

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com



Pictures by Bob Reynolds



January Christmas Party - Jeff Berman

The photos associated with this text are of the annual Christmas Party held every January.



Well, you might wonder: why is A Christmas party is held in January? It's a simple answer. Because.

Because people are busy in December and we could never agree on a 'perfect' December night to hold a Christmas party and get the attendance we have in January.. So, January it is.



It's always a fun night with great food catered from Little Villa Italian Restaurant in Prospect Heights. There isn't assigned seating and many spouses attend so it's a good time to get to know members - and spouses - outside of meeting nights. Photography chitchat is held to a minimum.

One of the party photos featured here shows the highlight of the evening. Setting up paper bags for the drawing of about

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20 door prizes. Members buy a few raffle tickets and place a ticket in a paper bag sitting next to the prize they would like to win. Of course the more tickets you place in a bag the greater the odds of



winning that prize. Kind of like Lotto or Power Ball. The more tickets you buy the greater your chances of winning. What's that you say? You bought plenty of Lotto, Power Ball and Mega Millions tickets but never won? Well, I can't help you with those odds. Personally, I never won a January Christmas party prize which held my raffle ticket. But I do know that if you are the only person who places a raffle ticket

in a bag then your chances of winning that prize are greatly improved.

I should add that there are bags which don't have any tickets as nobody was interested in that prize. So, after the main drawing all the losing raffle tickets are placed together and a secondary drawing is held for prizes nobody wanted in the first place. I'm happy to report that I actually won a 'booby' prize last month. A prize nobody else had any interest in. Including yours truly. It was a book on photographing wildlife. Next time I see a lion or a giraffe walking down the street I'll be ready.

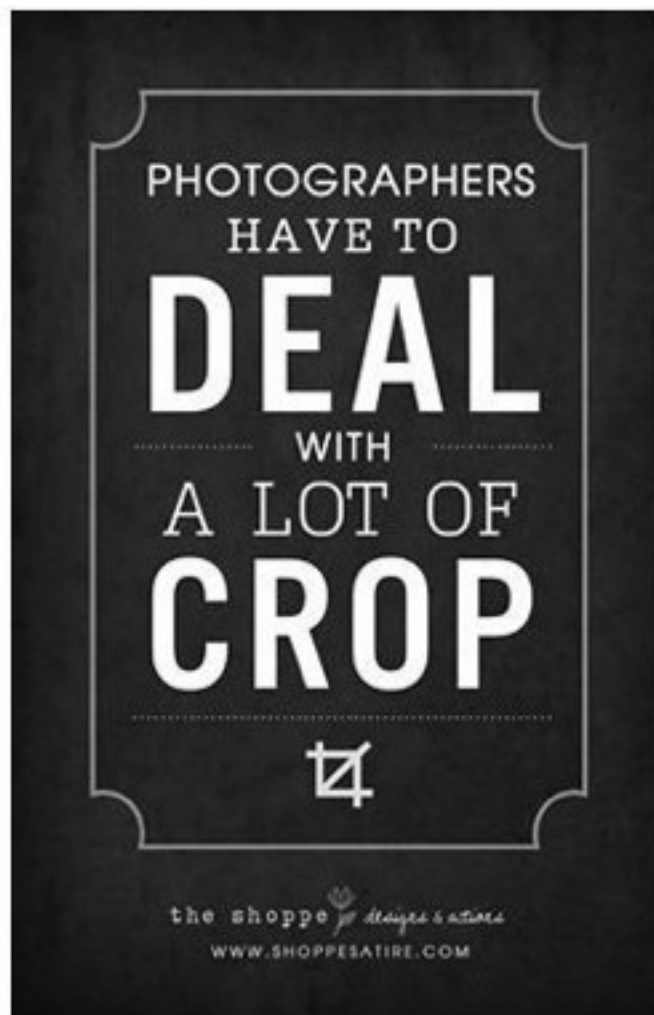


Hope to see you all next January.

Correction: In the article I wrote on Newsletter Submissions, I requested a line spacing of 1.15. It should have said 1.1 Sorry for the typo. I have no idea how it happened and why I didn't catch it. Albert



Chuckle Corner by Jeff Berman



Punography

I tried to catch some Fog. I mist.

When chemists die, they barium.

Jokes about German sausage are the wurst.

A soldier who survived mustard gas and pepper spray is now a seasoned veteran.

I know a guy who's addicted to brake fluid. He says he can stop anytime.

How does Moses make his tea? Hebrews it.

I stayed up all night to see where the sun went. Than it dawned on me.

This girl said she recognized me from the vegetarian club, but I'd never met herbivore.

I'm reading a book about anti-gravity. I can't put it down.

I did a theatrical performance about puns. It was a play on words.

They told me I had type A blood, but it was a Type O.

A dyslexic man walks into a bra.

