

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

Presidents' Comments



Welcome to the New Year! We hope everyone has a healthy and prosperous one. We have several members in various stages of retirement - Some recently retired, some retiring this year, and then those that have been retired for a while. Hopefully you have found our meetings, information, outings and general camaraderie helpful and will be able to put it to use with your new-found time to capture some great images. Whether you travel locally or to far off lands, enjoy your photography (and don't forget to share some of your photos with the Club). Maybe we could even do a "share your photos" meeting, possibly during one of the summer meetings or in September. Put some of your photos together in a slide show to share with our members, about 10 minutes for each member. Norm, what do you think?

Norm has provided us with some interesting and unique programs this past year. He has done a wonderful job of providing us with helpful and useful ideas. He also has some more great programs coming up. So stay tuned! If you have any ideas for programs, or know some great speakers, please let Norm know. If you are not sure who Norm is, see Cindy or Bill and we will help you.

Something to consider when traveling and taking photos is to be inconspicuous with your equipment in areas that are unfamiliar to you. Sometimes we get so wrapped up in technology that we forget the basics. What do I mean? Well, we buy these big lenses to get that great shot and, in areas unknown to us, we stand out like a sore thumb. One of the best and most versatile lenses is the original 50MM F1.4 or F1.8. When you put this on your camera it does not stand out as expensive equipment, making it less likely to become a target for someone to steal.

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February 2011

2 Competition

*Open to All Paid Members.
Guests Welcome.*

16 DPI Competition/Critique

*Open to All Paid Members.
Guests Welcome.*

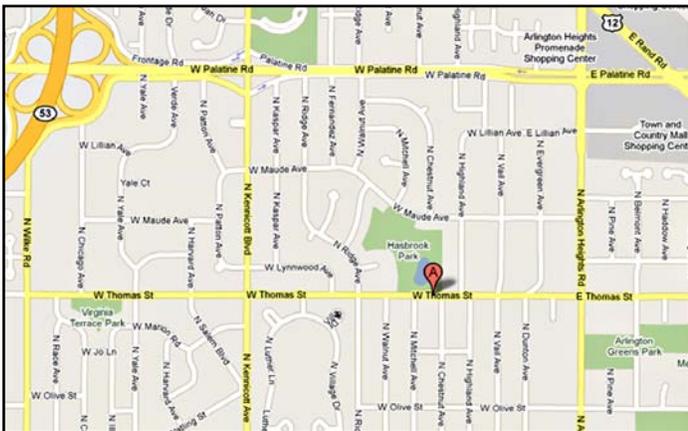
Officers and Committee Chairs

Bill Kruser & Cindy Kuffel	Co-President	co-president@arlingtoncameraclub.org
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Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
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Mike Berner	Membership Chair	membership@arlingtoncameraclub.org
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Roy Mattke	Chief Judge	chiefjudge@arlingtoncameraclub.org
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Brian Kruser	Yahoo! Group Site	yahoogroups@arlingtoncameraclub.org
Carol Arnolde	Photographic Displays	photodisplay@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 242
Arlington Heights, IL 60004



Coming in March

March 2 - Program

Tamron - "Lens Selection and Settings for Image Impact"

March 16 - Program

Brian Matsumoto - Canon - "How to Get More From Your DSLR"

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Presidents' Comments *(cont'd from p.1)*

The 50MM is a fast lens and the focal length is average. This does require some creativity on your part to get the shot you want. You really have to work the scene. You might want to consider this for your travel lens since it is small, compact, fast, relatively inexpensive and inconspicuous.

We want to thank everyone who attended our post-Holiday party this year. It seems everyone enjoyed the location and the food (which came from Little Villa at Wolf and Central). We also had some wonderful raffle prizes and hope everyone enjoys them. Many members also commented on the fun, hospitality (and prices) at the bar. In addition, the profits from the bar go to the American Legion to further their cause and activities - a wonderful deal for everyone. Did you know that the bar is open to the public? Feel free to stop by for a drink, they will appreciate it. Besides the low prices, the third drink is on the house when you are at the bar.

To those who could not make the party this year, we hope you can attend next year. We would love to see 75% of our members at the party with their spouse/guest.

Tip Of The Month

Have you ever looked through the eyepiece of your DSLR and thought things weren't quite in focus? Perhaps you wear glasses and find they get in the way, but you need them to frame your shot.

Did you know there is a small dial called the *diopter* adjustment? This may seem basic to some of you, but I have received enough questions that I thought it would be a good topic to address.

Most DSLRs have a dial to the right of the eyepiece. Nikon's can be large or small and obvious, Canon's is more discrete (especially with the eyepiece cup mounted). The function is the same on both systems. Basically the diopter adjustment now works as a lens switching from near to far focus. It does not affect the focus circuitry of the camera, it only affects how your eye picks up the image in the viewfinder.

