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Welcome Back

By Cindy Kuffel

“Welcome Fall and Welcome to the 2018/2019 season for the Arlington Camera Club.” We have an exciting year coming up with: competitions, critiques, hands-on programs including: all member workshops, learning about mirrorless cameras, presentations on “*what makes a good photograph*”, “*owls in the wild*” and *luminar software*, just to name a few.

What does the Arlington Camera Club do? We teach and share with each other about *anything photography* that we have learned, places we have been and things we like to participate in such as: photo displays at local libraries and our village hall. We also participate in a *club challenge*, which features photos from Recreation Park taken throughout the year and then put on display at our final meeting in 2019. We volunteer to photograph events in the town such as; the Arlington Heights Memorial Day Parade, National Night Out, Rockin’ with the Cops, Mane Event and other events that the Village or Police Department asks us to photograph. We host outings to various locations in Illinois and Wisconsin such as: Architecture Tours of Chicago, Morton Arboretum, Chicago Botanical Gardens, and Old World Wisconsin just to name a few. Our goal is to mentor each other as well as new members.

Our club needs some help this season in DPI (digital projected images), which requires four people to run

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on our competition nights. DPI is important to our competition nights and we would hate to lose it if we can't find four volunteers to help. If you are interested, please contact Larry Arends or me and we will get you additional information. Bob Reynolds, the Chairperson of Programs and Workshops, has done a fantastic job over the years. He will be stepping down at the end of this season, so if you are interested in helping in this position, for 2019/2020 please talk to Bob.

Other important events in the works are:

ACC's After the Holidays Party on January 25, 2019 at Little Villa Restaurant in Des Plaines, IL And yes, spouses are always welcome.

In the Spring or Summer of 2019 or 2020 we are hosting an "All Camera Equipment Garage Sale." We will notify local high schools and area camera clubs so that students or other club members can come and hopefully find some interesting and specific equipment.

So much is happening in such a short period of time. We hope that you enjoy this season with us. If you have ideas on places to go and photograph or know of anyone who would like to do a camera-related program, please let us know.

Guests are always welcome to come and enjoy a presentation! We are a very friendly group who is interested in learning and growing!

Enjoy your year.....

2018-2019 Program Schedule

11/7/2018	Tom Snitzer: mirrorless and other things
11/21/2018	1st workshop
12/5/2018	Competition
12/19/2018	Will Clay: What makes a good photograph
1/2/2019	TBD
1/16/2019	Emma England: Owls in the wild
2/6/2019	Competition
2/20/2019	Critique session
3/6/2019	TBD
3/20/2019	Bob Benson: Luminar software
4/3/2019	Competition
4/17/2019	TBD
5/1/2019	TBD
5/15/2019	Park Challenge
6/5/2019	End of year Fun Competition

Thoughts Regarding Waterfalls

By Patrick Grady

Waterfalls are personal. What I find pleasing may leave others uninspired. The ideas I offer may give the reader something new to try the next time you photograph a waterfall. The suggestions offered are not limited to waterfalls but are equally appropriate for any moving water. The important concept is to try photographing waterfalls and have fun with the subject.

Equipment

Almost any type of camera can be used to photograph waterfalls, even a cell phone. The equipment you use is usually dictated by your vision of the final result. If, for example, you want the water to appear to flow or have motion, you will need to shoot with a slow shutter speed requiring the use of a camera that allows adjustment of shutter speed and a tripod to maintain sharp focus. How you arrive at the final image, in some measure, will dictate the equipment used to create the image.

Many photographers will photograph waterfalls with a full feature DSLR camera. As such, most of my thoughts are offered with a DSLR camera in mind. In addition to the choice of camera, a tripod and cable release are almost indispensable to avoid camera movement. A tripod is a must if one wants the flexibility of shooting with slower shutter speeds to create the appearance of moving water. A Polarizing filter will help reduce glare and can also help slow the shutter speed by reducing

the light entering the lens. Neutral density filters also reduce the amount of light entering the lens thereby reducing shutter speed. One piece of equipment most people forget when photographing waterfalls is a small towel to cover the front of your lens when not taking the shot (water is the operative word in waterfall) and your favorite lens cleaning supplies because the front of your lens will attract water spots.

When to Shoot Waterfalls

Obviously, one can photograph a waterfall at any time of the day. However, there are times of the day that afford the greatest opportunity for memorable images. Just before sunrise up to about 9:00 a.m. is the prime time of the day for photographing waterfalls. Photographing waterfalls early in the morning helps to avoid direct light on the falls, depending of the fall's orientation, and affords a softer, more pleasing quality to the light.