PMS jokes aren't funny. Period.

Why were the Indians here first? They had reservations.

Class trip to the Coca-Cola factory. I hope there's no pop quiz.

Energizer Bunny arrested: Charged with battery.

I didn't like my beard at first. Then it grew on me.

How do you make holy water? Boil the hell out of it!

What do you call a dinosaur with a extensive vocabulary? A thesaurus.

When you get a bladder infection, urine trouble.

What does a clock do when it's hungry? It goes back four seconds.

I wondered why the baseball was getting bigger. Then it hit me!

Broken pencils are pointless.

Thank you to whomever contributed this. Unfortunately the original source was lost.

Kathy's Korner

Photographic Opportunities at our Doorstep

Wisconsin

by Kathy Grady

Wisconsin is a jewel of photographic opportunities. To the east, there is the Lake Michigan region, wherein Door County comes to mind, and to the west, there is the Mississippi / Chippewa Rivers region, where wildlife, especially the big birds, like golden eagles, many species of duck, great herons, and egrets abound. But, I'd like to share my thoughts about a few more, perhaps less well recognized, regions in the interior of Wisconsin. The southern region of Wisconsin, known as the "Southern Savannah region", is not too far away. But you'll have to get up early if you are planning on a day trip and want to photograph a sunrise.

Governor Dodge State Park is located in Iowa County, on the western side of the Southern Savannah region of Wisconsin. It is a 5,000 acre state park that has prairies, forests, lakes and sandstone bluffs. There are many hiking trails that will take you throughout the park. You will have the opportunity to see many species of birds and wildlife. Warblers, nuthatches, and woodpeckers live in this park, as well as orioles and warblers. Migrating waterfowl are attracted to the lakes, including green herons and American Bitterns. Pat and I have spent hours walking the trails seeking photographic opportunities. The early morning provided wonderful shots of the lakes with early morning mist.

Further to the east is Kettle Moraine State Forest, located in Waukesha County, WI. Moraines are an accumulation of boulders,

stones, sand and clay, known as glacial till. Tills occur when glacial ice melts (such as occurred during the Wisconsin glaciation period 10,000 to 14,000 years ago). Blocks of ice, left behind as the glacier retreated, melted and formed depressions that are today's lakes, marshes, pot-holes, and bogs. So, this is an intriguing area to visit and photograph. The Kettle Moraine State Forest includes a 1,233 peak, Lapham Peak, and 21 miles of hiking trails. A 45' observation tower allows views of the terrain, as well as bird life, including turkey vultures!

If your time is somewhat limited, you can also see moraines and melt waters right here in Illinois! Moraine Hills State Park is in the north east corner of Illinois, approximately 45 miles from downtown Chicago. This 690 acre state park offers photographic opportunities of wildlife, birds, a lake (Lake Defiance) and a wetlands complex (Pike Marsh). Wildlife include red fox, coyote, deer, mink, and over 100 species of birds, including migratory birds during both the spring and fall.

We visited all of these locations during the fall season a few years ago. Our time photographing taught us patience and provided us with the opportunity to hone our skills in photographing intimate landscapes, wildlife, and close-ups. These environments are complex, intriguing, and steeped in geological history. If you visit, be sure to take time to "take in" each location and patiently wait for the photograph to present itself, it surely will do so



ACC SWAP MEET



<i>Item</i>	<i>Sale Price</i>	<i>Original Cost</i>	<i>Contact</i>	<i>Phone</i>	<i>Email</i>
NIKON USED ONLY 30 TIMES		Amazon Prices	Nancy St. Clair	847-670-7407	n1426@netzero.net
Nikon D3100 with 18-55mm lens Nikon 55-300 lens Battery charger Gadget bag Total	\$500.00	\$506.00 \$397.00 \$ 48.00 \$ 30.00 \$981.00			
TAMRAC EXPEDITION 7 BACK PACK For Photo Equipment. Used once Can't use due to back problems	\$175.00	\$220.00	Cindy Kuffell	847-533-8682	ckk116@comcast.net
EPSON STYLUS PHOTO PRINTER R-2280 + 7 unopened ink cartridges + USB + Epson manual	\$300.00	\$799.00	Jim Pierson	847.217.3806	jmpierson@ameritech.net
OLYMPUS 70-300MM lens f4-5.6 in original packaging	\$80.00	\$359.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
OLYMPUS FL-36 ELECTRONIC FLASH: Original Packaging, manual,	\$215.00	\$129.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
OLYMPUS EXTENSION TUBE 1:1, Original Packaging	\$79.00	\$121.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
DELUXE PHOTO GADGET BAG (CANON LOGO) 14" X 11" X 8". 6 adjustable compartments inside, 11" zip storage in front + 2 zip side compartments. Tons of room for camera. Lenses and all photo stuff	\$30.00	\$62.00	Jeff Berman	847.403.3100	bermfour@aol.com

Arlington Camera Club Exhibits

ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King

February/March, 2014 - Arlington Heights Village Hall

Theme - Anything Goes and/or Anything Arlington Heights.

