



A Message about your *Through the Lens* Newsletter

Volume 30, Issue 2
December, 2017

As you may be aware there has been a change to the staffing behind the publishing of the club's Through the Lens newsletter. This change will itself bring new approaches to the newsletter going forward.

It has been the case in recent years that the articles have consisted mainly of pieces gathered from several online photographic publications. Previous to the adoption of this method of gathering content most of the articles were actually written by club members, writing on topics of interest to photographers.

Gaining permission to reprint articles from other publications, while still a possibility, has proven to be difficult, and in one case potentially costly. And further, while articles in online photo magazines can be instructive and interesting, their articles are also readily available to anyone with a computer and an internet connection. The case could be made that our newsletter should be more a source of original thought and a vehicle for sharing club members' experience, knowledge, and expertise.

Beginning with this December's Through the Lens we will be featuring articles written by club members with knowledge and experience relating to the art of photography, photographic techniques, and the photographic experience. Members will be made pleasantly aware of the collective knowledge base possessed by their fellow ACC photographers.

Please know that we will be looking the many club members to spend some time over course of the year in sharing their knowledge in writing with their fellow photographers by providing articles for inclusion in our newsletters. In doing so the whole club membership will gain in knowledge as the individual writers gain in the satisfaction of a job well done.

A Message About your Newsletter	1
Why Enter Competition?	2
Watercolor Effect Using Elements of Photoshop	5
Three Macro Exposure Tips	8
Bus Tour Photography	9
ACC Programs 2017-2018	15
The ACC Post-Holiday Party	15
Officers and Committee Chairs	16
December Competition Results and Photos	17
Directions to ACC Meetings	27
The HAPPY-BIRTHDAY Corner	28

Why Enter Competition?

By Carol Arnolde

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

Technical Expertise **Composition** **Interest or Wow Factor**

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

Well, if we follow these three guidelines, we might be better able to determine what to enter and what not to enter. Let's take a look at these three elements for achieving an excellent image.

Technical Expertise

Sharpness

The single most essential tool that you can add to your camera gear to improve your images is a tripod. Tripods allow the use of slower shutter speeds and smaller apertures, affording a greater depth of field for your images and thus increased sharpness. Tripods also eliminate camera shake, which is especially noticeable with long lenses

that not only magnify the subject, but also magnify the slightest camera movement. As a rule of thumb, use a tripod for every shot unless you have a good reason to shoot without one.

Lighting – Magic Hour Light

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

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

Composition

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

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

Finally, before you release the shutter, take a look around the viewfinder. Is there anything intruding that will distract from the subject? Would shifting the camera to the left, right, up, or down offer a better composition?

When you are sure that you have the best shot possible, go ahead and release the shutter.

Interest or Wow Factor

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

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

Landscapes

Wonderful images can be taken with basic equipment. You need nothing more than a camera and lens mounted to a sturdy tripod and control over your shutter speed and aperture to get started taking excellent competition photos. Carefully meter the scene and make exposures that will retain detail in the brightest highlights. You may have to allow details in the darkest areas of the scene to be lost, but using fill flash or bounced lighting, can help define detail. Use small apertures and slow shutter speeds to gain depth of field, making the image appear sharp. Note that while you

will increase the sharpness of stationary objects, elements such as wind-blown grass or leaves or flowing water may appear blurred if you are using long exposures. This effect can be attractive in some compositions, but it can also ruin shots that are meant to be razor sharp.

Wildlife

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

Photographing Birds at the Nest

Photographing birds at the nest has many advantages. First, nesting is the easiest time to photograph most birds; they are limited to a particular area and will consistently return to the nesting site. The birds' tolerance of encroachment by photographers is high as soon as the young hatch. For several days after fledging the adult may tend young who are slow to leave the area. This offers opportunities for photographs of feeding away from the nest. Adults are typically in their prime and adorned with breeding plumage when nesting commences.

Once the eggs are laid, you can get closer, but only for very short periods of time when the adult is off the nest of its own volition. The eggs must be kept at a relatively constant temperature, and the parent's egg-sitting is meant not only to keep them warm, but also to protect

them from overheating. Allowing the eggs to cool will delay their hatching; but heat can kill them.

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

I have experienced "Photographing Birds at Their Nest" first-hand. For the past several years, we have had barn swallows build a nest under our deck supported on an electrical pipe. This year the female swallow laid four eggs and we had four baby barn swallows. Four is a bit much – they didn't fit very well in the cone-shaped nest. By the time they were ready to leave the nest, they were almost falling out. It was exciting to see and photograph these four baby barn swallows.

