

# THROUGH THE LENS

Great People and Great Images Since 1988

Website: [www.arlingtoncameraclub.org](http://www.arlingtoncameraclub.org)

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## Presidents' Comments



Despite all the technical jargon, photography is essentially an art form, with composition as one of its most important aspects. This month we will provide you with some tips that can hopefully improve the composition of your photographs. Of course, a good place to start improving your art skills is to find photos you like and study them. Ask yourself "Why exactly do I like this picture?" Next, consider the following:

### Subject

When you take a photograph, identify the subject. But, don't be simplistic and choose "a person" or "a building". You need to go deeper and specify "the curves of the body" or "the crumbling stonework" - something that activates your senses that you can touch,

feel, smell, or taste. This process is often the most overlooked step in photography. Although it may be tempting to simply snap your photos and rush on, take time to visually explore the subject and see what appeals to you. Ask yourself: "What is the purpose of this photograph?" and "What is the reaction I want a viewer to have?"

### Context

Next find a "context" - a simple backdrop which adds relevance, contrast, and/or location to the subject. You can often add depth by finding a context in a different spatial plane than the subject. For example, if the subject is a building in the background, make the context a flower or person in the foreground. Now combine the two in a simple way. Remove clutter that detracts from your message. In some cases it might be helpful to get closer - zoom in - and crop as tightly as possible. One might say

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Vol. 23, Issue 3  
November 2010

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### November 2010

#### 3 Workshop

*Macro/LensBaby Workshop.*

#### 17 Program

*Brian Matsumoto (Canon) - Getting the Most from Your DSLR.*

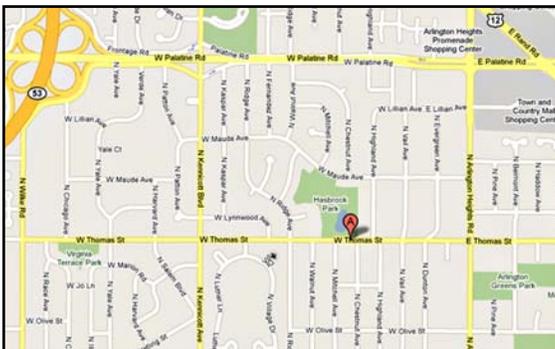
### Officers and Committee Chairs

Bill Kruser & Cindy Kuffel	Co-President	<a href="mailto:co-president@arlingtoncameraclub.org">co-president@arlingtoncameraclub.org</a>
Norm Plummer	V.P. Programs & Workshops	<a href="mailto:vpprograms@arlingtoncameraclub.org">vpprograms@arlingtoncameraclub.org</a>
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Cathie Berner	Treasurer	<a href="mailto:treasurer@arlingtoncameraclub.org">treasurer@arlingtoncameraclub.org</a>
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Diana Jacobson	Newsletter	<a href="mailto:newsletter@arlingtoncameraclub.org">newsletter@arlingtoncameraclub.org</a>
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Unassigned	Photographic Displays	<a href="mailto:photodisplay@arlingtoncameraclub.org">photodisplay@arlingtoncameraclub.org</a>

**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.**

**ACC Mailing Address:**

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



**Coming in December**

December 1 -- Competition

Open to all paid members. Guests welcome.

December 15 - DPI Competition/Critique/Party

Open to all paid members. Guests welcome. **Holiday Party too!**

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**Presidents' Comments** *(cont'd from p.1)*

that a good photograph is a subject, a context, and nothing else.

**Subject Placement**

The placement of your subject in the frame denotes its relevance to the context. Generally, the center of the frame is the weakest place - it's static, dull, and often gives no value to the context. You can usually give more relevance to the context if you move the subject away from the center. Since each item has a "weight" and like a waiter filling up a tray, you will need to balance the weights within the frame. Experiment until you achieve the right balance.

**Lines and Paths**

Create impact by using real or inferred lines that lead the viewer's eye into and around the picture. Railway tracks, rivers, and fences

are obvious choices, but there are also inferred lines from the subject to the context. Lines can have subtle effects. For example, in most instances, horizontal lines are peaceful, diagonals are dynamic or tense emotions, and curves are active and sensuous. You can also connect lines in a path or shape, such as a triangle. A picture is a playground for the eyes to explore, so provide a path of movement, but don't forget to leave some space for the eye to rest.