March 2014 - Indian Trails Public Library

Theme - Anything Goes

April, 2014 - Prospect Heights Library

Theme - Anything Goes

Will call my contact mid-March to find out what the requirements are for hanging up.

She indicated that the club has exhibited there a few times.

May/June, 2014 - Elk Grove Village Library

Theme - Open

Will call my contact mid-April to find out what the requirements are for hanging.

Will also find out put up / take down date/time.

Judy

CACCA: Meetings are held every second Saturday of the month

Individual Slide Competitions:

March - People, 2 or more doing something- at work, play, sports, etc.

Individual Special DPI Competitions:

March - Repetition

April - Temptation

May - Steeples

March 8: Postcard Competition, Salon Entries: Prints and Slides, DPI, Individual Pictorial Slides, Nature Slides, Portrait Prints and Creative Digital, Grace DeWolf Award in Nature Slides. For judging guidelines see the CACCA website.

Field Trips

March 15: St. Patrick's Day parades: Chicago, noon, Columbus Drive

Palatine, 11:00 AM, downtown area on Wood St. Paula

Matzek and Nancy St. Clair plan to meet at the Paint the Town Green tent beforehand for some shooting. Contact Paula or Nancy for info.

March 22: 10:00 AM, Little Red Schoolhouse Nature Center, 9800 S Willow Spring Rd. Photo Meet-Ups series by the Forest Preserves of Cook County for all skill levels. A naturalist will give a brief tour of the area and photographs can be taken during and after the tour.

April 4-6: Fri. - Sun.: Waterfalls, southern Illinois, Marion IL. For details see Jim Pierson's email. He plans to stay at the Hampton Inn in Marion, 818-998-9900 but other accommodations are available. Contact Jim Pierson, jmpierson@ameritech.net, (847) 359-1170 hm, (847) 217-3806 cell for info.

April 26: 10:00 AM, River Trail Nature Center, 3120 N Milwaukee Ave., Northbrook, Photo Meet-Ups

April 27: Illinois Railway Museum, 7000 Olson Rd, Union, IL (815) 923-4391. Admission fee \$10. Access to the Materials Yard normally not open to the public. Contact Tim Medema at: tjmedema@gmail.com if you are interested and for further info.

May 24: 10:00 AM, Grassy Ridge Meadow, 1182 W Central Rd., Hoffman Estates. Hosted by the Crabtree Nature Center. Photo Meet-Ups.

RANDOM THOUGHTS OF A MONOCHROMATIC MIND

by Patrick Grady

I thought it might be interesting to offer something different in this column that may be useful even if one has been involved with photography for many years. I was searching my book case for a book I had bought years ago but had not read when I bumped into a four book series Ansel Adams wrote in the early 70s. My initial thought was to question what could one possibly learn by reading books written when black and white film was king and most practitioners developed their own film and printed their own images. After thumbing through the books, I concluded these books are still worth reading today. May I suggest two possible reasons you should consider Ansel Adams' four small books. As a matter of general interest, the books will give you a historical perspective on photography, even in the digital age. The other reason for reading the four books is that much of what Ansel Adams had to say in the early 70s is still valid and applicable today. That Ansel Adams' writings have benefit for the digital photographer is demonstrated on the cover of the March 2014 *Outdoor Photographer*® magazine that proclaims "You Can Be a Next-Gen Ansel!" as well as the many articles presented by the photography press instructing you how to be the next Ansel Adams.

In *CAMERA AND LENS THE CREATIVE APPROACH*, Ansel Adams, Morgan & Morgan, Inc., Publishers, Mr. Adams focuses on equipment issues but also provides his thoughts concerning the camera as a creative tool, which applies to the digital environment. He discusses

the difference between stark reality of a photographic subject and the potential artful presentation of the same subject. Even a very cursory examination of an Adams photograph clearly demonstrates the benefits of visualization of perspective, scale and orientation. One point I should make is that *Camera and Lens* should be read first and the balance of the books in the order Mr. Adams has intended.

Many of us can reasonably ask why should I bother with *THE NEGATIVE Exposure And Development*, Ansel Adams, Morgan & Morgan, Inc., Publishers, when I have either never used film or have not used film in many years. Remember, digital was developed in response to some of film's problems and has yet, in my opinion, been able to duplicate the benefits of film. If anyone has heard old timers talking about something called the "Zone System" *THE NEGATIVE*, that is where one can learn the secret handshake. If you have ever wondered how some photographers get an extended tonal range in their photographs, both monochrome and color, Ansel Adams will tell you all about placement of values on the exposure scale, that if adopted to your work, will justify reading *THE NEGATIVE*.

