

# THROUGH THE LENS

Great People and Great Images Since 1988

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

Email: [arlcamclub@yahoo.com](mailto:arlcamclub@yahoo.com)

Vol. 24, Issue 2  
October 2011

## Competition Comments



One of the activities our camera club has is competitions. We currently have scheduled four competition events, occurring in October, December, February and April. Additionally, we have an end-of-the-year; competition in June. So start looking through all your photos and get ready for some great competitions. Think of the fantastic shots you have taken: mountains, waterfalls, flower gardens, parades, family outings, macros - just to name a few. Select the best (in terms of WOW and technical factors) and get them ready for competition. Whether you prefer to shoot in slide format, digital images, or prefer printed photos, we have a competition segment just for you.

In order to make our competitions run as smoothly as possible,

the points listed below should help you understand how our competitions operate.

### Prints:

- Each member can enter 2 images in each of the four print categories:
  - Small Color Prints (11x14 mat size)
  - Large Color Prints (16x20 mat size)
  - Small Monochrome Prints (11x14 mat size)
  - Large Monochrome Prints (16x20 mat size)
- Labels with your name, street address, city, phone, date and the title of your image needs to be placed in the upper left-hand corner on the back of your image. These labels should be filled out prior to the night of competition.
- You also need to fill out an entry form with your name, date

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### October 2011

#### 5 Competition

*Open to All Paid Members.  
Guests Welcome.*

#### 19 DPI Competition/Critique

*Open to All Paid Members.  
Guests Welcome.*

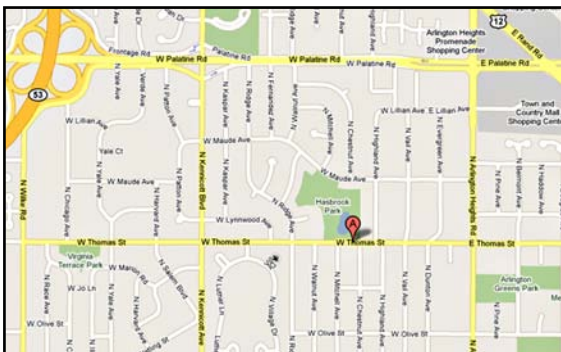
**Officers and Committee Chairs**

Norm Plummer & Patty Colabuono	Co-President	<a href="mailto:co-president@arlingtoncameraclub.org">co-president@arlingtoncameraclub.org</a>
Ralph Childs & John Kinyon	V.P. Programs & Workshops	<a href="mailto:vpprograms@arlingtoncameraclub.org">vpprograms@arlingtoncameraclub.org</a>
Carol Arnolde	V.P. Competition	<a href="mailto:vpcompetition@arlingtoncameraclub.org">vpcompetition@arlingtoncameraclub.org</a>
Mike Garber	Treasurer	<a href="mailto:treasurer@arlingtoncameraclub.org">treasurer@arlingtoncameraclub.org</a>
Roy Lobenhofer & Paul Palmer	DPI ACC	<a href="mailto:dpi@arlingtoncameraclub.org">dpi@arlingtoncameraclub.org</a>
Ed Martin & Bill Bible	DPI CACCA	<a href="mailto:dpi@arlingtoncameraclub.org">dpi@arlingtoncameraclub.org</a>
Randy Vlcek	Chief Judge	<a href="mailto:chiefjudge@arlingtoncameraclub.org">chiefjudge@arlingtoncameraclub.org</a>
Diana Jacobson	PSA Representative	<a href="mailto:psarep@arlingtoncameraclub.org">psarep@arlingtoncameraclub.org</a>
Diana Jacobson	Newsletter	<a href="mailto:newsletter@arlingtoncameraclub.org">newsletter@arlingtoncameraclub.org</a>
Bob Reynolds	Publicity	<a href="mailto:publicity@arlingtoncameraclub.org">publicity@arlingtoncameraclub.org</a>
Larry Arends	Community Activities	<a href="mailto:community@arlingtoncameraclub.org">community@arlingtoncameraclub.org</a>
Donna Thomas	CACCA Representative	<a href="mailto:caccarep@arlingtoncameraclub.org">caccarep@arlingtoncameraclub.org</a>
Joe Beuchel	Webmaster	<a href="mailto:webmaster@arlingtoncameraclub.org">webmaster@arlingtoncameraclub.org</a>
Cindy Kuffel	Photographic Displays	<a href="mailto:photodisplay@arlingtoncameraclub.org">photodisplay@arlingtoncameraclub.org</a>
Bill Kruser	Membership Chair	<a href="mailto:membership@arlingtoncameraclub.org">membership@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 Hasbrock 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 November**

November 2  
TBA

November 16  
TBA

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## Competition' Comments *(cont'd from p.1)*

and the titles of your print for each print category.