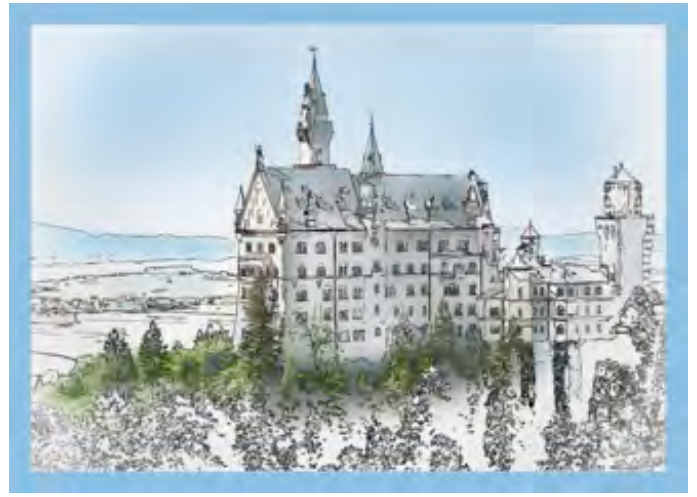
This article certainly does not cover all the aspects of good photography, but it is a starting point. I'm sure that many of you know all this information, but maybe a few of you need a reminder.

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

Looking forward to seeing your images in the next competition!



Original jpg Image: 737x553 - 72Pixels/inch



After converting the image into a watercolor effect.

Watercolor Effect using Adobe Elements or Photoshop

By Larry Arends 11/29/2017

Have you ever tried to print out a favorite image but found the pixel count to be so low that the best result is a “Saw Tooth” looking image with terrible pixilation issues? Due to a low pixel count, or small image size, you become restricted to a very small size print. The above image made an acceptable 4x6 print, but that’s as large as possible. I had no idea that I was taking such small images with my first digital camera in 2002. As a solution I found a way to make these imaging into a watercolor image that can be enlarged with attention-grabbing results. I discovered that this effect saved those old vacation shots that were taken with my brand new 3.4 megapixel (Wow!) camera. This workflow was also a fun way to channel my inner artist without embarrassing myself trying to work

with a paint brush and watercolor set, and at the same time wasting a perfectly good canvas.

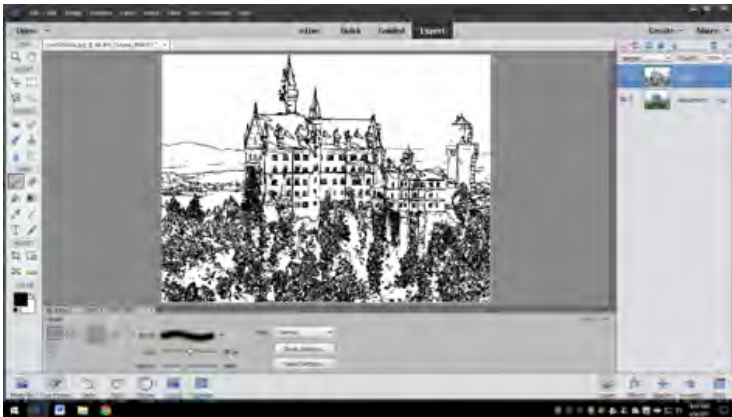
1. Open any image in Elements or Photoshop: This workflow should work just as well in both programs, I am using Elements. Your image does not need to be small, but the original image size will not have a great influence upon the final result.
2. Duplicate the Background Layer:
 - Use Ctrl-J (this is done on a PC) to open a duplicate layer.
 - Rename the new layer EDGES

3. -Click on FILTER – BLUR – SMART BLUR
-Set Smart Blur to: Radius=15 / Threshold=30 / Quality=Medium / Mode=Edge Only

You may want to play with the Radius and Threshold settings to achieve the definition of the edges that look best with your image. Make the edges defined but not dense.

- Hit OK. Your image will now be a white line image on a black background.
- Use Ctrl-I to inverse the colors of the EDGE layer. You will now have a black line image on a white background.

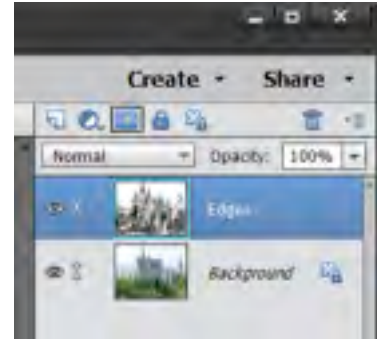
Your screen should look like this:



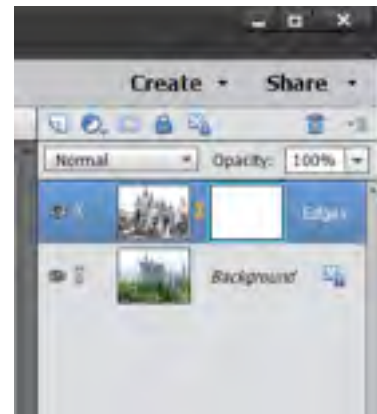
A nice Black on White image, but a watercolor should have some **COLOR!**

4. Add a layer mask to the EDGE layer:
-Make sure the EDGE layer is selected. It should be the highlighted layer of the two.

- Select the Add Layer Mask icon from the menu at the top of the layer list.



- A white layer mask has been added to the EDGE layer, but nothing has happened to your black and white image! Where is the COLOR? It's under the EDGE layer on the original Background Layer. So let's remove some of the EDGE layer to expose the color from the Background Layer.