In my digital world I use *Lightroom*® to develop an image much the same way I would develop negative film in that I make slight changes to exposure to place certain elements in the proper "Zone" on the exposure scale. I first learned where to place values such as leaves in direct sunlight, bright snow, or rocks in shadows

to create a sense of contrast. It was from THE NEGATIVE that I began to appreciate that snow need not be represented in Zone 9 to be glaring white. If the snow is next to rocks represented in Zone 2 or 3, the snow will appear to be Zone 9 but may actually be Zone 7 or possibly 8. This is important in the digital world to prevent “blowing out” values. Although THE NEGATIVE seems from its title to be the least interesting or useful, it may be the most important of the four books because of Adams’ explanation of the “Zone System.”

In my digital world, I use Photoshop® to produce the ultimate image as a print. I do not create an image intending that it will ultimately be viewed in digital format but as a print. Because I am currently in somewhat of a funk with my printing, the third book will now be reread and studied. My copy of THE PRINT CONTACT PRINTING AND ENLARGING, Ansel Adams, Morgan & Morgan, Inc., Publishers, is quite dog-eared, highlighted, and littered with margin notes that I intend to re-examine. Adams’ section addressing “The Expressive Print,” while not directly applicable to the digital world, has always put me in the proper frame of mind to consider his teachings. If one takes nothing else from my random thoughts, do read “The Expressive Print” which is the first section of the book if you ever see a copy of THE PRINT.

Adams considers various paper surfaces and how each surface contributes to or detracts from the image. This can be very valuable information since many of the current paper manufacturers are attempting to reproduce paper surfaces and looks popular during the pre-digital era. When combining many processing programs, you have the ability to reproduce the look of the major films from the pre-digital era. THE PRINT also considers the “Zone System” as it applies to the print and provides a deeper application of its use to produce “The Expressive Print.”

THE PRINT also presents Adams’ thoughts on mounting and displaying prints, something some of us would do well to consider. When I judge at other clubs, I am always amazed at how many club members will offer a print for judging that is mounted crooked or with uneven margins. When judging, I will look past many of the problems with a print that are induced by circum-

stances beyond the photographer’s control. I can usually tell when a photographer has used a drug store or a camera store that specializes in mass produced prints to print their images and will look past improper white balance or any number of other problems. However, it is important to take care to mount an image centered on the board and level with the edges of the board, to enhance presentation of that image. Although Adams’ presentation concepts are far more involved than what is needed for competition, he does give one something to think about.

Between books 2 through 4, NATURAL-LIGHT PHOTOGRAPHY, Ansel Adams, Morgan & Morgan, Inc., Publishers, is applicable today to a greater extent than the other books in the series. The concepts and subjects Adams addresses in NATURAL-LIGHT are also very applicable to color photography and should be seriously considered. Anyone interested in landscapes or seascapes should expend the effort to find this book. Adams discusses the use of various lenses and the effects achieved by each focal length and how to deal with some of the short comings of the telephoto lens when applied to landscapes. Adams also discusses still and moving water, snow and ice, foliage, deserts, clouds, the moon and even portraiture. Adams’ thoughts on these subjects are still so relevant today.

Adams produced a fifth book, ARTIFICIAL-LIGHT PHOTOGRAPHY, Ansel Adams, Morgan & Morgan, Inc., Publishers. I do not have this book and have been looking for it in used book stores to complete my collection. I am not sure what technical value it will have because I have not read the book and do not shoot with artificial light, but I would like to complete the collection. I frequently see copies of the books I have in used book stores (all of the books are out of print), so the books should not be hard to find.

I am not suggesting a significant investment of time to read the four volumes. Volume one is just over 300 pages, while volumes two through four are each just over 100 pages for a total of about 600 pages of historic information as well as information useful in the digital world of today. Happy reading!!

How to Shoot Photos in the Dark

With Written Permission from David Peters of Digital Photo Secrets



Light! It's the single most important element in any photograph. Without light, you've got no image. Without the right light, you've got a bad image. In photography, light is everything.

And with that in mind, I'm going to tell you how to shoot photos in the dark.

But wait, didn't you just say that light is everything? Yes, I did. And the reason that you can still take great photos in the dark is because – with the possible exception of a very deep cave or a crevasse at the bottom of the ocean – there's really no such thing as "dark" here on Earth. Light exists nearly everywhere, even at night, even when it seems to your eye as if it is completely dark. If you aren't so

sure about the truth of these words, think about what your eyes do when you turn out the lights at bedtime. At first, it seems that the room is completely black. Then after a few moments you'll start to see light from outside seeping in around the curtains. Maybe the light from the digital clock on your microwave will start to show though that crack under your bedroom door. The longer you let your eyes adjust to the darkness, the more light you'll perceive.

