

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

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Nine Rules for Taking the Perfect Photograph

With written permission from Digital Photo Secrets

The Rule of Thirds

Place important parts of the shot along lines, and the most important parts at the points



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Leading Lines

Use the natural lines available in the shot to focus the attention of the viewer.



Diagonal Lines

Correctly chosen diagonal lines give dynamism to the picture.



Framing

Make use of natural frames and borders in the shot, such as windows and doors.



Figures vs. Background

Find the contrast between the object of the photo and the background.



Fill the Frame

Get up close to the person you're taking a shot of.



Dominant Eyes

Place the right or left eye at the centre of the composition. This gives the impression that the subject's eyes are following you.



Patterns and Repetition

It's certainly pleasant to observe patterns in a photo. But it's even better if patterns are interrupted — this gives some contrast to the shot.



ANNOUNCING THE ARLINGTON CAMERA CLUB RAFFLE & POST-HOLIDAY PARTY!

**This year's event will be on Friday, January 20, 2017,
starting at 6:30 PM.**

New location this year:

Rose Garden Cafe, located at *Arlington Heights Road and Rt. 72*
111 E. Higgins Rd. Elk Grove, IL



We'll have our own party room and a full buffet dinner followed
by the ***ACC Prize Raffle***.

Raffle tickets will be sold at the party.

Dinner will include

- Fresh Salad
- Italian Style Chicken
- Baked Meatballs with Marinara Sauce
- Mostaccioli with Marinara Sauce
- ***Free Ice Cream !***
- Coffee and Tea are included.

The Cost is only **\$25/person**

**You MUST sign up and pay in advance – See Judie Reynolds
at the next ACC Club Meeting, or you may mail a check to
Judie at 824 Oak Hill Road, Lake Barrington, IL 60010**

Arlington Camera Club Programs 2016-2017

12/21/16	Jack Carlson
1/4/17	Bill Skinner
1/18/17	Tom Campone
1/20/17	Post Holiday party and Raffle
2/1/17	Competition
2/15/17	Jeffrey Van der Koon
3/1/17	Tamron - Denis Nervig
3/15/17	
4/5/17	Competition
4/19/17	
5/3/17	
5/17/17	Results - "Picture in the Park" challenge; Results members photos taken at outings.
6/7/17	End of year competition judged by all ACC members.





The Answer Man

QUESTION:

I was wondering if you could explain the differences in Photoshop of canvas size and image size. I am confused as to their differences especially when printing. For example I would like to print as an 8x10 on 11.5 x 8.5 with an even white border all around. Is that possible?

ANSWER

Both the Image Size and Canvas Size commands in Photoshop allow you to change the overall dimensions of an image, but they operate in different ways. I think the best way to understand each of these commands is to consider when you would use each of them. The Image Size command is used when you want to change the size of an image, such as to print at a different size than the native pixel dimensions of the image. The Canvas Size command is used for adding space around a photo or essentially cropping the image by reducing the available space.

More Detail:

For example, let's assume you have an image that is currently sized at 8-inches by 12-inches at 300 pixels per inch (2,400 by 3,600 pixels). If you want to print that image at 20-inches by 30-inches, you need to change the pixel dimensions of the actual image. In other words, the image needs to be "stretched" to contain 6,000 by 9,000 pixels. In the process, pixel values need to be calculated for all of the "in between" pixels that are created when the photo is enlarged.

The Canvas Size command allows you to add space around an image, or to effectively crop an image. So, for example, let's assume you want to print a photo at 11-inches by 17-inches, but on a 13-inch by 19-inch sheet of paper. This doesn't actually require you to add canvas around the photo. If you print an image sized at 11x17 inches to a sheet of paper that is 13x19 inches, centering the printed image will automatically result in empty space around the photo.

However, let's assume you want to have a colored border around the outside of the image, to simulate an effect similar to matting the image. You could use the Canvas Size command to add two inches to the width and height of the image, using an underlying color layer to apply the color to the "extra" space that is created around the photo.

