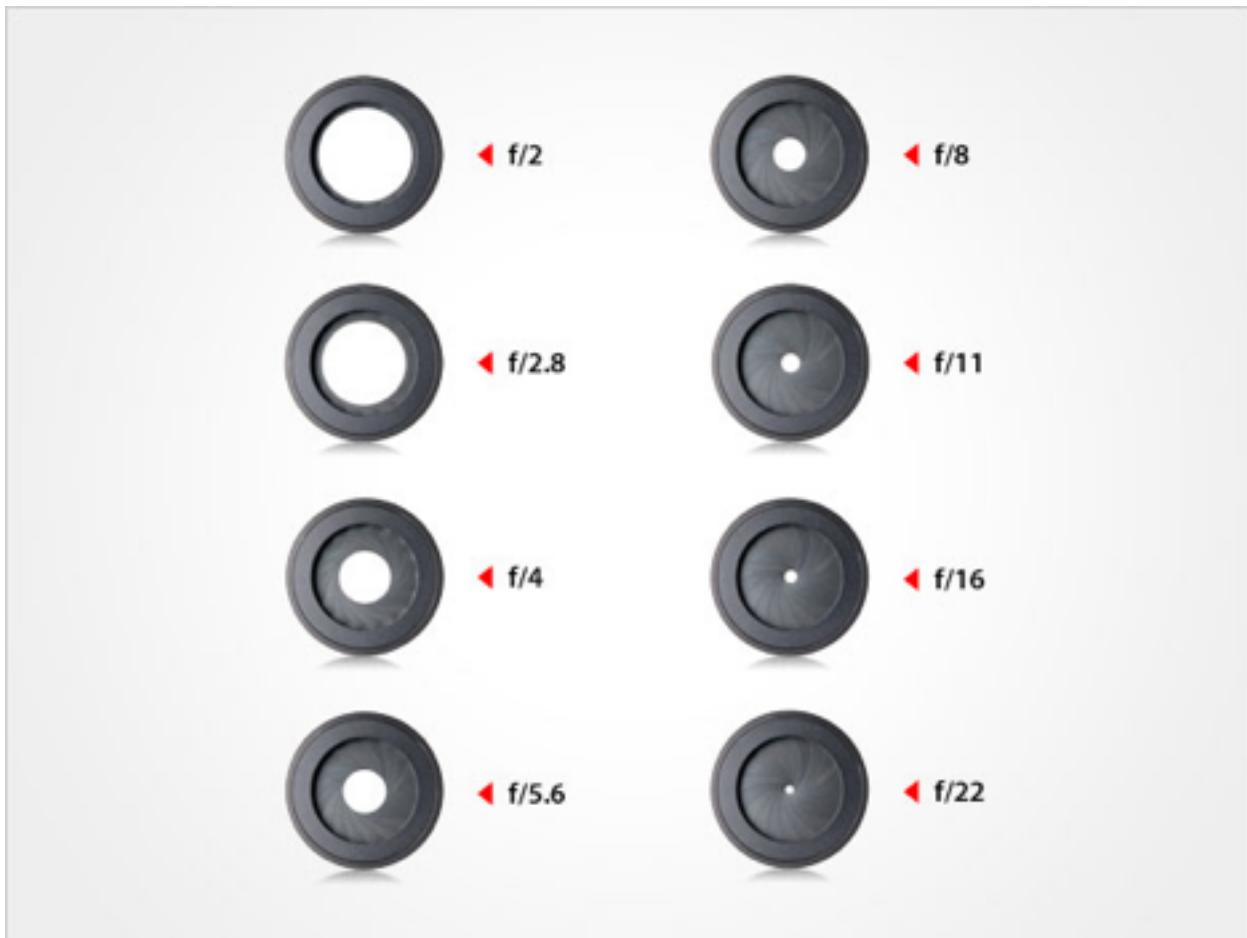


f/2.8 - large aperture
Shallow Depth of Field

Manipulating the aperture is the easiest and most often utilized means to adjust Depth of Field. To achieve a deep, rich and expansive DOF, you'll want to set the f-stop to around f/11 or higher. You may have seen this principle demonstrated when you look at photos taken outside during the brightest time of the day. In such a case, the camera is typically set at f/16 or higher (that Sunny 16 Rule) and the Depth of Field is quite deep - perhaps several yards in front of and nearly to infinity beyond the exact focus point. Let's take a look at these two photos as examples. The photo on the left has an expansive DOF, most likely shot around noon (notice the short, but strong shadows), with an f/22 aperture. The photo on the right has an extremely shallow DOF; probably an f/2.8 aperture setting. However, to achieve an identical proper exposure, the shutter speed is probably closer to 1/1000th to compensate for the increased amount of light entering the lens at f/2.8.

4

Type to enter text



The aperture range identifies the widest to smallest range of lens openings, i.e. f/1.4 (on a super-fast lens) to f/32, with incremental “stops” in between (f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, and f/22). Each f-number represents one “stop” of light, a stop is a mathematical equation (which is the focal length of the lens divided by the diameter of the aperture opening) that determines how much light that enters the lens regardless of the length of the lens. Such that an f/4 on a 50mm has smaller opening than an f/4 on a 200mm, but an equivalent amount of light travels through both lenses to reach the image sensor thus providing the same exposure. Each movement up the range (say f/2 to f.2.8) reduces the amount of light by one-half and each movement down the range (say f/11 to f/8) doubles the amount of light passing through the lens. It’s important to understand this concept and how it affects exposure because it works in tandem with the shutter speed (we’ll discuss this in another section) to establish a given exposure value. Basically, when you change the aperture size one stop, you have to shift the shutter speed one stop in the opposite direction to maintain a consistent exposure... and this change in aperture alters the depth of field (DOF) accordingly.

5

Distance from the Lens