Your camera senses light in a very similar way, except that your camera is actually more sensitive than your eye is. At long exposures your camera can pick out very faintly-lit objects that your eye wouldn't be capable of seeing, even if you spent as much time looking in that object's direction as your camera did.

Necessary Equipment

Now you already know that if you have a camera with a good ISO capability you can take photos [without a flash in low-light](#). How low often depends on how much noise you can put up with. But even a camera with state-of-the-art ISO capability can't take a short-exposure photo in a dark room. For that you need some special pieces of equipment. Well, not really "special", these are things you probably already have, or can get pretty easily.



Loch Duich from Eilean Donan by Flickr user atomic jeep

First, as you've probably guessed, you will [need a tripod](#). To take a successful photo of an unlit or dimly lit scene, you will need to use a long exposure. And with exposures of this length you won't be able to get by with propping your elbows on something or steadying your camera against a stable surface. You'll need the camera to remain motionless for long periods of time. So you need a tripod.

The second thing you'll need is a DSLR with [manual mode](#). There may be some point-and-shoots out there that will do OK at nighttime photography, but you'll get the most control and the best shots if you use your DSLR.

The next thing you'll most likely need is a [cable or remote release](#). Now, this really does depend on the

length of your exposure. If the shutter is going to be open for a number of seconds or minutes, having a remote release doesn't matter so much because that little bit of camera shake at the beginning of a super-long exposure isn't going to show up on your image. But for shorter exposures one can be useful – if you don't have a cable release, you can also use your camera's timer function.



Farm Wagon by Flickr user simon.-vanmaele

Another thing you'll probably want to have is a flashlight. Because, you'll feel pretty dumb if you trip

over that root and bust your DSLR on your way to getting that perfect in-the-dark image. But it's not just safety that requires a good flashlight, you'll also be thankful for that penlight when you need to read the dials and settings on your camera. A flashlight can also come in handy when you want to add [additional illumination](#) to parts of your scene.

If you feel you must, bring an [external flash](#). Now, don't read that and think to yourself, "Oh! Flash. I have one of those built in to my camera." Because using that pop-up flash will absolutely ruin your night time photograph. In fact, the external flash might also ruin your night time photograph if you don't use it wisely. Don't add full flash to that dark room, for example, unless you want to take away all the mood that you get from being in a dark room. Instead, aim it at the ceiling and pay attention to where the light ends up. Bouncing the flash will make it softer, and will help you avoid harsh shadows and mood-killing wash-outs.

Like your flashlight, your external flash can be useful for illuminating specific parts of a scene, but you'll need to be very careful that you don't over-illuminate anything or the result will look unnatural, maybe even unattractive.

Using an external flash will require some experimentation, and you'll probably want to use different, lower power settings rather than full power. "Springly" is your key word here.

Camera Settings

Do you love aperture priority mode? Can't live without your autofocus? Now's the time to cast off those balls and chains! Because you can't use that stuff in the dark. Autofocus can't lock on to dimly lit subjects. Aperture priority? Forget it. Your meter has no idea what it's doing in the dark. In the dark, your meter is like a bat in daylight.



untitled by Flickr user Dave Smith

You don't want to jack up that ISO, either, because you'll get unwanted noise in your image. You also don't want to open up your aperture, because you'll get limited depth of field.

Use a long shutter speed, small aperture (think F16 or higher) and a small ISO (100 will do) to get the best results.

So if your camera can't figure out your shutter speed for you, how do you do it? Well, some photographers just guess. Digital frames are free, so you have the luxury of experimenting, deleting and trying again (though with long exposures you do have some cost in time as well). But you can also cut out a lot of that trial and error by doing some basic math. If your scene has some visible ambient light, try setting your camera to ISO 6400. Take a few test shots at different shutter speeds until you get one that appears to be correctly exposed (don't worry about motion blur or any of that stuff, just worry about the exposure). Now use this little formula as your guide:

Seconds at ISO 6400 are roughly equivalent to minutes at ISO 100. For example:

- ¥ 1 second ISO 6400 is roughly equivalent to a 1 minute exposure at ISO 100
- ¥ 5 seconds at ISO 6400 is roughly equivalent to a 5 minute exposure at ISO 100
- ¥ 30 seconds at ISO 6400 is roughly equivalent to a 30 minute exposure at ISO 100
- ¥ And ... so on.

Now of course, this only works if you aren't trying to photograph people or other moving subjects. If you are, you'll need to go back to that high ISO and wide aperture, or just accept that there's going to be motion blur in your image.

Conclusion

So what will all this get you? Play around with these techniques for one night and look at your results. With a long enough exposure, a night time scene may look as if it was shot in the daylight. Light sources will start to look like stars. The **stars themselves will create trails** across the frame. You'll discover things in your environment that you didn't even know were there. You'll capture some magic on those digital frames.

