

THROUGH THE LENS

Great People and Great Images Since 1988

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Last issue 2014-2015: Winners of Annual Standings and Peoples' Choice Winners Images

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A Summer photography tip: Head to the beach

Some might argue that beaches are more dramatically beautiful during the stormy winter months, but they're usually more pleasant, less bracing destinations in summertime. And there's lots of activity to photograph.

When you're planning a photographic trip to the beach it's a good idea to check the tides times as well as the weather as the best time for beachscapes is often just after high tide when the pristine sand is gradually revealed.

Arriving at low tide on a popular beach will often mean that the sand is churned up and covered in sun worshipers and their footprints — although these can make great photos.

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Before you step onto the beach, think about what type of shots you want to take and fit an appropriate lens, ideally you want to avoid changing lens once you're in the sandy environment.

A telephoto optic is great for shooting seaside activities from afar, but you may want something a



THE ANSWER MAN

by Jeff Berman

Question:

This may be a really basic question, but to what extent should I feel confident that my camera's automatic sensor cleaning (it happens every time I turn the camera on or off) is going to keep my sensor clean?

Answer:

This is actually a very good question, and a subject I think it is important that photographers understand. Many cameras now include an automatic sensor cleaning feature, which generally functions automatically when the camera is turned on or off. In addition, you generally have the option to perform this automatic cleaning at any time by choosing an option from the menu on the camera.

This sensor cleaning generally involves the use of high-speed vibrations to shake dust loose, in

little shorter if there's someone you'd like to shoot as portrait subject.

A wide-angle lens, however, is ideal for giving a sense of space.

conjunction with an adhesive that catches that dust and prevents it from floating around and reattaching to the sensor.

In general, I consider this type of automatic sensor cleaning to be very helpful for what I refer to as "dry dust". This sort of blemish is generally attached to the sensor (more accurately, to a filter in front of the sensor) by an electrostatic charge. Thus, when there is no power to the sensor, and the vibration is applied, this dust will (hopefully) fall to the adhesive and not cause a problem for the sensor.

Of course, not all dust is dry, and when moisture is involved things get a little more tricky. To begin with, if moisture (such as mist in the air) finds its way to the sensor, the automatic cleaning function isn't going to shake it free. Similarly, if the dust that attaches itself to the sensor is wet, it probably won't shake free. Such "wet dust" can also dry to form a rather stubborn spot on your sensor that can be difficult to clean effectively.





PHOTOGRAPHY 101



How to focus a camera:

A 5-point checklist for sharp images

Focusing needs thought. You can tell the serious photographer from the snapper by the amount of thought they give to this process, even with the highly sophisticated autofocus systems now found on modern cameras.

As with so much to do with digital cameras, you get the best results from autofocus if you take control of it and direct it, rather than relying on the well-meaning, but ultimately impersonal electronic wizardry inside the case. So what do you need to be mindful of to beat the shakes?



How to focus a camera: 01. Gauge the light

It's hard to focus in poor light. If your subject is in some tough shadow, see if you can move them to a better lit spot, or see if changing your vantage point makes a difference. Don't be afraid to up the ISO to increase your camera's light sensitivity if you would rather not use flash.

Most decent SLRs generate tolerable levels of noise up to ISO 3200 and many can cope way beyond this rather conservative level.

Don't write flash off completely, though. Wind the flash output down and bounce the light against a wall or ceiling and you can get more subtle indoor lighting that lifts colors and boost sharpness without giving that amateurish, 'deer in headlights' look or a crudely underexposed background.



How to focus a camera: 02. Choose the AF points and AF mode

Depending on the light and subject, you then need to decide whether are you going to choose single point AF, AI Servo (Continuous) AF or one of the other AF options that many cameras now offer. As a rule of thumb, choose single point AF for a static subject, particularly a portrait.

