



# Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

July, 2015 Year 2014-2015, Issue 11

### CLCC Links

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### CLCC Officers

(September, 2014 - December, 2015)

#### • Co-Presidents :

*Al Popp*  
*Chuck Rasmussen*

#### • Vice President :

*Peter Pelke II*

#### • Secretary :

*David Jilek*

#### • Treasurer :

*Grace Moline*

## Presidents' Column

**W**hen you snap a photo, do you line up the camera and click off an exposure, or give thought to what your image will say to a viewer? Might they find the image pleasing? Does it create an emotion or tell a story? Of course there are many ways to take a picture, with all sorts of rules and guidelines to help the photographer.

You have lots of basic technical information to absorb in the hobby. Lens and shutter speed settings, use of flash, subject focus, and plowing through the multitude of functions in today's digital cameras. They all can be mind-boggling. Many people just set the thing on *auto* and let that tiny brain inside figure out the results. But, where's the challenge in that? After using your camera for a while, you begin to consider what elements actually make up a good photo. This can be perplexing too, but there are strategies that will help you with the adventure. Composition is one.

Even those ordinary pictures of family vacations, birthday parties or Grandma reading a bedtime story to the kids can be improved with a bit of planning. Column space here does not permit an in-depth discussion of the subject; however, there are many books and articles covering this topic to be found in stores or on the internet. Here a few you may wish to consider when looking through your camera's viewfinder.

#### • Rule of Thirds

Probably, this is the most widely used of compositional elements. Simply draw imaginary lines (two horizontal and two vertical) dividing your image into nine equal rectangles. Many cameras provide this as a grid overlay on their view screen, or it can be overlaid on the image in your post-process software as an aid to cropping. Placing the important parts of your photo on or near where these lines intersect draws the viewer's attention and adds interest and balance to your image.

#### • Balancing

**As** when using the rule of thirds, place your main subject off-center toward one of the side gridlines. Balance the opposite side with a secondary object of lesser value. This will provide a pleasing composition by focusing the viewer's attention to the important parts of the image. Achieve balance by placing an image's subject in such a way as to draw attention without being heavy or complicated. Too many points of interest clutter up a photo. This causes the viewer's eye to bounce around looking for what you intended to emphasize. Avoid dead center horizon lines when photographing lakes or vistas. Unless you have a compelling reason, like water reflections, move this line up or down. This gives more weight to the sky above or the earth beneath.

#### • Symmetry, Patterns & Textures

**Repetition** provides interest. These wonderful elements, whether naturally occurring or man-made, abound everywhere. Their very nature provides interesting expression. Making use of them can create mood, emotion or establish focal points in your composition. Looking down the centerline of a road, showing a building wall of equal size windows, windows balanced around a doorframe, plowed furrows of a field, or colors that weave and relate and contrast with one another all present imaginative images. Zoom in close to focus on tree bark, peeled paint, chipped brickwork, or wood grain, all of which provide the photographer's trained eye with texture possibilities. Red poppies of equal size and color in a garden or interspersed with a sudden splash of yellow will capture a viewer's attention. Shapes of colorful wash drying on a clothesline, or various garden tools leaning against a shed wall all create patterns.

See **President**, page 2

### CLCC Support Staff

- **Newsletter Editor:** Rich Bickham
- **Webmaster:** Sandy Wittman
- **CACCA Delegate:** Lyle Anderson
- **CACCA Co-Delegate:** Royal Pitchford
- **Facebook:** Mario Salazar
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- **Competition Coordinator:** Jeff Chemelewski
- **Meeting Refreshments:** Larry Swanson
- **Outing Coordinator:** Rinus Lammers

### JULY SEASONAL IMAGE

**C**ongratulations to *Grace Moline* whose photograph was selected as this month's seasonal image of the month. It was taken in Emricson Park, Woodstock, IL in 2014.

Your photo can be here next month - see "Opportunities" section on page 8 for entry procedure. ◇



Give  
it a  
shot !



Woodstock Fireworks - 2014 Grace Moline

President, from page 1

• **Viewpoint**

Giving thought to the angle from which you take a photograph can greatly impact the result. Before clicking the shutter, decide if it is best to take the shot from eye-level, below, above, side, rear, close-up or far back. Move around. Change position and/or perspective. See how each emphasizes the important points of the subject from a different angle. Choose ones that will tell the story best and capture the viewer's attention.

• **Depth of Field**

A high F-number creates a small lens opening which provides focus from close-up through background objects. A low F-number focuses a large lens opening on the subject and fuzzes up the background. Choosing the correct setting will impact the intended mood of your image. A blurred background is good for giving less value to objects behind the subject that distract the viewer. When photographing landscapes, deep focus provides sharpness from close by fields to faraway hills. Also, overlapping certain foreground, mid-ground, and background objects will create the illusion of greater depth.

• **Cropping**

This is a great tool to make certain your subject is easily identified. The photographer has a way to eliminate distracting parts and improve the end result. This can be accomplished by zooming in with the lens or your feet. Also, cropping during post-processing can correct for shortcomings made when tripping the shutter.

• **Simplify the Scene**

What is your subject? Is it easily identified or lost with everything else in the photo? One way to eliminate clutter is by changing camera angle or position. Avoid having that telephone pole grow from the top of cousin Billy's head. Look carefully at the backgrounds for any distractions and consider how moving to either side in some way will improve the image. Or increase the lens opening to blur the background into non-distinct objects.

