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Giving Thanks

By Patty Colabuono

One of the reasons to join a camera club is to become a better photographer. I've been thinking lately about how much I've learned from other members since I joined ACC many years ago.

Every time I use my diffuser disc (one of my favorite pieces of equipment) I think of Pat Wadecki. Just pop the disc out of its little pouch and it magically softens harsh, bright light. What's not to love? Well, for a long time I didn't want to use it because it was so awkward to fold back up. I'd spend what felt like forever struggling to get the darn thing back in its little pouch. It wasn't pretty! I was complaining about it at a camera club meeting one day. Pat Wadecki (our longtime members will fondly remember her) took my diffuser and patiently showed me how to fold it. It wasn't rocket science. A kindergartener could do it. But for some reason, I had a mental block until Pat took a couple minutes to help a newbie. And now every time I fold it up, I send up a quick "thank you" to Pat.

That got me thinking about how much I've learned from other members. To avoid leaving any of my current buddies out, I'm only including people who are no longer in the club in this article.

But know that I'm really grateful to all of you for so generously sharing your tips, tricks and wisdom. You rock!

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I remember bringing in an image of the Pemaquid Point lighthouse for critique. I was pretty happy with the composition. I had captured a nice reflection of the lighthouse in a puddle. The problem was that the only time I was able to get to the site was at noon on a bright sunny day. What could I have done to turn it into a good picture? Diana Jacobsen summed it up perfectly when she took one look at it and said, "Bad light is bad light". There was no diffuser big enough to help in that situation. Some things are just out of our control. I often think of Diana when I get to a good location at the wrong time of day.

I take a lot of bad photos. Before I was in the club, I didn't know why they stunk. Now, thanks to Walt Hoffman, I know that the answer is frequently flat midtones. I learned a lot just by standing near him at a competition. He'd quickly sum up his critique with two words - "flat midtones".

Another thing that disturbed him was chaos, too much miscellaneous stuff crowding the subject. Walt knew the beauty that can be found in simplicity. Thanks, Walt!

Finally, I learned the importance of getting it right in camera from Donna Thomas. She was old school and was one of the last holdouts for going digital. I learned the importance of being able to shoot in manual from her. But what I remember most about Donna was her pure unmitigated joy in taking pictures. She truly loved photography and it showed in her beautiful smile and fun sense of humor. That love of photography is contagious!

So if anybody questions the value of a camera club, look to the members. A club like ACC with people willing to share their knowledge is invaluable!

ISO and Camera Noise - an Updated Approach

By Mike Garber

Camera Noise

Camera/image noise is the distortion in digital images generally associated with exposing images at high ISO settings. The majority of noise we are concerned with is read noise. Read noise is created

by the camera processor as it reads the sensor and transfers the image to storage in your camera.

Image noise can be an issue when creating a large image or print. All of us have been in situation where we took images in low light, and may not have had a tripod. In post processing we found noise in the image that can ruin the image for printing and competitions.

The most common approach is to use software tools to lessen the noise. The

tools may be in Lightroom or specialized tools from Topaz or Neat Image or others. Topaz Labs provides two very good tools for noise reduction. Topaz DeNoise6 or DeNoise AI. Topaz provides good online tutorials for learning how to use their tools. These tools can work well but also can result in losing detail.

Last Spring, Tom Snitzer talked to our club about merging multiple images with Photoshop to all but eliminate noise. This is a great approach, but requires some preplanning to take a burst of multiple images and learning the Photoshop technique to merge images. Here is a good YouTube, from Tony Northrup, that shows how to use Photoshop to merge images to process for noise.

<https://www.youtube.com/watch?v=4SDgfB9I4As>

ISO Variant and ISO Invariant Cameras

Recently I have discovered some new information and approaches to dealing with noise. Most of my photography is on vacations and other trips with family members. I have to take images quickly in all kinds of light. So I deal with noise for many images.

I feel it would be useful to know how far can I push up the ISO and have acceptable level of noise I can deal with.

Through some research I have read about the topics of ISO Variant and ISO

Invariant cameras. Older cameras are ISO Variant.