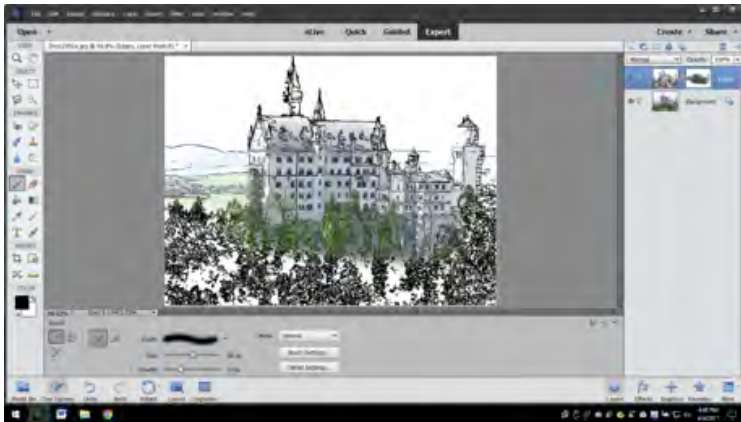


5. We want to expose some of the color on that background layer, but we still want to keep the black line effects of the EDGE layer that will make the watercolor effect work.
-Click on the LAYER MASK to make sure the EDGE Layer

Mask is selected. It should have a bright blue line around it. The layer mask is the white box on the right side of the EDGE layer.

-Select the Paint Brush tool with a soft edge brush at 30% opacity. Adjust the size to suite.

WOW there's the COLOR.

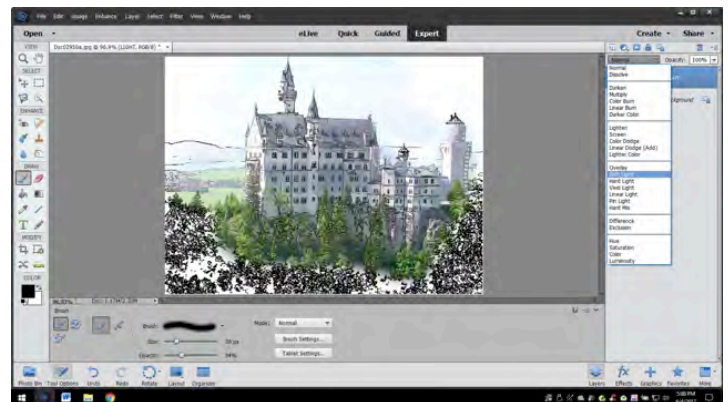


-The more BLACK you paint on the EDGE LAYER MASK.....the more of the Original Background Layer and the color you will coming through. Some areas will look better with more color, so just paint in more black color. Keep the edges of your image void of color to preserve the black line sketch part of the final image. Remember that if you add to much color (too heavy on the black) just change to a white paint brush and you can reduce or remove the effect, and remove the heavy colors. Try various opacity setting on the paint brush. Experimenting is the fun part.

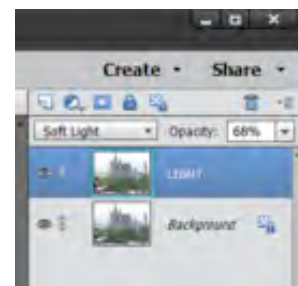
6. Once you have colored your watercolor image you will want to soften the overall lighting to create a softer/washed-out look. This will mimic the softer saturation that true watercolor painting yields. With the EDGE LAYER highlighted:

-Select LAYER – Merge Visible. Your two layers are now merged into one, so any adjustments will impact the entire image. This will take you back to one layer only. EDGE LAYER now is gone.
- Use Ctrl-J to open a duplicate layer.

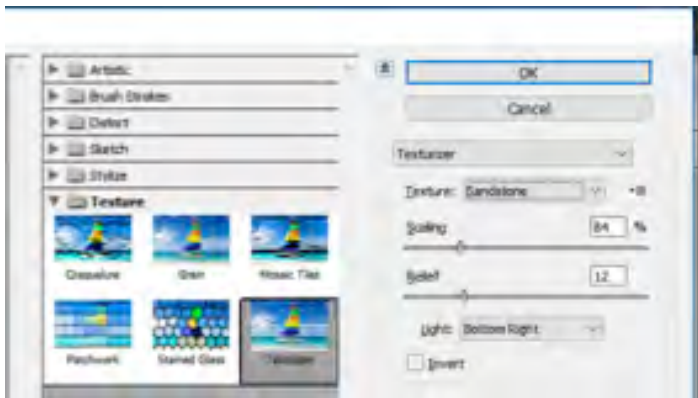
You now have two layers again.
-Rename the new layer LIGHT.
-Change the Blending Mode of the LIGHT layer to Soft Light by clicking on NORMAL in the Blend Mode box to open the Blend Mode box to open the pull down the Menu and select SOFT LIGHT.



-You can adjust the amount of Soft Light by using the Opacity Slider on the LIGHT layer.



- . The last step I used was adding a texture to the entire image to give it a canvas look.
 - Select LAYER – Merge Visible. Your two layers are now merged back into one layer.
 - Use Ctrl-J to open a duplicate layer.
- You now have two layers again.
- Rename the new layer TEXTURE.
 - Select FILTER – Texture –Texturizer
 - Pick SANDSTONE as a Texture.
- Adjust the sliders to gain the effect you like



You may want to remove or reduce the Sandstone texture in the sky areas. To do that just add a Layer Mask and conceal, or expose, areas by paint the mask black or white like you learned to do in in step 5.