• **Leading Lines**

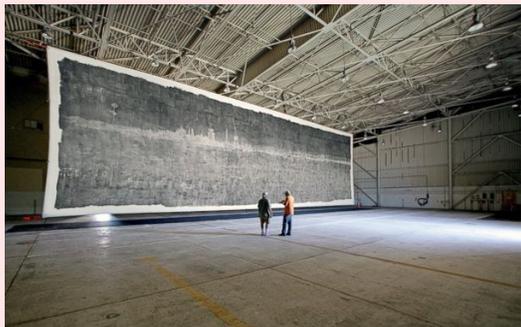
Since lines are found everywhere, used properly they become great ways to pull the viewer into the photograph. Be on the lookout for straight, curved, diagonal, or winding shapes and bands to help move someone's eye toward places of importance within your image. Lines can be roads, pathways, stairs, buildings, rivers, fences, landscape features, building edges, or any edges that wander through your composition. Consider how to make the best use of these when setting up the image in your camera's viewfinder.

• **Space (not the final frontier)**

Space is an important factor when photographing people or objects that establish sightlines or movement within your photo. Therefore, avoid placing individuals looking directly into the edge of your image. Give them a little distance into which to look. When showing the movement of cars, horses, bicycles, runners and the like, give them some place to speed into. This balances the photograph and tells the viewer that the action has somewhere to go. Without these open areas, the viewer is left wanting, knowing that something more is needed.

Remember, these are guidelines. Photographers always have final artistic control to use these in ways that best enhance their work. The main thing is to experiment and play. Try out different ideas when photographing in various situations. After a while this becomes second nature and your mind's eye will automatically search out the elements of composition. Besides, it's all fun!

Al & Chuck ◊



**ASK A PRO**

Jim Pierce

Send your questions to:  
[downtownprophoto@sbcglobal.net](mailto:downtownprophoto@sbcglobal.net)

Please do not submit model-specific questions about cameras.

Jim did not receive a question this month. 😞 ◊

**EXAMPLE OF IPHONE AND SNAPSEED AT WORK**

Chuck Rasmussen applied some of what he learned at Jerry Hug's smartphone photography presentation at the May club meeting. He took the photo below with



his iPhone, then edited it on the phone using the Snapseed app to produce the



image shown above. Nice job Chuck! ◊

**LARGEST SEAMLESS PRINT IN THE WORLD**

It's not a panoramic image created by matching up lots of individual images. It's a single print measuring 32 feet x 111 feet! Known as the "Great Print!", it was made in 2006 at the El Toro US Marine Corps Air Station F-18 hangar in Irvine, CA. The unused hangar was made into an enormous pinhole camera (0.24 inch diameter) for the shot. 21 gallons of light-sensitive emulsion (silver halide) was applied to a piece of white muslin fabric, suspended about 80 feet from the pinhole, then exposed for 35 minutes. It took eighty volunteers to develop the cloth in enormous "trays" about the size of an olympic swimming pool to hold the print - 600 gallons of developer and 1,200 gallons of fixer were used. It was then washed with fire hoses connected to two fire hydrants. The fuzzy B&W image shows a panoramic view of the military base. Alleged to be the world's largest seamless

photograph, it was certified by the Guinness Book of World Records as having been taken by the world's largest camera in 2007. ◊

## ICONIC PICTURE OF A JULY DAY IN HISTORY

Rich Bickham

**W**estern Electric (the manufacturing arm of the Bell Telephone System) was a very large employer in the Chicago area during most of the twentieth century. In 1915 it's Hawthorne Works (located in the near-west suburb of Cicero) employed over 20,000 people. In that same year, the company was intimately tied to one of the most infamous disasters in Chicago history.

**A**s measured by fatalities, the worst Great Lakes maritime disaster to ever occur took place on the rainy morning of July 24, 1915 on the Chicago River near its entry into Lake Michigan. On that Saturday, Western Electric was hosting its annual outing - a getaway for its employees and their families to Michigan City, Indiana on the other side of the lake. For transport, it had chartered four passenger ships to carry about 7,000 people across the lake and back for the day-long holiday.

**A**mong the four ships was the SS Eastland, a passenger ship with a stated capacity of 2,572 people. Since its maiden voyage in 1902, it suffered from a tendency to list from side to side. This was due to a design flaw - it was top-heavy. Keeping it relatively stable required the constant attention of its captain and crew.

**E**arly on that fateful morning, the Eastland was moored at a dock along the south side of the Chicago River in downtown Chicago between Clark and LaSalle streets. The captain ordered passengers to start boarding at 6:30a.m. - by 7:10 the ship had reached its capacity. Some say the boat was overloaded with as many as 3,200 people, but the actual figure is unknown. What is known is that during the next fifteen minutes, as the boat was cast off from the dock, it began listing back and forth between port and starboard, more severely as time went on. From estimates from the captain of the SS Theodore Roosevelt on the north side of the river, it went from +/- 7° degrees, to +/- 15°, then +/- 30°, but the Eastland captain continued its slow push-off from shore. Finally on what was estimated to be about a 45° list to port, the captain ordered all passengers to move to the starboard side, but there were many topside who could not comply due to the rain slickened deck, the severe list and the general panic. As water poured in, the ship capsized at 7:25a.m. It came to rest on its port side at the bottom of the river, whose depth was only twenty feet at that location.