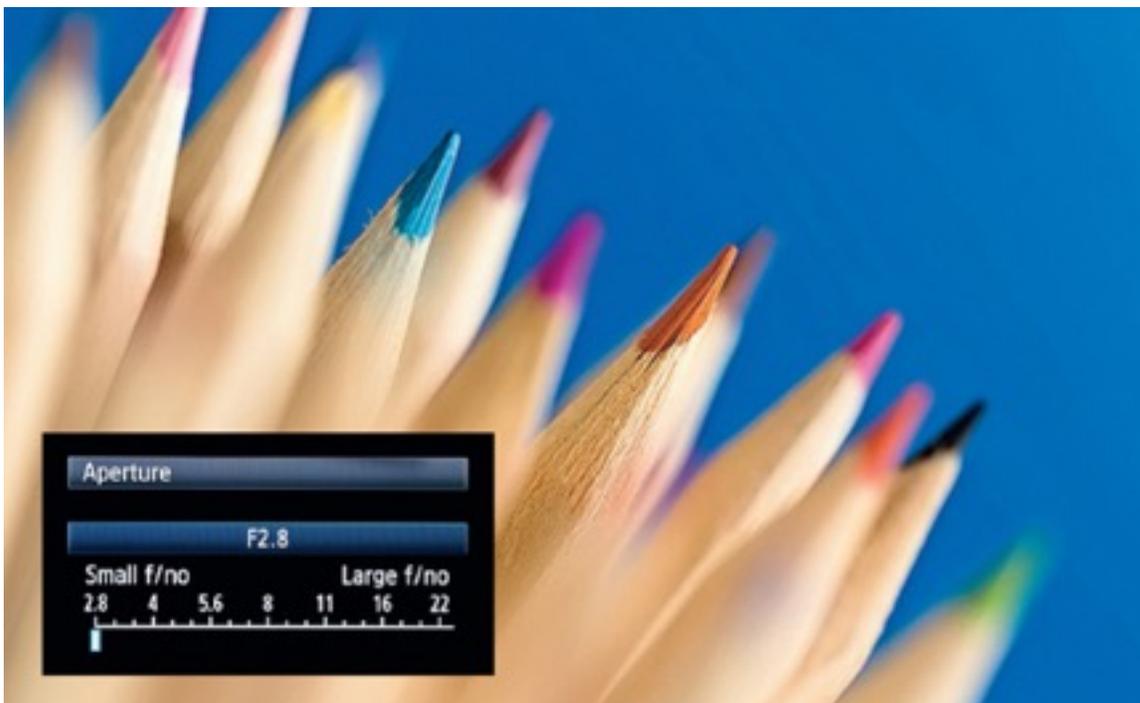
Reason being, you can carefully set the AF point over the eyes. With moving subjects, use AI Servo or burst mode, again keeping the AF points over areas of critical focus. It's fine to activate lots of other AF points though, so long as you can be sure they cover the critical focus points.



How to focus a camera: 03. Consider manual focus

Before moving on, consider whether you would be better off switching to manual focus. With landscapes or creative night shots, such as fireworks or traffic trails, manual focus is a better choice as your AF can easily get confused.

Manual focus may seem scary but if you zoom into the area of critical focus with Live View, it gets a lot easier. Some cameras now support focus peaking too, so you can easily see which parts of the image are in focus.



How to focus a camera: 04. Check the aperture

It's very easy to get into fixed habits with aperture choice, where you always shoot wide or narrow – wide to blur out the background on landscapes and let in lots of light, narrow to ensure maximum depth of field in landscapes or cityscapes. Don't forget the mid-range apertures. They will be closer to the sweet spot of your lens, namely the aperture width that gives consistently sharp results.

Shooting wide open is a cool technique, but the very narrow depth of field means crucial areas can easily become soft. At the other end of the scale, very narrow apertures can also generate softness through a process called diffraction.



How to focus a camera: 05. Make friends with your tripod

Some photographers regard a tripod as a bit of a chore or an anachronism, something that they only use for creative shots where shooting handheld is nigh impossible. Actually, you should use your tripod more. It's a cheap and consistent way of ensuring stability, particularly with subjects that don't tend to move much or get impatient, such as landscapes or plants.

Even with a portrait, people will usually wait around for you to unfold your tripod if you do it quickly and explain why. Invest in a good carbon fibre travel tripod, with clips on the legs (rather than screws), for easily portability and quick erection. Tripods also slow you down and force you to be mindful about composition.

Quotes About Photography

Courtesy of John Kinyon

“A picture is a secret about a secret, the more it tells you the less you know.”

— **Diane Arbus**

“Taking pictures is savoring life intensely, every hundredth of a second.”

— **Marc Riboud**

“All photographs are memento mori. To take a photograph is to participate in another person’s (or thing’s) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt.”

— **Susan Sontag**

“You don’t take a photograph, you make it.”

— **Ansel Adams**

“A good snapshot keeps a moment from running away.”

— **Eudora Welty**

52 photography projects: photo ideas to try (excerpt 2)

With written permission from Digital Camera Magazine

water in a glass dish. Make sure the dish is supported about 25cm above the table top, then place colored paper under it and use an anglepoise lamp or flashgun to light the paper.

