

# THROUGH THE LENS

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Great People and Great Images Since 1988

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## Inside This Issue



**After Holiday Party**  
by Bob Reynolds

### Mirror-less vs DSLR

#### Article by Vesela Ziateva

Two years ago I bought my first mirror-less camera, Sony NEX 6, to "try out" this new type of camera, since my Nikon D70 seemed pretty

antiquated even to me. Two years later as I am reading all of these articles about whether the DSLR is dead I started asking myself, what is the future for me – should I really forget the DSLR system, sell all of my lenses and completely convert to mirror-less or is it too soon?

I read numerous articles listing out the pros and cons of each. At some point I became confused by all the technical details and all the different types of newly released mirror-less cameras. It also depends on what particular mirrorless we are talking about vs which particular DSLR. For example, articles claimed that electronic view finders are better, except at low light, however, the newest release of the latest model of manufacturer X claimed to solve this problem.

Instead of helping me make a decision, I felt that it was becoming even more difficult. And then I decided to take a step back and think about myself personally; what has the experience been for me, more from an emotional, than technical perspective. So, here is some insight of what the mirror-less

<b>Mirror-less vs DSLR</b>	1
<b>The Answer Man</b>	3
<b>Photography 101</b>	4
<b>Waterfall Pictures</b>	16
<b>ACC Swap Meet</b>	20
<b>Post Card Competition</b>	20
<b>Exhibits and Field Trips</b>	22
<b>ACC Calendar</b>	24
<b>Color to B&amp;W</b>	25
<b>ACC Board Meeting</b>	26
<b>Election of Board Members</b>	28
<b>Officers &amp; Committee Chairs</b>	29
<b>Club Information</b>	29
<b>Competition Results</b>	30
<b>Slides</b>	32
<b>Small Mono Prints</b>	33
<b>Large Mono Prints</b>	34
<b>Small Color Prints</b>	36
<b>Large Color Prints</b>	38
<b>Mono DPI Images</b>	40
<b>Color DPI Images</b>	41

cont'd on page 2

has given me and what I miss by not using DSLR anymore (or SLR for that matter).

- I realized that I carried my camera much more often than before, which should not be considered a surprise considering its much lighter size – the main advantage of mirror-less cameras. This was already a plus. I am working full time and it is difficult for me to find the time to take pictures between work, family, friends, etc. The NEX6 has been perfect since it still provided most of the things DSLR did, but in a much smaller format. I felt liberated by the freedom of it – I could put it in my purse or even in my pocket and have it with me all the time.
- To add to the point above, it wasn't as eye-catching as the bigger DSLR and I felt more liberated of taking casual or street photos – something that I always felt afraid of. Many people in articles have commented that DSLR looked more "professional". Well, for taking street photos, the last thing I wanted is to attract attention by looking "professional". I liked the freedom of not being seen, not being taken seriously.
- Contrary to many people who commented that they hated the electronic view finder, I liked it. What I liked about it was that I could judge better the exposure and what I would see in the final product. I liked it that when I adjusted the white balance settings I could see the effect right there on the screen and play with it by making the image more vivid or vice versa. This probably shows my ignorance, as I never really learned to work with histograms well, and you always need to enlarge the image to really see whether it is well focused, but it gave me the pleasure to play with color more.

Now, what did I miss?

- I noticed that I changed the types of photography I did. Even if my NEX 6 gave me the opportunity of walking around and taking pictures in more places, I noticed that I started turning into a more casual snap-shooter and losing some of the things I was doing before. The equivalent to that would be that ten years ago I used to write letters, carefully composing

sentences about my life and experience, then I started just sending emails, which were much more abbreviated and finally, now I often just send a text – the ultimate "disgrace" from a writing perspective. From a photography perspective, I stopped planning my photo trips as carefully. By always having the camera with me, the urge to plan a day and go out in the field for a photo day somewhat disappeared.

- The other thing I was missing was the wide variety of lenses available in my old Nikon system. This is improving, but I feel weird having huge telephoto lens on this small body. Maybe this is a matter of habit, but I just don't do it. Therefore the type of pictures I take are different than before – less macro, less telephoto.
- Battery life was also a problem – even more so in the winter. I discovered that all the electronics definitely require more battery. This, however, I was able to mitigate by having more backup batteries.

So, in summary, what did this analysis show me? Am I debating for or against mirror-less? In reality, I am doing neither. I am almost convinced that the DSLR will go away with time. And when I say "go away", I mean for people like me – semi-serious amateurs. For professionals it really depends. There probably will be a niche for them of special DSLRs. But technology is moving ahead, there will be more lenses and better batteries. In many respects mirror-less offer more flexibility than DSLRs at a lower price. There are some aspects where they are generally better, like autofocus.

What I realized though, was that I shouldn't worry so much about the type of camera I have, but how do I approach photography. The things I miss by not using DSLRs just require more discipline from me when I go out and take a picture. I definitely did not exhaust the possibilities of my current mirror-less. I haven't made the final decision yet and I may still try one more DSRL, just because I have too many lenses accumulated over the years. But I will not give away the mirrorless for all the new opportunities it has provided me.



## THE ANSWER MAN

by Jeff Berman

### Q. What does underexposing by raising the ISO mean?

**There is some confusion here somewhere. If one keeps all other parameters constant and raises the ISO isn't this equivalent to using a faster film and therefore one would, relative to the earlier ISO, be over exposing? What am I missing?**

**A.** When referring to the notion of raising the ISO, resulting in an under-exposed image, I wasn't trying to suggest that raising the ISO setting actually caused the image to be darkened. Rather, I was referring to the impact of ISO on overall exposure and image quality.

I think it will be helpful to talk about specific exposure settings in order to help clarify. So, let's assume a "sunny 16" exposure with an aperture of f/16, a shutter speed of 1/125th of a second, and an ISO setting of 100.

If I raise the ISO setting by two stops (to 400) and adjust other settings to compensate, I might end up with an aperture still set to f/16 but a shutter speed of 1/500th of a second. So, you could reasonably suggest that the faster shutter speed (the shorter exposure duration) would cause the image to be darkened, but that the higher ISO setting caused the

image to be brightened to the same degree, resulting in an exposure that is exactly the same as would be achieved with the prior settings.

The key thing that I think photographers need to understand is how each setting affects the final image, and that is why I refer to the "underexposure" issue when you raise the ISO setting. More on that in just a moment.

The aperture primarily affects, of course, the depth of field in the scene. The shutter speed has primary control over the degree to which motion is frozen (or not) in the photo. And the ISO setting determines (in many respects) the amount of noise in the photo.

When you raise the ISO setting you are making a change that will have a brightening effect on the photo, all other things being equal. But you aren't doing so by "magically" increasing the sensitivity of the image sensor.

So, to my point about raising the ISO resulting in a reduced exposure, let's take a look at the exposure settings referenced above. At an ISO setting of 100 I referenced an aperture of f/16 and a shutter speed of 1/125th of a second. Raising the ISO to 400 resulted in a change to a shutter speed of 1/500th of a second at f/16.

But going from a shutter speed of 1/125th of a second to a shutter speed of 1/500th of a second represents two stops of exposure reduction. We've caused two stops less light to actually reach our image sensor. The image two stops less light to

a shutter speed of 1/500th of a second represents two stops of exposure reduction. We've caused two stops less light to actually reach our image sensor. The image sensor can't magically collect more light, or be more sensitive to the light. The result is that we're actually taking a photo that is two-stops under-exposed, and the camera is then applying amplification to the signal information that was recorded to create the effect of a brighter exposure. In the process, noise will result.

