

# 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)



by Judy Reynolds



## Newsletter Submissions.

by Albert Teitsma

Although the newsletter has regular contributors, any member of the Arlington Camera Club may submit something of interest related to photography, whether it is something you created or whether you found something interesting.

However if it is not yours, please get permission to publish it in the newsletter before submitting it. All submissions should be sent to [newsletter@arlingtoncameraclub.org](mailto:newsletter@arlingtoncameraclub.org) then Jeff Berman and I will both get a copy.

We plan to publish all the pictures that get an award or honorable mention. The DPI pictures are automatically forwarded. All other winners must send a copy of their winning picture to the news letter. Although the size is not important, since all pictures get resized anyway, about 1024 x 1024 is good as maximums for height and width. Slightly larger sizes are acceptable, but please do not send very large files!

Written articles in the newsletter are published in Helvetica 11 point font. Line spacing is a 1.15 or if you do not have a multiple setting in your word processor use 1 point spacing between lines. Do not use Return for paragraph

*cont'd on page 2*

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January 2014

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## January 2014

8 Hank Erdman of Hank Erdmann Photography: October Outing to Ryerson Woods.

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

spacing! Paragraphs should have a 0.25" indentation since the letter is published in double column format and have 5 point spacing after the paragraph. If you use bold statement or heading in the article reduce the spacing of the paragraph before it to three points and put a three point spacing after it.

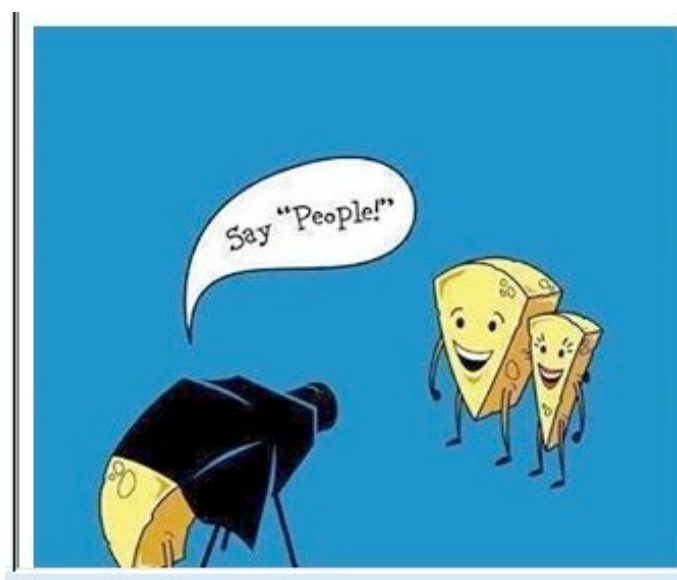
Articles submitted as suggested can then be entered directly into the newsletter without the need to reformat. This saves a great deal of editing time. Thank you. Albert

Brainy Quotes by Nancy Vanderah will appear in the next issue.

### Chuckle Corner by Jeff Berman



I WENT OUTSIDE TO PHOTOGRAPH THE FOG. BUT I MIST.



# *Kathy's Korner*

## **Photographic Opportunities at our Doorstep**

### **Illinois Beach State Park**

by Kathy Grady

Illinois Beach State Park is one of my favorite “doorstep” shooting locations. Located on the shores of Lake Michigan, just south of the Illinois / Wisconsin border (with access from Sheridan Road), it has the only remaining beach ridge shoreline in the state. Illinois Beach State Park stretches for 6.5 miles along the Lake Michigan shoreline and has a total of 4,160 acres in two separate areas, a north and south unit. Created by glacial advance and retreat, as well as the winds that sweep across the lake today, it has dramatic ridges, dunes, marshes, and forests. Flowers abound from spring to fall, specific to the landscape, including prickly pear cactus in the dry areas, colorful wild flowers on the plains, and cattails in the marshes.

It took awhile for the state to recognize and preserve the beauty of this area. In the early 1900s, the northern part of the park was an Army basic training center during both World Wars I and II. Industry also began advancing from the south, with sand mining ravaging the dunes. A somewhat more quirky aspect of its history reveals that the first Western was filmed at the northern unit in 1914, in order to take advantage of the unique landscape. Finally, in 1948, the state began to acquire portions of the park. In 1950, the Illinois Dunes Preservation Society sought to protect the beauty of the area, and in 1964, the south unit became the

first Illinois nature preserve. It was not until 1971-1982, after acquisition of the northern unit from Commonwealth Edison, that it too became part of the nature preserve.

