

# THROUGH THE LENS

Great People and Great Images Since 1988

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**Riomaggiore Italy – Larry Arends**

Welcome to a new year of Arlington Camera club activities. Jeff Berman and myself have volunteer to lead the club for the next two years. I look at our role as really coordinators. The committees and committee chairpersons on our board do the real work. We always need help; if you have suggestions or would like to help make our club better, please let us know.

This year, we want to focus on education and image self assessment. All of us

want to achieve continuous improvement on our images and photography skills. As a club, we want to help and have programs that support those objectives.

As part of the club application this year we asked members to provide input as to how confident they are with their photography basic skills. For those 30+ people, who provided applications at the first meeting, most are very confident of their basic skills. Some people were not. To address basic education, the club has started a mentoring program, to provide personal help and education. Please see Roy Lobenhofer, at a meeting. Roy is coordinating our skilled and experienced members who have volunteered to help with mentoring.

The other set of questions on the application were asking about education requested. Those who provided application desire programs in all areas shown. However, composition was the most requested area. We will look for programs that provided education on composition.

One way to further enjoy photography, learn from fellow members and have come fellowship is to go on Club outings. However, we always need someone to come forward and identify a place to go. It does not take much, but a willingness to put up your hand and say 'let's go!' As fall colors start to appear in Wisconsin and here, a number of places will become great and colorful places to go. I encourage you to take a chance and volunteer to organize and event. You won't regret it.

Participate in competitions, outings and learn.

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ACC Programs 2015-2016		
9/2/2015	Rich Fisher	
9/16/2015	Sharon Peterson	
10/7/2015	Competition	
10/21/2015	Critique Lab - Norm Plummer	
11/4/2015	Mike Trahan	
11/18/2015	Tom Snitzer - Night/Celestial <a href="http://www.snitzerphotography.com/Nature-Travel/Galleries/Celestial-Photography/">http:// www.snitzerphotography.com/ Nature-Travel/Galleries/Celestial- Photography/</a>	(Alternate, water using ND filters)
12/2/2015	Competition	
12/16/2015	TBD - (Larry Arends, waterfalls?)	
1/6/2016		
1/20/2016		
2/3/2016	Competition	
2/17/2016		
3/2/2016		
3/16/2016		
4/6/2016	Competition	
4/20/2016		
5/4/2016		
5/18/2016		
6/1/2016		





## THE ANSWER MAN

### Question:

**How do I know when I should be capturing several images for an HDR (high dynamic range) instead of just a single exposure?**

### Answer:

Conceptually, whenever the histogram display for a single exposure shows clipping at both the black and white ends of the histogram (or significant clipping at one of the two ends), you might want to capture bracketed exposures to possibly assemble into a high dynamic range (HDR) image.

#### More Detail:

With practice, of course, you can learn to anticipate when the overall contrast (or dynamic range) of the scene you are photographing is significant enough that a single exposure won't be able to contain the full range of tonal values in the scene. The limitations in terms of dynamic range vary from one camera to the next, but

over time you will develop a sense of when you're near (or past) the limitations of your camera.

Of course, just because the dynamic range of the scene is beyond the capabilities of your camera to record in a single capture doesn't mean you should create an HDR image. A photo with clipping of detail in the darkest shadows could simply be a dramatic photo, and a photo with clipping of highlights could simply be a very nice "high key" photo.

That said, my approach is to capture a sequence of bracketed exposures whenever I know (or my camera's histogram display tells me) that the full dynamic range of the scene can't be captured with a single photograph. This provides the flexibility of deciding later whether I want to create an HDR image or simply work with the best of my various exposures.

So, there is an element of experience in terms of being able to anticipate when the dynamic range of a scene exceeds the capabilities of your camera. There is also an artistic decision to be made here in terms of how you will interpret the scene. But in general I prefer to have bracketed exposures whenever the scene has a high dynamic range, so I have more flexibility when processing my photos later.



## PHOTOGRAPHY 101



# 9 best photography tips for beginners

New to photography? Need some beginner-friendly photo tips to help you get up and running with your camera? We can help.

Digital photography can be daunting when you're a beginner. All the confusing camera controls, customisation options and [photography jargon](#) – it's bewildering.

This starter's guide should help cut through some of the confusion. We'll show you how to set up your camera so that you can quickly start taking better photos.

This isn't simply an abridged version of your camera manual though. Rather, it's a hand-picked assortment of 10 of our best beginner photo tips that will help you become a more confident photographer.

### 1. Don't stress about the quality of your digital camera

It's easy to find yourself going round in circles when it comes to photographic equipment, and all too easy to believe that the camera gear you own is holding you back. But really, it isn't: any camera is capable of producing a stunning picture.