SS Eastland in the Chicago River

Chicago Tribune Photo Archives

Some passengers managed to climb onto the outside starboard-side hull of the ship, which was approximately parallel to ground when the ship came to rest. The above photograph (taken by an unnamed photographer) shows the capsized ship, about half of which remained above water. Survivors can be seen standing atop the starboard hull waiting to be rescued. A victim can be seen on the wharf being carried away on a stretcher. A total of 844 people died (either in the river or inside the flooded ship), from drowning or being trampled during the panic within the ship. Included in the death toll were 21 entire families.

Three years earlier in 1912, the SS Titanic went down off the coast of Newfoundland, killing over 1,500 people. The public outcry over the lack of an adequate number of lifeboats on the vessel resulted in a change in maritime law being enacted, requiring all ships to carry lifeboats for at least 75% of their passengers. Only three weeks before the Eastland disaster the ship was refitted, adding three lifeboats and six rafts on its top deck to comply with the new law. It is ironic that the added weight (14-15 tons) increased the top-heavy nature of the ship, and likely was a major contributing cause of the disaster. Ships are now required to have lifeboat space for at least 100% of passengers and crew. ◇

## TIP OF THE MONTH EQUIPMENT PURCHASES

Submitted by David Jilek

**P**hotographers are bombarded with new equipment choices almost every day. We get email blasts from camera stores, rental shops or Facebook updates from companies that we never heard of. Our "friends" liked a page so that means we must have similar buying habits. It seems that we are being told every day by bloggers (camera reps) that we just can't go out and shoot without a certain piece of equipment. I must say it is great to be able to purchase new equipment and fall in love with it. At the same time there is also a great chance that a piece of equipment isn't the right fit for our style of shooting and we don't fall in love with it.

**S**o there are a couple of solutions. We can borrow from a friend, buy used, or we can rent. Borrowing from a friend is great as long as you're not paranoid about borrowing a lens that tips the scales at \$1,500, then damaging the item - it may cost you the price of the lens or worse yet a friendship. Renting is a great choice. You can rent the latest and greatest equipment for an affordable price and have it insured against damage. This works great if you just want to try a lens for the weekend to see if it suits you before dumping \$8K on a 500mm F/4 lens for shooting birds. Maybe you're going on a trip and would rather rent a small system instead of dragging your pro level gear with you on vacation - been there, done that and it sucks! Then let's say you fall in love with the equipment - what to do next?

**W**ell you can always buy the rental, buy new equipment or my favorite - buy used equipment in like-new or excellent condition from a reputable dealer and save some money. Often used equipment will come with a warranty for peace of mind.

**U**sed equipment can be had at a fraction of the cost of new and you can save hundreds if not thousands of dollars if you know what you're looking for. Nikon sells a new 70mm to 200mm 2F/8 VR II lens for an average price of \$2,396 - yikes that's more than my first car! Solutions go like this. A new 80mm to 200mm F/2.8 Nikkor lens is \$1,099, a great savings and this lens is still in current production and tack sharp. A huge value over the 70 to 200m. Still need to save more money? Let's look at used. KEH offers the same 80-200 Nikkor lens for \$698. Still need to save more money? Then we can go back a generation and get a used push pull 80 to 200mm for a average price of \$468! The optics are still outstanding and this is for a EX+ rated lens. We can save even more money if want or need to. KEH offers a Tokina manual focus lens - still a 80 to 200m F/2.8 in like-new condition. There isn't even a scuff mark on this lens for \$228. (Yes I bought it!). It is in perfect condition and comes with a 90 day warranty! Now I know what I'll be shooting with this lens. - landscapes, weddings, portraits and commercial work. I don't have a need for auto focus. It's really nice but I just saved \$2168! and I have a great lens! It's all metal and no plastic. I still have all the SD glass, coatings, etc. So needless to say, now I can purchase another lens, take the wife out for the weekend, or just sit back and smile at the money I saved!

**I**t does need to be said that buying used comes with its own risks. EBay and Craigslist might make me cringe while with B&H or KEH I know I'm getting great stuff. The choice is yours of course. Finding a great deal is half the fun. Shooting with great equipment is the other half. So go rent, borrow or buy used. Do what fits you best. For me saving money and creating great images is really the way to go. By the way, it's so much fun when someone says you must have really great equipment to get a shot like that. Then you say no not really, just this old manual focus lens from the 60's. ;)

Here are some sites that might help you find what you're looking for:

<http://www.bhphotovideo.com/>  
<http://keh.com/>  
<http://www.borrowlenses.com/> . ◇

## LINK OF THE MONTH

Submitted by Rich Bickham

**W**hile surfing the internet searching for a link that might be of interest to some of our club members, I ran across this item on the Photography Blog discussing the problems encountered when traveling with photography gear:

[http://www.photographyblog.com/articles/how\\_to\\_travel\\_with\\_photo\\_gear/3/](http://www.photographyblog.com/articles/how_to_travel_with_photo_gear/3/)

I have enough trouble struggling with one camera body, one tripod and two lenses when I travel. Yikes, reading this made me glad I am not a professional! ◇

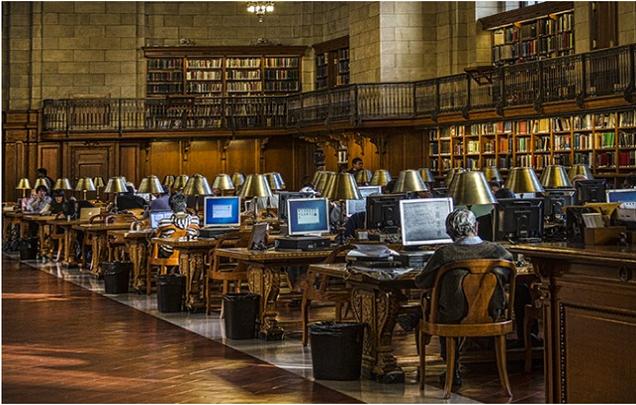
## MEMBER FOCUS

### CLCC YEAR END COMPETITION WINNERS

Congratulations to the following CLCC members who were winners of the 2014 to 2015 CLCC Print of the Year competition at the June 2 club meeting:

