



Greetings Everyone:

Volume 30, Issue 1
October, 2017

While we were on summer hiatus from ACC meetings the PSA headquarters people were judging entries for the national camera club newsletter contest.

There were 40 entries entered in the national contest, including Through The Lens.

Seven honors were distributed to the winning newsletters; three Awards and four HM's. I'm proud to say Through The Lens won an HM. We scored a total of 95 points out of a possible 103 points. PSA sent us a copy of the final score sheet and the reasons points were deducted. Now that we know what PSA is looking for we will make some changes in Through The Lens so that we can be a competitor next year for the winning camera club newsletter in the nation.

In the past each newsletter issue consisted of three unrelated tutorials, each educational in its own right. Some members told me they print the tutorials and keep them in folders for future reference. That was nice to hear.

The newsletter team will alter the editorial content of the newsletter so that *TTL* will serve as more of an educational newsletter in order to improve our photographic and technical skills. We hope you learn from this format and the included articles.

Each edition will consist of one theme with two or three tutorial articles supporting that common theme.

Of course we will continue the *Question Man* column, the *Photography 101* column, the tee shirt pictures which serve as great fillers at the end of an article and photography cartoons when we have them. If anyone sees a great photography related cartoon please send it to us.

As winter is approaching the theme for the initial 2017 - 2018 issue of *Through The Lens* will be "Taking Pictures in Bad Weather." We welcome any member comments for inclusion in the "Shoutout - Letters to the Editor" section. It's always nice to get a pat on the back but constructive criticism would be welcome as well.

Jeff Berman and Rich Milburn

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Great Photos (In Any Weather)

By David Peterson

Reprinted courtesy of Digital Photo Secrets

What do you do when it's raining outside? How about when it's snowing, or when the wind is fierce or the air is cold. Do you sit inside in front of the fireplace and dream of the day when you can get back out there with your camera and capture some wonderful fair-weather photos? Then I have to say, you are missing out. Because you can get awesome photos at any time, no matter what the weather. Here's how.

First: protect your camera

Before you grab your camera and go running outside in a thunderstorm, let's first talk about some basic safety. I don't mean for you, of course, unless you happen to be the sort of person who melts in the [rain](#). I mean for your camera. Unless you own a camera in the “tough” or “rugged” class, you're going to need some way to protect your investment from the elements. If your camera is a DSLR, a great way to do this with a rain guard. Just cover your camera up and go, and it will be protected from **snow, sleet and rain**. Just make sure you pick a lens and stick with it—if you try changing lenses in wet conditions you could get water inside your camera, and I know I don't have to tell you how bad that could be.

But you have to take precautions in other weather, too, particularly in cold weather. Cold weather can be hard on your battery (you may find you don't get as much battery life in cold temperatures), but one of the greatest dangers you will encounter in cold weather is condensation.



This is not going to be a problem for you while you are outside taking pictures—rather, it's going to become an issue when you come back inside your nice warm house. Outside, the air is cold and dry, but inside there's almost always going to be some moisture in it—particularly if you like using a humidifier. And what this means for your gear is that all that moisture will condense onto the cold surfaces of your camera, including the internal parts. You definitely don't want this to happen, because water and electronics do not play well together. Fortunately, the fix is simple: place your camera in an airtight bag and then bring it inside. The condensation will form on the outside of the bag, but the camera will stay dry. You can use a simple Ziploc freezer bag to get this done—no need to splurge on an expensive dry bag. Just make sure that you put the camera in the bag before you open up the front door.

Finally, keep safety in mind particularly when you are taking pictures in a thunderstorm. I'm sure I don't really

have to tell you this—your mom probably did a great job of letting you know how dangerous it is to be outside when there is lightning. When you are shooting a thunderstorm, it's generally a good idea to do it from inside—either from indoors through an open window or from the inside of your car. You'll still have to protect your gear with that rain guard in case rain comes in through that open window, and you may have to protect the inside of your house too—but the plus side is that you won't become one of the few people who succumb to a lightning strike every year around the world.



Rain

Rain makes people feel emotional. It can make them feel upset or miserable, or it can make them feel like dancing. When you go out in a rain storm, look for moods. Try to capture the way that people and animals feel when they are surrounded by all that wet weather. And look for contrast, too—brightly colored umbrellas amongst all the drab colors, for example. And don't forget to look down. Reflections in mud puddles (especially at night) can make for some really

When the rain stops, try to find interesting objects with drops of water clinging to them. Flowers are great for this—all those beautiful raindrops add extra interest and texture to an already beautiful subject.