What all of this really means is that for most photographers with typical workflows, the Image Size command is the only command you need when you need to adjust the output size of a photo. The Canvas Size command, however, can be very helpful in certain specialized situations, where you're essentially going beyond simply working with the image and instead performing some tasks related to page layout.

Exhibit Schedule for 2016-2017

December, 2016 - Not exhibiting this month.

January - February, 2017 - Arlington Heights Village Hall.

March, 2017 - Buffalo Grove Fitness Center.

April, 2017 - Nothing yet.

May, 2017 - Prospect Heights Library

June - August, 2017 - Not exhibiting these three months.

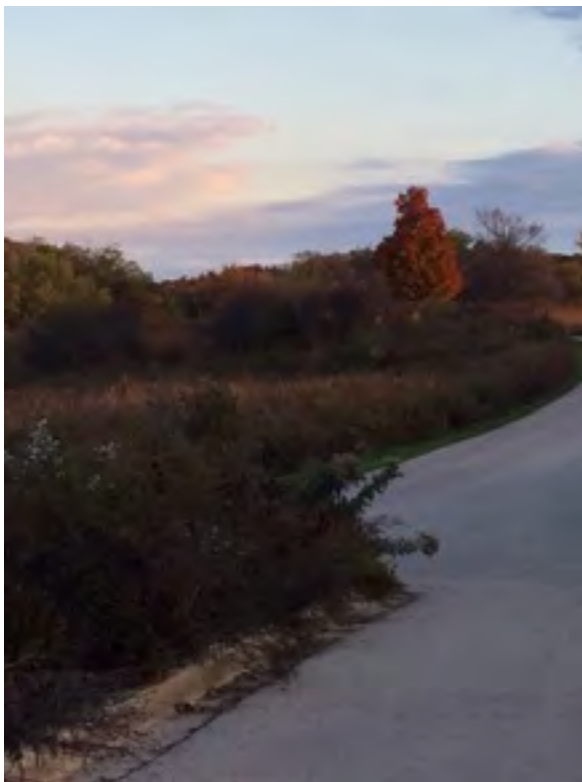
September, 2017 - Palatine Public Library.

Scenes from the Donna Thomas “Shoot Like it’s Kodachrome” Tribute

On Saturday, November 22, Club members met at Crabtree Nature Center in Barrington to pay tribute to our late friend and member Donna Thomas who steadfastly refused to go digital for her photography. Using single focal length (prime) lenses, fixed ISO sensitivities, manual exposure control and manual focus only the members did their best to recreate the days of film.



The participants.





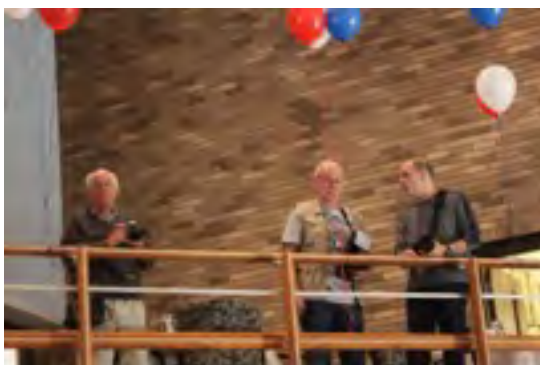
The attendees assembled for brunch and photo review at Gus' Diner after the shoot. From left to right are Tim Medema, Judie Reynolds, Carol Arnolde, Bob Reynolds, Dave Gervais, Larry Arends and Vasela Zlateva.

From CACCA: Results from the November Print Competition

PHOTO	PHOTOGRAPHER	SCORE
Ballerina	Bob Reynolds	22
Contemplation	Joanne Barsanti	21
Creepy	Ken Olsen	24
Mantis	John Chwalek	21

Community Activities

On Saturday, November 5th, several members of the club helped photograph the Veterans Breakfast of Arlington Heights at the Lutheran Home Chapel.



Our photo crew, Kenn Heinlein, Larry Arends and John Coens.

A Visit to the Milwaukee Art Museum

On Tuesday, October 25th three members traveled to Milwaukee to see and photograph the Art Museum.