**Sandra Wittman:**

"Reading Room" - Small Color - 2014-2015 Best Small Color Print  
- 2014-2015 Print of the Year



"Reading Room"

Sandra Wittman

"My photo was taken in the Reading Room of the New York Public Library. Photo taken in October of 2012. The library building is wonderful inside and out. Lots of marble and columns. They are very accommodating to photographers in the reading room as long as you don't disturb anyone. - Sandy

**Jeff Chemelewski:**

"Old Homestead" - Large Monochrome - 2014-2015 Best Large Monochrome



"Old Homestead"

Jeff Chemelewski

"My photograph 'Old Homestead' was taken in fall on the eastern side of the Sierra Nevada mountain range in California. The abandoned settlement is located near Mono Lake. This particular trip started with a veterinary seminar in Las Vegas followed by several days in Death Valley and a drive up the eastern side of the Sierra's. If anyone is looking for a photo excursion, this particular trip is highly recommended. Other stops along the way besides Death Valley (a fascinating place in itself) include the Alabama Hills, Mt Whitney and its hiking portal, the ancient Bristlecone Pine forest, the Tufa's of Mono Lake, the best preserved ghost town in America of Bodie, and the Mammoth Lakes ski area. Truly a great photo expedition." - Jeff

Winners were decided by voting of CLCC club members and guests in attendance at the June 2 meeting. All four of the above photographs\* are on the CLCC website.

\* All winning images are uncropped, and sized such that each has the same printed area while retaining its original aspect ratio. - Ed ♦

**Chuck Rasmussen:**

"Ole' Homestead" - Large Color - 2014-2015 Best Large Color



"Ole' Homestead"

Chuck Rasmussen

"I was in Breckenridge, CO in June 2014. We were on our way to a mountain hike when we passed this scene. The rest is history" - Chuck

**Teresa Baber:**

"Corridor" - Small Monochrome - 2014-2015 Best Small Monochrome



"Corridor"

Teresa Baber

"This image was taken at the Old Methodist Church in Gary, Indiana in October, 2014. I understand that shortly after we were there more of the roof collapsed and now the entire building is gated and inaccessible. I know many have been here and I feel fortunate to have had the chance to explore this bit of history." - Teresa

Shown on the right, holding their winning photographs are (L to R) Chuck Rasmussen, Sandra Wittman, Teresa Baber and Jeff Chemelewski.

Photograph by Paul Litke.



# IT'S BETWEEN YOU AND YOUR SUBJECT \*

## Autofocus

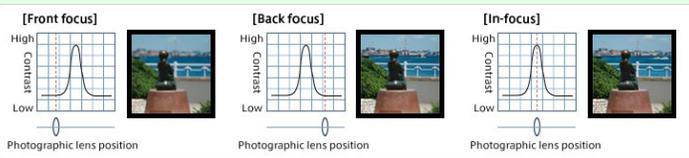
Rich Bickham

This month's column is devoted to DSLR AutoFocus (AF) systems. While manual focus is available on all DSLRs, the autofocus system is probably used most often by photographers.

In what follows, the term "focus area" is used to mean the area(s) of the entire image that the photographer is able to select for which the DSLR optimizes focus. Today's DSLR provides the photographer a choice of many such areas (currently numbering greater than 60 on some models) which he/she can select individually or in groups. In some modes, the DSLR is able to analyze an image and make its own choice of focus area(s).

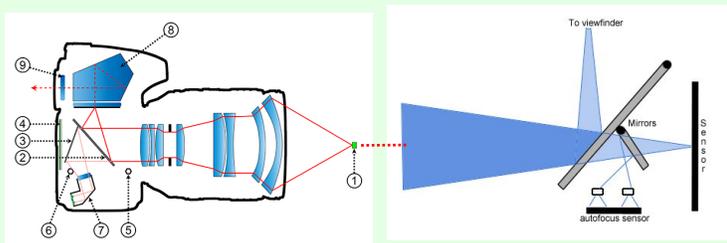
There are two types of autofocus systems that are commonly used today by camera manufacturers. They are the Contrast Detection system and the Phase Detection system. Each has its own relative advantages and disadvantages. We will discuss both, starting with simpler Contrast Detection system.

Contrast Detection is a Through-The-Lens (TTL) system, which uses pixel information from the digital image sensor to determine and adjust for best focus in the selected focus area. An in-focus image exhibits a sharp intensity difference (contrast) between adjacent pixels at the edges of objects within the image. The more out of focus the objects are, the more "smeared" the intensity is across the boundary, causing a drop in intensity difference between adjacent pixels. The digital image processor (discussed last month) identifies object boundaries within the focus area and tracks intensity differences across those boundaries. It does this while controlling the lens driver to vary the lens position (focus) across its range as it searches for the position that produces the greatest intensity difference. The figure below illustrates this technique.



