

THROUGH THE LENS

Great People and Great Images Since 1988

Website: www.arlingtoncameraclub.org

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by Judy Reynolds 2013



Welcome

Welcome to the Arlington Camera Club and the premier of our 2013-2014 Newsletter, ***Through the Lens!***

We have a brand new Newsletter Team who have been working hard to publish news, notes, happenings and your photographic images. ***Through the Lens*** isn't just a piece of simple E-mail that's sent to your in-box. Publishing a newsletter requires input from a strong team. We have such a core team and they are planning to publish our competition results, photography related articles, as well as articles from our own members.

Be a guest author or Join the Team

Certainly, we welcome articles and input from all of our members. So if you have a subject you'd like to write about, or you want to describe an interesting photo journey you took, please seek out the Newsletter Team and plan on being a contributing writer.

We'd like to encourage additional members to contribute. Perhaps you can help for just one issue, or maybe you can help format the competition results or images

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6 Elaine Villaflores: tips on sports photography
<http://lilgirlbigcam.smugmug.com>

20 Chris Smith, Chicago Photography: favorite places to shoot in Chicago and how to shoot them. www.OutofChicago.com

into printable form, for example. If so, we'd like to have you.

Programs

An important part of the Arlington Camera Club is our monthly programs. You may have already enjoyed the presentations at our September meetings. And there are more to come. We plan on presenting programs that cover diverse subjects within our photography hobby. Once again, we have a lot of expertise in our midst. If you are new to the Arlington Camera Club and have a special area of interest or expertise, please let our Program Chairperson, Barrier Burr, know. You may be our next guest presenter! Also, if you have a favorite subject

or favorite presenter who you think can be of interest to us, see Barrie.

More fun stuff

If you are new to the club or a veteran member, you'll be happy to know we have more fun stuff ahead. There is a full schedule of photo display opportunities at area libraries (see Judy King) and there are numerous (and sometimes impromptu) outings planned throughout the year. So, again, Welcome to the Club; **enjoy, contribute and take some good photos** to share with us.

Bob Reynolds
President, Arlington Camera Club

Welcome New Members!

Sam Ashford - Arlington Heights

Candice Benda - Arlington Heights

Bob Hodges - River Grove

Ray Perry - Glenview

Barbara Ryan - Mt Prospect

Howard Wagner - Inverness

Rick Reingold - Wheeling



Kathy's Korner

Photographic Opportunities at our Doorstep

Indiana Dunes National Lakeshore

by Kathy Grady

As we launch our quarterly ACC newsletter with a new editorial and writing team, I've been assigned to writing articles. Having pondered on what I'd write about, I thought it would be useful to base each year's articles on a theme. So, this year's theme will be "*photographic opportunities at our doorstep*". I'll be highlighting photographic opportunities at Illinois and other nearby state and national parks with travel times of 1-4 hours. I'll begin with one of my favorite locations in a neighboring state, Indiana.

The Indiana Dunes National Lakeshore is located on the shores of Lake Michigan, between Gary and Michigan City, Indiana, easily accessed by driving south and east on Interstate 90. The Great Lakes were formed millions of years ago when massive sheets of ice advanced and retreated over the eons. Much of the Indiana Dunes National Lakeshore was formed when the glaciers finally receded and Lake Michigan fell 25 feet to its current level about 10,000 years ago. The park has 15,000 acres of wetlands, prairies, sand dunes, oak savannas, forests, and historic sites.

Lots of information is available about the Lakeshore at the Nature Center, including opportunities to camp overnight. One of the most special places at the Nature Center is a small glass room that juts into the forest and is surrounded by hummingbird feeders just a few

feet from the windows. I typically count myself lucky if I see a handful of hummingbirds on my travels each year. At the Nature Center, Pat and I sat for what felt like hours enjoying watching 20-30 ruby throated hummingbirds visiting the feeders. It was amazing.

There are numerous hiking trails that provide access to landscape and wildlife photographic opportunities. Trails range from easy to moderate and are between 0.75 to 5.5 miles long. These well-marked trails often interconnect, so you can easily move from one trail to another trail. There are also areas with photographic opportunities that are easily accessed by car, such as the shores of Lake Michigan and the Bird Observation Tower. Your passion may be photographing the waves as they move up the beach, flowers, birds or intimate landscapes that include marshlands, ponds, and dunes. Whatever your passion, you will no doubt find it at the Indiana Dunes National Lakeshore. Depending on the season, you will also have the opportunity to see migrating birds. So, check it out, it is worth the day's trip!