Be sure to experiment:

Try other light styles or textures, or maybe a Soft Gaussian Blur. Add a border, a frame, or some text to identify the picture and artist. Make a post card....and send it to someone via email!

Just try anything that makes sense (or maybe not). You can't break anything and maybe you'll discover a completely new effect..... It's a good way to spend a rainy day!

Three Macro Exposure Tips

By Carol Arnolde

1. Flat subjects don't require deep depth of field. If you're photographing a flat subject, position yourself so that the plane of your camera is parallel to the plane of your subject and use an aperture of around f/8 or f/11.
2. Make sure your center of interest (the most important part of your composition) is in sharp focus. Don't frustrate the eye by leading it to parts that are of particular interest and then hiding those areas in blur.
3. Bright days work best for macro subjects. Ideally, you'll have an overcast – but not too overcast – sky to soften the light. The bright light will allow you to get greater depth of field without resorting to a higher ISO or slower shutter speed.



Bus Tour Photography

by Roy Lobenhofer

My wife and I have taken a number of bus tours. Frequently they are to places featured in past issues of National Geographic or similar publications and I look forward to the photographic opportunities they provide.

Before going into our experiences, it'll be beneficial to know from whom these observations are coming. First, and most significantly, I am not a professional photographer. The tours I am talking about are not photographic tours. They are simply tours for the general public interested in the region. I've never been paid to photograph anything on the tours nor were any of the tours complimentary. Quite conversely, we've paid handsomely to go on.

I also believe it is important for you to understand the type of photographer I am. I like tripods, cable releases, low ISOs and small apertures. It's not unusual for me to spend an hour taking a picture of one scene or even one flower.

A recent tour of England, Ireland, Scotland and Wales quickly reminded me of the problems facing my photography. As the challenges became more evident, I started making a list of them. In developing that list, I also found some things were truly photographically beneficial and started another list.

Let's start out with the challenges and end with the opportunities.

Challenge #1 – People

At the first stop on the tour on the tour of England, I realized my photographic expectations for the trip faced some severe problems! We loaded up on the bus and were off for our first day of sightseeing. We arrived at a very majestic cathedral. It was breathtaking! However, it was not only breathtaking to me and the 40+ other people on our bus, but also to the umpteen other busloads of people visiting at the same time as we did. The cathedral, after all, is a tourist attraction and visitors are to be expected.



While most were quite conscious of people trying to take photographs and tried not to get in the way, I snapped plenty of shots with people's heads, backs and one case a nose being displayed prominently. Unfortunately, they were never in focus.

Again it is most likely important to inform I generally avoid having people in my pictures. (Grandchildren excepted.) Occasionally, a person in a picture to give a size perspective isn't all that bad if there isn't a better way of doing it.

You see, I believe in the golden rule "Do unto others ..." and I hate having my picture taken.

It is very evident everyone does not share my aversion to being photographed. There were a gaggle of girls who were every place we visited. I must confess they were excellent in their disguises. Sometimes they looked like a group of elderly women. Sometimes they looked like families or some other group. But I could tell they were the same people by their actions. They each had to have their picture taken in front of every angle of the site and their routine was the same. They'd giggle. They'd fuss a little with the appearance and then pose. The picture would be taken. They'd giggle and run to see what they looked like in the picture. (Don't you just love digital photography?) Rarely they'd decide they didn't look quite right and the picture would have to be retaken; however, most of the time it was merely on to the next girl.

I will have to give the girls credit. They had great photographic sense because they always picked out what I thought was the best angle. The other point I have to give them is being fast because they were always ahead of me.

Challenge #2 – Time

Early in our touring, I realized my favorite tripod was not the way to go. It was too big, heavy and cumbersome for tours. I bought a lighter one once but it quickly became

apparent there wasn't room for using a tripod on the bus and there wasn't time to set it up when we were off the bus. (A monopod does help some for people who are as old and shaky as I am.)

The other thing about time is that tours have a different concept of golden hours than photographers. With breakfast usually 7 AM and checking into hotels and dinner around sunset, the golden hours were not spent behind the camera. I suppose I could have forgone breakfast and/or dinner and gone shooting at the prime time, but we were usually staying in cities not near the natural wonders I like to photograph. More truthfully, everyone who has seen me knows I don't pass up meals.

The final challenge with time was not so much time but of speed. On tours I primarily shoot with an 18 to 55 mm lens. Since I'm generally taking pictures of scenes, I felt 1/100 would be a very adequate shutter speed. It is for shots taken when off the bus and when I was taking something well off in the distance. Shots taken of something relatively close to the bus while the bus was moving are a different story. Those were very blurry. Being the relatively smart individual I am, it didn't take me too long to figure out the problem was the bus was moving even if the bush was standing still. I try to avoid taking pictures from the bus for a few days. But usually find I can't pass up the opportunities. I've found my pictures improved significantly when I take the shutter speed to 1/500 sec.

