

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

Presidents' Comments



It seems that weather wise, March has been very different. We have had all types of weather to deal

with, which makes for interesting photo opportunities. Hopefully the flowers will begin popping up and the temperature will stabilize allowing you to take advantage of outdoor Spring events.

Kent and Paula have been busy with field trips and have a couple of great ones planned in the coming weeks. Paula recently sent an email for the trip to Oak Park to photograph Frank Lloyd Wright homes. This should be a fun trip with a lot to photograph and I'm sure lunch in Oak Park will also be a good time. Kent has arranged a field trip with Lou Nettlehorst to photograph nature and flowers. Lou is an excellent mentor and works with each participant individually to help them. In order to give everyone the attention they

need/want, he limits his class size. As of this writing Kent already has 7 people signed up, with a maximum class size of 10. The \$85.00 fee is a very reasonable charge for 5-6 hours of field photography. Additionally, Lou will critique the photos taken by the participants at one of our regular meetings. If you have never had a chance to participate in one of these outings, it would be worthwhile for you to consider this one. If we have more than 10 members sign up for this event, we'll plan a second date.

Norm Plummer has put together some great programs this year. At the March meetings he brought us representatives from Tamron and Canon. Brian Matsumoto, the Canon representative, has indicated that he would love to do a follow-up program. He already covered the menus in digital cameras and provided us with a lot of information about cleaning your camera's sensor. He would like to follow-up with additional features on the menus, such as custom functions, etc., and to address

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April 2011

6 Competition

Open to All Paid Members.
Guests Welcome.

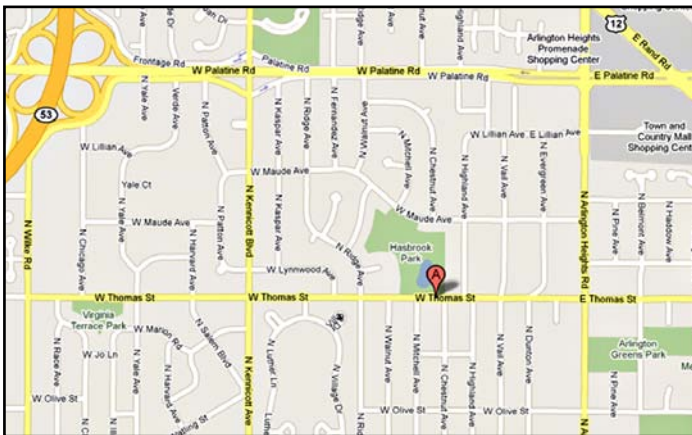
20 DPI Workshop Critique

Critique of recent DPI
workshop images.

Officers and Committee Chairs

Bill Kruser & Cindy Kuffel	Co-President	co-president@arlingtoncameraclub.org
Norm Plummer	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Carol Arnolde	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Cathie Berner	Treasurer	treasurer@arlingtoncameraclub.org
Mike Berner	Membership Chair	membership@arlingtoncameraclub.org
Kent Wilson	Special Events Chair	specialevents@arlingtoncameraclub.org
Roy Mattke	Chief Judge	chiefjudge@arlingtoncameraclub.org
Diana Jacobson	PSA Representative	psarep@arlingtoncameraclub.org
Diana Jacobson	Newsletter	newsletter@arlingtoncameraclub.org
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Larry Arends	Community Activities	community@arlingtoncameraclub.org
Donna Thomas	CACCA Representative	caccarep@arlingtoncameraclub.org
Joe Beuchel	Webmaster	webmaster@arlingtoncameraclub.org
Brian Kruser	Yahoo! Group Site	yahogroups@arlingtoncameraclub.org
Carol Arnolde	Photographic Displays	photodisplay@arlingtoncameraclub.org

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 May

May 2 - Program

Alan Keleta - Photojournalist

May 18

End of Year Competition

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

questions members might have for detailed information on your camera's menus. When Norm sets the date for Brian to return, he'll be looking for questions we can send Brian to address at the meeting. What a deal! A custom-made program by Canon. I'm sure a lot of questions could also be applied to non-Canon equipment. Norm has already started on some summertime programs for us to enjoy. We've had some great programs already, with much more to come. We really appreciate Norm's efforts and hope you have enjoyed the programs.

So stay tuned, a lot is happening at ACC. Between Norm's programs and the exciting field trips set up by Kent and Paula, there will be a lot to do.