THE INSIDE OF CAMERA CLUB OUTINGS

by Jeff Berman

For those of you who have not been on a photo outing with the camera club let this serve as a wake up call to the fun and education you can receive. Not to mention a nice lunch.

There are many upsides to outings:

Outings are a source of winning entries in competition. Last week 5 of us went to southern Wisconsin to photograph barns and foliage. Well, the foliage forgot to appear this year but we did discover some barns.

We discovered a wonderful farm about 200 yards from where we were all standing but we were not allowed on the property under some kind of very serious penalty. So we decided to photograph this farm from different angles and then enter them all in competition on the same night to confuse the judges. Well, we discussed it but it probably won't happen. But it was fun.

Bonding with someone who, up to now, was only an acquaintance. A new relationship will be forged and they will now be your friend. If you bond with the right person you can walk away with the following knowledge and understanding:

- The true meaning of white balance
- A perfect understanding of camera raw
- The difference between manual mode and program mode on your camera
- The advantages of sleep mode vs hibernate mode on your computer

Don't be afraid to ask questions. Someone on the outing will know the answer or will be proud to invent an answer.

Of course the main advantage of outings is that you might get your photo in the newsletter and enjoy your 15 minutes of fame. Look at the outing photo below. 'Hey, there's Donna Thomas! Hi Donna. How're ya doing'? See? 15 minutes of fame for all.



So, I would encourage you to go on some planned outings during the season. Or if you have an idea for a destination mention it at a meeting and you'll have some company for your outing. Don't forget to discuss lunch.

Arlington Camera Club Exhibits

November - Schaumburg Library - Hanging Date/Time - 11.1.13 at 5:30 p.m. Anyone exhibiting please come and help set up exhibit.

December/January - Raupp Museum, Buffalo Grove - *need to confirm hanging date/time.

Coffee Planet, 1450 Golf Rd., Rolling Meadows, 40' wall space. Can sell.

February/March - Arlington Heights Village Hall - *need to confirm hanging date/time.

March, 2014 - Indian Trails Library - *need to confirm hanging date and time.

April, 2014 - Prospect Heights Library - *need to confirm hanging date/time.

May/June, 2014 - Elk Grove Public Library - *need to confirm hanging date/time.

***Reminder - we are currently exhibiting at Luther Village - take down date/time - November 2nd (anytime after noon until 9 PM) and November 3rd (anytime within the hours from 9 to 5 PM). If anyone who is exhibiting at Luther Village picks up their pics on November 2nd and there are still pics there to be picked up, per Kathy, please make sure that you move photos so that the space looks filled.

Judy King (exhibit coordinator) will find all out hanging dates and times for asterisked information listed above and send out email thru the yahoo group when hanging date and time is confirmed.

Banners

Remember to check out the banners along Arlington Heights road and the Northwest Highway.

CACCA: Meetings are held every second Saturday of the month

Individual Slide Competitions: November – Water, any kind

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

Outings

We are currently in need of members to "adopt" the months of November, January, February, and March. The destination is up to the "host," but there are many suggestions available from Paula or on the club website.

Nancy St. Clair and Paula Matzek will lead an outing to Old World Wisconsin in Eagle, WI one day in early December (December 7 or 8 or 14 or 15.) This will be for the Christmas in the Village event, at which the historic houses and other buildings will feature decorations and other traditions of an 1800's holiday. Final date choice will depend on weather (snow.)

Village Hall Photography Contest

The image should be recognizable as a scene in Arlington Heights: three entries per person. The deadline is 5 PM, Friday, Dec. 27. For details and entry forms contact Derek March,

RANDOM THOUGHTS OF A MONOCHROMATIC MIND

by Patrick Grady

Have You Ever Noticed we are attracted to certain photographers or photographic styles? If you have never wondered why that is, you are missing a wonderful opportunity to improve your own images. I have a few favorites, Ansel Adams, Ed Weston, Elliot Porter, Charlie Cramer and Michael Frye. I spend a good amount of time studying their images whenever I can, be it in a book or the actual image. You may ask what can you learn by looking at, for example, one of Adams' images. The answer is a good deal if you are willing to take the time to really study the image.

