

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

My Journey Into Photography



Exploring the world of "Photography" should be a journey.

I decided I wanted to get into photography after we had our first grandchild. I wanted to take some expressive images of her. So I took a class at night school - even before I purchased a camera. The class was interesting and after doing some research I decided on a Canon camera.

That was my first camera. I am now on my third SLR. Once I finished my night school class, I asked the instructor what I should do next and he told me to join the Arlington Camera Club. That was several years ago. That was the start of my journey. The friends, the field trips, exhibiting some of my images, the adventure on photography trips, and the enjoyment of having family and friends ask for my images has been a delight. One of the best things I ever did was to join such a great club.

I am a far cry from being an accomplished photographer, but I keep going, hoping to slowly improve. I have taken classes at Harper College as well as attending the CAPS school on a regular basis. Books, magazines, videos and webinars also are very helpful. All these instructions have helped me improve.

My goal is to create compelling and dynamic images.

What does that mean?

- **Find Great Subjects:** Great not just good. Find some awesome subjects and photograph them. YOU need to expend the energy, the time, and often the money to seek out subjects that are great.
- **Add Graphic Design:** great pictures almost always feature graphic design that is bold, beautiful, compelling and artistic. Look for outrageous design, look for classic curves, look for bold diagonal lines and look for patterns of color and design.
- **Add Color For Impact:** Our eyes are naturally attracted to

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May 2013

1 Macro Hands-On Workshop

Bring your favorite intriguing object and your camera.

15 Program

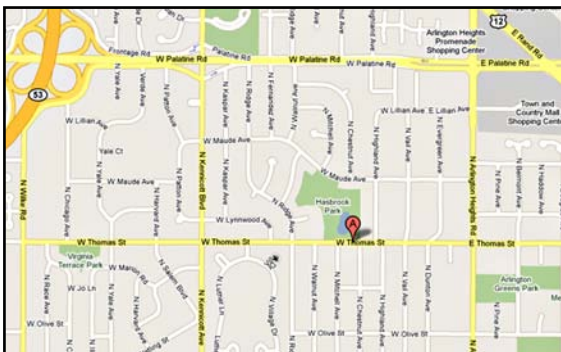
Maggie Hurwich from Lake County Camera Club - "Artistic Images"

Officers and Committee Chairs

Norm Plummer & Patty Colabuono	Co-President	co-president@arlingtoncameraclub.org
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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 June

June 5

**End-Of-Year Competition
 Election of Officers
 PARTY!**

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My Journey Into Photography

saturated color, bold color combinations and the opposite of color in black and white. We can have powerful images just because the color has such a strong effect on us. Use complementary colors, go for shock value, and look for hidden colors.

- **Get Up Close And Personal:** A way to create tremendous impact is to fill the frame with small and intriguing subjects. Use a macro lens, extension tubes and a tripod. Macros images can be very compelling.
- **Wait For Twilight:** A way to add drama to your images (especially of cityscapes, architecture, parks and bridges) is to shoot them at twilight. They call this the “Magic Hour”. Dusk and twilight are not the same. Dusk is the time after sunset and before twilight. Twilight begins when you can see all the lights in the buildings clearly and the sky has become a deep cobalt blue. Be careful not to shoot too early or you won’t get the saturated colors that make your picture compelling. These images need a longer shutter speed and thus a tripod.
- **Capture Motion:** Motion becomes an art form. There are three ways to show movement. First, use a fast shutter speed and freeze the movement. The viewer’s eye will tell them that the subject was moving. Secondly, use a slow shutter speed and allow the movement to blur, and the viewer’s eyes automatically will perceive that the subject was moving. Thirdly, com-

bine both effects, photographing a scene that contains both moving and stationary elements.