### **Slides:**

- Each member can enter 3 slides per competition. (Please note that theme slides have been eliminated).
- Slides must be an unaltered image taken with a film camera. They cannot be adjusted in any way by Photoshop or any other post-processing software.
- Your name and title need to be printed on the slide (upside down). Additionally, an entry form needs to be completed with your name, date and the titles of your slides.

### **Digital Project Images (DPI):**

- Each member can enter 2 color and 2 monochrome images.
- All images must be mailed to [Arlington.dpi@gmail.com](mailto:Arlington.dpi@gmail.com) at least four days in advance of the competition with the following specifications:
  - DPI photos must be in jpg format, with a maximum size of 1024 x 768.
  - You may add borders around images if you so desire, being careful not to exceed the maximum size.
  - A Maker ID and an Image Name must be included. For file naming requirements and a complete set of Digital Instructions go to [www.arlingtoncameraclub.org/Headline%20Articles/DigitalComp.html](http://www.arlingtoncameraclub.org/Headline%20Articles/DigitalComp.html).

Entering competitions and having your photos judged is one way that can help you improve your skills. This, plus participating in our critique nights, can provide insights on how to specifically improve your images. Since our club has a great diversity of photographic style, these events are also a great way to expand your own talents by looking at the works of others. The growth from these experiences is immeasurable, so please consider entering the competitions as often as you can.

Our first slide/print competition will be October 5th, with our first DPI competition and critique session held on October 19th. In order to get through all the entries, the club meetings for all competition events start at 7:15 p.m. Remember, winning submissions of both awards and honorable mentions are submitted to CACCA for further judging. Our club did very well at CACCA last year and we hope to improve on the record this year.

If you have any questions on slide/print competitions, contact Carol Arnolde at [pcarnolde@sbcglobal.net](mailto:pcarnolde@sbcglobal.net). Questions specific to DPI should be directed to any of the following members of the DPI committee:

Roy Lobenhofer ([roy@lobenhofer.com](mailto:roy@lobenhofer.com))

William Bible ([wbible2@comcast.net](mailto:wbible2@comcast.net))

Ed Martin ([peter\\_c\\_moss@yahoo.com](mailto:peter_c_moss@yahoo.com))

*Carol Arnolde  
Paul Palmer*



*Arlington*  
Camera Club, inc.  
Since 1988.



## Chicago Area Camera Club Association (CACCA) Update

*by Donna Thomas*

YES, it is true! CACCA is moving its monthly meetings to the ACC location at the Christian Church, 333 W. Thomas, Arlington Heights. The meetings are held on the second Saturday or the month, October through June. Thanks go to the new CACCA president, Sheri Sparks, and our own Larry Arends for putting together a contract that two different boards of directors could sign. Well done.

On Saturday, October 8th, the delegates meeting starts at 12:30 p.m. Plan on attending to welcome CACCA. The judging takes place between 1:00 p.m. and 3:00 p.m.

At the ACC August board meeting the directors voted to reconfirm the ACC competition entries will comply with all of the CACCA regulations. There has been a change made by CACCA for slide competitions. Any slide submitted to any slide competition, which includes

Pictorial Slides, Individual Nature Slides, Individual Photojournalism Slides and all the slide categories for the Spring Salon, must be film-based only. This means that all entries must be exposed in the camera on film. No computer manipulation is allowed.

Registration is now open for the Chicago Area Photographic School (CAPS). Every two years CACCA sponsors a one-day seminar covering many areas of photography. On November 20, 2011 at the Elgin Community College you can attend for only \$70. This year Rich Sammon, a Canon Explorer of Light, will be the keynote speaker.

CACCA leaders have indicated that the registration will probably close mid to late October. For more information about the program and how to register, visit the CAPS website at [www.cacca-caps.com](http://www.cacca-caps.com).

