

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

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April 2010

President's Comments



The Club has been very busy so far this year. With the move to our spacious new location and all of the exhibits and displays we have going, it is certainly exciting. We have received many wonderful comments about our members' photos that are on display. To all our members who have exhibited, you can rest assured that your images contributed to the compliments we have received. Thanks to all of you.

Don't forget we still have room in our new space to hang more photos. If you have a framed image you would like to exhibit on the walls of the church, please bring it to a meeting. See Michele or Carol.

We are settling into our new location and this is wonderful.

We have so much room. We'll work out any bugs that come up. One item that was mentioned is the room's acoustics. One solution is to bring in more members. The more people in the room the better the acoustics. In lieu of that, if you are having trouble hearing, just move closer to the front. That should help. We will also be trying our PA system to see if that helps at all. So bear with us while we do a little experimenting in that area.

Another area we are working on is the projection screen at the front of the room. We will be testing other types of screens to see if we can improve the clarity of digital images. We have investigated new, different types of screens. We know that the present screen is an older model and

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April 2010

7 Competition

Open to All Paid Members. Guests Welcome.

21 Digital Competition and Critique

Digital Competition and critique of prints from February 3 competition.

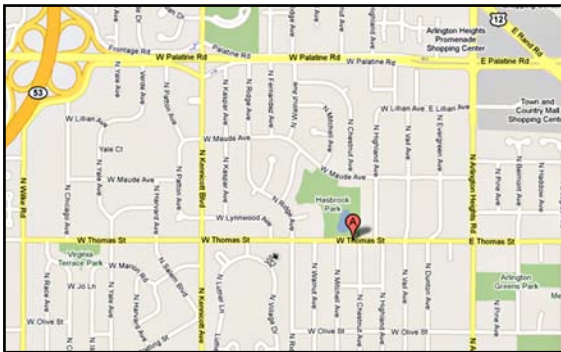
Officers and Committee Chairs

Bill Kruser	Co-President	co-president@arlingtoncameraclub.org
Cindy Kuffel	Co-President	co-president@arlingtoncameraclub.org
Norm Plummer	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Cathie Berner	Treasurer	treasurer@arlingtoncameraclub.org
Bill Kruser	Membership Chair	membership@arlingtoncameraclub.org
Kent Wilson	Special Events Chair	specialevents@arlingtoncameraclub.org
Roy Matcke	Chief Judge	chiefjudge@arlingtoncameraclub.org
Diana Jacobson	PSA Representative	psarep@arlingtoncameraclub.org
Diana Jacobson	Newsletter	newsletter@arlingtoncameraclub.org
Patty Colabuono	Publicity	publicity@arlingtoncameraclub.org
Bill Kruser	Arlington-In-Pictures	arlingtoninpictures@arlingtoncameraclub.org
Joe Beuchel	Webmaster	webmaster@arlingtoncameraclub.org
Kathy Wessels	Yahoo! Group Site	yahoogroups@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, September through the 1st Wednesday in June. Meetings start at 7:30 p.m.

ACC Mailing Address:

126 E. Wing Street, Suite 242
Arlington Heights, IL 60004



Coming in May

May 5 - Program
Will Clay - Advanced Composition - the follow-up to his September 16 presentation. Don't miss this event!

May 19
Todd Gustafson - Insights on creating the "Oh Boy!" in your photos

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President's Comments *(cont'd from p.1)*

the material used is not appropriate for digital projection, so we're looking into a new screen that will meet our needs, while still watching costs. Thank you for your patience while we work through all these changes.