I hope that you get some useful value from the above. A lot of taking a great photo is defining what you are taking and why you are taking it.

Until next month.

*Cindy and Bill*

**Welcome to our New Member!**

Say Hello to the following new member of ACC:

Martha Pyter



## Someone You Should Know

*Asta Klimaite*

**Born:** February 10, Kaunas, Lithuania.

**Family:** Both parents professors in Engineering. Single child... I decided to pursue Psychology career. Moved to the US for school. Currently finishing Masters at Roosevelt University in Clinical Psychology. Doing my practicum at Kenneth Young center, Psychosocial rehabilitation.

**Hobbies:** I watch movies. I drink tea. I read. I listen to music. Love comedy. I travel and take pictures of things I want to remember 10 years from now. I am good at sleeping, eating, talking, smiling, and of course... shopping.

**Favorite Books:** Little Prince, Herman Hesse, Dostojevski, Tolstoi, P Coelho, T. Friedman, C Estes.

**Favorite Movies:** Crash, Collectress, Memoirs of Geisha, Amelie, Pulp Fiction, Notebook, Babel, American Beauty, The Boy in the Striped Pajamas, Avatar, One Flew Over the Cuckoo's Nest, White Chicks, Zodiac, Me, Myself & Irene, Children of Haven, Beautiful Mind, Boogie Woogie, Slumdog Millionaire, Sex and the City (of course).

**Favorite Foods:** I like to try different foods; however, I really enjoy good Sushi and Thai. Will never say no to milk chocolate.

**Favorite Music:** Leon Somov & Jazzu, Sara Bareilles, Yiruma, Katie Melua, Tracy Chapman, Sade, Dave Matthews, Omar Akram, Colorblind, Beth Orton, Wicked Man's Rest, Kings of Leon, Reamonn, Kings of Convenience, Cesaria Evora, Joshua Radin, Pink, David Nevue, Anna Nalick, Seal, Empire of the Sun, Michelle McLaughlin, Estelle, Nick Drake, Black Eye Peas, Bill Callahan, John Butler, Oren Lavie, Chris Lake, Eva Cassidy, Eminem, Bon Iver, Celine Dion, Sinéad O'Connor, Feist, Gavin Glass, Duffy, Lykke Li, Jose Gonzalez, Jeff Buckley, and Phillic Glass. Yes, I like music.

**Favorite Places to Shoot:** In a crowd and streets. I am people person, I need faces.

**Favorite Photographer/Photograph:** My Dad.

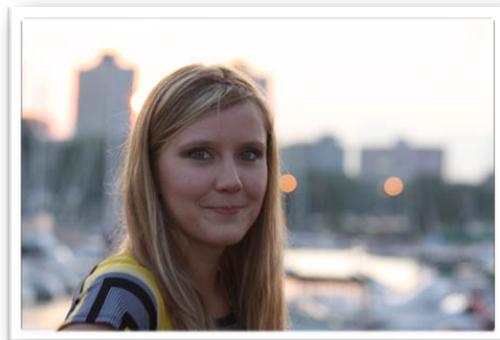
**Favorite Artists:** Monet, Max Klinger, Edward Munch, Kandinsky, Picasso.

**How Did You Get Interested In Photography:** Followed my dad's steps. I still have his old Zenith camera.

**Favorite Picture I Have Taken:** A stranger sleeping on the bench in the park. The sun was shining on him and it felt like he was blessed by the heaven.



*Bella - Asta's Siberian Kitty*



## Photo Bookworm

by Kathy Grady



I was compelled to write a couple of book reviews for this issue because the books are extraordinary and have taught me a lot about digital landscape photography. So, I wanted to share these valuable resources with you.