Some newer camera sensors are ISO Invariant. This means you can shoot at a low ISO and brighten the Exposure in Post-Processing without any quality loss. However, most cameras on the market are ISO Variant. On an ISO Variant Sensor, brightening the exposure in Post-Processing could ruin the image quality. New cameras include ones from Sony, Fuji and Olympus has various levels of ISO Invariant. ISO Invariant cameras have advantages shooting in low light and under exposed images.

The topic of ISO Invariant is complex, related to the physics of light and is not intuitive. I will not attempt to explain here; rather I suggest you search the Internet for ISO Invariant for more detail.

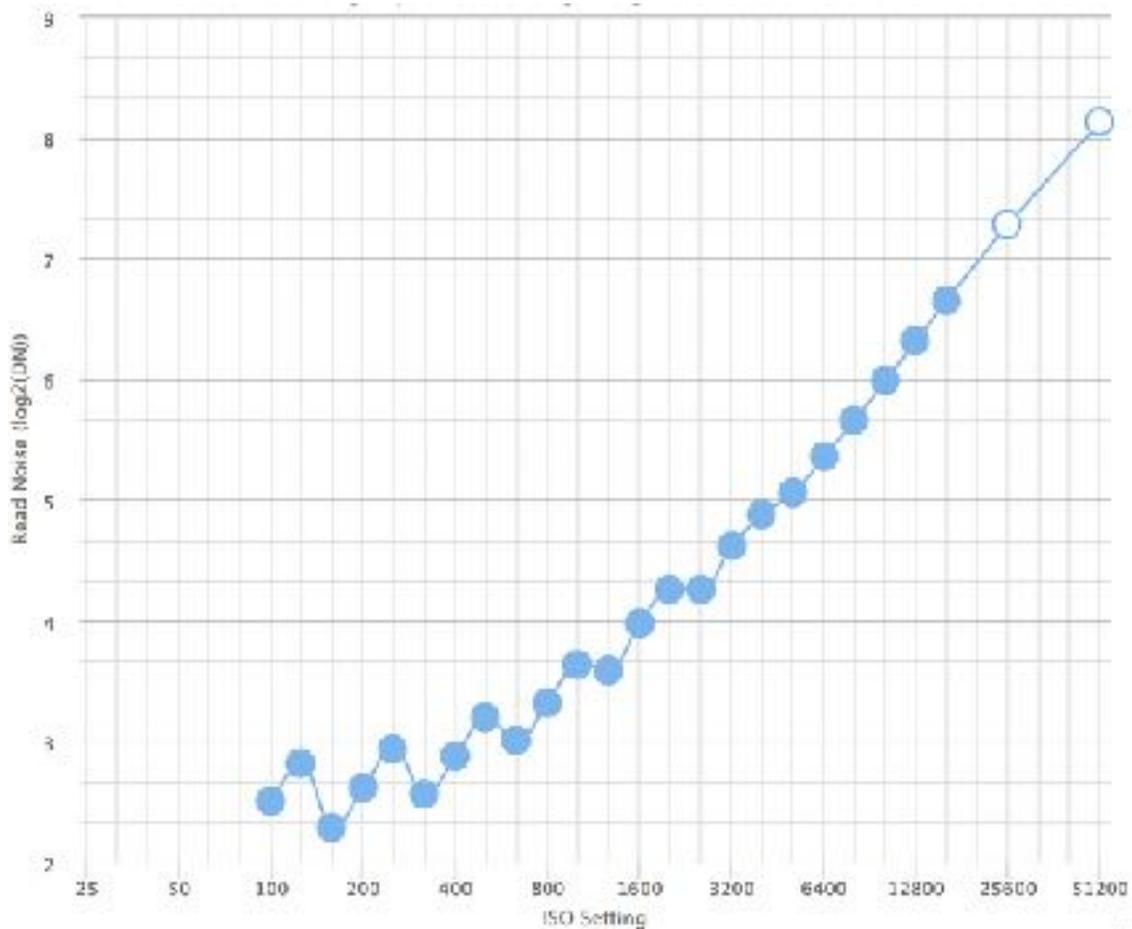
Why do you care? I believe if you know how far you can push up your ISO relative to noise level for your camera that information can be valuable for you to determine camera settings.