The last element affecting depth of field is the distance of the subject from the lens - you can adjust the DOF by changing that distance. For example, the closer an object is to the lens (and the focus is set on that object) the shallower the DOF. Conversely, the reverse is true - the farther away an object is and focused on, the deeper the DOF. Changing the distance to subject is the least practical way to manipulate the depth of field, and by changing the distance from a subject to the lens, you immediately change your image's composition. To maintain the compositional integrity of the shot, but still have the change in DOF from a distance, you can change the focal length (either by changing lenses or zooming in). Why does changing the focal length negate the effects on DOF? This is because the visual properties of a given lens either provide either greater DOF (shorter lenses) or shallower DOF (longer lenses). The physical properties of a lens at a given focal length also affect the depth of field. A shorter focal length lens (say 27mm) focused at 5 meters, set at f/4 has a deeper DOF (perhaps from 3 meters in front and 20 meters behind) than a longer focal length (say 300mm), also set at f/4 focused at 5 meters. The 300mm lens has a remarkably shallow depth of field. Incidentally, to help you with this, every lens has a manual with a DOF chart for each f/stop and the major focusing distances. DOF is just a matter of physics, and it's important to grasp this concept.

C

Conclusion

Manipulation of depth of field is a good way to modify the characteristics of your photo, and manipulating the aperture is the ideal way to do this because it has little or no effect on composition. You simply need to change the shutter speed (or change the light sensitivity – ISO) to compensate for the changes in the exposure from the adjustments to the f-number. Changes in distance and focal length also affect DOF, but these changes have trade-offs in terms of composition. Therefore, changes to aperture are the best way to manipulate DOF without affecting a photo's composition.

Arlington Camera Club Exhibits and Field Trips

ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King

November / December, 2014

Arlington Heights Village Hall

Theme: Winter Beauty / Anything Goes. Will contact Derek closer to November to find out put up time and date. Members need to send Derek an email in early October with pics attached because he is required to get approval.

Requirements - large framed, matted pieces hung with wire.

Smaller framed / matted pieces.

The club has exhibited here many times in the past.

We are approved to set up at the Arlington Heights Village Hall on November 10th at 6 PM. Please email Derek the pictures you plan on exhibiting (for approval).

