



# Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

February, 2015

Year 2014-2015, Issue 6

## CLCC Links

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## CLCC Officers

(September, 2014 - August, 2015)

### • Co-Presidents :

Al Popp  
Chuck Rasmussen

### • Vice President :

Peter Pelke II

### • Secretary :

David Jilek

### • Treasurer :

Larry Swanson (Acting)

## CLCC Support Staff

- **Newsletter Editor:** Rich Bickham
- **Webmaster:** Sandy Wittman
- **CACCA Delegate:** Lyle Anderson
- **CACCA Co-Delegate:** Royal Pitchford
- **Facebook:** Mario Salazar
- **Bookkeeper:** Maureen Harris
- **Hospitality Table Host:** Mariela Ryan
- **Newspaper Publicity:** Roger Willingham
- **Competition Mats:** Jeff Chemelewski
- **Meeting Refreshments:** Larry Swanson

## Presidents' Column

**S**o you finally joined a Camera Club. Cool! But why did you join?

**W**hat is it you want from being a member? How to use a camera, or understand the "Triangle" (shutter – aperture – ISO)? Create incredible prints on your own? Maybe learn how to edit photographs so they look like the ones printed on your calendar hanging in the kitchen? What is the "IT" that you are looking for?

**C**ameras are everywhere today. Their ability to take a great exposure (not necessarily great photographs) and video with little or no effort almost makes them part of our anatomy. They are connected to us. They are small, convenient and almost invisible. They are always close by.

**P**hotography is like anything in this world. In order to get better at something, you have to put in the time and work to become proficient at it. Camera manufacturers and developers certainly try to make life easier for us, but it always comes back to understanding the basics of what you are trying to learn. If you don't have the foundation and don't know the principles of something, how can you possibly grow and become good at it? Brain surgeons don't go buy a scalpel and textbook, and then go to work. They train and continuously study to advance their professional skills with hard work and practice.

**A**s photographers, we are very fortunate. Not only can we photograph what we enjoy taking pictures of - we have volumes of resources available to us to better understand how to turn that average photograph into a great photograph. We can enjoy quiet time at the computer as we research anything we want to know about photography. Or, we can settle into a comfy chair and read our favorite photography publications. We can sign up for a class and get hands on experience and, if funds allow, receive one-on-one training from a qualified pro.

**B**ut after all the computer time, reading and class work, what happens next? Do you take that new information to the next level and actually go out and PRACTICE?

**L**ooking around, and without a whole lot of searching, you can easily find every aspect of photography you wish to learn something about. You can go to websites like YouTube or Adobe, or read magazines, or simply ask a friend. There are a multitude of resources available. Then take your camera along when you go out. Do you take a picture everyday? Do you practice? Have you tried that "Manual" setting yet? Did it work well?

**W**e all have limits. That's why there are athletes, great athletes, and "Hall of Famers". All of us reach plateaus during the learning process. We stagnate and get stuck trying to figure out how to climb that next step in the process. As the frustration grows, uncertainty manifests itself. Then in the blink of an eye, there is an "ah-ha" moment. Our brains finally grasp the concept and we feel terrific and energized from finally understanding the process.

**T**he facts that we have a wealth of information available, and that we are part of a camera club that promotes education, means nothing if we don't go out and try what we have learned. Practice helps us totally understand the principles. This is how we get better. Put enough work into it so you sweat, grimace and cringe every so often from the effort.

**N**othing is free - but when that magic moment arrives and you see the fruits of your labor in that super print you created, it makes it all worthwhile. Now go PRACTICE, and become a "Hall of Famer". Have fun!

Chuck & Al ☺

## FEBRUARY SEASONAL IMAGE

**C**ongratulations to club member Sandy Wittman who submitted this month's Seasonal Image of the Month "Hyde Mill", taken near Dodgeville, WI.

**T**he 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](mailto: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. - Ed ☺



Hyde Mill

Sandy Wittman

## SPORTS ILLUSTRATED STAFF PHOTOGRAPHERS OUT

Rich Bickham

The trend of the media dumping staff photographers continues. On January 22 it was announced that the popular sports weekly Sports Illustrated (SI) will lay off all six of its staff photographers, effective in March (they will still shoot the Super Bowl). The six photographers are Robert Beck, Simon Brut, Bill Frakes, David E. Klutho, John W. McDonough and Al Tielemans.

