

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

Photographic Society of America (PSA):



The Photographic Society of America ("PSA") is a worldwide organization for anyone interested in photography – casual shooters, beginners, advanced, amateur, semi-pro, professional and everyone in between. Founded in 1934, PSA now has members in all 50 states of the U.S. as well as in over 70 countries. They have both individual and organizational (club and council) memberships - that offer a wide variety of services and activities.

PSA was founded to "Promote the Arts and Sciences of Photography". In April 2010 the PSA Strategic Planning Committee expanded the original mission and developed the present PSA Mission Statement:

► *"The Photographic Society of America (PSA) promotes the art and science of photography as a*

means of communication, image appreciation, and cultural exchange."

► *"PSA provides education, information, inspiration, and opportunity for all persons interested in photography."*

► *"The Society fosters personal growth and expression, creativity, excellence, and ethical conduct in all aspects of photographic endeavor."*

PSA Individual Membership Education Services includes one of my favorite benefits: Image Evaluation. Individual members can email an image to the Image Evaluator and they will respond with a commentary or what was good and what could be improved. I have received some excellent tips from these evaluations. When you open up the image evaluation page, there will be a definition explaining the type of image that fits that particular section: pictorial, nature, photojournalism or photo travel. Pictorial is the only unrestricted section – there are no restrictions on the type of photo you

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April 2012

Inside This Issue

| | |
|----------------------------------|----|
| Photographic Society of America | 1 |
| Officers & Committee Chairs | 2 |
| April ACC Outing | 4 |
| CACCA Competition Results | 4 |
| Photo Quotes | 4 |
| Back Roads | 5 |
| ACC Photo Exhibits 2012 | 5 |
| Happy Birthday | 5 |
| ACC Learn Now | 6 |
| A Passion For Flower Photography | 7 |
| Ask Tim Grey | 8 |
| PSA Application | 9 |
| ACC Calendar | 10 |
| Members Gallery | 11 |

(cont'd on page 3)

April 2012

4 Competition

Open to All Paid Members.
Guests Welcome

18 DPI Competition

Open to All Paid Members.
Guests Welcome

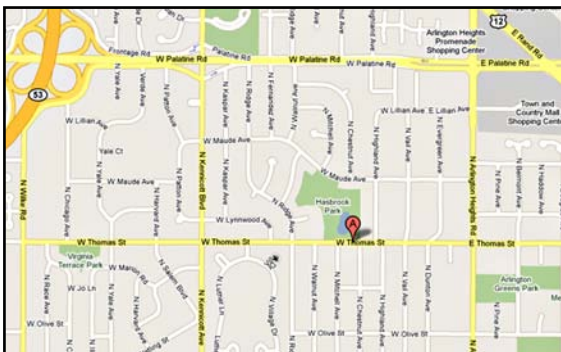
Officers and Committee Chairs

| | | |
|--------------------------------|---------------------------|--|
| Norm Plummer & Patty Colabuono | Co-President | co-president@arlingtoncameraclub.org |
| Ralph Childs & John Kinyon | 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 |
| Randy Vlcek | Chief Judge | chiefjudge@arlingtoncameraclub.org |
| Diana Jacobson | PSA Representative | psarep@arlingtoncameraclub.org |
| Diana Jacobson | Newsletter | newsletter@arlingtoncameraclub.org |
| Bob Reynolds | Publicity | publicity@arlingtoncameraclub.org |
| Larry Arends | Community Activities | community@arlingtoncameraclub.org |
| Donna Thomas | CACCA Representative | caccarep@arlingtoncameraclub.org |
| Joe Beuchel | Webmaster | webmaster@arlingtoncameraclub.org |
| Cindy Kuffel | Photographic Displays | photodisplay@arlingtoncameraclub.org |
| Bill Kruser | Membership Chair | membership@arlingtoncameraclub.org |

ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.

ACC Mailing Address:

126 E. Wing Street, Suite 242
Arlington Heights, IL 60004



Coming in May

May 2 - Program
Jake Neubart - Shoemount Flash

May 16 - Program
Bill Skinner - Hands-on portrait shooting session

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PSA (cont'd from p.1)

can submit in this group. Each section also has references to assist members in producing quality images – including hints and tutorials.