Many of Adams' landscapes, but not all, have a foreground object with some connection to the background. For example, if Adams' main subject is a mountain, he places a large rock or several rocks in the foreground. The learning begins when I try to understand what motivated Adams to compose the image as he did. First, I ask why I like the image, not just because the image is monochrome or was taken by Adams, but what about the image stops me in my tracks. If I can answer the first questions, I am on the way to learning something.

With that accomplished, which is not as easy as it sounds, I try to understand what Adams was thinking when he placed the large rock in the lower left corner of the image. Even more important, why was the rock not placed in the lower right corner, or the center, or higher in the left or right corners? Why did Adams render the rock using the chosen tone and why not make the rock lighter or darker? Would the image be more effective if the rock was rendered in a different tone? How would the image be different if the rock was not in the image? If you can answer these questions, you

are not only on your way to understanding the image you are viewing, but you are also beginning to develop your personal style, not by copying another photographer's work, but by understanding what elements affect the image, how the various elements relate to each other and how the photographer uses these relationships to communicate his or her own vision of a particular scene. As you thoughtfully study images from your favorite photographers, you will begin to understand that each photographer has his or her own set of design keys guiding their work. Your goal is to develop your own set of design keys.

This is not easy and requires discipline to study many photographs from several photographers. If, however, you make the effort, you will develop not only an understanding and a real appreciation of quality photography, but also how to communicate your own vision of the world around you. You will know you have begun to reach the promised land when someone tells you they always know when they are looking at one of your photographs.

We all can read books on photographic design and all have been victims of a slavish application of the "rule of thirds," never place the horizon in the middle of the image and beware of the photographs center. But do rules really help us organize the elements of our images to effectively communicate what we wish people to see? The rules are nice but how do the "rules" help us make images that we like and communicate what we want to say? I contend that the "rules" are of no value until we understand what pleases us in an image and communicates what we want the observer to see. In other words, photography is a very personal form of expression. Several years ago I

viewed a series of prints in which the main subject of each print was placed in the dead center of the print (can you just picture what this would do to the average competition judge). The prints were stunning.

Speaking of developing your personal set of design keys, almost all of us can use some help. We are lucky to have several really good professional photographers in the area who teach weekend courses and can provide help getting your head around some of the basic concepts that will give you a starting point for your study of the great photographers' work. Do not forget to consider adult education class offered by colleges in the area. There are some excellent classes and workshops out there, but make the decision to get help from whomever or wherever you like and make

growing as a photographer a personal quest.

I often hear amateur photographers state that they do not think they are good enough to take courses from professionals. The good teachers know how to relate to all levels of experience. The challenge is finding the right teacher. Many of us can recommend a number of professionals who may be able to provide you with a start down the road. The most important consideration is finding someone who you are comfortable with and provides the help you are looking for. Our club meetings also offer the perfect opportunity to meet and talk to the professionals making presentations; they may be able to help you find someone you are comfortable with. The important point is to take the first step.

CACCA INFORMATION

by Jeanne Garret

Would you like to try your hand at photojournalism and you aren't sure how you would fare among other photojournalist photographers? Is your specialty portrait photography and you'd like to see your portraits judged along with portrait photography of your peers? Or is nature photography your "thing" and you'd like to have your nature photos judged with others in the nature category? Or are you challenged by taking photos of unique topics and then having them judged along with other area photographers? Or do you enhance your photographs creatively using special techniques?

If you can answer any of the above questions with "yes" then you have an opportunity to submit prints and DPI images at the monthly CACCA (Chicago Area Camera Club Association) competitions. These Special Categories are in addition to the normal way our club competes. Here is how the normal process

works:

Arlington Heights Camera Club is one of the member clubs of CACCA. After each of our competitions, the CACCA reps gather together 4 images in each of the 4 categories (large color, small color, large black and white, small black and white) and these images are taken to the CACCA competitions. Here they are scored against other area camera club members. Only one image per maker per competition is allowed.

For the Special Categories - photojournalism, nature and portraits prints - there are three opportunities a year to submit – nature and photojournalism in October, December and February. For portraits, the competition is held in November, January and March.

There is also a special category for creative images where special techniques may be used to alter an image. These competitions are held

in November, January and March. There are also special slide categories and competitions.

There is a special postcard competition in April and a Salon, where you can submit in any category, that is held April as well. The Salon is an opportunity for you to submit as an individual for a small fee.

To submit, you only need to follow the rules which are spelled out on the web site or ask one of your CACCA representatives, Patty Colabuono or Jeanne Garrett.