- **Seek Unique Perspectives:** Shooting something straight on is fine but you also need to find other points of view. A low perspective where you are very close to your subject only works with a wide-angle lens. Think beyond the obvious, shoot from the tops of buildings like the 94th floor of the John Hancock building. Be visually aware. Shoot high, low, and anywhere in between.
- **Convey A Mood:** Unlike images that scream with color, capture action, portray the world around us, moody images want us to slow down and feel things - love, sadness, longing, peacefulness and inner tranquility. What gives the image qualities of “moodiness”? If an image evokes emotional responses and has beautiful and magical qualities about them, they convey a mood. They are pictures that are low in contrast, somewhat dark, or sometimes monochromatic. Go out and shoot at night - you will be amazed at the stunning images you will create.

Great images usually don’t come easily. It’s a labor of love. Are you willing to continue on your journey into the world of photography?

Carol Arnold



ACC Competition Results - April 2012

Slides

Jeff Berman	Still Life	21	AW	SOM
Bill Ditman	Cascade Springs	21	HM	
Donna Thomas	Early Morning in the UP	21	HM	

Small Monochrome Prints

Randy Vlcek	Mountain Stream	24	AW	SMPOM
Patrick Grady	English Wall Garden	22	AW	
Paula Matzek	Basilica of St. Josaphat	22	AW	
Randy Vlcek	Arches Landscape	22	HM	
Jeff Berman	Gothic Arches	22	HM	
Henrik Danford-Klein	Concentration	22	HM	
Patrick Grady	Bodie Hot Rod	21	HM	

Large Monochrome Prints

Randy Vlcek	Santorini Sunset	24	AW	LMPOM
Randy Vlcek	Mykonos Chapel	23	AW	
Jim Pierson	Quiet Morning	21	AW	
Patrick Grady	Tea House	23	HM	
Patrick Grady	May Lake	23	HM	

Small Color Prints

Henrik Danford-Klein	Back Alley	23	AW	SCPOM
Roy Lobenhofer	Hidden in Plain Sight	23	AW	
Richard Carr	Loose Change	22	AW	
Randy Vlcek	Mountain Reflection	23	HM	
Richard Carr	Red Leaf	22	HM	
Jim Pierson	Shaving Brush Tree	22	HM	

(cont'd on page 5)

ACC Competition Results - April 2012 (Cont'd)

Kathy Grady	Water Droplets	22	HM	
Jeff Berman	Tulip Time	21	HM	
<i>Large Color Prints</i>				
Kathy Grady	Tunnel View	24	AW	LCPOM
Nancy St. Clair	Yard Help	24	AW	
Jim Pierson	Spanish Moss in Sun	23	AW	
Kathy Grady	Half Dome at Sunset	23	HM	
Henrik Danford-Klein	Florida Beach Sunset	23	HM	
Roy Lobenhofer	Sunset at the Japanese Garden	23	HM	
Norm Plummer	Summer in the City	22	HM	

DPI Competition Results - February 2012

Color Prints

Roy Lobenhofer	Mutual Interest	24	AW	CPOM
Randy Vlcek	Last Light on Arches Highway	24	AW	
Patty Colabuono	Lily	23	AW	
Jeanne Garrett	Reminiscing	23	AW	
Kent Wilson	Mourning Dove Diving	23	AW	
Carol Arnolde	Water Lily	23	HM	
Jim Pierson	Quiet Morning	23	HM	

Monochrome Prints

Bob Reynolds	A Jelly	24	AW	MPOM
Diana Jacobson	Balanced Rock	23	AW	
Kent Wilson	Dog Walker	23	HM	
Richard Carr	Backlit Bloom	23	HM	

End-of-Year Competition

In keeping with the Club's tradition, our end-of-year competition will be held on June 5, 2013. Following is a list of eligible slides, prints and DPI images from this year's competitions (listed alphabetically by title only). The DPI AWs and HMs are in the computer and you do not need to resend them.