We do have one change to our April schedule. April 16 would normally be our DPI Competition and Critique session. This is being changed to review and critique our DPI workshop - the workshop involved having 13 members work on the same image. Hopefully we'll have varied results that utilize different software applications, helping us all learn from

the participant's efforts. We will resume the regular DPI competition next October.

A special thank you goes out to the 4 club members who responded to our recent email asking for help with the DPI submissions to CACCA. They have taken the challenge to handle the CACCA aspect of the competition, as well as reviewing our own DPI competition. You'll be hearing from the committee shortly as they are currently reviewing our rules, CACCA's rules, software, calibration methods, and other items related to DPI competition.

The last item we wish to cover is the election of officers at our June meeting. The offices up for election each year are President, Treasurer and Vice President of Competition. After 5 years, Cindy and I are looking to step down from our duties as co-Presidents, so please give serious consideration to running for this position and bringing a new perspective to the Club. Anyone interested in running for any of these three positions, please let us know.

Cindy and Bill

APRIL TREATS

Apr. 6 Dave Ryberg
Barrie Burr



Apr. 20 Jim Nix
Randy Vlcek



Community Activities

Utilizing our talent and passion for photography in support of our various community activities can be rewarding for everyone involved.

Arlington Heights Quasquicentennial Anniversary

by Larry Arends



Next year, 2012, The Village of Arlington Heights is planning to celebrate the 125th anniversary of incorporation under the name Village of Arlington Heights. Even though the Village started life as Bradley, IL in 1854, making it 157 years old, 2012 is the

Quasquicentennial Anniversary year of incorporation under the name Village of Arlington Heights.

The organizing committee has asked Arlington Camera Club to participate in this year-long celebration. They will have various activities throughout the year, such as a Kickoff Party in November 2011, a reception for long-time residents in January 2012, a Trains on Pa-

rade sculpture on the streets (similar to Ponies on Parade), Photo Completions, a calendar, etc.

There will be art exhibits, changing monthly, of photo images and other works at the library and in display space at the Village Hall. Images of the past, present, and visions of the future will be needed. There will be celebration events each month throughout the year.

ACC will be involved in this year-long activity by covering events, participating in photo displays, helping with digitization and restoration of old pictures, and assisting the committee to publish a calendar. The calendar will be presented for presale this summer, so time is short for this. I suggested that they contact Derek Mach at the Village Hall. Derek has several images that were submitted for the annual Arlington Heights Photo Contest. These images would be ideal for the calendar. If specific subjects are needed, we may be asked to provide them for the calendar.



The camera is just a box. What's important is what is in your mind.

Bill Snyder

...to photograph is to frame, and to frame is to exclude.

Susan Sontag

A camera gives you a reason to stare.

John Running

You only get one sunrise and one sunset a day, and you only get so many days on the planet. A good photographer does the math and doesn't waste either.

Galen Rowell

CACCA Exhibit - Chicago Cultural Center

by Paula Matzek and Diana Jacobson

On Friday, February 25 eight members of Arlington Camera Club met at the Chicago Cultural Center downtown to attend the reception for the CACCA exhibit. On display were images from 43 members of various Chicago area camera clubs. It was exciting to see photos from three of our members among this amazing collection.

After the reception, a number of the members and friends ventured into the wilds of

downtown Chicago to find a suitable place for dinner. After stopping at two different restaurants with no success (who would have thought we would need reservations on a Friday night for 8 people?), one of the members of the group suggested we try Pizano's Pizza & Pasta, where we had an excellent dinner with fun and lively conversation. A great way to end a lovely evening.



Tamron Anyone?

by Cindy Kuffel

Arlington Camera Club had a visit from photographer and Tamron Field Services Manager Ken Hubbard at our March 2 meeting. Ken brought several lenses with and showed us images from around the country using the different lenses and focal lengths,

and explained why using the right lens can help get the best shot. Ken also brought along goodie bags for members which included coupons for Tamron lenses and a protective lens wrap.



Brian Matsumoto from Canon

by Diana Jacobson

On March 16 Brian Matsumoto from Canon visited Arlington Camera Club and explained some of the myriad features available on Canon DSLR cameras. - a number of which are also available on DSLRs from other manu-

facturers. He also brought several lenses, video cameras and DSLRs with him for members to examine. Brian's program was interesting, informative and fun.



