

CRYSTAL LAKE CAMERA CLUB NEWSLETTER

Serving Crystal Lake, IL and Surrounding Communities Since 1980

April 2020

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CLCC Website: <http://www.crystallakecameraclub.com>

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Chicago Botanic Garden: April in the Japanese Garden (Karl Gabbey)
(Nikon D7100, ISO 200, 105mm, F/8 AF-S DX Zoom-Nikor 18-135)

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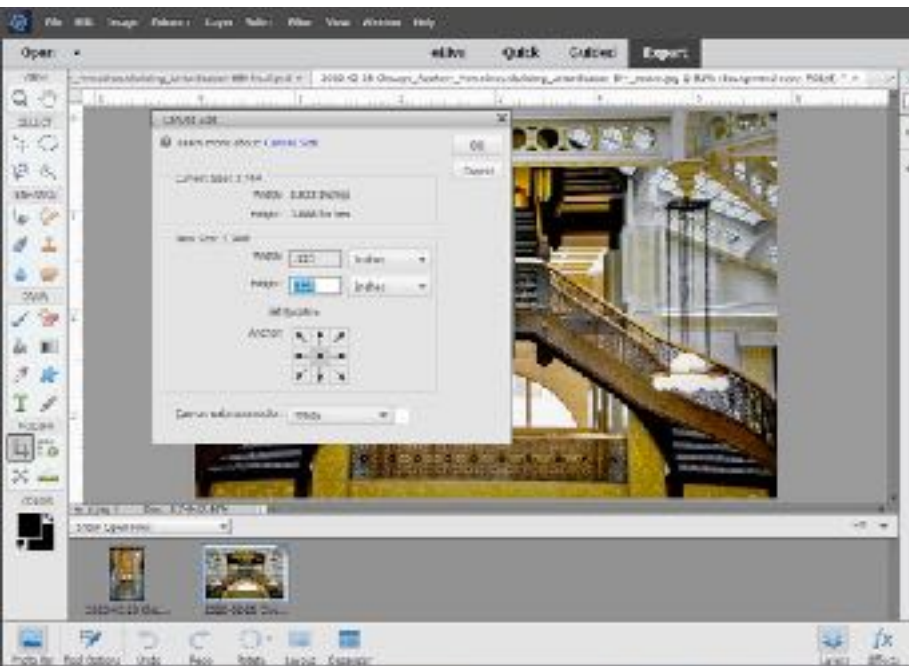
President's Column:

A How-To: How to Mount Photographs

Although we aren't currently meeting due to the COVID-19 Pandemic, we WILL meet again and have competitions. One of the requested mini presentations was How Do I Mount My Photographs for Competition. Well, as a design teacher, I had once said, "There are many ways to get to Marshall Fields." Guess I'm dating myself with that but there you go. So, although there are many good ways, what you're getting is my version of mounting. It's coming with all the bells and whistles, ie. pictures and sites. Plus, you will have the notes all written down for you.

1. The first step before you print your finished picture is to add a 1/8" border. Judges prefer borders no larger than this. I got this particular "trick" from Janet Schleeter which I will try for the next competition.

-In Photoshop, go to Image (top L 3rd over) and click and the menu comes up. Scroll down to Resize and hover over that until Canvas size comes up and click that.



Type in .125 in both the width and height to create a 1/8" border. Be sure the "Relative" box is checked. Start by making a white border.

You will have a choice of White, Black, Gray and Other (create your own color if you want to pull a non-distracting color from your picture) for the canvas extension color. White is generally a safer color for the border for competition.

2. Add a second border that is black. You will repeat everything that you did before. Go to

Image. Scroll down to Resize. Go to Canvas Size. Type in .125 in both the width and height to create a 1/8" border. Be sure the "Relative" box is still

checked. This time you will choose Black.



3. With this “new & improved” method of using the black border edge around the white border edge, it gives you a cutting line, making it a piece of cake. I’ve been mounting things for a long time in design school as well as when I was an Exhibits Curator. Usually, I can eyeball it and be very accurate though at times have put a few dot markers down when I cut. Buy a good ruler. If you have see-through plastic ruler, that might make you feel more comfortable. Myself, I use a metal ruler with a cork backing so it does not slip. I would move it to where I would see my marks or that edge between the white & black and make my cuts. Always put your ruler down covering the white edge so if you slip, you don’t cut into your picture. As my printer doesn’t do 11 X 14 prints, I bring those to be processed. I usually use Downtown Photo though have used RepoGraphics in Crystal Lake. There are other places such as Sam’s Club & Walgreens if they still do it. In any case, ask them to cut your picture to these specifications or your custom specifications adding a 1/8” white border. Also, ask to see and accept the print before you take it. If the color or something seems off, ask for it to be redone. They will do it and

you should not be charged extra for it. When taking your photo out to be printed, it always a good idea to do it well ahead of time in case of a problem.