Challenge #3 – The Wrong Side

Another challenge presents itself is being on the wrong side. (No, I'm not talking about playing games.) I'm talking about being on the wrong side of the bus. My wife being conscious of my photography gives me the window seat whenever there's a possibility of taking pictures. (I generously let her have it when we were driving at night.) However, having the

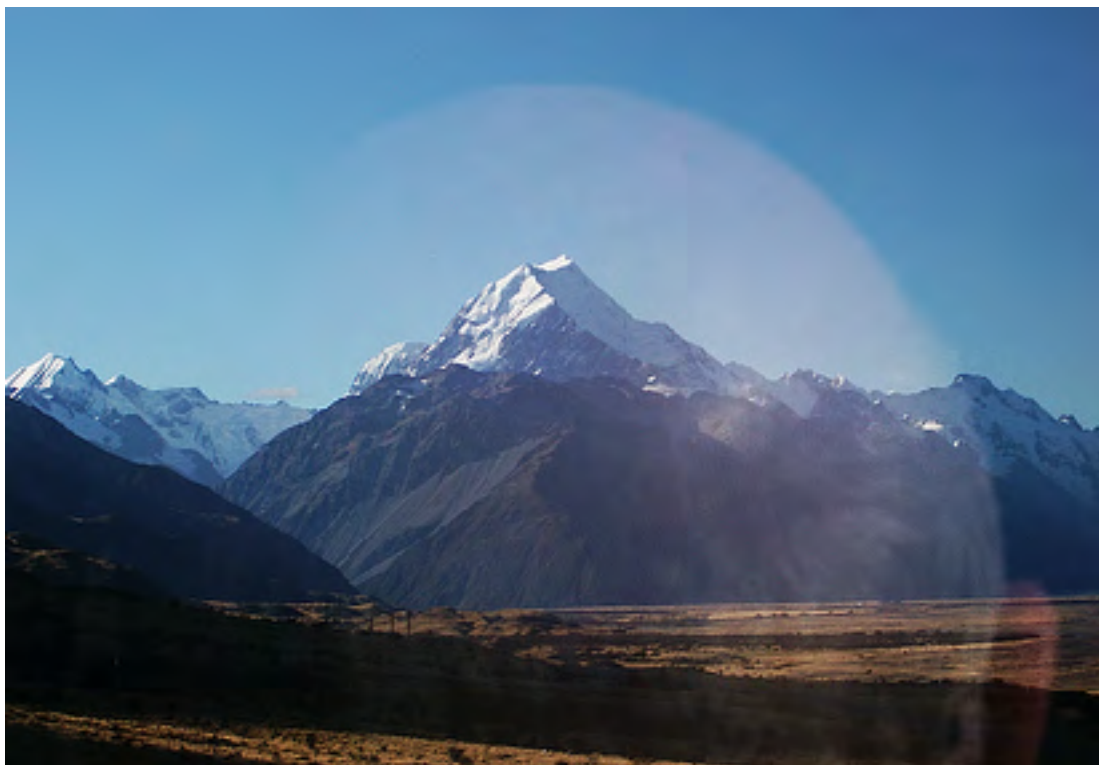
window seat is not an advantage when something is worthy of a photograph on the other side of the bus. Not only do I have to avoid taking a very close up of my wife, I have also been able to take close ups of many of our travel companions (usually not their best sides). I won't tell you how many of those pictures I took before I finally realized it was best to enjoy those scenes with my eyes not through a lens.

There is also the other problem with being on the wrong side – this time of the road. It's very surprising how frequently I'd see an attractive shot on my side of the bus coming up and snap the picture just as a truck passes going in the other direction. The obvious solution to that problem is to be aware what is coming toward you; however, it's difficult to concentrate what is coming toward you and concentrate on what you're trying to photograph. I tried going to the continuous shooting mode; however, that too has its drawbacks. You see I shoot RAW and I can only get about 4 pictures before the camera needs to free memory. That means I
get 4

pictures of the truck.

Challenge #4 – Bus Windows

I find three individual challenges with shooting through our bus's windows. The first of those are reflections. Reflections are always a problem when shooting through glass, but when shooting in zoos and the like, you can usually line things up so the reflections don't come into play. It's a lot harder to do when traveling in a bus. The advice I've read about glass reflection is to get as close as possible – even touching the glass. I would definitely not recommend having your lens touching a bus window. There are always vibrations when the bus is moving and the vibrations are magnified by potholes. Getting close does seem to help, but again it's not easy or sure fire. I took many pictures I thought were reflection free until I looked at them on a monitor.



Nice picture of the aura around Mount Cook in New Zealand until you notice the ear on the “aura” in the lower right.

Another problem with shooting through bus windows is the windows are almost always tinted. Of course that decreases the light requiring slower shutter speeds, larger apertures, or higher ISOs. The tinting also seems to dull the pictures. I was able to help this (at least to my eye) in post processing by increasing the contrast and vibrance. As always, compensations are never as good as getting it right in the camera.

The final problem I'll complain about in regard to bus windows is safety decals/stickers. They are important to the safe operation of the bus. It is important to know how to knock the window out if the bus is upside down; however, it does look strange to see such information when looking at a photograph of a lovely field.