If your goal is to capture the rain as it comes down, you'll need to know a few tricks. First, shoot into the light. Backlight can help to illuminate those individual drops of water as they fall. If it's raining at sunrise or sunset, this is a great time to get pictures. Just remember to keep your camera at somewhat of an angle to the light so objects in the frame don't become silhouetted. You can also use your flash to illuminate the raindrops—don't use it on full power, but rather set it to about 1/3rd power for a more subtle effect. And don't forget about your shutter speed—a slow shutter speed (1/125 or slower) will make the rain show up as a

long streaks, while very fast shutter speed (1/1000 or faster) will freeze the individual drops as they come down.

Snow

You can use the same shutter speed tips for snow, although snow does tend to come down much more slowly than rain does, so some adjustment may be required.

Whether shooting in snow or just in frosty weather, make sure you go out early in the morning. All those delicate icicles, gatherings of frost, or patches of snow clinging to certain surfaces is always going to look best early in the morning—not just because the light is better, but also because if you wait too long the sun will strike those delicate structures and melt them almost instantly. It's a good idea to go out a little bit before the sun comes up so you've got plenty of time to find your subject and get a great photo before it's too late.

Whenever you're shooting a snowy scene, do not trust your camera's meter. All camera meters are designed to assume that every scene averages out to roughly middle gray in tone. A snowy scene, as you can probably guess, does not average out to middle gray—in fact it is considerably brighter than that. So if you count on your meter to give you the correct reading for that scene, you're going to end up with an underexposed shot. Instead, it's best to use some

exposure compensation—+1 is a good place to start, but make sure you check your histogram to see whether or not you're getting it right. A well-exposed histogram should be skewed roughly towards the middle—if your image is underexposed, the histogram will be skewed towards the left instead. Make sure you're not getting any clipped highlights, either. Clipped highlights make the histogram look as if it is just sort of crashing into the vertical right side of the chart, rather



Finally, make sure you set your white balance for a snowy day, or that you choose shady, which will help take some of the natural blue tones out of the scene. Ideally, you want your photos of snow to look white, not to be tinged with any other colors, although a light blue tinge can help your image feel colder.

What to photograph in the Rain

By David Peterson

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You don't have to go very far to find something to photograph in the wet weather. Start right in your own backyard. If you're an avid gardener, you should have plenty of colorful flowers and plants just waiting to be photographed. This really is the best time to do it. Not only do the colors pop, but there are water droplets everywhere.



Flowers are a nice place to start. They appear

Once you get tired of your backyard, take a stroll down the streets and look at the puddles. A perfectly still puddle acts like a mirror, creating an interesting visual effect, like the photo at the top of this page. It's a great way to frame a subject that would otherwise be cliché or uninteresting on its own. For more on this, see my tip on reflections.

People make an excellent subject on a rainy day. Emotions tend to be heightened as they make their way through busy streets, usually in a rush to avoid getting soaking wet. Try taking silhouette pictures with the sun behind

your subjects. Later on, you can go into Photoshop and see if they make a nice black and white photo.

Lightning is another one. Have a look at my tutorial on lightning photography. Although it takes some practice, it's not as hard as you might think. That's because you'll be keeping your camera's shutter open a lot longer than usual. When the lightning strikes, there's a good chance you'll capture it. If you've ever wondered how photographers can capture lightning when it all happens so fast, that's how.

Whatever you do, keep looking for the colors that pop out. Check out this image. It's almost unreal!



Don't forget About After the Rain

It's fun taking pictures in the rain, but it's even better when the clouds clear, and the sun comes out again. Rain clouds add an unparalleled element of drama to a scene. They provide a dark background that makes everything stand out in stark contrast.

Sometimes the clouds open up and give you a window into the blue. You can never predict when it's going to happen, but it can be the deal breaker for a scene.

This is when you'll want to take landscape photos and the like. We've mostly been talking about [macro](#)photography and pictures of things close by. But if the sun is out, chances are your scene will be colorful all around. I suggest you do whatever you can to find something to put in front of that dark background. You'll almost always get a keeper.

The big takeaway? Don't be dissuaded by the rain. There are a lot of ways to express your creativity when the skies are grey, and it's wet outside. You won't damage your camera, and if you put on the right gear, you'll have a great time.