I found a website that will show you the relationship between the ISO setting on your camera and the relative amount of read noise that can be created.

http://www.photonstophos.net/Charts/RN_ADU.htm

An example graph for a sample camera is on the next page to illustrate a curve for an ISO Invariant camera.

Read Noise vs. ISO Setting for a Canon 7D



The Role of the Artist Ansel Adams

Suggested by Carol Arnolde

Ansel Adams was born on February 20, 1902, in San Francisco and grew up in the dunes area by the Golden Gate. In those days the Pacific surf and fog were a much more evident influence than the surrounding city. Ansel's earliest memory was of lying in his carriage watching low fog move across the sky.

Because he had difficulty fitting in at school, his parents decided to have him tutored at home. The lack of siblings and schoolmates may well have helped turn him early to an interest in nature. As a youngster, he later recalled, he was

always “more responsive to wild environments than to urban...the surf and dunes, the storms and fogs of the Golden Gate, the thickets of Lobos Creek and the grim headlands of Land’s End. As a small child I had played in the crisp winter snow at Carson City, and seen the stately oaks at Atherton on the hot, brittle fields rising towards the San Mateo Hills and beyond to the madrone-lush folds of the Santa Cruz Mountains. A few months among the beaches and rain forests of Puget Sound had made indelible the scents of sea and spruce, tar and sawdust. Such early images are often as clear and compelling in memory as the actual vistas of today.”

At age 12, he began to play the piano. His talent quickly became apparent, and it was decided that he should take lessons. Thus began years of musical training that would later carry over into the precise craft and interpretive subjecty of the photographer.

Ansel’s father, Charles Adams, a businessman who in his own youth had been discouraged from pursuing a passionate love of nature and science, was determined that his son would be free to follow his own interests, wherever they might lead. So in 18915 he bought Ansel a year’s pass to the Panama-Pacific Exposition. Almost every day that year the 13-year-old wandered through the fair, experiencing which ever of the myriad exhibits attracted his fancy. He also began to take pictures of the fair and of the Golden Gate area with a Brownie box camera. He would then painstakingly assemble them in albums, which he later described as “photo-diaries.”

EXHIBITS PLANNED

2019

November	OPEN
December	OPEN

2020

January/ February	AH Village Hall	Landscapes
March	Arlington Hts. Library	Water (anything that is or includes water)
April	OPEN	
May	Palatine Library	Architecture
June - August	SUMMER BREAK	

Mort's Take

By Mort Lerman

Flash: Part 1 - Manual Flash

This is my first "How to Do It"

Why do so few of you use flash? After all, it is a great source of light.

Excuses:

1. Photos don't look natural
2. People look like they're caught in the headlights of a auto.
3. Even on TTL, the light and dark subjects don't look right.
4. Don't know how to use flash

Granted there is some minor guesswork required. Let's start with MANUAL FLASH. Speedlight manufacturers have their units properly calibrated to give you the correct exposure. You set aperture and/or output to give the correct distance to your subject. In Manual Mode, a closeup of a black cat will look black. A white cat will look white. This is because the camera meter is disconnected and not attempting to show them as mid-gray. All you have to select is your choice of aperture or output to give you the distance you want. Below is settings of what my flash looks like in the back. If you wish to use bounce flash, it will be trial and error or best used in TTL.

M (mode) F stop **(Adjust)** Output **(Adjust)** 1/8, 1/4, 1/2

Distance (given by flash) L. Zoom (lock zoom)

When the distance is correct, shoot.

If you only have one cat, please do paint him or her.