## New Mentoring Series Being Developed

*by Joanne Trahanas*

ACC is putting together a process for photographers to share their skills with each other. We will begin by compiling the information that members provided on their applications as to what their interests are and why they want to be members of our club. In addition we will provide an email box to which members can submit questions or request to meet with a member to learn something. We will then try to provide answers, all to be saved on our web-

site in the future, and/or match people who would like more of a personal touch. We want to keep this simple so it might just mean that individuals share time and skills during the social half hour before the meeting begins or the two could exchange information and a time to talk. This program is still very much a work-in-progress, so any suggestions or those willing to help are welcome. Contact Joanne Trahanas at [joannetrahanas@mac.com](mailto:joannetrahanas@mac.com).



### ***Happy Birthday!***

Tom Powers	October 2
Jeff Berman	October 12
Ken Olsen	October 15
Jim Roberts	October 16

## Old World Wisconsin Photo Contest Results

*by Paula Matzek*

Two members of the Arlington Camera Club have won awards in the 2011 Old World Wisconsin Photo Contest. Ken Olsen's photo of the church in winter won third place in the Historic Structures Monochrome category. Paula Matzek's image of the blacksmith shop in winter won third place in the Historic Structures Color category. All of the winning photos will be on display at Old World Wisconsin through the month of October and again next May through August. From November through April the photos will be on display at various libraries in southern Wisconsin.

Lloyd Heath, the judge of the photo contest, says that he is very impressed with the quality of the entries that come from members of camera clubs and would like to see more

camera club members enter the annual contest in the future.

Old World Wisconsin is a living history site in Eagle, Wisconsin, about a 90-minute drive from the Arlington Heights area. They are open through the end of October from 10:00 a.m. to 3:00 p.m. on weekdays and 10:00 a.m. to 5:00 p.m. on weekends. In addition they will be open two weekends in December. They will then reopen in May 2012. Individuals and groups from the Arlington Camera Club are urged to spend a day there shooting. Any images taken from September 2011 through August 2012 will be eligible for next year's contest. The entry deadline will be approximately the end of August 2012.

## 7 Photography Questions

*by Mike Garber*

You have mastered the concepts of ISO, exposure and shutter speed. Now you want to take your skills to a new level. You would like to get some advice from knowledgeable professional photographers, but don't know where to go. Here is an answer.

Subscribe to **7 Photography Questions**. Interviews with top photographers to improve YOUR photographs.

<http://www.7photographyquestions.com/>

You can subscribe through the above website, and listen to the podcast through iTunes or other players. The podcasts focus on many photography subjects. Professionals discuss how to photograph Travel, Wildlife, Portraits and People and many other subjects.

And it is FREE!

## Photos On Display At ???

*by Cindy Kuffel*

Thank you to everyone who participated in our month-long (September) photo display at Schaumburg Library. The selections of photos have received rave reviews. Tom, who is in charge of the exhibits at the library wrote: **"FANTASTIC, selection and placement of photos is wonderful."**

Reminder - October is **new members** exhibit in one of the cases, main floor, at the Arlington Heights Library. This exhibit is an open theme of matted pictures only. Please plan on stopping by to see this display.

# Why Enter Competition?

by Carol Arnolde

There are three elements that judges look for when they judge an image. They are:

***Technical Expertise***  
***Composition***  
***Interest of WOW Factor***

When we enter our images into competition, of course we would like for them to score a high score or even win an honorable mention or award ribbon. I find that deciding on which images to enter is difficult. What will score high, and why? I'm never sure. Do you have the same problem? Maybe so.

## **Technical Expertise**

### **Sharpness**

The single most essential tool that you can add to your camera gear to improve your images is a tripod. Tripods allow the use of slower shutter speeds and smaller apertures. Tripods also eliminate camera shake, which is especially noticeable with long lenses that not only magnify the subject, but also magnify the slightest camera movement. As a rule of thumb, use a tripod for every shot unless you have a good reason to shoot without one.

### **Lighting - Magic Hour Light**

Photography is the recording of light reflecting off the subject in an image. The same scene will appear differently under different lighting conditions. Many prefer early morning or evening light for rich colors and textures the sun's low angle rays create, and avoid the flat light of mid-day. Overcast days offer a softer light that may be good for taking close-up, or macro shots. Storms can develop into dramatic skies with unusual lighting. Recent rains or fresh snow provide opportunities to capture sparkling water drops or snow crystals. With time and practice you will develop a sense of what light is best for different subjects.

Natural light works well, but adding a flash for fill light is often desirable to soften harsh shadows. Use a flash with an adjustable output and reduce the light by one-half of a stop or more to provide just enough light to open dark areas of your image without overpowering the natural light.

