

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

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President's Comments



It was great fun to see everyone at our Post-Holiday Dinner this January. We had a great time and some good food. The raffle was also a lot of fun. There were many nice prizes in addition to the cash prizes. Many thanks to Hunts Camera for their wonderful support of our Club. As we discussed, if you are looking to purchase some camera related equipment, check them out. They have some great deals going and we will be getting their monthly specials in the mail. If you have any questions about any of their products, you can call Gary at Hunts and he will help you. Mention that you are from Arlington Camera Club.

Just a quick reminder for some of our new members. When you joined we asked you to be part of a

committee. If you do not know who to see to find out what you have to do, please see Cindy or Bill and we will be glad to help you. It takes a lot to keep this club running and every person on a committee can do something to aid us in being a better club. We certainly thank everyone for all their help and contributions.

Also, I thought I would mention that after we have a competition, certain photos are selected by our CACCA committee to be taken down and entered in the interclub competitions. The CACCA representatives take enough images for two months. If you have never been to a CACCA competition, you certainly are welcome to attend. Please see Randy or Nate for details on time, place and location. We think that every club member should go there at least once, just to see the images and get an idea of how CACCA works.

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February 2009

4 Competition

Open to all Paid Members - Guests Welcome

18 CACCA Digital Competition

ACC will host CACCA's Monthly Digital Competition

Officers and Committee Chairs

Bill Kruser	Co-President	co-president@arlingtoncameraclub.com
Cindy Kuffel	Co-President	co-president@arlingtoncameraclub.com
Ken Olsen	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.com
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.com
Cathie Berner	Treasurer	treasurer@arlingtoncameraclub.com
Mike Berner	Membership Chair	membership@arlingtoncameraclub.com
Kent Wilson	Special Events Chair	specialevents@arlingtoncameraclub.com
Roy Mattke	Chief Judge	chiefjudge@arlingtoncameraclub.com
Diana Jacobson	PSA Representative	psarep@arlingtoncameraclub.com
Nathan Silvers & Randy Vlcek	CACCA Representatives	caccarep@arlingtoncameraclub.com
Diana Jacobson	Newsletter	newsletter@arlingtoncameraclub.com
Sue Farwick & Patty Colabuono	Publicity	publicity@arlingtoncameraclub.com
Bill Kruser	Arlington-In-Pictures	arlingtoninpictures@arlingtoncameraclub.com
Jim Roberts	Webmaster	webmaster@arlingtoncameraclub.com
Kathy Wessels	Yahoo! Group Site	yahoogroups@arlingtoncameraclub.com
Mike Berner	Digital Imaging	digital.imaging@arlingtoncameraclub.com

ACC meets at the Arlington Historical Society, 110 W. Fremont, Arlington Heights on the 1st and 3rd Wednesday of the month, September through the 1st Wednesday in June. Meetings start at 7:30 p.m.

ACC Mailing Address:

126 E. Wing Street, Suite 242
Arlington Heights, IL 60004



Coming in March

March 4 - Program

Preparing your entries for digital competition. Jerry Hug will share some of his favorite Photoshop tips and tricks.

March 18 -- Program

Fred Drury – Color Management

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President's Comments *(cont'd)*

At our last meeting we had a wonderful demonstration of an HDR program. For some of you this may be something that you have never heard about. But as you can see, the use of it can aid in correcting some exposure problems you may run across when trying to get that great image. If you are interested in the program, you can download it. Bo did say that an updated version will be available in the next couple of months. Those that

purchase the current program would be eligible for the free upgrade. Plus after the new version is available we will have Bo back to show it to us. We also might be able to get Jerry hug to demonstrate its use f that same night.

We have several outings coming up and we urge all to participate in some of these events. Not only to get great photography, but to work with others and teach each other and help one another to im-

prove our images. The outings are great fun. Please check with Kent on upcoming outings. Or if you have an idea for one, just let Kent know.