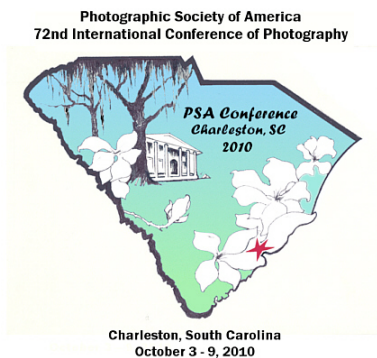
We mentioned at our last meeting that we are looking to fill a new position at the Club. The Club wants to focus on community relations and we need someone to handle that position. I believe this will involve mostly paperwork. You would notify Club members of the areas where they could do community service and record any charitable or community work our members participate in, then report that information to the appropriate organizations. If you think you could help us in this area, please see Cindy or Bill.

As you know, our Club is quite involved in many areas and we stay quite active. This activity does not just happen by itself - it takes a team to run everything. When

you filled out your application for membership in the Club, we asked for your help on one of our committees. This is part of the obligation of being a Club member and to help ease the load on everyone. Each committee has a leader and you will be notified who the leader is for the committee in which you expressed interest. The reason for this is so we can start to plan our work and goals for 2011. We think we have the best club around (although we could be slightly prejudiced). The reason we have such a great club is due to the support and work of our members. With your help, we can continue to have the great programs, workshops and outings that help all of us to improve and enjoy our photography to the utmost.

We look forward to seeing all of you at the next meeting!

Cindy and Bill



Prospect Heights Library Display

by Carol Arnolde

Our Club has a display up at the Prospect Heights Library during the month of April, 2010. I hope you have an opportunity to go and view your framed images in the Main Lobby. I am very proud of the quality of our photography and delighted at how very nice the areas look with all our photos. Thanks to everyone who brought us images. I want to especially thank all members who came and helped with the display. We had new members and, I wouldn't say, "old" members, but everyone pitched in and got the job done. *We have great volunteers!*

We have had a rather busy schedule with all our displays, so we are relaxing for a while. The next exhibit will not be until October, 2010 at the Arlington Heights Library. This exhibit will be framed artwork on the entire wall as you enter the library. We also have our display up at the Arlington Heights Village Hall. Be sure to get over there and take a look. That display will be up until June 30, 2010.

Thank you for your support and for sharing your hobby and passion with the surrounding communities. You are appreciated by all.

Prospect Heights Artists' Reception

Thursday, April 8, 2010

7:00 p.m. - 8:00 p.m.

On Thursday, April 8, 2010 we will be hosting an Artists' Reception in the lobby and meeting room at the Prospect Heights Library between the hours of 7:00 p.m. and 8:00 p.m. This is a great opportunity to share with your family and friends your talent, passion and love for pho-

tography. In past years we have had an excellent turnout from our members and their family and friends, so let's keep up the tradition. Be sure to attend this fun event.

See you all on the 8th of April.



APRIL TREATS

April 7	Jim Beck
April 21	Cathie Berner Marietta Winchester

If you are not able to bring treats on the date that you signed up for, please find someone to bring treats in your place.

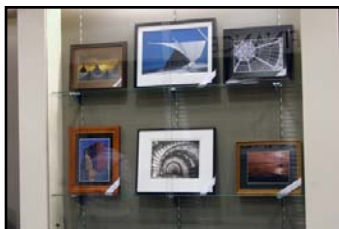
Arlington Camera Club Exhibits at Many Places Thanks to Many Hands

by Joanne Trahanas

As the poet and playwright, John Heyward, said, ***“Many hands make light work”***, and that is exactly what occurred at our latest display for the workers and visitors to the Arlington Heights Village Hall. The “many hands” of this display, and all our displays, include the talented ACC photographers who contribute framed and/or matted pictures for the displays; the individuals who show up at the various venues to help unpack, organize, and hang the many photographs; the individuals connected to the venues who are there to explain the when, where, and how of the displays; and finally, but most importantly, Carol Arnolde and Michele Thrane who make the arrangements with the people at these venues for the privilege of displaying our photos. These individuals also allow our Club members to bring their

pictures to meetings and then pack and deliver them to the venues, come with extra supplies like tape, wire and brackets, and finally, have that interior decorating eye and organize the photos so that ACC is proudly represented.

