

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

Photography as Activism



Recently I watched a video in which the keynote speaker, Fred Ritchin, professor of photography at New York University, asked some powerful questions: How can I help the world through my own photography? Can photography change the world: Can your photography bring about a positive change for humanity's sake? I wish I could say this made me pick up a camera and begin a quest; unfortunately, I am not so brave. However, a passion of mine is researching the many photographers who use their artistry to impact change.

Michelle Bogre, author of *Photography as Activism: Images for Social Change*, states, "photographic images are one of the most popular tools used to advocate for social and environmental awareness."

Most well known is the obvious contribution of Ansel Adams, whose pictures were catalysts to the creation of the National Park System as protected areas. He stated, "We all know the tragedy of the dustbowls, the cruel unforgivable erosions of the soil, the depletion of fish or game, and the shrinking of the noble forests. And we know that such catastrophes shrivel the spirit of the people." So he proceeded to photograph the beauty of these lands and fight for their preservation.

I have admired Marcus Bleasdale since first learning about his use of photography to bring awareness to the plight in Central Africa, where Joseph Kony and the Lords of Resistance hold 3000+ children they have kidnapped and made be part of heinous acts, and where the LRA has killed more than 30,000 people. Bleasdale says, "I pick this camera up because I want to ... influence and make change, encourage change and educate people about what needs to be changed."

Continued on p. 3

Vol. 25, Issue 7
March 2013

Inside This Issue

<i>Photography as Activism</i>	1
<i>Officers & Committee Chairs</i>	2
<i>CACCA Reminders</i>	4
<i>Welcome New Members</i>	4
<i>Photo Quotes</i>	4
<i>Street Photography</i>	5
<i>Happy Birthday</i>	5
<i>ACC Competition Results</i>	6
<i>DPI Competition Results</i>	7
<i>Ask Tim Grey</i>	8
<i>PSA Application</i>	9
<i>Member's Gallery</i>	10

March 2013

6 Program/Critique Session

Walter Hoffman - Pinhole Cameras; also Member Critique Session

20 Program

John Kinyon - Street Photography

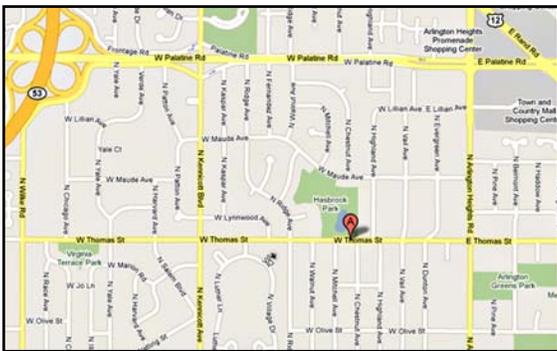
Officers and Committee Chairs

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
Nancy Vanderah	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 233
Arlington Heights, IL 60004



Coming in April

April 3 - Competition - Slides, Prints and DPI

Open to all paid members. Guests welcome.

April 17 - Workshop

Members will be going over the pinhole photos from our March program.

© Arlington Camera Club. The contents of "Through The Lens" are copyrighted. No material may be reproduced in any manner without the written permission of the Editor or the material's specific contributor.

Photography as Activism *(cont'd from p.1)*

Social documentary photographer and photojournalist Sebastian Salgado believes that, minimally, photos can cause powerful discussions that might lead to important changes. From one of his earlier projects working with the Doctors Without Borders project, in which Sebastian documented the “suffering and dignity” of refugees in drought-stricken regions of Africa, to his most recent project called *Genesis*, in which he photographs places that “have not been taken over by man,” Sebastan wants to trigger awareness, point out the disparity of the haves and have-nots, and have us think about change. Most important, he also wants his photos to provide hope.

Australian photographer Stephen Dupont while in Kandahar photographed U.S. soldiers burning the bodies of two dead Taliban fighters. While his visuals were most difficult to look at, they created international interest and outrage, triggered an investigation, and brought about changes to U.S. military policy.

Tom Stoddart has photographed famine, AIDS, and civil wars, just to name a few. Most recently an exhibition featured his photographs illustrating the “impact of conflict on health care.” Stoddart says he is “an observer who refuses to believe that human beings can only exist in conflict with each other and the environment they inhabit.”

Nature photographers often couple their interest with environmental activism. Bill Silliker used his photography to build awareness of the endangered salt marshes on the southern Maine coast. He says, “Photos played a

major role in encouraging residents and legislators to visit the places that are now part of Maine’s Rachel Carson National Wildlife Refuge.”

James Bialog, photographer and author, through his Extreme Ice Survey (EIS) project tells the story of our ever-changing glaciers. Bialog states, “It is critical that photographers make challenging, provocative pictures that stimulate thought, if not anxiety.”

However, I most admire the thoughts of Stephen Shames who believes that “It’s not enough to simply feed people’s fascination for seeing images that depict suffering and hardship without ever actually seeking to *do* something more active to actually *improve* the lives of my subjects.” It’s his belief that you need to “use photography to educate people about not only the problem but also the solution, or the alternative.”