4. Now comes the mounting time. If your print is 8" X 10" or smaller, you're using an 11" X 14" black board. If it's 11" x 14" or so, you're a 16" X 20" black board. You'll save a lot of money if you get your boards from the club. Small is \$.85 and large is \$1.25. The first time I competed, I went to Hobby Lobby to get my boards which is the last time I ever I did it. They sell like 30" X 40" Boards that you have to cut yourself unless you also want to pay them even more to have them cut them to size. Believe me, it's cheaper to get the pre-cut boards from the club.

5. Measure your print or place it on the board to eyeball placement and mark dots in pencil

on the board at the corners of your print. Always make sure you leave more room at the bottom to accommodate the lightbox. If you're measuring, with the print on the board, measure so it is equal on the sides and mark accordingly. You can always erase the pencil marks but if you do it light and small enough, it won't be noticed by the judges as they are seated far enough back.

6. This is my favorite permanent adhesive that I always use for mounting: Tombow MONO Permanent Adhesive 1/3" X 472" Acid Free and refillable. Online you can get it from tombowusa.com for \$6.99 or from Amazon for \$7.11 plus S&H. I usually get it from ReproGraphics or Hobby Lobby in Crystal Lake on Route 14. I don't remember their price but it's in line with the above but that might not be an option for shopping right now. This is what it looks like:



Use it as has a handy roller to put the adhesive on the back of your picture. If you've never used it before, do some practice runs on paper to get the feel of it first. What I especially like is although it is permanent, if you place lightly on the board, it is repositionable.

Good luck! Enjoy entering competition. Believe me, it is a way to learn how to improve your photographs, particularly if you ask for critiques. Plus, the more you do it, you will see improvement in your photographs. At the very least, you are sharing your work and gaining confidence as you go along.

Grace Moline, jgeagle01@gmail.com

Editor's Column: Thoughts About Technology - Past, Present, And Possibly the Future

A few years ago, my wife, our great friends, Jim and Lucille, and I were on a photography journey through Iowa, South Dakota, and southern Minnesota. My friend, Jim, and I were using our Nikons, his a D7000 and mine, a D7100. The focus of this writing will really be on the camera technology, but allow me a bit of travel digression.

You're probably asking what there is to see and to photograph in Iowa. Our wives set part of the trip's agenda starting with a stop in Pella, a picturesque, vibrant, little "Dutch" town transplanted from the Netherlands into the middle of Iowa with a genuine windmill and even some "canals." Pella is also the home of Pella Windows. There are many photographic possibilities. Next on the wives' agenda was Madison County, located southwest of Des Moines, and made famous by its covered bridges that are the inspiration for the novel and movie: "The Bridges of Madison County." The county seat of Madison County is Winterset, a quaint, small, midwestern town that's also the birthplace of Marion Michael Morrison. Who was Marion Michael Morrison? Why did the wives choose Madison County as a destination? Again, some great photographic possibilities exist. Alright, I won't go into detail of the rest of the trip across the Great Plains of South Dakota to the Bad Lands, the Black Hills, Mount Rushmore, etc. where the possibili-

ties for great photography are endless. As I indicated, my writing really has more to do with a commentary on the photographic technology than our trip. Huh, how's that? Please continue reading...

On our return trip across South Dakota, we stopped in the city of Sioux Falls for an overnight stay and to photograph the Big Sioux River as it flows over a series of large rocks to form the Sioux Falls for which the city is named. The falls are spectacular. Jim and I had just finished with our camera and tripod setups to snap our pictures when we heard rustling and scraping noises behind us. Jim and I turned around and our jaws dropped by the sight of a photographer with a tall, wooden, antique tripod, topped by a big, late 19th Century bellows camera. Who was this guy, Matthew Brady? The photographer smiled at us and said dismissively: "You guys and your damned digital cameras!" Clearly, Jim and I had the technical advantages for taking great, sharp pictures quickly, efficiently, and in color, but who was the real artist here? That's debatable, but... There was a bit of reverence, awe, and even intimidation due to this photographer's skillful use of ancient equipment and the many challenges that his gear presents in order to produce a quality photograph. Challenges that Jim and I no longer face due to more than a century of technological development in cameras and photography. As an epilogue to our encounter with this unusual photographer / artist, he invited Jim and me to join the Sioux Falls Camera Club.