Many hands do make light work, and that is why we all need to contribute to these displays in whatever way we can so that the joy and art of photography spreads widely. Remember someone might just look at our pictures and decide that photography is something he/she wants to try, or maybe they will look and decide to join our organization. These displays are more than bragging rights for our photographers; they are a way to spread our love for an exciting, challenging, and fun hobby.



Kathy's Korner

by Kathy Grady

(with special guest appearance by Pat Grady)

Photographing in Color versus Monochrome

My husband and colleague in photography, Pat, and I frequently have a conversation about our preferences for black and white versus color photography. It goes like this: *I really like this print, Pat, but I would prefer to see it in color.* Pat responds that he really likes black and white and believes that the print we are examining should be in black and white. We thought it would be interesting to go public with our ongoing conversation, so I asked Pat to join me in this column. I hope you enjoy our debate, and we would appreciate your comments and thoughts. You can take sides as you wish.

Color (*Kathy's Perspective*)

From my perspective, the world is a "colorful" place. The hues, saturation and contrast of one color with another speak to me when I am composing a photograph. Whether shooting a macro, portrait, or vista, color makes an important contribution to the art of photography. Colors convey a sense of warmth or coolness. Strong colors can make a vibrant, definitive statement, while soft hues can convey mood and a warm ambiance. Colors help to direct how one views a photograph and assist the eye to move from one area of the photograph to the next, finally focusing on the most important area. I cannot conceive of a world without color.

My original foray into creating a visual representation of our world was with a Super 8 movie camera. Pat took photographs, and I made movies. Perhaps, learning to make movies in color also contributed to my thinking of this art form in color. Much later in life, I

learned to take photographs and developed an appreciation of the craft and the important work of great photographers, respecting both their technical know-how and artistic approach. And by the way, my reactions to great photographs tend to be higher on a scale of 1 to 10 when viewing a color versus black and white photograph.

Monochrome (*Pat's Perspective*)

My first venture into black and white photography, beyond family snapshots, was on our honeymoon in Yosemite where I first gazed upon a "real" Ansel Adams (printed by Adams) monochrome photograph of Half Dome. The tonal range and use of light led one to almost believe you were looking at a color print. I became hooked on black and white photography, and almost obsessed. I set up my own dark room and began a life-long quest to explore and attempt to understand Ansel Adams' monochromatic vision.

While I have not even begun to understand Adams' vision or his technical skill, I have begun to appreciate the grandeur of what he has accomplished. Form, shape, line, light and texture lay bare for critical evaluation without bright or stunning colors to distract. By intentionally determining how a specific tonal value or zone relates to its adjacent value or zone and to the image as a unit, contrast becomes more than a means to make colors more vivid and becomes a function of how the photographer considers and presents each zone within the image to present what attracted the photographer in the field.

cont'd on p. 7

Kathy's Korner (cont'd)

Conclusion

We agree that some of the most stunning images of photographers, who work only in color, communicate the photographer's vision, and sometimes far more effectively than what a monochrome image could ever hope to achieve. Because of the drama and beauty of a color image, we both take color photographs. Some of these are given consideration of being presented in monochrome. So, while we have different visions of the world of photography,

we both agree that before automatically believing that color is king in our photographic world, one should consider viewing an Ansel Adams print in person, and perhaps expand one's vision.

P.S. Pat is taking me back to Yosemite Valley to Ansel Adams' Gallery in April, 2010 for a photographic workshop. We will learn more about this craft in the darkroom of Ansel Adams. Perhaps my view of photography will be enlarged.