Yes, there are some digital cameras that will give you a wider dynamic range and others that may have a more responsive AF system.

But ultimately, the success of a photo comes down to its composition – what you choose to include (and leave out) of the picture, and how you arrange it in the frame.



## 2. Choose the right shooting mode for the job

Your [digital camera's scene modes](#) are fine for snapshots, but if you want to take more creative photos then step up to the more advanced semi-automatic shooting modes.

[Aperture Priority](#) (A or Av on the mode dial) is the one to choose if you want to control the [depth of field](#) – how sharp your photos are

from front to back. As a result, it's a smart choice for portraits, landscapes, macro photos – pretty much everything!

Aperture Priority is a semi-automatic mode: you set the aperture, and the camera then sets a corresponding shutter speed for a 'correct' exposure, based on the camera's reading of the scene.

[Shutter Priority](#) (S or Tv) works the same way, although you control the shutter speed instead, with the camera setting an appropriate aperture. This makes it a good shooting mode to plump for when you're [shooting sports](#) and action.

[Program mode](#) (P) is like an advanced fully automatic mode, where the camera sets both the aperture and shutter speed.

However, you can rotate the camera dial to 'shift' the aperture and shutter speed combination in order to get a different effect while still maintaining the same overall exposure.

This makes Program mode a good choice for on-the-fly shooting where you just want to be sure you're going to get the shot.



## 3. Don't feel you have to use the camera manually

We're first to champion the benefits of taking as much control back from the camera as possible for consistent results. But here's the thing: many of the automatic camera settings give perfectly good results.

Take [white balance](#), for instance. The Auto White Balance (AWB) setting does a decent job in many situations. It may go a bit squiffy in mixed lighting, and it can leave sunsets looking a bit insipid, but overall it's pretty good at neutralising unwanted colour cas

The camera's autofocus system is generally a much faster option than manual focus – although you'll get more accurate

results if you tell the camera where you want it to focus by manually selecting one of the AF points in the viewfinder.

**Auto ISO** can be another life-saver. Here, the camera will raise and lower the ISO sensitivity



#### 4. Wait for the right light

This is what photography is all about, really: thinking about the light in terms of its quality, quantity and direction, and how it suits the subject.

To reveal detail and reduce the contrast of a scene, shoot when the light is soft and diffused. **Outdoor portraits** and macro photos look great when shot under bright but overcast skies. Less so at midday on a bright, clear day – the light is just too harsh.

Landscape photographers set their alarms for the early hours for a reason. The rich, raking light at sunrise (and sunset) adds warmth and texture to rural and coastal shots.

Experiment with **backlighting** and taking photos when a subject is lit from the side for more dramatic results. Shoot with the sun

as you move from dark to bright conditions, improving your chances of taking a sharp photo.

behind you by all means, but make sure your shadow doesn't creep into the photo.

In short, keep an eye on the light and find a camera position that best takes advantage of it.

#### 5. Why it's better to shoot in RAW

Most digital cameras offers a choice of two file formats to record. RAW and JPEG.

If you save your photos as JPEGs, then all the choices you make in the camera will be locked into the final image.

If you find that your pictures are too dark or too bright, or the colours looks wrong, then you'll have no option to try and fix them in Photoshop or similar image-editing software.

The problem is that JPEGs are a compromise: compared to some other file formats, they're heavily compressed, and the quality gets progressively worse as you make further edits and continue saving the file. However, if you save a photo as a RAW file, then you're just saving all the raw data from the camera.

In fact, all digital photos are shot in the **RAW file format**. It's just that if you use the JPEG option on the camera, then it processes the raw data and saves the resulting JPEG to the memory card.

If you choose to save images as RAW files rather than JPEGs, then you have to process the images yourself, either in-camera with a compatible model or in software such as Lightroom.

Saving the RAW file enable you to go back in time: you can change some of the picture settings after you've taken the shot.



## 6. Avoid 'clipped' highlights

If a photo is overexposed, then there's a risk of all detail being bleached out of the brighter areas. These 'blown' or 'clipped' highlights look ugly, and it's usually preferable to make sure you prevent this happening when you take the shot.

To do this, first find your camera's **brightness histogram** – the graph that can be displayed alongside a photo during playback or Live View.

This is your at-a-glance guide to the picture's exposure. The highlights are on the right (hey, it rhymes...) and the shadows are on the left. Or at least, that's where they should be.

If the histogram is pushed up towards the right-hand side of the display, then the picture may be overexposed. You can double-check this by activating your camera's **Highlight Alert** function, which you'll find in the Playback menu. It causes areas of the picture that are potentially

Want to try a different white balance or Picture Style, or tweak the exposure and sharpness? You can with RAW.