The building puts on a show of raising and lowering its sunscreen wings, a unique and beautiful feature in its own right. The interior architecture is stunning.



Rich Milburn and Paula Matzek



Carol Arnolde and Paula Matzek



2. Not getting close enough.

This is one of the most common beginner mistakes, and for some reason no one really notices they're doing it until someone else points it out. If your subjects look like ants in your photographs, then you're not close enough. Even if your subjects are identifiable but there's more background than subject, you're still not getting close enough (unless for some reason that background is equally as important as your subject is). People photos in particular just look more compelling when you fill the frame, or when you almost fill the frame. Use your judgment of course, based on whether or not your subject is interacting with something important in her environment—but for the most part it's good practice to cut out the clutter and distractions and fill up the frame with whatever it is you're taking a picture of.

3. Using your popup flash.

It's really easy to see why beginners get this wrong. Many of us grew up in households where the only camera we had was boxy little instant thing that needed flash to capture any sort of decent image indoors. Flash was just what you did, and you even learned to live with (and ignore) the results—those red-eye washed-out faces and ugly black halos. Your popup flash really isn't going to give you results that are a whole lot better than those old photos were—popup flash is still direct and it's still too bright to give you a nice photo. In fact you may still wonder why camera manufacturers equip their DSLRs with flash at all, and the answer is really just because they can. Most consumers are baffled by the idea of a camera that doesn't have a flash, and when you're out of options and the only alternative you have is missing the shot, it might be handy to have that popup flash available. But the best reason why it's there is because popup flash can be useful for things like filling in dark shadows at midday, so don't rule it out as a completely useless tool. But as a way to add light to a dark room, avoid using popup flash whenever you can.



4. Trusting your meter.

But wait, shouldn't you always trust your meter? No! You should never trust your meter. You should listen to it and take its advice when it makes sense to, but your meter is one of the most fallible parts of your camera. That's because it's designed to assume that everything in any scene will average out to roughly middle gray. Most of the time, this is true. But there are many scenarios where this system is going to result in an underexposed or overexposed photograph, because the truth is that not every scene does average out to middle gray. Snowy landscapes, for example, have more white tones than gray or black tones. This is an extreme example, and there are even more scenes where you're going to get a little bit of underexposure or overexposure depending on how far off that middle gray estimate is. So whenever you enter a new scene, you should be checking your histogram and your LCD to see how close your meter came to getting the exposure right. If your LCD shows you "the blinkies" when you view the image, you know you've got blown out highlights ("the blinkies" is the technical term for those flashing areas you see in an overexposed photo). If your histogram is skewed to the left or right, you know you've got underexposure or overexposure, respectively.

5. Underutilizing your memory card.

This is especially a problem for those of us who were born during the era of film, because a roll of 36 exposures cost money. It also cost money to take that roll of 36 down to the drugstore and discover that only 4 images were even worth keeping. People who lived through these dark times aren't in the habit of taking lots of photos, even though intellectually they may understand that individual photos cost nothing to create, view or delete. But old habits die hard. If you come home from an event with just a handful of photos, you're not using the technology to its fullest potential. Don't be afraid to try different things, to take multiple shots of the same moment or to walk around a scene and shoot from every possible angle. It costs you nothing to get it wrong, and the rewards for getting it right are priceless.

6. Ignoring the background.

Photography can be a sort of tunnel vision. Sometimes, we're so focused on our subject that we completely forget that there is a world around the subject, and it's all going to end

up in the photo, too. That's why beginners get a lot of shots of people with trees, signs and other unfortunate objects growing out of their heads. That's why they end up with so many shots of people standing in front of trash bins, billboards or other things that really don't belong in a photo. One thing that really separates the pros from the beginners is the ability to consider the entire photo, not just the subject. Busy, ugly backgrounds should be angled



7. Ignoring the light.

Light is one of the most fundamental elements of any photograph, and ironically, it's also the one element that beginners don't pay much attention to. But light is one of those things that can turn a mediocre photo into an amazing one. If you're skeptical, try shooting a scenic location at different times of the day, and decide which one of those shots you prefer. I can almost guarantee you you're not going to prefer the one you shot at high noon. Direct overhead light almost never makes for a great photo. The light you get near sunrise or sunset is nearly always going to be preferable. And the direction of the light matters, too. Light that comes from the side creates images that look more three dimensional, while front lighting can flatten out a subject and make it look two dimensional. Back light can make a subject look more dramatic. Analyzing the light is one of the first things every photographer should do before taking a photograph.