Try This At Home

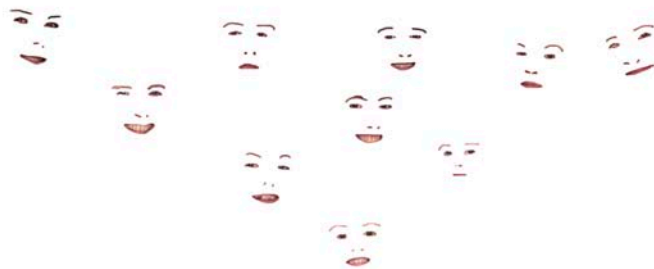
by Ed Martin

A while back I had been tweaking a family portrait I had taken. This involved just a few adjustments to render things not flattering to be subdued, crop and vignette. The tweaks also included some sharpening.

As we were taught at CAPPS a few years ago, sharpness at the eye, brow, nostril, and mouth should be kept or improved while softening the rest of the face. I set about this by performing an overall sharpening and then using a mask to limit the boundaries it would affect. Doing this left me with a mask that was quite funny to look at as it showed where the important facial features were.

So, I used the mask as my selection (right button click over the mask and select "add layer mask to the selection"), and inverted the selection (control, shift I). Then I added a layer and used the paint bucket to fill the entire layer except where the features were. Again, quite a funny image, but now I could share it as a JPEG.

Then I took the effect to the next level. The result, shown below, depicts just the facial features that were sharpened while all the rest of the image was set to white. This, I thought, was quite a hoot!



“Pale Blue Dot” Photograph Celebrates 20th Anniversary

by Joanne Trahanas

February marked the 20th anniversary of a famous photograph, “Pale Blue Dot”. From 4 billion miles away, Voyager 1 sent a picture of earth to NASA’s Jet Propulsion Lab in California. Candice Hansen-Koharcheck was the first person to ever see that dot as data came over her computer. She said recently on NPR, “It was just a little dot, about two pixels big, three pixels big,” she says. “So not very large.” This photograph is very different than the many photos shot by the Apollo crew, which showed earth as a swirling big, blue marble. The Pale Blue Dot photograph “showed the smallness of the Earth in the vastness of space.”

The late astronomer Carl Sagan tried to express how he felt about this photo in his book *Pale Blue Dot*.

“Look again at that dot. That’s here. That’s home. That’s us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every ‘superstar’, every ‘supreme leader’, every saint and sinner in the history of our species lived there - on a mote of dust suspended in a sunbeam.”

Greenfieldboyce, Nell. “An Alien View of Earth.” *All Things Considered*. NPR. WBEZ, Chicago, 12 Feb. 2010. Radio.

Congratulations

by Cindy Kuffel

The Photographic Society of America (PSA) awards our very own Diana Jacobson with a Membership Star Award. Diana is to be congratulated for her assertiveness in obtaining 12 new PSA members.



Happy Birthday!

Barbara Silvers	April 2
John Coens	April 3
Patty Colabuono	April 9
Wes Dorszewski	April 10
Mary Stitt	April 14



“What reinforces the content of a photograph is the sense of rhythm – the relationship between shapes and values.”

Henri Cartier-Bresson

“Nothing happens when you sit at home. I always make it a point to carry a camera with me at all times...I just shoot at what interests me at that moment.”

Elliott Erwitt

“Just as a fisherman cannot catch fish unless his line is in the water, a wildlife photographer cannot shoot great wildlife images unless he or she is out there with camera in hand and the knowledge of what to do then the 'magnificent moment' occurs.”

Percy W. Harris

“If I could tell the story in words, I wouldn't need to lug around a camera.”

Lewis Hine



h **Hunt's** Est. 1889
Photo & Video
100 Main St., Melrose, MA 02176

Bill Skinner: Portrait Photography

by Diana Jacobson

Bill Skinner presented a very informative and fun workshop/presentation at the March 3 meeting, with a continuation at the March 17 meeting. He explained the different types of lighting used in portrait photography (butterfly, front, side, back, half face, 3/4 face, broad side, etc.), how to adjust your lighting to achieve each type of lighting, and even correlated how this information can be useful when photographing nature.

