

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

Email: arlcamclub@yahoo.com

ACC Learn Now



Whether you are new to photography or a "veteran" photographer, there is always something new to learn or something old to do differently or make better. Members of the Arlington Camera Club want to help each person be the best photographer he/she can be. So if you have questions about camera gear, photographic techniques, a particular type of photography, post processing - whatever you need - JUST ASK. There are a few ways to do this.

1. Send a message to ACCLearnNow@arlingtoncameraclub.org or to the ACC group site at <http://tech.groups.yahoo.com/group/Arlcamclub/> and members will chime in with responses. Questions can range from general information about the club to specific learning points or tips. We will try to answer your questions, provide resources, or at least point you in the direction of a response. We will also keep a catalog of questions and responses on our website so that others may access the help. This is a new endeavor, so be patient with the process; hopefully, we can all help

each other grow as photographers. So send in those questions and we will help you find the answers.

2. Request one-to-one or small group hands-on help. Let us know what you need and we will connect you to a member(s) that might be able to chat with you on the phone or work with you before a meeting or at a time that works best for you. Just tell us your need and we will do the rest!

3. Look for announcements of special mentoring sessions that will occur a half-hour before the start of club meetings. If you have a topic you would like to see us host before one of our meetings, send me an email at ACCLearnNow@arlingtoncameraclub.org.

4. Watch for special articles in our monthly newsletter. If you would like to see a particular topic focused on in our newsletter, just send me a note at ACCLearnNow@arlingtoncameraclub.org and we will cover it in a future issue.

Below are some sample questions that we have already had come to our attention. As you see the questions can range from general information about the club to specific learning points or tips. So take advantage of

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March 2012

7 Program

Mark Southard - Photoshop Elements

21 Program

Bill Skinner - Portrait Photography

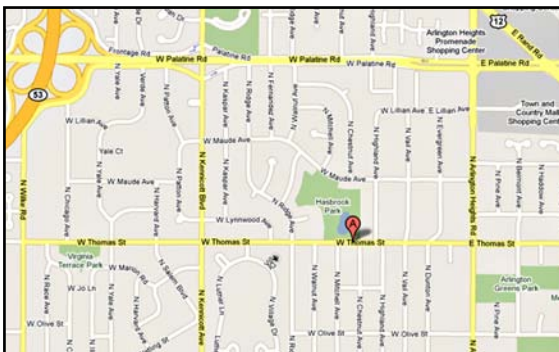
Officers and Committee Chairs

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

April 4 - Competition

Open to all paid members. Guests welcome

April 18 - Digital Competition

Open to all paid members. Guests welcome.

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ACC Learn Now *(cont'd from p.1)*

the skills of your fellow club members and contact ACC Learn Now.

Question

A person who found us on the web asked the following questions:

1. I saw many different meetings listed. "Board meeting" and "regular meeting". Can you tell me the difference and what one can expect at each type of meeting?
2. At the regular ACC meetings, how many members are typically in attendance? Is it a large group or a small gathering?
3. For the "Learn Now", is this a different meeting as well? Or just an online forum? It was unclear on the site.

We are hoping to find meetings where we can learn new things, discuss, show & tell photos, etc.

Responses

1. The Board meeting is for Board members who head committees and run the club. The regular meeting is for general member attendance and will either feature competition (one does not have to compete to attend) or special programs (such as a speaker on bird photography).
2. I believe we average about 40 at our meetings but our membership is larger than that.
3. ACC Learn Now is both an online forum and mentor program that is just starting.

I think you will find our club very welcoming and willing to help people with their photography, find opportunities to view others' pictures, share post processing techniques, and more.

Question

If I'm looking at a color photo in Photoshop - how do I convert the image to B/W?

Responses

There are a couple of ways to do it.

In Adobe RAW, go over to the fourth button on the side panel (under the histogram), which is the HSL/Grayscale button. There is a Convert to Grayscale box that you can check. You can also apply color filter effects using the Grayscale Mix sliders.

In Photoshop CS5, you can go to Layer/New Adjustment Layer/Black & White. Be sure to try out some of the various presets in the drop down menu for different filter effects. You can also customize using the sliders. This is a good approach because it creates a separate layer for the black and white, which means you can turn it on and off (click the little eyeball next to the layer) to print color or black and white.