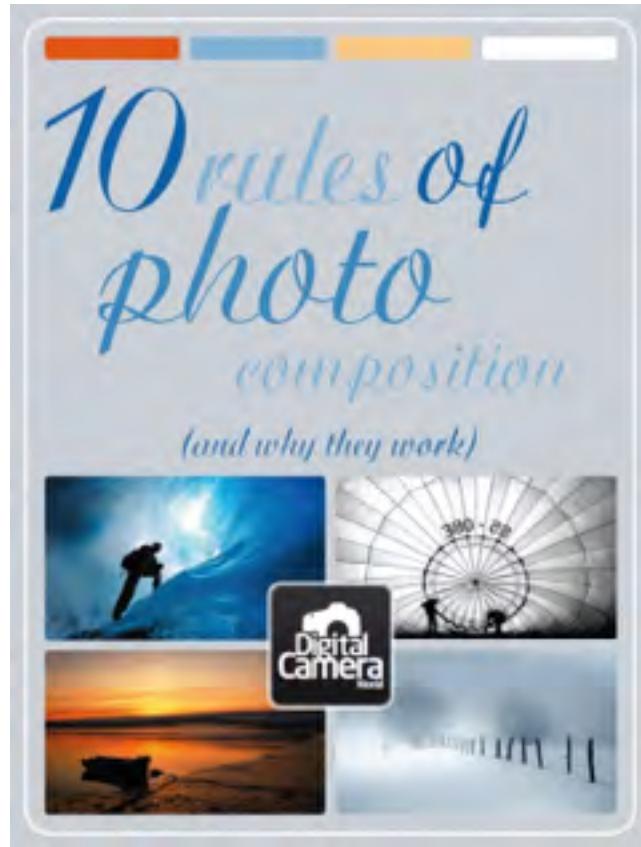
To be fair, today's digital cameras do a remarkable job of applying amplification through higher ISO

settings without creating excessive noise. And there are a variety of ways you can mitigate the noise after the fact. But if you think of a higher ISO setting as representing an underexposed image that needs to later be brightened considerably, I think (and hope) it will provide a useful way for you to evaluate the ISO setting relative to other exposure settings. In other words, I hope this information helps encourage you to avoid raising the ISO setting on your camera unless it is necessary for your other exposure goals, in order to minimize the amount of noise in the final image.

## 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.*





Don't feel that you've got to remember every one of these laws and apply them to each photo you take. Instead, spend a little time practicing each one in turn and they'll become second nature. You'll soon learn to spot situations where the different rules can be applied to best effect.

Photo composition doesn't have to be complicated. There are all sorts of theories about the 'Rule of Thirds' and more complex 'Golden Mean', for example. But if you pay too much attention to strict formulae, your photos will lose any kind of spontaneity.

In the real world, you'll be working with a wide range of subjects and scenes, and this requires a more open-minded approach. What works for one photo won't necessarily work for another.

The key thing is to understand how all the decisions you make about composition can affect the way a shot looks and how people perceive your photos. The way you frame a shot, choose a focal length or position a person can make all the difference (check out our [Photography Cheat Sheet](#) series for quick fixes to some of these problems).

Technical know-how is very important in photography, of course, and even in some aspects of photo composition. But to take great shots you need visual knowledge too. Here are 10 key things to look out for...

## 10 rules of photo composition (and why they work)

## Photo Composition Tip 1: Simplify the scene



When you look at a scene with your naked eye, your brain quickly picks out subjects of interest. But the camera doesn't discriminate – it captures everything in front of it, which can lead to a cluttered, messy picture with no clear focal point.

What you need to do is choose your subject, then select a focal length or camera viewpoint that makes it the centre of attention in the frame. You can't always keep other objects out of the picture, so try to keep them in the background or make them part of the story.

Silhouettes, textures and patterns are all devices that work quite well in simple compositions.

### Why it works...

**PICTURE POINTERS**

*The simpler the shot  
the bigger the impact*

- 01 Move in close to cut out other parts of the scene.
- 02 Silhouettes and shapes make strong subjects.
- 03 The balloon's radial lines draw you into the frame.

## Photo Composition Tip 2: Fill the frame



When you're shooting a large-scale scene it can be hard to know how big your subject should be in the frame, and how much you should zoom in by. In fact, leaving too much empty space in a scene is the most widespread compositional mistake (learn how to [Replace boring skies in Photoshop](#)). It makes your subject smaller than it needs to be and can also leave viewers confused about what they're supposed to be looking at.

To avoid these problems you should zoom in to fill the frame, or get closer to the subject in question. The first approach flattens the perspective of the shot and makes it easier to control or exclude what's shown in the background, but physically moving closer can give you a more interesting take on things (see our list of [Digital camera effects from A-Z](#)).

### Why it works...

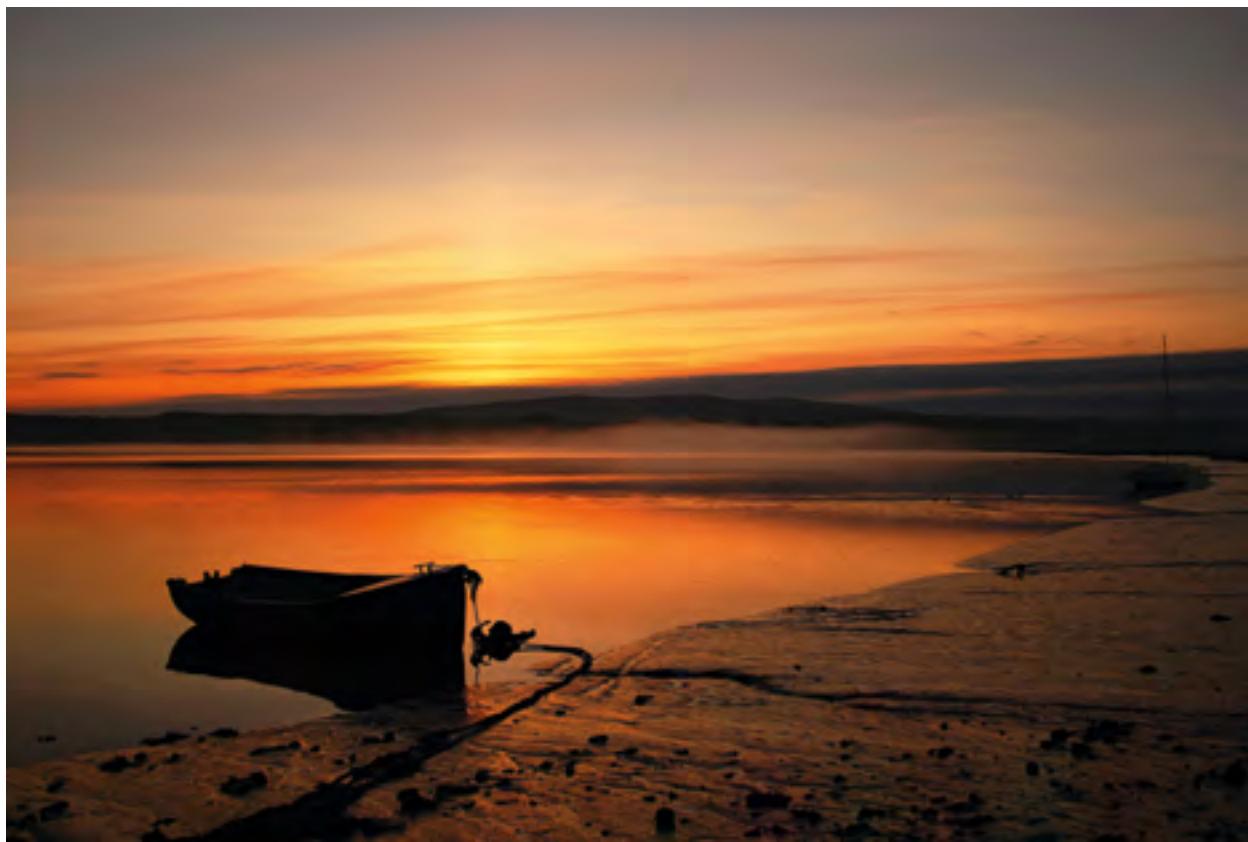
#### PICTURE POINTERS

*Give your subject the prominence it deserves*

- 01** Filling the frame makes the subject larger and cuts down on clutter.
- 02** The high, off-centre placement creates a more interesting scene.
- 03** The rolling hills create an S-shaped curve that leads you across the frame.