Garfield Park Conservatory

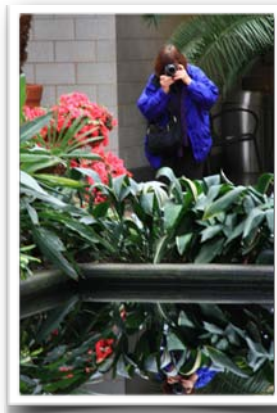
by Joanne Trahanas

On Saturday, March 12, 2011 twelve Arlington Camera Club members (and some additional family members) made their way to the Garfield Park Conservatory, known as an oasis located in Chicago's Westside. With the spring flower show already underway, the conservatory provided many opportunities to capture nature's beauty. Following a morning of photographing and enjoying the company of fellow club members, the group ventured to Erik's Deli in downtown Oak Park for a delicious lunch and friendly conversation.

If you have not had the opportunity to visit and photograph at the Garfield Park Conservatory, you might want to venture out. Garfield Park houses many multi-faceted greenhouses and halls. The Aroid House features popular houseplants and a serene lagoon which houses a beautiful set of glass lily pads purchased from the 2001-2002 Chihuly exhibit. The glass lily pads and the large, colorful fish

are a favorite attraction in the conservatory. Cacti and succulents in all their unique forms bring the Desert House to life, and if you want a "glimpse of what Illinois might have looked like millions of years ago", be sure to visit designer Jens Jensen's Fern Room. For a tropical environment, be sure to see the Palm House, which features a rare double coconut palm, "the largest of its kind in any conservatory". The Show House and Horticulture Hall are showcases to the many flower shows throughout the year. Unique to these rooms is that all the plants are grown at the conservatory. Finally, there is the Children's Garden, which allows children to learn about plant life in a fun, comfortable setting.

Be sure to check out their website at <http://garfieldparkconservatory.org> to obtain other information about the conservatory and to get the schedule of current and upcoming shows and special events.



April ACC Field Trips

Saturday, April 2, 2011 - morning: **Oak Park exteriors of Frank Lloyd Wright Homes; Unity Temple:** Those who wish may do the FLW Home and Studio tour. We will carpool from the Arlington Heights area; contact Paula Matzek (plmatzek@aol.com) or Barbara Borchert. Lunch in Oak Park.

Saturday April 9 - Sunday April 10 (tentative): **LeClaire, Iowa** (or another location TBD) to photograph the migrating white pelicans. On February 21 there were 5 white pelicans near Starved Rock.

Wildlife Photography

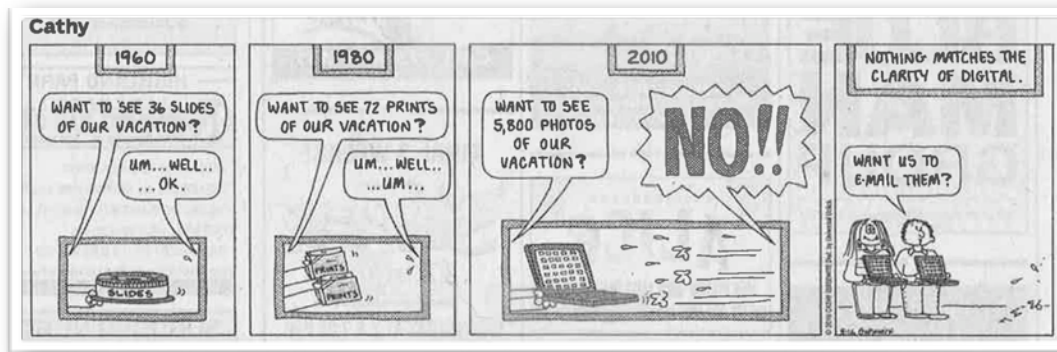
by Kathy Grady

While my passion is landscape photography, including grand vistas, more intimate landscape photos and flowers, I ventured into wildlife photography late last fall. Upon hearing about the sandhill cranes that were migrating south and stopping to rest and eat at the Jasper Pulaski Fish and Wildlife Area in northern Indiana, Pat and I decided to check out the activity the following weekend. We knew that we were at the right location when as soon as we got out of the car, the noise of the trumpeting call of these birds was unmistakable. We quickly grabbed our photo gear and walked to the viewing platform. Much to our delight, the number of sandhill cranes was well into the thousands. Many cranes were walking about and socializing, while others would take off and fly to the fields in the surrounding area to eat. We also witnessed the ritual bonding ceremony among several pairs of cranes, wherein both cranes call out in unison, and then one of the pair bows low and jumps up into the air, often tossing grass at the peak of its ascent.