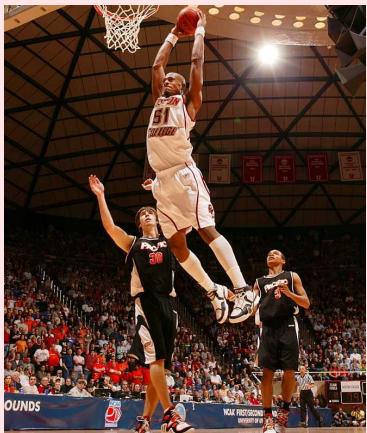
According to Brad Smith (SI Director of Photography) "Unfortunate economic circumstances are such that it [SI] has cut the six staff photographers.", but added that all have contributed to the success of SI and hopes they will continue to submit their work to the magazine using the new process if they so desire. Below are examples of their work. ♦



Al Tielemans



David Klutho



John McDonough



Robert Beck



Simon Brut



Bill Frakes

## TRAVEL & STREET PHOTOGRAPHY

### "From Snapshots to Great Shots"

Grace Moline

On Saturday, January 10, 2015, I attended the free presentation on Travel & Street Photography at the monthly CACAA meeting. Professional photographer John Batdorff, an easygoing and relaxed guy, started his presentation talking about the importance of planning before going out to shoot. Such things as making a shot list, googling images from the area where you're going, thinking about best light and time of day for your shots, choosing equipment wisely (such as traveling light for street photography & grouping tripod shots) and finally, creating goals. Googling images wasn't something that I had thought of before. That way - you can see what has already been done and think of how you could do it differently.

The main thrust of his talk and slideshow was how to make shots original and different from others. The tendency of most people is to look straight ahead. In talking about point of view (POV), Batdorff suggested changing your POV by looking up, down, backwards, sideways and often changing your position to do so - get down on the ground, go up high for a downward view or angle your camera differently.

When traveling, think about what pictures would convey the local flavor of the country or area. In New Orleans Batdorff shot a grouping of pictures of beignet workers gathered together. Another way to look at that is to look for local social commentary. A photo that he shared was an art installation that said MAD and off to the side, you could see a homeless man lying on a bench.

Batdorff also discussed shooting pictures of homeless people. He said that generally he never does unless it is under special circumstances such as the shot described above (where it was a unique situation). He asked us to check our 'moral compass' when taking such pictures.

One of Batdorff's recommendations for taking pictures in a high traffic area is to set up your camera on a tripod and take a long exposure such as five seconds or more. With your focus on the building or site, moving people in the foreground becomes ghost images and won't take away attention from your main focus.

When taking shots, look for juxtapositions of people and places that are interesting. It could be a store window with mannequin faces staring out at people walking alongside of the building staring straight ahead like the mannequins. Polarizing positions are also of interest to Batdorff - the push-pull of a situation. They often have humor. The shot he used was a woman looking out the window in one direction and a man standing there with his dog on the leash looking in the opposite direction while his dog tries to pull him in the direction that the woman is looking. Another point in street photography is the need to be fast and non-obvious so no tripod or large camera should be carried. Your shot may not technically be the best but it's what you're taking.

Your photo can be changed by how you frame it. The photo Batdorff showed was a shot taken from underneath a bridge so the arch of the bridge became the frame. Another decision you have is whether to freeze the action or show movement (depending on your shutter speed) when creating the picture you want. The use of color is also important.

Batdorff prefers bad weather for his better shots. When it rains, he goes out to find reflections. You might catch a glimpse of a building in a puddle to get that picture that is not the usual image. The light is better when it's cloudy. Of course, to get the best light (the golden light) get up early or take pictures before sunset. Unfortunately when traveling you don't always have the luxury of when you can shoot. Don't discount midday sun because you can still take pictures in or of shadows. Staying out late will also give you interesting shots.

In street photography it is important to stick with the shot. Someone may be approaching you and it could be a good shot, but so might the profile picture with a different background or that person leaving might be even better.