During this process the lens position must traverse its entire range while the image sensor data is continuously read, then analyzed by the image processor. This process is inherently slow (compared to Phase Detection which is discussed below), and is the primary disadvantage of Contrast Detection. Its advantages are in the areas of cost, low complexity, low-light performance and size which makes it suitable for lower cost compact and mirrorless cameras.

Phase Detection uses a beam splitting method to direct light rays from two diametrically opposed points near the periphery of the lens and routing a fraction of the rays' intensity to a secondary image sensor. This is accomplished by two semi-transparent areas on the main reflex mirror which allow a portion of the light from the lens periphery areas through to a secondary mirror (sometimes called a sub-mirror), then to a pair of microlenses (one for each ray set) which direct the light to the secondary (smaller) image sensor called a Phase Detector Sensor (or AF sensor). This image sensor consists of one to three rows of pixels (vertical, horizontal and/or diagonal orientation). The below figures illustrates this.



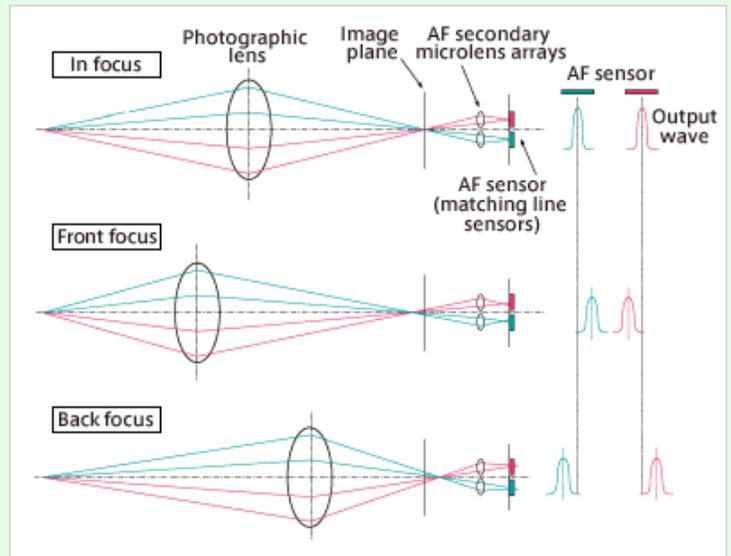
- 1 Subject focus area
- 2 Main reflex mirror
- 3 Secondary (Sub) mirror
- 4 Image sensor & shutter
- 5 Main mirror adjustment screw
- 6 Secondary mirror adjustment screw
- 7 AF microlenses & AF image sensor
- 8 Prism
- 9 Viewfinder

Actually, the above explanation is rather simplified to improve understanding. In reality there are many such instances of what was just described within the DSLR - one instance corresponding to each of the available focus points allowed by the particular DSLR. For each focus point there are two semi-transparent areas of the main mirror, and one set of AF image sensor rows. Each AF image sensor row is sensitive to only a small portion of the image. A large aperture will illuminate more



of a sensor row than a narrow aperture will, thus making focus more precise at wide aperture settings. All of the AF image sensor rows are combined onto a single semiconductor chip, an example of which is shown on the left.

For simplicity we will continue our description assuming a single focus area, so we have only two rays of light to deal with. For an in-focus image, both light rays are incident on two pixels which are always a fixed distance apart on their respective row of the AF image sensor. An out of focus situation will cause the two rays to impinge on different relative pixel locations on a pixel row. The key point here is that the distance between the two pixels is a measure of the distance between the true focal plane and the ideal focal plane (the plane for an in-focus situation) - this is the distance the lens must be moved to achieve focus. The spacing between the two pixels hit by the rays indicates which way the lens must be moved, and how much to move it in order to achieve focus. This is illustrated below.

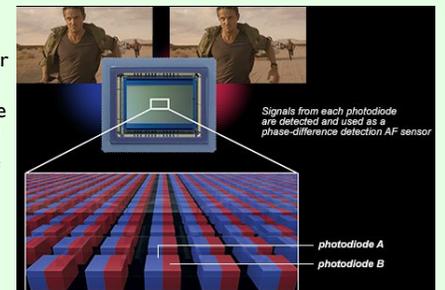


Since the required change in lens position to achieve focus can be predicted, the Phase Detection system is faster than the Contrast Detection system. In fact it is able to operate in a closed loop feedback system to track moving objects. This is its main advantage relative to Contrast Detection. Disadvantages include size, complexity, cost and precision alignment & calibration during manufacturing.

The calibration requirement is critical and lens-dependent. Camera manufacturers have extensive calibration parameters and instructions for their own lenses stored in the camera's internal memory (this is part of the camera's firmware). New lenses from the camera manufacturer can be accommodated by a free firmware upgrade. For this reason, autofocus may not perform optimally with third party lenses.

Hybrid autofocus systems utilizing both Contrast Detection and Phase Detection to optimize focus are also used together in some DSLR models for maximum autofocus performance across various subject types and shooting conditions.

Recently, "Dual-Pixel" image sensor technology allows the majority of pixels on the sensor to function as either traditional image pixels, or for Phase Detection focusing. First introduced on the Canon 70D DSLR, only a single image sensor is needed for both image capture of Phase Detection focusing. In the figure on the right, photodiodes A and B are used individually for Phase Detection autofocus, and combined for imaging. Contrast Detection is also included, since it never required a secondary AP sensor anyway. Numerous manufacturers have since begun to incorporate similar technology in their mirrorless cameras.



