



Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

April, 2015 Year 2014-2015, Issue 8

CLCC Links

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(September, 2014 - August, 2015)

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- **CACCA Delegate:** Lyle Anderson
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- **Meeting Refreshments:** Larry Swanson

Presidents' Column

Okay, so you bought a new camera, you are fairly new to photography, you kind of know what an f/stop is, and you're pretty sure you know how shutter speed and ISO work, but there remains that nagging dilemma. When you go out to shoot with this new beauty you just spent too much money on, you're not so sure it's going to give you those incredible shots that will go on a calendar. So what do you do to achieve that expectation? Where do you start?

Well, there are tons of books to read and tons of "YouTube" videos out there for you to look at and watch, and there are thousands of photographers who can give you all the answers to every question you may have. But, "Hey" – you just want to get started in the right direction, not be overloaded with a jillion tidbits of "how-tos". So, in the vein of keeping it simple, you could consider following this line of thinking - just to get started you see. You want to learn, you want to understand, and you want to become competent. You are motivated and ready, right? Great - let's move forward.

Your very first consideration should be, "What are you going to be shooting?" Are you on vacation or are you in the neighborhood just practicing? What is it you want to take pictures of today? Do you see something that grabs your eye and determine you want to take a picture of it? This is when the creative process actually begins. Is it a flower or a child playing perhaps? Maybe it's a beautiful waterfall or mountain range that caught your attention. Whatever it is, ask yourself this. "What am I trying to capture here? What is it that is making me stop and want to take this picture?"

Think about it. Knowing what it is you want on the photograph is going to determine how you set up the camera. Big, wide mountain ranges need a wide-angle lens and a fairly small aperture setting to gather all the beautiful detail from front to back. If it's that flower that screams "Take my picture.", then a close-up lens would work well, but now that depth of field comes into play. What is it you want to be in focus? Too many new shooters use that 18-200mm zoom for that flower, and they never get that critical focus nailed, from front to back - it just isn't there. A tripod and a small f/stop may solve the problem, but you still have to know where to start. It might be confusing at first, but like driving a car, you only get better if you do it over and over.

Now that you have seen something you want to photograph, you also have to put into play all those neat little things you have learned about photography to capture the image the way you visualize it. You look down and study your camera settings. You double check the ISO, check the priority settings you think you will need for the shot, such as the choice of aperture or shutter priority. You look around for where the light is coming from and determine how it will work to your best advantage to create the image of a lifetime for you. You think – rule of thirds, silhouette, short focus, stop action and the many other options scrambling through your memory.

Now comes the moment of truth. You bring up your camera and look through the eyepiece. You try to create a good, solid composition. All of the processes you have learned and internalized begin to flow inside your mind, and you see, and know the shot has potential. "This is going to be great!" you say to yourself.

You have now considered all the alternatives. You have decided what you want to capture. You have determined how you want to use the tools on your camera to accomplish this. You squeeze off the shutter release and anxiously wait to look at your LED screen to see your beautiful image.

Ah, the LED screen. It is a gift and a monster at the same time. It is a tool to allow you the opportunity to check your shot, but the actual photograph captured on the flashcard has a lot more information than that tiny image you look at on

See **President**, page 2

APRIL SEASONAL IMAGE

Congratulations to *Rinus Lammers* whose photograph "Sandhill Cranes" was chosen as the April Image of the Month. Rinus spotted the cranes while working on his deck, and used a 200mm lens to photograph them. March and early April is their normal northbound migration period. Surprisingly many people mistake migrating cranes for migrating geese. Cranes however generally fly much higher and their call is distinctly different. The wingspan of a typical mature Sandhill Crane is 5.5 to 7.5 feet. Seeing them made Rinus feel like spring was finally here. ♦



Sandhill Cranes

Rinus Lammers

RESOLUTION REVOLUTION

Rich Bickham

Silicon Valley startup *R2 Imaging* announced earlier this month that it is planning to introduce a revolutionary photo-editing product in the Summer of 2015. The product (*Lucidity*) is currently in beta-test. It allows users to convert low resolution images to high resolution images which exhibit stunning detail missing from the original image. Some existing photo-editing software packages allow re-sampling an image to create more pixels, but use simple linear interpolation techniques which more often than not result in images that look inferior to the original. *Lucidity* is different. It uses image recognition software and a very large library of reference subject images, coupled with a proprietary advanced computer algorithm I^3 ® (Intelligent Image Interpolation) to achieve its results. In simple terms, *Lucidity* compares the user's image to its extensive library of generic reference images to identify objects that are contained within the image (flowers, cars, people, vehicles, ...). It then increases resolution by addition of pixels in a manner consistent with the image content (for example, pattern, texture, anatomical features, insects and shadows not resolved or recognizable in the original image are added automatically to a flower). An example using a small cropped image from a large photograph is shown at the end of this article.