You won't be able to change the aperture, shutter speed, ISO or focus point though, so get these photography fundamentals right at the time of shooting...

overexposed to blink when you play back an image.

If you this happens, learn how to use your camera's **Exposure Compensation** function to reduce the exposure and take another shot.

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## 7. Listen to the shutter speed

There are many reasons why you can end up with a blurred photo, including the wrong autofocus mode being set on the camera and the lens not being focused in the right place.

But it's the choice of shutter speed that makes a massive difference to how sharp your photos are.

The rule of thumb is that it needs to be equivalent to the focal length of the lens – so 1/50sec for a 50mm lens – or faster to be able to get sharp handheld pictures.

### 8. Don't be afraid to make mistakes

The [top professional photographers](#) (the credible, consistent, creative ones) didn't wake up one day, decide they were going to be photographers and immediately start taking great photos.

They did what the rest of us did: fumbled awkwardly with dials and buttons, became disheartened when their pictures turned out too dark or too bright and felt a flutter of excitement when they managed to take a sharp photo.

As landscape legend [Ansel Adams](#) is widely quoted as saying, '12 significant photographs in any one year is a good crop.'

It's easy to forget to check the shutter speed when you're concentrating on getting the shot though. So keep your ears peeled: if you can hear the shutter both opening and closing, the chances are you'll end up with a blurred photo.

If one of the world's greatest photographers wasn't too worried about his hit rate, neither should you be about yours.

### 9. Kill the beep

You know, the annoying beep that happens when your camera gets something in focus. It may not improve your photography, but it'll make the process more enjoyable for you and everyone around you.

## 4 tips for sharper shots when using a tripod



There's more to using a tripod than attaching the camera and firing away. Whether you're using a budget model or an all-singing, all-dancing carbon-fibre tripod, there are some simple techniques you should use to get the best possible results.

One of the key ways to make the tripod as stable as possible is to use the strongest, most stable parts first. So use the thickest leg sections when initially setting the height. You should only raise the tripod's center column once you have used all of the leg sections.

Next, make sure that the feet aren't going to slip or move during your exposures. When using a tripod on soft ground you can press the feet into the earth to make sure they are solid, but on rocky or hard ground it's a little more difficult to prevent them from moving. On these surfaces you'll find that keeping the legs as vertical as possible will keep the tripod more stable.

Finally, add a weight to keep your tripod firmly rooted to the ground. Attaching your bag to the bottom of the center column is often the easiest way. On lighter tripods, watch out for overloading the legs, and in windy conditions make sure that the bag doesn't sway and cause additional shake.

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## The 4 tips for sharper shots



### **Tip 1: Size matters**

When you're setting up your tripod and don't need to extend it to full height, always make sure that you use the thickest sections of the legs first. These are stronger and offer more stability than the thinner, lower sections, which you should only use if you really need the extra height.



**Tip 2: Avoid the centre column**

When you are adjusting the height of the tripod, make sure that you use all of the leg sections first to avoid using the center column if possible. Even the thinnest leg sections will be more stable than extending the center column, as this is usually the tripod's weakest area.



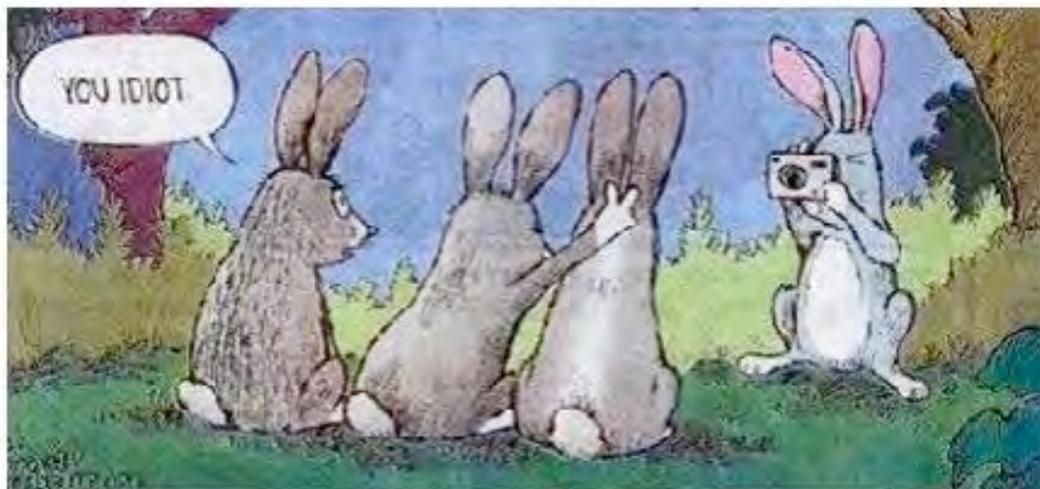
**Tip 3: Find firm footing**

Even the sturdiest, strongest tripod is useless if the feet aren't on stable ground and securely positioned. On grass or soft ground, push the feet down into the surface to give it extra stability, while on rock or hard ground make sure that the feet aren't going to slip or slide.