Obviously, the best way to handle bus windows is to not take pictures through them. However, as beautiful scenes continue to roll by, I'm afraid I have not been able to develop the discipline to adhere to that philosophy. Therefore, I must be willing to accept the multitude of ***** shots I get.

I have now provided you with four of the more significant challenges presented while trying to take photographs on bus tours and now it is time to turn to the benefits that I get from such tours.

Benefit #1 – Happy Spouse

My wife enjoys seeing different parts of the world. She enjoys reading about the people of the region, the flora and fauna and traditions. We've had a perfect record in regard to having wonderful, knowledgeable, and personable tour directors. In addition, with only a few minor exceptions, the people we have met on these tours have been very nice and accommodating (and especially important to me – on time).

Since the concept of “living together” happened much more recently than my

time, I can't speak to those, but every married person knows a happy spouse is a good thing! That is especially true of would be photographers who drag their cameras just about everywhere.

Benefit #2 – Great Excuses

Another nice thing about “bus tour” of photography is that it allows the photographer numerous excuses. (Actually they are listed above as challenges.)

“I know it would have looked better if I was standing little to the right, but someone was standing there.”

“Yes, the light is harsh but we were only there for lunch.”

You get the idea. Of course, in reality, in my case, I would've most likely made the same mistakes whether I was there by myself or as part of the tour. But, the excuses are nice benefit.

Benefit #3 – Where to Return

One of the benefits I've long touted of such bus tours is they give an overview of areas so you know where to return with your tripod to get some “real photographs”. I started saying that when we first started going on bus tours, I said it long enough that I realized there were most likely too many “other” places to go to actually return anywhere, but then on a bus tour we visited a wild horse sanctuary in South Dakota that intrigued me enough that I did return and spent a more appropriate amount of time. (Pictures weren't that much better – see Benefit #2.)



As I reflect back on the tours we've been on, there are numerous places I'd love to return to photograph with the equipment and knowledge I now have. The pictures may not come out any better, but I'd love to try. Therefore, if anyone has insight into future lottery winning numbers, I'm willing to listen. (I'm also willing to listen to information about magic elixirs that would remove some of the

effects of age on my body and let me get those low angles easier!)

Benefit #4 – Every Once In A While ...

There are undoubtedly challenges to good photography on bus tours, but every once in a while I get lucky. I'm sure you would end up with more than I have.





It was best said by our guide in Kenya. He pointed out we should not expect National Geographic quality photographs because the National Geo photographers spend months or years getting the shots we see in the magazine and we had a week. Obviously, he's right! If you go on your bus tours with that in mind, you'll be far happier. (I'm trying.)

All in all, if you are into sightseeing where someone else does the planning, making all the arrangements, and worrying about when things don't go right, tours are the way to go. As for the photography on such tours, there are challenges, but every once in a while you get lucky.

As always, I'd welcome your comments.
rw1@lobenhofer.com



For photographing around corners?

ACC Programs 2017-2018

12/20/2017	Mort Lerman - Mort's Take on Flash Photography
1/03/2018	John Starks - Daily Herald - Journalistic Photography
1/17/2018	Tom Snitzer
1/26/2018	Post Holiday Party
2/07/2018	Competition
2/21/2018	Critique Night
3/07/2018	Jan Williams - Archiving
3/21/2018	Macro Workshop
4/04/2018	Competition
4/18/2018	Macro Workshop Part 2
5/2/2018	ACC Workshop
5/16/2018	North School Park Challenge & Carol's Chi-Town Video
6/06/2018	Member Photo Competition



ACC Prize Raffle & Post -Holiday Party

Friday, January 26, 2018
6:30 PM

Rose Garden Café
Corner Arlington Heights Rd & Rt 72
111 E. Higgins Rd.
Elk Grove, IL



Cost is only \$25/person
You MUST sign up and pay in advance – See Judie

OFFICERS AND COMMITTEE CHAIRS 2017-2018

Larry Arends & Cindy Kuffel	Co-Presidents	president@arlingtoncameraclub.org
Bob Reynolds	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Janis Williams	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Judie Reynolds	Treasurer	treasurer@arlingtoncameraclub.org
Dave Waycie	DPI ACC	dpi@arlingtoncameraclub.org
Ed Martin & Bill Bible	DPI CACCA	dpi@arlingtoncameraclub.org
Tom Wilson	Chief Judge	chiefjudge@arlingtoncameraclub.org
Susan Paasch	PSA Representative	psarep@arlingtoncameraclub.org
Rich Milburn	Newsletter	newsletter@arlingtoncameraclub.org
Judy King	Publicity	publicity@arlingtoncameraclub.org
Bill Kruser	Community Activities	community@arlingtoncameraclub.org
Lance Lagoni & Patty Colabuono	CACCA Representative	caccarep@arlingtoncameraclub.org
Norm Plummer & John Kinyon	Webmaster	webmaster@arlingtoncameraclub.org
Pat Coleman	Photographic Displays	photodisplay@arlingtoncameraclub.org
Nancy Vanderah	Membership Chair	membership@arlingtoncameraclub.org
Jim Nardin	Setup & Take Down	PFH704@aol.com
Bill Heider	Field Trips & Outings	BillHeiderACCOuttings@gmail.com
Carol Arnolde	Corporate Secretary	pcarnolde@sbcglobal.net
Hospitality	Susan Paasch	