Taking Photos of the Rain

By David Peterson

Reprinted by permission of Digital Photo

It beats on our rooftops. It makes us turn on our windshield wipers. It creates puddles on the sidewalk and wreaks havoc with landslides. Rain can be dramatic or it can be subtle, and as a photographer, it makes for unique photographic opportunities that most people don't think about until they see it in an image.

Often, too many people are afraid of getting their gear wet...or even themselves. But, with the right precautions and coverage, the results are worth the undertaking. Other than staying dry, there are several things to consider... let's explore them.

Shutter Speed

Obviously rain is going to be a moving subject, and with that the first thing to come to mind would be your shutter speed. In order to stop the raindrops in action, you want to use as fast of a shutter speed as possible. If you can bump your shutter speed to faster than 1/500, you're much more likely to stop the drops! Try shooting at as many different speeds as possible until you get the image you want. Depending on the lighting, you may not be able to go too fast without bumping up your ISO. That's okay. It's better to have a higher ISO and risk of some grain than to miss out on a great shot. On some cameras, you can set it to automatically bracket your shots to adjust the f-stops along with the shutter speeds you select. This will give you even more variety. You can set bracketing with the Exposure Comp./AEB Setting. You can adjust how high and low you want the

bracketing to go, be they a fraction of a stop or a full stop or more. If you're shooting in shutter priority mode, I wouldn't go too much more than a full stop since your camera is figuring a lot of it out for you. However, for edification purposes, it's worth playing with the higher stops just to see the different results. Naturally, in some cases it may be needed. Often, stopping up or down is helpful with creating definition in the sky. If it's raining, you may or may not have a dramatic sky. A passing thunderstorm could make for a compelling sky, whereas a gloomy rainy day probably wouldn't.

Your shutter speed may also vary depending on if you're shooting into a brighter side of the sky or not. If the storm is passing and it's darker on one side than the other, this could be the case. The lighter side, of course, will allow you to shoot at a faster shutter speed.

Backlighting

Raindrops can be emphasized quite dramatically with different light sources that may come into play. If you're on a tropical island with some of those passing storms, the sun breaking through the clouds can make for some great backlighting.

The image at the top of this post is a good example of dramatic lighting. The way it illuminates both the raindrops and the tree makes it a spectacular image. Another good example would be a street light. Much like the old black and white detective movies, a black and white image of rain falling in front of a street light at night is a classic shot. So, when it rains, the key is to look for the light!

Bouncing



Some of the best times to capture water is when it hits the ground, puddles or other bodies of water, or an object. In the image above, some drops are still falling and some are bouncing. The light hitting the two bigger drops in the air is a nice touch as well. Consider being close to the ground for some of your shots. Pavement, puddles, rocks, and more make for great opportunities to capture water landing on them.



Cold Weather Photography Tips

By David Peterson

Reprinted with permission of Digital Photo Secrets



It's winter, and baby it's cold outside. If you live where it's warm, go with the flow. When it's cold, it's a perfect time to get out and photograph! "A perfect time, you say? The weather is *COLD!*" That's right, it's cold. Snow may cover the ground, ponds may be iced over, and carbon dioxide may permeate the air with every exhale. With this in mind, I want to provide a few cold weather photography tips to motivate you to get out in the field with your gear, test it out and hopefully come back with some great shots. One great photo will encourage you to return to the frost-filled environment in which you reside to go out again and again. Keep What's White, White: Camera meters are calibrated to reproduce 18% gray. It will unnecessarily darken bright snow. You don't want to make it gray.

Although today's cameras are extremely intelligent, it doesn't mean they're always correct. All DSLRs have exposure compensation capability. When you dial in + compensation, you instruct the camera to brighten the exposure. When you dial in - compensation, you instruct the camera to darken the scene. In that the camera will try to darken white snow, enable exposure compensation and dial in + compensation. The amount will be dictated by each scene. Here's where the histogram and highlight warning come in handy. If pixels on the right side of the histogram are lacking,

which will be seen on the LCD as gray snow, dial in + compensation until the histogram moves more to the right. If no "blinkies" flash, dial in + compensation until they do and then back off slightly. More than likely, the best exposure will be the one just before you produce the "blinkies." If for some reason you get blinkies from the start, dial in - compensation until they disappear.