**Tip 4: Weigh it down**

If your tripod still isn't stable enough to use very long shutter speeds, add some weight to the set-up by hanging your camera bag from the central column. Some models have a handy clip designed for this purpose, but simple bungee straps will have the same effect.



fə-täg-rə-fē/

(noun)

Definition: The art of always wanting to buy more cameras, lenses, props and editing tools.

## 52 photography projects: photo ideas to try (excerpt 3)

With written permission from Digital Camera Magazine



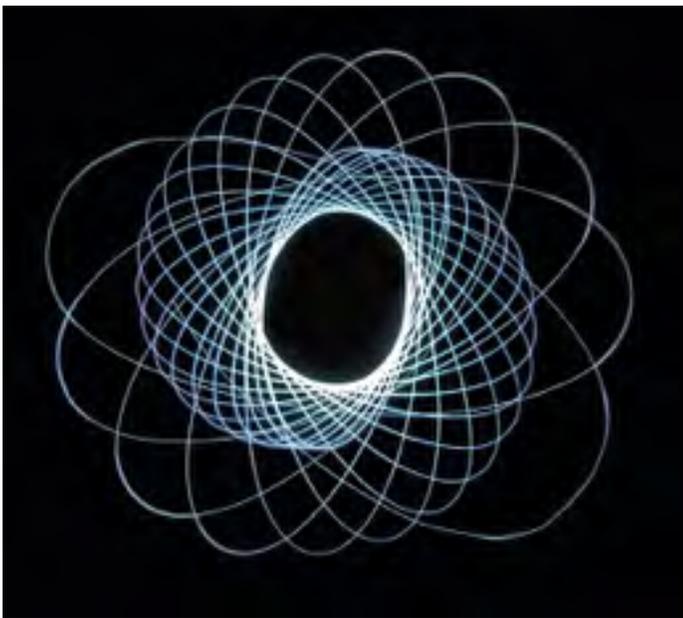
### Photography project 14: bokeh bubbles

Small highlights often create nice bokeh, so fairy lights are perfect for this project. Position them far enough away so that they will be out of focus at a wide aperture. Position your subject, in this case a glass, close to the camera and focus on it. Tweak the position of the fairy lights until it looks like cool coloured bubbles are floating out of the glass. This technique can also be used to create bokeh 'steam' from mugs of hot drinks.



### Photography project 15: still life light trails

Light trails can be used in all kinds of photography, but they're perfect for a creative still life project. You can use a regular Maglite torch, but try removing the end to reveal the bulb and make the light more direct. Use some electrical tape to attach a coloured sweet wrapper, which you can use as a makeshift 'gel'. Set the camera's shutter speed to around 30 secs with an aperture of around f/8, then start moving the torch within the frame before pressing the shutter. Continue the movement throughout the exposure. Here, we suspended the torch from a piece of string and made a gentle circular movement to create a spiral around the bottle.



### Photography project 16: light spirals

You'll need to attach a torch, suspended by string, to an open area of ceiling. Fit the widest lens you have on your camera, and mount it on a tripod pointing straight up. With the light turned on, autofocus on the tip of the torch and set the lens to manual focus to lock the setting in. With an aperture of f/11 or f/16 dialled in, use Bulb mode and a remote release to keep the shutter open for a minute or so as you send the torch spinning in the dark...



### Photography project 17: Brenizer effect portraits

The Brenizer method, also known as portrait panorama or bokeh-rama, provides a great basis for a portrait photography project. Invented by New York wedding photographer Ryan Brenizer, the technique helps you create photos that appear to have been shot on a lens with a much wider maximum aperture. The idea is that you shoot lots of telephoto photos of different parts of a scene at the lens's widest aperture, and then join this mosaic together using Photoshop's Photomerge option or in specialist stitching software.

Make sure you shoot each frame using manual settings – from White Balance through to focusing – so that you can batch process all the shots. Try shooting anywhere from 30-80 frames, and make sure each tile and row overlaps the last by around a third.

### Photography project 18: right time, wrong lens

Choose the opposite lens to the one you'd normally use to photograph a subject. For example, take a wide-angle lens to the zoo or restrict yourself to your longest telephoto focal length when you next shoot landscapes.



