



Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

May, 2015

Year 2014-2015, Issue 9

CLCC Links

[Website](#)

[Facebook](#)

IN THIS ISSUE:

Presidents' Column	1-3
May Seasonal Image	1
Ask a Pro	2
May Iconic Picture	3
Tip of the Month	3
Link of the Month	3
Between You and Your Subject	4
Spring Outing	5
Lenses & Filters Class	5
CLCC April Winners	5, 6
Charts & Statistics	7
Editor & Feedback	8
Help Wanted & Opportunities	8
May Show & Tell	8
Humor	8
Calendars of Coming Events	9

CLCC Officers

(September, 2014 - December, 2015)

Co-Presidents :

Al Popp
Chuck Rasmussen

Vice President :

Peter Pelke II

Secretary :

David Jilek

Treasurer :

Grace Moline

CLCC Support Staff

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

Presidents' Column

Ever have this happen? You are somewhere photographing and your child or grandchild tugs at your sleeve pleading, "When can I take a picture? Please, I wanna take a picture." All of a sudden, your first camera experiences bounce around in your head.

Did your folks let you use their camera? Maybe they gave you a plastic roll film 110 or 127 format for a Christmas or birthday present, or for bringing home that good report card. How excited you were the first time your prints came back from the camera shop, or drugstore, or in the mail. If you saved any of those early attempts at photography, how do they look to you today? Are they fuzzy or out of focus? Does Aunt Matilda have a telephone pole growing out of her head? To an eight- or ten-year-old, those prints were works of art, worthy to hang in the galleries on Front Street. Hey, we all start somewhere.

You can say, "Go away, I'm busy." Or, now that your child has shown interest, bend down and let them feel the camera with their hands. Show how to look through the viewfinder or view the LCD display; how to sight in on an object and press the shutter button. How did you learn? Did someone give you a camera and sent you off clicking away? Or, did someone take the time to explain and teach ways that mysterious device actually worked, and what you do with it? Take advantage of this opportunity to start a young'un off on an adventure that can last for many years.

Don't be afraid – start off simple and depending on their age, keep it simple. Kids two years old can learn some photo basics. There are inexpensive cameras manufactured by Fisher Price and others for preschooler hands. These models can drop & bounce, and still take pictures.

Here are a few things to try when introducing your little ones to the hobby.

Start with the Basics:

There is the writer's adage that says "Show, don't tell." Keep this in mind, especially when teaching children. The more you can demonstrate and give a hands-on experience, the greater their understanding will be.

Show how to hold the camera and how to use the hand or neck strap. Have them look at the LCD display and explain what they will see. At this point, the LCD display could be easier than the viewfinder. Now is a good time to demonstrate "fill the frame". Tip the camera from side to side and let them watch how the image tilts, showing how to keep the photo straight when taking the shot.

For now, you will find it easier to work with composition and lining up the image, instead of throwing bunches of technical photographic bits at them. Otherwise, you'll only receive glassy-eyed stares followed by them wandering off to look for more exciting adventures.

Use auto mode. Talk about ways to find a point of interest. How to move up close by either zooming in with the lens, or zooming in with their legs. Move around. Have them try shooting high, low, top-down or underneath for novel angles. Show ways to watch the backgrounds and position a subject for the best imagery. Don't worry if they think the rule of thirds is weird; explain it simply as a way to balance the interest points more to the edges of the frame.

See **President**, page 2

MAY SEASONAL IMAGE

This month's image was submitted by *Sandy Wittman*. It's a reminder that spring has finally arrived!

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



Give
it a
shot !



Pink Tulips

Sandy Wittman

President, from page 1

Exposure:

Once your child grabs hold of some of basics, you can press on with what makes up the exposure. If your budding protégé is eight or nine years old, they should have little difficulty handling the point-n-shoot cameras. Switch the setting to shutter or aperture priority. Let them play around with the different settings. Talk about ISO in a simple way. Demonstrate how changing the *F-stop* or shutter speed affects an image. Make certain to demonstrate examples for letting in light or stopping action. If they easily grasp new ideas, try drawing the “Exposure Triangle”, otherwise forget it. Introduce different programmed modes like – landscape, portrait, macro & night. It’s best to avoid long discussions on depth-of-field and lens mechanics.

Demonstrate auto focus, and if you sense their readiness – manual focus. Show how to make objects fuzzy and sharp by focusing on different points.

Practice focus lock - an important tool they can use whenever taking pictures. Show how to hold onto focus and exposure while changing the image’s viewing position for a better photograph. Also, show off a few of your own tricks you’ve discovered over the years. Once again, keep explanations to their level and don’t go overboard.

Now, send your charges scampering about to have fun taking pictures on their own. They’ll have a great time.

Subjects to photograph:

Demonstrate how to find toys, games, potted flowers, stuffed animals, kitchen appliances, hats and other items all around the house to use for picture possibilities. Maybe a stack of quarters, or sidewalk cracks, or leaf piles provide an interesting photo. How about photos of sisters, brothers, parents, or grandparents? Send them into the backyard or the park for taking pictures of their friends swinging on swings or shooting baskets. Depending on where you live, photos of fields, flowers, woods, streams and interesting rocks or stones can create excitement. Show them how to take many shots in all different ways with all kinds of subjects. Let them play.