Less obvious, but just as important, the wind is usually calmer early in the morning. Most waterfalls are photographed with foliage somewhere in the photograph. After meticulously setting your exposure to render soft flowing water (slow shutter speed), we sometimes forget leaves move in the breeze. We want to create the sense of water movement but not movement of the surrounding foliage.

Overcast and rainy days provide excellent opportunities for photographing waterfalls because the "hot spots" characteristic of full sunlight are not an issue. Overcast and rain also make it easier to obtain the

desired shutter speed without using filters (extra glass in front of the lens) to reduce shutter speeds. When photographing on overcast days, try to avoid including the gray, overcast sky, in the photograph.

Midday light is usually too harsh to produce quality waterfall photographs. Even when the waterfall appears completely shaded by trees, the sun will still create “hot spots.” As they say in golf, trees are mostly air making it almost impossible to avoid “hot spots,” usually caused by a few leaves moving that allow the sun to shine directly on the waterfall. Remember, falling water may create sufficient breeze to cause moving leaves.

Exposure/Shutter Speed

While not “rules,” I have some *strong* recommendations concerning exposure and more specifically, shutter speed. Since “hot spots” look like featureless white blobs that usually cannot be effectively repaired in post-processing, *never* overexpose water. The goal with exposure is to avoid blown out highlights. Watch and believe your histogram. Do not rely on the extra room you may have to the right of the histogram when photographing in raw. Equally worth noting, this is the digital age, the cost of film and processing is a non factor, bracket, bracket, bracket and trust the histogram to get the exposure you want.

My other “recommendation” is to avoid shutter speeds between 1/8 of a second and 1/250 second. To my eye, water shot at 1/8 of a second is not quite blurred enough to look intentional. With a shutter speed of 1/250 of a second, falling water

appears to just hang in the air. Shutter speeds between 1/8 of a second and 1/250 second rarely produce pleasing results.

When setting your shutter speed consider the amount of blur desired; the speed and volume of the water being photographed; and the distance between the camera and the water. I usually start at ½ second and then bracket away. When you are bracketing your shutter speed, do not forget to check your overall exposure if you are manually setting exposure. One final thought on water motion, gravity drives water speed. The higher the waterfall, the faster the water falls, suggesting a different shutter speed when photographing a tall waterfall than may be necessary when photographing a short water fall to achieve the same results.

Composition

In general, avoiding “it is just another waterfall” can be effectively accomplished by paying attention to all elements of the photograph, not just the water. May I suggest photographing the waterfall at an angle or from the side rather than straight on. Several years ago I was told to always include the entire waterfall in the photograph and never photograph just part of the waterfall. This is a “rule” I decline to follow. If there is something interesting about a section of the waterfall, I suggest you consider photographing the interesting part of the waterfall and leave the “rule” for others to follow.

Consider how the surroundings contribute to the overall impression of the waterfall. Rocks will affect how water flows so include the rocks in the photograph in a

way that emphasizes their affect on the flowing water. Think about using rocks to create curves or leading lines that add interest to an image. Trees next to the falls or in the foreground can be dramatic but be careful with trees close to large waterfalls. The falling water can cause the leaves to move. Also, remember to consider depth of field when placing objects in the foreground to make sure everything is in focus. Always pay attention to movement in the photograph that is not water.

Think about getting closer to the waterfall for a different perspective. This may mean a walk on the wet side. I usually have a pair of wet shoes with me so I do not damage my boots. Walking in the water to get a better angle is something you should consider only

if you are comfortable with the idea and have considered what will happen if you slip and fall. We do not want to break anything.

Obtaining pleasing results when photographing waterfalls, or any subject, requires thinking about the final image and how you want to arrive at that image before pushing the button. Photographing a waterfall requires dealing with many variables, sometimes even multiple tradeoffs. Work the subject, do not take one shot and walk away, you will miss something that may work for you. Do not be afraid to take as many photographs as is necessary to achieve the image you envisioned.

ACC Exhibit Schedule

Pat Coleman, Photographic Displays,

2018	Place & Space	Subjects
November & December	Barrington Library Several Walls/Very large space	Fall through winter landscapes, plus any winter holiday images
2019	Place & Space	Subjects
January & February	AH Village Hall Wall & Cases	Architecture
March	-	-
April	-	-
May	Prospect Hts Library	Water

My Short Journey in Photography

By Bill Heider

I have always liked to take pictures, but I have used a point and shoot camera. It was on vacations or mostly places of interest or family get togethers. Most pictures were of memories of the event or places with little thought of all that goes into taking a good picture.