Finally, if you are really serious about it, there is a good add-in for Photoshop from Nik Software called Silver Efex Pro 2. This lets you do all sorts of black and white darkroom effects including emulating different kinds of film. About \$100 and a lot of fun.

You might also want to access Patrick Grady's workflow suggestions located at http://tech.groups.yahoo.com/group/Arlcamclub/files/BW_CONVERSION.pdf

Question

I just got Lightroom 3 ... can anyone offer some guidance in how to use it? Thanks!

Responses

Adobe has many videos on how to use Lightroom

- <http://tv.adobe.com/product/lightroom/>
- Lynda.com has many instructional videos, some are free and some you have to pay for - the link is "<http://www.lynda.com/Lightroom-training-tutorials/450-0.html>

Also, if you Google "Lightroom 3 work flow" you will get a variety of opinions on what works best for different people. Give these a try and see what works best for you.

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ACC Learn Now Comments *(cont'd from p.3)*

Question

I have a web site and want to put a photo gallery on it. I am looking for some sort of zoom-type feature as well.

Responses

There are lots of zoom-type tools for showing images in galleries available. The following are some of the popular ones. They are all fairly similar, it just depends on how many options you want available, the style, and if you want to show more than just images.

<http://galleria.aino.se/themes/fullscreen/> (This particular one claims no programming skills are required.)

<http://www.no-margin-for-errors.com/projects/prettyphoto-jquery-lightbox-clone/>

<http://designresourcebox.com/lightbox-2-jquery-plugin/>

<http://fancybox.net/>

<http://colorpowered.com/colorbox/>

<http://www.shadowbox-js.com/index.html>

<http://highslide.com/>

Question

I brought a flash drive to Costco with an image to print in 8 x10. The image wasn't formatted for an 8 x 10 print so it couldn't be done. Their machine wouldn't accept it. Is there a place in Adobe PhotoShop (or PS RAW) to format the image to an 8x10?

Response

In RAW, you can crop it to different form factors. If you open up the icon for cropping at the top of the RAW menu, you'll see different form factors. Choose 4X5 for an 8X10 image.

You can also do an image resize in PS, but that gets a little funky with the ppi resolutions and re-sampling, so I usually do it in RAW, so it is reversible with no problems.

Sharing Tips

I was trying out a new lens Friday night and was picking up vignetting (poor lighting, long lens, 4.5 aperture). Doing a little research, I found that Canon has a correction feature within the camera that

senses the (Canon-only) lens and applies corrections.

The only problem is that it relies on an internal database within the camera. A couple of my lenses were not in the database on the camera. This database can be updated to add more lenses using the EOS computer utility that comes with your camera.

To see if your camera has this function (and if it's enabled), mount the lens and go to MENU on your camera and choose the icon on the far left side. Scroll down to "Peripheral illumin. correct."

Additional Responses

One member pointed out that the peripheral illumination correction would not work for RAW images - only JPEGs.

However, it looks like you can apply lens corrections in Adobe RAW and also in Canon DPP for RAW images.

Another member pointed out--There is a photo processing software product that knows your camera and it's deficiencies and also knows many lenses as they relate to your camera and makes those kinds of corrections to your raw files.

Now, of course, it doesn't know every camera/lens combination, but if you are shooting Nikon or Canon and stick with the manufacturer's lenses or some of the very popular aftermarket lenses it can do some wonderful stuff.

It is also a full-featured photo editor with incredible capabilities and has a very friendly user interface.

It's called DxO Optics Pro and one of it's add-ons, Film Pack 3 and is a wonderful enhancement tool. Unlike PS, this was designed by photographers, for photographers.

Yet another member--I have DXO and I love it. You just might have a little problem with installing it. Once you get used to it and see what it does you won't live without it. By the way I have a number of these programs, and I think that DXO is the best.

Joanne Trahanas

The Tribune Wants Us!

by Bob Reynolds

The Arlington Camera Club has a special opportunity to be featured in the Chicago Tribune!

