Controversy is a state of prolonged public dispute, debate, or contention usually concerning a matter of opinion. The word was coined from the Latin controversia, “to turn against.”

**Is Photography Art?**

Photography as art - vs. mere documentation - has been debated since 1839 when the daguerreotype was unveiled as the first efficient method to create lasting still pictures. "The camera's ability to mechanically record what it aimed at gave it instant value for reportage in a manner far more powerful than the painter's tools," says photographer Mark Chamberlain. "The popular perception was that the photograph does not lie, that it recorded reality. This gave the photograph unparalleled power."

The primary objection to whether photography is art sometimes is that a photograph is often a realistic depiction of a moment taken with a machine. Some would say, "That's not art, you only took a picture".

The implication is that the same mechanical skill it takes to paint a picture or sculpt a statue is not needed for photographic art. This debate is centered on the camera, rather than on the talents and intent of the photographer. Most photographers would contend, the cameras don’t make the artist any more than a good paintbrush makes for a good painter.

Whether called "photography as art" or documentation, the camera’s pictures are increasingly part of our shared experiences. Our memory banks are filled with images that have a profound effect on us.

Photographs have long been known to spark more emotional responses than stories. Because a photograph can immediately shock, educate, or enlighten a reader, visual impact has long been used by journalists. Photo journalists often see their role as providing readers with a record of each day's events. The community at large is benefited. That mission often leads to the taking and printing of disturbing, graphically violent images. Emotional issues find little room for compromise.

Like all art, photography has and always will stir up some controversy. These days it's mostly about Photoshop, HDR, filters and models. Margie Hurwich talks about this subject in her article, “Oh my!” Controversial Photos. Be sure and check out the rest of the articles in this issue regarding controversy and choices.

Of course this issue is also filled with wonderful photographs from the Club competition in March.

Fortunately, some things never change. Photography is all about sharing moments.

Share moments. Share Photography.
A Message From President - Ron Meyers

Photographers are frequently confronted with choices. Which camera/equipment should I buy? Do I have time to go on a photo excursion or trip? What is the best way to compose this shot? What equipment and settings do I use? The list goes on and on.

I was recently confronted with the first question. I try to purchase a new camera or lens once a year at a minimum. Doing so helps keep my camera technology current and forces some advanced planning for purchases. Each year I look at adding different equipment to expand my capabilities and options of how I take photographs. Oh good, more confrontation and choices!

This year I decided to focus on going small. I did so in two ways. First with a camera that will always be with me (my phone) and second with a new smaller format camera that would fit the gap between my phone and my DSLR.

When I travel, I'm often confronted with the decision of which equipment to take. On a recent trip I enjoyed the convenience of having an 8MP camera on my phone plus having the capabilities of a higher end point & shoot camera. This combination allowed me to enjoy my trip by not having to lug around a lot of heavy camera equipment and still get a good quantity of nice pictures.

Whatever confrontations you face in your photography endeavors, I hope they work out as well for you.

There is one thing the photograph must contain - the humanity of the moment.

~ Robert Capa

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- Bob Kruzic
- Linda Kruzic
- Ron Meyers
- Bill Sullivan

Competition Chair
- Bob Kruzic

Continuing Education Coordinator
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Visit our website www.lakecountycameraclub.org.
We meet the first Thursday of every month at: 418 N. Prairie Avenue, Mundelein, IL 60060.

Questions or comments about this newsletter? Please contact Ken Johnson, Newsletter Editor at ken.johnson@lakecountycameraclub.org.
Mick’s Picks
By Michelle Cox

April showers do bring May flowers but May isn’t limited to flower photography! Opportunities for flower, insect, and bird photography abound. Around every corner is a chance for you to capture the moment!