One more consideration in street photography is whether to engage or observe. Engaged photos become more posed while observing is more authentic. Ask yourself if you enter a person's personal space, will you change their behavior. If you get 'busted' taking a picture by the subject person, be kind, smile and give a compliment but stick with the shot. If they ask you to delete the shot, do so without argument.

To check out John Batdorff's work, go to the Portfolios section of his website at <http://johnbatdorff.com/>.

John also teaches small classes and workshops, and can be hired for mentoring. His studio is in Chicago but as John shared, he's from a small town in Michigan so he is very laidback. ♦

## ICONIC PICTURE OF A FEBRUARY DAY IN HISTORY

Rich Bickham

The year 1964 began with America's psyche at a low point. Both old and young were disillusioned as a result of the assassination of President John Kennedy the previous November.

Those of the "Greatest" and prior generations resigned themselves to sadly accept what had happened and carry on with their responsibility-filled lives. Roughly the first third of the "Baby Boomer" generation\* saw what appeared to be a bright future for them and the United States, led by a youthful (by presidential standards) Kennedy only two months prior, suddenly destroyed. They were restless and left wanting, looking for, and waiting for something. What is was, they could not say.

In 1963, rock and roll in the United States was into its third decade. It was mainly comprised of catchy, silly songs, romantic ballads of young love, and predictable, loud, rhythmic music played on top forty AM radio stations and teenage dance shows on television. One might characterize it as being in a rut. Nearly all of it that aired in the United States was recorded by American soloists or groups.

The mood in America after World War II was upbeat. Given a victory in a war not fought on American soil and that pulled the country out of the Great Depression, returning soldiers started a new life, raising a family in an upbeat environment with a promising future. Meanwhile the situation "across the pond" was different. Europe was left to pick up the pieces of a war that devastated a large part of the continent, both physically and psychologically. The future was uncertain, breeding restlessness among the young much earlier than the post-Kennedy environment of early 1964 America. The rock and roll music scene in post-WWII Europe had its roots engrained in blues and jazz and developed differently than American music. It had a unique style of its own. However, it had no significant outlet to the American audience. Little of it aired in the United States.

In January of 1964, that changed big-time. While making connections in London's Heathrow airport, Ed Sullivan encountered a throng of young people wildly greeting a group of long-haired musicians called The Beatles as they returned to England after a concert in Sweden. It reminded him of the Elvis Presley phenomenon in the United States in the mid 50s. Then and there he decided to book the band for his Sunday night variety show, as he had previously done with Presley nearly a decade earlier. In February the Beatles made their American network television debut.



The above photograph shows (front, L to R) Paul McCartney, George Harrison, John Lennon and (top) Ringo Starr performing live in New York City on *The Ed Sullivan Show* on Sunday evening, February 9, 1964. What followed was a cultural shift in the "Rock and Roll" genre in America, with a flood of European bands being introduced to the U.S. audience (mostly teenagers and those in their twenties). Sullivan booked these bands on his show nearly every week throughout the year and beyond. For better or worse, a new youth culture ("sex & drugs & rock and roll") developed in America, spawned by the new music coupled with anti-war sentiment. Controversial and less commercial FM rock stations began displacing AM Pop-40 stations as the delivery vehicle of the emerging "Rock Music" era, written and performed by the new generation of English bands (and American bands inspired by them).

\* Generally defined as those born in the years 1946 to 1964. ◇

## LINKS OF THE MONTH

Submitted by Angela Whitney

Angela currently works with students in a new video and photography club she holds in an after-school program in Colorado. Matt and Adam, who are two of her students, found the following link about the history of cameras and photography. It contains a wealth of information on the topic, including many more links. They forwarded it to CLCC as something that may be of interest to us after running across our website. Thanks!

<http://www.thesnugg.com/the-history-of-photography-and-the-camera-from-pinhole-to-smartphones.aspx>

Submitted by Rinus Lammers

I was looking at the below Facebook site of The Dutch National Nature Protection Agency this morning. There are many gorgeous pictures to see that have been submitted by supporters.