Take your children along on photo shoots. Now you become their experienced guide able to navigate the waters of photography. Walk around together and point out interesting picture possibilities. Use judgment as to how much assistance to offer. Tactfully suggest ways to take images. Or, simply stand back and let them make discoveries on their own.

Be helpful, but let them test out their own ideas. Maybe lying down and photographing up through the tree branches, or taking pictures of houselights and streetlights or stars at night have appeal. How about cars and trucks zipping along the street, or people’s shoes? Or pets, birds or small animals visiting your backyard? Or pictures of their gold fish poking its nose out of the underwater castle? Maybe taking close-ups of their model boats, or looking into little sister’s mouth sound exciting. The more children take time to play with their camera, the more they discover what great possibilities await them.

Try getting down on your knees and move around at their eye-level. This is the way your child sees things. Have you forgotten what the world looked like when you were eight years old? Now you can glimpse how this viewpoint motivates what they see in their photographs and gives you some insight into their thinking.

Encourage:

It’s important to nurture your child’s creativity. After they have taken a load of pictures, sit down with them and review the images on the computer (or in the camera). Make this a part of your bonding time over a shared interest. Praise their accomplishments. Point out all of the things they’ve done well by setting the picture’s viewpoint, subject matter, composition or exposure – skip over the not-so-goods. Avoid becoming critical, but at times softly suggest one idea that could make the photograph better. You don’t want to turn someone off to the hobby by handing them a fist full of negatives (no pun intended).

Send some of their better photographs out for printing, or show them how to align and print their own images from your computer. Putting their photos in family albums or hanging them on the living room walls will strongly affirm their efforts.

Here are a few ideas you might try when teaching your children.

- Be patient. Remember how much you learned from the adults who took the



ASK A PRO

Jim Pierce

Send your questions to:
downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.

Submitted by: Roger Willingham

Q - I have been using the sRGB setting for the color space in my camera. However, I have read that Adobe RGB is preferred if you plan to edit your images. After reading several articles about color space and color management, I'm not sure which setting is best. What do you recommend?

This is a debate that has gone on since Adobe introduced more color spaces. And one with no real winner anytime soon. While the Adobe RGB does have a wider gamut that extends into the cyans and greens (especially the shadows), sRGB is a more realistic representation of what you will be able to output on a printer.

Similar to the whole 8 or 16 bit debate, the issue really comes down to what will be noticeable with the equipment you will be using. From camera to printer, what can you actually capture and reproduce? This is where practical usage experience comes into play over theoretical debate as to what is possible.

Monitors and physical prints are two different medias that have to be addressed separately and put together later to make it work for the final image. Monitors are light generative devices that throw light at you for viewing while prints are reflective and bounce available light back at you while absorbing the rest. This difference will never allow a true match between the two since light absorbing dyes are not as precise as light producing elements in terms of color reproduction. The WYSIWYG model that some printers promise is a marketing exaggeration since it's physically impossible to do. You will always have more shadow detail on a monitor than on a print in your deepest shadows.

When going to print, the printer will need to assign a percentage value for each absorbing color it has in order to subtract color from the viewing light to bounce back to you the color the image has. The monitor just has to say "It's this color, show it." The monitor is dealing with additive RGB while the print is dealing with subtractive CMYK (or a few other colors in the higher end printers). You can never get additive and subtractive to agree 100%.

I know that printer companies like to brag about the gamut range of their printers, and that is all fine and dandy. The gamuts they talk about deal with what is possible in terms of mixing the inks together and really don't take into account a very important factor - *paper*. While free floating colors can combine to form a myriad of wonderful and subtle hues, once they hit a paper the limitations start to pile up. We all know about warm and cool papers, super bright papers, metallic papers, cotton papers, high gloss, matte, and textured papers. Each one looks different and choosing the right paper for the image can be a make or break deal for its 'wow factor'. But no matter how great the paper is, it will absorb more light and decrease the gamut that is producible. - sRGB is practical about this while Adobe RGB uses the theoretical approach.

Keeping all of that in mind, the question of what color space to use comes down to: what are you going to do with your image? If you are planning on only viewing your images on a higher end monitor, then Adobe RGB is better. If you want to print your images out for display, then sRGB is better. ♦

time to teach you.

- Don't make it a chore; have a normal conversation. Let them lead any discussions.
- Stick to a couple of concepts and don't dump a ton of information all at once.
- Watch your time. When interest wanes, wrap it up and send them off to have camera fun.
- Demonstrate new ideas by first showing and then having the child perform the same actions.
- Easily hand out praise for things well done. Their first photos won't be great, but their improvement over time will please you them.
- Emphasize the need to practice, play, and experiment as they take their photos.
- Relax; enjoy their company and the time that you spend together.