Appropriate Clothing: Start with a breathable base layer that wicks moisture. Outer layers should have a zipper that allows you to moderate the temperature. Wear a hat with good insulating qualities. A base layer for your feet is very important. Fleece socks work well as do silk sock liners. Chemical packs for your hands or feet work well. With heavy gloves you won't be able to operate the dials on your camera. Instead, start with a thin glove liner over which you layer a fold-back mitten. It gives you the ability to keep just your shutter finger exposed. When it gets cold, place it in the fold-back mitten pocket that also houses the chemical warming pack. Carry extra batteries for your camera and keep them close to your body to keep them warm. The more comfortable you are, the longer you'll stay out in the field.



Tripod Prep: Make your tripod comfortable to handle. If you have a metal tripod, create a climate barrier. This can be done a number of ways. Fasten pipe insulation around the legs where it's handled. It can be found in hardware stores and it's cheap. It also provides a cushion when you rest the tripod on your shoulder. There are companies that make fancy pads that come in different camo patterns and are custom fit to specific tripods. Tape a hand warmer to the tripod to provide an additional climate barrier. Make sure all the handles and levers are in good working order as the cold makes working them more difficult. If there are any sand or dirt particles hanging them up in room temperature, they're sure to wreak havoc in the cold. If you need to tune the tripod up, get cold weather

grease recommended by the manufacturer. When you position your tripod in soft snow, stability and sinking leg issues arise. Some photographers force the legs into the snow, but this presents two problems. The depth at which the tripod sinks results in lost height. The photographer has to sit or kneel in the snow, which adds to the discomfort. The other issue is the legs of the tripod are now surrounded by snow, which transfers the cold. A solution comes in the form of tripod "snowshoes." They strap to the foot and form a large surface area that makes it difficult for the legs to sink. The set I have is made by Manfrotto and they're



2017-2018 ACC Programs Confirmed

10/18/17	Critique night	Lance Lagoni, moderator
11/1/17	Michael Trahan - Nature Photography	
11/15/17	Bill Kruser - Drones	
12/6/17	Competition	
12/20/17	Mort Lehrman - Mort's take on Flash Photography	
1/3/18	John Starks - Daily Herald - Journalistic Photography	
1/17/18	Tom Snitzer	Techniques to get great image capture in difficult lighting conditions, using grad ND filters and expanding your camera's dynamic range.
1/26/18	Post Holiday Party	
2/7/18	Competition	

EXHIBITS



We had an exhibit at the Palatine library during the month of September. The theme was 'Water.' Great prints were exhibited. Damn. We're good.

Exhibitors were Pat Coleman, Jeff Berman, Judy King and Carol Arnold.



Understanding ISO – A Beginner’s Guide

By David Peterson

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Beginning to take good pictures without a good understanding of how ISO works and what it does. Camera ISO is one of the three pillars of photography (the other two being Aperture and Shutter Speed) and every photographer should thoroughly understand it, to get the most out of their equipment. Since this article is for beginners in photography, I will try to explain ISO as simple as I can.

What is ISO?

In very basic terms, ISO is the level of sensitivity of your camera to available light. The lower the ISO number, the less sensitive it is to the light, while a higher ISO number increases the sensitivity of your camera. The component within your camera that can change sensitivity is called “image sensor” or simply “sensor”. It is the most important (and most expensive) part of a camera and it is responsible for gathering light and transforming it into an image. With increased sensitivity, your camera sensor can capture images in low-light environments without having to use a flash. But higher sensitivity comes at an expense – it adds grain or “noise” to the pictures.

Take a look at the following pictures:



The difference is clear – the image above at ISO 3200 has a lot more noise in it, than the one on the left at ISO 200.

Every camera has something called “Base ISO”, which is typically the lowest ISO number of the sensor that can produce the highest image quality, without adding noise to the picture. Some older Nikon DSLRs and a number of other modern cameras such as the Fuji X-T2 have a base ISO of 200, whereas most modern Nikon and Canon digital cameras have a base ISO of 100. So, optimally, **you should always try to stick to the base ISO to get the highest image quality**. However, it is not always possible to do so, especially when working in low-light conditions.

Typically, ISO numbers start from 100-200 (Base ISO) and increase in value in geometric progression (power of two). So, the ISO sequence is: 100, 200, 400, 800, 1600, 3200, 6400 and etc.

The important thing to understand, is that each step between the numbers effectively **doubles** the sensitivity of the sensor. So, ISO 200 is twice more sensitive than ISO 100, while ISO 400 is twice more sensitive than ISO 200. This makes ISO 400 four times more sensitive to light than ISO 100, and ISO 1600 sixteen times more sensitive to light than ISO 100, so on and so forth. What does it mean when a sensor is sixteen times more sensitive to light? It means that it needs sixteen times less light to capture an image!