More than a century separated our cameras which put the whole matter of camera technology into stark perspective. Just within the last 25 years, photographic technology took a huge, revolutionary turn with the camera -- no more film, no dark rooms, sharper images, photo editing on our computers, etc. With digitalization also came the inevitable upgrades every few years that "forced" us to keep pace with newer menu features and increases in the megapixel count, etc. Fine! We accepted the upgrades and invested our money in newer camera bodies at an accelerated pace compared to the many years when film cameras reigned. At least, we were able to use the same "glass" on the upgraded bodies and did not need to replace the much bigger investments, the lenses, one of which could exceed the cost of a camera body. Where are we now?

I'm not opposed to technological advancements, but I'm always wary about how they're applied and their ripple effects. It's just the nature of the beast! This is certainly true of my current attitude toward the latest marvel / rage in photographic technology: mirrorless cameras. Will our DSLRs suddenly become obsolete? Will we have to start anew and invest a ton of money in a very new technology that includes camera bodies, lenses, more expensive memory cards, etc., etc.? Now what?

In order to answer some (nagging?) questions about whether or not to change to the new technology, let's look at the essential differences between DSLRs and mirrorless cameras. According to recent articles and a volume of YouTube evaluations on the subject of DSLRs vs. Mirrorless, the answers are reduced to a number of considerations: the view finders, focusing, battery life, size, lenses, and video.

The DSLRs have "optical viewfinders" and the Mirrorless have "electronic viewfinders" (EVF). Both have their advantages and disadvantages. According to the writers for digitalcameraworld.com, in their March 2020 issue, "the latest and best electronic viewfinders (EVF) available today have such high resolution that you can hardly see the 'dots' and they have a clarity that genuinely approaches optical viewfinders." "CLARITY THAT GENUINELY APPROACHES OPTICAL VIEWFINDERS," LIKE THE ONE ON MY DSLR? You're kidding?!

"The next fine point of EVF on the Mirrorless is the "viewfinder lag," though it is less of an issue than it used to be thanks to faster refresh rates, and the most recent area of focus for manufacturers has been in the blackout effect you would typically see when shooting continuous bursts of images." How much of an issue are "viewfinder lag" or the "blackout effect" to me for the kind of shooting that I do? I like and appreciate great food of all kinds, but I don't consider myself a gourmet. The same can be said of my relationship to the optical viewfinder on my or any camera. What about you?

Now, here are two features of EVF in the mirrorless that I as a camera enthusiast could appreciate: "On top of all this, electronic viewfinders let you view the image with any changes to exposure, white balance, color settings and so on applied instantly, something optical viewfinder cannot do.

Most electronic viewfinders can also be successfully used to show a more clearly visible view of the scene in low light - very much an underappreciated benefit - and the best examples are clear and largely free from noise in even these (low light) conditions." Hmm? Are these nice features of the Mirrorless game changers though?

What about the advantages of the (standard) optical viewfinders? According to the folks at Digital Camera World: "It's true that an optical viewfinder does not show a digital rendition of the captured image, but you'll get to see that on the screen on the back of the (DSLR) camera as soon as you've taken the picture anyway."

What about the optical viewfinder on your DSLR? --“ ...many photographers prefer the ‘naked eye’ view of an optical viewfinder over a digital (electronic) rendition. It’s a mistake to assume electronic viewfinders are inherently more ‘accurate’ because the display depends not only on the camera settings (which you may change later if you shoot RAW images) but on the quality, contrast ratio and calibration of the viewfinder panel itself. These often display more contrast than the captured image, for example, and can mislead you into correcting exposure settings that don’t need correcting.“ “...Mislead you into correcting exposure settings that don’t need correcting?” How much of this is a problem on the Mirrorless?