8. Sticking with matrix (or evaluative) metering.

Many beginners aren't even aware that their cameras have multiple metering modes so they may be missing shots in situations that call for a more precise metering mode. Spot metering, for example, should be used in extreme lighting situations—for example, when your subject is backlit. Backlit subjects may become silhouettes if you don't meter directly off the subject's face, which is something you can only do if you switch to spot metering. Spot metering also comes in handy for shooting stage productions and concerts, when the performer is brightly lit and the rest of the stage is dark. These aren't the only two scenarios where you'll need to use your spot meter, so it's worth developing a good understanding of how and when to use your camera's various metering modes.

9. Disrespecting dust.

A camera is a big investment. But it may surprise you to hear that many beginners don't really understand how to take care of that expensive DSLR and the lens that came with it. A camera's lens should always be cleaned with a microfiber cloth, for example—when you use a tissue, or the corner of your shirt, you're going to leave behind fibers. You may even inadvertently leave fine scratches on the surface of the glass. And never store your lens without a cap on the rear element, or your camera body without a cap where the lens should go. Dust can easily settle on your camera's sensor, and the dust that gathers on the exposed rear element of your lens may also be transferred to your camera's sensor. Always change lenses quickly and in a place that's sheltered from dust and wind, and don't make too many unnecessary lens changes—any time you separate the lens from the camera body, you're leaving that sensor vulnerable to dust and other debris.



10. Over-Dependence on Autofocus.

Autofocus is not the only way to get a tack-sharp subject. Sometimes it's a terrible way to get a tack-sharp subject. Be aware of situations that may call for you to switch to manual focus, and don't be afraid to use them. Low contrast settings and situations where your subject may be behind another object are good examples of when you should turn off your autofocus and try shooting with manual focus. And it's a good idea to understand your focusing modes, too—you may need more precision when you focus, which means switching to single-point AF. Or you may need to have focus tracking turned on for moving subjects. For very fast moving subjects, you may need to go manual and prefocus on the spot where your subject will eventually be, because your autofocus might not be fast enough to keep up even when you do have focus tracking turned on.

11. No focal point.

This is especially a problem with landscapes—the (wrong) idea that a pretty scene is subject enough. Every scene needs a focal-point or a place for the viewer’s eye to go when it first encounters the image. Find something interesting to draw attention, such as an old, gnarled tree or a waterfall. Make that the focal point of your photo, and then the viewer’s eye will travel from there to the other elements in the scene.



12. Overprocessing.

Sometimes we go a little processing nuts. We sharpen a little too much, we turn up the color saturation a little too high, we go overboard with noise removal. It’s really easy to do this as a beginner, because the changes made in post processing are often not as obvious on the screen as they are when you actually print an image. Whenever you are in post processing, start with the basics like levels and color saturation, and make fine adjustments. Look at all your images at 100 percent, because mistakes you make in post processing will be more obvious at this size. Over-sharpening, for example, can create weird outlines and halo effects—if you start to see these, you know you’ve gone too far. And make sure you aren’t editing originals—always “save as” and keep the original untouched, so you can go back to it later if you make a mistake.



Conclusion

Are you guilty of any of these transgressions? It's OK if you are. Being aware of the mistakes you make as a beginner, or even as a more advanced photographer, is one of the first steps towards correcting those mistakes. So think carefully about each one of the items on this list and ask yourself, "Am I making any rookie mistakes?" And if you are, just fix them. Remember that even Ansel Adams once looked at a camera and wondered, "What the heck is an f-stop?"



Looking forward to another excellent newsletter. (Of course it will be even more excellent this time with MY images in it!)