This technology is now practical for the mid to high-end consumer market, enabled by continuing advances in personal computer performance (microprocessor integration level, speed, and internal memory), and external terabyte memory drives.

R2 Imaging plans to sell a base product which includes the main software algorithm, user interface and a large demonstration set of reference images. Additional reference image libraries will be sold separately and will be category-specific. It is intended to complement (as a pre-editing tool) rather than replace traditional photo editing products such as Photoshop. Both Mac and Windows versions will be available. Pricing has yet to be determined.

The Palo Alto based company was started in 2011 by Stanford graduate students *Joe Wagner* (President and CEO) and *Ahmed Patel* (Vice President and Chief Technology Officer). With the help of venture capital seed money, it currently numbers 41 employees including several recruited from established photo editing software vendors. More information can be found at

<http://www.r2imaging.com> .

Late breaking news - *Lucidity* planned release date is now April 1, 2015! ◇

President, from page 1

your camera back after you take the photo. However, if it looks bad on the LED, *don't delete it*. Repeat, *don't delete it*. Wait until you are looking at it full size on your edit monitor at home. If it still looks bad, *then* let it go to the trash. That little screen on your camera can fool you, and you could possibly send a terrific photograph into the cyber-garbage world and never see it again.

Even looking at the tiny LED screen, there lingers that nagging insecurity. Where do I crop? Did I get it? Are you still having doubts about what you captured? Relax! There is no rule that states you can only take one shot of something. Shoot multiple shots with different exposures - move the f/stops around a bit. Try a polarizing filter - does that add to the shot?

The only way you are ever going to understand how your camera really works is to use it. Just remember there IS a place to start. Once you establish where that point is for you, it will be easy to move on. Go ahead and seek help anywhere you can find it if you have questions. Don't be intimidated or embarrassed to ask, and don't feel silly or think this is too hard - it isn't if you find the right starting point.

Back home when you look at your images on the computer monitor, you will most assuredly see the effects of the decisions you made and the settings you choose that day. If you didn't get the picture the way you wanted it, what then?

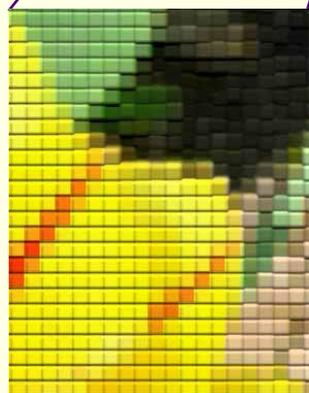
Very few photographers go out and get "the shot" the first time they leave the studio or house. Even *Ansel Adams* wrote that he often returned numerous times to a location to "get the shot" because each time he photographed the scene he learned something new. He realized he either missed what he wanted to capture, or determined there was something he wanted to add to the photograph that he didn't see earlier. He *kept going back*, practicing until he got what he wanted. He made changes to the f/stop & shutter speed based on sun, weather, and sky conditions - whatever it took to make the picture he wanted people to see and enjoy.

We know you are no *Ansel Adams*, but we can tell you this. When he was given his first camera, he probably stood there dumbfounded - looking at all the gadgets and controls on that monster he received. He did what you are doing. He sought out help, asked questions and shot lots of pictures. He had fun and so should you. Now go find your starting point.

Chuck & AI ◇



BEFORE * ↑
180 X 135 Pixel Image
* *Cropped from a
2880 X 1920 original.*



← **BEFORE**
19 X 25 Pixel Inset



AFTER ↑
2592 X 1944 Pixel Image



← **AFTER**
281 X 364 Pixel Inset

ICONIC PICTURE OF AN APRIL DAY IN HISTORY

Rich Bickham

The early hours of what was supposed to be an unseasonably warm, clear and windy spring day in San Francisco, CA on April 18, 1906 suddenly turned frightening and deadly at 5:12 a.m. At that time, the enormous stress that had built up over decades in the San Andreas fault was relieved when a 270 mile stretch of the fault slipped laterally up to twenty feet in some areas, the result of an earthquake of magnitude 7.8 on the Richter scale* that struck, lasting 45-60 seconds. The earthquake was felt as far south as Los Angeles, as far north as Oregon and as far east as central Nevada.

Many parts of the city were reduced to ruins by the shaking, especially those areas that had been built on landfills (so-called "made land" along the shores of San Francisco Bay) in order to extend the shoreline. Enormous fires raged in many areas of the city – most of the casualties resulted from those fires. Initially the casualty total was greatly underestimated at a few hundred people, but ultimately it was raised to be in excess of 3,000 deaths.