- See more at: <http://www.digital-photo-secrets.com/tip/4123/shoot-photos-dark/#sthash.IS7Gjcgu.dpuf>

Brainy Quotes from Nancy Vanderah

Photography is more than a medium for factual communication of ideas. It is a creative art. **Ansel Adams**

Photography takes an instant out of time, altering life by holding it still. **Dorothea Lange**

As I have practiced it, photography produces pleasure by simplicity. I see something special and show it to the camera. a picture is produced. The moment is held until someone sees it. then it is theirs. **Sam Abell**

To me, photography is the simultaneous recognition in a fraction of a second, of the significance of an event. **Henri Cartier-Bresson**

It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary: it takes a lot of looking before you learn to see the extraordinary. **David Bailey**

Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited, and the wealth and confusion man has created. It is a major force in explaining man to man. **Edward Steichen**

Music is the doorway that led me to drawing, photography, and writing. **Layne Staley**

Oh my goodness gracious, what you can buy off the Internet in terms of overhead photography. A trained ape can know an awful lot of what is going on in this world, just punching on his mouse, for a relatively modest cost. **Donald Rumsfeld**

Computer photography won't be photography as we know it. I think photography will always be chemical. **Annie Leibovitz**

In photography there is a reality so subtle that it becomes more real than rarity. **Alfred Stieglitz**

Photography can only represent the present. Once photographed the subject becomes part of the past. **Bernice Abbott**

People criticized me for my photography. They said it's not art. **David Hockney**

All painters are interested in photography to a certain extent. **David Hockney**

Photography is a kind of virtual reality, and it helps if you can create the illusion of being in an interesting world. **Steven Pinker**

Contrast is what makes photography interesting. **Conrad H**

Landscape photography is the supreme test of the photographer - and often the supreme disappointment. **Ansel Adams**

Photography, as a powerful medium of expression and communications, offers an infinite variety of perception, interpretation and execution. **Ansel Adam**

I wish that more people felt that photography was an adventure the same as life itself and felt that their individual feelings were worth expression. To me that makes photography more exciting. **Harry Callahan**

To me photography is an art of observation. It's a out finding something interesting in an ordinary place... I've found it has little to do with things you see and everything to do with the way you see them, **Elliot Erwitt**

It is my intention to present - through the medium of photography - intuitive observations of the natural world which may have meaning to the spectators. **Ansel Adams**

What makes photography a strange invention is that its primary raw materials are light and time. Ernst Haas

Photography is and immediate reaction, drawing is a meditation. **Henri Cartier-Bresson**

Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography. **George Eastman**

Photography is truth. The cinema is truth twenty-four times per second. **Jean-Luc Godard**

Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected. **Robert Frank**

WINTER PHOTOGRAPHY TIPS

Too bad we didn't know about these tips 60 days ago. But they'll still work next winter. Or this winter yet as it appears global warming has passed us by.

USING BENDY STRAWS AND ZIPLOC BAGS IN WINTER

While a lot of photographers find that winter is an excellent time to hibernate, there are really no good excuses for staying indoors and avoiding winter. But, you do need to take steps to protect your equipment. Here's a few ideas to keep things safe.

One of the biggest problems for cameras in cold weather is condensation. Condensation occurs when you bring a camera from the dry cold temperatures outdoors, to the warm and relatively moist conditions in your vehicle or home. When that warm moist air reaches the sensor on your cold camera, condensation occurs which can leave your sensor covered in spots or even damage the electronics. The solution to this issue is to remove your memory card and battery(s) from your camera and then transfer your gear into a Ziploc type of bag and seal it in there with the cold air while you are still outside. Now when you bring the camera gear into a warm area, the moisture can't get to the camera to condense on the camera's sensor. Once everything warms up to room temperature you can remove it from the baggy.



Another issue for winter photography is battery life. Cold is the mortal enemy of battery life

and unfortunately there just isn't a lot you can do about that. But, what you can do is keep a spare battery or two in an inside jacket pocket, next to your body. The warmth of your body will keep the batteries toasty warm and when the battery in your camera succumbs to the cold, all you need to do is swap it for a warm battery. The cold battery will slowly warm and you'll probably find it has renewed energy when called upon.



Another bit of winter annoyance comes from having your breath condensate and freeze on your camera's viewfinder while you're trying to focus. The solution for this frustration may

just be the cheapest photography accessory you will ever own. Are you ready for this brilliant invention? Okay, here it is:

You can use a bendy straw as a type of snorkel to direct your warm moist breath away from your camera's viewfinder so that you can continue to make those great winter shots. This tip also provides endless entertainment for anyone who happens to be watching you. Try it, it works!

Fight back against the winter doldrums and get out there and make some great photographs! Hopefully these tips will make your winter photography sessions more tolerable!



THE ANSWER MAN

Today's Question has written permission from Tim Gray.

