

# THROUGH THE LENS

Great People and Great Images Since 1988

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Bryan peterson  
by Carol Arnolde

Experience National  
Geographic Live-Chicago  
Series  
by Joanne Trahonas

If you have not had the opportunity to experience the National Geographic Live Chicago series hosted at Goodman Theater, you need to put this on your to-do list. Since being a

subscriber for the past three years, I have not only seen the finest photographs and video footage, but I have learned everything from why wolves are important to our environment and not the scary animals that myths portray, to feeling what it is like to climb Bertha's Tower, a 2,000-foot spire in Antarctica. National Geographic brings in some of their most talented photographers and storytellers to share how they captured their photos and film. What appeals to me most about so many of these presentations is not only are the photographers' pictures "showcase images," but the photographers themselves are committed to sharing their experiences so that more and more people understand why we should be caring for our environment and all the species that share it. Whether we are actually at any of the places these photographers have been or just experiencing it through their art, the places, the species, and we are all interconnected. Granted these National Geographic photographers all have the thrill-of-adventure syndrome, but they have channeled their art to help the world. Just to give you a taste of the passion these National Geographic photographers feel, here are some quotes...

<b>Experience National Geographic</b>	<b>1</b>
<b>Lightscoop</b>	<b>2</b>
<b>The Answer Man</b>	<b>3</b>
<b>Photography 101</b>	<b>4</b>
<b>Quotes</b>	<b>6</b>
<b>Master Focal Length</b>	<b>7</b>
<b>ACC Swap Meet</b>	<b>12</b>
<b>Exhibits and Field Trips</b>	<b>13</b>
<b>ACC Calendar</b>	<b>15</b>
<b>Color to B&amp;W Groups</b>	<b>16</b>
<b>Board Meeting Rcap</b>	<b>17</b>
<b>New Officers</b>	<b>19</b>
<b>Officers and Committee Chairs</b>	<b>20</b>
<b>Competition Results</b>	<b>21</b>
<b>Peoples' Choice Competition</b>	<b>23</b>
<b>Slides</b>	<b>24</b>
<b>Monochrome Small</b>	<b>25</b>
<b>MonoChrome Large</b>	<b>26</b>
<b>Color Small</b>	<b>27</b>
<b>Color Large</b>	<b>29</b>
<b>DPI Monochrome</b>	<b>31</b>
<b>DPI Color</b>	<b>32</b>

cont'd on page 2

*"We thought if people could see the way these animals lived and played together, and witness their subtle acts of compassion and care, perhaps some of the fear and misunderstanding swirling around wolves would dissipate."—Jim and Jamie Dutcher*

*"By saving the world's top predators, we save huge forests, rivers, wildlife, and ultimately, our planet."—Steve Winter, BBC Wildlife Photographer of the Year award.*

*"Kimbe Bay is a world more alien than the edges of space."— David Doubilet*

*"There are stories everywhere — in your own house, your backyard, your town. You need to*

*find out what you're interested in, what you're passionate about, what you want to change, celebrate, illuminate, interpret. It's right there."— Jodi Cobb, one of only four female National Geographic photographers.*

For those interested, the 2015 series is on sale now. The four presentations will be as follows: Spinosaurus- Lost Giant of the Cretaceous by Nizar Ibrhim; Ocean Wild- The Light Beneath the Seas by Brian Skerry; Gorongosa Reborn- A Cameraman's Journal; and Extreme Planet by Carsten Peter. You must connect through National Geographic Live Chicago to purchase. This year an additional day has been added to the series due to its popularity.

Lightscoop donated one of their products for our raffle at the post-holiday party.

They've offered us a discount to anyone who would like to purchase one.

ACC15 is the promotion code and it will give you 15% discount on a Lightscoop purchase.

The blurb below is from Lightscoop:

*It's a great product for indoor photography. I was just looking through our [Flickr](#) site today — the images our users have posted are fantastic. And you know our company website is [lightscoop.com](#).*





## THE ANSWER MAN

by Jeff Berman

### Question:

**Recently the color of the moonrise has been spectacular. The moon has been full and a deep orange/red color. The sunrise has had a similar color. However, I cannot capture the color in my photos. The moon is almost white and the sun is a boring orange/yellow. I have tried a variety of setting and had no luck capturing the color I am seeing.**

**Is there a trick to capturing these vivid colors?**

### Answer:

I would say there are two "tricks" to getting great color in the sun or moon. First, a custom white balance setting can be very helpful. Second, keeping the exposure slightly dark can help preserve and accentuate the color.

When photographers struggle with accurate color photographing the sun or moon, exposure is the key problem. Specifically, I've observed a tendency to over-expose the image, which results in lost detail (blown out highlights) for one or more of the individual color channels.

To be sure, including the sun or moon in the frame can be a challenge, because both of these celestial objects are very bright (the moon during daylight hours is obviously not a challenge in this way). You may need to compromise on the exposure to preserve detail in the scene without giving up too much detail for the sun or moon. You could also use high dynamic range techniques to overcome this issue.

By keeping the exposure a little dark, you'll both preserve detail in the bright areas of the photo, which will help preserve color in those areas. You will also darken the color values, which will actually create greater perceived saturation. So a slightly dark exposure can actually provide a considerable benefit when it comes to retaining the vivid colors when photographing a sunset or the moon at night.

When it comes to adjusting the color temperature setting, it is important to keep in mind that the camera is generally attempting to neutralize the color of the light illuminating a scene. That can result in an image where the vivid colors appear somewhat muted because they have been shifted toward a more neutral value.

The issue of color temperature can be resolved when processing your original RAW captures, so this is less critical to deal with in the original capture if you are shooting in RAW. However, it can be helpful to set a more accurate (or pleasing) color temperature setting even with RAW capture. I generally prefer to use the option to establish a specific Kelvin setting on the camera, using the Live View display to preview the color and adjusting the setting to one that produces the most accurate color for the scene.