So, I set up my camera and focused on the field of cranes. Well, it was not as easy as I had thought it would be. Being comfortable with landscape photography, I discovered that the movement of the cranes presented a challenge that I was not used to. If only they would stand still and perhaps pose, even in mid jump as they bonded with one another. As the entire group ascended into the sky at one time, within an hour of our arrival, I

pointed my camera skyward and started shooting, hoping that despite the additional challenge of low light at dawn, a faster shutter speed would deliver a few photos. By mid-morning, I was thrilled by the excitement of what we had witnessed, and out of 80 – 100 shots, I discovered that I had one to two shots that were not a blur.

I have since read about wildlife photography and gained a few pearls of wisdom that I'd like to share. Typically, photographing wildlife requires use of a telephoto lens (i.e., 500mm – 600mm), so that you are shooting at distance that does not threaten the bird or animal. Teleconverters (i.e., 2X or 1.4X) provide extra reach and framing options. It also helps to do your homework and learn about the species that you plan to photograph, so that you can learn about its habitat and behaviors. Patience is a virtue, if trying to approach a bird or animal, approach slowly, and stop if the animal becomes aware of your presence. If possible, make an approach with the sun at your back. Also, from a technical perspective, increasing your ISO and shutter speed and using a wide aperture are helpful. If you are close enough, focus on the eyes of your subject. So, armed with my camera and a few gems that I've learned from reading about wildlife photography, I'll try again. I am not discouraged and will return to the Jasper Pulaski area, perhaps in March when the sandhill cranes return north after wintering in southern Georgia and Florida.



Shooting Fireworks

by Bill Kruser

Watching a fireworks display is quite spectacular. In order to create successful images of fireworks, careful planning is essential.

Each burst of light may take approximately 5 to 10 seconds to complete its pattern in the sky. Although these bursts are very bright, a tripod is an absolute necessity. It is not possible to hold a camera completely steady for the length of time needed to expose the image properly.

- ☑ Put the camera on a sturdy tripod.
- ☑ Set the lens to infinity, use a wide angle lens to capture as much of the sky as possible.
- ☑ Set the camera shutter speed to "B" (bulb), this will hold the shutter open for as long as the shutter is pressed.
- ☑ Use a cable release to trip the shutter so you don't have camera shake.
- ☑ Look carefully and you will see the rocket on the way up. Trip the shutter and hold it open until the light trails have finished. This will take several seconds.

One burst may seem quite plain in an image, therefore exposures of 30 seconds to 1 minute are often utilized to capture three or

four bursts on one frame. This makes a far more colorful image.

The shutter can be left open for a few minutes (using a cable release) by using the camera on its "B" setting. In order to reduce overexposure from ambient light, simply hold a cover (lens cap or black card, etc.) in front of the lens between bursts. It is best to avoid touching the lens to avoid camera shake and changing the focus or focal length when using a zoom lens.

Another way to get multiple bursts when photographing fireworks is to use the **multiple exposure** facility on your camera (if it is available). Using the multiple exposure mode allows you to close the shutter between bursts to minimize overexposure from ambient light. You need to anticipate when a firework is about to go off and press the shutter. Use a 5 or 10 second shutter speed to ensure that you catch the entire firework (from start to finish) in your image.

Since some fireworks are very bright, it is always best to use **manual exposure** to avoid having the shutter close automatically. Try apertures between f8 and f16 for best results.

I hope this tip will help with the upcoming summertime activities.



Gary Fong Lightsphere / Visual Echoes Better Beamer

by Jonathan Lawton

Hunt's Photo & Video

(jlawton@bhunt.com) - 1-800-221-1830

This month I had the opportunity to review two different styles of flash modifiers. The first was designed to diffuse and soften the light output from your flash, while the second was intended to concentrate and focus the light.

If you've ever taken a photo with the hot-shoe flash pointed directly at your subject you know just how unflattering and harsh that type of lighting can be. One simple way to improve your on-camera lighting is to use a flash diffuser. The Lightsphere, by Gary Fong, is a flash diffuser constructed of a flexible vinyl with an opaque snap-on lid. The Lightsphere comes in two versions: cloud or clear. The cloud version is more opaque than the clear, and provides even more light diffusion. For this review, I evaluated the Lightsphere's cloud version and could see that the Lightsphere would be very useful for portrait and event photography. It's almost like putting a small softbox on your flash. It measures 4 ½ inches in diameter by 4 inches tall, making the Lightsphere easy to pack into your camera bag. The Gary Fong Lightsphere is available in three sizes that will fit nearly all major manufacturers hot shoe flash units.