Derek's email is dmach@vah.com.

Requirements - up to 8 x 10 pics matted (to be 11 x 14). There are a few display cases with shelving for these.

Framed - needs to be matted and wired. Can be up to 16 x 20 once framed.

Theme is Winter Beauty / Anything Goes.

January / February, 2015

Arlington Heights Village Hall - with Arlington Heights Board approval (shouldn't be a problem tho).

Theme: Welcome Spring!!

Will contact Derek closer to January to find out put up time and date. Members need to send Derek an email in early December with pics attached because he is required to get approval.

Requirements - large framed, matted pieces hung with wire.

Smaller framed / matted pieces.

The club has exhibited here many times in the past.

March / April, 2015

Luther Village

Theme: Anything Goes

Will contact DeeDee closer to March for put up / take down date and time. The last time we exhibited at Luther Village, we just dropped off and the former contact put pics up.

Required size pics in frame - 11 x 14.

October, 2015 - Prospect Heights Library

Will contact Terri closer to October, 2015 for date to hang and what she will accept to hang.

The club is on the waiting list at Schaumburg Public Library. I have not heard from Stephanie as of yet.

I have received forms for the lottery from Mt. Prospect Public Library, filled out the paperwork and sent back to my contact on 9.24.14. I have chosen months of May, 2015, November, 2015 or December, 2015 (1st choice, 2nd choice, 3rd choice). Per the email I have received, I will be notified on or before December 1, 2014 of the lottery outcome. Stay tuned.

The exhibits showcase members of the camera club's work. Different places have different requirements as to what they can accommodate. Most of the places we exhibit at accept both framed pics and/or matted pics. Some only accept framed pics. Some accept matted pics.

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

Luther Village accepts framed pictures.

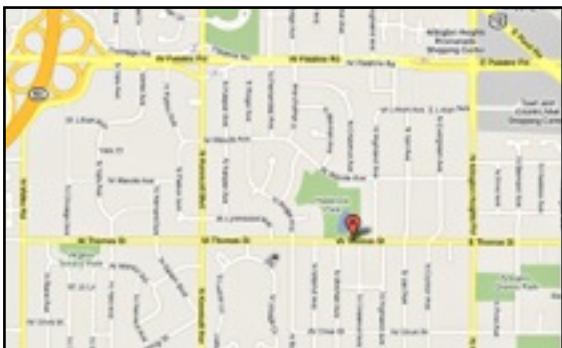
Buffalo Grove Fitness Center accepts framed pictures.

FIELD TRIPS from Paula Matzek and John Coens

Information on Field Trips and Outings should be sent to Paula Matzek <PLMatzek@aol.com> or John Coens john.Coens@Comcast.net

Officers and Committee Chairs		
Bob Reynolds	President	president@arlingtoncameraclub.org
Barrie Burr	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Mike Garber	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
Jeanne Garrett & Patty Colabuono	CACCA Representative	caccarep@arlingtoncameraclub.org
Joe Beuchel & Norm Plummer	Webmaster	webmaster@arlingtoncameraclub.org
Judy King	Photographic Displays	photodisplay@arlingtoncameraclub.org
Nancy Vanderah	Membership Chair	membership@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 2014

Nov, Dec Arlington Village Hall

Jan, Feb Arlington Village Hall

Mar, Apr Luther Village

Qct 2015 Prospect Heights Library

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Officers and Committee Chairs and Members

Bob Reynolds	President	president@arlingtoncameraclub.org
Barry Burr	V.P. Programs & Workshop	vpprograms@arlingtoncameraclub.org
Ken Olsen Walter Hoffman Tom Wilson Jan Williams Sue Benson		
Carol Arnolde Nancy St. Clair John Coens Paula Matzek Judy Reynolds	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Mike Garber	Treasurer	treasurer@arlingtoncameraclub.org
Roy Lobenhofer & Paul Palmer Rich Hassman	DPI ACC	dpi@arlingtoncameraclub.org
Ed Martin & Bill Bible Rich Hassman	DPI CACCA	dpi@arlingtoncameraclub.org
Tim Medema Randy Vlcek Jim Nix	Chief Judge	chiefjudge@arlingtoncameraclub.org
Donna Thomas	PSA Representative	psarep@arlingtoncameraclub.org
Jeff Berman & Al Teitsma Patrick Grady Kathy Grady Joanne Trabanas Vesela Zlateva Dolores Jossund	Newsletter	newsletter@arlingtoncameraclub.org