<https://www.facebook.com/natuurmonumenten?ref=photo&sk=photos> . ◇

## TIP OF THE MONTH

### The Polarizing Filter

Submitted by Paul McPherson

The advent of digital photography has rendered the use of screw-on filters all but obsolete. Gone are the days of my carrying at least four warming and color balancing filters, along with a red, orange, yellow and green filter for B&W photography. The effect of these filters can now be applied with a simple mouse click using Adobe Lightroom or other photo editing software. However, I think the one filter that will survive the digital era is the trusty polarizing filter.

The polarizer is a versatile filter that I use on almost all of my landscape photography, for a multitude of reasons. This filter can darken a sky and pop out clouds better and faster than using Lightroom in post-production. It can eliminate reflections on the surface of water and on glass. Try doing that in Lightroom! Nothing brings out the colors of Autumn foliage better than a polarizing filter. The polarizer can remove glare on both wet and dry rocks, allowing their texture and color to come alive. At just the right angle (with the sun at your back) it can create a rainbow in the mist of waterfalls.

The polarizer, if you have never used one, is an interactive filter meaning that you turn it for the effect you want. The nice thing is that the filter is WYSIWYG (what you see is what you get). As you turn the filter you will see its effect in the view-finder. I never tire of seeing a light sky become a dark blue while turning the filter ring, or seeing the leaves of a maple tree turn from pale to deep red.

The rotating of a polarizer allows only light that is polarized perpendicular to the reflected light to enter the lens and will cancel out the rest. In other words, if you take a photo of the sky with the sun at a 90° angle to the lens, the sky will darken. To simplify this, just make sure the sun is either at your left or right shoulder when you are using the polarizer on the sky. To remove glare from water, glass, rocks and trees, you do not have to worry as much about the angle you are shooting from. I often wear polarized sunglasses and touch my ear to my shoulder to see if the polarizer will enhance a subject. If the subject looks the same before and after my head tilt, the polarizer will not be effective for the shot. Be aware that you may get some puzzled looks from bystanders when using this technique.

A polarizer will also cut your exposure by about two stops, which means that if the correct exposure for a given shot requires a shutter speed of 1/200<sup>th</sup>, then using the polarizer will reduce it to a 50<sup>th</sup>. This lengthening of exposure can help you to blur water into a silky smooth stream and enable you to get closer to the 1/50<sup>th</sup> shutter speed recommended for video.

A good polarizer will cost north of \$100, but it's worth the price over the lower end filters. Why would you want to cheapen your incredible lens by covering it with inferior glass? I also prefer the thinner profile polarizers to eliminate vignette with wide-angle lenses. If you have several lenses, you do not need to purchase more than one polarizer. Instead, purchase a "step-up ring" for a few dollars that will allow you to screw the filter on multiple lenses. First, purchase a polarizing filter that will fit your largest lens diameter, let's say its 77mm. If your other lens requires a 62mm filter, simply purchase a 62-77mm step-up ring and your 77mm filter works on both lenses! Be aware that the lens hood may no longer fit when you use a step-up ring. I get around this problem by wearing a hat that I can remove and use as a hood to block the sun from hitting the lens.

There you have it - the polarizing filter. Aside from my camera, lenses and tripod it's the most important piece of equipment I own for shooting landscapes! ◇

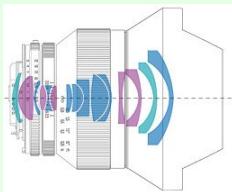
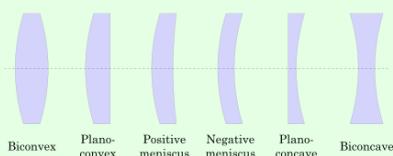
# IT'S BETWEEN YOU AND YOUR SUBJECT \*

## The Lens

Rich Bickham

The technology we will discuss relates to the geometry and material properties of DSLR camera lenses.