Both DSLRs and mirrorless cameras have (minor?) focussing issues unique to each. Without going into technical details, the autofocus on the Mirrorless is a bit slower than on the DSLR. While the autofocus on the DSLR is “much faster,” there is “the potential” for less accuracy. Potential? How much of a “potential?” I got the impression that “potential” means not that often. Again, ...many photographers prefer the ‘naked eye’ view of of an optical viewfinder (over the EVF). (Digital Camera World)

Battery life is a genuine issue with the Mirrorless. According to Digital Camera World, “Even very basic DSLRs will happily offer 600 shots per charge of the battery, but many stretch into four figures. The entry-level Nikon D3500 DSLR, for example, can capture up to 1,550 images on a single charge. The very best pro DSLRs can rattle off almost 4000 frames per charge, although this is admittedly with considerably larger batteries. With the new Nikon D6 pro DSLR, Nikon claims a stunning battery life of 3,580 shots – and twice that if the camera is used for high-speed continuous shooting.”

“Mirrorless cameras, however, fare far less impressively here, with around 350-400 frames per charge being the norm while some are a whole lot less. The Sony A7R III ushered in an extended 650-shot battery life almost double that of its predecessors, and the Sony A7R IV even improves on that slightly, so that’s a significant step forwards, but the new (mirrorless) Canon EOS RP can only manage 250 shots. Battery life is an issue for mirrorless cameras, but why is this?” The EVF is always “on” when the camera is “on” which drains the battery. Battery size plays a role here: a smaller camera body in this case means a smaller battery. A smaller battery means lower capacity. “Smaller” isn’t “better” in this instance.

Smaller size could also have some ergonomic disadvantages: “Smaller bodies also mean smaller space for controls. Users with larger hands may not find buttons on some mirrorless bodies to be comfortable (or easily accessible.) This extends to touchscreens too, with virtual buttons and controls often too small for them to be keyed comfortably, so although the Nikon D850 DSLR seems huge in comparison to a full frame mirrorless camera, many of its pro users will prefer its size because it makes it much easier to see and change camera settings – and because it balances better with big lenses...” (digitalcameraworld.com)

As I mentioned earlier, lenses are of primary concern when considering the change from a DSLR to a Mirrorless. It took many of us some years and hits in the pocketbook to build a collection of lenses for our DSLRs that won’t fit the mounts of a “Mirrorless” without an adaptor. An adaptor is a possibility, but will add weight to the Mirrorless which puts a dent into the “lighter weight” argument, not to mention possible image distortions, vignetting, or focussing problems. The ideal solution for the Mirrorless convert is to begin a whole, new “native” collection of lenses. Those lenses are not only costly, but they’re also bigger and heavier than one might expect. Again, Mirrorless lenses compromise the touted “smaller size and weight” argument of the camera body. Will that change in time? It may, but not in the near future. The sensor determines the size of the lens; some Mirrorless have full frame sensors.

(Some) **mirrorless** cameras use an APS-C **sensor**, which is the same **size sensor** used in common **DSLRs** such as the Canon Rebel T5i and Nikon D3200 (however, even Canon and Nikon use slightly different image **sensor sizes**), but there are some models such as the Sony A7R that use full-frame **sensors** as well.

Is there a noticeable difference in image quality between a DSLR and the Mirrorless? In still photography, the answer is a definite “No.” Much still depends on one’s skill as a photographer no matter the camera type.

The one area in which the Mirrorless truly excels over most DSLRs is in video quality. I'm not a professional photographer or someone who may need the combination of still photography and video in the same camera. Mirrorless video capabilities, according to the experts at digitalcameraworld.com are superior to those DSLRs. Is video very important to you? If so, then a Mirrorless may be worthy of consideration.

Should we all trade, sell, junk, or put our DSLRs on shelves as decorations to remind us of days past? Are the days of DSLR cameras rapidly dwindling and we should all jump on the Mirrorless bandwagon? The answer at the moment is "No" or at very minimum, "Not yet." The major manufacturers, Canon and Nikon, have bigger, established DSLR customer bases whose investment in DSLR gear is substantial. Most of us are a part of those customer bases. The demographics of Canon and Nikon customers will determine their directions. For the foreseeable future, each will still cater to its respective DSLR customer base. Proof of that is that Canon and Nikon are still producing new lines of DSLRs.

Nikon recently introduced the new, full frame D780 which combines its mirrorless technology with that of its top DSLRs, but it's still a DSLR with Nikon's F-Mount lens system. The D780 got fantastic reviews from the experts. It does everything that a comparable Mirrorless can do and perhaps more. In its pro-line, Nikon also introduced the new D6, though its reviews are mixed because of its similarity to the D5. All of Nikon's FX lenses for its full frame DSLRs are compatible.