Interested in learning more about bird photography? On May 13, The Chicago Ornithological Society is hosting a Bird Photography Workshop at the Peggy Notebaert Nature Museum, 3430 N. Cannon Drive, Chicago. After the talk, the workshop moves to the North Pond for your chance to put the teaching to test! More information is available at http://chicagobirder.org/ai1ec_event/bird-photography-workshop/?instance_id=125 or via email to Jill Niland nistreet51@hotmail.com

Ever wanted to try your hand at cemetery photography? Head over to the Mound Cemetery at 1147 W. Boulevard, Racine. Free tours are available starting May 15. Indian Mounds, gravesites of Revolutionary and Civil War veterans along with mature, flowering trees create a unique photography opportunity! For more information take a look at http://racine.wi.net/moundc.html or by phone at (262) 636-9188.

Don’t forget Mother’s Day is May 13. Do you know a mother who would love a family photo, photo of her pet or photo with her own mother? Create the memory and give it to her for Mother’s Day. You will learn about portrait photography while giving a wonderful gift.

Dates To Remember

April 30  CACCA Individual “Clouds” DPI Due
“Faces” Challenge Due

May 3   Program Night “Beach and Barnes Commercial Photography” by David Beach

May 5   PSA Photojournalism DPI Due
PSA Travel DPI Due
Photo Excursion –Tulip Time Festival Weekend

May 12  CACCA Competition

May 16  Board Meeting 7:00 PM - All are invited

May 19  Shutter Café 8:00 AM. Join us!

May 31 “Doors” Challenge Due

June 7 Program Night “Nature Photography” by Mike Trahan

June 9 PhotoEXPO

2011 - 2012 CACCA Schedule
Special Category

Individual DPI Competition

May   Clouds

CACCA conducts seven Special Category competitions during the year as an individual Class of competition. Subject matter of entries in each monthly competition is restricted to the pre-announced category for that competition. Images may not have been previously entered in a CACCA competition.

All entries must follow the standard DPI naming and sizing requirements. Submit your entries to: submissions@lakecountycameraclub.org.
“Oh my!” Controversial Photos

By Margie Hurwich

When I first started my career as a stock photographer for book covers, my thought was to shoot nice, pretty photos with joyful concepts. Photos like a petite girl's hands, a sail boat in the ocean or a Christmas wreath on a frosted window were some of the first photos I submitted to my agency.

It wasn’t until my cousin challenged me to create an image that evoked “abandonment” when viewing that I started envisioning darker, more controversial subjects to photograph.

A controversial photo will usually depict the bad in society, often times things people don't want to believe are happening in the world around us. But when thinking about abandonment, my mind immediately fell on the horrific thought of an abandoned child.

My model for the photo became a very good friend of mine's 10 year old daughter, Jessica. She was and continues to be a happy and always smiling avid tumbler and cheerleader. She has modeled for me in the past, and does a wonderful job.

But her size is what made me feel she would be the perfect model for this shoot given that she is very thin. The image to the left is just one of the photos taken that day.

Despite the fact that her mother, father and brother as well as my husband were only a few feet away, the image depicts true abandonment of a child. From the cold cement floor and wall, to the dirt all over her, one looks at the image and feels many negative connotations. When I submitted this photo to my stock agency, they responded back to me that "I better have a model release!" I did. When the image sold for a book cover, even the publishing company put a special note on the book jacket stating "Posed by a model and for illustrative purposes only". Yes, I did my job creating a controversial photo.

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I still continue to shoot pretty photos, but am now always thinking of controversial photos to shoot as well. These two sets of photos, one pretty photo of each model and one controversial photo of each model, were each taken on the same day.

With all of this said, my images are always staged. I can't imagine finding and shooting a real controversial scene. Let's hope that none of us ever has to face that.

Pulitzer Prize Photography 2012 Winner: Breaking News Photography

The Pulitzer Prize for Breaking News Photography was warded to Massoud Hossaini of Agence France-Presse for his heartbreaking image of a girl crying in fear after a suicide bomber’s attack at a crowded shrine in Kabul.