Pat and I have walked the nature trails through the forests and along the dunes. There are many photographic opportunities everywhere you look. The forests and plains support a plethora of birds, including migrating hawks, bald eagles, falcons, and osprey. As a matter of fact, a group of avid “birders” count these magnificent raptors every year as they fly south between the end of September and mid November. Time to get out that long lens .... The dunes and shoreline provide an opportunity to practice your water shots, especially when the waves are crashing on the rocks. If you are into macro, focus in close on the water as it washes up the shoreline, capturing the intricate patterns and colors in the sand. At sunrise or sunset, place your camera low to the ground, just behind some dune grasses, and create a silhouette as the sun rises or sets. The shore birds are abundant and their antics are also worth capturing as images.

While our trips are usually day trips, you can also stay at a local hotel or at one of several campgrounds in the park. We have not been there during the winter (yet), but have talked about it. Dress warm, bring a thermos of hot chocolate and your camera equipment, and have fun!!



## ACC SWAP MEET



<i><b>Item</b></i>	<i><b>Sale Price</b></i>	<i><b>Original Cost</b></i>	<i><b>Contact</b></i>	<i><b>Phone</b></i>	<i><b>Email</b></i>
TAMRAC EXPEDITION 7 BACK PACK For Photo Equipment. Used once Can't use due to back problems	\$175.00	\$220.00	Cindy Kuffell	847-533-8682	ckk116@comcast.net
EPSON STYLUS PHOTO PRINTER R-2280 + 7 unopened ink cartridges + USB + Epson manual	\$300.00	\$799.00	Jim Pierson	847.217.3806	jmperson@ameritech.net
OLYMPUS 70-300MM lens f4-5.6 in original packaging	\$80.00	\$359.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
OLYMPUS FL-36 ELECTRONIC FLASH: Original Packaging, manual,	\$215.00	\$129.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
OLYMPUS EXTENSION TUBE 1:1, Original Packaging	\$121.00	\$79.00	Jeanne Garrett	847.253.5082	jgarrettphoto@yahoo.com
DELUXE PHOTO GADGET BAG (CANON LOGO) 14" X 11" X 8". 6 adjustable compartments inside, 11" zip storage in front + 2 zip side compartments. Tons of room for camera. Lenses and all photo stuff	\$30.00	\$62.00	Jeff Berman	847.403.3100	bermfour@aol.com

# Arlington Camera Club Exhibits

## **ONGOING AND UPCOMING EXHIBIT SCHEDULE. From Judy King**

December, 2013 - Arlington Heights Village Hall

(Ongoing from November, 2013) - will call Derek soon regarding take down date/time.

December/January, 2014 - Raupp Museum (ongoing) - History (our interpretation).

Will let all know about take down - plan on speaking with Debbie mid-January about this.

February/March, 2014 - Arlington Heights Village Hall

Theme - Anything Goes and/or Anything Arlington Heights.

March 2014 - Indian Trails Public Library

Theme - Anything Goes

Will call my contact mid-February to find out date/time for put up and take down and what the requirements are.

April, 2014 - Prospect Heights Library

Theme - Anything Goes

Will call my contact mid-March to find out what the requirements are for hanging up.

She indicated that the club has exhibited there a few times.

May/June, 2014 - Elk Grove Village Library

Theme - Open

Will call my contact mid-April to find out what the requirements are for hanging.

Will also find out put up / take down date/time.

Judy

**CACCA:** Meetings are held every second Saturday of the month

### **Individual Slide Competitions:**

January - the Color Yellow

March - People, 2 or more doing something- at work, play, sports, etc.

### **Individual Special DPI Competitions:** November - Silhouettes

December - Wind

January - Reflections

February - Romance

March - Repetition

April - Temptation

May - Steeples

It has been suggested that we make our January field trip an indoor destination. Garfield Park Conservatory? Some other location that you know? We need someone to step up and pick a place and a date, publicize the outing, and help facilitate directions, where to meet to carpool, etc. Please let me know that you can help out. Thanks! Paula

**Winter/ Spring Outings.** Paula Matzek

Host and destination outing needed for January and March.