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

## NEW TO THE CLUB - THE BENEFITS OF CLUB MEMBERSHIP

Rinus Lammers

It has been a little over seven months since I joined the Crystal Lake Camera Club. Until recent years most of my photography was done during vacation trips, birthday parties around the house, and my son's activities. Calling it photography always felt a bit like an overstatement. I liked to call it just taking "pretty pictures". In all those years the dial on my camera mostly stayed in the Automatic mode, or for landscapes in the so called "Mountain" mode. Almost everything was shot by hand and a tripod was, in my eyes, just a fancy thing making people with shaky hands look important. Also why would I use a tripod when I had image stabilization? The P, Av and Tv settings were mystery modes that might as well not have been there. And so I stumbled through my world of pretty picture taking. But as long I had fun and I liked my pictures it was fine with me. I even received a fair number of compliments.

An older computer that I have come with a built in Microsoft program called "Picture It". It has been my trusted program to edit pictures for many years. It actually is a decent program and lets me do a fair amount of photo editing, even more than I ever cared for. It allowed me to play a little with the pictures and above all crop them to my liking for printing at home. This immediately increased the fun factor, but oh boy, did I waste paper and ink in those years. Aside from a class on digital cameras a few years ago at MCC, I had never taken any photography classes, and a lot of the photography lingo might as well be Mandarin.

When looking for a new camera a few years back, I started reading camera reviews and ran across the most alien lingo ever, making me realize how much there was still to learn if I wanted to be a better photographer. Once I bought a new camera, I quickly discovered that it was a lot more camera than I could handle. Never having been much of a reader of manuals, I decided that I should do so this time. Not an easy task, and I gave up several times. When one question had been answered by the darn manual, it created several new ones.

After I retired a year and a half ago, I decided that besides the gardening, home improvements, tinkering, and traveling, I might want to spend some more time on photography; particularly getting to know my camera and improve my proficiency. Joining a club seemed like a good first step in the process, and so far I have no regrets. The meetings are fun (I love the doughnuts), as are the Saturday morning breakfasts. I even discovered that a fellow member, who is a very nice guy, lives just a few hundred yards from my house, but we had never met before.

I am not a competitive type of person, so I was hesitant about participating in the club's photo competitions. But I realized that submitting pictures could possibly help me find out about where I stood with regard to my level of photography. So I took a couple of pictures that I had taken in recent years and submitted those with a note that I also wanted them critiqued. Well it has been a bit painful, even though one picture earned me an honorable mention. I also discovered that my thoughts on things differ quite a lot from how the judges think (perhaps I can sway them my way). During the critique, suggestions for change were made, including techniques to obtain those changes. Terminology was thrown at me that again sounded like Mandarin, and I realized that I clearly have a lot to learn or adjust.

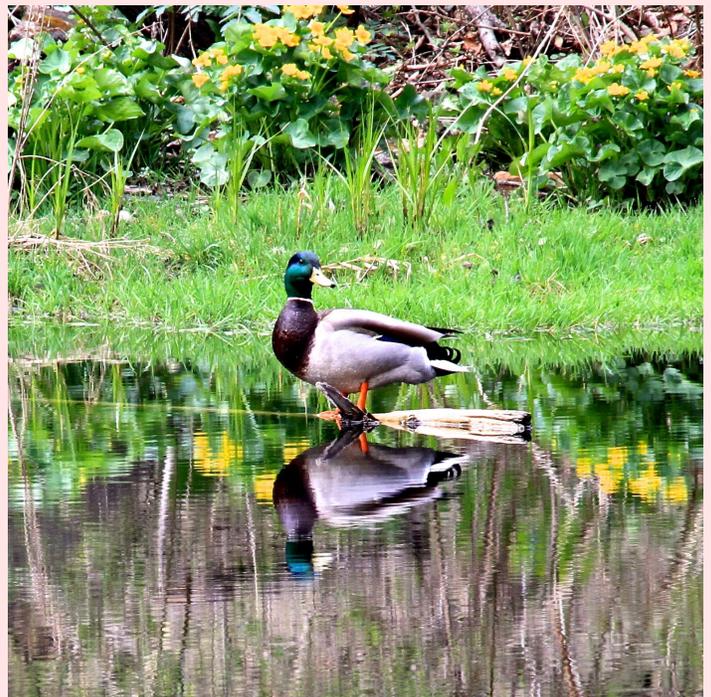
My new-found, friendly neighbor Roger Willingham had some similar issues, and so we approached club member Lyle Anderson for advice. He took us out one day for a field trip, and he educated us about stacking and creating pictures in Photoshop Elements so that the final picture would come out sharp in both the foreground and the background. As part of the education, he taught us how to use the "live view" option and how to magnify the picture and then manually focus on foreground or background objects. Bringing a tripod was also recommended! Wow, this was like discovering a miracle! Honestly, until that moment I only thought live view was for video filming or looking at a scene like a point and shoot camera. That you also could magnify and see your focus adjustments was like reinventing the wheel! Astounding!

So we shot some pictures, played with Photoshop Elements, and I thought that I got it. Oh by the way, the tripod was a darn handy tool to have! So the next day I practiced what I learned. The picture taking worked, and uploading them in my laptop was a breeze. However, the moment I got Photoshop Elements 13 involved it became apparent that the two of us did not see eye to eye. It was one long afternoon of struggle. Even mediation by "Photoshop Elements 13 For Dummies" was not an immediate success. At the end, however, I did prevail, but don't ask me how. So you can imagine how thrilled I am that at the time of writing this story the club has offered a Photoshop Elements 13 class just for me! Well okay..., other members can come too. Anyway this whole thing of using a tripod, using live view, magnifying your object and then focusing manually became very intriguing! So I tried a few things.