As news spread around the country and the world, pictures were published in newspapers showing the devastation. Photo journalism was not yet mature in 1906, and many people had never before seen such pictures – few had experienced first-hand what an earthquake of that magnitude could do. The old quote "A picture is worth a thousand words." comes to mind as the most accurate way to describe the catastrophe to readers, even though that quote was not coined until about five years later by New York City newspaper editor *Arthur Brisbane*†.



Looking Down Sacramento Street, San Francisco, April 18, 1906 *Arnold Genthe*

The above photograph taken on the day of the earthquake by photographer *Arnold Genthe* shows a view from Nob Hill looking east down Sacramento Street toward the Bay. Genthe's camera was damaged beyond use in the quake, so he went to his dealer's shop and asked for a loaner. The dealer let him take any camera and all the film he wanted, since he was sure the shop would burn down due to the fires. He chose a 3A Kodak Special and took 180 photographs around the city that day – the one shown being the most famous. It shows buildings damaged from the earthquake, the approaching fire, and the dazed and seemingly relaxed state of mind of the residents as they stare at the approaching flames. Note the residents of the partially collapsed building on the lower right of the image, on the sidewalk calmly sitting on chairs watching the disaster continue to grow.

Insurance companies paid out an estimated \$235 million in claims (mostly due to fire damage – many policies did not cover earthquake damage due to shaking). That amounts to about \$6.2 billion adjusted for inflation (2014). Until the terrorist attacks on the World Trade Center on 9/11/2001, it was the largest insurance payout ever made for a single 'incident'. A total of 154 insurance companies were directly or indirectly involved, twenty of which declared bankruptcy.

The widespread newspaper coverage of the tragedy did much to educate politicians, architects, city planners, emergency organizations and the general public. With more acute sensitivity to the impact of such disasters, building codes, zoning laws, and many other facets of business and government began to change to better adapt to the environment within which cities and towns were located. The practice continues to evolve today as new threats emerge.

* Magnitude 7.8 is the generally accepted estimate of the main shock - other estimates range from 7.7 to 8.25.

† Brisbane's actual quote was "Use a picture. It's worth a thousand words.", during an instructional talk to the Syracuse Advertising Men's Club in March, 1911. ◇

CLCC & CACCA TO SHARE NEWSLETTER ARTICLES

Rich Bickham

The Crystal Lake Camera Club and the Chicago Area Camera Clubs Association (CACCA) have agreed to share columns and/or articles for publication in their newsletters. The agreement has been approved by the Board of Directors of both clubs. Terms of the agreement are listed below:

- 1) CLCC authors and CLCC itself shall receive credit as the source of any and all "Crystal Lake Camera Club Newsletter" articles published in "The CACCA News".
- 2) Any such articles as described in (1) shall be unedited, with content reprinted exactly as appeared in the "Crystal Lake Camera Club Newsletter", with the exception of formatting and pictures (which can be converted to black & white).
- 3) There shall be at least a one month delay from the publication date of the "Crystal Lake Camera Club Newsletter" in which the article described in (1) was published until the publication date of the reprinted article in "The CACCA News". Publication dates are defined as the date of each club's general distribution to the public of the newsletter issue within which the article appeared or will appear. Both the CACCA and CLCC newsletter Editors will be added to CLCC and CACCA newsletter email distribution lists respectively.
- 4) Upon email receipt by the CLCC newsletter Editor (*Rich Bickham*) of a request by the CACCA newsletter Editor (*Arnold Koenig*) for permission to reprint a CLCC article, the CLCC newsletter Editor shall respond to the CACCA newsletter Editor via email within one week with a "yes" or "no" decision. A "yes" decision is both a necessary and sufficient condition for subsequent CACCA newsletter publication, subject to the other terms listed above.
- 5) This agreement shall be reciprocal.

We hope this will be of benefit to, and increase the communications between, members of both organizations. ◇

LINK OF THE MONTH

Submitted by *Tom Hughes*

I would love to be able to have some shots that are in this slideshow. I need to expand my way of taking photos - this is an eye opener to me. Hope you all enjoy it too. Need to think about getting a drone?

https://www.youtube.com/embed/h3LeVGOBjSg?feature=player_embeddedhttps://www.youtube.com/embed/h3LeVGOBjSg?feature=player_embedded ◇

TIP OF THE MONTH

Submitted by *Sandra Wittman*

Create Beautiful Images With Topaz

Of course it is really nice to be able to get the perfect photo in-camera but most of us rely to some degree on Photoshop or Lightroom plug-ins. Topaz Labs has some of the best plug-ins available.

Their main product is *Topaz Adjust*, which sells for just \$49.99, and gives the photographer a large array of ways to affect a photograph's contrast, detail, and color. Images really pop, revealing subtle nuances and hidden details. There are sliders to give the photographer control as well as a huge number of presets. I find that the 'Mild Details' preset is better than any sharpening tool in Photoshop or in Camera Raw. In addition, Topaz Labs provides webinars for their products, most of which are available on YouTube.