So while I am not the activist I wish I could be with my camera, I read about these photographers, listen to podcasts and watch videos about their efforts, and in my eyes, they are heroes of a different kind. They are ever vigilant about our world and humanity and are probably always thinking about a response to Fred Richtin’s statement “what’s next for photography is less important than what’s next for the world and how photography can contribute to it.”

Joanne Trahanas



CACCA Reminders

by Donna Thomas

The Spring Salon submissions are due March 9th. The ACC meeting on March 6th will be the last opportunity you will have to give them to me to take to the CACCA meeting. Alternately, you may submit them yourself at the CACCA meeting. Get your entries ready, \$3.00 per category entered, and bring the finished packet to the meeting. If you need an entry form I will have them available on the 6th. The Salon is held on March 16 at our meeting place, at 9:00 a.m. and is usually completed by noon. The entries will be returned at the April CACCA meeting. You may enter four items per category in as many categories as you like. Put the prints or slides, the money and the entry form in some type of carrier that is labeled with your name, club name

and category. You can also do DPI on-line but you will need to have an envelope with your money in by March 9.

The postcard competition will be held at the CACCA meeting on April 13th. If you would like me to submit them, I will need them at the first ACC meeting in April. Or, you may bring them to the CACCA meeting yourself by 10:30 a.m.

If you would like to take advantage of the critique sessions, bring your images to CACCA by 11:30 on the day of the meeting and several CACCA judges will give suggestions on how you might be able to improve your photographs.

Welcome New Members!

Judy King



After twenty years you can begin to be sure of what the camera will do.

Brassai

I guess I've shot about 40,000 negatives and of these I have about 800 pictures I like.

Harry Calahan

Your first 10,000 photographs are your worst.

Henri Cartier-Bresson

Street Photography Show & Tell

by John Kinyon

We will be doing a workshop/program on street photography, with photos from club members to be featured at the March 20 meeting.

I've seen a couple exhibits of street photography and liked how the photos captured everyday life in a candid way - and told a story in a single frame. I started wondering what street photography was about and did a little research.

For the March 20th program I'm going to give some general information about street photography, and then facilitate a Show and Tell. We won't be doing critiques, but exploring street photography and the choices of you, the photographer. I'll project the images you provide, and each maker will briefly describe the process, for example:

1. How did you choose your location?
2. Why did you capture that particular image?
3. What technique did you use (shoot from the hip, composition, etc.)?
4. What was the shooting experience (e.g., subject reaction)?
5. What processing did you do (black and white, grainy, toy camera filter)?
6. What do you like about it or are you trying to express?

Here's your homework, which will take an hour or two:

- ☀ [Read about street photography.](#)
- ☀ Watch a 6 minute [biography of Joel Meyerowitz](#), or a tutorial [video](#) (first 12 minutes) or [two](#) (6 minutes).
- ☀ Check out the work of experienced street photographers:
 - ☀ [Scott Strazzante](#) (Chicago Tribune)
 - ☀ [Jeff Alworth](#) (series of photos on one theme)
 - ☀ Peer-nominated [street photos on DeviantArt](#)
 - ☀ What people are posting to Google+tnominated [street photos on DeviantArt](#)
- ☀ Shoot a few photos, choose some you've already taken, or find some that you like on the Internet.
- ☀ Jot down what you'd like to say about each photo.
- ☀ Send a few photos (or links to your specific photos on your photo sharing site) to [jjk2005\(at\)gmail.com](mailto:jjk2005(at)gmail.com) by Saturday 16 Mar 2013, or bring a thumb-drive to the meeting.

Street photography may take you out of your comfort zone or introduce you to other ways to make photographic art. It will be fun!



Happy Birthday!

Kent Wilson	March 7
Jim Nordin	March 18
Norm Plummer	March 30

ACC Competition Results - February 2012

Slides

Donna Thomas	A Bunch of Daisys	21	AW	SOM
Bill Ditman	Chapel Falls	21	HM	

Small Monochrome Prints

Jeanne Garrett	Inside-Outside	22	AW	SMPOM
Paula Matzek	Open Kitchen Window	23	AW	
Mike Garber	Ledges	21	AW	
Nancy St. Clair	Hoops	23	HM	
Jeanne Garrett	Milwaukee Art Museum Shadows	22	HM	

Large Monochrome Prints

Patrick Grady	Convict Lake	24	AW	LMPOM
Jeanne Garrett	City View	23	AW	
Jim Pierson	Longwood	23	HM	
Nancy St. Clair	Church	22	HM	

Small Color Prints

Carol Arnolde	Adobe Bell Tower	23	AW	SCPOM
Jeanne Garrett	Hawk	22	AW	
Kathy Grady	Ancient Bristlecone Pine	22	AW	
Carol Arnolde	Loretto Chapel - Stairway	22	HM	
Jeanne Garrett	Shadow on Silo	22	HM	
Kathy Grady	Red Trillium	22	HM	

(cont'd on page 7)

ACC Competition Results - December 2012 (Cont'd)