Saturday, February 22 Jim Pierson will host a trip to Starved Rock State Park

## **RANDOM THOUGHTS OF A MONOCHROMATIC MIND**

*by Patrick Grady*

**Have you ever noticed** some images are perfectly composed and exposed with interesting or unusual subjects, but something is not quite right. Look closely at the image, and you may see a very slight blue or green cast. Even a slight blue or green cast will leave an impression that something is not quite right. The blue, green or even magenta color cast is correctable, sometimes with little effort, depending on whether you are shooting in JPEG or raw.

If you shoot JPEG you have several choices, some relatively easy and some not so easy, with all producing varying degrees of effectiveness. Most digital cameras allow the user to adjust the white balance for different color temperatures such as daylight, cloudy, shade, fluorescent, tungsten or flash. These settings are generally fairly good, but they do have limitations. If your image contains both daylight and shade, the image may not be as appealing as you had hoped because the temperature of daylight and shade are different. The daylight, cloudy, etc. settings are also "rough estimates" imposed by the camera manufacturer. It is important to remember that in post processing, the nature of the light under which the image was taken must be judged and the proper white balance set for each image. If care is taken when judging the image light temperature and adjustments are made, the image will often be significantly improved beyond making no adjustment.

There are several after market white bal-

ance devices that are very effective, but not always easy to use, and they can be expensive. Most require exposing a frame through a filter that fits on the end of the lens and making the appropriate white balance adjustments. I used such a device for awhile, without really obtaining the results I wanted, and with more hassle than expected.

If your camera allows you to shoot in raw and you process your images, there is no reason to shoot in JPEG, since the devices are less than totally effective methods to achieve white balance. Shooting in raw permits white balance to be achieved with processing in the computer to a high degree of precision. There are several methods to set white balance, depending on software, within Photoshop®. For example, I use a method, taught to me by Charlie Cramer, using the white dropper in curves. This method is not dependent on visual evaluation, thus eliminating the monitor's color cast. White balance can also be effectively adjusted in Lightroom®, using the development sliders.

All of these methods can achieve a pleasing white balance, give it a try. I think you will be impressed with the results and happy with the images you create.

**Speaking of white balance,** I white balance all of my images I intend to convert to monochrome. I believe I get a cleaner conversion with stronger whites that require little if any adjustment. Without white balance before con-



version, whites do not seem to be as “sharp.” I have no evidence that white balance before conversion to black and white makes a differ-

ence, but I like the results. The bottom line: white balance, ..... try it you will like it.

## Toys For Tots

On December 16 - just two days before our last ACC meeting of 2013, we received an urgent appeal for Toys for Tots. The Chicagoland Toys for Tots program was short of toys for kids 10-13 years old.

We received a wonderful and generous response from our membership. Just two days after asking our members to consider donating toys, we received tables full of brand new toys.

There were footballs, games, soccer balls, coloring chalk, dolls - there were more toys and games than I can mention. Not only did we get a car load of toys, but Larry Arends volunteered to deliver them to the collection point.

Thanks to our members, we helped a number of kids receive some nice gifts. Good work!

Bob Reynolds



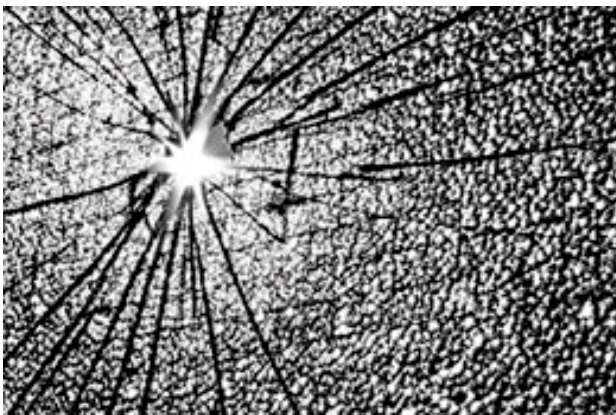
# Seeing In Black-And-White

## How to identify the elements that make for better black-and-white photographs

With written permission from Tim Grey

Learn to see in black-and-white." Hang around with photographers long enough, and it's a phrase you're sure to hear repeated. It's supposed to be a truism about how to make good black-and-white images; first, they say, you have to learn to see in black-and-white. But how, exactly, does a person with color vision living in a full-color world "see in black-and-white?"