*Digital Landscape Photography* by Michael Frye (In the Footsteps of Ansel Adams and the Great Masters), Elsever, New York, NY 2010

Michael Frye's book begins by teaching the basics including image quality (i.e. noise reduction, camera settings, and shooting in RAW versus JPEG), controlling sharpness (i.e. focus, subject movement, and shallow and great depth of field), use of filters (i.e. polarizing and graduated filters), white balance, exposure and histograms. His approach is very straight forward, and he provides pros and cons when there is no absolute right or wrong answer. Furthermore, all text is masterfully supplemented by photographs (with footnotes of camera settings) to illustrate each point that he makes. These basics are followed by a section on "Light, Composition, and The Art of Seeing". In this section, he expertly guides the reader through how to see through a camera lens like a master photographer. The accompanying photographs perfectly demonstrate each aspect of photography from how to deal with light and seeing in black and white to the rule of thirds, patterns, and changing perspective. The third and final section completes the book by sharing workflow in the digital darkroom, including editing, processing, and printing. His approach in this section does not focus on one particular software program, but rather incorporates all of them into an understanding of how to import, edit, and print your photographs.

*Landscape Photography* by Tim Fitzharris, Firefly Books Ltd. 2007

I read Tim Fitzharris' book after Michael Frye's book, and while they are similar, I learned different things from each photographer. Tim Fitzharris starts his book by literally "outfitting" a photographer from head to toe. He nicely describes camera systems, tripods, lenses, and protection for shooting in inclement weather (including protecting both you and your camera). He then moves on to fundamentals of shooting (i.e., making reliable exposures, aperture, and shutter speed). With each topic, he demonstrates his points in the text with photographs and camera settings that make it look almost too easy. The next section addresses how to create an image and teaches basic composition, wherein he demonstrates how to maximize photographic opportunities for both vistas and close-ups. From the basics, he moves on to shooting in various landscapes, during all seasons, with a variety of weather conditions. And then, he spends the fourth section sharing shooting in special settings including cascades and waterfalls, dramatic dunes, beaches and oceans, floral wilderness, and captivating clouds. Within each of these special scenarios, Tim Fitzharris walks the reader through best time of day, best tripod positions, best elements to capture in each photograph, and best perspective. The photographs that accompany these sections are skillful and masterful, aptly demonstrating his points. He concludes with digital darkroom from storing images in the field to "fine-tuning" the image in order to make it ready for presentation.

The books by Michael Frye and Tim Fitzharris challenge the reader to take photographs more like a professional photographer. They help the reader to see through a lens with a more focused and knowledgeable eye. After reading these books, one is inclined to accept these challenges and see things differently.

## Zone

by Ed Martin

Try this at home

We've all read about "The Zone System". Maybe some have practiced it. I understand it. Really I do. I understand that Zone 0 is a black hole and 10, a supernova. I also understand that I was limited to 5 zones when shooting with transparency film and digital camera. Zone 5 was the midpoint. The object then was to find a mid point value out in the real world and use it to meter for exposure.

Find the middle value. The meter is set for that value. The exposure will be right. The problem is --- I can't seem to see that value with my eyes. And if I can't find it I can't set the exposure properly.

Then I read "The Digital Zone System" by Michael Frye that was in Outdoor Photographer Magazine. He explained again the 10 Zones and discussed the digital limitations. Zone 5 is still the mid point. Then, discussing digital capture, he mentioned that zone 8 is washed out, so there are only 2 zones of good exposure above the middle and that you need to set the highlights within these two stops. He then provided an example in the article setting the exposure of a waterfall to two stops above the middle (+2 on your meter).

The light bulb turned on in my mind. I can see the highlights! I'm saved! Expose the highlights somewhere within these two zones.

I threw the magazine aside, got up off the couch and grabbed my camera as I hurried to the back yard.

There I set the mode to manual, metering to spot, and pointed the camera to the heavens where all those blinkies lie. I metered for +2 EV then composed an image of an area of Barb's garden and snapped off a shot. It looked great! And NO blinkies!. No piles of data at either end of the histogram. A good exposure. I tried again. Another good exposure.. Experimenting further showed that good results happened up to +2 2/3 EV. That would be zone 7 and 2/3.