See **President**, page 3

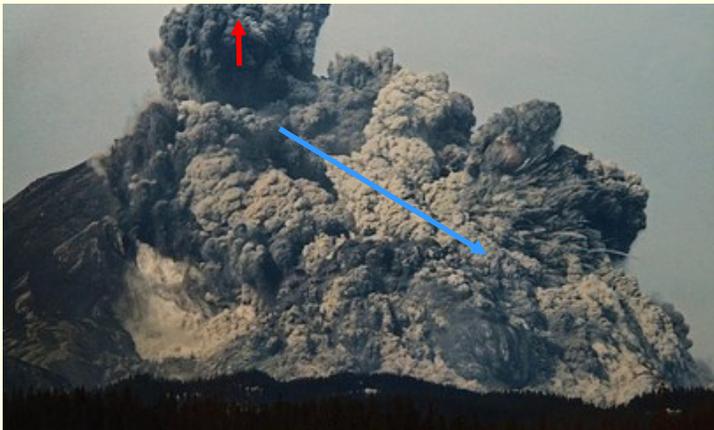
ICONIC PICTURE OF A MAY DAY IN HISTORY

Rich Bickham

Mount St. Helens, a volcano located in the state of Washington, lies approximately 50 miles northeast of Portland, OR. It is part of the Cascade mountain range, which is part of the infamous "Pacific Ring of Fire" a 25,000 mile long horseshoe-shaped chain of volcanoes and earthquake epicenters along much of the periphery of the Pacific Ocean (it includes the entire west coasts of North and South America, and the east coast of Asia). Prior to 1980, Mt. St. Helens had been relatively dormant since about 1850, and had become a popular tourist destination for campers, hikers and sportsmen. That changed 35 years ago.

During the early spring of 1980, there was an increasing level of seismic activity in the area surrounding Mount St. Helens. The buildup was a typical precursor to a volcanic eruption, and was being carefully monitored by the United States Geological Survey (USGS), and print, radio & television media. News updates were common on national news shows with interviews, and video footage of what was happening on the mountain. It was commonly accepted that an eruption of some type was likely, but the time and size of the coming event was not known. Media personnel were abundant on the mountain, including many photographers, but the USGS had set up a no-entry area "Red Zone" at what was thought to be a safe distance from the summit - only a few USGS personnel and scientists were allowed closer. Local residents were told to evacuate and most did, but some refused.

At 8:32 a.m. PDT on May 18, 1980 the eruption was triggered by a magnitude 5.1 earthquake which caused a massive landslide on the northwest side of the mountain, thereby allowing magma which had built up within the volcano to explosively blast laterally from the mountainside. While the primary blast lasted a mere thirty seconds, the gas and ash cloud from it expanded outward about 16 miles over the next minute. The eruption ultimately left a path of destruction 250 miles long, and completely destroyed 230 square miles of landscape, and blew down 4 billion board feet of lumber. In all, 57 people were killed, and many more were fortunate to escape with their lives. The photograph shown below is a frame from a time lapse



sequence taken eleven miles from the summit by USGS photographer Gary Rosenquist about fifteen seconds after the start of the lateral blast. The vertical ash column at the top (red arrow) is from immediately before the side of the mountain blew out (blue arrow) at supersonic speed. Rosenquist survived, but many others did not. Non-survivors include:

- **Harry R. Truman** (never found), an 83 year old innkeeper who refused to leave his home near Spirit Lake just seven miles from the summit, where he had lived since 1926. A colorful guy, he was quoted as saying "I'm going to stay right here because, I'll tell you why, my home and my *#&%! life's here. My wife [deceased] and I, we both vowed years and years ago that we'd never leave Spirit Lake. We loved it. It's part of me, and I'm part of that *#&%! mountain. And if it took my place, and I got out of here, I wouldn't live a week anyway; I wouldn't live a day, not a *#&%! day."
- **Reid Blackburn**, a Vancouver, Washington photographer for the *Columbian* newspaper, was found dead in his ash-filled car eight miles from the summit (see the February, 2014 issue of the CLCC newsletter for an interesting article on Reid's last photographs of the mountain before the eruption).
- **David Johnston** (never found), was a USGS volcanologist monitoring the mountain six miles from the summit at the time of the blast.

Today Mount St. Helens is relatively peaceful again, but another eruption is inevitable. The surrounding ecosystem has been reestablished to some degree, but there are still many scars, and the forests will likely take the better part of a century to return to their pre-1980 state. It is still considered one of the most dangerous volcanoes in the United States. ◇

TIP OF THE MONTH

Submitted by Jeff Chemelewski

COMPOSITIONAL FLOW

The key to a well composed photograph is controlling the viewers' eyes as they scan through your picture. Our goal is to capture an interested party and take their eye through the photo without distractions and without empty areas where the viewers attention can easily be lost. We want to grab attention, hold attention and keep attention for as long as it takes a viewer to explore your masterpiece.

In our western civilization, we read from left to right, whereas in eastern cultures, the opposite is the norm. Keep this simple thought in mind when composing a photograph. Our eye tends to naturally scan from left to right and more naturally from bottom to top. This is the flow of a well composed photograph. A natural progression gives a more appealing sensation to the viewer.

Keeping this natural flow in mind, it now becomes imperative to avoid empty spaces in the upper right of your photo. This will allow the eye to simply wander off and never to be brought back again. Any empty space should be avoided if possible, but especially in the upper right quadrant.

If we now add in other principles of good composition such as balance and the rule of thirds, a natural flow will place the primary focus of attention in the upper right quadrant and secondary objects in the lower left quadrant. Don't be afraid to use your horizontal flip command on a photo to see how this may help your composition.

The use of other compositional tools will also enhance the natural flow. Of these tools, leading lines is foremost in taking your viewer through the photo and may even direct the eye to a particular point. Fence rows, flowing water, roadways etc... are just a few examples of useful leading lines. Again, be careful to avoid taking the eye right out of a photograph, as a leading line should have an endpoint.