During his presentation, he “cajoled” some Club members to adjust the studio lights he

provided to attain the different types of lighting. Then he let the members loose to try their hand at shooting some portraits.

Bill's presentation was fun, informative and well worth seeing. One note: If you attend one of Bill's presentation/workshops - make sure you sit in the back and don't let him know your name. Bill seems to take great delight in prodding those in attendance to take part in his hands-on lighting demonstration - but it only adds to the fun of the evening.



Ask Tim Grey

www.timgrey.com

Question: Are there any benefits opening and adjusting JPEG files in Adobe Camera Raw over Photoshop adjustments, since JPEG files are in a way already compressed image files that don't have the advantages of RAW files?

Answer: The benefits of opening JPEG images with Adobe Camera Raw relate primarily to workflow and convenience rather than image quality. You're absolutely right that the primary benefits of converting a RAW capture through Adobe Camera Raw (or any other RAW conversion software) relate in large part to the fact that the RAW capture contains high-bit data that has not yet been fully translated in terms of actual RGB pixel values. With JPEG images, not only has compression been applied, but the RGB values have been determined and the information is in 8-bit per channel mode. Thus, most of the benefits you could gain through RAW conversion will not apply to JPEG images processed with Adobe Camera Raw.

While you really won't gain anything in terms of image quality when it comes to opening JPEG (or TIFF, for that matter) images with Adobe Camera Raw, there are some potential benefits. For example, the White Balance adjustments (which are actually based on the color balance adjustments you'll find in the Lab color mode) can sometimes be easier to work with than the traditional color balance controls you'll work with in RGB mode. Another good example relate to image cleanup. While I generally prefer to perform image cleanup work on a separate layer within Photoshop, Adobe Camera Raw does provide the benefit of being able to apply the same cleanup to multiple images. So, for example, if you have captured a series of images that exhibit spots caused by dust on the imaging sensor, chances are the exact same adjustments that will work for cleaning up one of the images will work well for all of the images in the series.

So, there are some potential workflow advantages to opening JPEG and TIFF images (especially multiple images) in Adobe Camera Raw, but these benefits only relate to workflow issues and do not relate to image quality.

Question: I enjoy your publications, and was very pleased with your Sharpening DVD. I am 86, eyes not as good as they should be, and heavy handed with sharpening. Is there any way to correct over sharpening? Would noise reduction help? A leading photographer is recommending Unsharp Mask, Amount 200 to 500, Radius 0.3, and checking for halos?

Answer: There isn't really a way to reduce the effects of over-sharpening effectively. This is why I always recommend only sharpening the final output version of the image, not the original "master" image. That way you can always go back to the original and try again if you've oversharpened. In theory you could apply a very slight blur to the image, but this would blur detail and frankly wouldn't do much to reduce the halos that are typically a result of over-sharpening. So, stick with an approach where you only apply sharpening to the final output image so the original master image never has any sharpening artifacts.

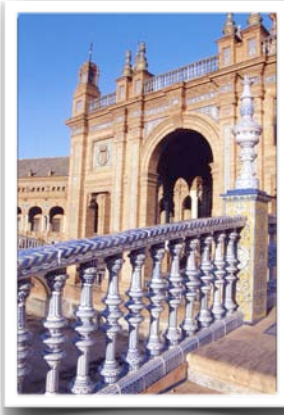
As for using a particularly small Radius combined with a high Amount setting (in Unsharp Mask or Smart Sharpen), that will help prevent visible halos, but it will also prevent you from achieving the best results for a given image. Many images won't reach anywhere near their full potential with such a small Radius setting. As outlined in the videos on the "Photoshop Hands-On: Sharpening" DVD you refer to, you'll want to use a relatively low Radius setting (between about 0.5 and 1.0 or so) and relatively high Amount setting (between around 175% and 225% in most cases) when working with an image that contains relatively fine detail. By contrast, you'll want to use a relatively high Radius setting (between about 2.0 and 3.0) and relatively low Amount setting (between about 75% and 125%) for images with primarily smooth textures.