In the past I have tried a couple of times to take moon pictures. Remember, stubborn me thought that image stabilization would suffice and that I had steady hands. Well they never really did come out anything close to what I hoped. So with some of my newfound knowledge and the basic equipment that I own, I went to work. Camera loaded and battery charged - check. 70-200mm zoom lens mounted on camera - check. Tripod connected to lens - check. Rising near-full moon in the late afternoon sky - check. Live view on - check. Magnify during live view - check. Autofocus off - check. Manually focus and use timer to shoot - done! And voila! After some editing and cropping in Photoshop Elements 13, which this time was a lot more cooperative, here is the result.



So I shot a second picture - a duck in a pond, taken using a tripod at a 135mm zoom and cropped to a 4x magnification without losing any noticeable sharpness.



Perhaps not perfect. Probably not competition pieces, but you know what, I learned something new. I had fun doing it and above all, for me it pays off to be a member of the Crystal Lake Camera Club. Oh, and the tripod may come along more often. ◊

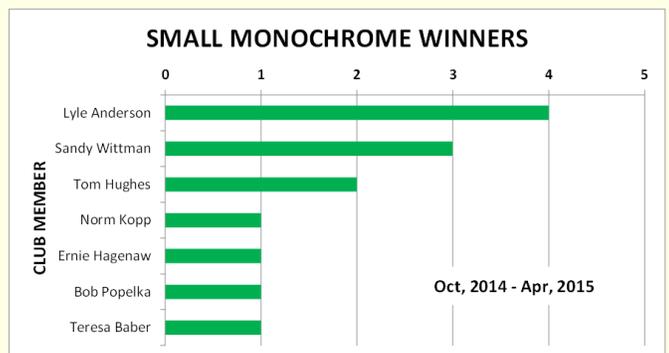
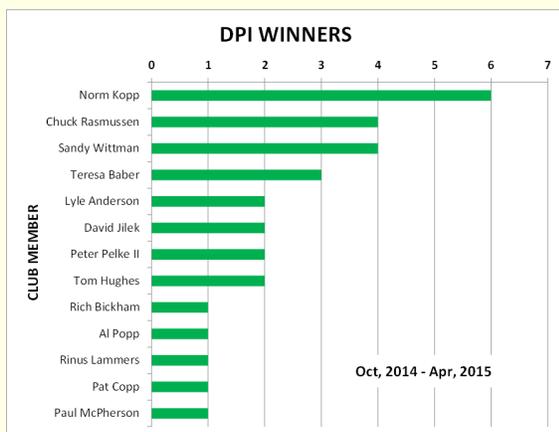
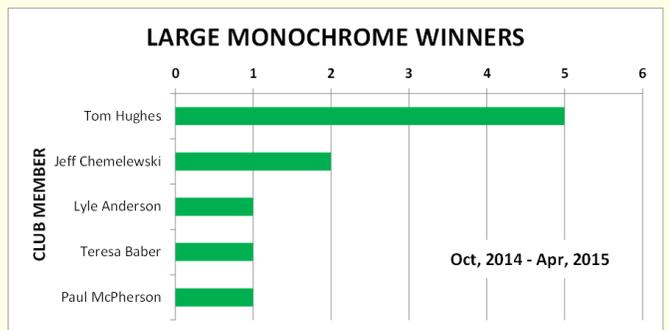
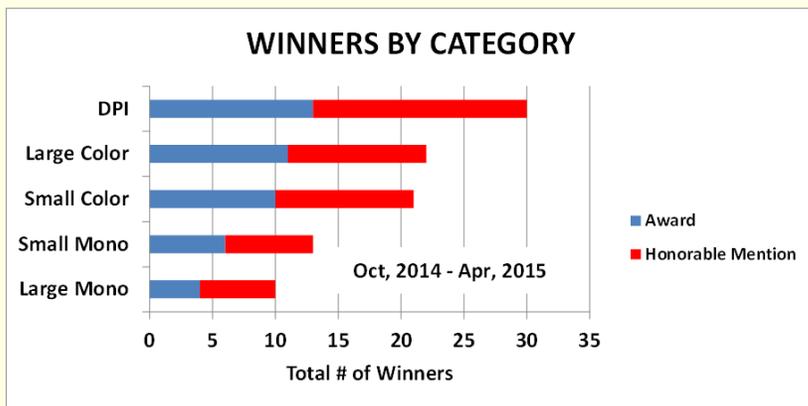
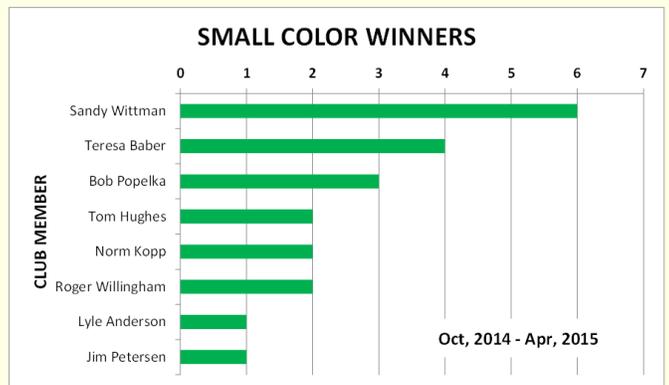
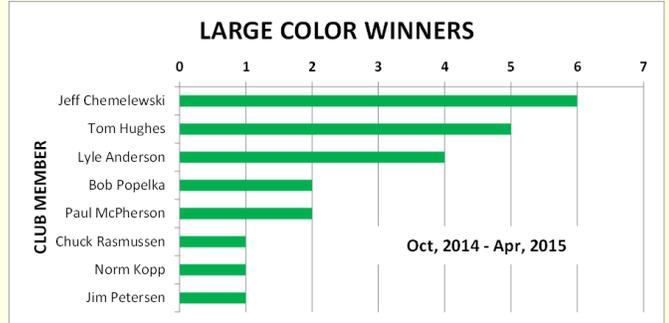
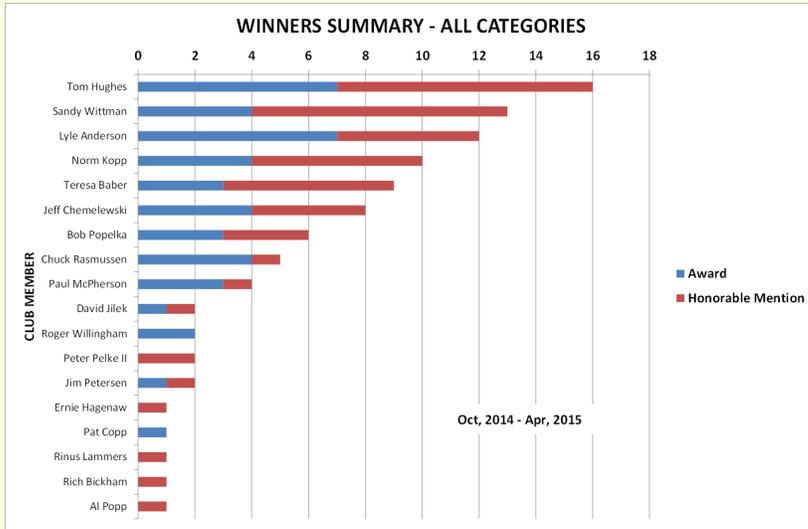
## CHARTS & STATISTICS