Warning! Graphic Image:  http://www.pulitzer.org/works/2012-Breaking-News-Photography

Tarana Akbari, 12, screams in fear moments after a suicide bomber detonated a bomb in a crowd at the Abul Fazel Shrine in Kabul on December 06, 2011. 'When I could stand up, I saw that everybody was around me on the ground, really bloody. I was really, really scared,' said Tarana, whose name means 'melody' in English. Out of 17 women and children from her family who went to a Riverside shrine in Kabul that day to mark the Shiite holy day of Ashura, seven died including her seven-year-old brother Shoaib. More than 70 people lost their lives in all, and at least nine other members of Tarana's family were wounded.
How Post-Processing Helped Me Become a Better Photographer

By Neil Creek

Post-processing your digital photos is a controversial topic for some. The idea that you change and manipulate a photo after it’s been taken is seen by some as changing reality; creating something that’s ‘fake’. I disagree strongly with that idea for many reasons, but the reason I’m going to talk about here is that post-processing made me a better photographer. Not just that I think it made my photos look better, but actually helped me to become better at taking photos.

Accelerated Learning

Getting your photos onto the computer and into an editing program gives you access to an instant feedback machine. You can learn a great deal about how to take photos by looking at those you have taken before:

- Looking at each photo closely reveals problems. You may not notice some issues if you just resize and upload a photo.
- Comparing the results with the settings used gives instant feedback. The EXIF data in a photo is invaluable for giving you clues about why a photo may not have worked.
- Playing with photos in post is almost like touching them. Experimenting with sliders lets you ‘feel’ the potential in a photo.
- The hard-to-define and harder-to-teach skill of learning to see is made so much easier by this process of shooting and feedback.

Lessons Learned

After you’ve been processing your photos for a little while, some lessons about how digital photography works – and the limitations and strengths it has – will become more apparent to you. You can then keep these in mind when shooting and change your settings or shooting technique to avoid running into any problems and make the most of the format:

- You’ll get a better understanding of exposure and the capabilities of the RAW format (you ARE shooting in RAW, right?).
- Learn the consequences of a poorly exposed photo, and how much latitude you actually have to correct such a photo.
- Understand how much can be gained and lost at various noise settings so you know when you can push through low light and keep shooting, or when you need to consider alternative strategies.
- Understand why it’s important to ‘get it right in camera’.
- Conversely, understanding how much can be done in post and what’s best left to that stage.

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Expands the Mind

Creating images from the shooting perspective only is a bit tunnel-visioned. Once you free yourself from the metaphorical shackles of preserving some idea of ‘reality’, then you will open your mind to the creative possibilities of processing your photos. Not only that, but you will understand that you are the one in control of how real the photo looks, or how unreal. Your confidence will grow, and that will be reflected in your future work.

- Processing lets you see the hidden potential in a photo.
- You will realize that most of those amazing photos you admire online started with something quite different out of camera.
- You will also realize that your photos could be so much better.
- You are in complete control of the final look of the photo. Whether you just tweak things to reflect your impression of being there, or you create something completely new that was never seen by the human eye, it’s completely within your control.
- Your confidence will build by giving you the tools and knowledge to take your photos to the next level.

An Extra Opportunity

If you’ve been thinking that processing is an extra step you don’t have time for, you’re missing the point. It’s an extra opportunity to learn more, make better photos and become a better photographer. And to be quite honest, post-processing can be fun! Import your photo, sprinkle a bit of magic ‘post’ dust on a photo, and export something with much more life and impact.

Getting better photos is wonderful, but don’t underestimate the power that post-processing has to make you a better photographer.