What they're really trying to say is, you have to learn to previsualize what works well in a black-and-white photograph. It's this ability to form an image in your mind's eye of what a finished photograph will look like before you ever release the shutter that allows you to hone in on subjects and compositions that will translate well into black-and-white. Once you've trained yourself to identify certain compositional elements that typically work well, it will become second nature to "see in black-and-white."



### WHAT MAKES A GOOD BLACK-AND-WHITE PHOTOGRAPH?

The first step of learning to see in black-and-white is to identify compositional elements that don't depend on color. Study iconic black-and-white photographs, and you're likely to see many of these characteristics at work.

When color is removed from an image, any

importance hue may have had leaves along with it. It's replaced by things like luminosity, contrast, form and texture. Images that are graphically simple help each of these particular elements to stand out, so that's the best place to start: Find simple compositions.

Graphic simplicity doesn't necessarily mean lots of open space and a single subject. Sometimes strong textures or patterns, while technically comprised of several image-forming elements, carry the visual impact of a "simple" image. To find patterns, a good technique is to go in close and focus on details and textures—the bark on a tree, the rocks in a stream and so on. Sometimes the subtle change of camera position reveals a pattern that otherwise went unseen, so don't be afraid to work a composition well before you ever click the shutter.



Strong graphic shapes can be found naturally, or they can be created by the interplay of light and shadow. For instance, a physical element like an isolated tree in an empty landscape makes for an inherently strong and graphically simple composition. But



that same strong shape can be created by nothing more than a highlight. Areas of strong contrast, like a pool of light in a dark scene or a strong shadow in a high-key image, become visual forms unto themselves. Knowing that light tones advance and dark tones recede will further help you visualize what will draw a viewer's eye in the finished black-and-white photograph.

Just to be clear, the idea of looking for contrast isn't about seeking out an overall contrasty scene, but rather to find a compositional element that contrasts significantly with another portion of a scene. This isolated contrast in tones creates a center of interest to draw the eye. Certainly, there are plenty of low-contrast black-and-white images that work well, but the strong contrast between shadows and highlights, even if only in a small portion of a scene, will help make for a compelling black-and-white photograph.

**Knowing that light tones advance and dark tones recede will further help you visualize what will draw a viewer's eye in the finished black-and white photograph.**

The best black-and-white photographs often have a timeless quality to them. To that end, try to target subjects that lend themselves to being considered timeless. If the age of the image isn't readily distinguished, it has a good shot of being a "timeless" black-and-white photograph.

#### THE WAY WE SEE, AND WHAT TO LOOK FOR

One technique that can be helpful to physically see the world similarly to black-and-white is to wear rose-colored glasses. Or, more commonly, to wear

sunglasses with a strong tint of brown or amber. The shift to a more monochromatic view helps simplify a scene in much the same way that a black-and-white image does, even without the total elimination of color. In fact, they say that yellow and amber glasses (often used for safety) improve visual acuity in terms of sharpness and contrast, further emphasizing important elements in black-and-white scenes and allowing you to concentrate on differences between tonal values, texture and details—everything, essentially, other than color.



The sunglasses approach is a takeoff on a common film-era technique used to see a contrast range that more closely resembled what film could record. A quick squint of the eyes accomplishes the same sort of thing by providing a brief mental snapshot of how much detail the sensor will throw out of a scene. The squint test works simply: Looking at a given subject, briefly squint your eyes and notice how you eliminate some of the detail, particularly in shadows and highlights, leaving only the basic form of the scene. Because squinting also temporarily emphasizes strong forms and bolder contrasts over color information, it's a great way to physically begin to see the world more like a black-and-white photo.

There's one technique for literally seeing the world in black-and-white that was unavailable to previous generations of black-and-white photographers. It's the use of

a monochrome JPEG preview in conjunction with a DSLR's Live View mode. JPEG shooters who adjust their cameras' picture settings to black-and-white will generate a black-and-white JPEG straight out of the camera. This isn't necessarily the best idea because capturing a full-color image and converting it to black-and-white in the computer offers much more control. But for a RAW shooter, setting the camera's picture style to black-and-white will only render the JPEG preview (what's shown on the LCD after capture) in black-and-white, while maintaining all the color data in the original RAW file. Better still, set the picture style to monochrome and switch on the camera's Live View mode, et voilà—you'll literally see the world in black-and-white, courtesy of the camera's LCD. There's probably no better way to previsualize an image in black-and-white than to let your camera preview the image in black-and-white for you. It's a powerful and easy approach.