## **Composition**

Consider backgrounds. If you are shooting a landscape and want everything in the image to be tack sharp, choose a small aperture to gain the greatest depth of field. But if you are shooting birds or wildlife, you may want just the subject to be in focus. Here you will need to use a large aperture for a shallow depth of field. Be sure to check your depth of field preview button to be certain all parts of your subject are in focus and unwanted elements dissolve into a soft blur.

With all of your photographs, you should generally avoid centering your subject in the frame. Too many great shots are ruined by poor composition. Just because the manufacturer puts the camera's meter and focusing sensors in the middle of the viewfinder doesn't mean your subject should be there. If you must place your subject in the middle of the frame for measuring the light and distance, get ahead; meter and focus, then compose the image with the subject off-center. It is best to have animals looking or moving into the shot. Be careful not to have critical elements of the subject touching the edge of the frame so as not to destroy the integrity of the composition.

Finally, before you release the shutter, take a look around the viewfinder. Is there anything intruding that will distract from your subject? Would shifting the camera to the right, left, up or down offer a better composition? When you are sure that you have the best shot possible, go ahead and release the shutter.

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## Why Enter Competition? (cont'd)

by Carol Arnolde

### Interest or WOW Factor

Pat Wadecki (one of the founders of our club) always said: "Be sure your image has **WOW FACTOR**." Her images had WOW Factor. Either by bringing the subject in close, or with the right background, or the placement of the subject, or the use of lighting, she knew how to shape and compose an image.

Whether your passion is wildlife, landscape, macro photography - or something else - seek it out with a vengeance. As you have seen, wildlife does very well in our club's competition. But so do landscapes and other interesting forms of photography. Whatever your passion is, learn and practice it until you have perfected it.

### Landscapes

Wonderful images can be taken with basic equipment. You need nothing more than a camera and lens mounted to a sturdy tripod and control over your shutter speed and aperture to get started taking excellent competition photos. Carefully meter the scene and make exposures that will retain detail in the brightest highlights. You may have to allow details in the darkest areas of the scene to be lost, but using fill flash or bounced lighting can help define detail. Use small apertures and slow shutter speeds to gain depth of field, making the image appear sharp. Note that while you will increase the sharpness of stationary objects, elements such as wind-blow grass or leaves or flowing water may appear blurred if you are using long exposures. This effect can be attractive in some compositions, but it can also ruin shots that are meant to be razor sharp.

### Wildlife

In bird or wildlife photography it is crucial that the eyes of your subject be in focus. When viewing images of animals, people are naturally drawn to the eyes. If the eyes are out of focus, the image can be much less appealing.

### Photographing Birds at the Nest

Photographing birds at the nest has many advantages. First, nesting is the easiest time to photograph most birds; they are limited to a particular area and will consistently return to the nesting site. The birds' tolerance of encroachment by photographers is high as soon as the young hatch. For several days after fledging the adult may tend young who are slow to leave the area. This offers opportunities for photographs of feeding away from the nest. Adults are typically in their prime and adorned with breeding plumage when nesting commences. Once the eggs are laid, you can get closer, but only for very short periods of time when the adult is off the nest of its own volition. The eggs must be kept at a relatively constant temperature, and the parents' egg-sitting is meant not only to keep them warm, but also to protect them from overheating. Allowing the eggs to cool will delay their hatching; but heat can kill them.

The best time to begin serious nest photography is at least two days after all the eggs have hatched. The parent will leave the nest at predictable intervals, and will return on schedule to feed the babies. Watch this process until you are certain you understand the pattern and timing.

This article certainly does not cover all the aspects of good photography, but it is a starting point. I'm sure that many of you know all this information, but maybe a few of you need a reminder.

Finally, get out and shoot. **Enter your images.** The more you enter - the better you will get. ***Practice makes "perfect" - or so they say!***

*Looking forward to seeing your images this fall season!*

# Where Should I Shoot My Next Photos?

by Joanne Trahanas

Looking for some ideas as to where to shoot? Be sure to check our website for ideas, but it also helps to have some additional reminders, so check out just a few suggestions listed below.

## **Norge Ski Club - US National Championship**

October 1-2, 2011, Gates open at 11:00 a.m.

Fox River Grove - <http://www.norgeskiclub.com>

## **Old World Wisconsin - Autumn on the Farms**

Located 1-1/2 miles south of Eagle in Waukesha County

October 1, 2011 - October 2, 2011, 10:00 a.m. - 5:00 p.m.