Slides

- ❖ A Bunch of Daisys
- ❖ Alley Spring Mill House
- ❖ Arches National Park
- ❖ Cascade Springs
- ❖ Chapel Falls
- ❖ Early Morning in the UP
- ❖ Gifford Barn
- ❖ Happy Face Barn
- ❖ Still Life

Small Monochrome

- ❖ Arches Landscape
- ❖ Basilica of St. Josaphat
- ❖ Beverly
- ❖ Bodie Hot Rod
- ❖ Concentration
- ❖ Crisp Point Lighthouse
- ❖ Devil's Tower
- ❖ English Wall Garden
- ❖ Fishing
- ❖ Gift Shop
- ❖ Gothic Arches
- ❖ Hoops
- ❖ Inside-Outside
- ❖ Ledges
- ❖ Milwaukee Art Museum Shadows
- ❖ Mountain Stream
- ❖ Open Door
- ❖ Open Kitchen Window
- ❖ Rugged Door
- ❖ Salzberg Cathedral
- ❖ Symphony
- ❖ Winter at the Farm

We have listed the color and monochrome prints by size. Small and large will be judged separately. Please bring your slides and/or prints on the 5th of June and first, second and third place winners for each of the 7 categories will be voted on that night by Club members.

Congratulations to all Club members who placed well in our competitions and at CACCA.

Large Monochrome

- ❖ Barker's Dam
- ❖ Church
- ❖ City View
- ❖ Convict Lake
- ❖ Cranky Screech Owl
- ❖ Half Dome
- ❖ Longwood
- ❖ Malachite
- ❖ May Lake
- ❖ Mykonos Chapel
- ❖ Noah "Bud" Ogle Home
- ❖ Old Grist Mill
- ❖ Quiet Morning
- ❖ Santorini Sunset
- ❖ Tea House
- ❖ The Look
- ❖ Working Water

Small Color

- ❖ A Floral Fourth
- ❖ A Staircase for the Birds
- ❖ Adobe Bell Tower
- ❖ Ancient Bristlecone Pine
- ❖ Back Alley
- ❖ Cades Cove
- ❖ Chateau
- ❖ Clown Jugglers
- ❖ Connor Pass
- ❖ Curious Burrowing Owl
- ❖ Delicate Pink
- ❖ Empty Chairs at Sunset
- ❖ Hawk
- ❖ Hidden in Plain Sight
- ❖ Lookin' Up

(cont'd on page 7)

End-of-Year Competition (cont'd)

Small Color (cont'd)

- ❖ Loose Change
- ❖ Loretto Chapel - Stairway
- ❖ Migs Falls
- ❖ Mountain Reflection
- ❖ Peeking Out
- ❖ Red Leaf
- ❖ Red Trillium
- ❖ Shaving Brush Tree
- ❖ Small Visitor
- ❖ Sombreros
- ❖ Tulip Time
- ❖ Wagner Falls
- ❖ Water Droplets
- ❖ Yellowstone Hot Pot

Large Color

- ❖ Alaskan Sunrise
- ❖ Beautiful Day
- ❖ Bonsai Rock
- ❖ Broadwinged Hawk
- ❖ Calla and Critter
- ❖ Classic Rocker

- ❖ Desmond Castle
- ❖ Domes at Dusk
- ❖ Driftwood Egg
- ❖ Eagle Rock Sunrise
- ❖ Florida Beach Sunset
- ❖ Granite Arch
- ❖ Half Dome at Sunset
- ❖ I Said - Move Over
- ❖ Lipan Point
- ❖ Morning Mist - Tenaya Lake
- ❖ Primate Portrait
- ❖ Spanish Moss in Sun
- ❖ Summer in the City
- ❖ Sunset at the Japanese Garden
- ❖ Superior Sunset
- ❖ Trees at Cades Cove
- ❖ Tulips and Reflections
- ❖ Tunnel View
- ❖ Walkway to Trump
- ❖ Windmill
- ❖ Windsor Blue Room
- ❖ Yard Help

Happy Birthday!