## Photo Composition Tip 3: Aspect ratio



It's easy to get stuck in a rut and take every picture with the camera held horizontally. Try turning it to get a vertical shot instead, adjusting your position or the zoom setting as you experiment with the new style. You can often improve on both horizontal and vertical shots by cropping the photo later.

After all, it would be too much of a coincidence if all your real-life subjects happened to fit the proportions of your camera sensor. Try cropping to a 16:9 ratio for a widescreen effect, or to the square shape used by [medium-format cameras](#).

### Why it works...

#### PICTURE POINTERS

*Not sure whether horizontal or vertical is best? Try both!*

- 01** You can crop the shot later if a subject is too tall to shoot.
- 02** Turn the camera and try an upright shot to get different – and sometimes much improved – results.
- 03** Remember that your camera's aspect ratio might not be the same as the paper you print on.



## Photo Composition Tip 4: Avoid the middle



When you're just starting out, it's tempting to put whatever you're shooting right in the centre of the frame. However, this produces rather static, boring pictures. One of the ways to counteract this is to use the Rule of Thirds, where you split the image up into thirds, both horizontally and vertically, and try to place your subject on one of these imaginary lines or intersections. This is an overrated approach, though.

Instead, move your subject away from the centre and get a feel for how it can be balanced with everything else in the scene, including any areas of contrasting colour or light. There are no hard and fast rules about achieving this kind of visual balance, but you'll quickly learn to rely on your instincts – trust that you'll know when something just looks right.

### Why it works...

#### PICTURE POINTERS

*Make your shots more interesting by shifting the balance*

- 01** Don't be a slave to the 'Rule of Thirds' – just get your subject off-centre.
- 02** Look out for any 'balancing' elements in the scene, such as this bright cave entrance.
- 03** In this image, you can see how the space on the right (for the climber to look into) has simplified the picture.



## Photo Composition Tip 5: Leading lines



A poorly composed photograph will leave your viewers unsure about where to look, and their attention might drift aimlessly around the scene without finding a clear focal point. However, you can use lines to control the way people's eyes move around the picture.

Converging lines give a strong sense of perspective and three-dimensional depth, drawing you into an image. Curved lines can lead you on a journey around the frame, leading you towards the main subject.

Lines exist everywhere, in the form of walls, fences, roads, buildings and telephone wires. They can also be implied, perhaps by the direction in which an off-centre subject is looking.

### Why it works...

#### PICTURE POINTERS

*Lines can be important compositional devices*

- 01** When pictures like this one contain a strong line, it's almost impossible for your eyes not to follow it.
- 02** As the posts in this shot get further away, they create a converging effect that pulls you in.
- 03** The fence leads you straight to the focal point – the small figure in the distance.





Horizontal lines lend a static, calm feel to a picture, while vertical ones often suggest permanence and stability. To introduce a feeling of drama, movement or uncertainty, look for diagonal lines instead.

You can need nothing more than a shift in position or focal length to get them – wider angles of view tend to introduce diagonal lines because of the increased perspective; with wide-angle lenses you're more likely to tilt the camera up or down to get more of a scene in.

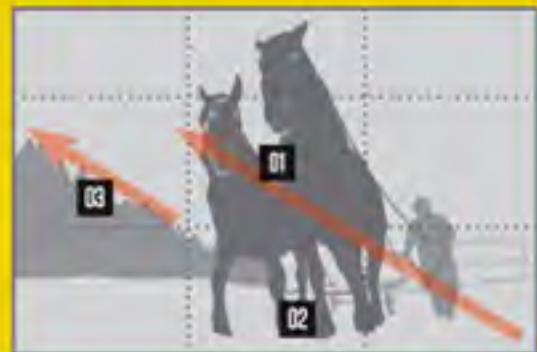
You can also introduce diagonal lines artificially, using the 'Dutch Tilt' technique. You simply tilt the camera as you take the shot. This can be very effective, though it doesn't suit every shot and is best used sparingly (see our [44 essential digital camera tips and tricks](#)).

### Why it works...

## PICTURE POINTERS

*Diagonal lines give a strong sense of movement and force*

- 01** The perspective given by a wide-angle lens creates diagonal lines automatically.
- 02** Low viewpoints make you tilt the camera upwards, which strengthens diagonals.
- 03** Here, the photographer has left space on the right of the shot for the horses to move into.



## Photo Composition Tip 7: Space to move



Even though photographs themselves are static, they can still convey a strong sense of movement. When we look at pictures, we see what's happening and tend to look ahead – this creates a feeling of imbalance or unease if your subject has nowhere to move except out of the frame.

You don't just get this effect with moving subjects, either. For example, when you look at a portrait you tend to follow someone's gaze, and they need an area to look into (check out our [Free portrait photography cropping guide](#)).

For both types of shot, then, there should always be a little more space ahead of the subject than behind it.

### Why it works...

**PICTURE POINTERS**

*This car's position in the frame is no accident*

A diagram illustrating the composition of the Bugatti photograph. It shows a car on a road with three numbered callouts: 01 points to the front of the car; 02 points to the road lines; and 03 points to the background, indicating the use of space to move.

01 This speeding car needs space to move into, or the shot would look wrong.

02 Note the strong lines in the road, reinforcing the sense of movement.

03 The photographer has used a tilt to emphasise the strong diagonals.

## Photo Composition Tip 8: Backgrounds



Don't just concentrate on your subject – look at what's happening in the background, too. This ties in with simplifying the scene and filling the frame. You can't usually exclude the background completely, of course, but you can control it.

You'll often find that changing your position is enough to replace a cluttered background with one that complements your subject nicely (find out how to [Fix background distractions in 3 steps](#)). Or you can use a wide lens aperture and a longer focal length to throw the background out of focus.

It all depends on whether the background is part of the story you're trying to tell with the photo. In the shot above, the background is something that needs to be suppressed.

### Why it works...

## PICTURE POINTERS

*No matter how dull it is, you need to get the background right*

- 01** Use a long focal length and wide lens aperture to throw busy, distracting backdrops out of focus.
- 02** Fill the frame – the less space that's taken up by an unwanted background the better.
- 03** Choose your camera position carefully, as this will affect what's in the background.

A graphic titled "PICTURE POINTERS" with the subtitle "No matter how dull it is, you need to get the background right". It contains three numbered tips: 01 (use a long focal length and wide lens aperture to throw busy, distracting backdrops out of focus), 02 (fill the frame – the less space that's taken up by an unwanted background the better), and 03 (choose your camera position carefully, as this will affect what's in the background). To the right of the text is a small diagram of a person's head and shoulders, with dashed lines forming a rectangular frame around the head and shoulders. Three numbered callouts point to different parts of the diagram: 01 points to the top of the head, 02 points to the bottom edge of the frame, and 03 points to the side profile of the person's head.

## Photo Composition Tip 9: Creative with colours



Bright primary colours really attract the eye, especially when they're contrasted with a complementary hue. But there are other ways of creating colour contrasts – by including a bright splash of colour against a monochromatic background, for example. You don't need strong colour contrasts to create striking pictures, though (find out [How to conquer high contrast with auto-exposure bracketing](#)). Scenes consisting almost entirely of a single hue can be very effective. And those with a limited palette of harmonious shades, such as softly lit landscapes, often make great pictures. The key is to be really selective about how you isolate and frame your subjects to exclude unwanted colours.

### Why it works...

**PICTURE POINTERS**

*Create abstract shots from contrasting colours*



**01** Blue and either orange or yellow are known as complementary colours, and produce vivid contrasts.

**02** Framing is important when you're attempting to control the range of colours in a picture.

**03** With the off-centre composition, the orange walls really dominate.



Photo composition is a little like a visual language – you can use it to make your pictures pass on a specific message. However, just as we sometimes use the written word to create a deliberately jarring effect, we can do the same with photos by breaking with standard composition conventions.

Doing it by accident doesn't count, though! It's when you understand the rules of composition and then break them on purpose that things start to get interesting. It's often best to break one rule at time, as John Powell does in the image above.

Just remember: for every rule we suggest, somewhere out there is a great picture that proves you can disregard it and still produce a fantastic image!