I find that taking these issues into account when establishing settings for the exposure can have a dramatic impact on photographs that include the sun or moon.

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

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



## PHOTOGRAPHY 101



### WHAT TO DO WHEN YOU TAKE PHOTOS THAT SUCK.

From Jeff Berman -with written permission from Digital camera Magazine

You may find this hard to believe, but there are times when every photographer struggles with what to do when their photos suck. I struggle with it, Art Wolfe struggles with it, and you can even bet early photographers like Ansel Adams and Henri Cartier-Bresson struggled with it. The difference here is that pros typically take so many photos that the bad ones just get tossed into the trash can. These days, that's a virtual one found on our desktops. We don't dwell on it, because frankly, we don't have time.

Bad photos come when your mind is distracted, the weather isn't cooperating, the subject matter isn't as strong as you would like, when you try forcing things a

bit, or you are on a mission to take a photo and there isn't one present where you are. I always remember one of my first Tai Chi lessons...my instructor told me that our focus was always going to be about balance. Balance of life. Balance of energy. And balance within our surroundings. If you can find that balance, then



when you need to, you can disrupt it. So how does this statement convert over to photography?

For me it is about knowledge. It is about learning to achieve something. Learning to focus on photography, or any discipline, to such a degree that you can limit or negate external distractions. When that knowledge is so ingrained, it becomes automatic; you can stand outside of it and learn how to disrupt it, to 'toy' with it, manipulate it. One cannot become an amazing photographer without practice, knowledge, patience, and the ability to translate your surroundings into something that your viewer can relate to or understand right from the beginning. For me it has become about the concept of producing the story. The story in a single frame, and then expanding to a series of frames. I want to show you something that you have not seen or show you something that you have seen in a different way than you are used to seeing it.

Where do we go from here? What can we do to relieve ourselves from our photos that suck?

## Shoot Something Different

"It all became very clear to me sitting out there today, that every decision I've ever made in my entire life has been wrong. My life is the complete opposite of everything I want it to be...If every instinct you have is wrong, then the opposite would have to be right." – Dialog between George & Jerry in Seinfeld

How simple is that. If you keep producing photos of bland sunsets, maybe you should try shooting a portrait or two. Or if your heart is just completely into sunsets, maybe you should try shooting at different vantage points for those sunsets. Or maybe go to a new location to shoot sunsets. Change it up, do something crazy, try something new.

One thing you should NEVER do, is shoot anything for money. Don't try to become a nature or adventure photographer and shoot weddings to pay your bills. Shoot weddings because you love it. Shoot weddings because you get to experience and highlight a very special day for two people. Don't shoot weddings because you need the money; the second you fall into the money trap you are done. Your photos WILL suck. Shoot what you love with passion and it will all work out in the end.

Now, on the other hand, if you decide that trying to shoot a wedding because you are struggling

elsewhere may help you, then by all means go full throttle in that direction.

## iPhone – Simplify

Simplify your life. Put that twenty thousand dollar boat anchor of a camera down for a little bit and go exploring with only your iPhone. Or your basic PHD point-and-shoot-fits-in-your-pocket camera. In any case, use that simple little device (iPhone preferred) to focus on one thing, your subject. Look at what is on that screen and then move in closer. Closer than you have ever felt comfortable with and see if that changes things. I will almost guarantee that using your iPhone will be a liberating experience. Yes, still look for amazing light. Yes, still go out at the golden hours, but use this simple camera to produce a new and different perspective on your surroundings. Really look at what the world has to show for itself and then snap a photo of it in its simplest forms. Also, remember that the iPhone lens translates into a 35mm focal length in 35mm DSLR world. Understanding that single fact will overcome half the battle. Every photo you take will need to focus on moderate wide-angle. And yes there is a digital zoom there, but I really try not to use it. At the default zoom, the images have more information and look better from a technology standpoint.

## Buy a Book

I am not talking about some how-to eBook that almost every photographer has in their sales kit these days (including me – [go here for my selection](#)). I want you to go out to an actual book store. Go to their photography section, spend about an hour looking, and buy something that actually INSPIRES YOU! It should be some coffee-table-styled, ten-pound, \$100 purchase. Then take it home and study it. Look at the nuances of light the photographer recognized and chose to highlight in this book. Where did he or she go to produce the monograph? What is the subject matter? Why do you like it? If it is getting your juices flowing, it is in fact working.

Take this emotion, hold on to it, grab your camera and go. Outside. Downtown. Uptown. The local park. And shoot a subject that comes close to the look of that book. Then begin to tweak that look into your own.

## Take a Class

Take a class from one of your favorite photographers. And make sure you engage with that person. Stand by their side while you shoot. Ask

them questions. Specific questions on how they look at creativity and how they continually shoot images that inspire. Don't be star struck. Don't let yourself be tongue tied. Use that person as a professional knowledge base. I know it's not cheap, but you've paid good money for that class and you should get as much out of it as you possibly can. If you choose someone who is truly focused on their clients, you will walk out of that class with more fuel in the tank than you have ever had before.

I know this because it happens to me on a regular basis. And in turn, it is those clients who do this very same thing to me in my workshops that produce the best images in the critiques and who are the ones who continue to inspire me to move forward. The teaching/learning experience then becomes a win-win.

## Focus on a Project

Think about a concept. An idea. Something you have never tackled before. Something that would make you think not about only creating an image, but creating a series of images that all correspond to a similar story.

Last year I came up with a project in a New Year's 'celebration'. As I swallowed my twelfth beer, I thought "My New Year's resolution is to shoot at least one compelling photograph every day for the month of January!" The crazy part about this whole

idea is that I actually pulled it off. 31 Days is a little Jay Goodrich introspective that covered the month of January 2014 in Jackson, Wyoming. The beauty of the project is that I didn't just focus on skiing or nature, I focused on the concept of the compelling photograph. It is the focus of this project that truly lead to some photos that I would have never taken otherwise.