Today's Question: I want to be able to keep notes to help me remember key tasks in my workflow. To make those notes more effective, I'd like to include images of the screen showing various steps and settings. Can you tell me how to save the screen as an image?

Tim's Answer: There are a variety of possible options available for capturing the screen on both Windows and Macintosh, but I tend to take a single approach on either platform in large part because I want to be able to crop or otherwise modify the result before saving it. So, while there are a variety of other options (and in fact, third-party software tools) available for creating images of what you see on the screen, I'll explain the particular method I use here.

The first step is to actually capture the screen. While it is possible to capture directly to a file, my preference is to capture the screen to the clipboard, and then paste the image into Photoshop (or another imaging application).

On the Windows platform you can capture the current screen to the clipboard by pressing the Print Screen button, which is often abbreviated as PrtScn or something similar. Simply press that button, and the current contents of the screen will be captured as an image in the clipboard.

On Macintosh the keyboard shortcut is a little more complicated, and in fact there are a number of variations available. But my ap-

proach is generally to capture the full screen, and so I hold the Command and Shift keys and press the number 3 (Command+Shift+3). If you want to review other options, you can find a list of the additional keyboard shortcut options through the Apple website at <http://support.apple.com/kb/PH11229>.

At this point, the screen has been captured, but you don't actually have a usable image to work with yet. You could, in theory, just paste into a word processing document, but in most cases I prefer to bring the image into Photoshop (or other software) to perhaps crop, clean up, or maybe apply some adjustments to, depending on my needs. In Photoshop, for example, I just choose File > New from the menu (or press Ctrl+N on Windows or Command+N on Macintosh). The document size will default to the size of the image in the clipboard, which is a small but very helpful little feature of Photoshop. Click OK in the New dialog to create the blank image.

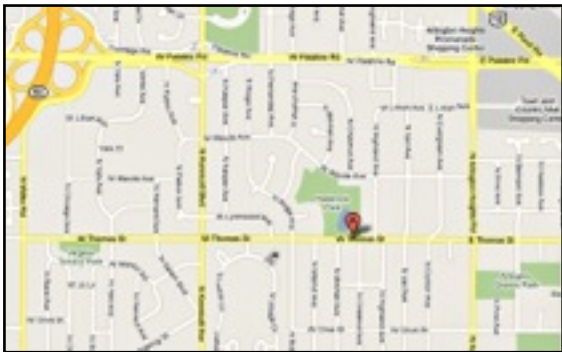
Finally, choose Edit > Paste from the menu (or press Ctrl+V on Windows or Command+V on Macintosh) to paste the image from the clipboard into the new document you've created. At this point you can crop the image or apply other adjustments. For example, in some cases you might want to add arrows pointing to key controls, or draw a circle around an important area of the screen capture. When you're finished, you can save the image (generally as a JPEG image, for example) and then place that image into a document with your notes.

Officers and Committee Chairs

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

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

ACC Mailing Address:
 126 E. Wing Street, Suite 233
 Arlington Heights, IL 60004



Coming in 2014

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ACC Competition Results - January 2014

Slides

Carol Arnolde	Faithfull Errupting	20	AW	SOM
Jeff Berman	Face of Hearts	21	HM	

Small Monochrome Prints

Mort Lerman	Sacks and Rope	21	AW	SMPOM
Larry Arends	Morning Light	22	AW	
Carol Arnolde	CJ at Rest	21	HM	
Paula Matzek	Organic/Inorganic	20	HM	
Tim Medema	Cherub in Cobwebs	21	HM	

Large Monochrome Prints

Larry Arends	1890's Kitchen	22	AW	LMPOM
Paula Matzek	Trio	21	AW	
Norm Plummet	Bourbon Street blues	21	AW	
Patrick Grady	Jordan Pond	21	HM	
Patrick Grady	Carriage Road Falls	21	HM	
Mort Lerman	Ste St Marie Steel	20	HM	
Bob Reynolds	Mane Man	20	HM	

Small Color Prints

Bob Reynolds	Pier at Sunset	22	AW	SCPOM
Carol Arnolde	Raindrops	22	AW	
Mort Lerman	Hearst Pool	22	AW	
Carol Arnolde	Falling Water Summer Home	21	HM	
Jeanne Garrett	Shy Macaw	21	HM	
Tim Medema	Dragon Fly	20	HM	

ACC Competition Results - January 2014(Cont'd)

Large Color Prints

Jim Pearson	Tonnehill Iron Works	23	AW	LCPOM
Patrick Grady	Cave Point Sunrise	22	AW	
Mike Garber	Pumpkins	21	AW	
Jeanne Garrett	Building the Nest	23	HM	
Larry Arends	Navajo Sentinal	22	HM	
Mort Lerman	Mission La Capistrano	21	HM	