### Why it works...

#### PICTURE POINTERS

*Follow some rules but break others to make a statement*

**01** This lady's looking straight out of the frame, which puts you on edge – and that's the idea!

**02** The man's gaze creates a really strong imaginary line connecting the two figures.

**03** The lady's off-centre position works really well, and she's balanced well by the man at the back of the shot.



# Waterfall pictures: how to find, set up and shoot moving water

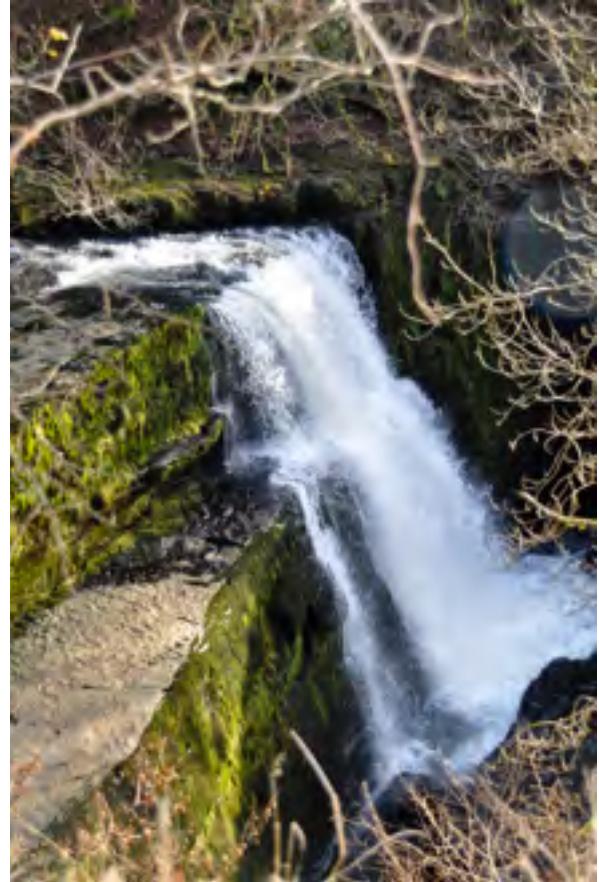


If you're into [landscape photography](#) – and let's face it, most of us are – late autumn can sometimes be a pretty torrid time of year, partly because of the wet weather, but mostly because the light is just so unpredictable, and what light there is tends to be a bit cold and flat.

Happily, though, there is one landscape subject that's perfectly suited to being captured in flat, even light, and that's waterfalls.

Read on to find out why, and to discover the settings you need to capture stunning waterfall pictures and artful images of tumbling cascades...

## How to shoot waterfall pictures



## **Step 01: Keep an eye on the weather**

Weather is critical, but not for the reasons you might think. Direct sunlight is more of a hindrance than a help, because it casts dark shadows and creates blown highlights in the white water.

As well as being distracting, the contrast between these shadows and highlights makes it impossible to get a balanced exposure.

Rain is also a factor: too much water flowing over your fall will result in images with wide expanses of featureless white water.

What you're looking for is gaps between the trails of falling water, as this helps to add texture and contrast.



## **Step 02: Get set up**

For successful waterfall shots, you'll need to [mount your camera on a sturdy tripod](#), and to use a remote release to fire the shutter – or your camera's self-timer function if you don't have one.

It's also a good idea to [set mirror lock-up right at the beginning of the shoot](#), to [reduce the risk of unwanted vibrations from so-called mirror slap](#) during the long exposures required for waterfall pictures.

Finally, if you're shooting in daylight, even on cloudy day, you will probably need a filter to enable you to set slower shutter speeds (see Step 05)



### Step 03: Set the exposure

Once you've composed your shot, it's time to set the exposure. The best way to do this is to [set your camera to Manual mode](#), and then dial in your lens's smallest aperture (this will probably be f/22 or f/29).

Next, adjust the shutter speed so the exposure level indicator lines up with the '0' on the exposure scale. On an overcast day, this will probably be in the region of 1/4 sec.

As you can see from our example image, this is slow enough to blur the water, but not slow enough to make it appear wispy.



#### **Step 04: Evaluate the exposure**

To evaluate your initial exposure, check your camera's histogram view. As you know that the very brightest areas of falling water are actually supposed to be white, with very little texture or detail, [you can expose your shot so that your histogram is as far to the right as possible](#), without the highlights being clipped (i.e. bunched up at the right hand end).

If [your histogram is too far to the left](#) (i.e. under-exposed), simply decrease the shutter speed to let in more light; if it's too far to the right (i.e. over-exposed), increase it to let in less light.



#### **Step 05: Slow everything down**

If you've set your camera's lowest ISO and your lens's smallest aperture, the only way to reduce the shutter speed still further is to attach a filter.

A Circular Polariser will reduce the amount of light reaching the sensor by two 'stops', so for a correct exposure you'd need to increase the exposure time by two stops (so  $1/4 > 1/2 > 1 \text{ sec}$ ).

To slow things down even more, you'll need a Neutral Density filter – these come in different strengths, and for every stop of light that's blocked, you need to double the exposure time.



## ACC SWAP MEET



ITEM	SALE PRICE	ORIGINAL COST	CONTACT	PHONE	EMAIL	COMMENTS
Nikon D6000 Full Frame DSLR	\$1,000.00	\$1,600.00	John Coens	847.651.7676	<a href="mailto:john.coens@comcast.net">john.coens @comcast.net</a>	Excellent condition. In original box.
						includes manual. 7000 frames shot.
Tenba Gadget Bag	\$75.00	\$199.00	Jeff Berman	847.403.3100	<a href="mailto:bermfour@aol.com">bermfour@aol.com</a>	Fabulous gadget bag - almost new - with many inside compartments for lenses and 'stuff.'

## 2015 POST CARD COMPETITION

All CACCA members are invited to enter the 2015 CACCA Post Card Competition, which will be held at the March 14th CACCA meeting.

Creating a post card is an easy, inexpensive photo activity that all members, whether seasoned photographers or newbies, can participate in and learn from.

Open to all CACCA camera clubs and their members, the post card competition provides for photographic fun, creativity, and local chapter programs.

### CACCA Post Card Competition Rules

1. Each participating photographer must be a current member in good standing of a CACCA camera club chapter. A maximum of two post card entries are allowed per member, regardless of the number of CACCA camera club chapters the member may belong to.
2. The front of each post card entry must be in the form of a **4 inch x 6 inch** photographic print, either color or monochrome, oriented horizontally or vertically, with or without a border.
3. While alphanumeric text or symbols in any color or font/type/style is permitted, names or monograms indicating the maker's identity must not appear on the front of the entry.
4. The back of each post card entry must display image title, maker name, email address and/or phone number, and camera club name.
5. Entries must be submitted as follows: After screening each post card entry to ensure compliance with the above rules, local camera club officers/reps are to bring their club members' entries to the postcard competition room at the CACCA meeting no later than 10:30 a.m. on March 14, 2015 for judging. Non-complying entries will be disqualified. No entries will be accepted via US Mail.
6. While digital modifications are freely allowed, the post card entry is to be wholly the work of the maker.
7. Entries will be judged on impact, creativity, image quality, and fulfillment of the general characteristics of a good post card as the judges discern. A Best of Show will be chosen as well as Awards and Honorable Mentions.

8. All camera clubs will be notified of the winning entries and their makers. Non-winning post card entries will be returned to the applicable CACCA member clubs.

9. Winning post card entries will be retained by CACCA and mounted on a presentation panel for display at the 2015 CACCA Awards Banquet.

>>>Camera club officers may direct questions regarding this competition to Marie Rakoczy ([amberpunch@aol.com](mailto:amberpunch@aol.com)) or Joe Rakoczy ([joerakoczy@wowway.com](mailto:joerakoczy@wowway.com)).

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## **CLUB POST CARD ACTIVITY SUGGESTIONS**

### **1. Present a program on "WHAT MAKES A GOOD POST CARD?"**

Club members can discuss what qualities they believe make for a good post card and how a 4 x 6 photo print can be turned into an eye-catching card.