## Put it to Rest

Yep. Give it all up. I am not saying for ever. Nor am I saying to sell any of that precious camera gear you own. Take a break. Walk away. Free your mind from it for a while. Tune your bike. Build a rocking chair. Read a novel. Hell, write one. Sometimes the very act of creation is stifled by over thinking and obsession.

When you do give it up for a bit all that knowledge you once had will come storming back with one exception...You will forget all of your bad habits. You will look at your surroundings differently. And hopefully you will begin to create with the eyes of your six-year-old child.

## Stand in Front of More Interesting Stuff

I am going to leave you with some thoughts from National Geographic Photographers whose photos definitely do not suck.

## Quotes About Photography

### Courtesy of John Kinyon

"What i like about photographs is that they capture a moment that's gone forever, impossible to reproduce."

— **Karl Lagerfeld**

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."

— **Ansel Adams**

"You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved."

— **Ansel Adams**

"There are no bad pictures; that's just how your face looks sometimes."

— **Abraham Lincoln**

"When you photograph people in color, you photograph their clothes. But when you photograph people in Black and white, you photograph their souls!"

— **Ted Grant**

## Want to Be a Better Photographer in 2015? Master Focal Length



A sign of true growth as a photographer is learning to appreciate not only the *what* and *how* of creating photos, but also exploring the *why*. Once you understand *what* your camera and lenses can offer and *how* you can put them to use, the next step is to evaluate *why* you might use a particular lens or focal length over another.

I'm going to show you the importance of the lens you choose to use, specifically focusing on your actual focal length.

Simply put, the focal length of your lens will help you determine your camera's field of view. The wider the focal length of your lens, the larger your camera's field of view is. Conversely, the *longer* the focal length of your lens, the narrower your field of view is. To get a large field of view, you'll want to use a wide-angle lens; to get a narrow field of view, use a telephoto lens. That's the *what* and *how* of focal length. Now let's look at *why*.

Being able to focus on a wide field of view is important when you want to capture a vast scene or a gigantic building, for example. By using a wide-angle lens, you're able to fit these larger-than-life scenes into a single frame.

For example, take the above photo of the Tower of Babel in Arches National Park. In order to capture the entirety of the structure, I had my wide-angle lens set to 16mm, giving me a broad field of view.

On the flip side, there are times when you want to isolate a particular subject in your scene to bring focus right to it. This is when you'll want a narrow field of view, best applied with a telephoto lens.



Let's take this photo of a juniper tree at Dead Horse Point State Park as an example. Because the tree was my primary point of focus, I stood back in the distance and zoomed my telephoto lens to 81mm, thereby filling most of the frame with it.

Let's look at another set of photos, both taken at Multnomah Falls in Oregon within a few minutes of each other. The first was shot with an ultra-wide 16mm Fisheye lens and the second was shot with a telephoto 70-400mm lens at a focal length of 70mm.





Notice on the wide photo that the Benson Bridge and the entirety of Multnomah Falls fits within the frame. However, this comes at the expense of everything looking smaller and farther away. You also don't get any true sense of depth, so it's difficult to gauge the distance from foreground to middleground to background. This is perfectly fine if your intent is to convey the magnitude of this beautiful scene.

Now look at the telephoto image. We've lost most of the waterfall and surrounding scene but we've filled the frame with the Benson Bridge and created a sense of closeness and depth between the foreground falls, the bridge, and the background falls.

This concept of expressing the spatial distance of your foreground, middleground, and background in a photo is referred to as *lens compression* and your focal length directly affects this. Additionally, your focal length will help determine the amount of distortion in your frame. Typically, the wider your focal length, the more distortion is introduced into your frame, especially at the edges. As you elongate your focal length, you are adding lens compression, thereby reducing or eliminating distortion.

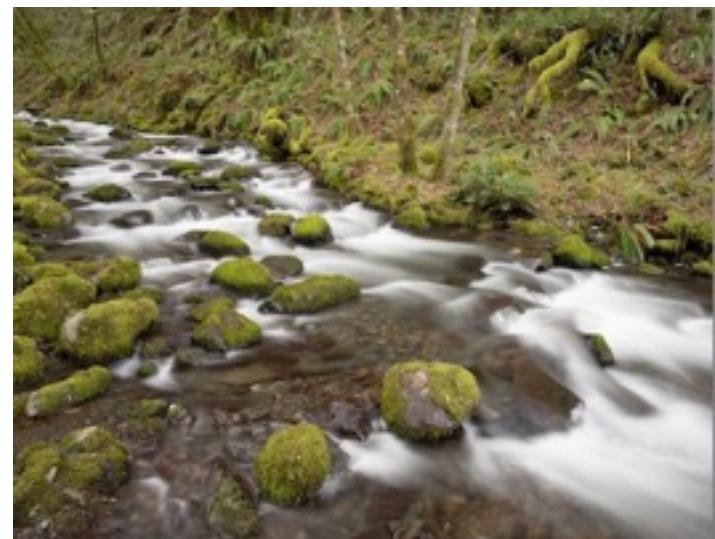
To illustrate, let's look at two photos taken at Mesa Arch in Canyonlands National Park.