## Photography project 19: deconstructed landscapes

Try a new way to explore a landscape by creating a composite of multiple fragments of it that you've taken during a short walk. A 20-minute stroll is all you need. Keep your kit and settings simple, and don't get bogged down with tripods, filters or complicated techniques. Shoot anything that catches your eye in Aperture Priority mode. When you're back home, create a grid in Photoshop and assemble your selection of picture using Layers.



## Photography project 20: minimalist mono landscapes

Instead of cramming an entire view into a single frame, shoot a series of minimalist long exposure landscapes instead. A symmetrical composition can help to reinforce the simplicity of the framing, as can a square crop. You'll also need a strong Neutral Density (ND) filter to give you the flexibility to create long exposures at any time of the day. Use a tripod to keep the camera still throughout the exposure and fire the shutter with a remote release.

## Photography project 21: starlight landscapes

To capture the best starscapes you'll need a completely clear sky. It's best if the moon isn't visible: it can make it difficult to keep detail in the whole sky in a single exposure. To keep the exposures short enough to prevent the moving stars blurring, use Manual mode and set a high ISO such as 1600 or 3200 and a shutter speed of two seconds. Even then, you'll need a wide aperture: f/4 or even f/2.8. This means it's almost impossible to keep both the stars and any foreground subject in focus in a single shot. Shoot two exposures, one focused on the stars and one on the foreground, then combine them in Photoshop.

## Photography project 22: shoot the uninspiring

Write down a list of locations or items that you find dull, depressing, ugly, boring or annoying. Now push yourself to make beautiful and interesting photographs of these unphotogenic subjects.



## Photography project 23: car park abstracts

You don't have to travel far or commit a lot of time to an outdoor photography project. There are photo opportunities just about everywhere – even in a car park. A DSLR with a standard zoom is all you need for this project. Keep your technique simple and look for patterns, textures, colours and shapes.

# Best camera settings for long-exposure landscapes

With written permission from Digital Camera magazine

*If you're planning to capture the sunrise or sunset, you don't want to waste any of your time on location messing around with camera settings. In the latest post in our*

*series of pre-shoot checklists we suggest some of the best camera settings for long-exposure landscapes.*



## Images and words by Chris Rutter

The settings you need to shoot sunrises and sunsets are similar to those for other landscapes, but as the light can change quickly, pre-setting the key controls will help you get the best results.

### Things you can pre-set

It's best to set your camera to manual mode to get the best results in the challenging lighting conditions of sunrise or sunset. You can also [pre-set a small aperture, as this will give you a large depth of field](#) – but not too small, or you run the risk of lens diffraction softening your shots. Around f/16 is a good starting point.

One reason for shooting at sunset is to capture the warmer light, so even if you're shooting in RAW, it's best to set the white balance on your camera to daylight, rather than automatic, as the latter will try to neutralize the warm colour cast.

You may need to change this on location to cloudy or shade, though, depending on the lighting that you encounter – or in RAW software later on.

You'll want to set the ISO to 100 or 200 to get the best image quality, although this will mean you'll have to use a slow shutter speed. As such, a tripod and remote release are essential for this type of shot.

When you are using a tripod, turn off vibration reduction to prevent it activating when the camera is fired, as this can cause the image to be blurred. The autofocus will struggle in the low light conditions, so [select manual focus](#)

### Settings to change on the day

Setting the best exposure is the biggest challenge when shooting at sunrise or sunset. As the sky is much brighter than the landscape, it's difficult to keep detail in both in a single shot: expose for the sky and the landscape will be too dark; expose for the landscape and the sky will be blown out.

You either have to find a compromise, or [attach a graduated neutral density](#) filter to darken the brighter sky, and reveal colour without it affecting the landscape, or you can take two exposures (one for the sky and one for the landscape) and merge them in Photoshop.

[Your landscape composition](#) will also have an

effect on the exposure indicated by the metering of your camera. If you [include large expanses of bright sky](#) or the sun in the frame, your Evaluative metering mode will, by default, recommend an exposure that will expose the sky as an average mid-tone, and so will under-expose the foreground or landscape.

Also, when changing the exposure for landscapes, avoid changing the aperture, as this

will affect the depth of field. Instead set a slower shutter speed to adjust the exposure, while keeping ISO at 100 or 200.

When the landscape isn't lit directly by the sun you can find that the colours look too cool. In this situation, you can [change white balance to cloudy or shade to warm things up](#), but do check that this doesn't make the colours in the sky or clouds look too warm.