There's a wide range of opinion and personal taste on this - that's why there are so many different kinds of post cards on the rack at a vacation center gift shop! But as a club officer/rep moderating such a discussion you may point out that, in general, a good post card doesn't just end with a good photographic print of a representative scene of a place – it involves creativity and *design with marketing in mind*. You're trying to sell a destination - and maybe a card - whether it's a place of recreation or a business, be it a national park, zoo, dentist's office (e.g appointment reminder), animal shelter, or a hotel. The post card should be an enticement to want to be, go, or patronize there.

A good post card starts with a quality, usually high-impact photo that captures essence of place; then text should be added on the front, paying attention to appropriateness of message, even if it's just the place name, and also font style, size and color in keeping with the photo's theme and appearance. E.g the cliche post card greeting "Wish you were here!" for a somber/ serious venue like a cemetery, or lime green colored font for a basilica may not sit well with most viewers. On the other hand, don't be afraid to create humorous cards, as they can often be great sellers.

Lastly, you can point out that photo montages - collections of scenes, animals, flowers, etc. of a place - can be effective and have scored well in past CACCA post card competitions.

### **2. Have a club "POST CARD COMPETITION"**

Hold a post card competition at one of your club meetings. Local clubs can have their members participate in judging their co-members post card creations by voting for their favorites. Up to two (2) of each maker's entries can be submitted to the CACCA post card competition.

One way to hold a post card competition at your camera club is to invite every member to bring four 4x6 postcard prints. Spread the prints out on tables and put a half-sheet of letter-sized paper under each one. Give each member an equal amount (4 or 5) of small colored adhesive dots. Have everyone view the postcards, and then go around again and vote for their favorites by affixing a dot on the sheet of paper under the postcard. Count up the dots to determine the winners and optionally offer small prizes or awards. Members can then choose which of their two postcards they would like taken to CACCA for the CACCA postcard competition.

Note that clubs can borrow one of the CACCA post card panels displaying the winning cards (2011, 2012, 2013, or 2014) to show their members and use for discussion. (Email Joe Rakoczy at [joerakoczy@wowway.com](mailto:joerakoczy@wowway.com) for details.)

## **Arlington Camera Club Exhibits and Field Trips**

### **ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King**

#### **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**

Drop off March 2, 2015 around 5:30. Judy would like the exhibitors there allot once so she can provide Dee Dee a contact list. If you want to sell, please provide a price. There is space for 15 11x16 pics. At least eight spaces are already taken.

Required up to 11 x16 framed, matted, and wired. Dee Dee prefers same size framed pics.

**May, 2015 - OPEN**

**June, 2015 - OPEN**

**July, 2015 - OPEN**

**August, 2015 - Mt Prospect Public Library**

**September, 2015 Arlington Height Public Library**

**October, 2015 - Prospect Heights Library**

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

**November, 2015 OPEN**

**December, 2015 OPEN**

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](mailto:PLMatzek@aol.com)> or John Coens  
[john.Coens@Comcast.net](mailto:john.Coens@Comcast.net)

## ACC CALENDAR 2014-15

DATE	EVENT	PHONE	EMAIL
Oct 1	<b>Competition</b>		
Oct. 15	Critique		
Nov. 5	New entries Competition		
Nov. 19	Fall colors bring in or DPI 2 & sm color Photos any size		
Dec. 3	<b>Competition</b>		
Dec. 17	Party & Carol video, Patty It box, Bob filters		
Jan. 7	Tom Snitzer	847-847-8631	snitzoid@gmail.com sports photography
Jan 21	Competition		
Feb. 4	Bryan Peterson		bryanfpeterson@
Feb. 18	Sheri Sparks	847-872-3447 NaturePhotoNut @aol.com	Landscape Photography
March 4	Gary Gullett	Mike Garber contact	Gary@adventuresafarinnetwork. com
March 18	Tobin Fraley Book on Reed-Turner	847-722-8989	tobin@humugs.com
April 1	<b>Competition</b>		
April 15	John Batdorff	773-2936548	Travel & street photography Carol referral
May 6	Randy Vleck	847-540-0233	Plug Ins
May 20	Margie Hurwicks		thehurwicks@comcast.net

**June 3** New officers Members "peoples' choice" competition

Hi there,

Well we are almost ready to get started with this new idea for club members.

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

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

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

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

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

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

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

Sincerely,

Bill Kruser  
847-404-9434

# **Recap of ACC Board Meeting – January 28, 2015**

## **Action items from last meeting**

Post-holiday party (completed) – Attached is recap from the party – profited about \$100.

Programs - update calendar (completed) – attached is the sheet showing the programs for the rest of the 2014-2015 season.

## **New Business:**

Bob R's. Top 3 list from August 2014

Keep these in mind for 2014-2015.

1. Programs – We are in excellent shape for the rest of the season. Thanks to Barrie we have great programs in place.
2. Field Trips/Outings - new ideas for winter and spring 2015.
3. Membership – count is currently 61.

**New item: Succession** – proposed officers for 2015-2017 – write an article for newsletter requesting members to step forward to be on board.

Preliminary discussion for March, advanced discussion for April, complete by May.

## **Regular Business:**

**Treasurer:** Mike Garber reported on financial status of club.

Submit expenses to Mike (Judy, Patty)

Deposit due back from Am. Legion

Update on party costs, and receipts. See attached.

**V.P. Programs & Workshops:** Barrie Burr to share program calendar so that website is up to date.

Publicize next presentation with Bryan Peterson.

We discussed having someone present a program on “Creative Digital”. Barrie will ask Sheri Sparks if she has someone she recommends for this presentation from CACCA.

**Publicity:** Mike Nugent – Mike submitted articles to various newspapers. Club has notified CACCA who has emailed others clubs. Should have a full room for the Bryan Peterson presentation.

**Competition** Carol Arnolde

Discuss procedure and length of competition.

Discussed eliminating slides from competition. We will finish out the season and then next season discuss whether or not to continue slides. Will write an article for newsletter asking for input from members whether or not to continue to have slides in competition. Nancy St. Clair resigned from writing out the ribbons for competition. Judy King volunteered to help with this. We discussed putting labels on the back of the ribbons with the information. This will be done on the computer.

**Website and Yahoo Groups:** Norm Plummer. We need to encourage members to send in new images for their member galleries. Norm requested that we send him images from recent field trips for the website. Also images from the upcoming Bryan Peterson would be attractive for the website.

**Promoting the Club: Library Exhibits – Schedule for 2014-2015.** Judy King reported.

Take down at Village Hall – Winter Exhibit will be February 4<sup>th</sup>.

We are confirmed at Luther Village March and April, 2015.

The theme is "Anything Goes".

1250 Village Drive (Luther Village - Whittenburg Commons).

Requirements: Up to 11 x 14 framed, matted and wired.

3.2.14 - Drop off 5 PM. Judy King will arrive at 5:30 pm.

For members that plan on exhibiting, I need to provide a list of names, contact info and pic names (DeeDee will not share list\*\*\*). Also, if you want to sell any of your work, please provide a price.

Please let Judy know in advance if you plan on exhibiting.

**Membership Chairperson:** Nancy Vanderah on vacation

61 members on the list

**Newsletter Team:** Al/Jeff to report. Jeff Berman reported on the status of the newsletter. The team has included five new categories in the newsletter. He is questioning whether or not the membership is reading the newsletter. The newsletter comes out 4 or 5 times a season – after each competition. He asked for suggestions from the board as to what else to include in the newsletter. One of the suggestions was to include photographic ideas for where and when to shoot images. There are books which offer some suggestions.

**Service Projects for ACC:** Larry Arends to report.

No service projects at this time.

**DPI Competition:** Roy Lobenhofer/DPI Team. Roy reported.

It was discussed whether or not to combine DPI Color with DPI Mono. CACCA does not separate these. But after some discussion, we decided to keep them separate. Roy was pleased that the accuracy of the entries for January. Roy and the team are looking for replacements of the DPI team.