We sincerely thank you for your support and if you have any suggestions, please let us know.

Thanks again

Bill and Cindy

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Photo & Video
100 Main St., Melrose, MA 02176



Photographic Society of America
75th Anniversary Conference



West Yellowstone, Montana
September 20 - 26, 2009



SOMEONE YOU SHOULD KNOW

Karen Bezold

Born: July 31. Chicago, IL. Recently relocated back here after many years in Florida

Family: I have two daughters. Amy is my oldest. She is a civil engineer and lives in Atlanta. Allison, my younger daughter, is a free lance photographer (she has been published by the Miami Herald, USA Today, and the Atlanta Journal Constitution), and web site designer. She and her husband also live in Atlanta.

Many members of my family live in the Chicago area and I am enjoying being back and visiting with them.

Hobbies: In addition to photography (particularly nature photography), I make silver jewelry and quilts. I also love to read and take hikes (especially in areas that are beautiful to photograph).

Favorite Book: Pride and Prejudice, Pillars of the Earth.

Favorite Food: Ropa Vieja, a Cuban dish I learned to make while I lived in Miami.

Favorite Artist: Diane Lary. She does beautiful watercolors of South Florida.

Favorite Photographer/Photograph: Ansel Adams & Clyde Butcher.

Favorite Place to Shoot: Fairchild Tropical Garden, Matheson Hammock, and the Everglades, all in Florida.

Anywhere in Italy.

Chicago Botanic gardens and the amazing canyons of downtown Chicago.

How did you get interested in Photography? My daughter Allison has always been interested in photography. When she got her first real camera, I took photo classes with her and have been shooting since.

What do I want to Learn? I want to continue to improve my composition & use of light and learn more about using the information my digital camera provides (what do I do with a histogram & white balance)? Mostly I want to visit new places in Illinois with other people who enjoy photography.

This photo was taken a couple of days before I left Florida where I had lived for over 20 years. I was excited about coming back to Chicago and yet knew I would miss this beautiful place. I hope this image captured the beauty and my feelings as I was leaving.



ACC Digital Competition Results -- January 2009

Monochrome – Class B

Diana Jacobson	Persian Buttercup	23	AW
Diana Jacobson	Monument Valley	21	HM

Monochrome – Class A

Carol Arnolde	Four Dancers	20	AW
Carol Arnolde	Covered Bridge	20	HM

Monochrome – Class AA

Nora Liu	Urchin	23	AW-BOS
Nora Liu	Daylily	22	HM

Color – Class B

Mike Nugent	Inviting Footpath	23	AW
Bill Bible	Hanalei Bay Sunset	23	AW
Mike Nugent	A Starry Night in Paris	22	HM
Ed Martin	Grand Canyon View	21	HM
John Kinyon	Navajo Code Talker at Window Rock	21	HM

Color – Class A

Nora Liu	Martagon Lily	24	AW
Randy Vlcek	The Tube	23	AW
Norm Plummer	Blue Racer	22	HM
Jim Roberts	Hoot Bay	22	HM

Color – Class AA

Marlene Jones	Chicago Skyline	25	AW-BOS
Marlene Jones	Shopkeeper	23	AW
Kent Wilson	Beeing on Top of the World	24	HM
Kent Wilson	Pink Lemonade	24	HM

CACCA Competition Results -- January 2008

Slides

Pat Wadecki	Tent Rocks	22	HM
Donna Thomas	Fall in the Upper Peninsula	18	

Large Monochrome

Walter Hoffman	From the Planetarium	22	
Nora Liu	Worried	22	
Nancy St. Clair	Resting Butterfly	20	

Small Monochrome

Jane Maio	Snowy Reflection	24	AW
Ken Olsen	Peterson Mill	21	
Nora Liu	Day Dreaming	20	
Paula Matzek	On Deck	19	