Mike Nugent Bob Reynolds	Publicity	publicity@arlingtoncameraclub.org
Larry Arends Everyone	Community Affairs	community@arlingtoncameraclub.org
Jeanne Garrett & Patty Colabuono	CACCA Representative	caccarep@arlingtoncameraclub.org
Joe Beuchel & Norm Plummer Bill Kruser Dick Carr Ken Olsen	Web Master & Web Calendar	webmaster@arlingtoncameraclub.org
Judy King Marietta Finn	Photographic Displays	photodisplay@arlingtoncameraclub.org
Nancy Vanderah Sue Paasch Bill Kruser Cindy Kuffel John Kinyon	Membership Chair Meet & Great	membership@arlingtoncameraclub.org
Jim Narden	Set up & Take down	
Paula Matzek & John Coens Vesela Zlateva Sue Benson Lisa Thielman	Field Trips & Outings	

ACC Competition Results – October 2014

Slides

Jeff Berman	Yellow & Pink	21	AW	SOM
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Patty Colabuona	A walk in the Woods	21	HM	
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Small Monochrome Prints B

Mike Garber	City Harbour	22	AW	SMPOM
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Jeff Berman	Christine	21	HM	
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Small Monochrome Prints A AA

Carol Arnolde	Grand Tetons	23	AW	
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Henrik Danford-Klein	Lion	23	HM	
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Large Monochrome Prints A B

Nora Liu	Thinker	23	AW	
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Nancy St. Clair	Yellow Stone Falls	23	HM	
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Large Monochrome Prints AA

Jeanne Garrett	Giant Ficus	26	AW	LMPOM
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Pat Grady	Alabama Hills	24	HM	
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Small Color Prints B

Richard Hassman	The River Light	24	AW	
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Nora Liu	Mystery	23	AW	
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Mike Garber	Old Tug	21	HM	
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Mort Lerman	Crystals	21	HM	
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Small Color Prints A

Patty Colabuona	He Loves Me	24	AW	SCPOM
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Jeanne Garrett	Vega View	24	AW	
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Tim Medema	Mother & Baby	22	HM	
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Small Color Prints AA

Carol Arnolde	White Dahlia	25	AW	
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Carol Arnolde	Tree Daisies	23	HM	
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Large Color Prints B

Richard Hassman	Moss Glen Falls	24	AW
Nora Liu	Who Lives Here	23	HM

Large Color Prints A

Patty Colabuano	Autumn Respite	23	AW
Carol Arnolde	Garden with Fountain	23	AW
Carol Arnolde	Purple Water Lily	23	HM

Large Color Prints AA

Jeanne Garrett	Majestic Callas	24	AW	LCPOM
Henrick Danford-Klein	Frog	24	AW	
Patrick Grady	River Camp	24	HM	

Monochrome DPI Images

Henrik Danford-Klein	Watching Mom	22	AW	MDPIOM
Richard Hassman	Louse Sullivan Carson Entry	22	AW	
Richard Carr	Black Rose	22	HM	

Color DPI Images

Bob Reynolds	Frogger	24	AW	CDPIOM
Patty Colabuano	Once, Twice, 3 times a Daisy	23	AW	
Norm Plummer	Pensacola Beach House	23	AW	
Ed Martin	Wanna Play	23	HM	
Barrie Burr	Pink Perfection	22	HM	