**CACCA Representative:** Jeanne Garrett/Patty Colabuono.

Jeanne reported on the status of CACCA. Jeanne and Patty are encouraging members to attend the classes at CACCA at 11:30am on the second Saturday of each month. Sheri Sparks will be presenting the class on February 14. Jeanne would like to see our club participate in the Individual Competitions such as Photojournalism.

**Special Events/Field Trips:** John Coens/Paula Matzek

Ideas for Field Trips:

Sail Boat Races at Lake Barrington Shores

Arlington Park Race Track – Spring 2015

Soccer Game

Polo Match in Barrington Hills

Sports Photography – Tom Snitzer to lead. Limit to 10 members- cost for outing (approximately \$40.00)

**Chief Judge:** Tim Medema to report.

Judges for April – presently we do not have the judges lined up for April but will have by then.

**PSA Representative – Donna Thomas.**

Donna reported that George Lepp will be presenting a seminar at Pheasant Run on March 15 entitled "No Limits".

The PSA Conference will be held in West Yellowstone starting on September 27, 2015. She encouraged members to make their reservations now as rooms fill up quickly.

**Next Board Meeting – February 25, 2015 6:30 PM**

# **Election of Officers for 2015-2016**

***It's that time again!*** Time to elect the officers for the Arlington Camera Club. Some of our members have expressed an interest in serving on the ACC board. We would love to hear from you. There are several positions which you could fill. The following are those positions. They can be filled by one or two members (no need to do volunteer alone – bring your friend). Positions on the board are a two-year term but other than the position of President, they can be expanded as long as you wish.

**President** (only a two year term per the ACC By-Laws) – this position can be shared by two.

**Programs and Workshops**

**Competition**

**Treasurer**

**DPI Team**

**Chief Judge Procurer**

**PSA Representative**

**Newsletter Team**

**Publicity**

**Community Activities**

**CACCA Representative**

**Webmaster**

**Photographic Displays**

**Membership Chairperson**

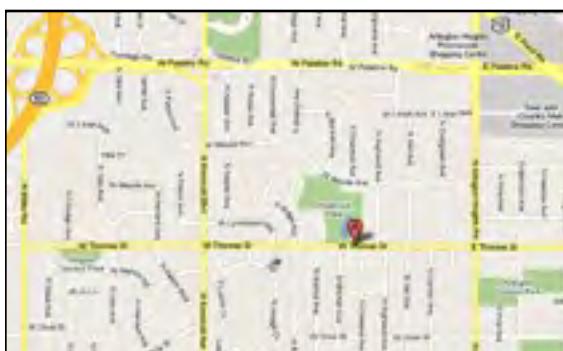
**Field Trips & Outings**

If any of these positions interest you or if you have questions regarding what is involved, please do not hesitate to contact Bob Reynolds for further discussion.

Look forward to your help on the ACC Board!

Officers and Committee Chairs		
<b>Bob Reynolds</b>	<b>President</b>	president@arlingtoncameraclub.org
<b>Barrie Burr</b>	<b>V.P. Programs &amp; Workshops</b>	vpprograms@arlingtoncameraclub.org
<b>Carol Arnolde</b>	<b>V.P. Competition</b>	vpcompetition@arlingtoncameraclub.org
<b>Mike Garber</b>	<b>Treasurer</b>	treasurer@arlingtoncameraclub.org
<b>Roy Lobenhofer &amp; Paul Palmer</b>	<b>DPI ACC</b>	dpi@arlingtoncameraclub.org
<b>Ed Martin &amp; Bill Bible</b>	<b>DPI CACCA</b>	dpi@arlingtoncameraclub.org
<b>Tim Medema</b>	<b>Chief Judge</b>	chiefjudge@arlingtoncameraclub.org
<b>Donna Thomas</b>	<b>PSA Representative</b>	psarep@arlingtoncameraclub.org
<b>Jeff Berman &amp; Al Teitsma</b>	<b>Newsletter</b>	newsletter@arlingtoncameraclub.org
<b>Mike Nugent</b>	<b>Publicity</b>	publicity@arlingtoncameraclub.org
<b>Larry Arends</b>	<b>Community Activities</b>	community@arlingtoncameraclub.org
<b>Jeanne Garrett &amp; Patty Colabuono</b>	<b>CACCA Representative</b>	caccarep@arlingtoncameraclub.org
<b>Joe Beuchel &amp; Norm Plummer</b>	<b>Webmaster</b>	webmaster@arlingtoncameraclub.org
<b>Judy King</b>	<b>Photographic Displays</b>	photodisplay@arlingtoncameraclub.org
<b>Nancy Vanderah</b>	<b>Membership Chair</b>	membership@arlingtoncameraclub.org
<b>Jim Narden</b>	<b>Setup &amp; Take Down</b>	
<b>Paula Matzek &amp; John Coens</b>	<b>Field Trips &amp; Outings</b>	

**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 and 2015

**Jan, Feb Arlington Village Hall**

**Mar, Apr Luther Village**

**Aug Mt. Prospect Public Library**

**Sep Arlington Heights Public Library**

**Qct 2015 Prospect Heights Library**

# ACC Competition Results – January, 2015

## **Slides**

Patrick Grady	Haleakala	22	AW	SOM
Larry Arends	Rocky Stream	20	HM	

## **Small Monochrome Prints**

Randy Vlcek	Tree on the Edge	23	AW	SMPOM
Randy Vlcek	Cascades	24	AW	
Bob Reynolds	An American Barn	24	AW	
Paula Matzek	Washboard	21	AW	
Paula Matzek	House Chamber Approach	21	HM	
Bill Kruser	Mums, the Word	22	HM	

## **Large Monochrome Prints**

Randy Vlcek	Reflection	24	AW	LMPOM
Randy Vlcek	Glacier Lake	25	AW	
Mike Garber	Old Sawmill	24	AW	
Mike Garber	Sailing to Chicago	23	HM	
Larry Arends	Cleaning Day in Pisa	24	HM	
Patrick Grady	Alabama Hills	25	HM	

## **Small Color Prints**

Rich Hassman	Manitowoc Garden	24	AW	SCPOM
Jeanne Garrett	Monkey Friends	24	AW	
Bob Reynolds	New England	23	AW	
Randy Vlcek	50 Shades of Pink	23	AW	
Randy Vlcek	Samantha	22	AW	
Carol Arnolde	Slot Canyon	22	HM	
Patty Colabuono	Here Comes the Sun	22	HM	
Marietta Finn	Smell the Flowers	21	HM	
Jan Williams	Floating Along	22	HM	

## ***Large Color Prints***

Larry Arends	Riomaggiore Italy	27	AW	LCPOM
Rich Hassman	Barn Owl	25	AW	
Randy Vlcek	Waterfall Ribbons	22	AW	
Carol Arnolde	River Scene	21	HM	
Patty Colabuono	True Love	21	HM	
Patrick Grady	The Amphitheater	23	HM	
Roy Lobenhofer	Dead Horse Pass	22	HM	
Nancy St. Clair	End of the Day	22	HM	

## **ACC DPI Competition Results – January, 2015**

### ***Monochrome DPI Images***

Bill Bible	Narrow Trail	22	AW	MDPIOM
Larry Arends	Fork in the Line	22	AW	
Randy Vlcek	Twisted Tree	21	HM	