Barb and I went apple picking this weekend and I used the process again when photographing a pumpkin patch. The image included with this article shows the result of metering the sky, my bright spot, and re-composing. While I'll admit to adjusting the saturation, cropping for a level horizon and removing a radio tower in the right corner, I didn't need to tweak the exposure at all.

Michael Frye's article can still be found at the Outdoor Photographer web site.

<http://www.outdoorphotographer.com/how-to/shooting/the-digital-zone-system.html>

Give it a read. Then try it at home.



# Lions and Tigers and Bears (Oh My!)

by Diana Jacobson

On October 9, 2010 Carol Arnolde, Barb Borchert, Ken Olsen and Diana Jacobson traveled just over the state line to Sharon, Wisconsin to visit *Valley of the Kings Sanctuary and Retreat*, a sanctuary for abused, abandoned, retired and injured animals run by husband and wife Jill Carnegie and Jim Tomasi. In addition to the beautiful lions and tigers, the sanctuary is home to wolves, goats, horses, camels, geese, rabbits and other animals who need a home. The sanctuary is 90% publicly funded, with the remaining 10% being funded by the family. In addition to caring for the animals, VOTK also educates visitors during their tour of the facility.

One interesting side note to our visit - it seems that the cats housed at VOTK have a decided preference for Harley-Davidson motorcycles (and yes, they evidently can discern between a Harley and other motorcycles). Whenever they hear a Harley being revved up, they roar - some without even lifting their heads up. It is definitely something to see while you are there.

For more information on *Valley of the Kings* and the work they do, check out their website at [www.VOTK.org](http://www.VOTK.org).



# Computer

by Bob Reynolds

I'm currently recovering from a serious malady that would compromise my ability to ever again see my vacation pictures, my wife at her last birthday party, or that remarkable sunset we saw last year. You know what I'm talking about – a computer crash!

It started a couple of weeks ago with an ominous message:

*Hard disk is failing – back up all your data.*

That message was followed by:

*Insert Boot Disk*

I think if you see this message, it's already too late to recover all of your archived photos. Our computer hard drive just plain failed – went bad – kaput. I bought a new one at CDW and installed it. Luckily, we lost no photos or data of any kind (whoopee!). That said, it's still no fun to restore all your files and programs. So, how did I have the worst case scenario – a catastrophic hard drive failure – and not lose any data?

## ***Have a plan***

We had a plan in place to recover lost files and you should too. I have a couple of Western Digital "My Book" external hard drives. I use the Windows automatic back-up function to save all of my work on the external hard drive. Each day at 4 A.M., the Back-Up program checks for new or modified files and archives them to the "My Book" external hard drive. When the disaster occurred, I had everything saved on the "My Book". This particular external drive plugs into a USB port on my computer. If I needed to replace my entire computer, I could plug the external drive into a new computer and copy all of my archived files onto the new computer's hard drive. I like this kind of portability.

## ***Having all your photo files backed up isn't enough!***

But having my archived photos wasn't the full solution to bringing my computer back to life. In my case, the computer's primary hard drive (you know the one with the Windows operating system on it) was absolutely bad. I needed to restore the entire Windows operating system. Many computers today do not include CD's or DVD's of the Windows operating system. You have to make your own when you get the computer. I was a little nervous about this. I looked through my computer DVD's and Yes! I'd made a Recovery Disk for the entire Windows operating system. I put the first disk in the DVD drive and began to restore my operating system onto the new hard drive.

## ***Summary***

OK, I know, this is basic stuff – make sure to back up your data. But even the most computer savvy get a little lax now and then and don't have a recent back up. So here are the key steps that saved me from losing all my photo files.

### ***1. Have a good back up plan.***

My method isn't the only way, and may not be the best way, but it ensured that I had a means to recover any lost files.

### ***2. Make sure you have a Recovery Disk***

When you get that shiny new computer, you might spend time installing Photoshop, or whatever else you want on your computer, but don't forget to burn a Recovery Disk. These disks are not routinely provided with new computers anymore. You have to make your own.

*Continued on page 9*

## Computer (cont'd)

3. *Store all of your original software, downloaded plug-ins and other program related data on CD's or DVD's and keep them in a safe place.*

Even after the file restore and operating system recovery, I still had to re-install MS Office and Photoshop from the original media.