October 8, 2011 - October 9, 2011, 10:00 a.m. - 5:00 p.m.

<http://oldworldwisconsin.wisconsinhistory.org/Events/Calendar/October.aspx>

## **Chicago Marathon**

October 9k, 2011

Grant Park at 7:30 a.m.

## **16th Anniversary - Civil War Days Reenactment**

October 15-16, 2011

Dollinger Family Farm

<http://www.dollingerfarms.com/directions/htm>

## **Roller Derby - Monster Bash**

Saturday, October 22, 2011 - 6:00-9:00 p.m.

UIC Pavilion, 525 S. Racine, Chicago

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

## **Old World Wisconsin - The Spirit of Christmas Past**

Located 1-1/2 miles south of Eagle in Waukesha County

Dec. 3, 2011-Dec. 4, 2011 - Noon-4:00 p.m.

Dec. 19, 2011-Dec. 11, 2011 - Noon-4:00 p.m.

<http://oldworldwisconsin.wisconsinhistory.org/Events/calendar/december.aspx>

## **Sculptures/Monuments**

*Urban Totems* by Eric H. Steels, Location: Renaissance Court, Chicago Cultural Center

*Chicago Totem* by Abbott Pattinson, Location: 400 E. Randolph Street

*Skokie Northshore Sculpture Park*, Location: on the east side of McCormick Boulevard, between Dempster Street and Touhy Avenue

*Agora* by Magdalena Abakanowicz, 106 cast iron figures - 9 ft. each - weighing 1,100 pounds each - created in Poland, Location: Grant Park, intersection of S. Michigan Avenue and Roosevelt Road, Chicago

*Nicholas J Melas Centennial Plaza and Fountain* - Chicago River Esplanade in the north bank of the Chicago River

*The Water Arc* - McClurg Court and the Chicago River. Every hour on the hour, from 10:00 a.m. to 2:00 p.m. and again from 5:00 p.m. to midnight, the esplanade's Centennial Fountain shoots a massive arc of water across the river for 10 minutes

## **Favorites**

*Chicago Botanic Gardens* - 1100 Lake Cook Road, Glencoe, IL

October 1-30, 10:30 a.m.-3:30 p.m weekdays

10:30 a.m.-4:30 p.m. weekends

<http://www.chicagobotanic.org/>

*The Morton Arboretum* - 4100 Illinois Route 53, Lisle, IL

Open 365 days a year!

Grounds open at 7:00 a.m. year-round and close at *sunset*

<http://www.mortonarb.org/>

*Sandhill Cranes During Their Fall Migration* - Jasper-Pulaski Fish and Wildlife Area - 5822 N. Fish and Wildlife Lane, Medaryville, IN

<http://www.in.gov/dnr/fishwild/3109.htm>

(cont'd on page 9)

## Where Should I Shoot My Next Photos? (cont'd)

by Joanne Trahanas

*Openlands Lakeshore Preserve* - Rare opportunity to visit one of the last remaining ravine and bluff ecosystems in the metropolitan region

[http://www.lakecookaudubon.org/Openlands\\_Lakeshore.html](http://www.lakecookaudubon.org/Openlands_Lakeshore.html)

*Montrose Point Bird Sanctuary/Magic Hedge* - 315 Montrose Harbor Drive, at Lake Michigan in Chicago, IL

<http://www.chicagoparkdistrict.com/index.cfm/featureaction/custom.natureOasis11>

*Millennium Park* - 201 E. Randolph St., between Michigan Avenue and Columbus Avenue, Chicago, IL

Discovery a state-of-the-art collection of architecture, landscape design and art

<http://explorechicago.org/city/en/millennium.html>



The camera, you know, will never capture you. Photography, in my experience, has the miraculous power of transferring wine into water.

*Oscar Wilde*

My call goes out - Amateur photographers, wannabees and bored professionals everywhere... rise up, burn those backdrops, dump those videos and escape the cult now. There is a world of interesting, unique and occasionally truly original work to be done out there. Before you know where you are, that chant (ommmm-mainlight, filllight, hairlight, backlight-ommmm) will just be a distant and mildly embarrassing memory.

*Neil Turner*

Taking pictures is like panning for gold. You do it again and again, and sometimes you find a nugget.

*Raghubir Singh*

Film is cheaper than opportunity.

*Steve Silberman*

In photography we talk about illusions.