### ***Color DPI Images***

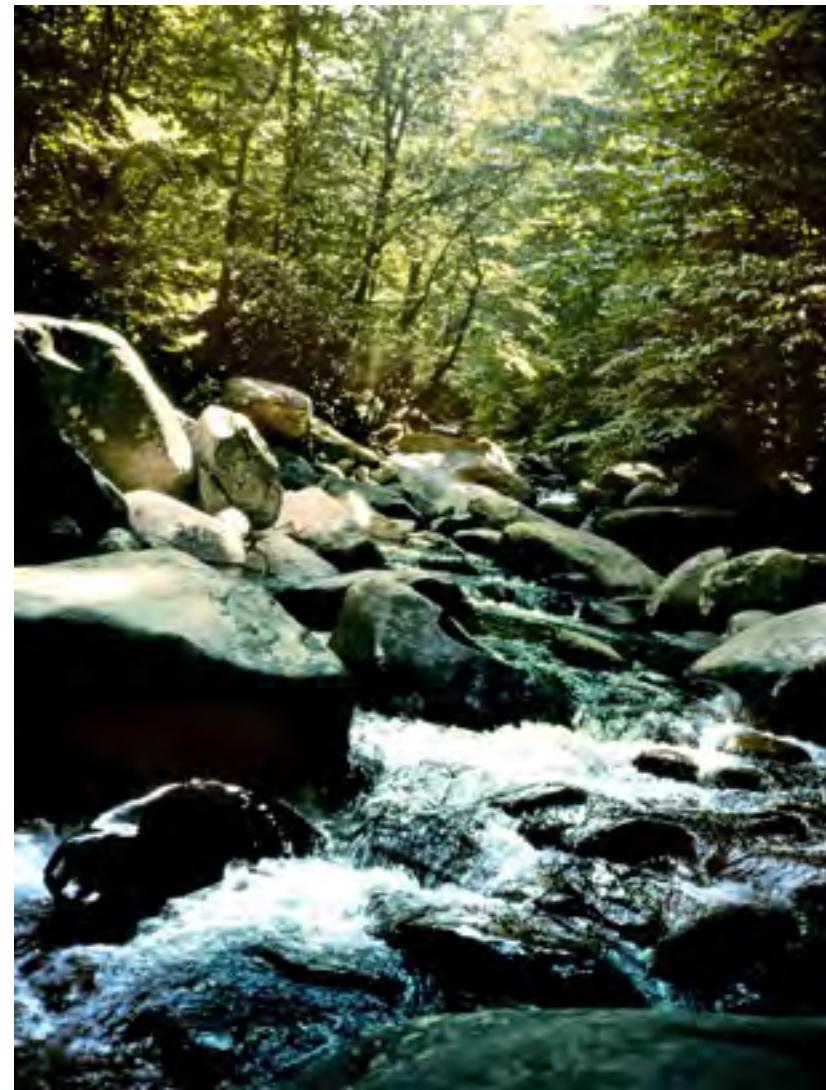
Larry Arends	Burden Falls	23	AW	CDPIOM
Larry Arends	Winter Paint Pallet	22	AW	
Ken Olsen	Blue Eyed Dancer	22	AW	
Barrie Burr	View from the Bottom	22	HM	
Barrie Burr	French Village	22	HM	
Patty Colabuono	Let the Sun Shine	22	HM	

# Members Gallery

*December 2014 Competition*

*Slides*

Image not received



*Rocky Stream*  
*by Larry Arends*

*Haleakala*  
*by Patrick Grady*

## ***Small Monochrome Prints***



Image not received

*Cascades*  
*by Randy Vlcek*

*Tree on the Edge*  
*by Randy Vlcek*



*An American Barn*  
*by Bob Reynolds*



*Washboard*  
*by Paula Matzek*



*House Chamber Approach*  
*by Paula Matzek*



*Mums, the Word*  
*by Bill Kruser*

## ***Large Monochrome Prints***



***Reflection***  
*by Randy Vlcek*



***Glacier Lake***  
*by Randy Vlcek*



***Old Saw Mill***  
*by Mike Garber*



**Sailing to Chicago**  
*Mike Garber*

Image not received

**Alabama Hills**  
*by Patrick Grady*



**Cleaning Day in Pisa**  
*by Larry Arends*

*Small Color Prints*

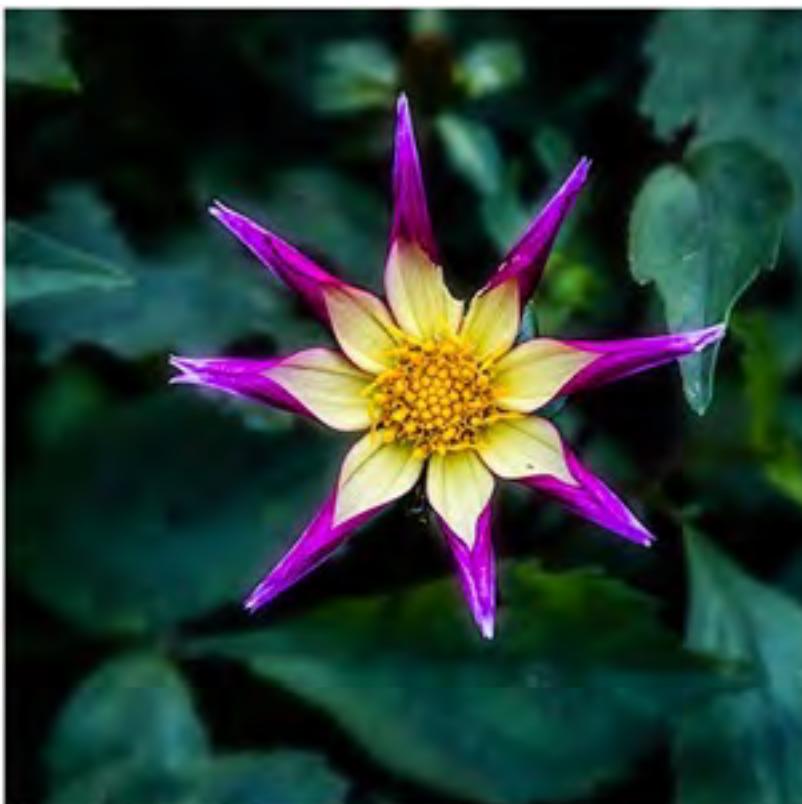


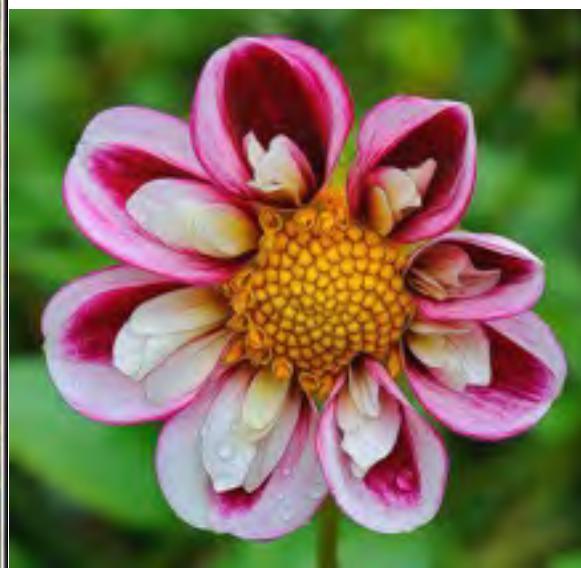
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**Manitowoc Garden**  
by Rich Hassman