4. *One last tip.*

Recently, I made a spreadsheet listing all of the purchased programs I have installed on my computer. I also recorded some of the settings I use on my computer (it must be the engineer in me). This list came in handy when I had to reinstall the programs. I simply went down the list, found the corresponding program disks and installed each of them. Alright, not everybody is going to do this, but I was sure happy I had it when I restored my computer back to life.

## ACC Digital Competition Results - October 20, 2010

### **Color Prints**

Roy Lobenhofer	Cook's Meadow	24 pts.	AW	CPOM
Kent Wilson	Think You Got Trouble	24 pts.	AW	
Jim Beck	City Lights	24 pts.	AW	
Carol Arnolde	Orange Butterfly	23 pts.	HM	
Bob Reynolds	Red Face	23 pts.	HM	
Norm Plummer	Autumn Colors	22 pts.	HM	

### **Monochrome Prints**

Jim Beck	Friday Night Lights	23 pts.	AW	MPOM
Carol Arnolde	Chapel of the Transfiguration	21 pts.	AW	
Norm Plummer	Door County Barn	21 pts.	HM	
Judie Reynolds	Queen Anne's Lace	21 pts.	HM	



### **Happy Birthday!**

Cathie Berner	November 12
Bill Kruser	November 22

## ACC Competition Results - October 6, 2010

### **Slides**

Kent Wilson	Lower Falls, Presque Isle	22 pts.	AW	SOM
Bill Ditman	Rafters and Icon	21 pts.	HM	

### **Small Monochrome Color Prints**

Nancy St. Clair	Seattle	23 pts.	AW	
Bob Reynolds	Walking Towards the Light	23 pts.	AW	
Nancy St. Clair	Fire Boat		HM	

### **Large Monochrome Color Prints**

Kent Wilson	Watertower	24 pts.	AW	MPOM
Carol Arnolde	Pride of Baltimore Tall Ship	23 pts.	AW	
Patrick Grady	Cathedral Rocks	24 pts.	HM	
Norm Plummer	Tall Ship on Parade	22 pts.	HM	
Patty Colabuono	Conrad	22 pts.	HM	

### **Small Color Prints**

Nancy St. Clair	Looking In	23 pts.	AW	
Kathy Grady	Dogwood in Spring	23 pts.	AW	
Paul Palmer	Red & Gold	23 pts.	AW	
John Coens	Say Cheese	22 pts.	AW	
John Coens	Buckingham at Night	23 pts.	HM	
Kathy Grady	Lupine	23 pts.	HM	
Paul Palmer	The Sun's Favorite	23 pts.	HM	
Martha Pyter	St. Sava	22 pts.	HM	
Bob Reynolds	Schwabisch Hall	22 pts.	HM	

*Continued on page 11*

## ACC Competition Results - October 6, 2010 (cont'd)

### Large Color Prints

Kathy Grady	Cook's Meadow	23 pts.	AW	POM
Bob Reynolds	Stairway to Rothenburg	23 pts.	AW	
Nancy St. Clair	Bee Landing	24 pts.	HM	
Larry Arends	Eagle Watcher	23 pts.	HM	
Kent Wilson	Sunrise at the Japanese Garden	22 pts.	HM	

### NOVEMBER TREATS

Nov. 3	Ralph Childs Dora Clark
Nov. 17	Nancy St. Clair Asta Klimaite



Photographers who come up with power never get accused of imitating anyone else even though they photograph the same broom, same street, same portraits

*Minor White*

If I have any 'message' worth giving to a beginner it is that there are no short cuts in photography.

*Edward Weston*

I often think of that rare fulfilling joy, when I am in the presence of some wonderful alignment of events. Where the light, the color, the shapes and the balance all interlock so beautifully that I feel truly overwhelmed by the wonder of it.

*Charlie Waite*

Technical perfection is not the goal of photography: seeing life is.