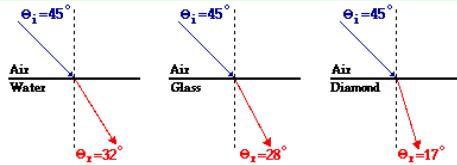
The function of the DSLR lens is to direct an undistorted optical image of the subject onto the full area of the image sensor, the surface of which is the focal plane. As shown in the below figure, it may be a single lens (a variety of which are shown on the below left) or a composite arrangement of multiple lenses contained within



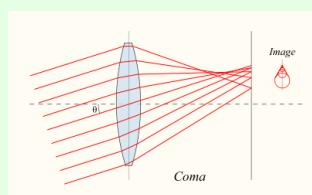
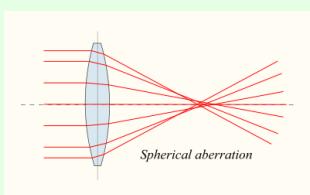
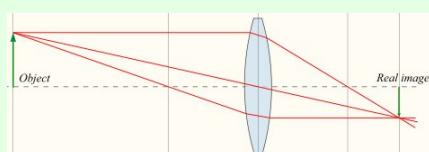
an assembly (such as shown above right) which is generally referred to as a lens. In multiple-lens assemblies, the individual lens elements are typically separated into groups called floating elements that each work as one unit, but are able to move independently with respect to one another for optimum performance for the camera focal distance and zoom being used. The movement is controlled by electrical/mechanical coupling as the zoom is changed. This is why on some zoom lenses one sees the assembly move both forward and backward as zoom is continuously increased (or decreased). The assembly may also include an aperture, which we will discuss in a future column. DSLR lenses are commonly made of amorphous silicon-based glass (a camera lens is sometimes referred to as "the glass" by experienced photographers), but other materials may be used. These include quartz (a crystalline silicon-based mineral) or a high quality plastic. Multiple-lens assemblies may use one or more molded plastic lenses as internal elements only, since they are easily scratched.

The front (light entry area) of a simple lens typically has a surface shaped like (or very similar to) a section of the surface of a sphere – this is called a spherical lens. Spherical lenses are common since they are easier to manufacture than other shapes - lenses which do not fall into the spherical category are called aspherical lenses. The manufacture of DSLR lenses is a complex and exacting process involving multiple steps using high tech grinding and polishing equipment and procedures. Surface roughness on the order of the wavelength of visible light, which ranges from 0.4 to 0.7 microns (16 to 28 millionths of an inch) are required for good quality lenses.

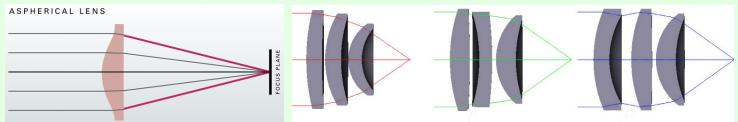
The lens is able to redirect (bend) incoming light rays due to refraction (a phenomenon shown on the right whereby a light ray changes direction when encountering a boundary between different materials - air and glass for example). The amount of bending is determined by the curvature of the lens at the ray entry point, and a property of the glass called the refractive index.



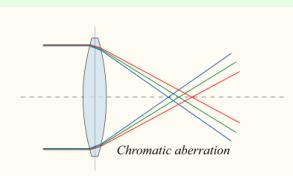
The shape of a lens and the direction of light from the subject relative to its optical axis will cause aberration (a blurring or distortion of the subject image). An ideal lens (one which would exhibit no aberration) would perform as shown in the upper center of the below figure. Actual spherical lenses exhibit two types of spherical aberration - axial or spherical (lower left), and lateral or coma (lower right). An



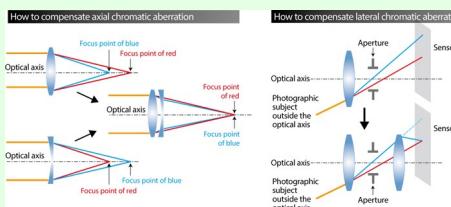
aspherical lens will also exhibit some aberration. Aberration can be reduced through the use of an aspherical lens or a multiple-lens assembly as shown below.



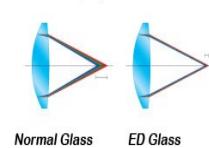
Chromatic aberration is another type of aberration that results from the lens material itself, specifically the variation of refractive index with the wavelength (color for our purposes) of the light coming from the subject. This is called dispersion. Since visible light is comprised of various colors, dispersion results in fuzziness or blurring of the image, and is most noticeable on the edges of an image (see figure at right).