Small Color

Pat Wadecki	Bond Falls Detail	23	HM
Patty Colabuono	Floating the Day Away	22	
Bob Webb	Doors – Assisi, Umbria	21	
Nancy St. Clair	Hanging to Dry	19	

Large Color

Ken Olsen	Butterfly Paradise	21	
Nora Liu	Center Stage	21	
Pat Wadecki	A Downward Glance	20	
Nathan Silvers	Monet	19	

New Postcard Competition

by Mark Southard

[Reprinted from CACCA News by express permission of Mark Southard and Jerry Hug]

CALL FOR ENTRIES! CACCA is now holding a postcard competition. One of the main complaints with entering competitions is the cost involved. Now, you no longer have that as an excuse! A postcard – a simple 4x6 image, either vertical or horizontal. What could be simpler? This competition is open to any individual who is a member of a CACCA club.

Your challenge is to make your wonderful images into a postcard. Double weight paper is a good idea, or pasting your photo to a light paperboard, or even using the postcard backings available at your local photo store.

The subject matter is totally your call, nature, abstract, pictorial, hand-colored, etc. Go for humor, brilliant, color, historic, whatever ... but have fun! The judges have no preconceived ideas. This is a truly open competition. This will be a part of CACCA's April competition. In particular, encourage your new members who

might be intimidated by the impressive large prints they see each month.

AWARDS. They will be based on the number of entries just as in other CACCA competitions.

1. Number of entries – a maximum of four (4) per person.
2. Size – 4x6. Color or black and white prints.
3. All entries must supply a title, camera club, name, address and phone number along with our signature to signify that the image is your own.
4. If you would like a list of winners, include your email address.
5. Although this is an individual competition, your own club may want to have a separate contest, as is being done by Des Plaines, Lombard and others.

WELCOME TO OUR NEW MEMBER!

Say hello to the following new member of ACC:

Dolores Jossund



HAPPY BIRTHDAY!

Nancy St. Clair

February 4

Ray Perry

February 23

The Photograph That Almost Was

by Diana Jacobson

I was on my first vacation since decided I wanted to improve my photography. Before I left I took a beginners photography class at the local high school, read my camera manual for the first time (even though I had owned the camera for 20 years) and found out that I could use my camera on full manual – who knew! I had done well in the class, and was sure I knew what I was doing. I was ready to set the photographic world on its ear.

I decided to go on a whitewater rafting trip out of Moab, Utah, with a side trip to Monument Valley afterwards. After spending the day in Monument Valley – making sure I booked a tour in the late afternoon to capture the “golden hour” – I was now traveling south on Rte. 163 on my way back to my hotel in Kayenta, Arizona. As I checked in my rear view mirror, I noticed a beautiful sunset starting to show, really setting off El Capitan (called “Agathla” by the Navajo). I quickly made a U-Turn, pulled off to the side of the road, grabbed my camera, and began shooting. I was set – I had my Fuji Velvia film in the camera and was sure I was capturing a wonderful shot.

I finished shooting the roll of film, got in my car, made another U-Turn and headed to my hotel – convinced I had captured what I wanted. When I started to rewind my film, it dawned on me that I had shot the entire roll at 100 ISO (although the film was 50 ISO). I was a little worried, but all I had to do was take it to my local camera store, tell them I had shot the film at the wrong ISO, and have them “push” the processing. WRONG!! I was told that “labs no longer do push or pull processing – we’ll do what we can for you”. Needless to say, the entire roll was useless – not one shot was salvageable.

I have learned a number of things from this: (1) always check your ISO before you start shooting a roll of film; (2) make sure you use a good lab for processing; and (3) DON'T GET COCKY!

I intend to keep going back to Monument Valley until I capture that “shot that almost was” – I guess that’s the best part about missing the shot.