One last thing that is offered is an opportunity to have several images critiqued by CACCA judges. Just come at 11:30 with your images.

What is wonderful for the Arlington Camera Club is that these CACCA competitions are

held at our regular meeting site and you can stop by and watch any of these competitions as they are being held. It is a way to see great photography right here in Arlington Heights!

CACCA meetings are held each month on the second Saturday of the month. Competitions begin at 1:00 pm.

I hope you take advantage of this opportunity to grow and learn as a photographer that are right here in our own backyard!

Calculating Depth of Field: Simple Calculations Lead to Knowledge and Control

by Tim Grey

(Reprinted with permission from Pixology Magazine, July 2013)

Depth of field is one of those topics that is so simple and yet so incredibly complicated. This probably helps to explain why I somewhat consistently discover that many photographers don't truly understand the extent to which various factors impact available depth of field.

Depth of field is simple in terms of the overall effect. And in my experience most photographers tend to think of the factors affecting depth of field in a relatively simple way. Specifically, it seems that most photographers think of depth of field as being affected only by the lens aperture setting.

The lens aperture setting is certainly a key factor in terms of changing depth of field in an image. However, you also need to take into account the lens focal length and the distance to the subject (the distance at which you're setting the focus).

In fact, there are other factors affecting depth of field that make the subject even more complicated. This includes issues such as the circle of confusion size, lens angle relative to the "film plane" (think of tilt-shift lenses in this regard), camera format (primarily in terms of how the format affects lens focal length and aperture), and other considerations.

That said, in general, when working with a single format (such as a digital SLR) you can think of depth of field as being affected primarily by lens aperture, distance to the subject being focused on, and lens focal length.

I think the effect of lens aperture is generally pretty well understood by most photographers. A larger lens opening (smaller f-number) will result in less depth of field, and a smaller lens opening (larger f-number) will result in more depth of field.

Distance to subject is also a significant factor impacting depth of field. The closer the lens is to the subject being focused on, the less depth of field you will achieve. The further away you are focusing, the more depth of field you will achieve.

The focal length of the lens will also impact depth of field. Some photographers like to claim that focal length does not impact depth of field, but their argument is based on a very significant limitation. Specifically, when making the argument that depth of field is not impacted by focal length, the person making this claim will stipulate the condition that the subject is framed to the same size in the frame. In other words, if you change focal length but then change your position so the subject fills the frame to the same extent, then the depth of field remains unchanged. But in the process you've also changed the distance to the subject, which is another key factor in depth of field.

Let's consider some examples to illustrate the impact of these variables on depth of field. With a given digital SLR setup let's assume a lens with a focal length of 100mm with a distance to the subject of ten feet. At a lens aperture of f/2.8 the depth of field will be six inches. At a lens aperture of f/16 with the same setup, that depth of field goes up to just shy of three feet.

With a lens focal length of 100mm with the aperture set to f/8, let's consider the effect of distance to subject. At a distance of ten feet, the depth of field will be about 1.5 feet. At a distance of twenty feet that depth of field goes up to just shy of six feet.

With a zoom lens set to a fixed aperture of f/5.6 with a distance to the subject of ten feet, at a focal length of 24mm the depth of field will be nearly ninety feet. Zooming in to a focal length of 105mm with the distance to subject and lens aperture kept fixed, the depth of field goes down to eleven inches.

Hyperfocal Distance

There's a pretty good chance you've heard about hyperfocal distance, at least in passing.

Generally speaking, the aim of utilizing hyperfocal distance is to maximize depth of field. Specifically, the hyperfocal distance is the closest distance at which you can establish focus and ensure the depth of field will extend all the way to infinity.

If you set focus at the hyperfocal distance for the current photographic conditions, everything from one half the hyperfocal distance to infinity will be in focus. In other words, you'll achieve the maximum possible depth of field for the current conditions.

If that hyperfocal distance is closer to you than any object that appears in the frame, you will achieve a depth of field that renders everything in the frame in acceptable focus.

Whenever I hear photographers talk about hyperfocal distance I get a little concerned, because it seems many photographers assume hyperfocal distance is some sort of magic solution that will always enable you to achieve infinite depth of field. That's simply not the case.

For example, on a full-frame digital SLR with a 100mm lens and a lens aperture at f/8, the hyperfocal distance is 137 feet. If you focus at 137 feet everything from 68.5 feet (half the hyperfocal distance) all the way to infinity will be in acceptable focus. But that means if your key subject is closer to you than 68.5 feet

It is impossible to achieve a depth of field that goes all the way to infinity.