Framing is another principle useful in keeping a viewer's eye within a photograph. Finding tree limbs or similar objects to place in an empty sky will prevent a viewer from wandering out of your photograph. Framing will also control the flow toward a central or slightly offset subject. Try to control the depth of field so your framing objects are still in focus or just slightly out of focus. Blurry subjects severely out of focus may be too much of a distraction and may take away the viewers attention.

Remember, a well composed photograph has a pleasing flow and avoids distractions. Grab the viewer's eye, direct the viewer through your photograph and keep him/her within your photograph ... and hopefully asking for more. Those are the keys to good compositional flow. ◇

LINK OF THE MONTH

Submitted by Sandy Wittman

Forgotten Legacy of Photographer - A short article by John Owens of the Chicago Tribune discussing the rediscovery and exhibition of the work of African-American photographer King Daniel Ganaway.

http://www.ctnow.com/topic/ct-king-ganaway-exhibit-homecoming-met-20150225_0_557820.full.story . ◇

President, from page 2

It's not that hard. You've developed photographic skills over the years, and certainly know something of what you speak. This is a great bonding opportunity; the chance to open your child's eyes to the wonders of creating their own personal form of art. Something they will enjoy all of their lives. So both of you sit back and have – some FUN!

AI & Chuck ◇



IT'S BETWEEN YOU AND YOUR SUBJECT *

The Image Sensor

Rich Bickham

In this month's column we discuss the DSLR image sensor, which is an IC (Integrated Circuit), and the digital version of camera film. Early image sensors used CCD (Charged Coupled Device) technology which is still in use, but the vast majority today's DSLRs use CMOS (Complementary Metal Oxide Silicon) technology, which will be the main subject of this column.

The image sensor basically functions by converting photons (the particle forms of light) of differing wavelengths (colors) to electrons (negatively charged particles) which produce a voltage that is then processed by electronic circuitry and sent to the DSLR's digital image processor (to be discussed in a future column). The voltage is proportional to the light intensity and exposure duration. The sensor is comprised of a planar, rectangular array of sensor elements (typically 4 or more elements per pixel).

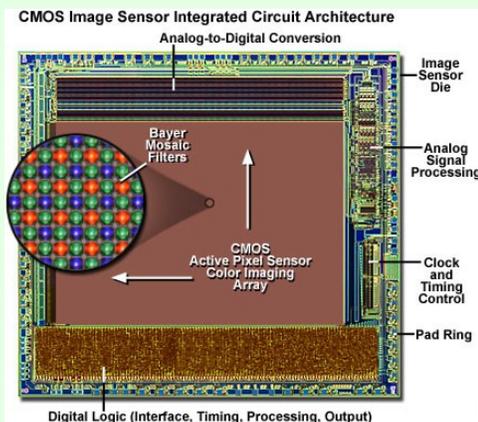
Both CCD and CMOS image sensors capture and store information about the light hitting it as an electric charge within each sensor element. In CCD sensors, all elements are exposed to light simultaneously. The resulting electric charges of the elements are then transferred off-chip, one array row at a time, where they are converted to an analog voltages, then converted to digital (1s and 0s) and finally sent to the digital image processor. In CMOS sensors the array element outputs are processed (amplified and converted to digital) on-chip, then transferred off-chip by direct addressing (not row-by-row) to the digital image processor. Some of the pre-processing is done with dedicated circuitry at each element site itself. Because of the differences in the operation of these two architectures, each has advantages and disadvantages, some of which are shown in the below table.

IMAGE SENSOR	ADVANTAGES	DISADVANTAGES
CCD	<ul style="list-style-type: none"> - No distortion of high speed subjects - Global shutter compatible - Less noise 	<ul style="list-style-type: none"> - Slower frame rate - Limited on-chip circuit integration - Mostly analog technology - High power consumption - Higher cost
CMOS	<ul style="list-style-type: none"> - Rapid frame rate - Extensive on-chip circuit integration and functionality - Mostly digital technology - Low power consumption - Lower cost 	<ul style="list-style-type: none"> - Distortion of high speed subjects - No global shutter compatibility - More noise

The below images show typical CCD and CMOS image sensors on the left and right



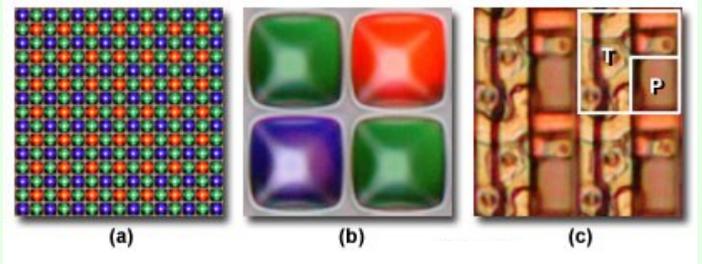
respectively. The sensor element arrays for each appear to take up nearly the entire footprint of the IC chip, but there are significant differences not detectable to the unaided eye. A significant amount of pre-processing circuitry is integrated within the CMOS sensor, as shown on the right. Note the other functions integrated into the chip in addition to the sensor element arrays – analog signal processing, timing & control, digital logic, analog to digital conversion and data processing.