I've been submitting our award winning photos to the papers and the Tribune Local has taken notice. They would like me to put together a photo gallery featuring spring flowers. The idea is that we can share our successes with other "budding" photographers in time for them to capture the first signs of spring.

Here's what we need: flower photos and also any pictures of our fellow photogs taking flower photos. I would especially like an image that shows one of us with a tripod and

any other tools or gadgets we use. Last year some of us went to Garfield Park Conservatory and we also went to Reed Turner Nature Center. I'm certain we have some good flower pictures and also pictures of us photographing flowers.

If you have images for the Tribune article please send them to me, and if you can write a little bit on how you captured your picture, please send that as well. Explaining our techniques will become a very important part of the article.

Thank you very much. I hope to see our club and our flower images featured in print!



I have discovered photography. Now I can kill myself. I have nothing else to learn.

Pablo Picasso

I myself have always stood in the awe of the camera. I recognize it for the instrument it is, part Stradivarius, part scalpel.

Irving Penn

One very important difference between color and monochromatic photography is this: in black and white you suggest; in color you state. Much can be implied by suggestion, but statement demands certainty... absolute certainty.

Paul Outerbridge

The progress of a photographer can often be marked by the accumulated number of mistakes he or she had made along the way.

Catherine Jo Morgan

5 Things I Wish I Did When Shooting In Africa

by Roy Lobenhofer

My wife and I crossed an item off our bucket list this fall. We went on an African safari in Kenya and Tanzania. Pam loves animals and experiencing new vistas. As for me, what photographer (or wanna be) has not dreamt of shooting on the Serengeti. It was an amazing experience! We saw more animals than we expected, the people we met on the trip were great, and our guide/drivers were fantastic at getting us to the opportunities for amazing viewing.

However, now that we've been home and I've poured over the pictures I took, I realize there were a few things that would have helped make those pictures better. In case someone in the club has an opportunity to go on a similar tour, I'll pass them on so that, hopefully, they'll be of some help.

Two bodies

The first thing I realized when looking at my pictures was that I really should have had another body (camera body – not mine – although, looking in a mirror). Knowing I would most likely be switching from my 35-70 to 70-300 lenses with some frequency, I'd set up a procedure for switching lenses and practiced it before leaving for Africa. I actually became rather proficient. What I didn't practice was remembering to change the camera settings when I changed the lens. The result was I have a number of pictures that were too dark, blurred, or grainier than necessary.

My son has a camera similar to mine and had offered it for a backup, but in my best all-knowing mode, I declined because I was so proficient at switching the lenses. In hind site, switching from one body with a properly set short lens to another body with a properly set up longer lens would have saved me from a number of BAD shots.

Monopod

One of our concerns was the amount of weight we were allowed in our luggage. Thirty-three pounds per person isn't a lot for two weeks, especially when I'm lugging all my camera gear. The first thing eliminated was my tripod. After that, I took care of the majority of the problem by wearing my fishing/photo vest. It had all my photographic equipment in it including the camera itself. (I'm about 3 inches shorter from wearing it for two weeks.)

As it turned out, the tripod wouldn't have been of much value. Since our drivers got us very close to animals, we did not get out of the vehicles except at protected locations. I can't picture trying to set up a tripod in any of the vehicles we used. A monopod would have been a different story. One of our fellow tour members had one and used it effectively. By wearing all my other camera gear, I would have had enough weight allowance to slip mine in my luggage, and it would have allowed me to either drop my shutter speed a little or drop the ISO some. Either of those would have been beneficial to my results.

Not in a Zoo

In reviewing what I took, I realize too many shots could have been taken at a zoo. The trick I perceive in taking good zoo pictures is to go in close so it doesn't look like they were taken in a zoo. (You do get a slightly different picture if you zoom in on a lion in the wild as opposed to a zoo, but you really have to look closely to see that the wild animals have more scars than those in a zoo.)

I certainly don't regret the pictures of baby lions taken while they played, the close-ups of baby elephants, or even focusing in on the lioness staring at something. What I do regret is that I didn't spend more time trying to take pic-

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5 Things I Wish I Did When Shooting In Africa (cont'd)

tures of the animals in their environment. Looking at the few of those I did take, it's not easy getting good ones, but when are good pictures ever easy to take?