Neil Creek is a professional photographer from Melbourne, Australia. He has been shooting with a DSLR since 2004, and blogging about his experiences since 2006. The focus of his writing today is about the journey he is taking from amateur to professional. View Neil’s folio at http://www.neilcreek.com/

Reprinted with permission from Digital Photography School http://digital-photography-school.com/forum/
Photo-Shoot Opportunity – Waukegan Sailboat Racing
By Shel Wecker

Have you ever noticed that when boats are featured in travel advertising or movies (think the end of “Romancing the Stone”, or the sailboat in the Venice Canal in “Casino Royale”), they’re sailboats. It’s obvious why – sailboats are just more photogenic. Last year, a number of LCCC members went out on the committee boats for Waukegan and Anchorage Yacht Clubs, and took pictures of the racing action. You can see some of their photos in this gallery. [http://lakecountycameraclub.org/Galleries_Activities/ac_Sail_Boat_Race.asp](http://lakecountycameraclub.org/Galleries_Activities/ac_Sail_Boat_Race.asp)

Mike Trahan was even able to go out on one of the boats and shoot from the vantage of a competitor. go [here](http://www.anchorageyachtclub.org/1/photo-gallery-othermenu-135/?g2_itemId=33665I) to see Mike Trahan’s pictures.

If you missed last year, or if you’d like to do it again, you can!

Sailboat races are held every week, Wednesday and Thursday evenings, from the end of May through mid September. If you’d like to go, send an e-mail to smwecker1@gmail.com and state the date you’d like shoot, and whether you’d rather be on a committee boat or a competitor’s boat. Submit more than one choice in case your first choice is already taken. A few other things to keep in mind:

1) Are you prone to motion sickness – DON’T GO. Once the boat leaves the dock, you are on board for the duration – at least several hours. It won’t be possible to bring you back, and it won’t be fun.

2) You need to be at Waukegan Harbor by 5:00PM. Lifejackets will be provided, but if you have your own, it’s better to bring it.

3) The hosting Club expects access to photos at a resolution at least good enough to use on their website. A discreet watermark is acceptable.

4) Hosting skippers expect access to photos that they can use for screensavers, share with their family and crew, etc. Again, discreet watermark and less than full resolution is acceptable.

5) Don’t forget to stay for the after race socials. Might even be a chance to get a few more shots.

See you on the water.

Does The Camera Matter?
By Lee Morris

So, what is it? Does the camera matter?

- No. A good photographer can take good pictures with any camera.
- No. A crappy camera (pardon the language) can take good pictures if the lighting just happens to be perfect, whether in a studio or in the field.
- Yes. You will not be able to take good low-light pictures with most point-and-shoot cameras (including the cameras on mobile phones, no matter how many megapixels they sport).
- No. Not if you have a good camera. The improvement should come from you becoming a better photographer. This is the point that most who espouse “the camera doesn’t matter” mantra are trying to make. Stop nit picking on the faults (since no camera is perfect) and concentrate on learning and becoming a better photographer.
- Yes. This is why professional photographers buy the best.

You’ll read both sides, and sometimes heated, exchanges on this subject. The truth, as is often the case, lies somewhat in the middle.
I write this article with very little hope that I will actually change anyone’s mind. To be honest, I am not sure that this article will even change my mind. My only hope is that your personal decision in regard to the use of the UV filter on your lens will be a slightly more informed one.

Back in the good old days of film, UV filters had a stronger foot to stand on. Film was somewhat sensitive to ultra violet radiation, and could generate a bluish cast to your negatives or slides messing up your creative vision, especially at higher altitudes and on the days with prominent UV activity. UV filters helped remove this phenomenon. With the coming of age of the digital sensor however, UV radiation ceased to be an issue. The digital sensor is much less sensitive to UV radiation. Instead, UV filters, all lonely and forgotten, tried to make itself useful in another way – as the protector of your lens. But not everyone agrees.

If you visit a photo store and purchase a lens, chances are, you will be offered a UV filter to keep your lens safe. Some of the benefits are obvious – having another piece of glass in front of the lens will, in many situations, do as advertised – take the brunt of the force against your expensive lens and will fall in battle to protect its life. It will also keep dust and water from entering the lens. However, this is at a potential cost to your photography.