Paula Matzek

Answer: Hey Paula. We were trying to figure out what the last newsletter needed to spice it up a bit. Now we know. Some winning Paula Matzek images. Perfect!!

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Winning Competition Images

December 7, 2016

DPI Monochrome

Surfer Boy - Janis Williams, DPI Monochrome Image of the Month, 22 pts. AW
Gloom in Dunes – Joanne Barsanti, DPI Monochrome, 22 pts. AW
Half Dome – Dave Waycie, DPI Monochrome, 21 pts. HM
Walk to Nowhere - Bob Reynolds, DPI Monochrome, 22 pts. HM

DPI Color

Foggy Dawn – Dave Waycie, DPI Color Image of the Month, 22 pts. AW
Bald Eagle - Tom Craig, DPI Color, 22 pts. AW
Staring Contest – Ken Olsen, DPI Color, 22 pts. AW
Coke Adds Life - Ken Olsen, DPI Color, 23 pts. HM
Peeper – Janis Williams, DPI Color, 22 pts. HM

Small Monochrome

To Be Precise – Lance Lagoni, Small Monochrome Print of the Month, AW
Boardwalk – Bob Reynolds Small Monochrome AW
Lone Confederate Soldier – Nancy Hassman, Small Monochrome AW
1935 Buick Coupe – Jeff Berman, Small Monochrome HM
Butterfly – Bill Heider - Small Monochrome HM
I Walk the Line – Lance Lagoni, Small Monochrome HM

Large Monochrome

Night Time Prayers – Lance Lagoni, Large Monochrome Print of the Month, AW
Sailing – Bill Heider, Large Monochrome AW
Cathedral Cuenca - Paula Matzek, Large Monochrome HM
Escape – Bill Heider, Large Monochrome HM

Small Color

The Walk of Despair – Lance Lagoni, Small Color Print of the Month, AW
Abandoned Barn – Nancy Hassman, Small Color AW
Eye See You – Janis Williams, Small Color AW
Dew on Flower – Bill Heider, Small Color HM
In the Garden Shed – Paula Matzek, Small Color HM
Little Pistils – Janis Williams, Small Color HM
The Juggler – Lance Lagoni, Small Color HM

Large Color

Owl on a Branch – Bob Reynolds, Large Color Print of the Month, AW
Bertoia's Dandelion All Bright – Rich Milburn, Large Color AW
Children of an Earlier Time – Mort Lerman, Large Color AW
Smokers – Lance Lagoni, Large Color AW
Arrival – Mike Garber, Large Color HM
Bahai Temple – John Chwalek, Large Color HM
Halemaumau Crater – Patrick Grady, Large Color HM
In Windhover Hall – Rich Milburn, Large Color HM
Stairway of Ice – Lance Lagoni, Large Color HM



Surfer Boy - Janis Williams - AW
Image of the Month
DPI Monochrome



Gloom in Dunes - Joanne Barsanti - AW
DPI Monochrome



Half Dome - Dave Wayne - HM
DPI Monochrome



Walk to Nowhere - Bob Reynolds - AW
DPI Monochrome



Foggy Dawn - Dave Waycie
Image of the Month
DPI Color



Bald Eagle - Tom Craig - AW
DPI Color



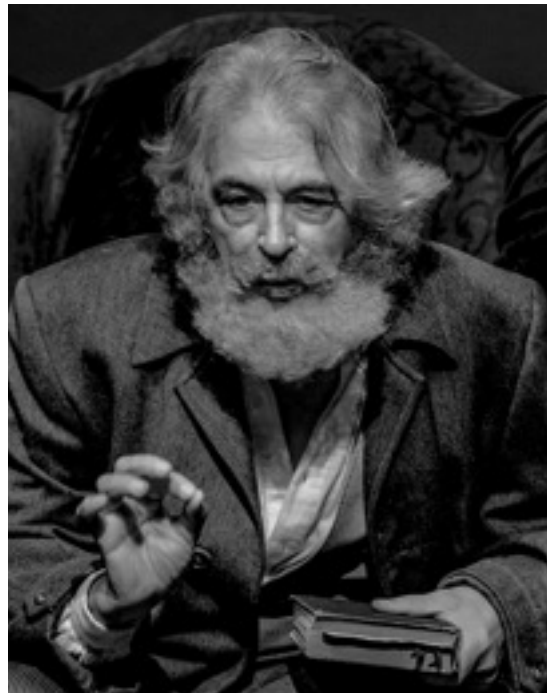
Staring Contest - Ken Olsen - HM
DPI Color