*John Sexton*

## Genus ND Fader Filter

by Jonathan Lawton

Hunt's Photo & Video

([jlawton@bhunt.com](mailto:jlawton@bhunt.com)) - 1-800-221-1830

Neutral Density Filters, or ND filters as they are commonly known, have always been a popular tool for photographers. ND filters are essentially a tinted filter that, when placed in front of a lens, limits the amount of light that can pass through without affecting the color balance. They are primarily used to give the photographer a more creative control over exposure. By limiting the amount of light passing through the lens, you can extend your exposure time or select a larger aperture to capture a more shallow depth of field. ND filters are commonly available in 1, 2 or 3 stop densities. A filter with the greatest number of stops will block more light.

The new Genus ND Fader is an all-in-one variable neutral density filter that allows the user to dial-in up to 4 stops of light reduction. Until recently, a photographer might have to purchase two or three separate ND filters to equal the range capability of the Genus ND

Fader. The ND Fader screws on to the front of your lens and is operated much like a circular polarizer. It is made up of two glass elements stacked together. The outermost element can rotate 360 degrees to allow you to increase or decrease the amount of light that passes through the filter. The filter's metal ring also features a thumb screw that makes it easy to adjust with precision.

The ability to quickly fine-tune the amount of light filtration makes the Genus ND Fader a very versatile tool. The Genus ND Fader Filter ships with a protective case, two removable thumb screws, and a microfiber cleaning cloth. It is currently available in standard lens diameters ranging from 52mm to 82mm.

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[www.jonathanlawton.com](http://www.jonathanlawton.com)*



## Ask Tim Grey

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

*Question: I see you are traveling again (as usual, it seems), and it sounds like this is a longer than usual trip. I am curious if you do any organizing of your images in Lightroom when on such a long trip, or if you simply download your images with something like Adobe Bridge and deal with organization when you get home.*

**Answer:** I most certainly work on organizing my images when traveling. My situation is certainly a little unique since I travel so much (my current visit to Europe will last a full month and includes filming some new training titles in Austria and speaking at an event in Lindau, Germany.) However, I think the basic principles are helpful even for short trips.

The degree of organizational work I do depends on how busy I am on a given trip, but at the very least I download my images into an appropriate folder (generally on an external hard drive, especially on longer trips), adding my copyright and contact details to the metadata, and adding keywords that relate to the full trip (or segment of the trip). If time allows I will also identify “usable” images (I use color labels for this) and will also rank my favorite images with star ratings.

I perform all of this organizational work in Lightroom, in large part because the Import function provides all of the very basic organizational features I need in a very efficient workflow. I also use Lightroom to organize my images at home, and by using Lightroom in the field I am able to seamlessly fold my new images into my master catalog when I return home.

*Question: Yesterday's question was timely for me, because I'm preparing for an international trip and of course plan to do a lot of photography. In my planning one thing I'm not clear on is power for charging the batteries for my camera. I see there are options for adapters that seem to only change the plug to fit a different outlet as well as transformers to change the electricity. Which do I need?*

**Answer:** Generally speaking you will only need an adapter for the outlet. However, it is very important that you check your devices to confirm compatibility. Most of the electronics you are likely to use (such as battery chargers) support the higher voltage levels you will find in other countries. If so, you simply need an adapter that allows your plug shape to fit into the outlet shape of the countries you'll be visiting.

For example, at home in the United States my outlets accept plugs with either two flat prongs or two flat prongs along with a round prong. In my present location (Italy) there are mostly outlets with three round prongs, but also some outlets with only two round prongs. Because my devices all support two voltage here, all I need is an adapter so the plugs on my devices can actually be inserted into the outlets here.

Only if a device does not support the voltage of the local power supply will you need a transformer. You need to check the specifications of your devices to determine their requirements, and you must consider the wattage requirements of those devices to determine the requirements of the transformer you purchase. You also may still need an adapter for the transformer depending on the country (or countries) you will be visiting. It is worth noting that if you do need a transformer, they are somewhat heavy for their size, which can be a bit of an issue if you need to keep the overall weight of your gear to a minimum.

All things considered, these days it is generally quite simple to deal with power when traveling internationally. However, the consequences of making a mistake can be significant. Believe me, I've lost more than one device in my lifetime by plugging that device in without a transformer when the device didn't support the voltage of the local power supply.