ISO Speed Example:

ISO 100 – 1 second

ISO 200 – 1/2 of a second

ISO 400 – 1/4 of a second

ISO 800 – 1/8 of a second

ISO 1600 – 1/15 of a second

ISO 3200 – 1/30 of a second

In the above ISO Speed Example, if your camera sensor needed exactly 1 second to capture a scene at ISO 100, simply by switching to ISO 3200, you can capture the same scene at 1/30th

of a second! That can mean a world of difference in photography, since it can help to avoid camera shake or motion blur.



I captured these Black Skimmers at 1/2000th of a second at ISO 800. So my camera sensor needed 1/2000th of a second to fully freeze the birds while they were in flight. Now what would have happened if I had ISO 100 on my camera instead? My sensor would have needed 8 times more time to capture the same scene, which is 1/250th of a second. At that speed, I would have introduced motion blur into my picture, because the birds were moving faster than that. In short, I would have ruined the picture.

When to Use Low ISO

As I have said above, you should always try to stick to the lowest ISO (base ISO) of your camera, which is typically ISO 100 or 200, whenever possible. When there is plenty of light, you should use the lowest ISO to retain the most amount of detail and to have the highest image quality. There are some cases where you might want to use low ISO in dim or

dark environments – for example, if you have your camera mounted on a tripod or sitting on a flat, non-moving surface. In that case, bear in mind that your camera will most likely need more time to capture the scene and anything that is moving is probably going to look like a ghost:



Just kidding, of course! That's my lovely nephew being the subject of my long exposure test. I set the camera to the lowest ISO to retain the detail, which also resulted in a long exposure of 5 seconds. My nephew sat still, while my friend stepped in for a brief moment to introduce the ghost :)

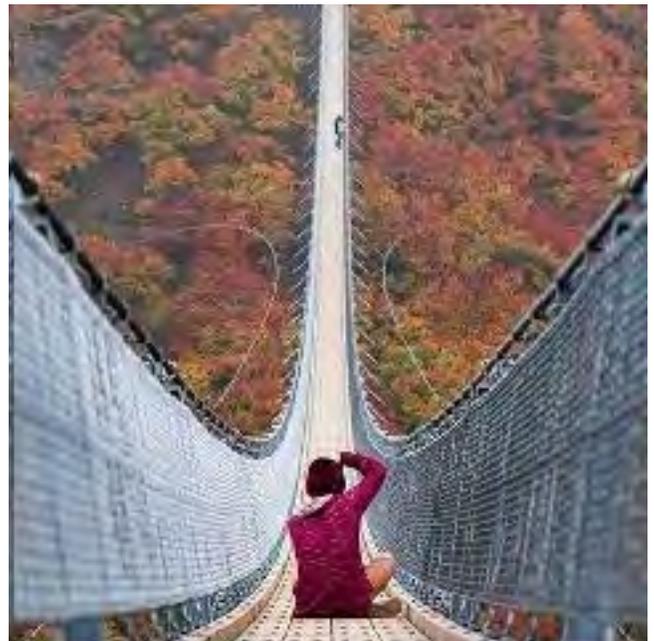
When to Increase ISO

You should increase the ISO when there is not enough light for the camera to be able to quickly capture an image. Anytime I shoot indoors without a flash, I set my ISO to a higher number to be able to capture the moment without introducing blur to the image. Another case where you might want to increase ISO is when you need to get ultra-fast shots, like the bird picture I posted above. Before increasing the ISO though, you should first decide if it is OK for you to introduce some noise to the image. Remember, the bigger the ISO number, the more noise you will see in your images.

On many of the newer cameras, there is a setting for “Auto ISO“, which works great in low-light environments. The beauty of this setting, is that you can set maximum ISO to a certain limit, so when ISO is automatically

increased based on the amount of ambient light, it does not cross the set limit. So, if I want to limit the amount of grain in my pictures, I typically set maximum ISO to something like 800 or 1600 on most entry-level cameras and I can push that number even higher on higher-end full-frame cameras.

If you have any questions, comments or feedback, please post them in the comments section below. Please note that the above explanation of ISO is given in very basic/simple terms, similar to film sensitivity. Correctly defining ISO in digital cameras can get fairly complex. If you want to find out more about ISO in digital cameras, including the ISO 12232:2006 standard, please see [this](#) article from Wikipedia.