Coke Adds Life - Ken Olsen - HM
DPI Color



Peeper - Janis Williams - HM
DPI Color



To Be Precise - Lance Lagoni - AW
Small Monochrome Print of the Month



Boardwalk – Bob Reynolds
Small Monochrome AW



Butterfly – Bill Heider
Small Monochrome HM



I Walk the Line – Lance Lagoni
Small Monochrome HM



Night Time Prayers – Lance Lagoni - AW
Large Monochrome Print of the Month



Cathedral Cuenca - Paula Matzek
Large Monochrome HM



Escape – Bill Heider,
Large Monochrome HM



Sailing – Bill Heider
Large Monochrome



The Walk of Despair – Lance Lagoni
Small Color Print of the Month, AW



Eye See You – Janis Williams,
Small Color AW



In the Garden Shed – Paula Matzek
Small Color HM



Dew on Flower – Bill Heider
Small Color HM



The Juggler – Lance Lagoni,
Small Color HM



Little Pistils – Janis Williams
Small Color HM



Bertoia's Dandelion All Bright
Rich Milburn. Large Color AW



Children of an Earlier Time – Mort Lerman
Large Color AW



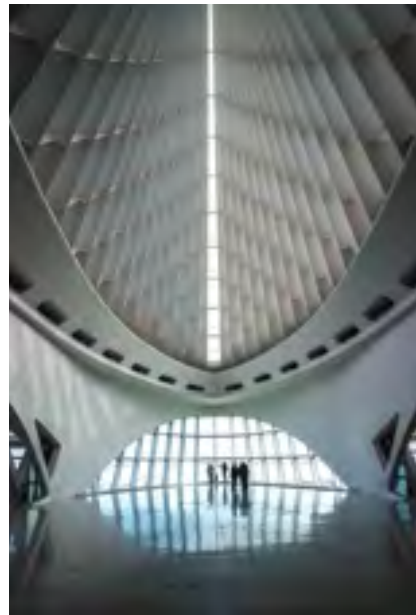
Bahai Temple – John Chwalek
Large Color HM



Arrival – Mike Garber - Large Color HM



Smokers – Lance Lagoni
Large Color AW



In Windhover Hall – Rich Milburn
Large Color HM

One Last Thing

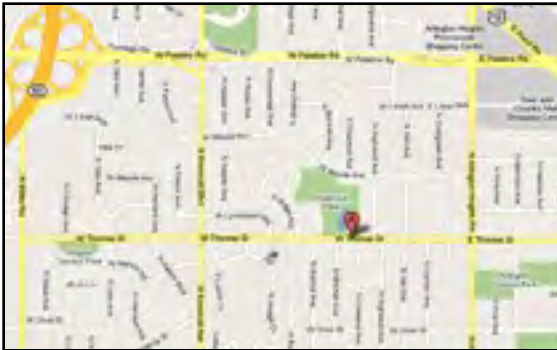
At our first meeting of the year, Bob Reynolds announced the Hasbrook Park Challenge. This is a photo challenge for all members. The goal is to capture images throughout the year at Hasbrook Park, which is located across the street from our meeting location, The Christian Church of Arlington Heights.

The park has a playground, a retention pond, ballfields and a walking trail. I've taken some images at Hasbrook Park, and it is a challenge. However, you can be as creative as you want. The best advice is to visit the park during different conditions; snowy, sunny, or dark, and look for some hidden photo ops.

During one of our spring meetings, we'll look at members' images and see what kind of creative images were found in Hasbrook Park.

The park is located at 333 W Maude Ave, Arlington Heights, IL 60004.

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.



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