Members Gallery

October DPI Competition

Monochrome DPI Images



Watching Mom
by Henrik Danford-Klein



Louise Sullivan Carson Entry
by Richard Hassman



Black Rose
by Richard Carr

Color DPI Images



Frogger
by Bob Reynolds



Once, Twice, 3 Times a Daisy
by Patty Colabuona



Pensacola Beach House
by Norm Plummer

Wanna Play
by Ed Martin

Image not received



Pink Perfection
by Barrie Burr

Slides



Yellow & Pink
by Jeff Berman

A walk in the Woods
by Patty Colabuona

Image not received

Small Monochrome Prints B



City Harbor
by Mike Garber



Christine
by Jeff Berman



Grand Teton
by Carol Arnolde



Lion
by Henrik Danford-Klein

Large Monochrome Prints A B

Thinker
by Nora Liu

Image not received

Yellow Stone Falls
by Nancy St. Clair

Image not received

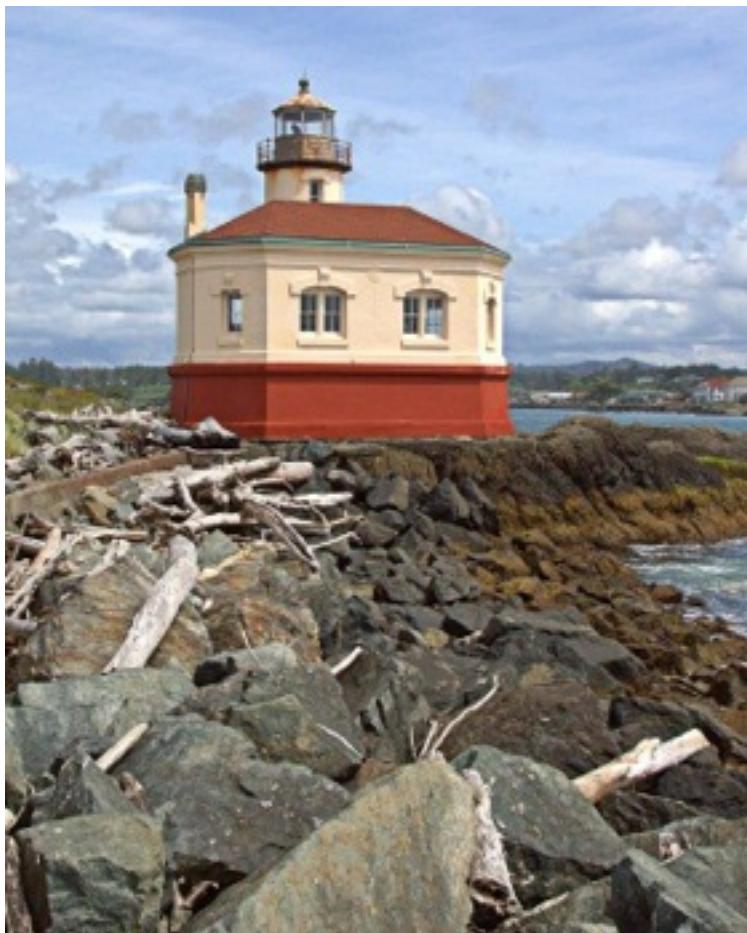


Giant Ficus
by Jeanne Garrett

Alabama Falls