Wet-Plate Photography Demo

At the club's September 20 meeting photographer Doug Hanson demonstrated the art of wet-plate photography, a technology prevalent in the mid-19th century. Members with no familiarity with the chemistry and techniques of this system came away with an understanding of the challenges involved in making such photos as well as the nature the images produced. Here are some snap shots of the session and one example of the product.



Doug Hansen's 4"x6" bellows camera poised to take Judie Reynolds' portrait.



Doug is standing in front of his portable "darkroom" employed in light-sensitive operations.



Fixing the image.



The finished product. This technology portrays red tones as dark shades of gray to black as seen in many photos from the 1800s.



The Answer Man

Should I purchase an off-brand lens for my camera?

Off brand, or third-party lenses, have both perks and pitfalls. Some photographers will swear by third-party lenses, while others swear they are not as sharp or reliable as a proprietary lens. The first and probably the most important advantage of an off brand lens is the price. Quite often, third-party gear companies make lenses that are similar in capability to those produced by major camera companies at a fraction of the cost, especially when you get into higher end or more specialized lenses. For example, a Canon 24-105mm f/4L USM lens retails for about \$1100, while a very similar lens by Sigma retails for \$899

Less Expensive = Less Quality

While they are less expensive, third-party lenses are created to be more affordable and with that affordability comes a dip in quality. Often the build quality is not on par with a brand-name lens of that same reported capability. The lens bodies are commonly made of lower-grade plastic. You will need to be extra careful not to drop or bump the lens harshly as it could render your lens useless. The glass elements inside might also not be of the same caliber as a brand name lens.

On the other hand, consider that Sigma and the other third party lens manufacturers don't have the advertising outlay that Canon or Nikon have, so they can afford to make their prices slightly cheaper.

Lens as an Investment

Most of us consider our lenses an investment;

we pair this with the knowledge if we no longer need or use a lens, there is a pretty big market for used lenses both on local sites like Craigslist and globally on websites like EBay. Lenses from camera companies tend to retain their value, meaning if you decide to sell your lens, you'll be able to recoup most of the money you spent on it.

Third-party lenses, even those from well-known and received companies don't hold their value anywhere near as much. They depreciate in value because they aren't meant to be family heirlooms, they are created to be used and serve a purpose for an amount of time. The companies are also younger and less trusted than big names like Canon, Nikon, Pentax, and Sony. If you plan to resell your lenses in the future, it might be worth splashing out on a named brand.

Another advantage of off-brand lenses is the fact these companies sometimes create lenses that aren't actually sold by the company that created your camera. If you are looking for a special lens, you might have to look to third party lens distributors.

If you are thinking of getting a third-party lens, I would recommend that you talk to other photographers, read reviews, and check photography forums for example photos. This will give you a good idea of a risk to gain ratio and allow you to weigh the pros and cons of a particular lens. Check all your options before you buy and remember that you usually only get what you pay for.

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October 4th Competition Results

Small Monochrome

Print of the Month, AW – Dew Lilly, Bill Heider -24
AW – Before Clear Choice, Mort Lerman - 22
AW – Japanese Gardens Boca Raton, Jeff Berman - 25
AW – Dark Villian, Lance Lagoni - 24
HM – Point Wilson Lighthouse, Nancy Hassman - 22
HM – Briella, Ken Olsen - 23
HM – Young Soldier & Friend, Paula Matzek - 22
HM – Fencepost in the Rockies, Larry Brady -22

Large Monochrome

Print of the Month, AW – Old Number 1630, Bob Reynolds- 25
AW – End of the Road, Tom Wilson - 23
AW – Lower Yosemite Falls, Patrick Grady - 24
HM – Cat Woman, Lance Lagoni - 24
HM – Windhover Hall Detail, Paula Matzek - 22
HM – Birch Trees among the Pines, Larry Brady - 23

Small Color

Print of the Month, AW, Calla Lilies, Jan Williams - 26
AW – Church in Sweden, Jan Williams - 24
AW – A Touch of Yellow, Tom Wilson - 21
AW – Boys by Water Wall, Mort Lerman - 22
AW - Swallow Tail, Bill Heider - 24
AW – Kick in the Head, Lance Lagoni - 24
HM – Butterfly on Thistle, Lance Lagoni - 24
HM – Deserted in the Desert, Nancy Hassman - 24
HM – Melancholy, Ken Olsen - 23
HM – Three of a Kind, Carol Arnolde - 24
HM – Girl at the Fountain, Larry Brady - 22
HM – Sunset on the Lake, John Chwalek - 21