Topaz Labs' other products include *Black & White Effects*, *Glow*, *Detail*, *Clarity*, *Lens Effects*, *Impression* (artistic effects) and my personal favorite - *Star Effects*. Get more details on the capabilities of these and other tools at

<http://www.topazlabs.com> ◇

MEMBER FOCUS

CLCC MARCH CACCA COMPETITION WINNER

Congratulations to club member *Lyle Anderson* who was a winner at the March 14 CACCA competitions:

Lyle Anderson:

“Sunset at Luffenholtz Beach” - Large Color - **CACCA Honorable Mention**

“Machu Pichu” - Small Color Postcard * - **CACCA Award**

Both photographs are shown below. All available winning photographs will be uploaded to the CLCC website.



Sunset at Luffenholtz Beach

Lyle Anderson



Machu Pichu

Lyle Anderson

* The Postcard Competition is held once a year by CACCA - Ed.

CORRECTION: In the March issue it was reported that *Lyle Anderson's* small monochrome photograph “Old Icelandic Cabin” (which won Honorable Mention at the CLCC February meeting competition) was incorrectly titled. The correct title is “Old Icelandic Cabins”. ◇

CAMERAS NEED GLASSES TOO

Peter Pelke II will be presenting the fourth in a continuing series of Crystal Lake Camera Club classes at 7:00 p.m. Tuesday, April 14.

“Lenses and Filters For Digital Photography”

7:00 p.m. Tuesday, April 14, 2015

Home State Bank - Community Room (on the lower level)

611 S. Main Street - Crystal Lake, IL

Topics include:

- Lens facts vs. the big bucks
- Great camera + cheap lens = poor images
- Filters in the digital age
- More

Cost is free to members, and \$25 for non-members (which will make you a member through the end of 2015). To register, please send email (include your name and phone number) to *Chuck Rasmussen* at chuckr@camira.com.



If you have any questions, call (847)-346-9957. ◇

STAY OFF THE TRACKS !

Sandra Wittman

We all have heard the stories of photographers taking selfies with bears or getting too close to the edge of a cliff to get that photo, but often these adventurous photographers find themselves in trouble, hurt, or dead as a result...particularly the amateurs.

In January, *RangeFinder* magazine, known for wedding and portrait photography, ran an image of a high school senior posing on train tracks. The magazine was taken to task for this by many readers and the Kansas chapter of the rail safety non-profit organization Operation Lifesaver. Several magazine readers cited recent incidents where photographers were killed by trains while shooting on train tracks.

Julie A. LaCombe of Operation Lifesaver (<http://www.oli.org>) wrote to the editor of *RangeFinder*:

“Every three hours in the United States, someone is hit by a train. The vast majority of the fatalities are trespassers. Posing on tracks and shooting from railroad rights-of-way is trespassing, and subjects may not even know it. Train crews and others who have been subjected to the horror of these preventable incidents are deeply offended by these images as they bring into cruelly sharp focus the memory of those events. Seeing a person of any age sitting, standing, or lying on a track is the last thing the train crew sees before that person loses his or her life. I know photographers are not intending to cause that kind of grief or endanger anyone, but that is exactly what happens. People who see the images want to mimic the shots that glamorize trespassing, not knowing how dangerous it is.”

The national chapter of Operation Lifesaver urges photographers to refrain from taking images of high school seniors, wedding parties and other subjects on train tracks or trestles and provides these tips:

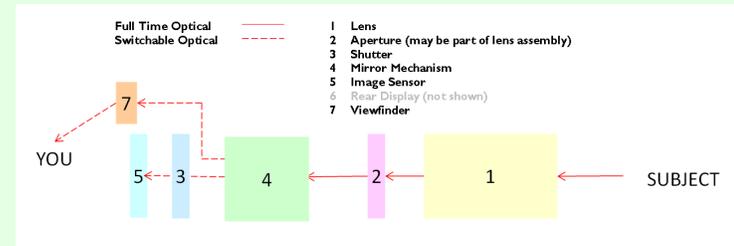
- Trains can't stop quickly enough to avoid striking people or vehicles on tracks.
- An optical illusion makes it hard to determine a train's distance from you - and its speed.
- The average train overhangs the track by at least three feet.
- Railroad tracks, trestles, yards and rights-of-way are private property.
- No tracks should be assumed to be abandoned or inactive.
- People in your community mimic your behavior. ◇

IT'S BETWEEN YOU AND YOUR SUBJECT *

The Shutter

Rich Bickham

In this month's column we discuss the technology used in modern day DSLR shutters. The shutter controls the amount of time light from the subject impinges on the image sensor. DSLRs use a focal-plane shutter, which is one that is located between the lens assembly and the image sensor as shown below.