Some of the other benefits available to PSA individual members under the Member Education Services are online courses (Individualized Photography Course; PSA Image Analysis Course; Advanced Photography: History of Photography; Advanced Photography: Rule of Thirds); study groups (Color Projected Image Division; Electronic Imaging Division; Nature Division; Photojournalism Division; Photo Travel Division; and under Pictorial Print Division – American Portfolios; Portrait Portfolios; Canadian Portfolios and Print Workshops). Mentor Services are for members who wish to explore a specific photography topic and have available PSA members who have experience and are willing to share their expertise. There are also consultants ready to assist members in the following six areas: Utilizing your Photographs; Using your Photographic Skills; Exploring Equipment and its Use; Participating in Programs/Activities; Serving PSA and Entering PSA-Recognized Exhibitions. There are several topics under each area. A few examples are: developing a photo web site; creating digital shows, exhibiting in a gallery; D-SLR sensor cleaning; understanding judging; preparing digital prints.

All members also receive the PSA monthly magazine which contains wonderful photos, interesting articles, and helpful columns – including “Just for Beginners”. Once a year you will receive the PSA “Who’s Who in Photography”. PSA also offers a Travel Aide Service, Species Identification Service, and member discounts (i.e., Adobe, Nik, Lensbaby, Lightroom, and SmugMug to name just a few).

Every year PSA holds an Annual Conference in September or October. This is a one-week conference of photographers from across the U.S. and around the World. The conference normally offers photo tours, classes, workshops, exhibits, vendors and featured speakers. Past keynote speakers for the evening programs have included some very well-known photographers such as George Lepp, Art Wolfe, John and Barbara Gerlach, and Tyler Stableford. Some other well-known PSA members of the past include A. Aubrey Bodine, Yousuf Karsh, William Mortenson and Ansel Adams. The PSA Annual Conference is an excellent opportunity to meet other photographers from around the World, meet and talk to vendors about all types of photographic equipment, sit in on interesting programs, go on photo tours to some interesting and beautiful areas, and perhaps meet and talk to someone whose photography you admire. (I have found that the keynote speakers are quite approachable and more than willing to talk to conference participants about their photography.) This year’s conference will be held in San Francisco, the 2013 conference will be in South Portland, Maine, and the 2014 conference will be in Albuquerque. (All conference locations are held in the United States due to the difficulty in transporting prints, supplies and awards across borders.)

The PSA website (<http://psa-photo.org/>) contains a lot of information about the organization. There is also a Members Only section which gives you access to a plethora of information, links and benefits. Please check it out – you might find something of interest. (Note: If you decide to join PSA, please list me as your “referral”.)

Diana Jacobson



April ACC Outing - Spring Is In The Air

by Larry Arends

We are all delighted at the beautiful spring weather. However the flowers are simply confused! I know we always have a great time photographing the spring wild flowers, but we cannot wait until May this year. Let's have an April outing, and hope the flowers are cooperative, and the weather stays great.

Please join the club for a Saturday outing on April 21st. We will start in the morning at the Reed-Turner Woodland Nature Center in Long Grove. This is one of my favorite spots, and is always a great spring flower location. After the morning in the woods we can stop in

another of my favorite spots. Lunch at the Tavern of Long Grove. If the morning shoot was not enough, please join us after lunch for a short ride to the Younghusband Prairie on the east edge of Barrington. This is a hidden little pocket wilderness area in suburban Cook County. It's only a couple of square miles, but the prairie plants are abundant, and Baker Lake always has several birds to enjoy.

I will fill in more details with a follow-up email. If you are interested, please email me (larryarends@gmail.com), or see me at one of the next meetings.

CACCA Competition Results

by Donna Thomas

Small Mono

Jim Pierson

Cathedral Rock

HM

Two of the ACC members participated in the CACCA postcard competition which is held every March. Both Judie Reynolds and Larry Arends continued their winning tradi-

tions. Both Judie and Larry submitted two entries and they both received an Award and an Honorable Mention. Congratulations for a job well done!



The decisive moment? That's when Cartier-Bresson pointed to a frame on his contact sheet and said, 'Print that one/

Alan Zenreich

The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep.

Paul Strand

I am not a painter, nor an artist. Therefore I can see straight, and that may be my undoing.