Typical camera settings for sunrise and sunset

**Exposure mode**

Manual

**Aperture**

f/16

**ISO**

100

**Shutter speed**

Slower than 1/30 sec

**Focus mode**

Manual

**Drive mode**

Single shot

**White balance**

Daylight



## ACC SWAP MEET



ITEM	SALE PRICE	ORIGINAL COST	CONTACT	PHONE	EMAIL	COMMENTS
<b>FUJI FINE PIX T400 POINT and SHOOT CAMERA. 16 megapixels, 10X Zoom, video capability. In box with owners manual.</b>	\$90.00	\$130.00	Paula Matzek	847.394.4920	<a href="mailto:plmatzek@aol.com">plmatzek@aol.com</a> <a href="mailto:four@aol.com">four@aol.com</a>	
<b>3 EXTENSION TUBES FOR CANON CAMERA. 12 mm, 20mm, 36mm. Extebsion tubes are used in place of a macro lens,</b>	\$50.00	\$100.00	Jeff Berman	847.403.3100	<a href="mailto:bermfour@aol.com">bermfour@aol.com</a>	

# Arlington Camera Club Exhibits and Field Trips

ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King

**October/November - Luther Village**

**October, 2015 - Mt Prospect PublicLibrary Take down on October 29th..**

**December, 2015 - not exhibiting because of the holidays**

**January/February, 2016 - Arlington Heights Village Hall: Theme will probably be "Think Spring"**

**March/April, 2016 - Elk Grove Village Library**

**May Through September - Currently Open**

**October, 2016 - Schaumburg Library**

**November, 2016 - Currently Open**

**December. 2016 - not exhibiting this month**

**Arlington Heights Village Hall has space for both framed and matted pictures.**

**Luther Village accepts framed pictures.**

**Buffalo Grove Fitness Center accepts framed pictures.**

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

**Friday, November6th, 5 - 9 PM, Moon Art Gallery, 15 E Minor St., Arlington Heights  
First Friday Event Featuring Jeanne Garrett "A Sunday Drive"**

## Field Trips and Outings

It is up to individual club members, not John and Paula to step forth and suggest and/or lead outings.

**Chicago Botanic Garden Photo Walk (sponsored by the Botanic Garden), Glencoe, IL, Sat., November 7 and Sat., December 5. Meet at 9:00 at the Crescent Garden.**

**Mount Prospect Tree Lighting and Christkindlmarket, 50 S. Emerson, Mt. Prospect, IL, Wed., Nov. 25, 4 -7 P.M.**

**"Old World Christmas," Old World Wisconsin, Eagle, WI, Dec. 5-6 and Dec. 12-13, 10 A.M.-5 P.M.** Both indoor and outdoor shooting opportunities. Looks much better if there is snow on the ground, so the weather will help determine which date we go.

Contact Paula, [plmatzek@aol.com](mailto:plmatzek@aol.com) so we can arrange carpooling.

## **Converting color to black and white images**

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.

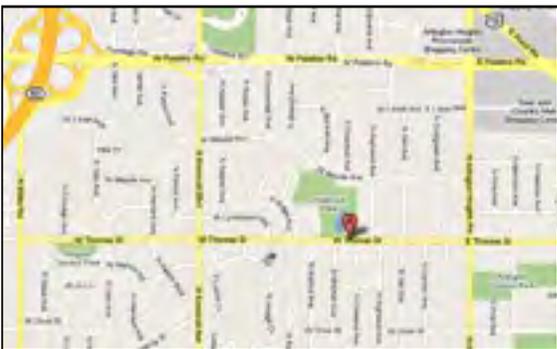
## **Contact**

**Bill Kruser**  
**847-404-9434**

**Officers and Committee Chairs**

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<b>Judy Reynolds</b>	<b>Treasurer</b>	<a href="mailto:treasurer@arlingtoncameraclub.org">treasurer@arlingtoncameraclub.org</a>
<b>Roy Lobenhofer &amp; Paul Palmer</b>	<b>DPI ACC</b>	<a href="mailto:dpi@arlingtoncameraclub.org">dpi@arlingtoncameraclub.org</a>
<b>Ed Martin &amp; Bill Bible</b>	<b>DPI CACCA</b>	<a href="mailto:dpi@arlingtoncameraclub.org">dpi@arlingtoncameraclub.org</a>
<b>Tim Medema</b>	<b>Chief Judge</b>	<a href="mailto:chiefjudge@arlingtoncameraclub.org">chiefjudge@arlingtoncameraclub.org</a>
<b>Donna Thomas</b>	<b>PSA Representative</b>	<a href="mailto:psarep@arlingtoncameraclub.org">psarep@arlingtoncameraclub.org</a>
<b>Jeff Berman &amp; Al Teitsma</b>	<b>Newsletter</b>	<a href="mailto:newsletter@arlingtoncameraclub.org">newsletter@arlingtoncameraclub.org</a>
<b>Mike Nugent</b>	<b>Publicity</b>	<a href="mailto:publicity@arlingtoncameraclub.org">publicity@arlingtoncameraclub.org</a>
<b>Larry Arends</b>	<b>Community Activities</b>	<a href="mailto:community@arlingtoncameraclub.org">community@arlingtoncameraclub.org</a>
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<b>Joe Beuchel &amp; Norm Plummer</b>	<b>Webmaster</b>	<a href="mailto:webmaster@arlingtoncameraclub.org">webmaster@arlingtoncameraclub.org</a>
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<b>Jim Narden</b>	<b>Setup &amp; Take Down</b>	<a href="mailto:PFH704@aol.com">PFH704@aol.com</a>
<b>Paula Matzek &amp; John Coens</b>	<b>Field Trips &amp; Outings</b>	<a href="mailto:PLMatzek@aol.com">PLMatzek@aol.com</a> & <a href="mailto:JohnCoens@comcast.net">JohnCoens@comcast.net</a>
<b>Carol Arnolde</b>	<b>Corporate secretary</b>	<a href="mailto:vpcompetition@arlingtoncameraclub.org">vpcompetition@arlingtoncameraclub.org</a>