Another great way to find scenes that will work in black-and-white is to keep an eye out for the most dramatic types of light. Look for edges of light where strong shadows meet highlights—the transition from full sun to open shade, for instance. This not only is a great way to find contrast, but it's also an ideal approach to create a pattern or to set off a bright subject against

a dark background. Raking light is also ideal, as it does a great job of bringing out texture and detail. Backlight, too, is a good scenario for creating graphically strong images, as it tends to create contrast and simulate depth. Plus, when you're looking directly into a backlit light source, your eyes tend to throw out color in favor of simple luminosity, so you're sort of seeing in black-and-white that way, as well.

Ultimately, it could be argued that the most likely way to find success in black-and-white is to look for the same compositional elements that are important to every photograph, regardless of color—the basic rules of composition. Things like S-curves, leading lines and the Rule of Thirds are the perfect place to start. Place your isolated subject, with help from the Rule of Thirds, or focus on a pattern that might create strong leading lines, or allow a texture to provide a minimalist composition that's inherently compelling. They're all great ways to get down to the fundamentals of what makes a simple and compelling photograph, and that's especially effective when working in black-and-white.

**For more information:**

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



## THE ANSWER MAN

**Today's Question:** Regarding iPhone downloads. This is becoming a busy area for many. My wife loves to send pictures. Occasionally there is one that might actually look good as a print, but it has numerous quality defects and noise artifacts, especially if taken in low light. What is your opinion of the best workflow and software choice to try to improve these as much as they will allow?

**Answer:** Regarding iPhone downloads. This is becoming a busy area for many. My wife loves to send pictures. Occasionally there is one that might actually look good as a print, but it has numerous quality defects and noise artifacts, especially if taken in low light. What is your opinion of the best workflow and software choice to try to improve these as much as they will allow. Mobile phones have proliferated, and many (most?) today include a built-in camera. Over the last few years, the quality of these built-in cameras has improved considerably, to the point that I actually no longer carry a point-and-shoot digital camera with me anymore, and instead put my iPhone to use for this purpose. Under good lighting conditions the results are very impressive.

Of course, as you mention, one of the major drawbacks of the camera built into any phone I've ever tested is that the noise levels under low lighting conditions are quite significant. This is due in large part to the

small size of the imaging sensor, which creates some technical limitations in terms of being able to capture significant detail without noise. Add to that the need to amplify the signal under low lighting conditions, and the image can get very bad, very quickly.

Of course, most cameras built into mobile phones provide very few options for controlling the exposure setting. That means the only thing you can really control is the environment under which you're capturing the image. And obviously you are often not able to do much about the lighting when capturing an impromptu image in many situations. Whenever possible, however, the best thing you can do to achieve a better quality image is to ensure a higher degree of illumination in the scene. That could mean turning on additional lights, moving your subject to a location that has better lighting, or perhaps firing the flash if your mobile phone has one built-in (though don't expect too much from these tiny little flashes).

After the capture, even if you've been able to improve the situation under low lighting, you'll probably need to work on the image a bit to improve the results. Again, the primary issue here is going to be noise. Other overall adjustments can be made with Lightroom or Photoshop (or other imaging software), but to really produce a good result

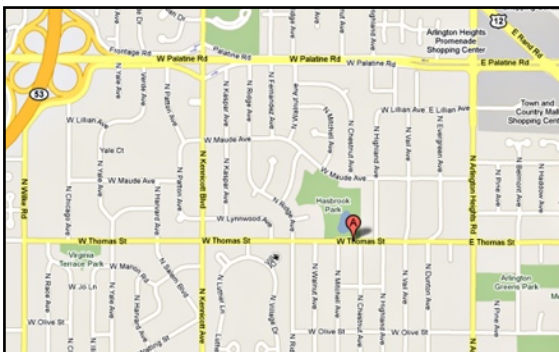
### **Officers and Committee Chairs**

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Nancy Vanderah	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 Hasbro Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.**

#### **ACC Mailing Address:**

126 E. Wing Street, Suite 233  
Arlington Heights, IL 60004



**Coming in 2014**

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## ACC Competition Results - December 2013

### ***Slides***

Jeff Berman	Blond in Black	21	AW	SOM
Ralph Childs	The Choreographer	21	AW	
Donna Thomas	Balanced Rock	20	HM	