UV filters, especially the thicker ones, can create vignette (darkening) around the edges of the image, especially with the wide and super wide lenses. If you purchase a much more expensive thin filter, it often comes at the expense of loosing threads on the outer side of the filter, making it so you cannot add additional filters (such as a useful polarizer). UV filters can at times cause issues with contrast, as it may filter out the UV light and will act as a refractor causing the light to scatter before it enters the lens. Additionally, it can create ghosting and lens flare when you are taking a photo of a bright subject in contrast with a darker area of the same scene (i.e. beach sunset on the rocks).

It should also be mentioned that lens manufacturers spend endless hours and research work polishing and coating their lenses so they can take a good cleaning. A good lens hood and cap can do well in protecting your lens as well.

So, what is one to do? Here are some ideas. Don’t use the UV filter, and take a chance. Use the UV filter when your photography is not critical – and the benefit outweighs the risk. Use the UV filter until you are ready to take the shot – then take it off, take the shot and put it back on (too much work for me). Keep it on all times, and stop caring about theoretical discussions but rather go out there and make art (make corrections in software, as needed). Some of the most awesome photography from the past would be considered technically incompetent now days. So does it really matter? Maybe.

Like I said, I had very little hope that I would change anyone’s mind.
April Competition - Digitally Projected Image (DPI)

There were 15 Class A entries and 25 Class B entries. These are the images that received an Award or an Honorable Mention (HM) in each class. All of the Award winners competed 'head-to-head' for DPI of the Month. The DPI of the Month was awarded to Doreen Miller for "Wild West Saloon" designated by the blue ribbon. John Rouse received an HM and a score of 23 for "Ah Lunch" at the April CACCA competition.

*{(score)}

AWARD Class A "No, Really, It Was That Big" (23)

© Mark Theriot

AWARD Class B "Wings In Action" (24)

© Aruloli Rajaram

HM Class A "Emerging From The Clouds" (22)

© Krzysztof Hanusiak

HM Class A "Spread Eagle" (22)

© John Williams

HM Class B "Close Encounter" (23)

© Bob Marx

HM Class B "Goldfinch" (23)

© Ginny Glass

HM Class B "Ah, Lunch" (23)

© John Rouse

AWARD Class B "Wild West Saloon" (24)

© Doreen Miller
April Competition - Small Monochrome

There were 15 Class A entries and 10 Class B entries. These are the images that received an Award or an Honorable Mention (HM) in each class. All of the Award winners competed ‘head-to-head’ for Small Monochrome Print of the Month. The Small Monochrome Print of the Month was awarded to Birgit Tyrrell for “Deep In Thought” designated by the blue ribbon. Linda Kruzic received an HM and a score of 23 for “Safe Harbor” at the April CACCA competition.

* (score)

AWARD Class A “Profile” (24)

AWARD Class B “Deep In Thought” (23)

© Don Chen

© Birgit Tyrrell

HM Class A “Safe Harbor” (23)

HM Class A "The Hard Life" (24)

© Linda Kruzic

© Stevan Tontich

HM Class B “Leaves” (23)

HM Class B “Ornate Radiator” (23)

© Mike Burgquist

© Bill Jackel
April Competition - Large Monochrome

There were 16 Class A entries and 2 Class B entries. These are the images that received an Award or an Honorable Mention (HM) in each class. All of the Award winners competed ‘head-to-head’ for Large Monochrome Print of the Month. The Large Monochrome Print of the Month was awarded to Paul Kurek for “Storm Clouds in Rocky Cove” designated by the blue ribbon. Paul Kurek received an HM and a score of 23 for “Ukrainian Cathedral Detail” at the April CACCA competition. Margie Hurwich received an HM and a score of 23 for “Fountain of Light” at the April CACCA competition even though her entry did not receive an Award or HM during the club competition.