It works just like the device the eye doctor uses when checking your vision. That device has lenses of various concave and convex curves to adjust for nearsightedness and farsightedness. They adjust for an eye that can't focus at a normal distance, such as for close objects such as reading text. That little dial on the camera typically has an adjustment range of -3 to +3, with 0 being normal 20/20 vision, more or less.

If your eyesight is less than 20/20, this know will be your best friend to help you shoot better photos, especially if you use manual focus. To set the diopter correctly, you need to set your camera on something solid (like a tripod) and point it at something flat with enough texture to be easily seen. Press your shutter release halfway down to force your camera to autofocus. Without moving the camera, turn the diopter control until (with or without glasses) the image is in focus. That's really all there is to it!

While this may seem simple, sometimes even a small adjustment can be helpful. Happy shooting!

We are off to (try to) photograph eagles. Talk to you next month.

Cindy and Bill



Art Gallery at Arlington Heights Village Hall

by Carol Arnolde

There is an Art Gallery currently on display at the Arlington Heights Village Hall. Four of our members have framed images on display. The gallery opened in December and will run through the end of March, 2011.

The four members displaying their photography are:

Nancy St. Clair Butchard Gardens

Jeanne Garrett Flowers

Marge Botchie Yellowstone Falls from Artist's Point

Carol Arnolde Chapel of the Transfiguration

If you get an opportunity, go take a look at the exhibit. It is well worth your time.

Welcome to our New Members!

Say Hello to the following new members of ACC:

Molly Babu

Dan Currier

Matt O'Brien

Martha Pyter



I do not object to retouching, dodging, or accentuation as long as they do not interfere with the natural qualities of photographic technique

Alfred Stieglitz

The photographer should suffer, not the audience

Daniel Rubinstein

I almost never set out to photograph a landscape, nor do I think of my camera as a means of recording a mountain or an animal unless I absolutely need a 'record shot'. My first thought is always of light

Galen Rowell

“The World As Seen by Chicagoland Photographers”
by Members of the Chicago Area Camera Club Association (CACCA)
by Diana Jacobson

The CACCA gallery showing at the Chicago Cultural Center will open February 18 and continue to March 27, with a reception on February 25 from 4:00 - 6:00 p.m. The Chicago Cultural Center is located on Michigan Avenue between Washington and Randolph. The gallery will be in the Renaissance Gallery just inside the Randolph Street entrance.

A magnificent exhibit by phenomenal street photographer Vivian Maier (1926-2009) who lived in Chicago most of her life, will be held in an adjacent gallery.

The Cultural Center (formerly the Chicago Public Library) is open 7 days a week. The hours are:

Monday-Thursday 8:00 a.m. to 7:00 p.m.
 Thursday 8:00 a.m. to 6:00 p.m.
 Saturday 9:00 a.m. to 6:00 p.m.
 Sunday 10:00 a.m. to 5:00 p.m.

In addition to these two wonderful photography exhibits, the neo-classical Cultural Center itself is a very interesting building and well worth a visit. The building was completed in 1897 as Chicago’s first central library, and was designed by the country’s top architects to dazzle. Be sure to check out the Grand Army of the Republic Rotunda (at the top of the curving marble staircase) and the stained-glass Tiffany dome (which was restored in 2008) located on the third floor in Preston Bradley Hall.

Take a trip downtown, see some wonderful photography, and visit an architectural treasure at the same time.

FEBRUARY TREATS

Feb. 2 Randy Vlcek
 Kathy Grady

Feb. 16 Jim Nordin
 Diana Jacobson



Happy Birthday!

Nancy St. Clair	February 4
Asta Klimaite	February 10
Ray Perry	February 23

Hotels Put Their Best Foot Forward

by Bob Reynolds

Recently I visited travel website www.Oyster.com. An interesting feature of their website is Oyster's "photo fakeouts". Oyster tries to show us that hotels are being less than honest in the photo depiction of their facilities. Through clever cropping, the use of the right lens, and proper positioning, the hotels have shown their rooms, pools and exercise facilities in the absolute best light. Oyster.com then shows you their photos of the same area. Of course, Oyster's photos expose the looming building next door, or they make sure to use techniques that show the pool looking really small.

As an amateur photographer, I enjoyed seeing how the pros used very low angles to make the swimming pools appear to stretch on and on. In some cases you can see that they took their pictures early, utilizing warm, morning light as well as capturing a beach or a pool remarkably free of other vacationers.

To see additional photos please visit: <http://www.oyster.com> and <http://www.oyster.com/hotels/photo-fakeouts/>

Photos courtesy of www.Oyster.com.

The concept of the Photo Fakeout comes from Oyster.com and these images have been reproduced with their written permission.