**Monkey Friends**  
by Jeanne Garrett



**New England**  
by Bob Reynolds



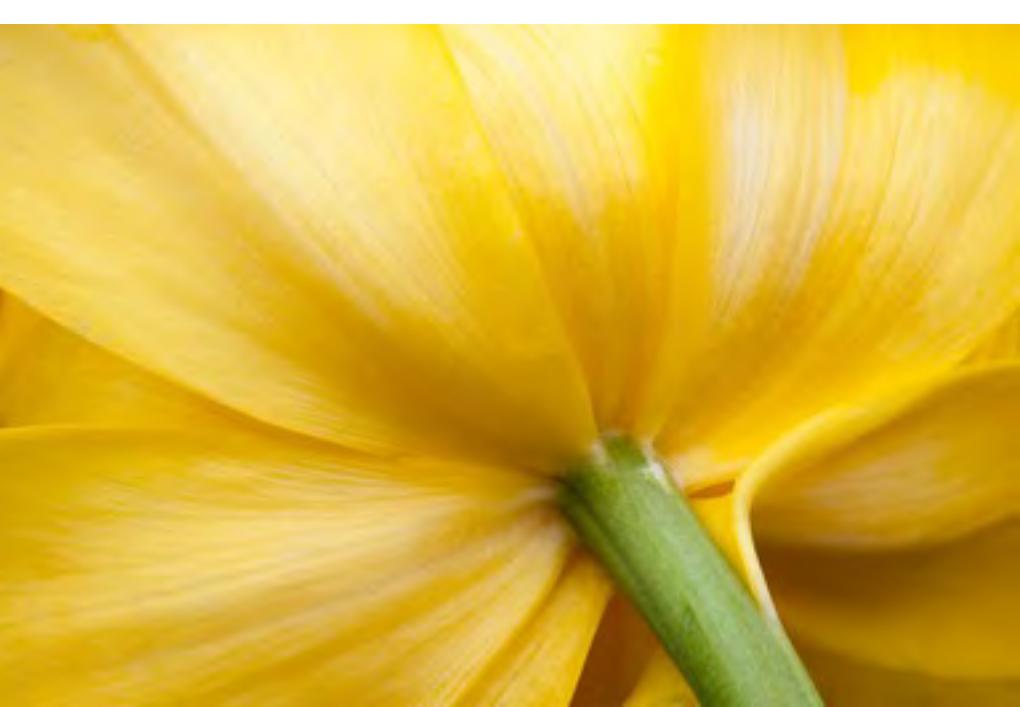
**50 Shades of Pink**  
by Randy Vlcek



**Samantha**  
by Randy Vlcek



*Slot Canyon*  
by Carol Arnolde



*Here Comes the Sun*  
by Patty Colabuono



*Smell the Flowers*  
by Marietta Finn



*Floating Along*  
by Jan Williams

*Large Color Prints*



*Riomaggiore Italy*  
by Larry Arends



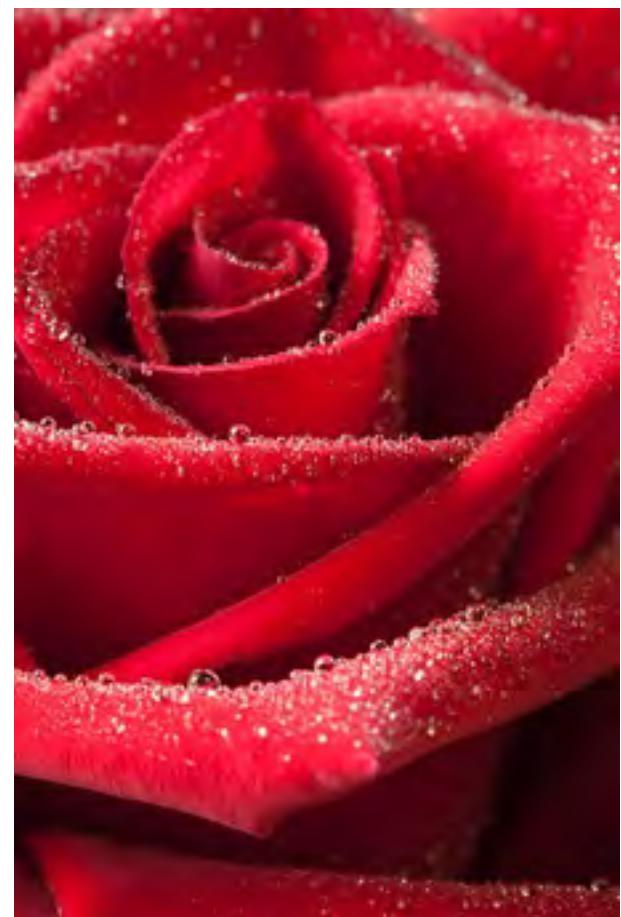
**Barn Owl**  
*by Rich Hassman*



**Waterfall Ribbons**  
*by Randy Vlcek*



**River Scene**  
*by Carol Arnolde*



**True Love**  
*by Patty Colabuono*

Image not received



Image not received

*The Amphitheater*  
by Patrick Grady

*Dead Horse Pass*  
by Roy Lobenhofer

*End of the Day*  
by Nancy St. Clair

### ***Monochrome DPI Images***



*Fork in the Line*  
by Larry Arends

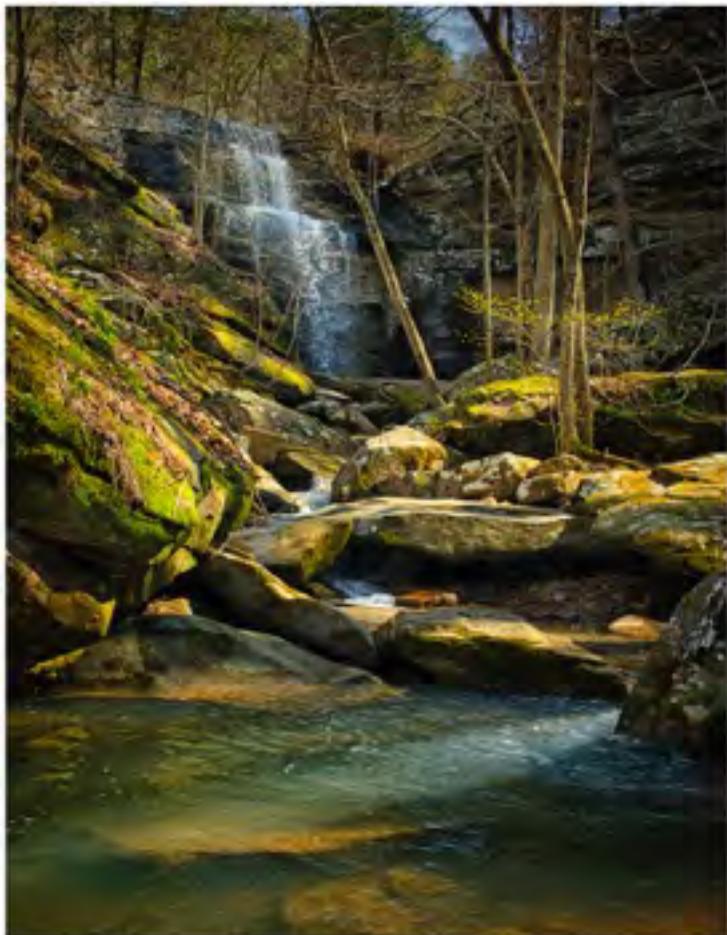


*Twisted Tree*  
by Randy Vlcek



*Narrow Trail*  
by Bill Bible

**Color DPI Images**



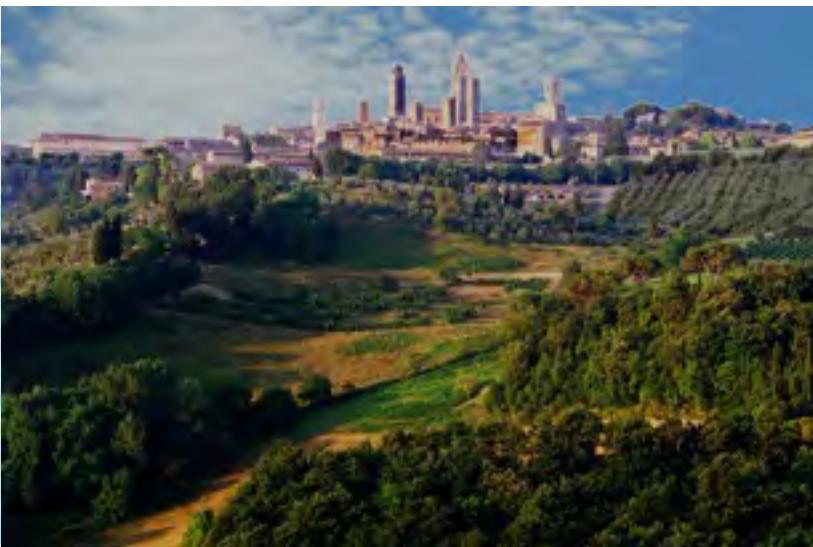
*Burden Falls*  
by Larry Arends



*Winter Pallet*  
by Larry Arends



**Blue eyed Dancer**  
**by Ken Olsen**



**View from the Bottom**  
**by Barrie Burr**



**French Village**  
**by Barrie Burr**



**Let the Sun Shine**  
**by Patty Colabuono**