I have never had much time or money for the hobby of photography until recently when I received my first DSLR as an anniversary gift for years of service at work. I figured it was free earned money and I should spend it on something I have always had an interest but would never purchase myself. Also I am looking at retiring soon and figured this may be a good hobby to keep me busy and something I can now afford. Little did I know at that time about how much money and time commitment.

When I obtained the camera, I read the first page of the manual, placed the battery in the camera, put the lens on making sure the cap was off, placed it on auto and started taking pictures around the house. There was not much difference from what I was doing with the point and shoot and I really did not realize the power of this camera and all it could do.

I watched some videos on YouTube and decided that if I was going to make this a hobby that would last I would need to learn about the camera and photography in general. I signed up for a series of classes that stated that I would be proficient with a DSLR after completing these classes. The classes live up to the claim and I felt very

comfortable with the technical aspect of the camera and its controls and settings to make a good picture. The instructor also gave me confidence with the statement that most people that have comprehended this information he taught would be ahead of most hobbyists in photography.

This led to more classes in composition, lighting, flash, filters, lens and many other classes, along with just going out and shooting all kinds of thing and subjects and practicing what I learned. Then there was the computer side with all kinds of software like Lightroom and Photoshop to enhance my pictures. There were also classes with specific subject matter and how to shoot them such as macro, landscapes, portraits, and animals at the zoo shooting through glass and cages.

Then it occurred to me, what to do with the pictures I was taking? Someone suggested camera clubs and in 2016 I came to our camera club and in October of that year entered my first competition and I have been happy taking pictures and being a member, much to the dismay of my better half. Photography is a never-ending disciple and as they say, "if you don't use it you lose it" has never been clearer to me with all the information to remember and technics to use for taking photographs. So I press on taking shoots and absorbing information and just having a ball with this journey or hobby and all the experiences and opportunities that have been presented to me.

That's how I got started and ended up here at our club participating, listening and learning, sharing our experience and knowledge with each other.

Mort's Take:

By Mort Lerman

We all have viewed the photos submitted during the competitions. Most of the photos were of 3 general subjects, landscapes, animals (birds) and flowers. I would enjoy seeing these photo subjects provided they are different, interesting, creative or have an emotional aspect. Few do, most don't. I have never heard a complaint coming from my camera when pointed at something different. The click always sounds the same. All the photos presented at the competition had one thing in common, technique, and much of the judging was based on that alone (thank you CACCA). We all can produce sharp, properly exposed images, but that is not enough. Interesting and surprising subjects stimulate my mind and help me to start photographing in different directions, and that is one of the main reasons I belong to this camera club. At this time I would like to thank the photographers (few) whose images do stimulate me. Technique alone doesn't do it for me. I would much rather see an image with little technique (I don't care if it's blurry or noisy), if it is an interesting image. How many images do you remember from prior competitions? I don't remember 98% of them, and one of them

was mine. No, it is not senility, it is called SAMENESS.

So here is my suggestion, (you knew one was coming didn't you). It requires several things. The desire and passion to learn from famous photographers and their images and a library card. In my local libraries (Glenview and Wilmette) are large sections of books and monograms of famous photographers. Study those that take different kinds of images than you do. What makes the images great, different or creative. Which do like or don't like, and WHY. Do they give you ideas to explore?

Subjects for you to photograph of all kinds are available, but only if you make the effort. "My Take" on this subject requires desire, effort, curiosity and sometimes shooting under difficult conditions. This may take you out of your "comfort zone", but your "comfort zone" must be subservient to your desire and passion to take different and great photos.

This "Mort's Take" may not be for everyone. It is for the photographer that really has the passion to drastically improve their photography. Do you have that passion? If you don't, that's OK, but you are relegating all of us view SAMENESS at the competitions.

A Visit to Old World Wisconsin

by Paula Matzek

Eleven members of the club enjoyed an outing to Old World Wisconsin on September 29. This living history museum site near Eagle, Wisconsin features 60 actual historic structures that have been moved here from other parts of Wisconsin and organized into ethnic farms and a village. Costumed interpreters are present in some of the buildings to give information about the lives of the residents or workers in various homes, businesses, and farms. Camera club members photographed farm animals, building exteriors, costumed interpreters, building interiors and furnishings, and so on. Those who could stomach it watched a demonstration of chicken butchering, which fortunately did not ruin anyone's appetite for lunch in the Clausing Barn Cafe.