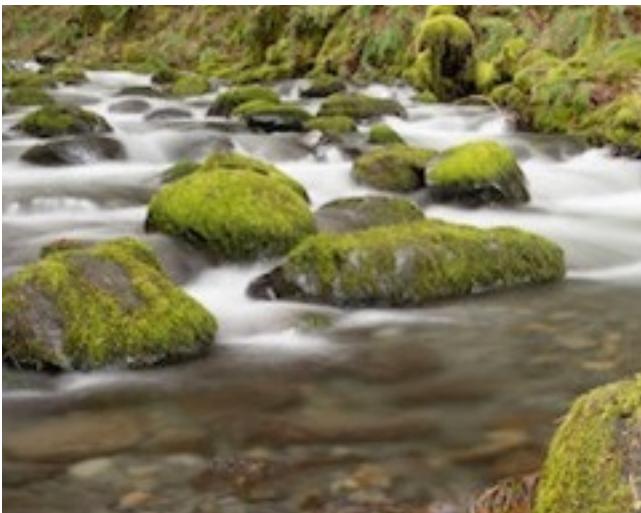


Both photos have the same focal point: the spires in the distance. Like in the previous example, the first photo was taken with an ultra-wide 16mm Fisheye lens and the second was taken with a telephoto 70-400mm lens at a focal length of 70mm.

What's immediately noticeable is the amount of distortion in the fisheye photo. Specifically, take note of the horizon line in the distance. See how it's curved? Now look at the horizon line in the telephoto image; it's even and level. Also look at how much more accurately the distance of the spires are represented in the telephoto image versus the fisheye one.

Let's look at one more set of photos taken at Gorton Creek in Oregon.





In this example, I used the same wide-angle 16-35mm lens to take both photos at 24mm.

The only difference was that instead of zooming my lens to fill the frame, I physically moved myself, or rather my camera, closer to the boulder in the foreground.

I included this example to illustrate that you can achieve a sense of depth with minimal distortion even with a wide-angle lens. It just depends on your focal length, the distance between you and your subject, and whether your camera is level with the horizon.

Finally, as you look at these pairs of photos, you may be wondering which is “better.” The answer depends on your intent—and you should always figure that out before you expose an image. Just remember: Understanding the importance of focal length will directly impact the way your photo tells its story to viewers.

## 52 photography projects: photo ideas to try (excerpt 1)

With written permission from Digital Camera Magazine

Taking on a photography project is a great way to [get yourself out of a photography rut](#) and to bring some focus to your picture-taking. Placing some constraints on what you’re going to take photos of or what camera gear you’ll use really does force you to become more creative, too.

We’ve prepared 52 fantastic [photo ideas](#) – one for every week in 2015. These are split into three sections: easy home projects you can do today, ideas you can try outdoors at the weekend and a series of ongoing photo projects that you can start now but keep topping up in the coming weeks and months.

We’ve also added a sprinkling of links to other project ideas and photo tips and techniques to try in 2015. Bookmark this page and you’ll never be short of inspiration...

## Home photography projects



### Photography project 01: water drop art

The basic idea with this project is to suspend a container of liquid and let drops fall through a small hole, then capture the resulting splash. Timing the shutter as the splash is created is everything. We achieved good results using two flashguns set to their lowest power (1/128th), an aperture of f/22 and water mixed with Xanthan gum to make a more viscous solution. We also used a SplashArtKit from [phototigger](#) which helped to regulate the size and frequency of the drops.



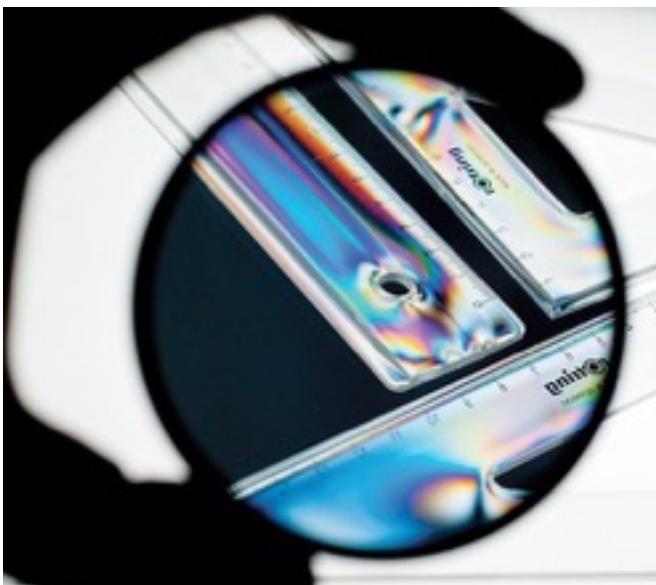
### Photography project 02: indoor splash shots

For this project you'll need a flashgun that you can fire remotely, a container with clear sides for your water, a coloured background and a tripod. Set up the container and backdrop, then position the flash over the container. With the camera on a tripod and set to manual focus and exposure – f/8, ISO 200 and the fastest shutter speed that will work with your flash – drop the object into the water and fire the shutter as it hits.



### Photography project 03: smoke art

Smoke trails are a firm favourite among still-life photographers. But how about taking it to the next level and using the shapes in a creative Photoshop project. Once you've taken a few good smoke art photos, make a blank document in Photoshop, then copy and paste one of the smoke images into it. Set the blending mode to Screen and use Warp Transform to reshape it. Continue the process to combine a range of smoke shots into a new image.



### **Photography project 04: cross-polarization**

This fun project exploits the effect that polarized light has on some plastics. You'll need two polarizing filters – ideally one of these should be a sheet of polarizing film. The sheet of film should be placed on a lightbox or in front of the only light source. An iPad screen and most computer screens have a polarizing filter built in, so if you don't have a sheet of polarizing film you can always experiment by creating a white document to fill the screen. Simply attach the circular polarizer to the camera lens and rotate it to make the colors appear in clear plastic items.



### **Photography project 05: food landscapes**

Spice up your food photography! All you need is a set of model figures – [Hornby](#) 00 gauge figures are perfect, as they're available in a wide range of poses. [Preiser](#) has a great range too. The most important aspect is to establish a sense of narrative. Here you can see that there's a conversation between the characters, with the mountaineer on the 'mash face' being helped by his colleagues on the ground.