Photo from Wikipedia



Photography Podcasts – The Candid Frame

by Joanne Trahanas

Welcome to the second installment of our podcast series. Featured in this issue is the bi-weekly podcast called “*The Candid Frame*”. The website bill itself as “a photography podcast where you meet some of the world’s best established and emerging photographers in the world of photojournalism, fashion, landscape, documentary, sports, wildlife, travel, and commercial photography.”

<http://www.thecandidframe.com/>

Ibarionex R. Perello is the interviewer and his many talents shine through during the interview process. He is a writer and photographer, was the associate editor for *Outdoor Photographer*, *PC Photo* and *Digital Photo Pro* magazines, a technical engineer for Nikon Inc., and an instructor for BetterPhoto.com. What works is the combination of his knowledge and love of photography together with the fact that his interviews are more about, as on Candid Frame blogger wrote, “the photographers and photography rather than equipment and mechanics of photography.”

The Candid Frame is another place to listen to photographers the likes of Terrell Lloyd, Jim Miotke, Jim Zuckerman, Paul Giguere, Rick Smolan, Reza, Lou Resko, Rick Sammon, Marco Antonio Torres, and Freeman Patterson, just to name a few. To this date there are sixty-four podcasts posted. These are well-conducted interviews by Perello Ibarionex, with the photographers and Perello touching on topics from “the meaning and experience of photography and ... sometimes on the business of photography...” In addition to listening to the podcasts, Perello hosts the blog spot on this same website where listeners can post questions or comments to which he responds. Finally, you will also find recommendations for books and artists that those interviewed would like you to check out.

So once again, I encourage you to try listening to a podcast and feel connected to some of the best photographers. Remember that the January issue of “*Through The Lens*” explains how to connect to a podcast.



“The illiterate of the future will not be the man who cannot read the alphabet, but the one who cannot take a photograph.”

Walter Benjamin

“If you are not willing to see more than is visible, you won't see anything.”

Ruth Bernhard

“The urge to create, the urge to photograph, comes in part from the deep desire to live with more integrity, to live more in peace with the world, and possibly to help others to do the same.”

Wynn Bullock

Blur

by James Beck

As photographers, we are all aware of blur, sometimes using it to our advantage but more often suffering its unfavorable consequences. We could not do without using it as a tool to diminish a background thereby enhancing our subject. Some photographers are able to follow a moving subject with their camera, blurring the background to the same effect. More often though, blur is a nuisance to be chased out of any picture so judges can see the excellent of our work.

Did you know there are seven sources of blur we must content with? Fortunately we usually only have to deal with a few of them in any one photo; the others can be ignored or managed. Before discussing each of them briefly it is important to understand when blur is acceptable and when it is a problem. Surprisingly, every photo has some blur even at the point of focus and even though we may be admiring them for being crystal clear. This is because we cannot see all of the blur. Those of us with good vision can distinguish more blur than those with poor vision. Tests have shown that an average viewer can see 0.01 inches of blur in a photo from a distance of about one foot or about 0.1 inches from ten feet, or about 1 mm from 1 meter, etc. This is a ratio of one part of blur in 1000 parts of distance. This is our average visual acuity and it can be used to determine the acceptable limit of blur in the parts of a photo that are not supposed to be blurry.

One of the smallest blur sources is your camera lens; its contributions depend on the quality of the lens, the distance from the photo center, the size of the print and, perceptually, the photo content (i.e., how much texture). The latter two items affect most of the blur contributors.

One of the most obvious blur sources is moving subject blur. If your subject is moving

within the focus plane, besides the subject speed, the blur will increase with slower shutter speeds, shorter distances and longer focal lengths. If your subject is moving toward or away from you the factors are the same but the blur is much less.

Another obvious source of blur is camera movement. Mostly, angular camera movement is more common than movement in other directions. Once again, this is made worse with larger photos, longer focal lengths, shorter distances and slower shutter speeds. Fortunately vibration reduction hardware is built into some cameras or lenses reducing the blur by 2 to 4 stops. It is as if your shutter speed was shorted from 1/100 sec. to 1/200 sec. or 1/800 sec. from a blur standpoint. Of course, another great way to reduce movement blur is to use a flash.