The weather was perfect for the outing, with blue sky for much of the day. As the grounds are quite extensive, many chose to ride the free tram from location to location within the site, while others got in a few miles of walking. We have already seen at least one image from the outing in club competition this month, and some club members are entering some of their best images in the annual Old World Wisconsin Photo Contest.

Old World Wisconsin is open weekends through October 14, and the Crossroads Village portion will be open with an 1800's holiday theme the first three weekends of December.



L to R: Rich Milburn, Larry Brady, Ken Olsen, Nancy St. Clair, John Coens, Paula Maczek, Fred Gold

October, 2018 Competition Results

Small Monochrome

Nancy Hassman, "Behind Closed Doors", AW-25, Small Monochrome Print of the Month
Fred Gold, "Religious Cell Phones", AW-22
Ken Olson, "Blacksmith at Work", AW-24
Mike Garber, "Beach Sentinels", HM-23
Larry Brady, "Girl with Umbrella", HM-23
Carol Arnolde, "Old Truck in Barn", HM-23
Mort Lerman, "Man & Statue", HM-22

Large Monochrome

Mort Lerman, "Milwaukee Art Museum", AW-25, Large Monochrome Print of the Month
Patrick Grady, "Ephemeral Pond", AW-24
Patrick Grady, "Dana Fork of the Tuolumne River", HM-23
Larry Brady, "Boston Tower", HM-23

Small Color

Paula Matzek, "Helgafell View", AW-25, Small Color Print of the Month
Ken Olson, "Mystical Creature", AW-23
Rich Hassman, "South East Lighthouse", AW-25
Barrie Burr, "French Castle", AW-23
Kathy Grady, "Yellow Lily", HM-23
Jan Williams, "Waiting for Lunch", HM-23
Nancy Hassman, "Seattle Nightscape", HM-23
Bob Reynolds, "Purple Blooms", HM-23
Nancy St. Clair, "Windmill", HM-22
Mort Lerman, "The Helmet", HM-22

Large Color

Nancy Hassman, "Rush Hour", AW-25, Large Color Print of the Month
Jan Williams, "The Smirk", AW-23
Kathy Grady, "Tenaya Lake", HM-24
Bill Heider, "Black Swallowtail", HM-23
Judy King, "Veins of a Fall Leaf", HM-24
Mort Lerman, "Shrimp Boats", HM-25

Color DPI

Rich Hassman, "Derango & Silverton,", AW-25, Color DPI Image of the Month
Bob Reynolds, "Web Design", HM-23
Ken Olson, "Milk Frog", HM-23

Mono DPI

Bill Heider, "Illusion,", AW-24, Mono DPI Image of the Month

Some of the Winners and HMs from the October Competition

Prints



Nancy Hassman - Rush Hour
Large Color Print of the Month - AW-25



Jan Williams - The Smirk
Large Color - AW-23



Bill Heider - Black Swallowtail
Large Color - HM-23



Judy King - Veins of a Fall Leaf
Large Color - HM-24



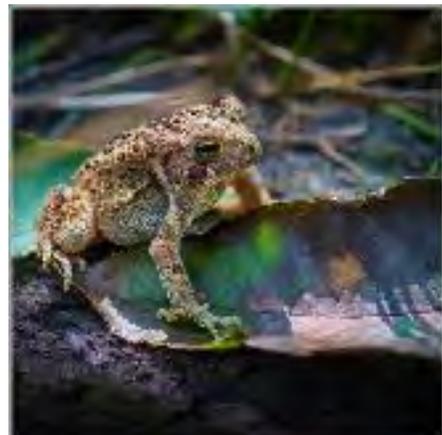
Paula Matzek - Helgafell View
Small Color Print of the Month - AW-25