Alfred Stieglitz

Back Roads

by Cindy Kuffel

Images by David Kay, Ltd., Cindy Kuffel and Bill Kruser, would like to introduce you to a black and white photo exhibit called "Back Roads" at the Prospect Heights Public Library. The exhibit opens April 3 with a selection of some of our favorite "Back Roads" photos on display in the entrance lobby of the library.

On Thursday, April 5, from 7:00 - 8:00 p.m. the library will be hosting a "Meet the Artists" reception in the lobby entrance of the library. Please join us for a fun filled evening and discussion of some of your favorite "Back Roads" photos.

The library is located at 12 North Elm Street, Prospect Heights, Illinois.

ACC Photo Exhibits 2012

by Cindy Kuffel

Arlington Heights Village Hall

Anything Arlington (this display is once again on the move)

April 9 - June 9

Theme - Arlington Heights **framed** images only

Installation - April 9, anytime after 6:30

Spring Valley Nature Center

Schaumburg, IL

September-October

Theme - Nature

More information to be forthcoming

Arlington Heights Memorial Library

Entire Month of December

Theme - Arlington on Parade

Matted images only

8x10 to 11x14

Pictures of Arlington Heights parades over the summer to end Arlington's 125th anniversary

More information to be forthcoming



Happy Birthday!

John Coens April 3

Patty Colabuono April 9

Est. 1889
hHunt's
Photo & Video
100 Main St, Melrose, MA 02176

ACC Learn Now

by Joanne Trahanas

Question: Have a question about the “auto lighting optimizer” (ALO) and my image quality control on my Canon Rebel xsi. If I set the mode on “Raw + L” - the highest setting - I shoot with 12.2 megapixels but then lose my ALO, which functions when I shoot in my basic zone modes, which I prefer to do nowadays. Basic zone gives me 6.3 megapixels, however. Generally speaking, which setting will more often than not give me all around better images?

Response #1: Bob is correct that the ALO is only active for a JPEG. My personal preference is to shoot RAW which gives you the most information to work with - it is essentially a map of everything that the sensor has captured. However, when you shoot RAW you will need to do the adjustments to bring out the shadow detail, usually in the RAW processor program. ALO attempts to do this automatically for you.

Response #2: I have to agree with the comment. I shoot only RAW and it does require post processing in a software package. Yes, it is a little more work; however, the final images I get are closer to what I envisioned than JPEGs. To me shooting RAW + JPEG seems overkill as I said I shoot only RAW. Purchase a good RAW processor, and practice, practice, practice.

Response #3: In the long run, doing it yourself using the RAW processor should yield better images, but it requires more study and

practice. I’m kind of surprised that the ALO reduces the pixels to 6.3, but I don’t have a lot of experience with it (it may be an 8 vs 16 bit thing). This is just my opinion on the matter.

I have an Xsi also and I prefer to shoot in RAW and forget about the auto lighting optimizer. According to the manual, Auto Lighting Optimizer is an auto brightness/contrast adjustment applied to JPGs. I would rather use Canon’s Digital Photo Professional or Photoshop to optimize my images.

Also, I don’t use RAW+L because this creates both a RAW and a large JPEG and that makes really big files and causes my Xsi to slow down - I can’t shoot a lot of images fast because the camera is taking time to store these large files. According to the manual, it limits my burst mode from 6 (RAW) to 4 (RAW+L). If I just save the RAW file I can save my images a little faster.

From the manual - Large file size is 4272 x 2848 pixels, file size about 4.3 MB. RAW is also 4272 x 2848, file size about 15.3 MB.

Also in the manual it says that basic mode creates JPG files, but the quality is user selectable, so you should be able to select Large files size in basic modes.

Thanks to Bob Schwarz for submitting a question for this issue. Thanks also to Norm Plummer, Jim Pierson and Bob Reynolds for their responses.

A Passion For Flower Photography

by Kathy Grady

My passion for photographing flowers emerged from my passion for gardening. I have enjoyed gardening since I was a young child, where I learned to fully appreciate the beautiful flowers that my mother grew in our backyard. She would carefully study and order spring bulbs and specialty roses that were available from catalogs, and I would accompany her to the local nursery to buy the summer blooms. She also was an artist, and to this day, I have her paintings of flowers in my home, which are a tremendous source of joy and remembrance, especially during the cold winter months.