Canon also introduced two new DSLRs: the EOS 90D with an APS-C sensor and its new "flagship," the full frame, pro EOS-1D X Mark III which according to the reviews is a great camera that can easily challenge or surpass today's Mirrorless technology. All of Canon's lenses for APS-C cameras are compatible with the EOS 90D as are all full frame lenses since 1987 with the EOS-1D X Mark III. According to Ken Rockwell: "While some mirrorless cameras may give an awesome finder display with a zillion little AF boxes dancing all around, the difference is that the 1DX Mark III actually tracks and motors lens-focus and delivers in-focus images rather than just having an impressive animated finder display. Boxes in the finder and actual in-focus results are very different things. 80% of the top pro shooters can't all be wrong!" (KenRockwell.com)

By contrast to Canon and Nikon, Sony, with a traditionally lower customer base, seems to be gambling on a generally younger demographic because it's concentrating exclusively on mirrorless technology that it hopes will grab the attention of not only converts from Canon and Nikon who want the new technology, but also those whose company loyalty and gear investment are not strong. Is that a pitch to younger photography enthusiasts? To take into account young people's current photographic habits, how will Sony fare against the latest iPhone development(s)?

It took more than a century to go from the technology of the bellows and glass plate camera of my "friend" in Sioux Falls to the digital technology of today's DSLRs and their latest offshoots, mirrorless cameras. Film cameras dominated the entire range of photography for a century but new developments never reached the dizzying pace that digital technology has over the past twenty years. How long can this pace continue without taking a breath? I'm a hobbyist and **not** a professional whose livelihood may depend on the latest advancements in cameras. I can continue to use my D7100 as long as Nikon and SanDisk continue to support it. Support is really the key to longevity. I keep my fingers crossed. I'm familiar with my camera, I like it, and I'm perfectly content to use it for the long term. Others will have opposite views and may feel the need to update as soon as new developments hit the market. Regardless of what one does or doesn't do when advancements in technology appear, time has proven that nothing in photography ever disappears entirely. In the question of DSLR or Mirrorless, photographer Ted Forbes, author of the **Art of Photography**, argues that **"Mirrorless is the future? DSLR is dead? Kind of a funny argument when it comes down to it. ... Photography has grown a lot over its short history. One of the greatest things about it is that no technology ever replaces what's come before it."**

If you haven't reached a decision either to stay with your DSLR or to go Mirrorless, don't jettison your DSLR gear yet.

Karl Gabbey, Editor (khgabbey@aol.com)

Historic / Iconic Photo of the Month: Pillars of Creation

“On April 1 1995, NASA’s Hubble Space Telescope took an iconic image of the Eagle nebula, dubbed the “Pillars of Creation,” highlighting its finger-like pillars where new stars are thought to be forming. Now, the Herschel Space Observatory has a new, expansive view of the region captured in longer-wavelength infrared light.

The Herschel mission is led by the European Space Agency, with important NASA contributions. The Eagle nebula is 6,500 light-years away in the constellation of Serpens. It contains a young, hot star cluster, NGC6611, visible with modest backyard telescopes, which is sculpting and illuminating the surrounding gas and dust. The result is a huge, hollowed-out cavity and pillars, each several light-years long. The new Herschel image shows the pillars and the wide field of gas and dust around them. Captured in far-infrared wavelengths, the image allows astronomers to see inside the and structures in the region.

Herschel’s image also makes it possible to search for young stars over a much wider region, and come to a much fuller understanding of the creative and destructive forces inside the Eagle nebula. (Read the European Space Agency story at http://www.esa.int/SPECIALS/Herschel/SEMG4NMXXDXG_0.html#subhead5." (European Space Agency)

Hubble revisit [\[edit\]](#)

In celebration of the 25th anniversary since the launch of the Hubble Space Telescope, astronomers assembled a larger and higher-resolution photograph of the Pillars of Creation which was unveiled in January 2015 at the American Astronomical Society meeting in Seattle. The image was photographed by the Hubble Telescope's [Wide Field Camera 3](#), installed in 2009, in visible light. An infrared image was also taken.^[18] The re-imaging has a wider view that shows more the base of the nebulous columns.^[5] (https://en.wikipedia.org/wiki/Pillars_of_Creation)



Here’s a 2014 update of this amazing photograph in which improvements in technology created a very sharp image.