Ken Olsen - Mystical Creature
Small Color - AW-23



Rich Hassman - South East Lighthouse
Small color - AW-25



Jan Williams - Waiting for Lunch
Small color - HM-23



Nancy Hassman - Seattle Nightscape
Small Color - HM-23



Bob Reynolds - Purple Blooms
Small Color - HM-23



Larry Brady - Boston Tower
Large Mono - HM-23



Nancy Hassman - Behind Closed doors
Small Mono Print of the Month - AW-25



Fred Gold - Religious Cell Phones
Small Mono - AW - 22



Ken Olsen - Blacksmith at work
Small Mono - AW-24



Mike Garber - Beach Sentinels
Small Mono - HM-23



Larry Brady Girl with Umbrella
Small Mono - HM-23



Carol Arnolde - Old Truck in Barn
Small Mono - HM-23

DPI Images



Rich Hassman - Durango and Southern
Color DPI Image of the Month - AW-25



Ken Olsen - Milk Frog
Color DPI - HM-23



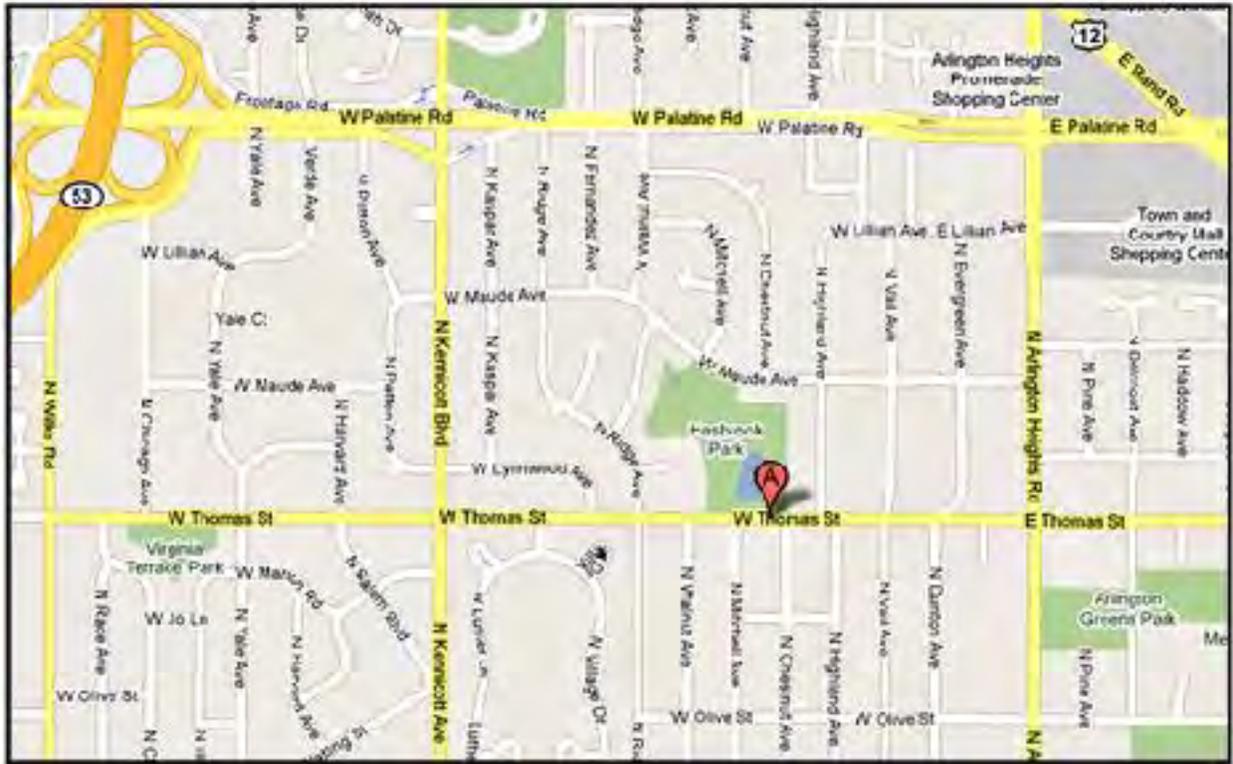
Bob Reynolds - Web Design
Color DPI - HM-23



Bill Heider - Illusion
Mono DPI - Mono DPI Image of the Month - AW-24

OFFICERS AND COMMITTEE CHAIRS 2018-2019

Larry Arends & Cindy Kuffel	Co-Presidents	president@arlingtoncameraclub.org
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Susan Paasch	Hospitality	



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.



***Chicago
Area
Camera
Clubs
Association***

The Happy Birthday Corner



NOVEMBER	DECEMBER	JANUARY	FEBRUARY
Larry Brady	Paula Matzek	Nancy Vanderah	Bob Reynolds
Mike Garber	Carol Arnolde	Cindy Kuffel	Vesela Zlateva
	Randy Vlcek		

Thank you to this month's contributing writers:
Cindy Kuffel, Patrick Grady, Bill Heider and Mort Lerman.