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of Tim Grey
www.timgrey.com*

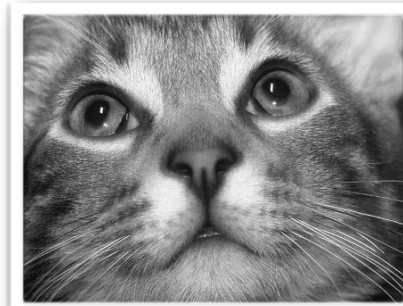
ACC Calendar

September 2, 2008	Program with Alan Kaleta. Long-time local photojournalist Alan Kaleta shares some of his recent work.
September 16, 2008	Composition by Will Clay. Professional nature photographer Will Clay specializes in large and intimate views of the American landscape in all seasons. He is the sole photographer of 11 books and a contributor to Digest, Outdoor Photographer and Sierra Club.
October 7, 2008	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
October 21, 2008	Critique Workshop -- We will discuss photos from the October competition with an eye toward improving them or learning why they work.
November 4, 2008	Lou Nettlehorst: Adding Pizzazz to your photographs. Lou returns with a newly updated program on Adding Pizzazz - Photoshop Not Required. He explores creative techniques that can be used in the field rather than on the computer such as multiple exposures, montages through glass, and enhancing natural subjects.
November 18, 2008	Pizzazz Workshop - We'll bring in lights and props so you can practice some of the techniques that Lou showed us in the previous program. Feel free to bring your own props too!
December 2, 2008	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
December 16, 2008	Critique Workshop -- We will discuss photos from the December competition with an eye toward improving them or learning why they work. Holiday Party Too!
January 6, 2009	Erwin Barrington - Enhancing your photos for competition using PhotoShop Elements. Also tips for mounting your photos for competition.
January 20, 2009	Mike Hohol - All about photobooks - resources, choosing a vendor, building your book and much more!
February 3, 2009	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
February 17, 2009	Digital Competition: Please submit your images prior to the meeting. Critique Workshop -- We will discuss photos from the October competition with an eye toward improving them or learning why they work.
March 3, 2009	Bill Skinner - Lighting and Portraits
March 17, 2009	Scanning and Restoring Old Photos
April 7, 2009	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
April 21, 2009	Digital Competition: Please submit your images prior to the meeting. Critique Workshop -- We will discuss photos from the April competition with an eye toward improving them or learning why they work.
May 5, 2009	Will Clay - Advanced Composition - the follow-up to his September 16 presentation. Don't miss this event!
May 19, 2009	Todd Gustafson - Noted nature and wildlife photographer shares his insights on creating the "Oh Boy!" in your photos.
June 2, 2009	End of Year Competition and Election of Officers

Members Gallery



Blue and White Tiles
by Nancy St. Clair



Pretty Fred
by Carol Arnolde



Bluebirds and Rosebuds
by Kent Wilson



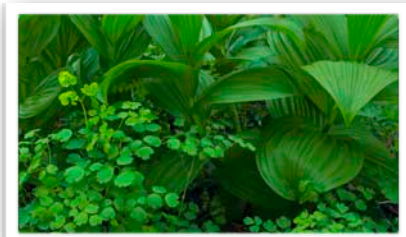
Blacktail Pond Overlook
by Diana Jacobson



Small Blue Heron
by Michele Thrane



Yellow Finch
by Norm Plummer



Study In Green
by Kathy Grady



Wagon Shop In Winter
by Ken Olsen

Members Gallery



Flying Egret
by Jim Beck



Peruvian Women
by Joanne Trahanas



Taking A Break
by Kent Wilson



A Detailed Staircase
by Larry Arends



You Looking At Me?
by Joe Beuchel



Notom-Bullfrog Road
by Diana Jacobson



Hidden Lake
by Patrick Grady