Pool area as shown in hotel brochure



Same pool from another position



Mandalay Bay in morning light



Mandalay Bay during the day



So how far away is the Capitol Building from the Hyatt? A long lens flattened the view on the left making the Congress appear a lot more accessible.



Delkin Fat Gecko Camera Mount

by Jonathan Lawton

Hunt's Photo & Video

(jlawton@bhunt.com) - 1-800-221-1830

Delkin Devices has released an innovative camera support system called the Fat Gecko. The Fat Gecko is a device that will allow you to secure your camera to objects you never thought possible.

The Gecko is constructed of hardened steel and when fully extended reaches 8 in. tall. It also features a universal mounting screw (1/4 x 20) that will accept virtually any still or video camera on the market. The two adjustable locking ball joints, on the center column, permits the photographer to arrange their camera in nearly any position. At the base of the Gecko is the feature that makes this support truly unique. The two large and lockable suction cups allow you to secure your camera to

either a car, bike, snowboard or practically any other smooth surface.

The Gecko's powerful suction cups can securely hold up to six pounds so you won't have any problem mounting most still or video cameras. During my evaluation, the Gecko securely supported a Canon 40D and 50mm lens while mounted to my vehicle's windshield. I could see this product being very useful for photographers looking for a unique perspective while on their next assignment or as a creative way for outdoor enthusiasts to document their travels whether on the road, the trail or track.

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of Jonathan Lawton
www.jonathanlawton.com*



Ask Tim Grey

www.timgrey.com

Question: I have been filming wildlife for over 60 years, and have been reading your articles for many years. I have been shooting with raw format since I purchased my first digital camera, a Nikon D1X. My son and I have been debating the choice of RAW v. JPEG and you are the most qualified in my opinion to settle our discussion. To get the very best image which format would you use?

Answer: The way you've asked the question, the answer is quite simple. I recommend using RAW capture rather than JPEG capture in order to ensure the best image quality possible. But to be honest with you, things aren't quite as dramatic as some photographers make it out to be.

First off, let's talk about the drawbacks of RAW capture. RAW captures will result in larger file sizes than JPEG capture, so you're going to fill up your computer hard drives more quickly as well. In some cases you may also have a slightly more complicated workflow, such as if you're using Photoshop and thus need to convert your RAW captures to actual pixel values using Adobe Camera Raw or other software. However, with applications such as Lightroom, working with RAW captures is so seamless that you often wouldn't necessarily know what type of file you're working with at any given time.

I think the biggest advantage of RAW capture over JPEG images is that you'll no longer have any JPEG compression applied to your images. If you zoom in really, really close on a JPEG capture, you'll likely be able to see the grid pattern that is the result of the way compression is applied. In most cases that compression divides the image up into blocks of 16x16 pixels (blocks of 256 pixels). Quite often if you look closely you can see evidence of that 16x16 pixel grid throughout the image. This is particularly problematic if you produce

large prints from your images. It isn't always an issue, and isn't always easy to spot, but to me it is a very big issue.

The other advantage of RAW capture is that it provides you with a bit more flexibility in your capture. Color temperature adjustments aren't applied to actual RAW capture data, so if the white balance setting isn't optimal in the camera, it doesn't matter. You can fix it in the RAW conversion with absolutely no penalty in terms of image quality. You also have a little more latitude in terms of exposure, so if the exposure was a little too dark or bright (by perhaps a full stop in most cases) you'll be able to make adjustments in the RAW conversion that will help ensure minimal loss of detail in the image.

Also, with RAW capture you can work in 16-bit per channel mode, which can help ensure you don't see any posterization (loss of smooth gradations of tone and color) within the image, even if you apply very strong adjustments to the image. With an image that was properly exposed in the first place and thus doesn't require strong adjustments, this is likely an advantage you'd never really notice in the final result. But there is at least some degree of theoretical advantage here.

I certainly consider the benefits of RAW capture, even if they are only potential benefits that aren't often realized, to be worthwhile. The quality difference you're able to achieve may be relatively modest with most images, but in my mind anything we can do to improve the quality of an image is worthwhile. That's not to say I always use a tripod, for example, but I do always capture in RAW, except in special situations such as when capturing a series of images for a time-lapse.