Jim Nix	May 9
Albert Teitsma	May 21
Donna Thomas	May 29



When you look at life "through the camera's eye", it helps you to appreciate the things you normally would have overlooked. It helps to slow you down and enjoy life for the moment.

Scott Rhodes

There's only one rule in photography - never develop colour film in chicken noodle soup.

Freeman Patterson

Art Wolfe

by Carol Arnolde

Whether it is a photograph of landscape, wildlife, or people, at the center of Art Wolfe's work is the environment, which he interrogates and reveres with a religious intensity.... Wolfe's work is firmly in the tradition of Ansel Adams in terms of the environment having a heroic quality. (Lewis Blackwell, vice president, Getty Images)

Art Wolfe is not only a photographer, but he is also a conservationist, a teacher and an artist. He is most known for his photos of wildlife, nature and cultures. However, his first love is landscape photography.

Art Wolfe had an advantage - his parents were both commercial artists as well as photographers. It is not wonder that he excelled so rapidly in photography. Can you imagine having two mentors living with you and being able to tap into their knowledge 24/7? He attended college studying for a fine arts degree in painting. Within four years of graduation, he had already completed assignments for *National Geographic Magazine* as well as produced his first photo book documenting Northwest Indian baskets.

Everything he learned about painting in college - form, color, light, texture, composition - he has applied to photography. Nothing allows him to do this more than photographing landscape. It is with this in mind that Art Wolfe created his painterly world landscape portrait, *Edge of the Earth, Corner of the Sky*. The book was photographed on seven continents and took nine years in the making. This book conveys our interconnectedness with the Earth through a powerful sense of light, form, and perspective.

The forward in this book was written by Robert Redford. He writes Art Wolfe's work tells a story that is overwhelming, breathtaking, and vast. "Aw" is a fitting word to describe our relationship with the

wild. We are made small by the wilderness. We can climb mountains and take in their magnificence, but we cannot tame them.... We are connected to the wilderness. We rely on it to sustain us physically and mentally. The health of our world is reflected in our wild places. Just as certain species tell us of the health of ecosystems, so the state of our wilderness echoes the state of the world.... Even if we never see these photos for ourselves, we feel their power.

When we become photographers, we find that we "see" the world. We "truly see" everything around us like we have never seen before. We become connected to all that near and far. As time goes on, the more we photograph - the more we see and feel. I think this is one of the advantages of the hobby.

One of the reasons why I like Art Wolfe is due to his sensitivity to other cultures. He travels extensively with a team of four going into the most remote parts of the world. He is very careful not to photograph anything that is culturally insensitive. Thus he learns about the culture, the customs and their beliefs and then takes appropriately sensitive images of the people and their activities. He loves to share these images with the people handing off his camera or laptop so they can see them on back of his camera or on his laptop. This way he is bridging the gap between them.

Art Wolfe has released more than 80 books and instructional videos. Mr. Wolfe also had a TV program "Travels to the Edge" which I frequently watched. The program aired on PBC but I cannot currently find it on that channel.

Two of the photographers who inspired Art are: Eliot Porter and Ernest Haas.

His website is www.artwolfe.com. If you have an opportunity, take a look at some of his work - it is truly beautiful.

Ask Tim Grey

www.timgrey.com

Question: I was told that buying software, etc. to calibrate my laptop screen is a waste of time because the screen looks different depending on the angle at which I have it set. True?

Answer: False! False! I would very strongly disagree with the notion that monitor calibration is not necessary based on viewing angle variations.

To begin with, most of today's displays are quite excellent when it comes to viewing angle. Most have a viewing angle that approaches 180-degrees, which means if you're actually able to see the front surface of the monitor you should be able to see the actual pixels that make up the display. Furthermore, that display will remain relatively accurate through most of the range of that viewing angle.