A Purpose

Again with Monday morning quarterbacking being so flawless, I should have gone with a better plan. As is my typical mode of doing things, I went with an amazingly detailed plan - getting some good pictures of animals. I've had decent success with that approach at zoos. In zoos, you have to see what animals are being exhibited and are awake. In Africa I think I would have gotten better pictures if I had gone with the idea of focusing on babies/youth in the wild (without having been there, I'd have never believed we see that many), animals in their native habitats, how the animals deal with the heat, or something more definitive than merely taking some good pictures of animals.

Better Glass

Finally, I would have gotten some better pictures if I had better glass. (Notice how I use the term glass. I read something recently said that

all "real photographers" call their lenses "glass." I can at least pretend to be a real one.) I'm a believer in low ISOs and tripods in order to get sharp pictures. Neither of those are really feasible when shooting in a safari vehicle nor using less than the best telephoto lenses (whoops! less than the best glass).

My son advocated renting a good lens for the trip, but I wasn't comfortable enough with that idea to even check it out. Maybe the kid did have a good idea.

All that being said, the safari was an amazing experience. While I didn't get as many spectacular shots as I would have liked, I'm consoled by what our guide told us on the first morning. He pointed out those National Geographic photographers come and spend months photographing in order to get the few shots that are published. So, I guess I shouldn't be too disappointed with what I got in two weeks.

If anyone is thinking about doing something like this and has questions, I am happy to answer any questions.



Happy Birthday!

Kent Wilson	March 7
James Nordin	March 18
Norm Plummer	March 30

h Est. 1889
Hunt's
Photo & Video
100 Main St., Melrose, MA 02176

Prospect Heights Library Exhibit

by Cindy Kuffel

Back by popular demand, February found us in a month long photo exhibit of framed, matted and postcards being displayed in the main entrance area at the Prospect Heights Library.

Installation of ACC's photos and postcards was on Thursday, February 2 and the Library's Art-

ist's Reception was held on Tuesday, February 7.

Thank you to everyone who donated pictures and postcards for this display, and also to the club members who attended the Artist's Reception.



Anything Arlington Moves to the Village Hall in April

by Cindy Kuffel

Photos, Photos and More Photos. If you missed displaying your *Anything Arlington* photos at the Arlington Heights Library in January, now is your chance to once again display your work at the Arlington Heights Village Hall. Framed and matted prints will be on display for the months of April, May, June and July. Installation will be Monday, April 9 at 6:30 p.m., with takedown Monday, July 9 at 6:30 p.m. The exhibit wall and cases are located on the first

floor of the Village Hall. Please enter through the first floor doors off of the parking garage.

Once again we will be featuring the new naming system. All name tags will be INSIDE the frame in the lower right diagonal corner. See example below:

Cindy Kuffel, Photographer
The Train! Train!
Davenport, Iowa (optional)

ACC Competition Results - February 2012

Slides

Donna Thomas	Solitary Tree	24	AW	SOM
Bill Ditman	Rainbow on Pacific Coast	22	AW	
Patrick Grady	Feather Duster - Hanama Bay	21	AW	
Henrik Danford-Klein	Koh Phangan	20	HM	

Small Monochrome Prints

Randy Vlcek	High Desert Foothills	22	AW	SMPOM
Paula Matzek	Old World Church	22	AW	
Jeff Berman	Are We The Only Dummies Who Will Be At This Concert?	22	HM	
Paul Palmer	Medieval Church	21	HM	
Jim Pierson	Cathedral Rock	21	HM	

Large Monochrome Prints

Patrick Grady	Breaking Storm	26	AW	LMPOM
Jim Pierson	Main Island Light House	24	AW	
Bob Reynolds	Simple Pleasure	23	AW	
Randy Vlcek	Tranquility	24	HM	
Randy Vlcek	Sonoran Forest	23	HM	
Norm Plummer	On Stage	23	HM	

Small Color Prints

Kathy Grady	Water Lily	24	AW	SCPOM
Randy Vlcek	Retired Floats	23	AW	
Roy Lobenhofer	Visitor from the Past	22	AW	
Kathy Grady	White Orchid	23	HM	
Roy Lobenhofer	Royal Paint Brush	22	HM	
Paula Matzek	Old Church Door - Spain	22	HM	
Randy Vlcek	Sabino Canyon	21	HM	
Larry Arends	Sylvan Lake	21	HM	