December 2017 Competition Results

Prints

Small Monochrome

Lance Lagoni, Floating Pelican, Small Monochrome Print of the Month, AW-24
Randy Vlcek, Narrow Passage, AW-23
Tom Wilson, Vernal Falls, AW-23
Tom Wilson, Keep on Truck'in, HM-23
Paula Matzek, Talkington Trail ND, HM-23
Nancy St. Clair, Falling Water, HM-23
Mort Lerman, Rudey, HM-22

Large Monochrome

Patrick Grady, The Dallas Divide, Print of the Month, AW-25
Randy Vlcek, Horseshoe Bend, AW-22
Bill Heider, Antelope Canyon, AW-23
Tom Wilson, A Quiet Moment, AW-23
Patrick Grady, Red Mountain Pass, HM-23
Lance Lagoni, Tulip, HM-23
Bob Reynolds, The Trainman, HM-22
Fred Gold, Coffee Shop, HM-23
Larry Brady, Henri Auer Patisserie, HM-22

Small Color

Ken Olson, Red-eyed Tree Frog, Small Color Print of the Month, AW-25
Lance Lagoni, Fox Island Place, AW-22
Tom Wilson, Bubbling Water, AW-23
Tom Wilson, Morning at Mono Lake, AW-22
Bill Heider, Red Panda, AW-24
Jan Williams, On the Way Up, AW-23
Barrie Burr, Church in Provence, HM-22
Mort Lerman, D.B. Sweeney, HM-22
Lance Lagoni, Big Wheel, HM-22
Bob Reynolds, Assisi Chapel, HM-24
Ken Olson, Mechanical Man, HM-23
Paula Matzek, Zinnia, HM-22

Large Color

Kathy Grady, Fall in Colorado, Large Color Print of the Month, AW-24
Tom Wilson, Mountain Meadow, AW-24
Patrick Grady, Snodgrass Mountain, AW-23
Patrick Grady, Aspen, HM-22
Larry Brady, Yellowstone River in the Morning, HM-22
Nancy St. Clair, Snow, Snow, HM-22
Mike Garber, Vivid Chicago, HM-22
Jan Williams, Yosemite Falls, HM-23