Chromatic aberration can be minimized by appropriate lens shape and multiple-lens assemblies as shown in the below left figure. It is also minimized by changing



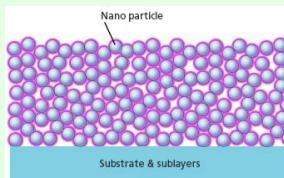
### Secondary Spectrum



the lens material as shown in the above right figure. New materials have been developed such as cesium and lanthanum (element # 55 and 57 respectively) glass which exhibit a combination of high refractive index and low dispersion, making them well suited to pushing the limits of high quality lens performance. High-end camera/lens manufacturers have their own material formulations for these lenses.

For example Canon calls its material UD, while Nikon calls its ED.

Lenses also reflect light. An untreated glass lens surface may reflect up to 10% of the incident light (a single lens has two surfaces; multiple lens assemblies have many more). This results not only in loss of light, but internal reflections in multiple-lens assemblies can result in visual artifacts such as ghosts and flares. Digital cameras tend to be more prone to ghosts and flares than film cameras, since reflections off digital image sensors are greater than off of traditional film. DSLR cameras lenses must outperform film camera lenses in order to achieve the same image quality.

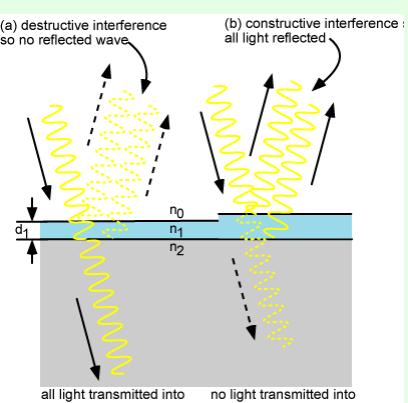


To minimize reflection, lenses are typically coated with a very thin layer (on the order of a fraction of a wavelength of visible light) of a low refractive index coating. These layers are applied during manufacture using a vacuum chamber thin film deposition technique. These coatings can be formed from nano particles as thin as 0.01 microns (see figure at left.) Up to ten layers of coating of various thickness and material properties may be applied to high quality lenses, which can boost typical light transmission through the lens from 50% to over 99% in the visible spectrum (resulting in a faster lens).

This is achieved by constructive and destructive interference of the light waves as they pass through and reflect off of the various layer boundaries (see figure at right).

That's it. I will be glad to try to answer any questions you have.

Sources used for this column include Nikon, Canon and Zeiss websites, "Elementary Classical Physics" - Volume 2 - Weidner & Sells - 1965, & Wikipedia.



\* This column (the second of a series) explores the technology contained within the various subsystems of the modern DSLR camera. Those new to photography should see the "From the Editor" column on page 6. - Ed ☺

## MEMBER FOCUS

### CACCA JANUARY COMPETITION WINNERS

Congratulations to the following CLCC members who were winners in the January CACCA competitions (photographs were from the CLCC competition held at the December 2, 2014 meeting):

#### Tom Hughes:

"Steam Engine Express" - DPI - **CACCA Award**

#### David Jilek:

"Oak Stock" - DPI - **CACCA Honorable Mention**

#### Norm Kopp:

"Broad-winged Hawk" - DPI - **CACCA Honorable Mention**

#### Paul McPherson:

"Virgin River Narrows I" - Large Color- **CACCA Honorable Mention**

#### Jim Petersen:

"Water Lily - White With Red Center" - Small Color -

**CACCA Honorable Mention**

#### Sandra Wittman:

"Sleepy Hollow Farm" - Small Color- **CACCA Honorable Mention**

The above winning photographs by Tom Hughes, David Jilek and Norm Kopp were included in the January, 2015 CLCC newsletter. The above winning photographs by Paul McPherson, Jim Petersen and Sandra Wittman are shown below \*.

All available winning photographs will be uploaded to the CLCC website.