### **Photography project 06: fine-art food**

Try turning your dinner ingredients into photo art using just a lightbox and a very sharp knife. Slice fruit and vegetables as thinly and evenly as possible, then place them on the lightbox. With the camera positioned directly above, use Live View to focus manually on the details. Set an aperture of f/8 to give adequate depth of field, and dial in some exposure compensation of +1 to +3 stops as the bright light can fool the camera's meter into underexposure.



### **Photography project 07: flowers in ice**

A relatively inexpensive way of taking 'kitchen sink' close-ups that look great blown up as wall art. Freeze flowers in plastic containers of distilled or de-ionised water (available through your local auto or hardware store). The flowers will float, so try to weigh them down or fasten them in place so that they freeze under the water. Place the block of ice on top of a clear bowl or glass in a white sink or plate, so that the light can bounce through from below. Position a flashgun off to one side, angled down towards it, and shoot from the opposite side.



## 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.'

# 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 / June

#### **Luther Village**

**Theme: Anything Goes** - change out photographs Judy will contact Dee Dee toward the middle June for the take down time

**June 29, 2015 Metropolis Theater** – set up time 6:00 pm – will run through August 31, 2015

### July - 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 - not exhibiting bcause of the holidays**

**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. Suggestions for places to exhibit should be sent to Judy King

**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 <[P.L.Matzek@aol.com](mailto:P.L.Matzek@aol.com)> or John Coens [john.Coens@Comcast.net](mailto:john.Coens@Comcast.net)

Paula is trying to arrange a field trip to the Genesee Theatre in Waukegan for at 11:00 AM for Thursday 21 May, June 4, or June11 for those who missed the earlier photoshoot. Please contact Paula with your preference date.

## 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@adventuresafarinetwork. 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 Vleek	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, March 25 2015

## Action items from last meeting

Programs - update calendar (completed)

Promote next presentation - Bryan Peterson - well done - excellent presentation

## Succession Plan

President - Mike Garber and someone else

Programs - Barrie Barr / Bob Reynolds

CACCA Representatives: Maybe Jan Williams/Candice Benda (maybe Patty and Jeanne can talk to them)

Membership - maybe Kent Wilson or Ralph Childs or Joanne Trahanas

Exhibits - Judy King/Marietta Finn

Treasurer - Judy Reynolds

Judge Procurer - Tim Medema

Publicity - Mike Nugent

Competition - Carol Arnolde

DPI Team - hopefully the same four - Ed Martin, Roy Lobenhofer, Bill Bible and Paul Palmer

Website - Norm Plummer - need to ask

Service Projects - Larry Arends / Bill Kruser

Special Events and Field Trips - John Coens /Paula Matzek

PSA Representative - Donna Thomas

Newsletter Team - Jeff Berman and Albert Teistma - need to ask

## New Business:

Bob R's. Top 3 list from August 2014

Keep these in mind for 2014-2015.

1. Programs
2. Field Trips/Outings
3. Membership - 61 or a couple more
4. New Item: Succession - proposed officers for 2015-2016

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

## Regular Business:

Treasurer: Mike Garber to report - report attached.

V.P. Programs & Workshops: Barrie Burr to report.

April 1 - Competition

April 15 - John Batdorff - program on Street Photography

May 6 - Randy Vlcek - Explaining filters

May 20 - Margie Hurwich. - Program on Book Covers

June - end of year competition

Publicity: Mike Nugent. Continuing to send in articles to the newspapers.

Competition Carol Arnolde - will send out announcement for upcoming competition.

**Website and Yahoo Groups:** Norm Plummer. Norm not present.

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

Luther Village March and April, 2015. The theme is "Anything Goes".

1250 Village Drive (Luther Village - Whittenburg Commons).

May - June 2015 - Luther Village - change out photos..

June 29, 2015 - Metropolis Theater - 6:00 pm - will run through August 31, 2015.

August 2015 - Mt. Prospect Library - one month display

August 31, 2015 - take down at Metropolis

September, 2015 - Arlington Heights Library - first floor only

October, 2015 - Prospect Heights Library.

**Membership Chairperson:** Nancy Vanderah 61 members or a couple more.

**Newsletter Team:** Al/Jeff to report. Jeff not present - sister passed away.

**Service Projects for ACC:** Larry Arends to report. Larry Arends and Bill Kruser will be in charge of Service Projects. John Kunz will help with the Memorial Day Parade.

**DPI Competition:** Roy Lobenhofer/DPI Team. DPI Team was not present.

**CACCA Representative:** Jeanne Garrett/Patty Colabuono. We are at the last two months of the season - April and May. CACCA now has a Facebook page which we will mention to the members for them to check out.

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

Tom Snitzer is working on a sports field trip. Also Barrington Polo Club has an open event in September.

**Chief Judge:** Tim Medema to report. Judges for April Competition are from Lake County. Tim has agreed to continue being the Judge Procurer.

**PSA Representative** - Donna Thomas. Donna reported that the PSA Conference will be held in West Yellowstone starting on September 27.

**Next Board Meeting - April 22, 2015 6:30 PM**

**ACC Calendar 2015**

## ***It's time for new officers***

If you watch how well our competitions are executed, you'll realize that we have a wonderful, well-oiled machine in operation. That doesn't happen by accident. Everyone on the competition committee handles a key task. That includes our CACCA reps, who have fine-tuned a procedure to review the competition prints and include them for entry into the next CACCA competition.

Well, our well-oiled machine needs a few new components. It's time for some new officers and committee chairs to fill key vacancies for the upcoming club year. The office of Club President works best when we have co-presidents to share the duties of opening the meetings and making announcements. Although we've identified (at least one) worthy nominee, we need a volunteer to co-preserve over our meetings next year. We also need CACCA reps, a membership chairman and participation in several other key posts in our club.

Please consider volunteering for a position with in the club. The club positions are listed below.