by Pat Grady

Image not received

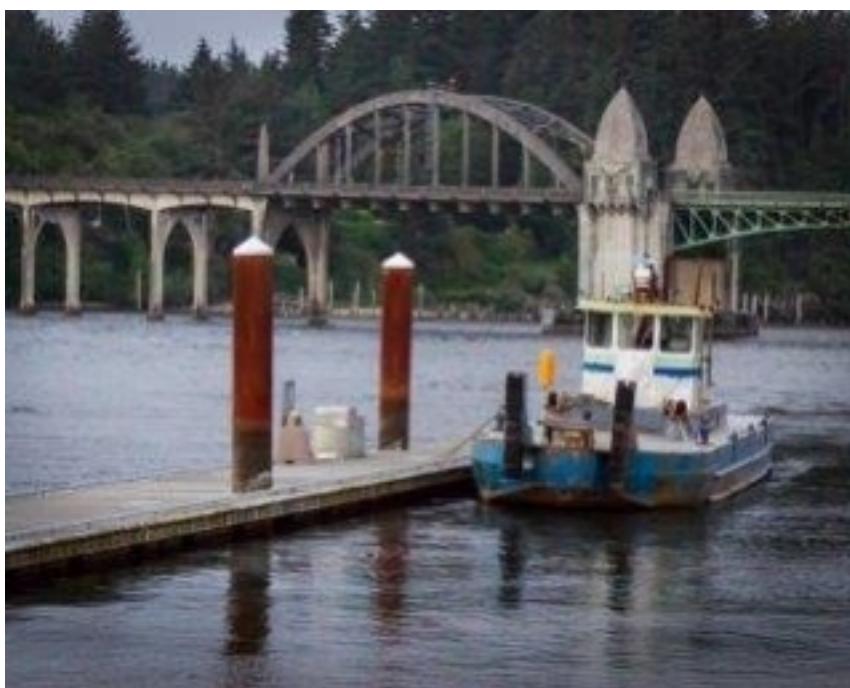
Small Color Prints B



The River Light
by Richard Hassman

Mystery
by Nora Liu

Image not received



Old Tug
by Mike Garber



Crystals
by Mort Lerman

Small Color Prints A



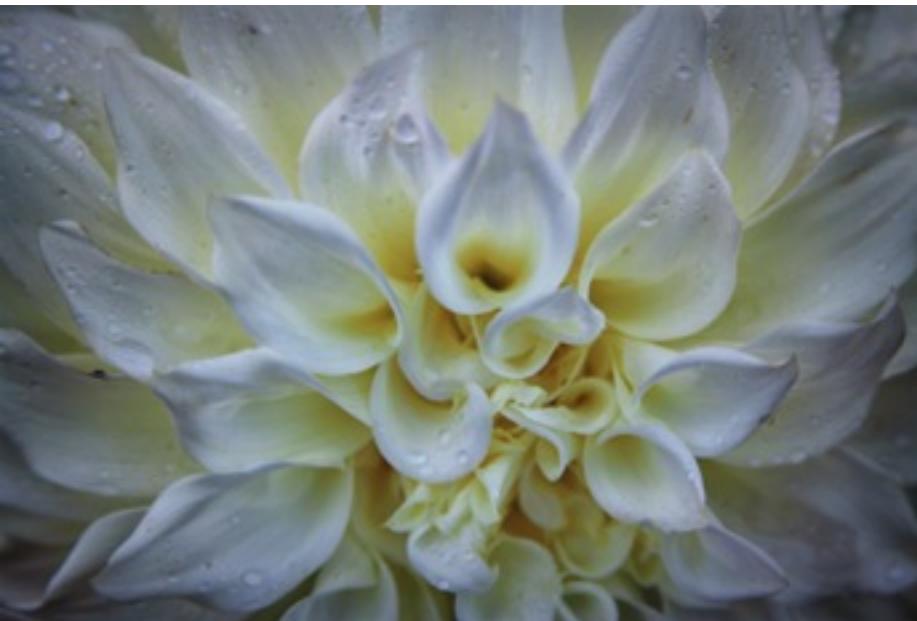
He Loves Me
by Patty Colabuona



Vegas view
by Jeanne Garrett



Mother and Baby
by tim Medema



White Dahlia
by Jeanne Garrett

Small Color Prints AA



Three Daisies
by Jeanne Garrett

Large Color Prints B



Moss Glen Falls
by Richard Hassman

Who Lives Here
by Nora Liu

Image not received

Large Color Prints A



Autumn Respite
by Patty Colabuono



Garden with Fountain
by Carol Arnolde



Purple Water Lily
by Carol Arnolde

Large Color Prints AA



Majestic Casillas
by Jeanne Garrett



Frog
by Henrik Danford-Klein

River Camp
by Patrick Grady

Image not received