Each element of the sensor element array is actually an array itself - 2 x 2 for

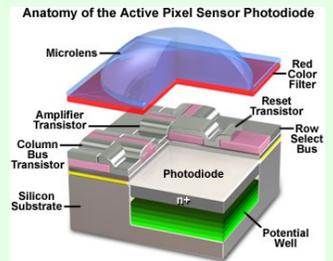
Bayer arrays and larger for arrays which eliminate moiré patterns in the reconstructed image without additional filtering. The figure below shows more detail

Bayer Color Filter Mosaic Array and Underlying Photodiodes



on an elemental level. Figure (c) on the right shows the silicon surface of a Bayer array where P indicates a photodiode light detector and T indicates transistor circuitry to amplify the signal. Detail (b) in the middle shows the mosaic filter lenses that overlay (c) – these selectively create the RGB channels for a single pixel. On the left (a) shows a larger area of the chip with about 50 Bayer arrays (about 50 pixels).

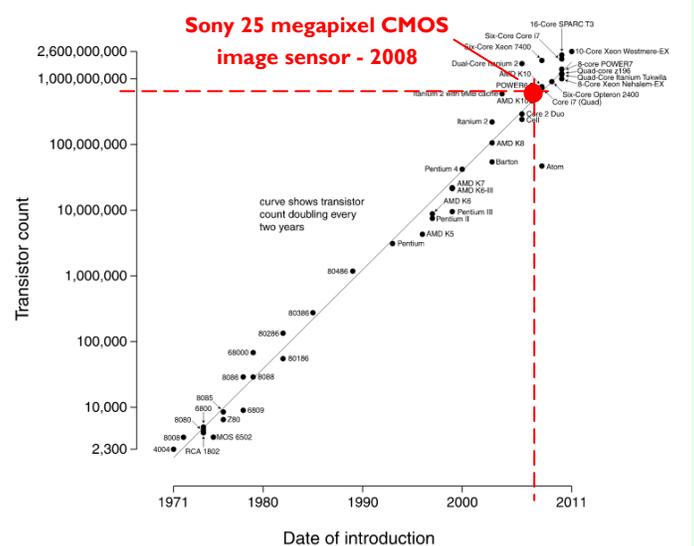
The figure on the right shows more detail within the silicon under a single mosaic filter lens, which in this example includes three transistors and one photodiode. It takes four such sections to capture a single pixel.



So, let's consider a 25 megapixel CMOS image sensor. Each pixel needs a Bayer array which contains four filters, each of which contains four electronic devices. That's 25 million x 4 x 4 = 400 million devices. Add to that the other on-board circuitry outside the sensor array area and we get a total integrated device count approaching one billion on a chip about one inch square! Don't forget that this includes all the device interconnects too.

This is made possible by the continued advances in IC miniaturization predicted by Intel founder Gordon Moore, who in 1965 observed that transistor count on integrated circuits seemed to double approximately every 18-24 months. This became known as "Moore's Law" and has proven to be a fairly accurate predictor of the future over the past 50 years. A recent graph of this technology progress is shown below through 2011 (note the logarithmic scale).

Microprocessor Transistor Counts 1971-2011 & Moore's Law



The red dot shows approximately where our 25 megapixel CMOS image sensor example (first demonstrated by Sony in 2008) falls on the chart.

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

MEMBER FOCUS

CLCC APRIL COMPETITION WINNERS

Congratulations to the following CLCC members who were winners at the March 31 CLCC and April 14 CACCA competitions:

Lyle Anderson:

- "Magnolia Blossom" - DPI - Award
- "Luffenholtz Beach" - Large Monochrome - Honorable Mention
- "Kinderdijk Windmills" - Small Monochrome - **CACCA Honorable Mention**
- "Shooting the Glacier" - Large Color - Honorable Mention & **CACCA Award**

Teresa Baber:

- "Dead End" - DPI - Honorable Mention
- "Corridor" - Small Monochrome - Award
- "Hallowed Halls" - Large Monochrome - **CACCA Award**

Rich Bickham:

- "Reflections of Yellow Tulips" - DPI - Honorable Mention & **CACCA Award**

Tom Hughes:

- "High Heel Bouquet" - Large Color - Honorable Mention
- "A Western Saddle" - Large Color - Honorable Mention
- "Winterview at Dusk" - Large Monochrome - Award
- "Lady of the Lake" - Small Color - Honorable Mention
- "Trump This" - Small Monochrome - Honorable Mention

Norm Kopp:

- "Silly Me" - DPI - Honorable Mention
- "Red-shouldered Hawk" - Small Color - Honorable Mention

Peter Pelke II:

- "Feels So Good" - DPI - Honorable Mention

Robert Popelka:

- "Rocks and Water" - Large Color - Award

Chuck Rasmussen:

- "Beauty and the Beach" - DPI - Award
- "Ole' Homestead" - Large Color - Award & **CLCC Print of the Month** & **CACCA Award**

Sandra Wittman:

- "Long Winding Stairs" - DPI - Honorable Mention
- "Leaning on Bourbon" - DPI - Award & **CACCA Award**
- "City Hall Subway Station" - Small Color - Award & **CACCA Award**
- "New York Public Library Reading Room" - Small Color - Award

Several of the CLCC Award winners are shown below, posing with their photographs - (L to R) are Lyle Anderson, Teresa Baber, Tom Hughes, Sandra Wittman and Chuck Rasmussen. The photograph was taken by Roger Willingham.