**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 2015 and 2016**

**Aug Mt. Prospect Public Library**

**Sep Arlington Heights Public Library**

**Qct Prospect Heights Library**

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## ACC DPI Competition Results – October 7, 2015

### DPI Monochrome Images

Ed Martin	One of These Days Alice	22	AW	MDPIOM
Ed Martin	I Smell BACON	21	AW	
Larry Arends	Abandoned	21	HM	
Roy Lobenhofer	Finding Climbers at El Capitan	21	HM	

### DPI Color Images

Bob Reynolds	The Mill Falls	24	AW	CDPIOM
Janis Williams	Dragonfly	23	AW	
Bob Reynolds	Genesee Theater	23	AW	
Carol Arnolde	St. Elmo	22	HM	
Patty Colabuono	Summer!	22	HM	
Ed Martin	Pellas Cat	22	HM	

## ACC Competition Results – October 7, 2015

### Small Monochrome Prints

Ken Olsen	Heather in High-Key	22	AW	SMPOM
Bob Reynolds	The Falls	23	AW	
Jeff Berman	What Do You Think?	22	HM	
Mike Garber	Sail Race	22	HM	
Mort Lerman	Mud Face	22	HM	

### **Large Monochrome Prints**

Patrick Grady	Water Lily	24	AW	LMPOM
Patrick Grady	Ruby Beach	23	HM	
Cindy Kuffel	Out to Pasture	24	AW	
Mort Lerman	Horror	23	HM	

### **Small Color Prints**

Kathy Grady	Giant Green Anemone	23	AW	SCPOM
Patty Colabuono	Canna Leaves	23	AW	
Patty Colabuono	Be Still My Heart	23	HM	
Jim Nordin	A Snack	23	AW	
Tim Medema	Blossom Takes a Nap	22	HM	
Bob Reynolds	Buttermilk Gorge	23	HM	
Jan Williams	Jellies	23	HM	

### **Large Color Prints**

Rich Hassman	Washington Island Stave Church	24	AW	LCPOM
Rich Hassman	Horseshoe Bend – Page, AZ	23	HM	
Roy Lobenhofer	Redwood Down	24	AW	
Randy Vlcek	Red Canoes	23	AW	
Carol Arnolde	Lighthouse Scene	23	HM	
Tim Medema	Covered Bridge	22	HM	
Bob Reynolds	Enfield Creek Falls	24	HM	