Large Color Prints

Mort Lerman	Alaskan Sunrise	25	AW	LCPOM
Kathy Grady	Eagle Rock Sunrise	26	AW	
Diana Jacobson	Lipan Point	24	AW	
Jeanne Garrett	Domes at Dusk	24	HM	
Kathy Grady	Morning Mist - Tenaya Lake	24	HM	

DPI Competition Results - February 2012

Color Prints

Joanne Trahanas	Sand Life	25	AW	CPOM
Richard Carr	Big Red	24	AW	
Kent Wilson	Hummer Hug	24	AW	
Patty Colabuono	Red Dahlia	23	HM	
Roy Lobenhofer	Whirl's Watching	23	HM	

Monochrome Prints

Mike Garber	Iona Abbey	24	AW	MPOM
Richard Carr	White Flower	23	AW	
Jim Pierson	Magnolia	23	HM	
Diana Jacobson	Persian Buttercup	23	HM	

Ask Tim Grey

www.timgrey.com

Question: When making adjustments in Photoshop I get confused over when to duplicate the background layer and when I can just create a blank new layer. Is there a rule of thumb to help me remember when to use which technique?

Answer: Generally speaking I try to utilize a new empty layer whenever possible, for two basic reasons. First, creating a copy of the Background image layer causes the base file size to double. And each time you add another duplicate layer, the file size increases again by the amount of the original file size. That can lead to very big files very quickly! The second reason is that a blank image layer generally affords a bit more flexibility when you need to fine-tune things later.

That said, there are certainly situations where it isn't possible to work with an empty layer. For example, if you want to apply a creative filter to an image, you need to apply the filter to actual pixel values. Therefore, you need to create a copy of the Background image layer and apply the filter there, or convert that layer to a Smart Object so you can apply the filter as a Smart Filter.

So, as you point out, there will be situations where you will want to use either an empty layer or a duplicate of a pixel-based layer, and that means you need to have some sense of when to use each.

My rule of thumb is this: If you need to perform a task that will alter pixels directly, you need to have an image layer that is filled with pixels (such as a duplicate of the Background layer). If you will be performing a task that isn't directly affecting pixel values, but rather changing the image in some other way, you will likely want to use a new empty image layer.

Of course, this might not be all that helpful as a rule of thumb if you're not familiar with the tasks you might perform that utilize separate image layers. Generally speaking, for image-cleanup work I recommend working with a new empty layer. That's because you are copying pixels from one area of the image to another, but that doesn't need to require that you directly replace existing pixels. Instead you can place the pixels that result from that image cleanup work onto a new empty layer.

For applying filters I recommend working with a duplicate of the Background image layer. (I prefer not to use Smart Objects because they create challenges for a layer-based workflow). Filters are obviously directly impacting pixels, and thus you need to provide a layer filled with pixels rather than an empty layer in order for them to work properly.

For tasks that involve the use of a blend mode, in most cases you will need to have pixels on that layer, but that could mean a duplicate of the Background image layer or a new layer filled with a specific color. So, for example, if you were going to use the Multiply blend mode you would need to have either another image layer or an adjustment layer. If you were going to use the Overlay blend mode to enable a dodge and burn technique, you would need the layer filled with middle gray.

So the choice is largely driven by the specific task you will be performing, but hopefully the information here provides you with a better sense of when you would use an empty image layer versus a copy of an existing layer.

*Reproduced by Written Permission
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)

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

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

Card Holder Signature: _____

March 2007

Members Gallery



Hummer Hug
by Kent Wilson



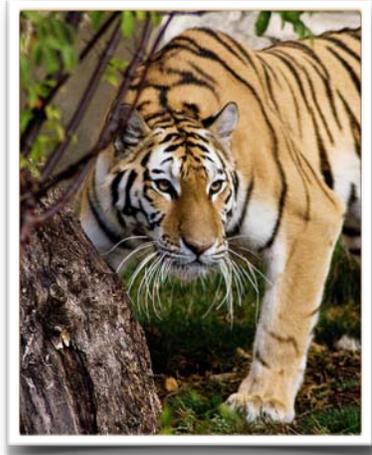
White Flower
by Richard Carr



Sand Life
by Joanne Trahanas



Magnolia
by Jim Pierson



Whirl's Watching
by Roy Lobenhofer

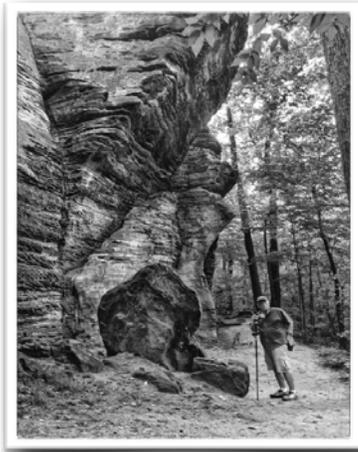
Members Gallery



*Lipan Point
by Diana Jacobson*



*Milwaukee Art Museum Shadows
by Jeanne Garrett*



*Ledges
by Mike Garber*



*Hawk
by Jeanne Garrett*



*Domes at Dusk
by Jeanne Garrett*



*Open Kitchen Window
by Paula Matzek*