That's not to say that hyperfocal distance isn't a perfectly valid approach to helping ensure maximum depth of field. Rather, I simply want to emphasize that hyperfocal distance isn't a magic solution. There are still limits that impact the value of hyperfocal distance, such as when you need to focus on a subject that is relatively close, or when you are using a particularly long focal length lens.

Calculating Depth of Field

Needless to say, it can be very helpful to have a clear understanding of depth of field when you're actually capturing images. Whether you're trying to minimize depth of field, trying to maximize depth of field, or trying

to optimize depth of field to the precise range you want to appear in focus in the image, an ability to calculate depth of field for the current photographic circumstances can be valuable.

The problem is, the formulas for calculating depth of field can be a bit of a challenge to say the least. Fortunately, there are tools that enable you to calculate depth of field with ease.

If, like an increasing number of photographers, you have a smartphone, you can find any number of applications for your phone that will enable you to easily calculate depth of field no matter where you are.

I happen to use an iPhone, and the application I tend to use when I need to calculate depth of field is DOFMaster, which is also available for Android phones. With this (and similar) applications, all you need to do is specify the camera format you're using, and then enter values for the lens focal length, lens aperture, and focus distance. You'll then be presented with the near limit of depth of field, the far limit, and the actual size of that overall depth of field. In addition, Don Fleming, the creator of the DOFMaster app for smartphones, has an online depth of field calculator (available at <http://www.dofmaster.com/dofjs.html>). This is essentially the online version of the smartphone application; at it enables you to just as easily calculate depth of field for a given photographic scenario.

The value of actually taking the time to calculate depth of field is twofold in my mind. First, you'll be able to get a better sense of how much depth of field you will achieve with a given set of capture settings, and you'll therefore be able to modify the capture settings to better achieve your goals for a given photograph.

Second, by calculating depth of field somewhat frequently in a wide variety of photographic situations, you'll start to develop a better understanding of how depth of field is impacted by specific capture settings. For example, you'll start to appreciate that when you're focusing on a subject that is relatively close (let's say five feet

away) with a lens focal length over around 100mm, even with the lens fully stopped down you won't be able to achieve much depth of field at all. Specifically, with a full-frame digital SLR using a 100mm lens at f/22, focusing at a subject five feet away will result in a depth of field of about twelve inches.

In my mind, this level of knowledge related to depth of field is invaluable. That's why it is rare for me to lead a field photography workshop where I don't bring out my iPhone and pull up the DOFMaster app to demonstrate for a participant what they can expect in terms of depth of field for their current photographic situation. In fact, I tend to perform such calculations for educational purposes multiple times on most workshops I lead.

If you have a tendency to utilize the extreme limits of lens aperture settings, shooting most images with a wide-open or fully stopped-down aperture to minimize or maximize depth of field, or if you don't have at least a general sense of how much depth of field you will achieve with various capture situations,

I strongly encourage you to spend some time performing depth of field calculations both to optimize your settings for a given photograph and to help you gain familiarity with the impact of the factors related to depth of field.

I happen to make use of the DOFMaster app and website, but there are many other great calculators for depth of field available. I consider depth of field to be one of the most powerful tools we have when it comes to creatively interpreting a photographic scene. As a result, I consider it invaluable to take full advantage of the benefits offered by calculating depth of field at least in situations where it has a significant impact on the final photographic image.

You can find the DOFMaster application for iPhone mentioned in this article through the iTunes store here:

<http://bit.ly/DOFMasteriTunes>

For more information:

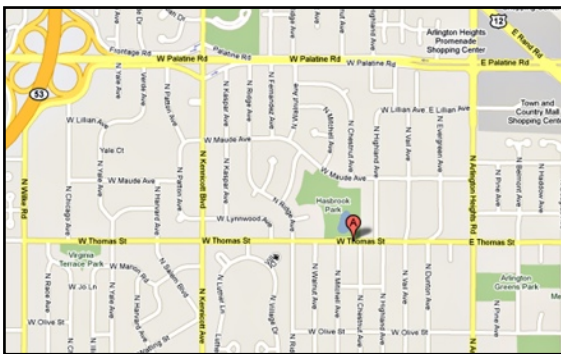
www.timgrey.com

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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 233
 Arlington Heights, IL 60004