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ACC Competition Results - February 2012 (Cont'd)

Large Color Prints

Patrick Grady	Mono Lake Tufa	27	AW	LCPOM
Patrick Grady	Totem Pole, Monument Valley	26	AW	
Roy Lobenhofer	Elephant Walk	24	AW	
Randy Vlcek	Double Arch	24	AW	
Larry Arends	Snake River Under the Tetons	24	HM	
Kathy Grady	Granary on Aztec Butte	24	HM	
Bob Reynolds	Autumn Skyline	24	HM	
Randy Vlcek	Desert Arch	23	HM	
Henrik Danford-Klein	Parasailing View	23	HM	
Mike Garber	Huey Rescue	23	HM	

DPI Competition Results - February 2012

Color Prints

Bob Reynolds	Red Rock Falls	23	AW	CPOM
Jim Pierson	Horseshoe Bend	23	AW	
Bob Reynolds	Apple Pie	22	AW	
Paul Palmer	Waiting for the Light	23	HM	
Larry Arends	Bahai Temple/Reflection Pool	22	HM	
Jim Beck	Forgotten Tree Farm	22	HM	

Monochrome Prints

Henrik Danford-Klein	The Majestic Tetons	23	AW	MPOM
Henrik Danford-Klein	Into the Clouds	22	AW	
Jim Pierson	Mission San Jose	21	HM	
Edward Martin	Upper Rapids	21	HM	
Randy Vlcek	Lighthouse	21	HM	

CACCA Competition Results

by Donna Thomas

Small Color

November	Judie Reynolds	Mountain Sentries	AW
December	Judie Reynolds	A Touch of Color	AW
	Jim Pierson	A Red Butte	HM
January	Kathy Grady	Mount Peale Pass	HM
	Judie Reynolds	Retro Bullet Bumper	HM

Large Color

December	Patrick Grady	Twolumne Meadows Pond	HM
January	Judie Reynolds	Michigan Sunset	AW
February	Patrick Grady	Totem Pole-Monument Valley	AW

Small Monochrome

November	Patrick Grady	Sam	AW
January	Patrick Grady	Bodie Church	AW
	Bob Reynolds	Captivating Stare	HM

Large Monochrome

December	Patrick Grady	Tree on Aztec Mesa	HM
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Interclub Slide

February	Donna Thomas	Solitary Tree	HM
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Individual Slide - Nature

January	Donna Thomas	Red Rocks in Utah	HM
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DPI

November	Jim Beck	Cabo Sunrise	AW
December	Kent Wilson	Humdinger Snack	AW

Ask Tim Grey

www.timgrey.com

Question: The Q&A from July 25th related to using Channels for B&W conversion. My question is why do this? It seems to me that the B&W adjustment layer with all of its sliders plus the ability to pick any color in the image for adjustment is an easier way. Often one of the presets gives me a good image, with little or no tweaking required. Am I missing something?

Answer: I actually agree that the Black & White adjustment layer provides an excellent balance of ease-of-use and flexibility results, and it is the primary tool I use for converting images to black and white in Photoshop. That said, there are a variety of ways you can put channels to use when creating a black and white image. One of the more well-known of these is to use the Channel Mixer, but that is frankly something of an outdated approach in my opinion. In effect, the Black & White adjustment provides a more capable solution than Channel Mixer.

That said, there are still plenty of reasons to review the individual color channels to get a better sense of what your options are for a black and white conversion. It is also possible to mix and match the contents of separate channels in conjunction with layer masks in order to really exercise a tremendous amount of control over the process. In short, there are reasons to look at and utilize the channels when you're going to create a black and white interpretation of an image (among other scenarios).

Question: A few days ago I purchased your video2brain Curves Workshop. I find your tuition on this complex topic most invaluable indeed.

It occurred to me that some of the procedures you described in Curves can also be carried out with Levels. For example setting the black and white points and having the clipping view on. Is there any advantage at all in carrying out this procedure in Curves vs. Levels?