Virgin River Narrows I

Paul McPherson



Sleepy Hollow Farm

Sandra Wittman



Water Lily - White With Red Center

Jim Petersen



Rural Road - 2014

## ELGIN GROUP RECREATES LINCOLN'S FUNERAL TRAIN

#### Sandy Wittman

On April 12, 2011, cannons boomed at dawn around Charleston Harbor, SC recreating the bombardment of Fort Sumter that plunged the nation into the Civil War on April 12, 1861. Since then the United States has embarked on a four-year-long commemoration of that sad page in our nation's history. Events have been held in all the states that participated in the war and at all the battlefields.

Now our area will have its chance at participating. A reproduction of President Abraham Lincoln's funeral train is being built in the Elgin workshop of Dave Kolke, president of the Historic Railroad Equipment Association which was established to fund the project. Work on the train is nearly complete, and the group is now in negotiations with the National Park Service to secure permits and a venue to display the train in Washington, D.C., coordinating with that city's plans for a commemoration of Lincoln's second inaugural address, his assassination, and the funeral parade.

The Elgin group plans to move the funeral car, the locomotive, and possibly a third car on a truck from town to town along the original route. The limitations of 19<sup>th</sup> century train design and worries about obstructing regular train service will prevent the train from actually traveling on the rails. Thus far, an appearance is scheduled in Springfield on May 2-3 for that city's commemoration. The group is working to arrange stops in New York, Philadelphia, Columbus, and some towns in Indiana. This summer the train will be displayed in Galesburg, Illinois for the town's Railroad Days celebration.

Dave Kolke was responsible for the outstanding reproduction of the steam locomotive Leviathan (above right) which has been on display yearly at the Illinois Railway Museum in Union. Seeing the train is a wonderful photograph opportunity. For more information check out

<http://www.the2015lincolnfuneraltrain.com>.

or the Facebook and Twitter pages for "2015 Lincoln Funeral Train".

For upcoming railroad events in our area, see the webpage of the Illinois Railway Museum at

<http://www.irm.org/>.

The Elgin Courier recently carried a story about the train and is a good place to watch for upcoming events related to it. The website is

<http://couriernews.chicagotribune.com/2014/12/29/faces-2014-snags-lincoln-funeral-train-track-recreate-abes-last-journey/>. ◊

Winter can be dismal or beautiful. The two below photographs off the internet show both extremes. Each was taken in McHenry County. They are interesting compositions of different subjects, but each would likely create a very different mood in the mind of the viewer. ◊



Camp Algonquin - 1989

Unknown

## FROM THE EDITOR

Rich Bickham

This issue's "It's Between You and Your Subject" column on page 4 is the second of a series of in-depth articles regarding camera technology (the first column last month was an introductory overview). It is targeted at readers interested in learning more about the inner workings of, and technology within their DSLR camera. For those who are newcomers to photography, it should be stressed that taking photographs in no way requires an understanding of the content of these columns. You do not need to read and understand this or future columns in the series to enjoy the hobby, have fun with your camera, and take great photographs. ♦

## FEBRUARY MEETING SHOW & TELL CHALLENGE

There will be no February meeting Show & Tell challenge since it is a club competition night. ♦

## CLCC PHOTO 103 CLASS

The Crystal Lake Camera Club Photo 103 class was held on Tuesday evening, January 13 in the Baxter Woodman Company conference room in Crystal Lake, IL. The instructor was photographer and CLCC member Tom Mickow (right side of the below photograph) who led the two hour class on the catalog, storage and archive capabilities of Adobe Lightroom. Twenty-six people signed up for the class, and were in attendance. ♦



Photo 103 Class - February 13, 2015

Chuck Rasmussen

## READER FEEDBACK



No reader feedback was received this month.