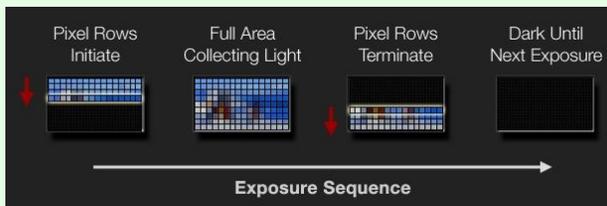


To-date, apparently all DSLR shutters are mechanical in nature[†]. They consist of one or more metal or plastic leaves which act like a curtain to prevent some or all of the light rays from the subject to reach the image sensor. The shutter mechanism works in synchronization with the image sensor (we will touch on that in this column, but the image sensor itself will be discussed in more detail next month). Some shutters have two sets of leaves which work together. The figure on the left shows an example of a shutter with three leaves visible (not clear if it is a one or two curtain shutter) which allows scanning the subject in the vertical direction as shown (but works equally well if installed horizontally). We will assume a vertical installation for the remainder of this article.

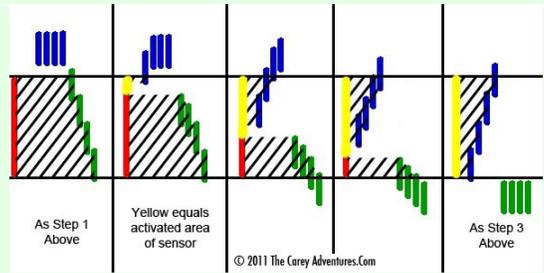
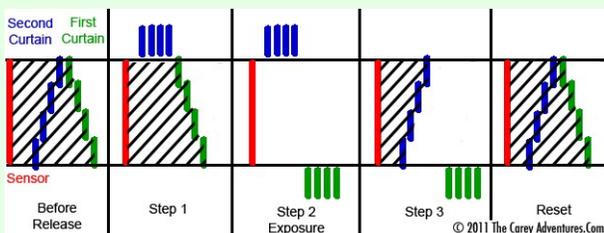


There are two types of shutters which we will discuss – the rolling shutter and the global shutter, frequently called electronic shutter. The rolling shutter (which the above figure shows) will be discussed first.

During the time the rolling shutter is operating, not all sensor pixels receive light from the subject at the same time. The shutter leaves are controlled such that the sensor pixels of the upper rows are exposed before those of the lower rows. This is illustrated in the below figures.



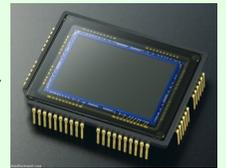
Two curtains allow for the middle rows of the sensor to be exposed while both the upper and/or lower rows are not. There is a time difference between when the upper and lower pixels are exposed. This is not a problem for still subjects, but may be for moving subjects depending on their speed relative to the camera (see my two part article on slit scan photography in the "The Fringe of Still Photography" columns in the August and September, 2104 CLCC newsletters for some extreme effects this can cause). Operation of a two curtain rolling shutter is illustrated in the following two drawings.



Rolling shutters have some negative aspects, including:

- Distortion due to subject or camera motion,
- Audio noise due to their mechanics (an issue for nature photography),
- Reliability issues due to their mechanics (no problem for most users),
- Camera shake due to shutter movement and impact at full open.

The global shutter is 'contained' within the image sensor itself (see figure on right), it is **not** a mechanical assembly. In this type of shutter **all** pixels of the sensor are activated (deactivated) simultaneously, either instantaneously (hard global shutter) or gradually (soft global shutter) by electronic means. This allows for relatively undistorted images of fast moving subjects or a fast moving camera. Global shutter operation is illustrated in the below figures (hard global on the left, soft global on the right).



Mirrorless cameras use global shutters, but they are not yet available for DSLRs. Canon is rumored to be developing a DSLR model which will include one. Other manufacturers no doubt have similar projects/plans. There are two primary reasons that DSLR manufacturers have not yet adopted the global shutter.

The first reason is the market need to shoot high quality video, during which the subject and the camera may both be moving rapidly. This causes fast moving subjects to be somewhat distorted, and also causes still objects to be distorted by a fast moving camera (this is called the 'Jello' effect which is illustrated below).



The second reason is the required control of each pixel to detect light **only** during a period from when the shutter release button is pressed until the exposure time (as set by the user) has expired. That requires a lot more circuitry on-chip **for each pixel**, leaving less sensor surface area devoted to the pixel itself. Thus, for a given surface area (chip size), a sensor used in a global shutter application will gather less light than one used in a rolling shutter application (more about that next month). This must be compensated for, and will impact other camera performance specs such as aperture (depth of field), speed (blur) and ISO (noise).