December, 2017 Competition Results Continued

DPI Photos

DPI Monochrome

Bob Reynolds, Seed Pod, Monochrome DPI of the Month, AW-24

Lance Lagoni, Staircase, AW-22

Dave Waycie, Desert Haze, HM-22

DPI Color

Joanne Barsanti, Solitude on Cannon Beach, Color DPI of the Month, AW-23

Bill Heider, I am so bored, AW-24

Ken Olson, Wild Eyes, HM-23

Bob Reynolds, Reflective Tree, HM-23

Some of the Winners and HMs from the December Competition



Randy Vlcek, Narrow Passage, AW-23



Paula Matzek, Talkington Trail ND, HM-23



Patrick Grady, The Dallas Divide, Print of the Month, AW-25



Bob Reynolds, The Trainman, HM-22



Patrick Grady, Red Mountain Pass, HM-23



Fred Gold, Coffee Shop, HM-23



Bill Heider, Antelope Canyon, AW-23



Bill Heider, Antelope Canyon, AW-23



Ken Olson, Red-eyed Tree Frog, Small Color Print of the Month, AW-25



Bob Reynolds, Assisi Chapel, HM-24



Bill Heider, Red Panda, AW-24



Ken Olson, Mechanical Man, HM-23



Barrie Burr, Church in Provence, HM-2



Paula Matzek, Zinnia, HM-22



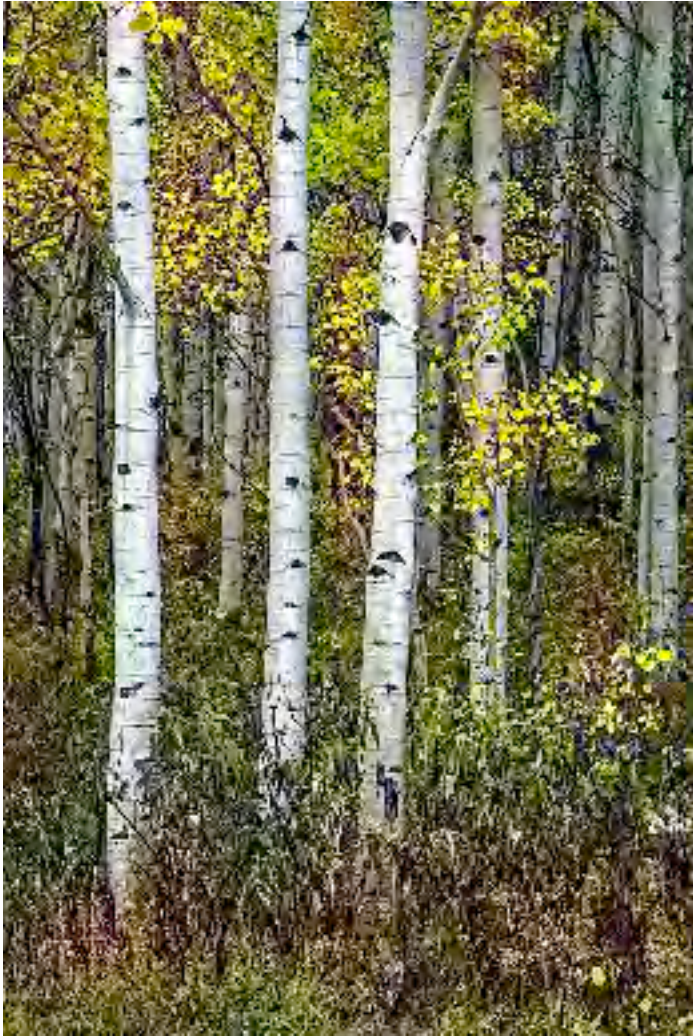
Jan Williams, On the Way Up, AW-23



Kathy Grady, Fall in Colorado, Large Color Print of the Month, AW-24



Patrick Grady, Snodgrass Mountain, AW-23



Patrick Grady, Aspen, HM-22



Jan Williams, Yosemite Falls, HM-23



Mike Garber, Vivid Chicago, HM-22



Bob Reynolds, Seed Pod, Monochrome DPI of the Month, AW-24



Dave Waycie, Desert Haze, HM-22



Lance Lagoni, Staircase, AW-22



Bob Reynolds, Reflective Tree, HM-23



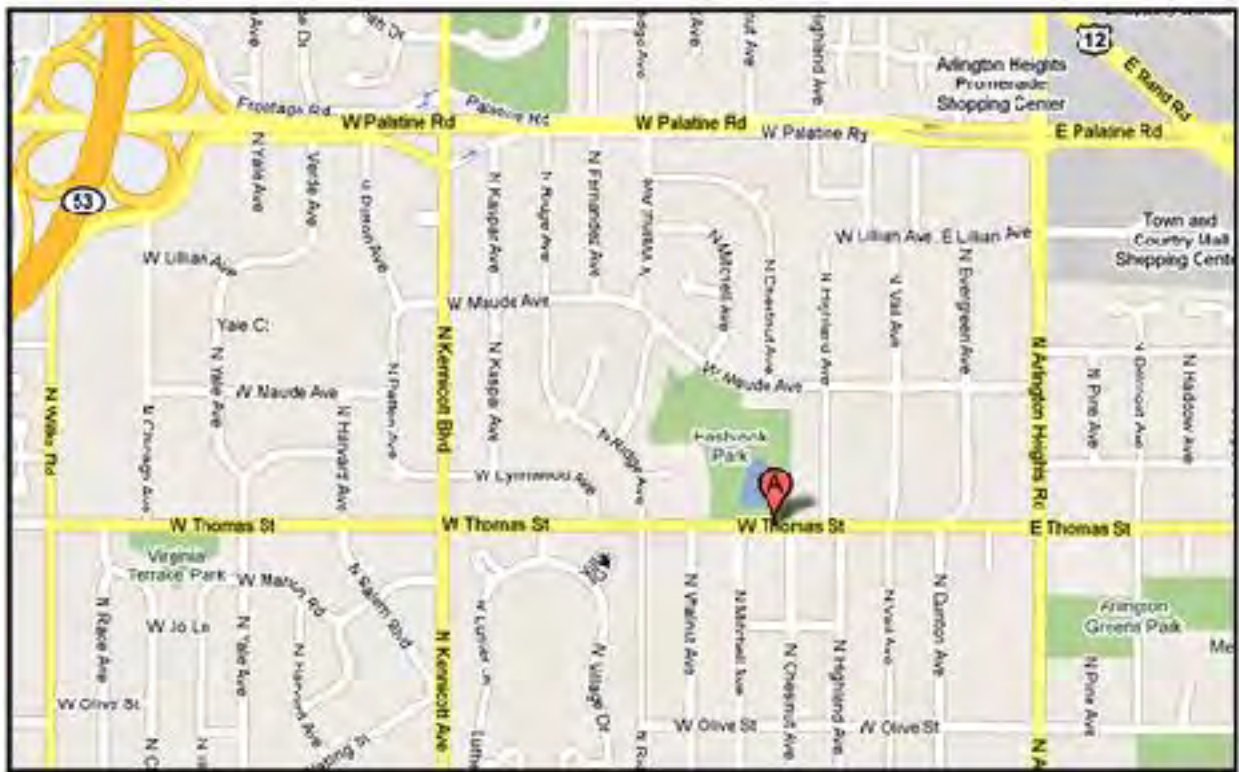
Joanne Barsanti, Solitude on Cannon Beach,
Color DPI of the Month, AW-23



Ken Olson, Wild Eyes, HM-23



Bill Heider, I am so bored, AW-24



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.



**Chicago
Area
Camera
Clubs
Association**

The **Happy Birthday** Corner

Happy Birthday to our
December, January and
February Members!!



December

**Paula Matzek
Carol Arnolde
Randy Vlcek**

January

**Nancy Vanderah
Cindy Kuffel**

February

**Bob Reynolds
Vesela Zlateva**