Reader feedback should be sent to [richbickham@comcast.net](mailto:richbickham@comcast.net)

## OPPORTUNITIES

Get your photography questions answered or your problems solved with our "Ask a Pro" program. Submit queries to [downtownprophoto@sbcglobal.net](mailto:downtownprophoto@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](mailto: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. ♦

## HELP WANTED

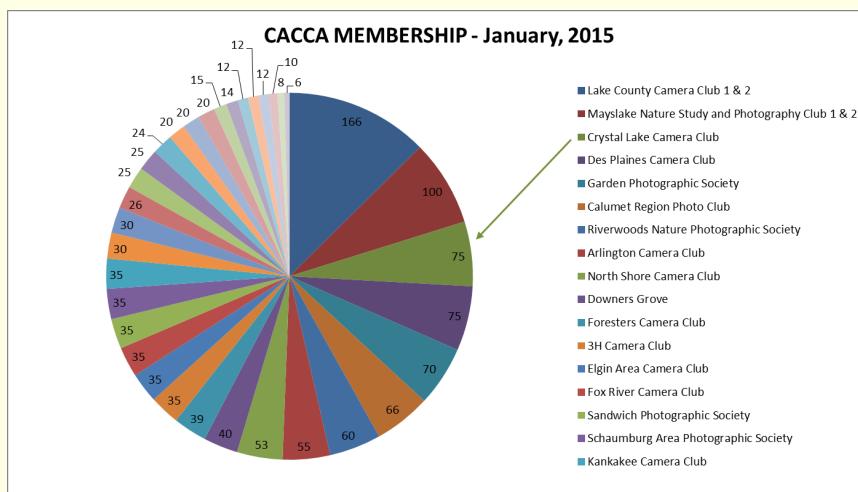
We are in search of a volunteer to be assistant editor of the newsletter. Duties include assisting in preparation and pre-publish review of the monthly issues, and taking over editor responsibilities should current editor Rich Bickham be unable to perform editor duties in any given month(s). Rich will 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](mailto:richbickham@comcast.net).

We are always looking for good photography tips for the "Tip of the Month" and interesting links for the "Links 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 basic and advanced topics are welcome), send them to [richbickham@comcast.net](mailto:richbickham@comcast.net) before the newsletter input deadline. ♦



## CHARTS AND STATISTICS

According to the website of the Chicago Area Camera Clubs Association (CACCA) there are currently 35 registered member clubs of CACCA. A compilation of club membership data published on the CACCA website on January 8, 2015 is shown in the table on the right, and in graphical form below (for clubs with membership of 30 or more). With 75 members\*, the Crystal Lake Camera Club (CLCC) is currently tied for third position in terms of club size by membership - this compares to 45 members (ninth position) from a similar compilation done a year ago (February, 2014 newsletter). About 51% of current CACCA clubs are members of the Photographic Society of America (PSA).



\* CLCC membership information is from CLCC member database as of January, 2015. - Ed ♦

Total: 1,318 100.0% 51.4% Yes

Source: <http://caccaweb.com/>

## CALENDAR OF COMING EVENTS - February & March, 2015

DATE	TIME	LOCATION	DESCRIPTION	NOTES
February 3, 2015	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
February 3, 2015	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC February meeting - <i>Competition night</i> . Donuts and coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1
February 14, 2015	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
February 14, 2015	11:30 a.m.	Christian Church of Arlington Hts. 333 W. Thomas St. Arlington heights, IL	CACCA meeting activities: 11:30 a.m. - Seminar - <i>Sheri Sparks : "Shooting Nature Within Driving Distance of Chicago"</i> 12:30 p.m. - Delegates meeting 1:00 p.m. - Competitions judging	3
February 17, 2015			Deadline for March newsletter inputs	4
February 24, 2015			Target date for March newsletter email distribution	
March 3, 2015	7:00 p.m.	Home State Bank	CLCC March meeting - <i>TBD</i>	1
March 14, 2015	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
March 14, 2015	11:30 a.m.	Christian Church of Arlington Hts.	CACCA seminar, delegates meeting & competitions 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 seminar, 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](mailto:lyleandr@sbcglobal.net) or *Royal Pitchford* at [rpitchford@live.com](mailto:rpitchford@live.com) - you may be able to catch a ride with one of them.
- 4) Email to [richbickham@comcast.net](mailto:richbickham@comcast.net) .

### A FLASH OF GROUNDHOG DAY HUMOR

**What you see in the media**



**What you DON'T see in the media**



**Who says you can't control the weather?  
Photographers have been doing it subtly on overcast Groundhog Days for years without us knowing it.**