Global shutters resolve many of the rolling shutter issues described above, but have a few issues of their own, including:

- Less sensor surface area dedicated to pixels,
- More on-chip electronics so current drain is higher (battery life lower).

So there you have it – a brief overview of DSLR shutter technology. Next month we will discuss image sensor technology.

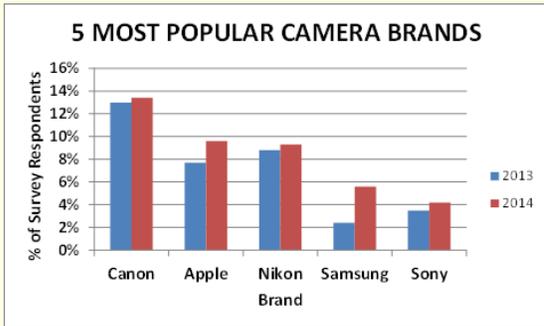
[†] In research for this article, no non-mechanical DSLR shutters were found.

* This column (the fourth of a series) explores the technology contained within the various subsystems of the modern DSLR camera. - Ed ◊

CHARTS & STATISTICS

This month's section features a compilation of survey results taken by Flickr of their members' choice of camera for photographs they upload to the Flickr website. Results from separate surveys for the years of 2013 and 2014 are shown side by side for comparison.

5 Most Camera Popular Brands		
	2013	2014
Canon	13.0%	13.4%
Apple	7.7%	9.6%
Nikon	8.8%	9.3%
Samsung	2.4%	5.6%
Sony	3.5%	4.2%



Canon



SAMSUNG

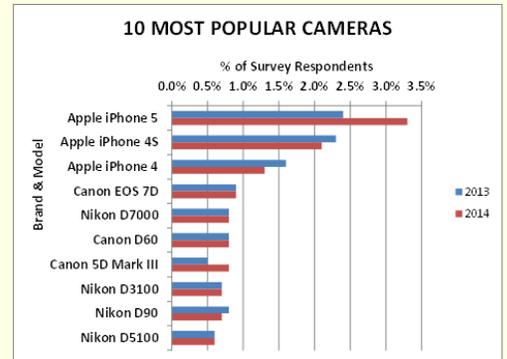
SONY

In both 2013 and 2014, of the top ten most popular cameras, seven were DSLRs and three were phones (which took the top three spots - all Apples). None in the top ten were mirrorless.

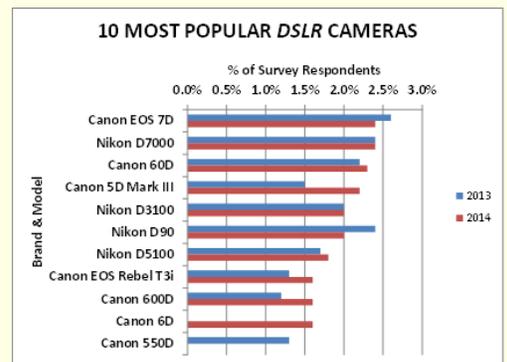
In 2014, of the top ten most popular DSLRs, six were Canon and four were Nikon.

In 2014, of the top ten most popular mirrorless, six were Sony, two were Olympus and two were Fujifilm.

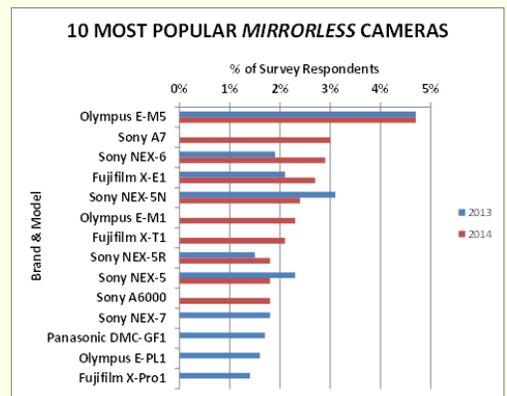
10 Most Popular Cameras		
	2013	2014
Apple iPhone 5	2.4%	3.3%
Apple iPhone 4S	2.3%	2.1%
Apple iPhone 4	1.6%	1.3%
Canon EOS 7D	0.9%	0.9%
Nikon D7000	0.8%	0.8%
Canon D60	0.8%	0.8%
Canon 5D Mark III	0.5%	0.8%
Nikon D3100	0.7%	0.7%
Nikon D90	0.8%	0.7%
Nikon D5100	0.6%	0.6%