# Members Gallery

October 2015 Results



**DPi Mono** - One of These Days Alice - Ed Martin



**DPi Mono** - I Smell Bacon - ed Martin



**DPi Mono** - Abandoned - Larry Arends



**DPi Mono** - Finding climbers at El Capitan



**DPI Color** - The Mills Falls



**DPI Color** - Dragonfly - Janis Williams



**DPI Color** - Genesee Theater - Bob Reynolds



**DPI Color** - St. Elmo - Carol Arnold



**DPI Color** - Summer! - Patty Colabuono



**DPI Color** - Pellas Cat - Ed Martin



**Mono Print Small** - Heather in High-Key - Ken Olson



**Mono Print Small** - The Falls - Bob Reynolds



**Mono Print Small - Mud Face - Mort Lerman**

**Mono Print Small - What Do You Think? - Jeff Berman**



**Mono Print Small - Sail Race - Mike Garber**



**Mono Print Large - Water Lily - Patrick Grady**



**Mono Print Large - Ruby Beach - Pat Grady**



**Mono Print Large - Out to Pasture - Cindy Kuffel**



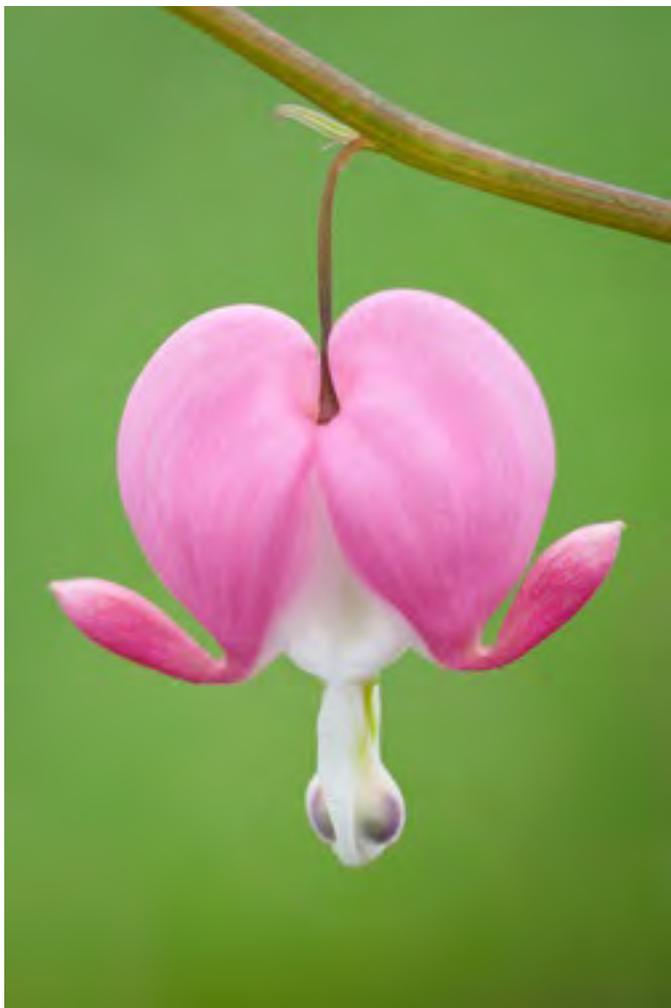
**Mono Print Large - Horror - Mort Lerman**



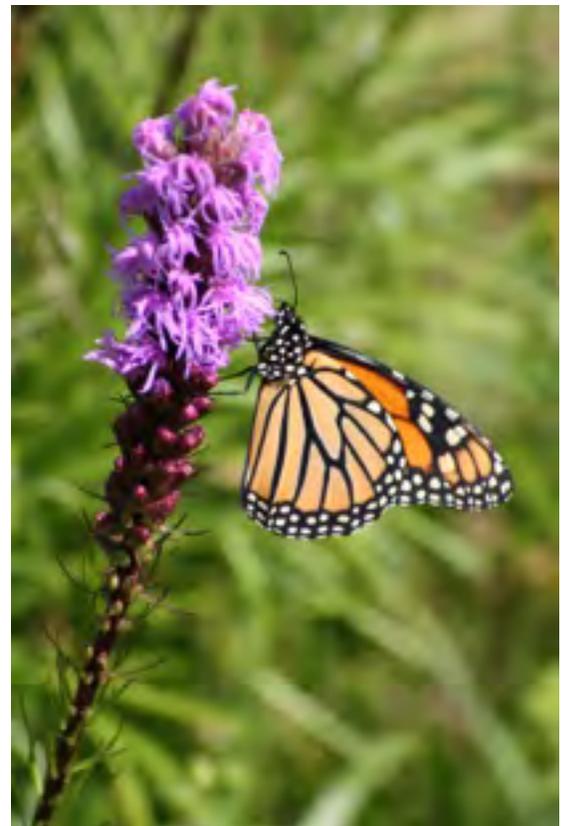
**Color Print Small - Giant Green Anemone - Kathy Grady**



**Color Print Small - Canna Leaves - Patty Colabuono**



**Color Print Small - Be Still My Heart - Patty Colabuono**



**Color Print Small - A Snack - Jim Nordin**



**Color Print Small** - Blossom Takes a Nap - Tim Medema



**Color Print Small** - Buttermilk Gorge - Bob Reynolds



**Color Print Small** - Jellies - Jan Williams



**Color Print Large** - Washington Island Stave Church - Rich Hassman



**Color Print Large** - Horse Shoe Bend - Page AZ - Rich Hassman



**Color Print Large** - Redwood Down - Roy Lobenhofer



**Color Print Large** - Red Canoes - Randy Vlcek

**Color Print Large** - Lighthouse Scene - Carol Arnolde

Image not received



**Color Print Large** - Covered Bridge - Tim Medina



**Color Print Large** - Enfield Creek Falls - Bob Reynolds