Coming in December

4 Dec. Competition

18 Dec. Tips and Techniques and
 Holiday Party

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ACC Competition Results - October 2013

Small Monochrome Prints

Jeanne Garrett	Basilica of St Josephat	23	AW	SMPOM
Larry Arends	The Things We Do	22	AW	
Mike Garber	Fair Winds	22	HM	
Ken Olsen	Winter Stream	22	HM	

Large Monochrome Prints

Howard Wagner	Can We Go Home Noq	25	AW	LMPOM
Larry Arends	Canyon Rain	25	AW	
Patrick Grady	Maine Coast	24	AW	
Bill Kruser	Industrial City - Chicago	24	HM	
Patrick Grady	Tenaya Lake	23	HM	
Jeanne Garrett	Domes in Quito	22	HM	

Small Color Prints

Kathy Grady	Magnolia	23	AW	SCPOM
Ken Olsen	Japanese Garden Reflections	23	AW	
Henrik Danford-Klein	Patriotic Sunset	22	AW	
Henrik Danford-Klein	Summer Meadow	22	AW	
Tim Medina	Red Balls	21	AW	
Larry Arends	Mount Shasta Rail Barn	22	HM	
Larry Arends	Waterlily	22	HM	
Ken Olsen	Curtain Call	21	HM	
Jeanne Garrett	Holland Lighthouse	21	HM	
Judy King	Running Swan	20	HM	

ACC Competition Results - October 2013(Cont'd)

Large Color Prints

Henrik Danford-Klein	Dutch Windmill	25	AW	LCPOM
Norm Plummer	Between Plays	24	AW	
Patrick Grady	Half Dome	23	HM	
Patrick Grady	Bass Harbor Light	23	HM	
Larry Arends	Moab Morning Light	23	HM	
Kathy Grady	Pemaquid Point	23	HM	
Nancy Vanderah	Caught!	23	HM	

DPI Competition Results - October 2013

Color Images

Randy Vleck	The Boxer	24	AW	CIOM
Bob Reynolds	Beaver Marsh	24	AW	
Patty Colabuono	Bleeding Heart	23	AW	
Kent Wilson	Golden Dragon	23	AW	
Jim Beck	Baja Surf	22	AW	
Patty Colabuono	Good Morning Sunshine	22	HM	
Bob Reynolds	Brandywine Falls	22	HM	
Bill Bible	Wonder Lake and Alaska Range	22	HM	

Monochrome Images

Kent Wilson	A Good Day Fishing	22	AW	MIOM
Mike Garber	Virginia Barn	22	AW	
Jim Beck	Pumping Station	22	HM	
Jeanne Garret	Horse Eye	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

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)