A larger sampling of the winning photographs is shown on the next page. All available winning photographs will be uploaded to the CLCC website. ◇

APRIL PHOTOGRAPHY OUTING

CLCC members Lyle Anderson, Rinus Lammers and Roger Willingham recently ventured out on a pleasant mid-April morning to the Fel-Pro RRR Conservation Area in Cary, IL to shoot some images. Lyle demonstrated how to use the "live view" feature of the DSLR to obtain images for focus stacking - after the shoot he demonstrated how to apply focus stacking to the images using Photoshop Elements. ◇



Rinus Lammers (L), Lyle Anderson (R)

Photograph by Roger Willingham

CLCC LENSES & FILTERS CLASS

On Tuesday, April 14 CLCC held the fourth in a continuing series of educational classes on photography. The subject was "Lenses and Filters", which was an interactive presentation and discussion of the subject prepared and presented by club members Peter Pelke II, Chuck Rasmussen and Al Popp. Held in the Community Room on the lower level of the Home State Bank in Crystal Lake, a total of 24 existing and new club members were in attendance. The below photographs were taken by Paul Litke. ◇



Al Popp outlines the course to attendees



Chuck Rasmussen discussing a lens



Peter Pelke II displaying lens types

CLCC APRIL COMPETITION WINNERS *

Print of the Month



Ole' Homestead

Chuck Rasmussen



Hallowed Halls

Teresa Baber



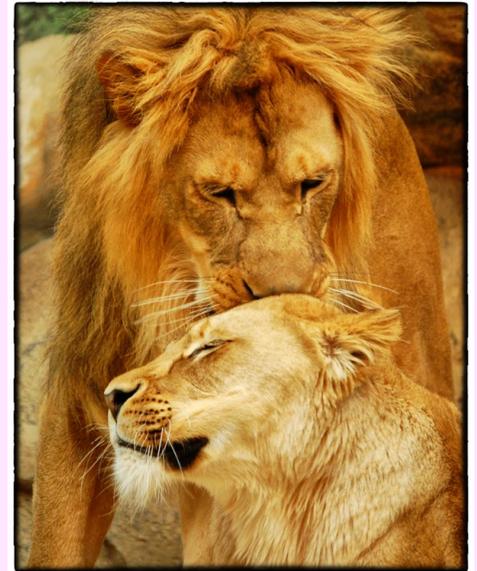
Red-shouldered Hawk

Norm Kopp



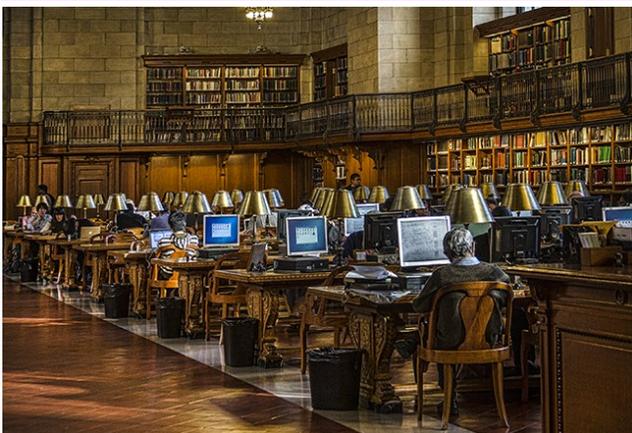
Reflections of Yellow Tulips

Rich Bickham



Feels So Good

Peter Pelke II



New York Public Library Reading Room

Sandra Wittman



Shooting the Glacier

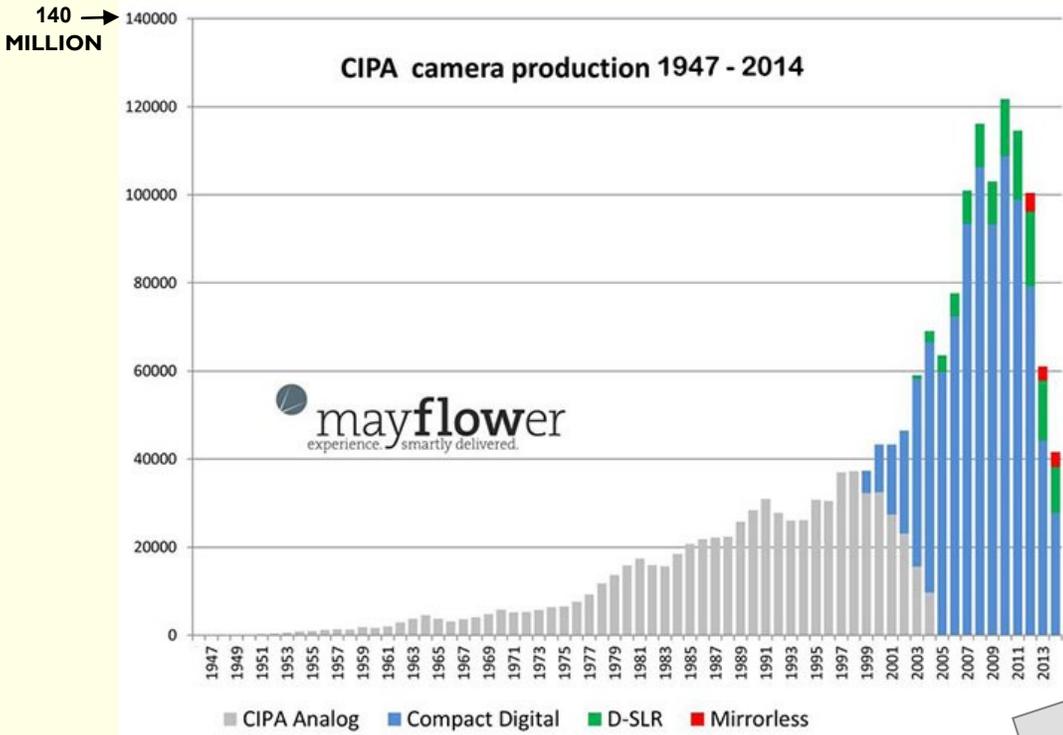
Lyle Anderson

* All images are uncropped, and sized such that each has the same printed area while retaining its original aspect ratio. Images by Robert Popelka and Tom Hughes were unavailable at publication time. - Ed ♡