### ***We can't do it without you!***

***Co-President*** - this works best as a shared position and is a key need)

***CACCA Representative*** - this works best as a shared position and is a key need)

***DPI ACC*** - this works best as a shared position and more participants are needed)

***DPI CACCA*** - this works best as a shared position and more participants are needed)

***Newsletter*** – the Newsletter Team can always use more input for the newsletter.

***VP Programs & Workshops*** – An active committee with several members helps us provide varied programs

***Membership Chair*** – especially in September and October, we need someone to fill this role.

***VP Competition***

***Treasurer***

***Chief Judge***

***PSA Representative***

***Publicity***

***Community Activities***

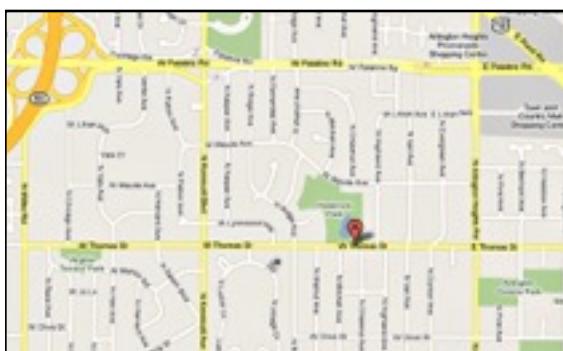
***Webmaster***

***Photographic Displays***

***Membership Chair***

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**

**May, Jun Luther Village**

**Aug Mt. Prospect Public Library**

**Sep Arlington Heights Public Library**

**Qct 2015 Prospect Heights Library**

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# ACC Competition Results - April, 2015

## ***Slides***

Patrick Grady	Owens Valley Dunes	22	AW	SOM
Donna Thomas	Snake River Reflection	21	HM	

## ***Small Monochrome Prints***

Randy Vlcek	Weathered Pines	23	AW	SMPOM
Rich Hassman	Just Looking	23	AW	
Paula Matzek	Sedona View	22	AW	
Jeanne Garrett	Storks in a tree	23	HM	
Mort Lerman	Some are – go down	23	HM	
Carol Arnolde	Sedona	21	HM	

## ***Large Monochrome Prints***

Rich Hassmsan	Low Tide	23	AW	LMPOM
Patrick Grady	Diamond Peak	22	AW	
Patrick Grady	Logan Pass	24	HM	
Mort Lerman	Youth Solider	23	HM	
Tom Wilson	Log at Hot Springs	23	HM	
Randy Vlcek	Storm Light	22	HM	

## ***Small Color Prints***

Jan Williams	Lady Slipper Orchid	22	AW	SCPOM
Jeanne Garrett	Ready for Rain	22	AW	
Kathy Grady	Yellow Rose	22	AW	
Rich Hassman	Burrowing Owl	22	AW	
Randy Vlcek	Starry Night	22	AW	
Roy Lobenhofer	Tiptoeing	24	HM	
Carol Arnolde	Restrooms – This Way >	23	HM	
Paula Matzek	California Coast	22	HM	
Rich Hassman	Nijmegen, Street	21	HM	
Ralph Childs	Lincoln	21	HM	

## ***Large Color Prints***

Larry Arends	Lower Falls McCloud River	24	AW	LCPOM
Randy Vlcek	Autumn Fog	24	AW	
Ralph Childs	The Story Inn	23	AW	
Roy Lobenhofer	Just Visiting	23	AW	
Jeanne Garrett	Enjoying a Swim	24	HM	
Patty Colabuono	See the Light	23	HM	
Jeanne Garrett	View from the Organ Pipes	23	HM	
Tom Wilson	Storm across the Valley	23	HM	

## **ACC DPI Competition Results - April, 2015**

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

Ed Martin	Hoot!	23	AW	MDPIOM
Larry Arends	Glendalough	22	AW	
Ed Martin	I am Smiling!	21	HM	
Tom Wilson	Mystic Falls	21	HM	

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

Ken Olsen	Kelly	23	AW	CDPIOM
Patty Colabuono	Good Day Sunshine	23	AW	
Roy Lobenhofer	Running Free	22	AW	
Rich Hassman	Chicago River	22	HM	
Ken Olsen	Pelican Fly By	22	HM	

## ***Peoples' Choice Competition***

The Peoples' Choice Competition will be held at our last meeting on June 3, 2015. All winners (AW &HM) are asked to submit their winning images including those of the Special Competition for members who had never competed before. DPI winners do not need to do anything since their images are on the club computer. Below is a list of known winning images in the Slides, Small Mono, Large Mono, Small Color, and Large Color. Some are missing, in particular from the Special Competition. If your image is not on the list and has won an award please bring it anyway.

### ***Slides***

A Walk in the Woods  
 Yellow & Pink  
 Dahlia  
 Chino  
 Haleakala  
 Rocky Stream  
 Owens Valley Dunes  
 Snake River

### ***Color Small***

Red Kayak  
 Pumpkin Time  
 Firehole River  
 Navy Pier  
 A Golden Path  
 Manitowoc Garden  
 Monkey Friends  
 New England  
 50 Shades of Pink  
 Samantha  
 Slot Canyon  
 Here Comes the Sun  
 Smell the Flowers  
 Floating Along  
 Lady Slipper Orchid  
 Restrooms – This Way >  
 Ralph Childs Lincoln  
 Ready for Rain  
 Yellow Rose  
 Burrowing Owl  
 Nijmegen, Street  
 Tiptoeing  
 California Coast  
 Starry Night  
 Bumping Balloons  
 Smell the Flowers  
 Drummer

### ***Mono Small***

Christine  
 City Harbor  
 Lion  
 Grand Tetons  
 Liverpool Cathedral  
 Among the Art  
 Wind Blown Pine  
 Rock Formation  
 Chicago Buildings  
 Goin' Home  
 Zion  
 Tree on the Edge  
 Cascades  
 An American Barn  
 Washboard  
 House Chamber Approach  
 Mums, the Word  
 Weathered Pines  
 Sedona  
 Just Looking  
 Some are – go down  
 Sedona View  
 Michelle