March 2007

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

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

Card Holder Signature: _____

Members Gallery

October DPI Competition

Monochrome DPI Images



*A Good Day Fishing
by Kent Wilson*



*Virginia Barn
by Mike Garber*



*Pumping Station
by Jim Beck*



*Horse Eye
by Jeanne Garrett*

Color DPI Images



The Boxer
by Randy Vleck



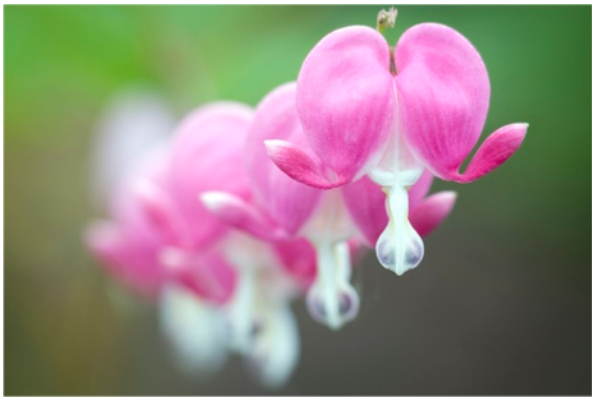
Beaver Marsh
by Bob Reynolds



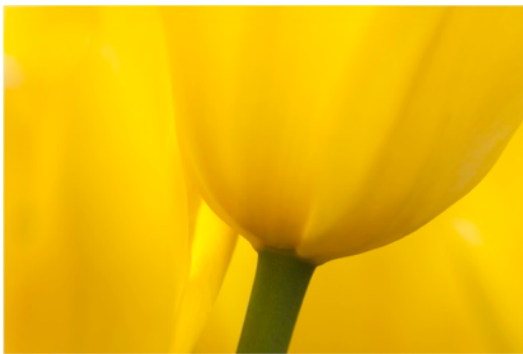
Golden Dragon
by Kent Wilson



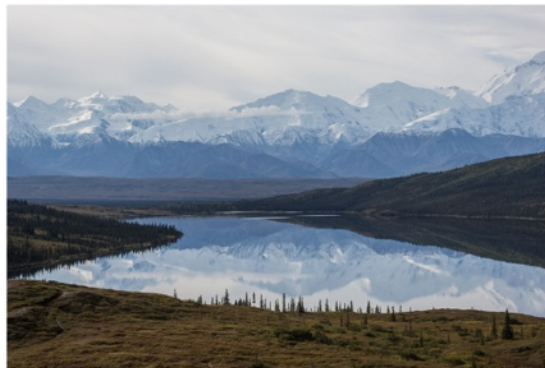
Baja Surf
by Jim Beck



Bleeding Heart
by Patty Colabuono



Good Morning Sunshine
by Patty Colabuono



Wonder Lake and Alaska Range
by Bill Bible



Brandywine Falls
by Bob Reynolds

Small Monochrome prints



***Basilica of St Josephat
by Jeanne Garrett***



***The Things We Do
by Larry Arends***



***Winter Stream
by Ken Olsen***



***Fair Winds
by Mike Garber***

Large Monochrome Prints



***Can We Go Home Now
by Howard Wagner***



***Canyon Rain
by Larry Arends***



Tenaya Lake
by Patrick Grady

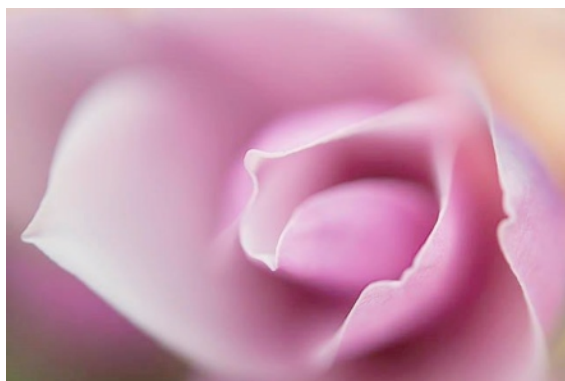


Domes in Quito
by Jeanne Garrett



Industrial City _ Chicago
by Bill Kruser

Small Color Prints



Magnolia
by Kathy Grady



Red Balls
by Tim Medema



Japanese Garden Reflections
by Ken Olsen



***Curtain Call
by Ken Olsen***



***Mount Shasta Rail Barn
by Larry Arends***



***Waterlily
by Larry Arends***



***Holland Lighthouse
by Jeanne Garrett***



***Running Swan
by Judy King***

Large Color Prints



Half Dome
by Patrick Grady



Bass Harbor Light
by Patrick Grady



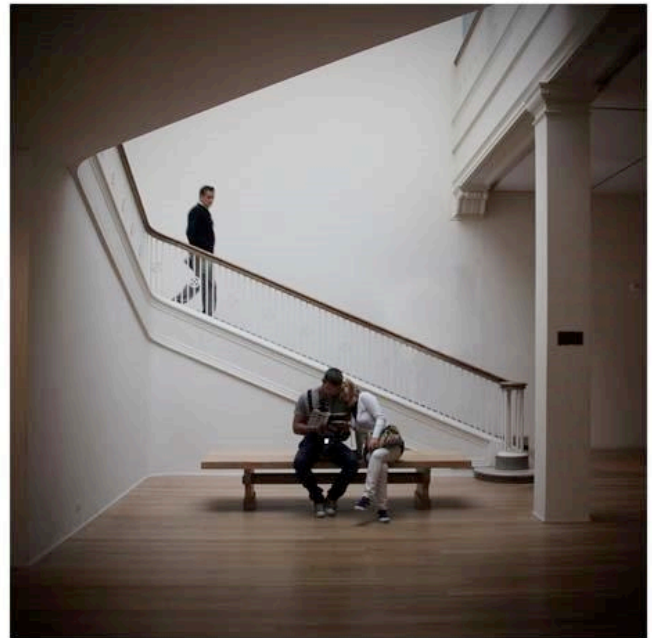
Between Plays
by Norm Plummer



Moab Morning Light
by Larray Arends



Pemaquid Point
by Kathy Grady



Caught!
by Nancy Vanderah