October, 2019 Competition Results

Small Monochrome Prints

Larry Arends, "Washington DC Metro", AW-24, Small Monochrome Print of the Month

Carol Arnold, "Water Steps", AW-23
Bill Heider, "Knight's Dream", HM-24
Bill Heider, "Organ Pipes", HM-24
Mort Lerman, "The Assassin", HM-23

Large Monochrome Prints

Mort Lerman, "Driftwood", AW-25, Large Monochrome Print of the Month

Larry Arends, "Chippewa Dancers", AW-24
Bill Heider, "The Peabody Stacks", AW-25
Mike Garber, "Hudson Yard", HM-23
Patrick Grady, "Tioga Pass", HM-25
Judy King, "End of the Trail", HM-24

Small Color Prints

Larry Arends, "Angry Cannon Beach", AW-27, Small Color Print of the Month
Bill Heider, "Sago Palm", AW-23
Fred Gold, "Under Attack", AW-25
Nancy Hassman, "Happiness is a Stogie", AW-24
Rich Hassman, "Thar She Blows", AW-23
Rich Milburn, "The Café Gromunken", AW-25
Bob Reynolds, "Fire in the Sky", AW-24
Larry Brady, "Inside the Opera House", HM-23
Mike Garber, "Urn with Wild Flowers", HM-23
Paula Matzek, "Roses, Quinto do Bomfim", HM-23
Reinhard Schwind, "Crystal Ball", HM-24
Jan Williams, "On My Tip Toes", HM-23
Jan Williams, "Deep in Thought", HM-23

Large Prints Color

Larry Arends, "Rome in the Rain", AW-27, Large Color Print of the Month
Larry Brady, "By the Yarra River", AW-24
Rich Milburn, "Old Town After a Rain", AW-23
Jan Williams, "Anafiotika, Greece", AW-24
Mike Garber, "Canal", HM-24
Kathy Grady, "Water Lily", HM-23
Nancy Hassman, "Trinidad Taxi", HM-25
Judy King, "Emerald Everywhere", HM-24

Mono DPI

Larry Arends, Kakabeka Falls, AW-24, Mono DPI of the Month
Bob Reynolds, Intense Stare, HM-23
Bill Heider, Sculpture, HM-23

Color DPI

Ken Olsen, Barn Owl, AW-25, Color DPI of the Month
John Chwalek, Nap Time, AW-25
Becki Hagberg-Cohen, Mountain Stream, HM-25
Larry Arends, Amsterdam, HM-25

Some of the Winners and HMs from the October Competition

Prints



Larry Arends, "Washington DC Metro", AW-24,
Small Monochrome Print of the Month



Carol Arnold, "Water Steps", AW-23



Mort Lerman, "The Assassin", HM-23



Mort Lerman, "Driftwood", AW-25, Large
Monochrome Print of the Month



Larry Arends, "Chippewa Dancers", AW-24



Judy King, "End of the Trail", HM-24



Mike Garber, "Hudson Yard", HM-23



Larry Arends, "Angry Cannon Beach", AW-27,
Small Color Print of the Month



Fred Gold, "Under Attack", AW-25



Nancy Hassman, "Happiness is a Stogie", AW-24



Rich Milburn, "The Café Gromunken", AW-25



Bob Reynolds, "Fire in the Sky", AW-24



Larry Brady, "Inside the Opera House", HM-23



Mike Garber. "Urn with Wild Flowers". HM-23



Paula Matzek. "Roses. Quinto do Bomfim". HM-23



Reinhard Schwind, "Crystal Ball", HM-24



Jan Williams, "On My Tip Toes", HM-23Jan



Williams, "Deep in Thought", HM-23



Larry Arends, "Rome in the Rain", AW-27, Large Color Print of the Month



Larry Brady, "By the Yarra River", AW-24



Rich Milburn, "Old Town After a Rain", AW-23



Jan Williams, "Anafiotika, Greece", AW-24



Mike Garber, "Canal". HM-24



Nancy Hassman, "Trinidad Taxi", HM-25



Judy King, "Emerald Everywhere", HM-24

DPI Images



Bob Reynolds, Intense Stare, HM-23



Bill Heider, Sculpture, HM-23



John Chwalek, Nap Time, AW-25



Ken Olsen, Barn Owl, AW-25,
Color DPI of the Month



Becki Hagberg-Cohen, Mountain Stream, HM-25



Larry Arends, Amsterdam, HM-25

PROGRAMS PLANNED FOR THIS YEAR

- 11/6/2019 Lorraine Matti. Storm chasing
- 11/20/2019 Al Alvis - Nature Photographer
- 12/4/2019 Competition
- 12/18/2019 Critique Night
- 1/1/2020 No Meeting - New Years Day.
- 1/15/2020 TBA
- 2/5/2020 Competition
- 2/15/2020 Critique Night
- 3/4/2020 TBA
- 3/18/2020 TBA
- 4/1/2020 Competition
- 4/15/2020 Critique Night
- 5/6/2020 TBA
- 5/20/2020 Park Challenge and club awards