CHARTS & STATISTICS

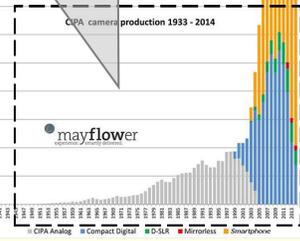
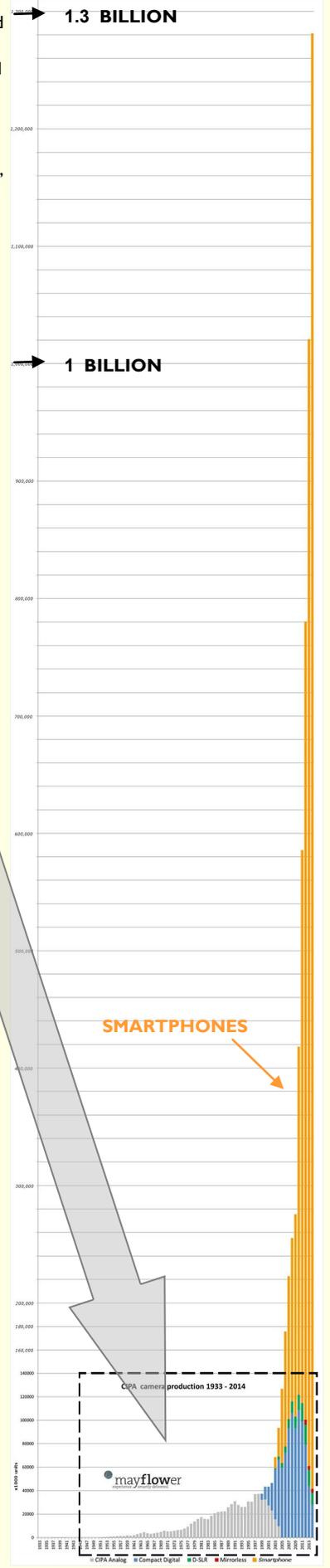
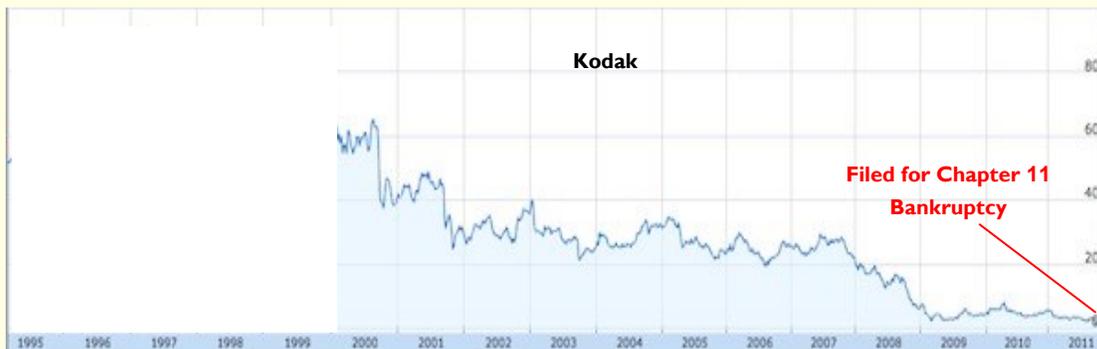
In last month's "Charts & Statistics" section I had some charts showing the most popular cameras used by people who posted images on the website **Flickr** during 2013 & 2014. For all camera types taken together, the data clearly showed the dominance of Apple, which took the top three positions for specific 'camera' model used by a healthy margin. Apple placed second in most popular brand behind Canon.

In poking around this month for material for this issue, I found the following related data that further drives home the changing landscape of consumer photography. It shows yearly camera sales (all brands & models) from 1947 through 2014. Normally I would plot the right graph on a logarithmic scale, but I kept it linear for effect - it is an "eye chart" (unreadable - sorry), but you don't need to read the data to see the impact of smartphones when compared to the below graph and it's place with-in the right graph. Note that on each graph, the vertical scale is in thousands of units.



Source: Camera & Imaging Products Association (CIPA)

For further reference, directly below is a history of recent trends in camera manufacturer (Canon, Nikon, Apple & Kodak) stock prices. Blue lines show stock price from 2000 to present day, except for Kodak, which is 2000 - 2011. Vertical axes all start at zero so the trends are clear - actual prices may not be readable, but are unimportant. ♦



FROM THE EDITOR

Rich Bickham

No, this is not my picture - read on.