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Photography project 08: abstracts in oil

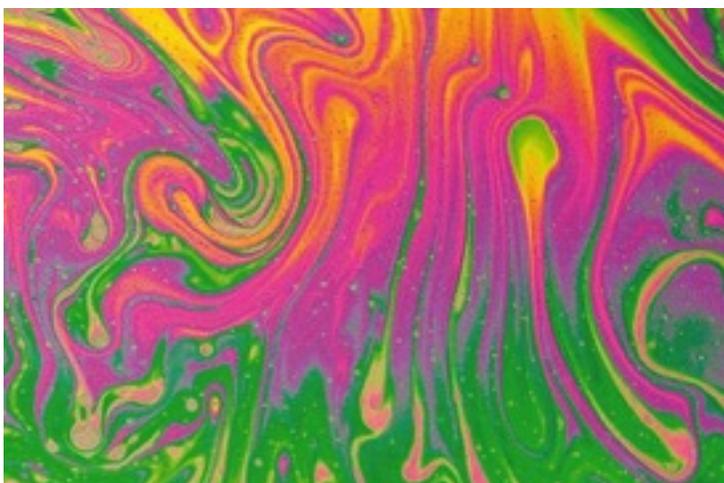
Oil floating on the surface of water is a great way to make striking abstracts. This table-top photo project exploits the refractive quality of oil and bubbles to accentuate and distort colors. All you need to do is place a few drops of cooking oil on the surface of



Photography project 09: oily reflections

This project follows a similar theme to the previous one, but here the patterns are created by a cover over the light rather than a colored background. First, make a cover for an anglepoise lamp using acetate, card and tape. Use masking tape to attach it, but make sure it isn’t touching the bulb, and keep

the light off when you're not shooting. Place a full bucket of water in front of the lamp, add a few drops of cooking oil. Stir up the oil, get in close and shoot.



Photography project 10: psychedelic soap film

This is a wonderful project that makes for vibrant desktop wallpaper or abstract wall art. You'll need liquid soap mixed with glycerine for long-lasting soap film, plus a wire loop, a black cloth background and a macro lens of at least 100mm. The colors created by soap film only appear when hit by light from a certain angle, so set up near a north-facing window and shoot from around 45 degrees.



Photography project 11: refractive art

Light bends when it passes through water, causing the objects behind to change appearance. This is called refraction, and you'll make use of this phenomenon in this arty photo project. All you need is a few glasses, a flashgun, a tripod and a black-and-white pattern print. Simply place the pattern in the background with the glasses in front. Fill them with

different levels of water and move the pattern backwards or forwards to fine-tune the effect.



Photography project 12: kitchen close-ups

Your kitchen is an ideal location for shooting a macro project. Its reflective surfaces can be used to create interesting backgrounds for your shots, and a shallow depth of field can transform the most mundane of objects you'll find there. Creating a triptych of images can result in a piece of fantastic wall art for your kitchen too, although it's important to think about how they're going to work together before you start shooting. Here, 3 objects – a fork, a bowl of cereal and coffee granules – were all shot from a similar angle, with the impression of height linking the sequence.



Photography project 13: still-life bokeh

Something as simple as a crumpled piece of foil can be the basis for a creative photo project. Position a still-life subject on a sheet of glass with a piece of dark material underneath it. Scrunch up the kitchen foil then smooth it back out and place it in the background. Shine a table lamp or torch on the foil and, with a tripod mounted camera, dial in the lens's widest aperture. During the exposure, shine a flashlight onto the subject.



ACC SWAP MEET



<i>ITEM</i>	<i>SALE PRICE</i>	<i>ORIGINAL COST</i>	<i>CONTACT</i>	<i>PHONE</i>	<i>EMAIL</i>	<i>COMMENTS</i>
Tenba Gadget Bag	\$75.00	\$199.00	Jeff Berman	847.403.3100	bermfour@aol.com	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

June 30, 2015 Metropolis Theater – set up at the Metropolis is set for June 30th at 6 PM. The requirement is matted, framed and wired. Any size pics can fit there. Take down from the Metropolis is set for September 15 2015 - no time as of yet - will keep all informed.

Family friendly pics only - theme "Anything Goes".I

I have approximately 7 pics (16 x 20 matted, framed and wired and 11 x 14 matted, framed and wired).

How many of you will be exhibiting at the theater? Please send me an email with how many pics you will be providing.

July Also, need folks to be at the artists reception on 7.18.15. I will not be there as I have a prior commitment scheduled for that day/night. Please let me know if you will be able to attend the reception.