My approach to composing photographs of flowers has developed over time. I am most enthralled with wild flowers, so try to plan most photographic trips during the springtime or early summer, when flowers are blooming. I begin by reconnoitering the entire landscape and searching for fields (oh to be so lucky) and patches of flowers. As I draw nearer, I examine the flowers from many angles, considering the light, flower(s), potential perspective, and background. I usually begin with wide angle photos to capture the flowers in their environment. I especially enjoy taking photographs with flowers in the foreground, with a mid and background that reveal lakes and mountains. On one particular excursion in Glacier National Park, I suffered approximately 50 black fly bites on my face and neck as I crouched down among a field of wild daisies and lupine to take my photo - and it was absolutely worth it. I have also found flowers that provide interesting shapes and patterns. I am especially attracted to photographs that include strong horizontal bands of triangles of brightly colored flowers surrounded by rich shades of green foliage. Wild mustard in fields of grasses and gentle slopes covered with crocus provide such a photographic opportunity.

After capturing photographs of flowers in their surroundings, I then begin to zoom in closer. I try to isolate the flower and capture it in all its glory. Groups of three flowers and flowers with s curves are most pleasing to the eye. I tend to use an f stop of 5.6 or less to blur the background so that my focus is on the flower(s). In the wilds, this requires patience, as winds can taunt you as if to say, "catch me if you can!" While sitting in a field of lupine in the high Sierras, my patience has been infinitesimal, as I immersed myself in the beauty of the surroundings. And yes, I got my picture of a single lupine and a blade of tall grass as they seemed to be talking with one another. Oh by the way, early morning and later in the evening are prime times to shoot flowers, given that the winds are less and the light on the flower(s) is more interesting. A clamp (i.e., an articulating arm used to hold flowers [and other objects]) also helps to reduce movement while shooting.

I then move in closer for that "macro moment". I am still learning this process. On a recent trip to the Chicago Botanic Gardens which included a visit to the greenhouses, I spent more than one hour photographing white orchids. As I moved in closer, and photographed the flower, it was the colors and shapes of the central part of the flower (i.e., stamen and pistil) that took on high relevance for me. I wanted to bring the eye from the edge of the petal (and photograph) to the depths of the flower, and after much contemplation and many attempts, I think that I accomplished what I was after.

I think the photographs that I am happiest with are regarding those subjects about which I am passionate - so follow your passion, and your passion will reveal itself in your photographs.

Ask Tim Grey

www.timgrey.com

Question: I have a shot with deep shadows and highlights. Can I duplicate the photo, change the exposure, and use HDR merge to balance the photo?

Answer: Well, sort of. With most high dynamic range (HDR) processing software you won't be able to actually generate an image, because the software will recognize that you don't have an adequate range of tonal values. In general, you want to capture the individual frames that go into the final HDR image with a two-stop exposure difference between captures, and in most cases you'll need three or more captures to produce great results. A single capture simply doesn't provide the range of tonal information that is called for in an HDR image.

However, you can achieve an effect that comes reasonably close to mimicking what would be possible with HDR, though obviously without anywhere near as much detail (and likely with more noise). The way I would approach this is to use Adobe Camera Raw (or your preferred RAW conversion tool) to create two versions of the image. One should be optimized for the brightest areas of the image, attempting to extract or retain as much detail in those shadows as possible. The other should be optimized for the darkest areas of the image, retaining as much shadow detail as possible. Keep in mind that most noise is going to be visible in the darkest areas of the image, so if any noise exists within the capture at all, it is likely going to be exaggerated by brightening up those areas of the image.

Once you have created both conversions from your original RAW capture, you can bring both of them into the same document in Photoshop. If you're using Photoshop CS4, the easiest

way to go about this is to use Bridge to navigate to the location where the converted images are located, select both of them, and then choose Tools > Photoshop > Load Files into Photoshop Layers from the menu. This will open both images, each as individual layers within a single document, and both aligned with each other (since they both have the same pixel dimensions).

Next add a layer mask to the top image layer by clicking the Add Layer Mask button (the circle inside a square icon) at the bottom of the Layers panel. Then use the Brush tool with a soft-edged brush, and paint black the areas of the layer mask where you want the top image blocked, revealing the underlying image. For example, if the image on the top of the Layers panel is the version optimized for highlights, you would paint in black on the layer mask for the shadow areas, blocking the shadows in this image and revealing the shadows in the underlying image (which was optimized for those shadows). If you make a mistake painting with black, simply paint with white to reveal areas of the upper image again.