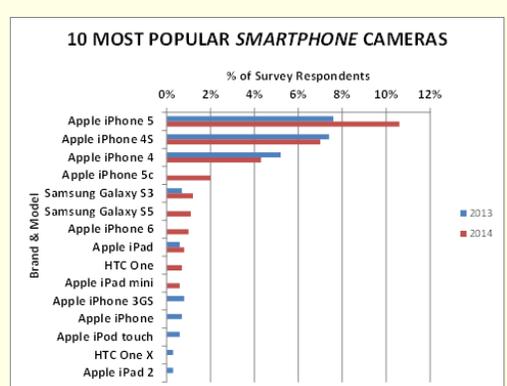
10 Most Popular DSLR Cameras		
	2013	2014
Canon EOS 7D	2.6%	2.4%
Nikon D7000	2.4%	2.4%
Canon 60D	2.2%	2.3%
Canon 5D Mark III	1.5%	2.2%
Nikon D3100	2.0%	2.0%
Nikon D90	2.4%	2.0%
Nikon D5100	1.7%	1.8%
Canon EOS Rebel T3i	1.3%	1.6%
Canon 600D	1.2%	1.6%
Canon 6D		1.6%
Canon 550D	1.3%	



10 Most Popular Mirrorless Cameras		
	2013	2014
Olympus E-M5	4.7%	4.7%
Sony A7		3.0%
Sony NEX-6	1.9%	2.9%
Fujifilm X-E1	2.1%	2.7%
Sony NEX-5N	3.1%	2.4%
Olympus E-M1		2.3%
Fujifilm X-T1		2.1%
Sony NEX-5R	1.5%	1.8%
Sony NEX-5	2.3%	1.8%
Sony A6000		1.8%
Sony NEX-7	1.8%	
Panasonic DMC-GF1	1.7%	
Olympus E-PL1	1.6%	
Fujifilm X-Pro1	1.4%	



10 Most Popular Smartphone Cameras		
	2013	2014
Apple iPhone 5	7.6%	10.6%
Apple iPhone 4S	7.4%	7.0%
Apple iPhone 4	5.2%	4.3%
Apple iPhone 5c		2.0%
Samsung Galaxy S3	0.7%	1.2%
Samsung Galaxy S5		1.1%
Apple iPhone 6		1.0%
Apple iPad	0.6%	0.8%
HTC One		0.7%
Apple iPad mini		0.6%
Apple iPhone 3GS	0.8%	
Apple iPhone	0.7%	
Apple iPod touch	0.6%	
HTC One X	0.3%	
Apple iPad 2	0.3%	



Source: <http://petapixel.com>

FROM THE EDITOR

This month we began the newsletter article exchange program with CACCA (see page 3 for details). Look for reprints of CACCA articles in future issues of this newsletter, and reprints of CLCC newsletter articles in their newsletter. CACCA has already reprinted an article in the March, 2015 issue of The CACCA News - it is an article authored by Grace Moline from our newsletter's February issue titled "Travel & Street Photography". We hope members of both organizations will benefit from this program.

The organization of the newsletter is a little different this month. The Humor section has been moved from the bottom of the last page to the bottom of this page to make room for a new Coming Events section which will include non-CLCC activities which may be of interest to club members (this month's content was contributed by Grace Moline). The Charts and Statistics section has been relocated to one page earlier. While it occupies a full page this month, it will normally be it's usual half or third page size going forward. Feel free to comment on the changes.

Rich Bickham ◊

NEWSPAPER PUBLICITY PICTURES

Roger Willingham

The publicity pictures for the Northwest Herald have been a huge success. The program has brought a new level of awareness of CLCC throughout the area, and we have added new members. If your picture wins a club award, please take a few moments to pose for the group publicity picture. Your participation is not required but it would be nice to see all winners in the newspaper. If you win more than one award in any month, choose only one winning image to pose with for the newspaper photo. This will insure the picture is consistent and organized. ◊



READER FEEDBACK

No reader feedback was received this month. 😞

Reader feedback should be sent to richbickham@comcast.net. ◊

HELP WANTED

CLCC is in need of a volunteer to be assistant editor of the newsletter. Beginning duties include assisting in preparation and pre-publish review of the monthly issues, and eventually taking over editor responsibilities should current editor Rich Bickham be unable to perform editor duties in any given month(s). Rich will provide training and guidance. A list of recommended attributes is in the April, 2014 newsletter (page 4) which can be found in the Newsletter section of the CLCC website. Interested individuals should contact Rich at richbickham@comcast.net.

We are always looking for good photography tips for the "Tip of the Month" and interesting links for the "Link of the Month" sections of the newsletter. If you have something helpful to share with our club members (which includes both professionals and novices, so both advanced and basic topics are welcome), send them to richbickham@comcast.net before the newsletter input deadline. ◊

OPPORTUNITIES

Get your photography questions answered or your problems solved with our "Ask a Pro" program. Submit queries to downtownphoto@sbcglobal.net, and Jim Pierce will provide an answer or solution to your inquiry in the next newsletter.