At the opposite end of the flash modifier spectrum is the Visual Echoes Better Beamer. The purpose of the Better Beamer is to extend the reach of your hot-shoe flash. This is a very popular flash accessory with nature and bird photographers. The Better Beamer allows photographers to use fill-flash outdoors even while shooting with very long focal length lenses. It is a simple device consisting of two side braces, a velcro strap, and a Fresnel lens. I found it easy to mount the Better Beamer to the front of my Canon 580EX flash. When it's not on the flash, the Better Beamer folds almost completely flat making it easy to store. The Better Beamer's Fresnel lens helps focus the flash beam pattern and will add approximately two stops of light output to your flash. The Better Beamer is made in seven different sizes to fit nearly all major flash units.

If you have any questions on these two flash modifiers or need help selecting the correct unit for your flash, feel free to contact me.

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of Jonathan Lawton
www.jonathanlawton.com*



Lightsphere



Better Beamer

Ask Tim Grey

www.timgrey.com

Question: I have created a CD of various cloud formations for replacing a “bald” or uninteresting sky. After selecting the sky area that will be replaced, how do I bring a sky from my CD to the selected area?

Answer: This is a fairly common use of layer masking, which is the subject of a new video training title I’m currently recording, and that will be available soon.

My recommendation is to assemble the actual composite image right away, by which I mean a single image document that contains multiple layers. In this case that means the image you’re working on as well as the image with the better sky you’d like to replace the “bad” sky with. The easiest way to accomplish this through Photoshop is to utilize Bridge (though if you’re using Lightroom you could accomplish the same result there). To accomplish this you’ll want to have both images visible and selected in Bridge. That likely means first copying the “good” sky you want to use to the same folder as the image with the bad sky. then click on the first image, hold the Ctrl key on Windows or Command key on Macintosh, and click on the other image. Then choose Tools > Photoshop > Load Files into Photoshop Layers. This will automatically copy the images into a single document, flattening them in the process so that even if you had adjustment layers or other image layers as part of either of those images, they’ll each be on their own individual layer in the composite image created for you.

Next, create a selection of the bad sky. If this image ended up below the good sky image on the Layers panel you can simply turn off the visibility for the upper layer by clicking the

“eye” icon to the left of the layer thumbnail on the Layers panel. With an active selection for the bad sky, click the image layer with the good sky and then add a layer mask to this image layer by clicking the Add Layer Mask button (the circle-inside-of-a-square icon) at the bottom of the Layers panel. This will cause the good sky to only be visible where the selection was active, which means it will effectively replace the bad sky. You’ll likely need to feather the mask a little to ensure a smooth transition, which can be accomplished by simply increasing the Feature value on the Masks panel.

You can also fine-tune the size and position of the new sky as needed. To move the sky, first click the chain link icon between the good sky image layer and the layer mask associated with that layer on the Layers panel. This will unlink the two, and you can then click on the image layer’s thumbnail, choose the Move tool from the toolbox, and drag the image around to adjust its position. In addition, you can adjust the size of the good sky layer by choosing Edit < Free Transform from the menu and adjusting the overall size and shape by dragging the edges and corners of the bounding box that appears. You can then press Enter/Return to apply the transformation to the image layer.

Obviously there is much more that can be done to refine your composite, but these tips should hopefully get you started toward replacing an improperly exposed (or just not very interesting) sky.

*Reproduced by Written Permission
of Tim Grey
www.timgrey.com*

73rd Annual PSA Conference - Colorado Springs September 18 - 24, 2011

by Diana Jacobson

This year the Photographic Society of America will hold its 73rd Annual International Conference of Photography at the Doubletree Hotel in Colorado Springs, Colorado. Registration and hotel reservations for the conference will be available in April.

The PSA Conference is open to members and non-members alike, and is an excellent chance for photographers from around the world to get together. This year's conference will have a traditional schedule with meetings, presentations, exhibitions, workshops, digital imaging classes and photo tours. The following tours are scheduled for this year's conference:

Tour #1. Sunday morning: Cog Railway to Pike's Peak.

Tour #2. Sunday morning: Royal Gorge Lunch Train.

Tour #3. Sunday afternoon: Manitou Springs Walking Tour and Garden of the Gods (Sunset).

Tour #4. Monday morning: Garden of the Gods (sunrise) and Air Force Chapel.

Tour #5. Monday morning. Paint Mines Park, Calhan.

Tour #6. Monday afternoon: Cliff Dwellings and Glen Eyrie Castle.