The below charts show the overall results of the **CLCC 2014 - 2015 competition year**. This includes four competitions (October & December of 2014, and February & April of 2015). The term "winner" is defined as either an award or honorable mention - these results are shown in the five green graphs (one for each of the five competition categories). The two blue & red graphs break out awards and honorable mentions separately.

For example, the upper left graph shows Sandy Wittman had a total of 13 winners (4 awards and 9 honorable mentions). The green charts show that 6 of her winners were in the Small Color category, 3 were in the Small Monochrome category and 4 were in the DPI\* category.

At the June 2 club meeting, all award winning prints (this excludes DPI) which were made available for the meeting by their owners were voted on by the meeting attendees to determine the Print of the Year. Results are shown on page 4 of this issue.

It should be noted that the chance of any entrant winning a competition increases as the number of images submitted by the entrant increases. For example an individual entering two images has a better chance of winning than if he/she had entered only one image. Therefore the below results should not necessarily be interpreted as a ranking of photographic skill level. Data on the total number of entries per individual for comparison to their number of winners was not available for analysis or inclusion in this summary.



\* DPI is Digitally Projected Image. - Ed ◇



## CALENDAR OF COMING EVENTS - July & August, 2015

DATE	TIME	LOCATION	DESCRIPTION	NOTES
July 7, 2015	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
July 7, 2015	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC July meeting - <i>Tom Snitzer – Night &amp; Celestial Photography</i> Donuts and coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1
July 11, 2015	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
July 18, 2015	TBD	TBD	CLCC Photography Outing - Location - TBD	4
July 21, 2015			Deadline for August newsletter inputs	3
July 28, 2015			Target date for August newsletter email distribution	
August 1, 2015	TBD	TBD	CLCC Photography Outing - Location - TBD	4
August 4, 2015	7:00 p.m.	Home State Bank	CLCC August meeting	1
August 8, 2015	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
August 22, 2015	TBD	TBD	CLCC Photography Outing - Location - TBD	4

### 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) Email to [richbickham@comcast.net](mailto:richbickham@comcast.net).
- 4) Outings are tentative based on interest. Details for each outing will be emailed to members as plans are finalized. For further information, contact the club's outing coordinator *Rinus Lammers* at [rthl@sbcglobal.net](mailto:rthl@sbcglobal.net). ◇

### UPCOMING NON-CLUB EVENTS OF POTENTIAL INTEREST TO MEMBERS



#### Eyes to the Skies Hot Air Balloon Festival

Thursday through Saturday - July 2 - July 4  
Balloon Launches begin at 5:30 p.m.  
Community Park, 1825 Short Street  
Lisle, IL

<http://eyestotheskies.org/>

Carnival runs from Wednesday, July 1 through Sunday, July 5



#### Art Fair on the Square - Madison, WI

Saturday, July 11 (9:00 a.m. to 6:00 p.m.)  
Sunday, July 12 (10:00 a.m. to 5:00 p.m.)  
State Capitol Square

This is considered one of the best art fairs in the Midwest



#### Geneva Arts Fair

Saturday & Sunday - July 25 & 26  
10:00 a.m. - 5:00 p.m. both days  
Third Street  
Geneva, IL



#### Coon Creek Country Days

Carnival, fireworks - good chance for motion photos  
Thursday through Sunday - July 30 - August 2  
Bruce Ream Memorial Park - 400 W. Jefferson Avenue  
Hampshire, IL ◇