ACC DPI Competition Results - December 2013

Monochrome DPi Images

Bob Reynolds	Lonely Cougar	20	AW	MIOM
Carol Arnolde	Interesting Bridge	21	HM	

Color DPi Images

Norm Plummer	Christmas Royal Street	21	AW	CIOM
Jeanne Garrett	Peekaboo	21	AW	
Roy Lobenhofer	Tower Bridge	22	HM	
Jeanne Garrett	Fire Rock	21	HM	
Bob Reynolds	Pedestrian Encounter	21	HM	

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<input type="checkbox"/> Business Membership	\$45/53	\$88/104	\$128/152	Joint Member Name: _____			
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March 2007

Members Gallery

December DPI Competition



*Lonely Cougar
by Bob Reynolds*



*Interesting Bridge
by Carol Arnolde*

Color DPI Images



*Christmas Royal Street
by Norm Plummer*



*Fire Rock
by Jeanne Garrett*



Peeka Boo
by Jeanne Garrett



Pedestrian Encounter
by Bob Reynolds



Tower Bridge
by Roy Lobenhofer

Slides



Faithfull Erupting
by Carol Arnolde



Face of Hearts
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Small Monochrome prints



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Large Monochrome Prints



1890's Kitchen
by Larry



Trio
by Paula Matzek



***Bourbon Street Blues
by Norm Plummer***



***Jordan Pound
by Patrick Grady***



***Carriage Trail Waterfalls
by Patrick Grady***



***Ste St. Marie Steel Plant
by Mort Lerman***



***Mane Man
by Bob Reynolds***

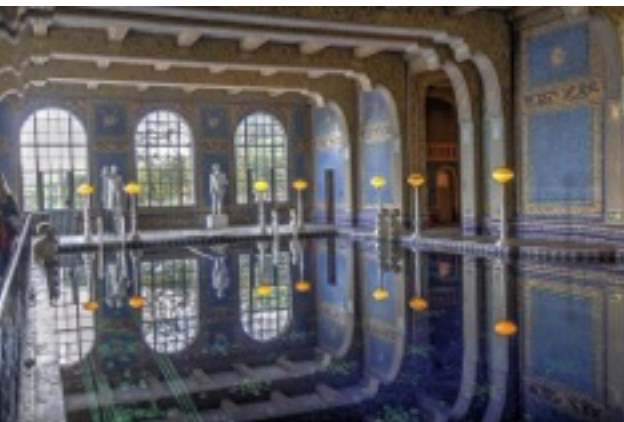
Small Color Prints



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by Bob Reynolds



Raindrops
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Hearst Pool
by Mort Lerman



Shy Macaw
by Jeanne Garrett



Falling Water Summer Home
by Carol Arnolde



Dragon Fly
by Tim Medema



***Tonnehill Iron Works
by Jim Pierson***



***Cave Point Sunrise
by Patrick Grady***



***Pumpkins
by Mike Garber***



***Building the Nest
by Jeanne Garrett***

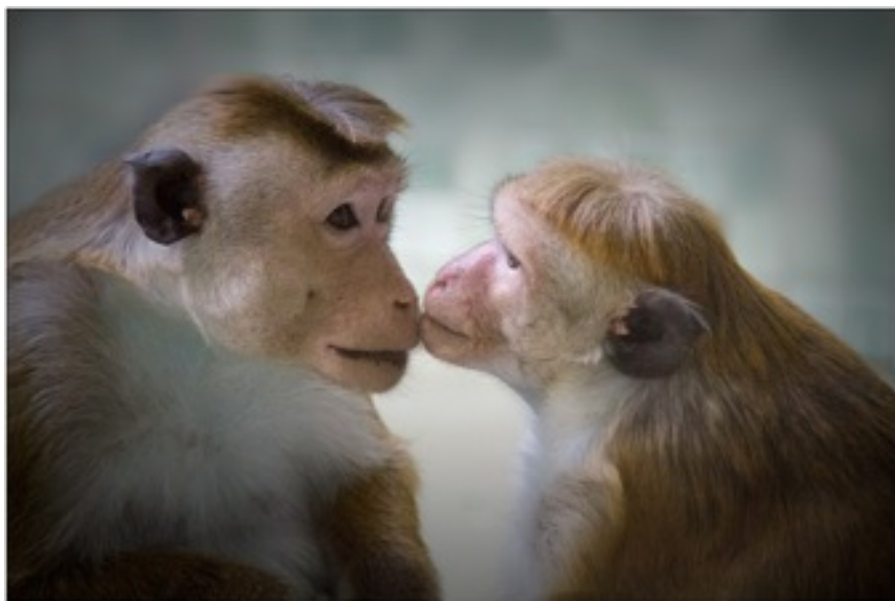


***Navajo Sentinal
by Larry Arends***



***Mission La Capistrano
by Mort Lerman***

CACCA Competition HM



***First Love
by Barrie Burr***