THE ACC OUTING TO THE BAHAI TEMPLE OCTOBER 20th



Judy King



Reinhard Schwind



Pat Coleman



Left to Right:
Judie Reynolds, Steve Seburn,
Rich Milburn, Bob Reynolds,
Pat Coleman, Judy King



Bob Reynolds



John Coens

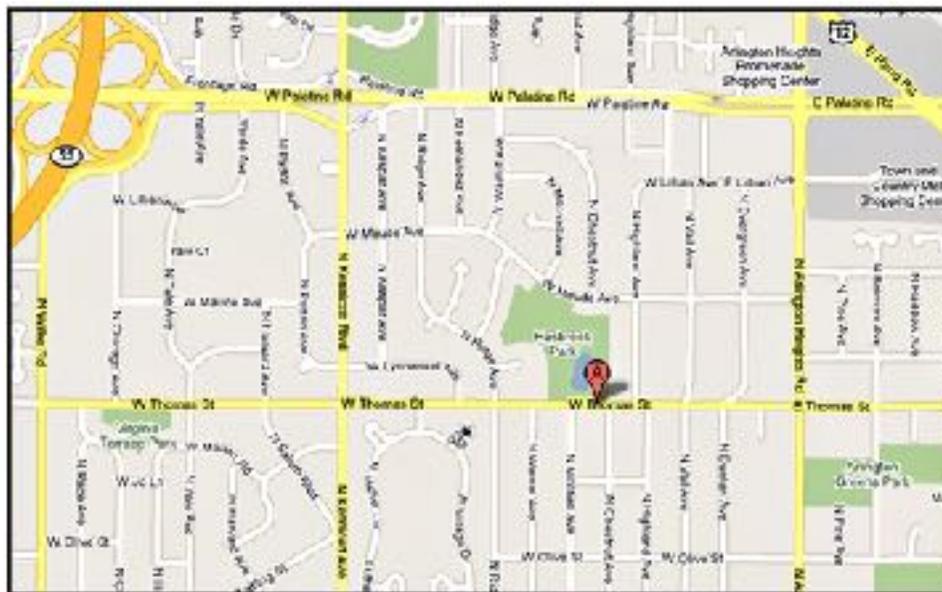


Rich Milburn

OFFICERS AND COMMITTEE CHAIRS 2019-2020

Judy King & Mort Lerman	Co-Presidents	president@arlingtoncameraclub.org
Bill Heider	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Janis Williams, Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Judie Reynolds	Treasurer	treasurer@arlingtoncameraclub.org
Becki Hagberg-Cohen & Ken Olsen	DPI ACC	dpi@arlingtoncameraclub.org
Larry Brady	Judge Coordinator	chiefjudge@arlingtoncameraclub.org
Susan Paasch	PSA Representative	psarep@arlingtoncameraclub.org
Rich Milburn	Newsletter	newsletter@arlingtoncameraclub.org
Judy King	Publicity	publicity@arlingtoncameraclub.org
Bill Kruser	Community Activities	community@arlingtoncameraclub.org
Lance Lagoni & Patty Colabuono	CACCA Representative	caccarep@arlingtoncameraclub.org
Norm Plummer & John Kinyon	Webmaster	webmaster@arlingtoncameraclub.org
Pat Coleman	Photographic Displays	photodisplay@arlingtoncameraclub.org
Eileen Fogell	Membership Chair	membership@arlingtoncameraclub.org
Jim Nordin	Setup & Take Down	PFH704@aol.com
Rich Milburn	Field Trips & Outings	BillHeiderACCOuttings@gmail.com
Carol Arnolde	Corporate Secretary	pcarnolde@sbcglobal.net
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
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Association**