This is a basic approach you can use to create an effect along the lines of what HDR enables, but to a much lesser degree. There is simply no replacement for capturing multiple images with difference exposures in the first place if you want to maximize the tonal range represented by the final image (or more accurately, if you want to effectively compress a high dynamic range scene into the relatively narrow dynamic range of a final digital photograph).

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of Tim Grey
www.timgrey.com*

If You Love Photography, You Belong in PSA . . .



Benefits of PSA Membership:

- *PSA Journal* monthly magazine
- Opportunity to submit articles for potential publication in the *PSA Journal* which is written by and for members
- Three noncommercial ads each year (no more than 5 lines or 175 characters including punctuation and spaces) in the *PSA Journal* at no cost
- Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Listing in and access to "Members Only" Membership List on PSA web site
- Publication of photos on the PSA web site, e.g., a photo in the New Member Gallery on joining and in the Show Your Stuff Gallery on renewing for year two
- Access to New Member web site services and activities including: image evaluation, mentors and consultants, resource links, and galleries
- Use of PSA logo on personal web site and business card
- Reduced registration fee at local Chapter meetings
- Opportunity to present programs and workshops at local, regional, and international meetings
- Opportunity to earn PSA Star Ratings and recognition of photographic achievement with PSA Distinctions for Proficiency (PPSA) and Excellence (EPSA)
- Opportunity to be elected an Associate (APSA) or Fellow (FPSA) of the Society
- Study Groups: online for digital images and via mail for prints
- Competitions regarding specific topics/themes (e.g., Creative, Extreme Sports) or format (e.g., digital essays, monochrome prints)
- One dollar (\$1.00) reduced entry fee for each section of the PSA International Exhibition
- Reduced fee for PSA Adventures (e.g., cruises)
- Free services such as Species Identification Service, Photography Travel Planning Service, and Digital Product Information
- Discounts on products and services of interest to photographers

Photographic Society of America ~ APPLICATION FOR MEMBERSHIP

Please type or print legibly:

First Name: _____ Last Name: _____ Birth date (MM/DD/YY): _____

Address: _____ Telephone: _____

City: _____ State: _____ Country: _____ Postal Code: _____

Email Address: _____ Website: _____

Sponsor: _____ Automatic Renewal (with credit card payment): YES NO

| Check desired membership level: | North America/Overseas | | | | North America/ Overseas | | |
|---|------------------------|----------|-----------|---|-------------------------|-----------|-----------|
| | 1 Year | 2 Years | 3 Years | | 1 Year | 2 Years | 3 Years |
| <input type="checkbox"/> Youth (18 & under) | \$29/35 | \$56/68 | \$80/99 | <input type="checkbox"/> Joint Membership | \$68/76 | \$133/150 | \$196/221 |
| <input type="checkbox"/> Individual | \$45/53 | \$88/104 | \$128/152 | (Joint member: spouse or other individual residing at same address, one <i>PSA Journal</i> .) | | | |
| <input type="checkbox"/> Individual Senior (72 & older) | \$40/47 | \$77/91 | \$113/132 | <input type="checkbox"/> Joint Senior Member | \$62/69 | \$122/136 | \$180/201 |
| <input type="checkbox"/> Camera Club/Council | \$45/53 | \$88/104 | \$128/152 | <i>(Both members over age 72.)</i> | | | |
| <input type="checkbox"/> Business Membership | \$45/53 | \$88/104 | \$128/152 | Joint Member Name: _____ | | | |
| | | | | Joint Member Email: _____ | | | |

MAIL COMPLETED FORM WITH PAYMENT TO:

PSA Headquarters
3000 United Founder's Blvd., Suite 103
Oklahoma City, OK 73112-3940
(www.psa-photo.org)

Visa MasterCard Number: _____ - _____ - _____ - _____ Expiration Date: ____/____

Card Holder Signature: _____

Make check payable to PSA. Check **MUST** be written on US bank in US funds.