Printing blur can be a major source of poor photos. Most experts recommend printing resolutions in the range of 240 pixels/inch to 300 pixels/inch for competitions, particularly for larger prints. Both the resolution and the printing process contribute to this blur. Monitors or projected images similarly have resolution blur and typical monitor resolution is smaller, in the range of 72 pixels/inch to 98 pixels/inch. Of course final printed or projected image size is also a major factor.

Probably one of the largest blur sources occurs from limited depth of field. The published depth of field limits are set by blur amounts the average viewer can distinguish as described above. Mostly the blur gradually decreases from near and far depth of field distances to the focus point. If you look closely, you can usually see blur inside of the standard depth of field limits. The depth of field blur increases with shorter distances, larger apertures (smaller f-numbers) and longer focal lengths

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Blur (cont'd)

Most digital cameras have significantly less depth of field blur than 35mm due to the smaller sensors.

Diffraction blur is one of the least recognized blur sources and it is usually small compared to the other blurs. It is caused by small apertures and, as with most blurs, made worse by enlarged prints. Most SLR cameras have negligible diffraction blur at apertures smaller than f/16. But keep in mind that, while depth of field blur may decrease with larger f-numbers, diffraction blur will increase.

A last blur source is not really blur but can upset your photo in a similar way. It is graininess caused by noise at low light levels. The main contributor here is a high sensor speed (IS)

value, and is often noticeable in dark areas with an ISO greater than around 500.

Mostly, there are no good rules of thumb to apply to digital cameras for reducing blur as there were with 35mm cameras. Using Photoshop-type sharpening techniques are usually recommended as a last step after making any other Photoshop adjustments to your prints. They locate edges in your photo and increase the contrast at them thereby reducing apparent blur introduced by some Photoshop processes.

Mostly, we can master blur through experience and by trial and error. But, it is a good idea to understand the various blurs so you can analyze and improve your photos.

Article also appears on the ACC Website

Volo Nature Photography Honors

The January 29, 2009 issue of the *Daily Herald* had an article by Lisa Friedman Miner about Volo Bog's annual nature photography contest. Visitors to the bog picked our own Ken Olsen's beautiful "Autumn in Motion" as best in show. He also won best color landscape. Ken's photo (along with other winning photos) will be on display from 9:00 a.m. to 3:00 p.m. Wednesdays through Sunday until Friday, March 6, at Volo Bog in Ingleside.



Chicago Botanic Garden in Winter

by Kent Wilson

The Chicago Botanic Garden offers several interesting photographic opportunities in winter.

Of course, there are lovely landscapes when snow is on the trees. I especially like the Japanese Garden when it snows. But there is more than landscapes.

There are bird feeders in the Enabling Garden, where one can photograph juncos, white-throated sparrows, goldfinches (in winter plumage), and pine siskins. These all look a lot like generic sparrows, but there are differences.) In particular, the pine siskins will show a bit of yellow in wing bars and at the base of the tail, but it is not always evident. More colorful are the redpolls. The common redpoll is a small, sparrow-sized bird with a red cap on its head. Some have a blush of pink on the breast. A rare occurrence is its cousin, the hoary redpoll, a migrant from the arctic, which is lighter in color and hard to distinguish from the common variety. Another species that has come south this winter is the winged crossbill. These very pretty pinkish birds have crossed bills which they use to open the cones of spruce trees to eat the seeds. Look for spruce trees with small cones. There are some in the

staff parking lot just north of the Enabling Garden and just west of Regenstein.

If you'd prefer to avoid the cold temperatures or snowy conditions, check out the greenhouses. They will be significantly warmer! There you can find orchids, bromeliads, and other tropical plants; in another greenhouse there are desert cacti and succulents. Explore!