*Ellis Vener*

## Ask Tim Grey

[www.timgrey.com](http://www.timgrey.com)

*Question: I love that twinkling light/starburst effect in your tree picture shown in your lecture! I'd like to catch that in some of the gorgeous fall sun we're getting. To get this effect do I go one f-stop down as in f/16 to 4/8 with a filter or instead of a filter?*

Answer: Thanks very much. The funny thing is that the photo referenced in the question here is actually not a very good photo. It is the first photo I was proud of, but that was back in high school and my photos were pretty bad back then. I think I've gotten much better since.

In any event, one of the purposes of sharing that photo in a recent presentation was that I didn't realize I was going to get a sunburst effect, because I didn't know how to go about creating the effect. That was a huge learning moment for me in photography.

To answer the question, the key to creating a sunburst effect is to stop the lens down to a very small aperture. I almost always use f/22 for this purpose, but you can certainly get the sunburst effect at other aperture settings, as long as the aperture is relatively small. You'll also obviously want to include the sun in the frame for this effect. It can also be helpful to position the sun right against the edge of another object in the frame, so that the sunburst effect blossoms out of another object (such as a tree or rock formation). With the sun in the frame the metering on your camera can also be "tricked", so it is also a good idea to apply some exposure compensation to darken up the image a bit and help retain more detail around the sun for the sunburst effect. In most cases I find that a minus 2-stop exposure compensation works well when the sun is included in the frame, but of course the best setting will vary depending on the particular circumstances.

*Question: I take pictures at our women's basketball games and you are not allowed to use flash. The lighting is marginal even though I am shooting my Canon Mark II at 2.8 and 1/500 second to stop*

*speed. The ISO is 3200. This is the maximum settings that are not full of grain. To get the picture properly exposed, I use Levels to brighten the mid-tones. This seems to emphasize the blue more, so I have to use Color Balance to get things back as near right as possible on the skin tones. Is there a better way to approach this?*

Answer: If the blue colors are being emphasized with a basic Levels adjustment for the mid-tones, then I would assume the white balance setting is less than ideal. You could compensate for this in the original capture by adjusting the white balance settings in-camera, but of course with RAW capture this is really not critical. You can also apply an adjustment for the color in the RAW conversion process, assuming you recognize that it is an issue at that point.

The reason you're not necessarily seeing the blue issue when you originally open the image is that the image is relatively dark and therefore you can't see the color cast in the shadows. When you brighten up the mid-tones of the image, the blue color cast is revealed. If you're able to see that color cast from the start, you could apply an adjustment in the RAW conversion. For example, warming up the image using the Temperature (and to a lesser extent Tint) slider in Adobe Camera Raw would largely resolve the issue. Of course, this assumes that you can actually recognize the color cast from the start.

If you don't notice a strong color cast early in your workflow, it is perfectly fine to work with the image using Levels or Curves, and then applying Color Balance to compensate for any color issues that remain. It is better to resolve such issues as early in the workflow as possible, but that doesn't mean you can't produce excellent results by applying the adjustment later in the workflow.

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of Tim Grey  
[www.timgrey.com](http://www.timgrey.com)*



# Photographic Society of America

Mail-in Application for New or Renewal Membership

New Membership \_\_\_\_\_ Renewal \_\_\_\_\_ (Membership ID: \_\_\_\_\_) Auto Renewal \_\_\_\_\_

Last Name/Club Name \_\_\_\_\_ First Name \_\_\_\_\_

Club Representative (for clubs only) \_\_\_\_\_

Address \_\_\_\_\_ Telephone (\_\_\_\_\_) \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip Code \_\_\_\_\_ Country \_\_\_\_\_

Email Address \_\_\_\_\_ Birth Date \_\_\_\_\_

Website \_\_\_\_\_ Sponsor \_\_\_\_\_

(Name of PSA member who referred you to PSA)