August, 2015 - Mt Prospect PublicLibrary

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 <PLMatzek@aol.com> or John Coens john.Coens@Comcast.net

Wednesday, July 1 - Sunday July 5 Arlington Heights 40th Frontier Days - Recreation Park, 500 Miner Street.

Saturday July 4 - Parade. Meet at the history museum parking lot at 9:00 AM for location assignments.

Nothing definite yet, but Civil War Day at Lakewood Forest Preserve in Wauconda is July 12, and we usually get a group to go to that.



Link of the Month

For those of you who have Nik or are planning to get it, this is a two hour video tutorial on all its features and how to use them.

http://www.bhphotovideo.com/explora/photography/hands-reviews/image-editing-made-easy-nik-software?BI=572&kw=_inurl%3Abhphotovideo.com/explora&gclid=CMK80b2dsMUCFWoV7AodKyAALg

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

Officers and Committee Chairs

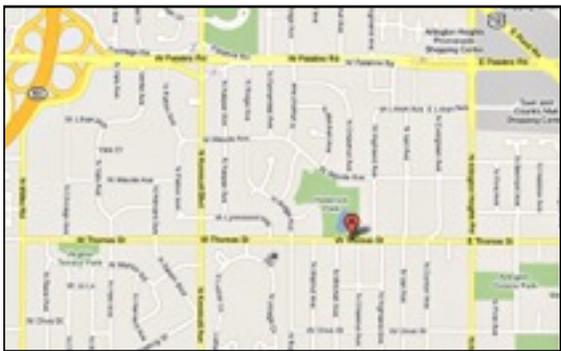
Bob Reynolds	President	president@arlingtoncameraclub.org
Barrie Burr	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Mike Garber	Treasurer	treasurer@arlingtoncameraclub.org
Roy Lobenhofer & Paul Palmer	DPI ACC	dpi@arlingtoncameraclub.org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

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

May, Jun Luther village

Jun Metropolitan Theater

Aug Mt. Prospect Public Library

Sep Arlington Heights Public Library

Qct Prospect Heights Library



Arlington Camera Club
Winner of Annual Standings
2014-2015

Carol Arnolde - Small Color Prints – Class AA
Jeanne Garrett - Large Color Prints – Class AA
Randy Vlcek - Small Monochrome Prints – Class AA
Patrick Grady - Large Monochrome Prints – Class AA
Jeff Berman - Slides – Class A
Jeanne Garrett - Small Color Prints – Class A
Patty Colabuono – Large Color Prints – Class A
Paula Matzek – Small Monochrome Prints – Class A
Nancy St. Clair – Large Monochrome Prints – Class A
Patty Colabuono – Slides – Class B
Rich Hassman – Small Color Prints – Class B
Rich Hassman – Large Color Prints – Class B
Mike Garber – Large Monochrome Prints – Class B
Barrie Burr – DPI – Color Images
Ed Martin – DPI – Monochrome Images

Arlington Camera Club

Winners of Year-End Competition – June 3, 2015

Slides

- 1st Haleakala Walk – Patrick Grady**
- 2nd Yellow and Pink – Jeff Berman**
- 3rd Dahlia – Jeff Berman**

DPI – Mono

- 1st Safe in Mother's Arms – Roy Lobenhofer**
- 2nd Narrow Trail – Bill Bible**
- 3rd Fork in the Line – Larry Arends**

DPI – Color

- 1st Kelly – Ken Olsen**
- 2nd French Village – Barrie Burr**
- 3rd Pink Perfection – Barrie Burr**

Monochrome Prints – Large

- 1st Giant Ficus – Jeanne Garrett**
- 2nd Diamond Park – Patrick Grady**
- 2nd Cleaning Day in Pisa – Larry Arends**
- 3rd Tracks to the City – Jeanne Garrett**

Monochrome Prints – Small

- 1st Liverpool Cathedral – Jeff Berman**
- 2nd Weathered Pines – Randy Vlcek**
- 2nd Michelle – Marietta Finn**
- 3rd Goin' Home – Jeanne Garrett**

Color Prints – Large

- 1st** Riomaggiore Italy – Larry Arends
- 2nd** The Story Inn – Ralph Childs
- 3rd** River Caszmp – Patrick Grady

Color Prints – Small

- 1st** Ready for Rain – Jeanne Garrett
- 1st** Burrowing Owl – Rich Hassman
- 2nd** Slot Canyon – Carol Arnolde
- 2nd** Yellow Rose – Kathy Grady
- 3rd** New England – Bob Reynolds
- 3rd** Lady Slipper Orchid – Jan Williams