AWARD Class A “Storm Clouds in Rocky Cove” (24)

AWARD Class B “Aqua Building” (22)

HM Class A “In The Land of the Shamrocks” (23)

HM Class A “Ukrainian Cathedral Detail” (24)

CACCA HM “Fountain of Light” (23)
April Competition - Small Color

There were 14 Class A entries and 15 Class B entries. These are the images that received an Award or an Honorable Mention (HM) in each class. All of the Award winners competed ‘head-to-head’ for Small Color Print of the Month. The Small Color Print of the Month was awarded to Linda Kruzic for “Civil War Surgeon” designated by the blue ribbon. *(score)*

**AWARD Class A**  “Civil War Surgeon” (24)

© Linda Kruzic

**AWARD Class B**  “Into The Storm” (24)

© Ron Sheade

**HM Class A**  “No Vacancy at Chain of Rocks” (22)

© Ron Meyers

**HM Class A**  “Dedicated Mother” (22)

© Jack Pawlowski

**HM Class B**  “The Old Barn” (22)

© Rick Myslinski

**HM Class B**  “Red Bellied Woodpecker” (24)

© Anthony Roma
April Competition - Large Color

There were 18 Class A entries and 8 Class B entries. These are the images that received an Award or an Honorable Mention (HM) in each class. All of the Award winners competed 'head-to-head' for Large Color Print of the Month. The Large Color Print of the Month was awarded to Ralph Durham for “Colorful Details” designated by the blue ribbon. Jeff Bott received an Award and a score of 23 for “Inspirational” at the April CACCA competition.

AWARD Class A “Star Fish Rock” (22)
© Paul Kurek

AWARD Class A “Every Glorious Inch” (22)
© Bill Sullivan

AWARD Class B “Inspirational” (23)
© Jeff Bott

Award Class B “Colorful Details” (24)
© Ralph Durham

HM Class A “Missing Pier” (23)
© Mark Theriot

HM Class A “Dusk At The Farm” (24)
© Jeff Bark

*(score)
Who Was Up To The Challenge
By Margie Hurwich

Fun! That's the word of the month! Yep, it was a fun month for our Challenge! The Challenge of "Alteration of Reality" really sent some minds into over drive and the images created were...you guessed it...FUN!

If I had to pick an overall most creative photo, it would have to go to Ken Johnson. His image was incredibly creative and all aspects of the image were beautiful! The pieces flowed together to create a wonderful piece of art...but truly an alteration of reality.

There were other images that were also creative and fun. Some were easy to find the alterations.

But some have such subtle alterations. When you take a look at the images...you will laugh!

If you didn't have your hand at Alteration of Reality, give it a try! You'll be surprised at how much FUN it really is to create some different images.

Are you up to our next Challenge? Images for the April Challenge, "Faces", are due by Monday, April 30. And then get ready for our May Challenge, "Doors" due on Thursday, May 31. You just never know what fun doors are out there until you really look at them. Have fun and be creative!
There are two separate education tracks. The first education track is "Nature, Wildlife and Landscape" with George Lepp as the keynote speaker. George Lepp is one of North America’s best known contemporary outdoor and nature photographers. The second education track is "Wedding, Portrait and Commercial" with Hanson Fong as the keynote speaker. Hanson Fong is globally recognized as one of the premier wedding photographers in the industry. Both have been chosen by CANON USA for their Explorers of Light Program.

### Nature, Landscape and Wildlife Track

If you choose the Nature, Landscape and Wildlife Track, be sure to start with George Lepp’s Keynote, “From Snowflakes to Gigascapes, Maximizing the Creative Power of Today's DSLR's". Whether you are photographing sports, wildlife, close-up, or landscape imagery, the old outdoor challenges of unpredictable lighting and moving subjects are easily overcome in the digital age. George will discuss a variety of accessories and software programs which enable virtually unlimited depth of field, expanded tonal range, ultra-high resolution composite landscape panoramas, high-magnification, time-lapse, and HD video capture, all with a single DSLR.

### Wedding, Portrait and Commercial Track

If you choose the Wedding, Portrait and Commercial Track, you should select from a variety of classes in the morning and then see Hanson Fong’s Keynote Address, "Harmonizing the Art of Posing and Lighting" after the lunch break. In this session, Hanson will teach you how to create perfect photographic harmony, which will show you how to use 10 classic poses to handle any subject’s body size and shape.