### ***Small Monochrome Prints***

Jim Pearson	Flower	24	AW	SMPOM
Larry Arends	Neglected	23	AW	
Jean Garrett	El Tracks From Above	23	AW	
Jean Garrett	Zebra Ear	22	HM	
Carol Arnolde	Gifford Barn	23	HM	
Ken Olsen	Seeing the Lighyt	23	HM	

### ***Large Monochrome Prints***

Patrick Grady	Cave Point Wave	24	AW	LMPOM
Paula Matzek	Old Autumn Tree	24	AW	
Randy Vlcek	Teton Barn	24	AW	
Patrick Grady	Whitefish Dunes Bay	23	HM	
Randy Vlcek	Grand Canyon of Yellowstone	23	HM	
Nancy St. Clair	Arizona Dessert	23	HM	

### ***Small Color Prints***

Roy Lobenhofer	Eyes of the Tiger	25	AW	SCPOM
Larry Arends	McCloud River	24	AW	
Carol Arnolde	Oxbow Bend	24	AW	
Bob Reynolds	Winter Plumage	24	AW	
John Coens	Autumn at the Des Plaines	21	AW	
Bob Reynolds	Juniper Snack	23	HM	
Jim Pearson	Lily	23	HM	
Nancy Vanderah	Garden Office	23	HM	



## ACC Competition Results - December 2013(Cont'd)

Paul Palmer	The Gold of Autumn	21	HM	
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### ***Large Color Prints***

Kathy Grady	Cave Point	24	AW	LCPOM
Jeanne Garrett	Beaver Marsh	24	AW	
Randy Vlcek	Thermal Pool	23	AW	
Randy Vlcek	Don't Squeak	22	HM	
Larry Arends	Art Deco	24	HM	
Jim Pearson	North Port Trestle	24	HM	

## ACC DPI Competition Results - December 2013

### ***Color Images***

Richard Carr	Dahlia Center	23	AW	CIOM
Larry Arends	Mesa Arch	24	AW	
Carol Arnolde	Yucca in White Sands	22	AW	
Jim Pearson	Milkweed seed	22	HM	
Donna Thomas	Blue Sunset	22	HM	

### ***Monochrome Images***

Richard Carr	White Flower	22	AW	MIOM
Richard Carr	Obsolete Tools	22	AW	
Larry Arends	Vintage Pose	22	HM	
Jim Pearson	Summer Flower	22	HM	

# 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

	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	(Both members over age 72.)			
<input type="checkbox"/> Business Membership	\$45/53	\$88/104	\$128/152	Joint Member Name: _____			
				Joint Member Email: _____			