March 2007

ACC Calendar

| | |
|-----------------------|---|
| September 7, 2011 | Lou Nettlehorst - Macro Photography |
| September 21, 2011 | Nancy Strahinic - Overview/Highlights of Lightroom 3 |
| October 5, 2011 | Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15. |
| October 19, 2011 | Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the October competition with an eye toward improving them or learning why they work. |
| November 2, 2011 | Pre-Competition Preparation - presented by Larry Arends and Bill Kruser |
| November 16, 2011 | Postcard Workshop - presented by Larry Arends |
| December 7, 2011 | Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15. |
| December 21, 2011 | Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the December competition with an eye toward improving them or learning why they work. Holiday Party Too! |
| January 4, 2012 | Alan Stankevite - Photographing Eagles |
| January 18, 2012 | Black and White Photography - presented by Patrick Grady |
| February 1, 2012 | Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15. |
| February 15, 2012 | Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the February competition with an eye toward improving them or learning why they work. |
| March 7, 2012 | Mark Southard - Photoshop Elements |
| March 21, 2012 | Bill Skinner - Portrait Photography |
| April 4, 2012 | Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15. |
| April 18, 2012 | Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the April competition with an eye toward improving them or learning why they work.. |
| May 2, 2012 | Jake Neubart - Shoemount Flash |
| May 16, 2012 | Bill Skinner will be presenting a hands-on portrait shooting session. Bring your camera and shoot for the session. Bill recently presented a portrait lighting class where he discussed the principles of lighting and portraiture. |
| June 6, 2012 | End of Year Competition, Election of Officers and PARTY! |

Members Gallery

February DPI Competition Winners



*Mission San Jose
by Jim Pierson*



*Arena Lighthouse at Dusk
by Paul Palmer*



*Bahai Temple/Reflection Pool
by Larry Arends*



*Lighthouse
by Randy Vlcek*



*Majestic Tetons
Henrik Danford-Klein*



*Apple Pie
by Bob Reynolds*

Members Gallery

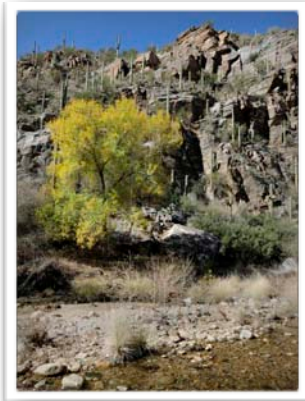
February Competition Winners



*Main Island Light House
by Jim Pierson*



*Snake River Under the Tetons
by Larry Arends*



*Sabino Canyon
by Randy Vlcek*



*On Stage
by Norm Plummer*



*Mono Lake Tufa
by Patrick Grady*



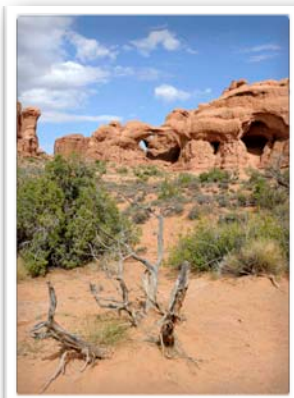
*Royal Paint Brush
by Roy Lobenhofer*



*Tranquility
by Randy Vlcek*

Members Gallery

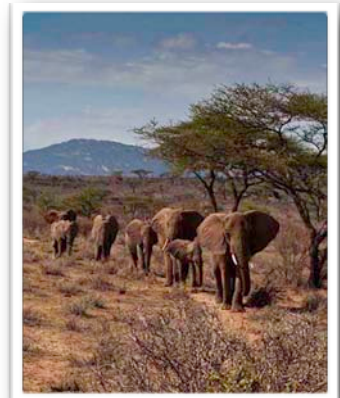
February Competition Winners



Double Arch
by Randy Vlcek



Water Lily
by Kathy Grady



Elephant Walk
by Roy Lobenhofer



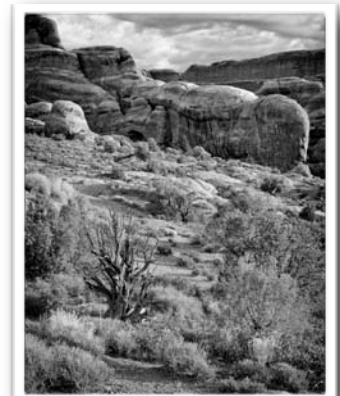
Old World Church
by Paula Matzek



See My Fish
by Mort Lehrman



Autumn Skyline
by Bob Reynolds



High Desert Foothills
by Randy Vlcek