### ***Color Large***

Who Lives Here  
 Moss Glen Falls  
 Purple Water Lily  
 Garden with Fountain  
 Autumn Respite  
 River Camp  
 Frog  
 Majestic Callas  
 Scotland Street Scene  
 Fall Bouque  
 Moment of Peace  
 Bridge on Mosel  
 Yellowstone Sunset  
 Night Sky – Crater Lake  
 Wisconsin Union Terrace  
 Blue Hen Falls

### ***Mono Large***

Yellowstone Falls  
 Thinker – Nora Liu  
 Alabama Hills  
 Giant Ficus  
 River Camp  
 Frog  
 Majestic Callas  
 Tracks to the City  
 Bridge Structure  
 Drifting Toward Camp  
 Oregon Falls  
 Reflection  
 Glacier Lake  
 Old Sawmill  
 Sailing to Chicago  
 Cleaning Day in Pisa  
 Alabama Hills  
 Low Tide  
 Diamond Peak  
 Logan Pass  
 Youth Solider  
 Log at Hot Springs  
 Storm Light

Riomaggiore Italy  
 Barn Owl  
 Waterfall Ribbons  
 River Scene  
 True Love  
 The Amphitheater  
 Dead Horse Pass  
 End of the Day  
 Lower Falls McCloud River  
 The Story Inn  
 See the Light  
 Enjoying a Swim  
 View from the Organ  
 Pipes  
 Just Visiting  
 Autumn Fog  
 Storm across the  
 Valley