Some readers may recall an article I wrote for the September, 2014 CLCC newsletter (page 2 - "Going Ape Over Selfies") about macaques in the wild swiping a nature photographer's cell phone and taking selfies, and how some people were suggesting that the monkeys should be the owners of the photos, not the camera owner (the photographer, who was claiming copyright protection of the images). At the end of the article I had jokingly suggested two rather absurd directions in which this might lead. Well, I happened to run across something interesting this past month on the internet:



<http://www.nbcnews.com/news/us-news/ny-judge-consider-claims-chimpanzees-are-legal-persons-n345901> .

It appears one of my suggestions is less absurd than I thought. For reference, check out my original article too, in the CLCC newsletter archive at:

<http://www.crystallakecameraclub.org/Sept%202014%20Newsletter.pdf> . ◇

HELP WANTED

CLCC is in need of a volunteer to become assistant editor of the newsletter.

Beginning responsibilities may include some of the following :

- pre-publication review of newsletter drafts for typos and other errors,
- solicit inputs from members for future newsletters,
- check and vet websites used in the newsletter,
- contribute material for "Humor", "Charts & Statistics" and "Other Coming Events" sections.

The position may lead to editor responsibilities should current editor be unable to perform duties in any given month(s). *Rich Bickham* 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](http://www.clcc.org) website. Interested individuals should contact Rich at richbickham@comcast.net .

READER FEEDBACK

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

April Newsletter :

Since April 1 has come and gone have any of the members asked where they can get a copy of *Lucidity*? That was very clever.

Rick Rose

Rick refers to the "Resolution Revolution" article on page 2 of the April newsletter, which was an April Fools hoax. It is unknown how many readers read the article, or how many of those who did believed it, since no other feedback was received. - Ed ◇

OPPORTUNITIES

Get your photography question answered or your problem addressed in our "Ask a Pro" column. Submit queries to downtownphoto@sbcglobal.net , and *Jim Pierce* will provide an answer or solution to your inquiry in the next newsletter.

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

MAY MEETING SHOW & TELL CHALLENGE

The CLCC May meeting Show & Tell subject is

"April Showers Bring May Flowers"

Bring any images you want to share to the May meeting on a memory stick as jpg files. As usual, images on any subject are always welcome. ◇

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

MAY HUMOR MAKE YOU SPRING TO LIFE

Sandy Wittman ran across this 'Letter to the Editor' in the March, 2015 issue of *Popular Photography*:

Instead of shooting pets, you should shoot the guy who wrote the article "A Dog's Life" (*Popular Photography*, February, 2015). "To defuse a tense moment, walk slowly toward the subject and place your camera on the ground. Walk away and let the dog sniff the camera." That sounded useful so I tried it. I placed the camera on the ground and backed away slowly. The dog moved up and sniffed the camera, as your article said. Then he raised his hind leg and...uh, well, the article did not describe what happened next. The dog was no longer aggressive, but I sure was. Maybe you should warn your readers. ◇

© MAZIK ANDERSON

WWW.ANDERSTOONS.COM



"Due to recent economic conditions, picture worth has dropped to an all time low of 842 words."

© Randy Glasbergen
www.glasbergen.com



"I have a photographic memory, but I don't know how to transfer the pictures to my computer."

CALENDAR OF COMING EVENTS - May & June, 2015

DATE	TIME	LOCATION	DESCRIPTION	NOTES
May 5, 2015	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
May 5, 2015	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC May meeting - Speaker: <i>Jerry Hug</i> - "iPhone Photography" Donuts and coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1
May 9, 2015	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
May 9, 2015	11:30 a.m.	Christian Church of Arlington Hts. 333 W. Thomas St. Arlington Heights, IL	CACCA meeting activities: <ul style="list-style-type: none"> • 11:30 a.m. - Seminar - "A Guide for Judging Photo Competitions" • 12:30 p.m. - Delegates meeting • 1:00 p.m. - Competitions judging 	3
May 19, 2015			Deadline for June newsletter inputs	4
May 27, 2015			Target date for June newsletter email distribution	
June 2, 2015	7:00 p.m.	Home State Bank	CLCC June Meeting - CLCC Print of the Year competition	1
June 13, 2015	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2

Notes:

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

OTHER COMING EVENTS OF POTENTIAL INTEREST TO PHOTOGRAPHERS

Contributed by *Grace Moline* :

Celebrating Migratory Birds - Photo Exhibits by *Marty Hackl*

Volo Bog State Natural Area - March 18 to May 31

Moraine Hills State Park - April 1 to June 5

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

Moraine Hills State Park Photo Contest Entries Sought

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

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

Contributed by *Keith French* :

Out of Chicago Photography Conference

The greatest photography event in the Midwest is happening again this summer in Chicago. The second annual Out of Chicago Photography Conference is June 26-28 in the heart of Chicago. Join 28 amazing photographers from Chicago and around the world, including *Bryan Peterson*, *Mike Moats*, *Elia Locardi*, *Thomas Leuthard*, *Jim Harmer*, *Valerie Jardin*, *Marie Laigneau*, and *Angie McMonigal*. Experience photo walks in the city, classroom sessions, and in-depth workshops with the instructors.

Photography of multiple genres will be covered, including landscape, cityscape, street, architectural, portrait, and macro photography. Learn Photoshop and Lightroom, shoot time-lapse, master Instagram, and learn how to get your photography noticed online.

Go to www.outofchicago.com/conference for course descriptions, presenter bios, and to sign up. ◇