Members Gallery

Peoples' Choice Winner Results June, 2015

First Place

Slides: Haleakala Walk – Patrick Grady - image not available



DPI Mono - Safe in Mother's Arms – Roy Lobenhofer



DPI Color - Kelly – Ken Olsen



Monochrome Prints - Large - Giant Ficus – Jeanne Garrett



Monochrome Prints - Small - Liverpool Cathedral – Jeff Berman
June 2015



Color Prints - Large - Riomaggiore Italy – Larry Arends



Color Prints - Small - Burrowing Owl – Rich Hassman



Color Prints - Small - Ready for Rain – Jeanne Garrett

Second Place



Slides - Yellow and Pink – Jeff Berman



DPI Mono - Narrow Trail – Bill Bible



DPI Color - French Village – Barrie Burr



Monochrome - Large - Diamond Park – Patrick Grady



Monochrome - Large - Cleaning Day in Pisa – Larry Arends



Monochrome - Small - Michelle – Marietta Finn



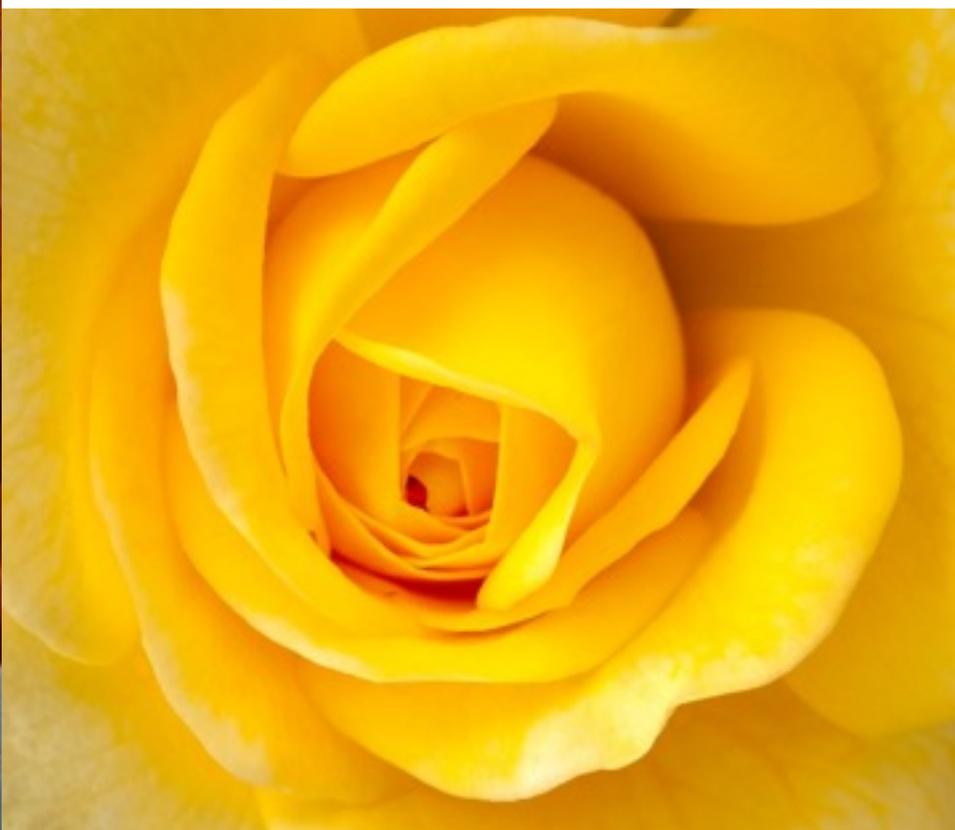
Monochrome - Small - Weathered Pines – Randy Vlcek



Color Prints - Large - The Story Inn – Ralph Childs



Color Prints - Small - Slot Canyon - Carol Arnolde



Color Prints - Small - Yellow Rose – Kathy Grady



Slides - Dahlia – Jeff Berman



DPI - Mono - Fork in the Line – Larry Arends



DPI - Color - Pink Perfection – Barrie Burr



Mono Prints - Large - Tracks to the City – Jeanne



Mono Prints - Small - Goin' Home – Jeanne Garrett



Color Prints - Large - River Camp – Patrick Grady
June 2015 Through the Lens



Color Prints - Small - New England – Bob Reynolds



Color Prints - Small - Lady Slipper Orchid – Jan Williams