The front page picture (Seasonal Image of the Month) of the newsletter will be chosen from entries received from club members. Your entry must be received by the newsletter input deadline. Email a jpg image to richbickham@comcast.net with the subject line "Front Page Image Entry - Month" where Month is the intended newsletter issue month. The picture should have a seasonal theme. ◊



Give
it a
shot!



NO APRIL MEETING SHOW & TELL CHALLENGE

There will be no April meeting Show & Tell since it is a competition night. ◊

A HUMOROUS LOOK AT PHOTOGRAPHY THROUGH THE AGES

(From Stone Age to Drone Age)

Stone Age



Renaissance



Victorian Age

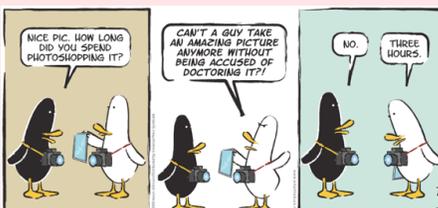


Film Age



I can take 216 shots before
I have to re-load.

Digital Age



Vacationing at Home in the Drone Age



It's just like being there.

CLUB CALENDAR - April, & May 2015

DATE	TIME	LOCATION	DESCRIPTION	NOTES
March 31, 2015	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1, 5
March 31, 2015	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC April meeting - Competition night Donuts and coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1, 5
April 11, 2015	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
April 11, 2015	11:30 a.m.	Christian Church of Arlington Hts. 333 W. Thomas St. Arlington Heights, IL	CACCA April meeting activities: <ul style="list-style-type: none"> • 11:30 a.m. - Seminar - "My Journey into the Wilds of Chicago" • 12:30 p.m. - Delegates meeting • 1:00 p.m. - Competitions judging 	3
April 14, 2015	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC Class - "Lenses and Filters For Digital Photography" Presented by <i>Peter Pelke II</i>	6
April 21, 2015			Deadline for May newsletter inputs	4
April 28, 2015			Target date for May newsletter email distribution	
May 5, 2015	7:00 p.m.	Home State Bank	CLCC May meeting	1
May 9, 2015	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
May 9, 2015	11:30 p.m.	Christian Church of Arlington Hts.	CACCA seminar, meeting & competition judging	3

Notes:

- 1) CLCC meetings are held the first Tuesday of every month. Home State Bank is located in Crystal Lake. It's the large building behind the drive-up just southeast of the intersection of Route 14 and Main Street. The Community Room is on the lower level - take the elevator just inside the south entrance.
- 2) The PhotoBug Breakfast meeting provides an opportunity for open conversation related to photography in general, plus good food and fun. Who knows, you may take home some great tips and ideas that help you capture better pictures. Don't dress up - it's all informal. It's a great way to get to know the club members on a more personal level too. This event is held at 8:30 a.m. on the second Saturday of each month.
- 3) The monthly CACCA delegates meeting and interclub competitions are held on the second Saturday of each month. Those interested in attending should contact *Lyle Anderson* at lyleandr@sbcglobal.net or *Royal Pitchford* at rpitchford@live.com - you may be able to catch a ride with them.
- 4) Email to richbickham@comcast.net.
- 5) Since the Community Room will be an election polling place on April 7, the CLCC meeting has been rescheduled for March 31 (a week earlier than normal).
- 6) See page 4 for details. ◇

OTHER COMING EVENTS OF POTENTIAL INTEREST TO PHOTOGRAPHERS

Contributed by *Grace Moline*

Celebrating Migratory Birds - Photo Exhibits by *Marty Hackl*

Volo Bog State Natural Area March 18 - May 31

Moraine Hills State Park April 1 - June 5

In conjunction with the celebration of International Migratory Bird Days, both VBSNA (Volo Bog State Nature Area) and MHSP (Moraine Hills State Park) will each exhibit about 75 images of birds that "we share" with countries and peoples to our north and south. *Marty Hackl* spends hours staking out the perfect shots of warblers, thrushes, thrashers, herons, hawks and other birds that migrate, sometimes thousands of miles, up and down the Western Hemisphere.

Moraine Hills State Park Photo Contest Entries Sought

Celebrate your love of nature and show off your ability to capture its essence! Submissions are being accepted for Moraine Hills State Park's 18th annual Nature Photo Contest. Entries will be accepted in seven categories - Color Plant, Color Invertebrate, Color Vertebrate, Color Landscape, Black & White, Beyond the Midwest, and People (& Pets) in the Park. **Submissions are being accepted at the Moraine Hills State Park office from 10:00 a.m. Friday, May 1 until 3:00 pm. Friday, June 5.** See the below website for entry form, rules and more details:

http://friendsofmorainehillstatepark.org/documents/MHSP_Photo_Contest_2015.pdf . ◇