**Check desired membership & duration:**

	<input type="checkbox"/> 1 Year <small>USA &amp; Canada/Overseas</small>	<input type="checkbox"/> 2 Years <small>USA &amp; Canada/Overseas</small>	<input type="checkbox"/> 3 Years <small>USA &amp; Canada/Overseas</small>
<input type="checkbox"/> <b>Individual</b>	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> <b>Individual Senior (72 &amp; older)</b>	\$40.00/\$47.00	\$77.00/\$91.00	\$113.00/\$132.00
<input type="checkbox"/> <b>Camera Club/Council</b>	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> <b>Youth (18 &amp; under)</b>	\$29.00/\$35.00	\$56.00/\$68.00	\$80.00/\$99.00
<input type="checkbox"/> <b>Joint Membership</b>	\$68.00/\$76.00	\$133.00/\$150.00	\$196.00/\$221.00
<small>(A joint member is a spouse or other household member residing at the SAME ADDRESS as the primary member.)</small>			
<input type="checkbox"/> <b>Joint Senior Member</b>	\$62.00/\$69.00	\$122.00/\$136.00	\$180.00/\$201.00
<small>(A joint member is a spouse or other household member residing at the SAME ADDRESS as the primary member.)</small>			
<small>(Both members <b>MUST</b> be over age 72.)</small>			

Name of Joint Member \_\_\_\_\_ Joint Member Birth Date \_\_\_\_\_

Joint Member Email \_\_\_\_\_

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**Make checks payable to PSA. Check *MUST* be in US dollars written on a US bank draft.**

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Please mail this form (with payment) to:

PSA Headquarters  
3000 United Founders Blvd., Suite 103  
Oklahoma City, OK 73112-3940

## ACC Calendar

September 1, 2010	Program with Will Clay. Critique from Starved Rock field trips.
September 15, 2010	Program with Eric from Photografix. Restoring documents and old photographs - you can bring an old photo or even your parents old birth certificate and he will scan and restore it on the spot.
October 6, 2010	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
October 20, 2010	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the October competition with an eye toward improving them or learning why they work.
<b>November 3, 2010</b>	<b>Workshop: Macro and Lens Baby Workshop. Bring your camera, tripod, flash and flashlight.</b>
<b>November 17, 2010</b>	<b>Program with Brian Matsumoto (Canon). Getting the most from your DSLR.</b>
December 1, 2010	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
December 15, 2010	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the December competition with an eye toward improving them or learning why they work. <b>Holiday Party Too!</b>
January 5, 2011	Program with Richard Kong, Information Services Manager, Arlington Heights Memorial Library - Sharing your photos on <i>Flicker.com</i> . How to upload, organize and share your digital photos with friends, family and the world beyond!
January 19, 2011	TBA
February 2, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
February 16, 2011	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the February competition with an eye toward improving them or learning why they work.
March 2, 2011	TBA
March 16, 2011	TBA
April 6, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
April 20, 2011	Digital Competition and Critique Workshop -- Digital Competition, then we will discuss photos from the April competition with an eye toward improving them or learning why they work..
May 4, 2011	TBA
May 18, 2011	End of Year Competition.
June 1, 2011	End of Year Competition, Election of Officers and PARTY!

# Members Gallery

## October Competition Winners



*Pride of Baltimore Tall Ship  
by Carol Arnolde*



*City Lights  
by Jim Beck*



*Dogwood in Spring  
by Kathy Grady*



*Door County Barn  
by Norm Plummer*



*Orange Butterfly  
by Carol Arnolde*



*Looking In  
by Nancy St. Clair*



*Cathedral Rocks  
by Pat Grady*

# Members Gallery

## October Competition Winners



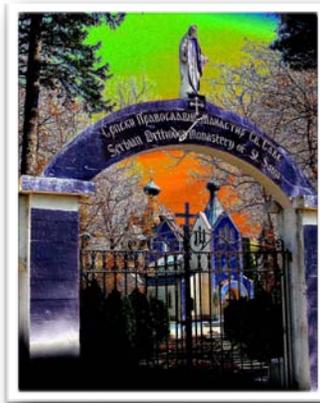
*Say Cheese*  
by John Coens



*Cook's Meadow*  
by Kathy Grady



*Seattle*  
by Nancy St. Clair



*St. Sava*  
by Martha Pyter



*Watertower*  
by Kent Wilson



*Red & Gold*  
by Paul Palmer



*The Visitor*  
by Roy Lobenhofer