But let's take this a step further. How often are you looking sideways at your display while working on your images? To be sure, you're going to view your display from a variety of different angles. You won't always have your eyes aligned right at the center of the display. But you're also not going to be looking at the display from a significant angle, so I would say that for the vast majority of displays today, viewing angle is not much of a concern.

What's a bit ludicrous to me, however, is the notion of not calibrating because there may be some variability based on viewing angle. Even if there were some variability, do you still want to risk an inaccurate display? If moving your head significantly to the side is going to cause a perceived drop in brightness of about a tenth of a stop, are you still willing to tolerate a display that is a full stop too bright?

Today's monitor displays are overall quite accurate out of the box, and are extremely stable over the course of many years. But they are also generally about twice as bright as they should be. Based on the stability, I wouldn't have a huge problem with someone only cali-

brating once per year. But considering the brightness issues, to not calibrate from the start is to guarantee prints that don't match your display. This is perhaps the biggest reason we so often hear, "my prints are too dark".

So, please be assured that calibrating your display is worthwhile. And you might reconsider taking photography advice from whoever told you not to calibrate. That was bad advice as far as I'm concerned.

Question: I want to see what's new in Lightroom version 5 so I downloaded the Beta version. Do I use my old catalog to try it out or use a new one and just import a few images?

Answer: For those who may not have heard, Adobe has announced the availability of a public beta (test version) of Lightroom 5. That naturally means that Lightroom 5 will be available soon, so many photographers may be interested in taking a look at what's new. In fact, I'll provide an overview of the new features in the public beta in the upcoming May 2013 issue of *Pixology* magazine ([*www.pixologymag.com](http://www.pixologymag.com)).

My recommendation if you want to take a look at the public beta for Lightroom 5 which you can find at (<http://labs.adobe.com>) is that you create a new "test" catalog for Lightroom 5 rather than creating a converted copy of your Lightroom 4 catalog. Then copy a variety of images into a separate "test" folder, and import those test images into the Lightroom 5 catalog. This will enable you to explore the various features of Lightroom 5 without risking your existing images or catalog.

Then, when the final version of Lightroom 5 is released, you can upgrade to that version and then upgrade your existing Lightroom 4 catalog for use in Lightroom 5.

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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
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Photographic Society of America ~ APPLICATION FOR MEMBERSHIP

Please type or print legibly:

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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:

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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

Members Gallery



*Basilica of St. Josaphat
by Paula Matzek*



*Back Alley
by Henrik Danford-Klein*



*Mountain Stream
by Randy Vlcek*



*A Jelly
by Bob Reynolds*



*Mykonos Chapel
by Randy Vlcek*



*Dog Walker
by Kent Wilson*

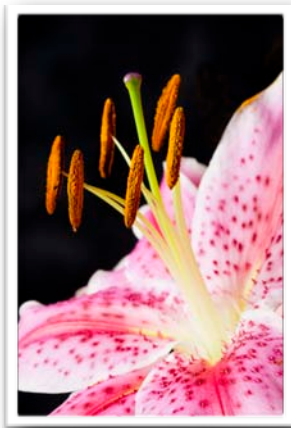
Members Gallery



Loose Change
by Richard Carr



Mourning Dove Diving
by Kent Wilson



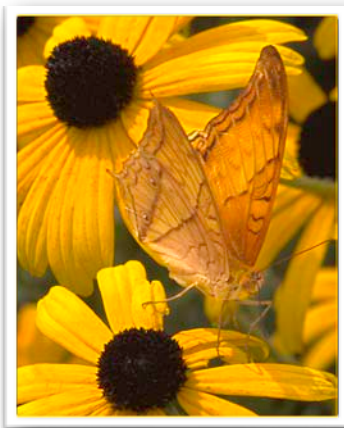
Lily
by Patty Colabuono



Florida Beach Sunset
by Henrik Danford-Klein



Water Lily
by Carol Arnolde



Hidden in Plain Sight
by Roy Lobenhofer



Tulip Time
by Jeff Berman