Answer: I'm glad to hear you're finding "Photoshop Curves Workshop" helpful.

You're absolutely correct that many of the tasks you can perform in Curves can also be performed in

Levels. In fact in my workshops, I often say that Curves can do everything Levels can do, and then some. I often teach Curves in the context of Levels, first showing how to adjust the black and white points while holding Alt/Option to view the clipping preview display, just as you would in Levels. To create the effect of the mid-tone (gamma) adjustment from Levels using Curves, you simply add an anchor point at about the center of the curve and drag it up or down.

This leads us to your question regarding why you might performed these tasks using one adjustment versus the other. In my mind, this is largely a matter of personal preference.

My preference is to use Curves for all of these adjustments. The reason is simply that I find convenient to have most of my tonal adjustment for an image (and sometimes part of the color adjustment) contained in a single adjustment, and Curves is well-suited for this. In fact, I rarely use Levels at all, opting instead to go directly to Curves for my overall tonal adjustment (and advanced color adjustments).

Of course, Curves is a powerful adjustment tool that many photographers find challenging to use at first (thus the reason I created a video training title that covers Curves exclusively). One way to help keep things a little easier to manage is to first apply the overall brightness and contrast adjustment using Levels, establishing a black point and white point first and then adjusting overall brightness with the mid-tone slider. You can then move on to some fine-tuning adjustments (such as for enhancing mid-tone contrast with an "S" curve) using Curves.

The bottom line is that there is indeed some overlap between Levels and Curves. It is up to you whether you'd prefer to separate out some of the portions of your adjustment to perform as much refinement for the image as possible in one place. Either approach is perfectly fine.

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www.timgrey.com*

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)

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

Visa MasterCard Number: _____ - _____ - _____ - _____ Expiration Date: ____/____

Card Holder Signature: _____

March 2007

ACC Calendar

September 7, 2011	Lou Nettlehorst - Macro Photography
September 21, 2011	Nancy Strahinic - Overview/Highlights of Lightroom 3
October 5, 2011	Competition -- Open to all paid members. Please arrive early so that your entries can be registered. Competition begins at 7:15.
October 19, 2011	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 2, 2011	Pre-Competition Preparation - presented by Larry Arends and Bill Kruser
November 16, 2011	Postcard Workshop - presented by Larry Arends
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. Holiday Party Too!
January 4, 2012	Alan Stankevite - Photographing Eagles
January 18, 2012	Black and White Photography - presented by Patrick Grady
February 1, 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	Mark Southard - Photoshop Elements
March 21, 2012	Bill Skinner - Portrait Photography
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	Jake Neubart - Shoemount Flash
May 16, 2012	TBA
June 6, 2012	End of Year Competition, Election of Officers and PARTY!

Members Gallery

February DPI Competition Winners



Upper Rapids
by Edward Martin



Horseshoe Bend
by Jim Pierson



Forgotten Tree Farm
by Jim Beck



Into the Clouds
by Henrik Danford-Klein



Red Rock Falls
by Bob Reynolds

Members Gallery

February Competition Winners



Visitor from the Past
by Roy Lobenhofer



Sylvan Lake
by Larry Arends



Sonoran Forest
by Randy Vlcek



White Orchid
by Kathy Grady



Simple Pleasures
by Bob Reynolds



Totem Pole - Monument Valley
by Patrick Grady



Retired Floats
by Randy Vlcek

Members Gallery

February Competition Winners



Breaking Storm
by Patrick Grady



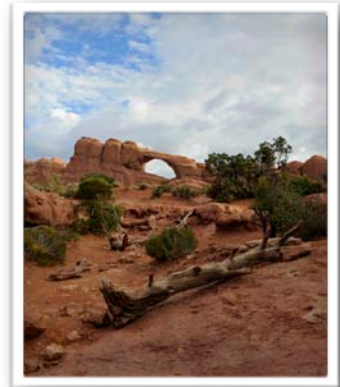
Granary on Aztec Butte
by Kathy Grady



Old Church Door - Spain
by Paula Matzek



Contortionists
by Mort Lehrman



Desert Arch
by Randy Vlcek



Huey Rescue
by Mike Garber



Cathedral Rock
by Jim Pierson