In mid-February there is an orchid show (thanks to Nate Silvers for letting me know about this show).



After the Holiday Party – Recap

by Cindy Kuffel

Thank you to everyone who attended our After the Holiday Party. We had approximately 36 in attendance and everyone seemed to have a good time. It is so very nice to be able to get together with everyone, meet their significant others, enjoy great conversation and have a wonderful meal. Once again the raffle was a huge success, numerous gift bags and other prizes were raffled off. Congratulations to the following Club members who were our BIG winners:

Kathy Wessels – \$20.00 gift certificate from Hunt's Camera

Marge Botchie – \$20.00 gift certificate from Hunt's Camera

Bill Kruser – \$25.00 cash prize

Kent Wilson – \$50.00 cash prize

Jim Nordin – \$75.00 cash prize

Bruce Malmin – digital photo frame

ACC Calendar

September 3, 2008	Lou Nettlehorst -- <i>Designing your photographs.</i> Want to make more interesting photographs? Learn about designing or making images, not just taking them. This class will enhance your awareness of subjects, teach you about seeing differently and help you compose photographs using the building blocks of visual design.
September 17, 2008	Pat Wadecki -- <i>Quest for Impact.</i> How subject matter, composition, choice of lenses and filters, and chasing the light contribute to bagging that trophy shot, and how a photographer's personal perspective of an often photographed area can turn that shot into one full of impact.
October 1, 2008	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
October 15, 2008	Critique Workshop -- We will discuss photos from the October competition with an eye toward improving them or learning why they work.
November 5, 2008	Jerry Hug -- <i>Beginning Photoshop Elements.</i> Now that you've installed Photoshop Elements, what do you do with it? Jerry Hug will explain how to get started using Photoshop Elements.
November 19, 2008	Hank Erdmann -- Nature photographer and workshop leader Hank Erdmann will join us to discuss images taken on our recent workshops. If you haven't recently been on a workshop with Hank, feel free to bring in any single image (prints please) that you would like to have critiqued. Additionally, Hank will be bringing some of his favorite Door County images to showcase this wonderful shooting location.
December 3, 2008	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
December 17, 2008	Critique Workshop -- We will discuss photos from the December competition with an eye toward improving them or learning why they work. <i>Holiday Party Too!</i>
January 7, 2009	Digital Competition. We will be holding our first digital competition. Details in January newsletter.
January 21, 2009	Bo Yuan from Imaging Luminary -- <i>Demonstration of HDR and Tone-Mapping</i>
February 4, 2009	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
February 18, 2009	CACCA Digital Competition -- ACC will host the monthly CACCA digital competition.
March 4, 2009	Preparing your entries for digital competition by Jerry Hu. Jerry will show us the steps necessary in Photoshop to prepare your entries for digital competition. Also Jerry will share some of his favorite Photoshop tips and tricks!
March 18, 2009	Fred Drury -- Color Management
April 1, 2009	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
April 15, 2009	Digital Competition. We will be holding our second official digital competition. Entries to be sent to Mike Berner via email.
May 6, 2009	It's a Wet World by Will Clay. Professional nature photographer Will Clay takes us on a photographic journey examining water in nature in all of its forms. Along the way Will shares some of his favorite photographic techniques that make his outstanding images possible.
May 20, 2009	TBA
June 3, 2009	End of Year Competition and Election of Officers
June 17, 2009	Lou Nettlehorst will be critiquing images from the May 31 workshop. All Club members are invited to attend even if they didn't participate in the workshop.

Members Gallery

December ACC Competition Winners



Reflection Lake
by Diana Jacobson



Simpler Times
by Patty Colabuono



Lady in Waiting
by Ken Olsen



Shall I Sit For Awhile
by James Roberts



Duomo - Florence
by Bob Webb



Around the Bend
Cindy Kuffel



Butterfly Paradise
by Ken Olsen



Gloria
by Nora Liu



Door County Barn
by Ray Perry