Tour #7. Monday evening: FUN NIGHT Flying W Ranch.

Tour #8. Tuesday morning: Garden of the Gods (sunrise) and Air Force Chapel.

Tour #9. Tuesday morning: Cheyenne Mountain Zoo and Helen Hunt Falls.

Tour #10. Tuesday afternoon: Cog Railway to Pike's Peak.

Tour #11. Tuesday afternoon: Cheyenne Mountain Zoo, Will Rogers Shrine and Seven Falls.

Full descriptions of the tours are available in the March issue of the PSA Journal, and will be available on-line when registration opens.

PSA also will have the following evening keynote speakers: Canon Explorer of Light Tyler Stableford (Wednesday); Canon Explorer of Light George Lepp (Thursday); and Joe Lefevre, Staff Instructor at Adirondack Photography Institute (Friday). On Saturday Julianne Kost will present the latest updates for Photoshop and Lightroom.

There will also be model photo shoot workshops, how to use your digital camera, plus other workshops.

At the Yellowstone conference 2 years ago, ACC was well represented with 9 members in attendance. I'm hoping we can surpass that number in Colorado Springs.



Happy Birthday!

John Coens	April 3
Patty Colabuono	April 9
Wes Dorszewski	April 10



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	<input type="checkbox"/> 2 Years	<input type="checkbox"/> 3 Years
	USA & Canada/Overseas	USA & Canada/Overseas	USA & Canada/Overseas
<input type="checkbox"/> Individual	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> Individual Senior (72 & older)	\$40.00/\$47.00	\$77.00/\$91.00	\$113.00/\$132.00
<input type="checkbox"/> Camera Club/Council	\$45.00/\$53.00	\$88.00/\$104.00	\$128.00/\$152.00
<input type="checkbox"/> Youth (18 & under)	\$29.00/\$35.00	\$56.00/\$68.00	\$80.00/\$99.00
<input type="checkbox"/> Joint Membership	\$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"/> Joint Senior Member	\$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 MUST be over age 72.)</small>			

Name of Joint Member _____ Joint Member Birth Date _____

Joint Member Email _____

We accept US bank drafted check, US money order, Visa or MasterCard payments.

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

Visa MasterCard

Number: _____ - _____ - _____ - _____ Expiration Date: ____/____ Security Code: _____

Signature of Card Holder: _____ Date: _____

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.
November 3, 2010	Workshop: Macro and Lens Baby Workshop. Bring your camera, tripod, flash and flashlight.
November 17, 2010	Judging and Competition - Find out how judges view competitive images and how to improve your images for competition.
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. Holiday Party Too!
January 5, 2011	Program with Richard Kong, Information Services Manager, Arlington Heights Memorial Library - Sharing your photos on Flickr.com. How to upload, organize and share your digital photos with friends, family and the world beyond!
January 19, 2011	Tentative: Mock Competition - we will do a mock judging with commentary of your photos with an eye to improving both competition photos and judging skills.
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	Tamron - "Lens Selection and Settings for Image Impact"
March 16, 2011	Brian Matsumoto from Canon will give a presentation on "How to get More From Your DSLR"
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	Photojournalist Alan Kaleta shares his approaches to taking better images.
May 18, 2011	End of Year Competition.
June 1, 2011	End of Year Competition, Election of Officers and PARTY!

Members Gallery

February Competition Winners



Blacksmith Shop - Winter
by Paula Matzek



Storm Approaching
by Diana Jacobson



*My Favorite Tree-
Cooks Meadow*
by Patrick Grady



Yellow in Reflection
by Carol Arnolde



Cathedral Rock
by Patrick Grady



Merced River Monster
by Patrick Grady



New England Painter
by Bob Reynolds

Members Gallery

February Competition Winners



Islands on the River
by Ed Martin



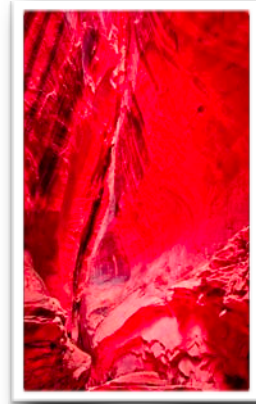
Let's Rock
by Bob Reynolds



Orchids
by Kathy Grady



Persian Buttercup
by Diana Jacobson



*Slot Canyon -
Capitol Reef*
by Patrick Grady



Japanese Gardens
by Patrick Grady



San Juan Lighthouse
by Nancy St. Clair