Members' contributions to our April issue:

Connie Sonnenberg



Grace Moline







Members' Photo Contributions:

Connie Sonnenberg:

Left: Spring Tulips

Right: Daffodils

Grace Moline:

Top left: Crocuses

Bottom Left: Keukenhof Gardens

Top Right: Keukenhof Gardens (Netherlands)

Bottom Right: Colors Ablaze

Rich Bickham:

Top Left: Magnolia Blossoms

Bottom Left: Bearded Iris

Top Right: Water Lily

Bottom Right: Reflection of Yellow Tulips

Last two pictures:

Grace Moline:

Fields of Daffodils

Connie Sonnenberg:

Knight in Shining Armor

To All Members:

If you would like to post some pictures in the newsletter, your contributions are welcome. Choose any subject. Please send your pictures to Khgabbey@aol.com

Photographer's 30 Day Challenge For Cabin Fever During the Coronavirus Shutdown

- Day 1 Self Portrait
- Day 2 What you wore
- Day 3 Clouds
- Day 4 Something green
- Day 5 After dark
- Day 6 Obsession
- Day 7 Changes to come?
- Day 8 Routine
- Day 9 Your favorite piece of furniture
- Day 10 Childhood memory
- Day 11 Something blue
- Day 12 Sunset
- Day 13 Cannot live without
- Day 14 Eyes
- Day 15 A good habit
- Day 16 Silhouette
- Day 17 Your shoes
- Day 18 Your favorite cap, hat, or any head covering
- Day 19 Technology
- Day 20 Favorite (inanimate) object in the house
- Day 21 Tree in your yard
- Day 22 Patterns
- Day 23 Close-up
- Day 24 Front door
- Day 25 Flower(s) or any house plant
- Day 26 Dinner dish
- Day 27 Black & White
- Day 28 Self portrait with sun glasses
- Day 29 Your pet or any animal
- Day 30 Self Portrait again without sunglasses to see how you've changed in 30 days

Just some helpful suggestions -- There are always your own ideas as substitutions.

Sandra Wittman:

Something to take seriously:

A zoo is struggling so much that it may have to feed some animals to other animals...

<https://www.cnn.com/2020/04/15/europe/german-zoo-crisis-slaughter-animals-pandemic-trnd/index.html>

'My heart is broken': Friends remember legendary photographer and lifelong Chicagoan Victor Skrebneski

<https://www.chicagotribune.com/news/breaking/ct-skrebneski-obit-20200405-77qssuehdbf25ptrx3hp7h4soq-story.html>

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Librarian
Mentor Program [Paul Minkus](#) pminkus@comcast.net

CLCC Small Groups

Small Groups' Meetings and Activities have been postponed until further notice.

Advanced post processing group meets the 3rd Thursday of the month at..
Maureen Harris Home
1706 Cassandra Ln, McHenry, IL 60051
Members include Maureen Harris, Grace Moline, Doug Frey, Chris Raecker
Rich Bickham, Steve Dumpman, Jim Stevens

Lightroom Group Meets as scheduled at the home of...

Ron Johnson
Spring Lake Lane
Barrington, IL60010

or

Paul Minkus
75 S Walkup,
Crystal Lake, IL 60014

The group does not meet on a regular date. They set the date for the next meeting as needed Tom Mickow, Ron Johnson, Paul Minkus, Julie Boatright, Joanna Bennett, Diane Marsek, Judy Jorgenson, Steve Dumpman,

Nature and Landscape group meets on the 2nd Wednesday of the month at 7pm at Chris Raecker's house...

85 S William St.

Crystal Lake, IL 60014

Chris Raecker; Chuck Rasmussen; Joanna Bennett; Karl Gabbey; Ed Zeek; Royal Pitchford; Tom Mickow; Larry Lezon; Linda Manning; Jim Stevens; John Gonsiorek; Judy Jorgenesen, Scott Larsen

There has been a Macro Group but currently not active.

To be a member of a Small Group, you must be a member of CLCC to enjoy this benefit.

Calendar of Meetings/Programs

All Meetings and Programs have been **cancelled** due to the coronavirus Stay tuned...

Our Long Term Schedule has been suspended

Long Term Schedule

JANUARY, 2020							FEBRUARY, 2020							MARCH, 2020							APRIL, 2020							LONG TERM SCHEDULE										
SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA											
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12	13	14	15	16	17	18	9	10	11	12	13	14	15	15	16	17	18	19	20	21	12	13	14	15	16	17	18											
19	20	21	22	23	24	25	16	17	18	19	20	21	22	22	23	24	25	26	27	28	19	20	21	22	23	24	25											
26	27	28	29	30	31		23	24	25	26	27	28	29	29	30	31					26	27	28	29	30													