Large Color

Print of the Month, AW, Pollard's Mill Falls, Bob Reynolds - 27
AW - Walking Through Giants, Bill Heider - 24
AW – Summer Monsoon Storm, John Chwalek - 22
AW – Charles Bridge, Jan Williams - 24
HM - Prada in the Mall, Bob Reynolds - 25
HM – Stone-Age Grave, Scandinavia, Rich Milburn - 23
HM – Grand Tetons, Carol Arnolde - 25
HM – Dog Lake, Tom Wilson - 23
HM – Fall Comes to Lake, Tom Wilson - 22

DPI

Color DPI of the Month AW, Kestrel, Ken Olsen - 25
AW, Mistress Regina, Lance Lagoni - 24
HM, His Majesty Joker, Lance Lagoni - 23
HM, Banded-Celled-Sister, Ken Olsen - 23

DPI

Mono DPI of the Month AW, Miss Rogers, Lance Lagoni - 24
AW, Masked Miss, Lance Lagoni - 23
HM, The Reader, Bob Reynolds - 22
HM, 1959 Cadillac DeVille, Jeff Berman - 22

October 4th Recognized Images

Print Images



Bill Heider-Dew Lilly - 24 points
AW - Small Mono Print of the Month



Jeff Berman - Japanese Garden Boca Raton
AW Small Mono - 25 points



Nancy Hassman - Point Wilson Lighthouse
HM Small Mono - 22 points



Ken Olson - Briella
HM Small Mono - 23 points



Paula Matzek - - Young Soldier & Friend
HM Small Mono - 22 points



Larry Brady - Fencepost in the Rockies
HM Small Mono - 22 points



Larry Brady - Birch Trees among the Pines
HM - Lg Mono - 23 points



Bob Reynolds - Old Number 1630
AW 25 points - Large Mono Print of the Month



Paula Matzek - Windhover Hall Detail
HM Large Mono - 22 Points



Jan Williams - Calla Lilies
AW - 25 points - Small Color Print of the Month



Jan Williams - Church in Sweden
AW Small Color - 24 points



Bill Heider - Swallow Tail
AW Small Color - 24 points



Nancy Hassman - Deserted in the Desert
HM Small Color - 24 points



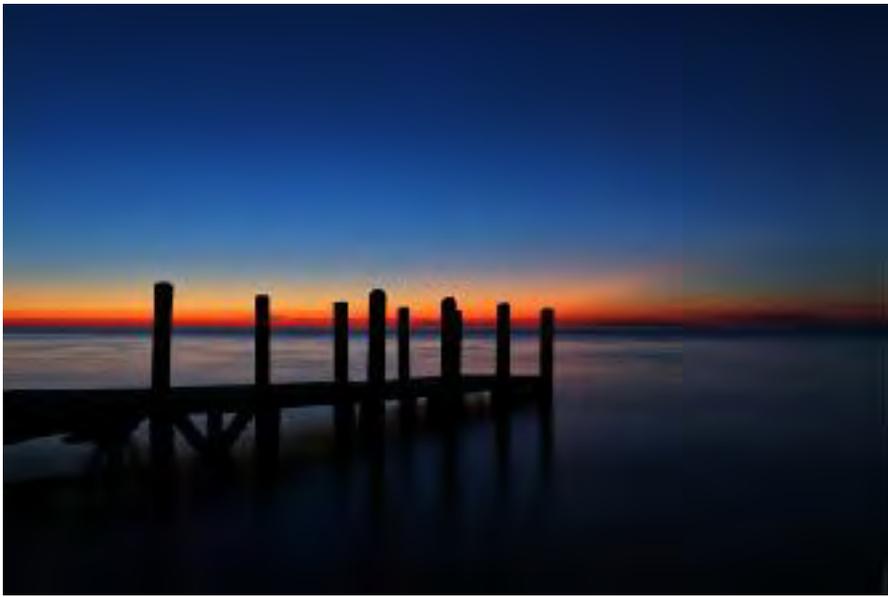
Ken Olsen - Melancholy
HM Small Color - 23 points