# Members Gallery

*April 2015 Competition*

*Slides*

Image not received

Image not received

**Owen Valley Dunes**  
*by Patrick Grady*

**Snake River Reflection**  
*by Donna Thomas*

## ***Small Monochrome Prints***



**Weathered Pines**  
*by Randy Vlcek*



**Just Looking**  
*by Rich Hassman*



**Sedona View**  
*by Paula Matzek*

**Storks in a Tree**  
*by Jeanne Garrett*

**Some Are - Go Down**  
*by Mort Lerman*

**Sedona**  
*by Carol Arnolde*

images not received

## ***Large Monochrome Prints***



***Low Tide***  
***by Rich Hassman***



***Log at Hot Springs***  
***by Tom Wilson***



***Storm Light***  
***by Randy Vlcek***

***Diamond Peak***  
***by Patrick Grady***

***Logan Pass***  
***by Patrick Grady***

***Youth Soldier***  
***by Mort Lerman***

images not received

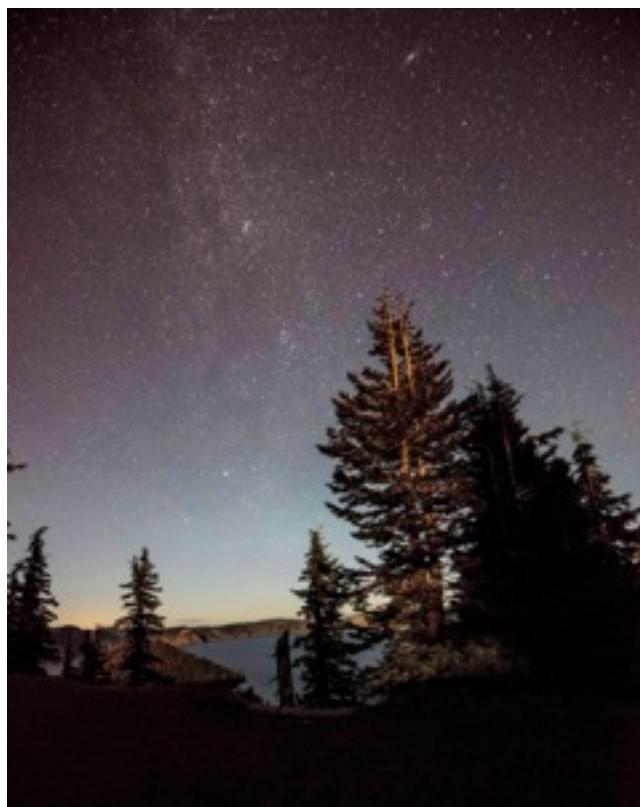
*Small Color Prints*



*Lady Slipper Orchid*  
by Jan Williams

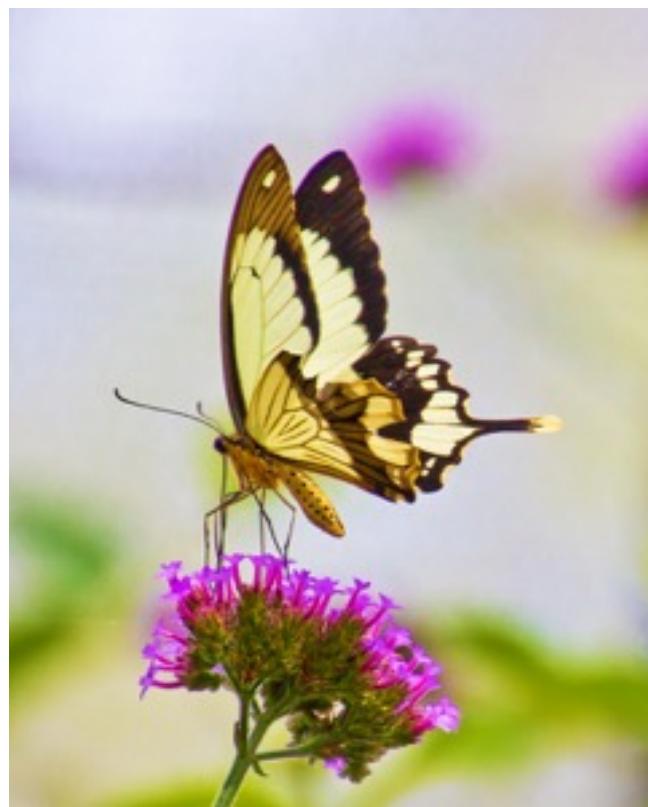


*Burrowing Owl*  
by Rich Hassman



*Starry Night*  
by Randy Vlcek

April 2015



*Tiptoeing*  
by Roy Lobenhofer

Through the Lens

page 27



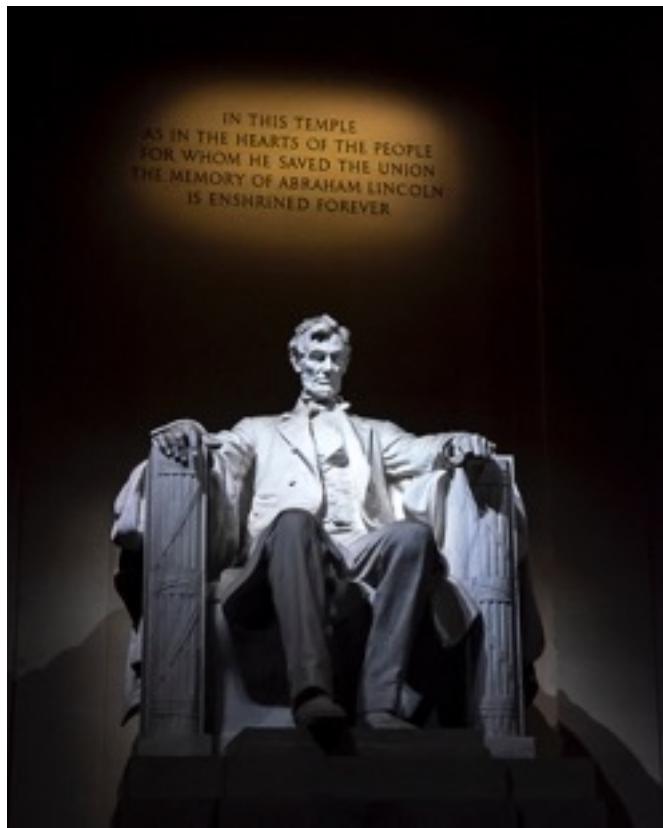
**Restrooms - This Way**  
*by Carol Arnolde*



**California Coast**



**Nijmegen Street**  
*by Rich Hassman*



**Lincoln**  
*by Ralph*

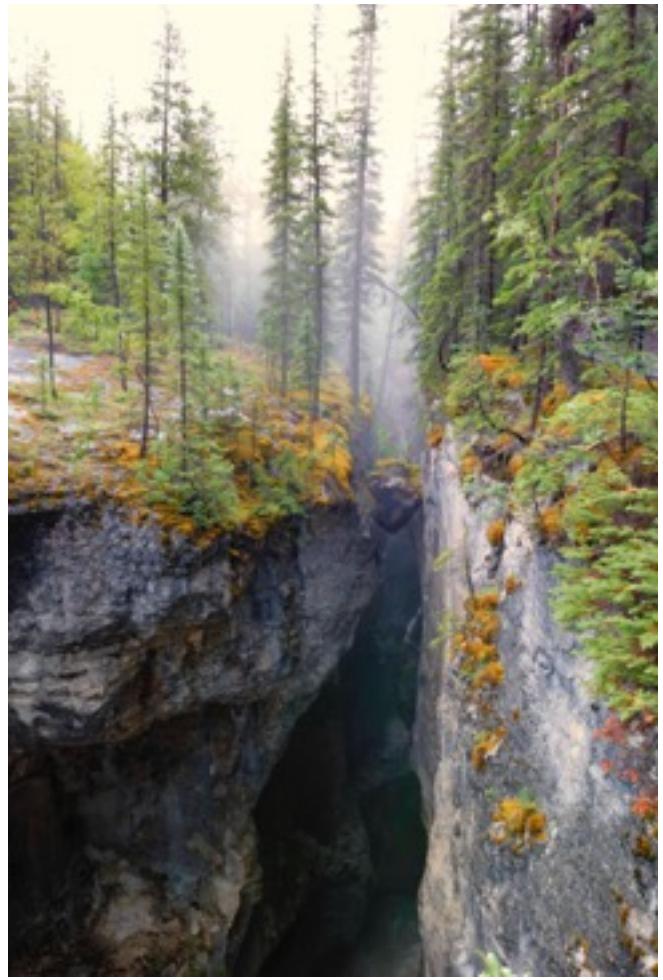
**Ready for Rain**  
*by Jeanne Garrett*  
images not received

**Yellow Rose**  
*by Kathy Grady*

## *Large Color Prints*



**Lower McCloud Falls**  
*by Larry Arends*



**Autumn Fog**  
*by Randy Vlcek*



**The Story Inn**  
*Ralph Childs*



**Just Visiting**  
*by Rob Lobenhofer*



***See the Light***  
***by Patty Colabuono***



***Storm across the Valley***  
***by Tom Wilson***

***Enjoying a Swim***  
***by Jeanne Garrett***

***View from the Organ Pipes***  
***by Jeanne Garrett***

images not received

## *Monochrome DPI Images*



*Hoot*  
*by Ed Martin*



*I Am Smiling*  
*by Ed Martin*



*Glendalough*  
*by Larry Arends*



*Mystic Falls*  
*by Tom Wilson*

## ***Color DPI Images***



***Kelly***  
***by Ken Olsen***



***Good Day Sunshine***  
***by Patty Colabuono***



***Running Free***  
***by Ken Olsen***



**Chicago River**  
*by Rich Hassman*



**Pelican Fly By**  
*by Ken Olsen*