### MAIL COMPLETED FORM WITH PAYMENT TO:

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March 2007

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# Members Gallery

*December DPI Competition*



***White Flower  
by Dick Carr***



***Obsolete Tools  
by Dick Carr***

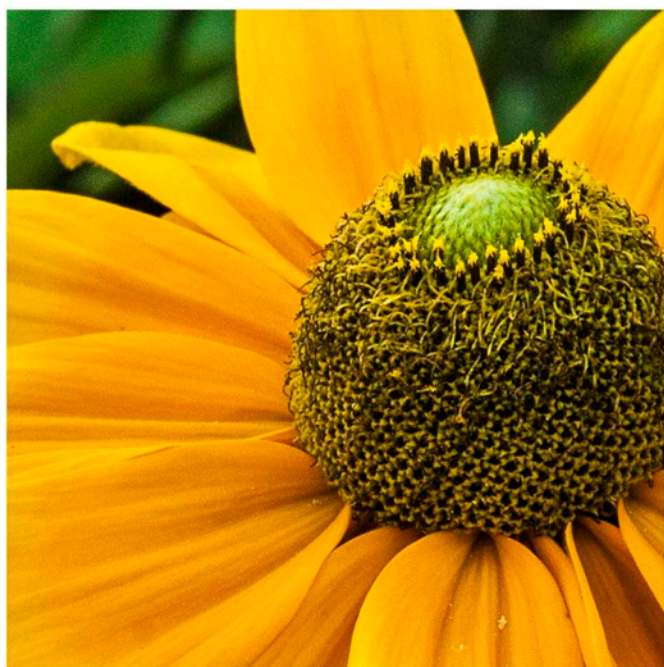


***Vintage Pose  
by Larry Arends***



***Summer Flower  
by Jim Pierson***





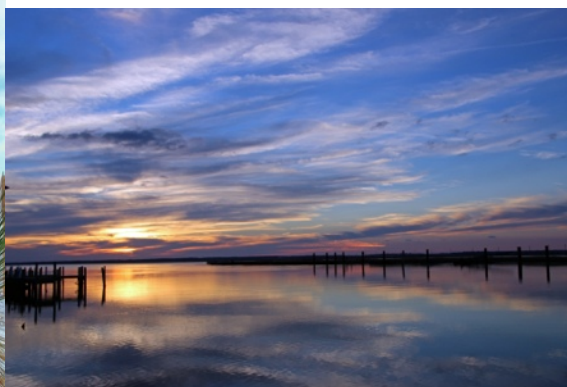
***Dahlia Center***  
***by Dick Carr***