Carol Arnold- Three of a Kind
HM Small Color - 24 points



Larry Brady - Girl at the Fountain
HM Small Color - 22 points



John Chwalek - Sunset on the Lake
HM Small Color - 21 points



Bob Reynolds - Pollards Mill Falls
AW-LG Color Print of the Month 27 Points



John Chwalek - Summer Monsoon Storm
Lg Color - AW - 22 points



Bill Heider - Walking through Giants
Lg Color - AW - 24 points



Jan Williams - Charles Bridge
Lg Color - AW - 24 points



Bob Reynolds - Prada in the Mall
Lg color - AW - 25 points



Carol Arnold - Grand Tetons
Lg color- HM - 25 points

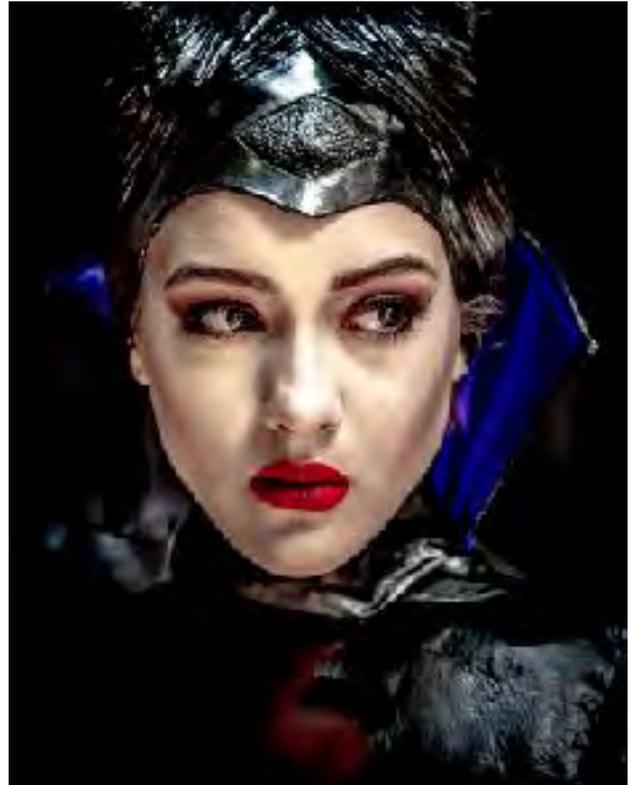


Rich Milburn - Stone Age Grave in Scandinavia
Lg Color - HM - 23 points

DPI Images



Ken Olsen - Kestrel
AW - Color DPI of the Month - 25 points



Lance Lagoni - Mistress Regina
AW Color DPI - 24 points



Lance Lagoni - is Majesty Joker
HM - Color DPI - 23 points



Ken Olsen - Banded Celled Sister
HM - Color DPI - 23 Points



Lance Lagoni - Miss Rogers
AW Mono DPI of the Month 24 points



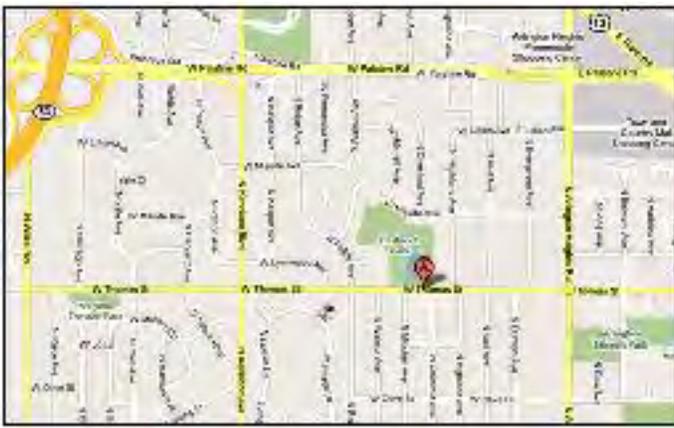
Lance Lagoni - Masked Miss
AW Mono DPI - 23 points



Bob Reynolds - The Reader
HM Mono DPI - 22 Points



Jeff Berman - 1959 Cadillac DeDille
HM Mono DPI



ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hesbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.

The Arlington Camera Club is a member of



**Chicago
Area
Camera
Clubs
Association**



The Happy Birthday Corner

Happy Birthday to our June, August, September, October and November members!!

June

Marla Moore
Kenn Heinlein
Mike Nugent

August

Walt Hoffman
Sue Paasch
Bill Foulics

September

Judy King
Dave Waycie



October

Jeff Berman
Rich Milburn
Ken Olsen

November

Bill Kruser
Larry Brady
Mike Garber