You should be able to find the details of power support on the power supply of your devices, and when it comes to voltage you will generally find a range. Compare that range to the local power supply of the countries you will be visiting, and then determine the need for adapters (there aren't a huge number of variations here) and make your purchases accordingly.

As long as we're on the subject of international power, it is also worth noting that in some countries or regions power can be a bit unreliable, or might carry special requirements. As a single example, if on safari in Africa you may find that an adapter for the vehicle will provide your most dependable power solution.

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# If You Love Photography, You Belong in PSA . . .



## Benefits of PSA Membership:

- *PSA Journal* monthly magazine
- Opportunity to submit articles for potential publication in the *PSA Journal* which is written by and for members
- Three noncommercial ads each year (no more than 5 lines or 175 characters including punctuation and spaces) in the *PSA Journal* at no cost
- Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Listing in and access to "Members Only" Membership List on PSA web site
- Publication of photos on the PSA web site, e.g., a photo in the New Member Gallery on joining and in the Show Your Stuff Gallery on renewing for year two
- Access to New Member web site services and activities including: image evaluation, mentors and consultants, resource links, and galleries
- Use of PSA logo on personal web site and business card
- Reduced registration fee at local Chapter meetings
- Opportunity to present programs and workshops at local, regional, and international meetings
- Opportunity to earn PSA Star Ratings and recognition of photographic achievement with PSA Distinctions for Proficiency (PPSA) and Excellence (EPSA)
- Opportunity to be elected an Associate (APSA) or Fellow (FPSA) of the Society
- Study Groups: online for digital images and via mail for prints
- Competitions regarding specific topics/themes (e.g., Creative, Extreme Sports) or format (e.g., digital essays, monochrome prints)
- One dollar (\$1.00) reduced entry fee for each section of the PSA International Exhibition
- Reduced fee for PSA Adventures (e.g., cruises)
- Free services such as Species Identification Service, Photography Travel Planning Service, and Digital Product Information
- Discounts on products and services of interest to photographers

### Photographic Society of America ~ APPLICATION FOR MEMBERSHIP

Please type or print legibly:

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Birth date (MM/DD/YY): \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Country: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Email Address: \_\_\_\_\_ Website: \_\_\_\_\_

Sponsor: \_\_\_\_\_ Automatic Renewal (with credit card payment):  YES  NO

Check desired membership level:	North America/Overseas				North America/ Overseas		
	1 Year	2 Years	3 Years		1 Year	2 Years	3 Years
<input type="checkbox"/> Youth (18 & under)	\$29/35	\$56/68	\$80/99	<input type="checkbox"/> Joint Membership	\$68/76	\$133/150	\$196/221
<input type="checkbox"/> Individual	\$45/53	\$88/104	\$128/152	(Joint member: spouse or other individual residing at same address, one <i>PSA Journal</i> .)			
<input type="checkbox"/> Individual Senior (72 & older)	\$40/47	\$77/91	\$113/132	<input type="checkbox"/> Joint Senior Member	\$62/69	\$122/136	\$180/201
<input type="checkbox"/> Camera Club/Council	\$45/53	\$88/104	\$128/152	<i>(Both members over age 72.)</i>			
<input type="checkbox"/> Business Membership	\$45/53	\$88/104	\$128/152	Joint Member Name: _____			
				Joint Member Email: _____			

#### MAIL COMPLETED FORM WITH PAYMENT TO:

PSA Headquarters  
3000 United Founder's Blvd., Suite 103  
Oklahoma City, OK 73112-3940  
(www.psa-photo.org)

Visa  MasterCard Number: \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ Expiration Date: \_\_\_\_/\_\_\_\_

Card Holder Signature: \_\_\_\_\_

Make check payable to PSA. Check **MUST** be written on US bank in US funds.

March 2007

## **ACC Calendar**

September 7, 2011	Lou Nettlehorst - Macro Photography
September 21, 2011	Nancy Strahinic - Overview/Highlights of Lightroom 3
<b>October 5, 2011</b>	<b>Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.</b>
<b>October 19, 2011</b>	<b>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 2, 2011	TBA
November 16, 2011	TBA
December 7, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
December 21, 2011	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 4, 2012	TBA
January 18, 2012	TBA
February 2, 2012	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
February 15, 2012	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 7, 2012	TBA
March 21, 2012	TBA
April 4, 2012	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
April 18, 2012	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 2, 2012	TBA
May 16, 2012	TBA
June 6, 2012	End of Year Competition, Election of Officers and PARTY!

# Members Gallery



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