***Mesa Arch***  
***by Larry Arends***



***Yucca In White Sands***  
***by Carol Arnolde***



***Blue Sunset***  
***by Donna Thomas***

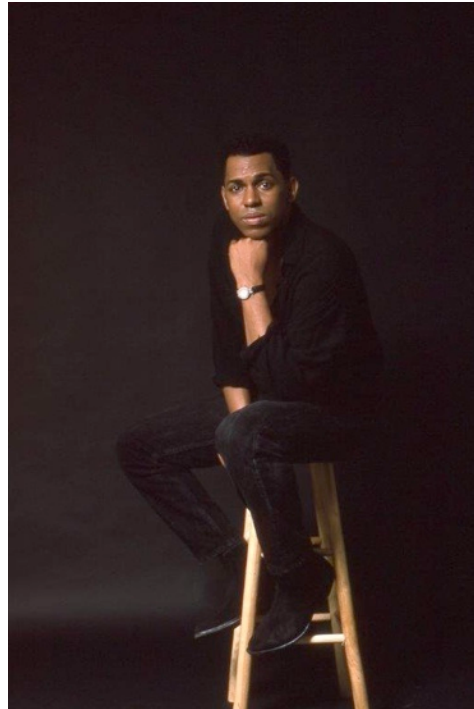


***Milkweed Seed***  
***by Jim Pierson***

Slides



***Blonde in Black***  
***by Jeff Berman***



***The Choreographer***  
***by Ralph Childs***

Small Monochrome prints



***Flower***  
***by Jim Pearson***



***El Tracks from Above***  
***by Jeanne Garrett***

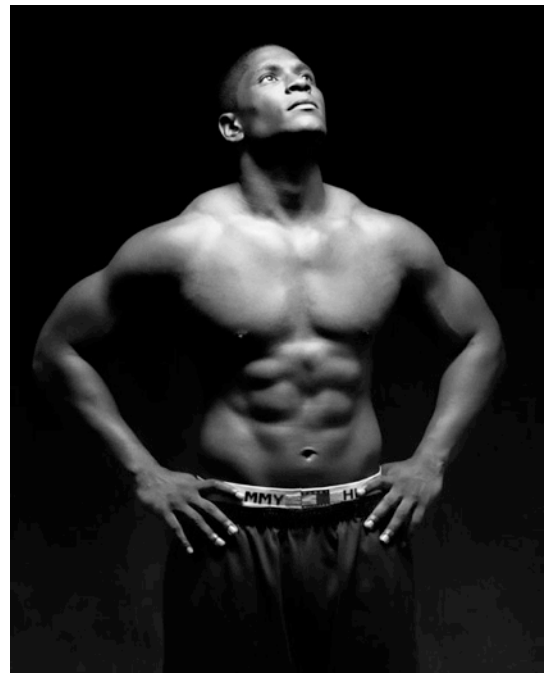


***Zebra Ear***  
***by Jeanne Garrett***





***Gifford Barn  
by Carol Arnolde***



***Seeing the Light  
by Ken Olsen***

***Large Monochrome Prints***



***Cave Point Wave  
by Patrick Grady***



***Whitefish Dunes Beach  
by Patrick Grady***



***Old Autumn Tree  
by Paula Matzek***



***Teton Barn  
by Randy Vlcek***



***Grand Canyon of the Yellowstone  
by Randy Vlcek***

***Small Color Prints***



***Eyes of the Tiger  
by Roy Lobenhofer***

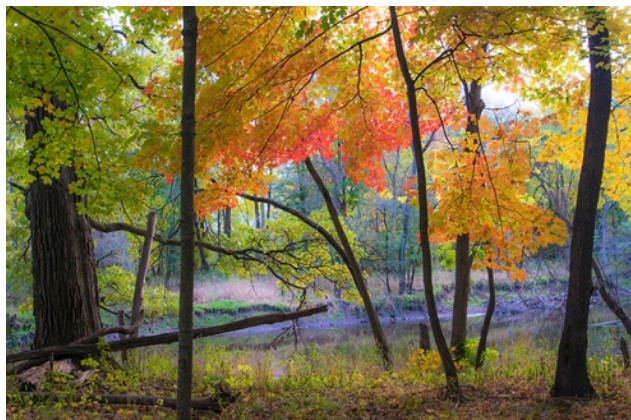


***McCloud River  
by Larry arends***



***Oxbow Bend  
by Carol Arnolde***





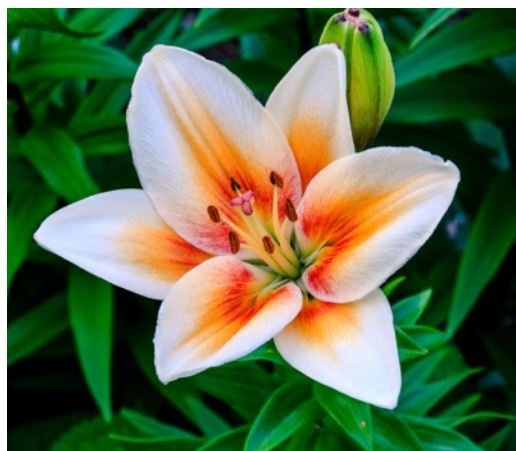
***Autumn at the Des Plaines  
by John Coens***



***Juniper Snack  
by Bob Reynolds***



***Winter Plumage  
by Bob Reynolds***



***Lily  
by Jim Pierson***



***Garden Office  
by Nancy Vanderah***

***Large Color Prints***





***Cave Point  
by Kathy Grady***



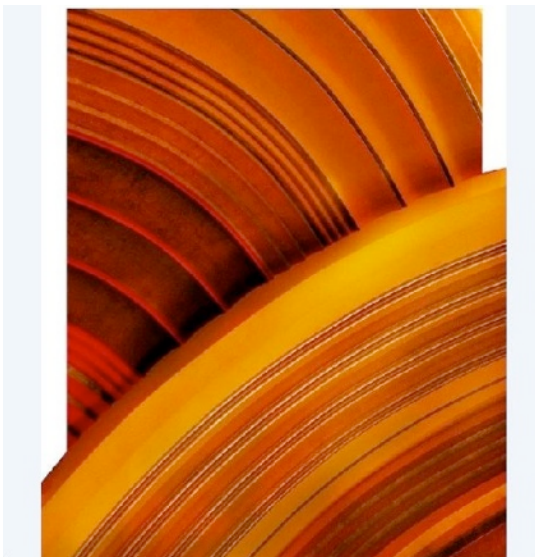
***Beaver Marsh  
by Jeanne Garrett***



***Thermal Pool  
by Randy Vlcek***

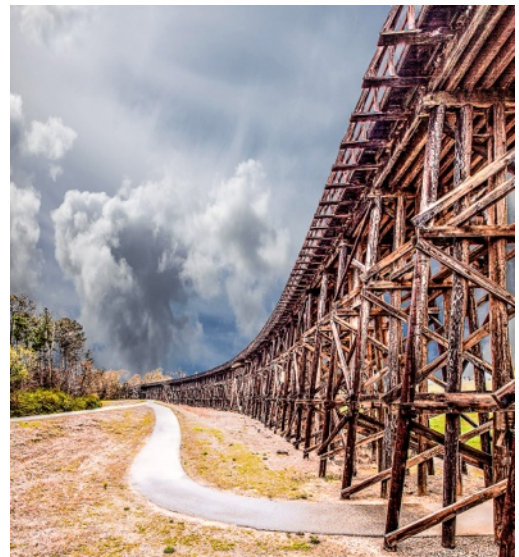


***Don't Squeek  
by Randy Vlcek***



***Art Deco  
by Larry Arends***

Through The Lens



***North Port Trestle  
by Jim Pierson***