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of Tim Grey
www.timgrey.com*



Photographic Society of America

Mail-in Application for New or Renewal Membership

New Membership _____ Renewal _____ (Membership ID: _____) Auto Renewal _____

Last Name/Club Name _____ First Name _____

Club Representative (for clubs only) _____

Address _____ Telephone (____) _____

City _____ State/Province _____ Zip Code _____ Country _____

Email Address _____ Birth Date _____

Website _____ Sponsor _____

(Name of PSA member who referred you to PSA)

Check desired membership & duration:

	<input type="checkbox"/> 1 Year	<input type="checkbox"/> 2 Years	<input type="checkbox"/> 3 Years
	USA & Canada/Overseas	USA & Canada/Overseas	USA & Canada/Overseas
<input type="checkbox"/> Individual	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> Individual Senior (72 & older)	\$40.00/\$47.00	\$77.00/\$91.00	\$113.00/\$132.00
<input type="checkbox"/> Camera Club/Council	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> Youth (18 & under)	\$29.00/\$35.00	\$56.00/\$68.00	\$80.00/\$99.00
<input type="checkbox"/> Joint Membership	\$68.00/\$76.00	\$133.00/\$150.00	\$196.00/\$221.00
<small>(A joint member is a spouse or other household member residing at the SAME ADDRESS as the primary member.)</small>			
<input type="checkbox"/> Joint Senior Member	\$62.00/\$69.00	\$122.00/\$136.00	\$180.00/\$201.00
<small>(A joint member is a spouse or other household member residing at the SAME ADDRESS as the primary member.)</small>			
<small>(Both members MUST be over age 72.)</small>			

Name of Joint Member _____ Joint Member Birth Date _____

Joint Member Email _____

We accept US bank drafted check, US money order, Visa or MasterCard payments.

Make checks payable to PSA. Check *MUST* be in US dollars written on a US bank draft.

Visa MasterCard

Number: _____ - _____ - _____ - _____ Expiration Date: ____/____ Security Code: _____

Signature of Card Holder: _____ Date: _____

Please mail this form (with payment) to:

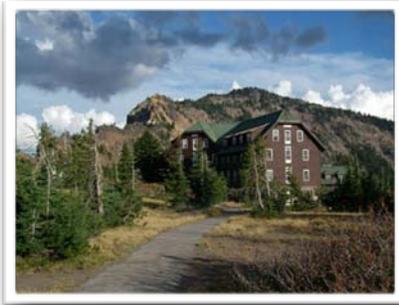
PSA Headquarters
3000 United Founders Blvd., Suite 103
Oklahoma City, OK 73112-3940

ACC Calendar

September 1, 2010	Program with Will Clay. Critique from Starved Rock field trips.
September 15, 2010	Program with Eric from Photografix. Restoring documents and old photographs - you can bring an old photo or even your parents old birth certificate and he will scan and restore it on the spot.
October 6, 2010	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
October 20, 2010	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the October competition with an eye toward improving them or learning why they work.
November 3, 2010	Workshop: Macro and Lens Baby Workshop. Bring your camera, tripod, flash and flashlight.
November 17, 2010	Judging and Competition - Find out how judges view competitive images and how to improve your images for competition.
December 1, 2010	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
December 15, 2010	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the December competition with an eye toward improving them or learning why they work. Holiday Party Too!
January 5, 2011	Program with Richard Kong, Information Services Manager, Arlington Heights Memorial Library - Sharing your photos on Flickr.com. How to upload, organize and share your digital photos with friends, family and the world beyond!
January 19, 2011	Tentative: Mock Competition - we will do a mock judging with commentary of your photos with an eye to improving both competition photos and judging skills.
February 2, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
February 16, 2011	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the February competition with an eye toward improving them or learning why they work.
March 2, 2011	Tamron - "Lens Selection and Settings for Image Impact"
March 16, 2011	Brian Matsumoto from Canon will give a presentation on "How to get More From Your DSLR"
April 6, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
April 20, 2011	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the April competition with an eye toward improving them or learning why they work..
May 4, 2011	Photojournalist Alan Kaleta shares his approaches to taking better images.
May 18, 2011	End of Year Competition.
June 1, 2011	End of Year Competition, Election of Officers and PARTY!

Members Gallery

December Competition Winners



*Crater Lake Lodge
by Paula Matzek*



*Wine in the Shadows
by Barb Borchert*



*Ancient Story
by Patrick Grady*



*Taking Flight
by Norm Plummer*



*Strike a Post
by Randy Vlcek*



*Mesa Arch
by Randy Vlcek*

Members Gallery

December Competition Winners



All for Fun
by Larry Arends



Morning Storm
by Patrick Grady



Reflections
by Randy Vlcek



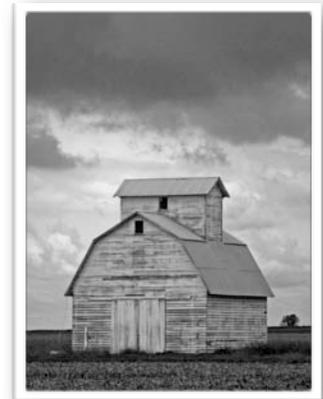
Columbine at Tahoe
by Kathy Grady



Double Arch
by Randy Vlcek



Tall Ship #3
by Carol Arnolde



Storms-a Comin'
by Cindy Kuffel