



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

October, 2016

Year 2016, Issue 10

CLCC Links

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OCTOBER SEASONAL IMAGE

No one submitted a photograph this month, so here is one of mine taken during the Covered Bridge Festival in Parke County, Indiana in October, 2015.



Misty Day Autumn Storefront

Rich Bickham

Your photograph can appear here next month. The submission procedure is in the "Opportunities" section on page 9.



Give
it a
shot !



Nikon D5000
f/3.5
18mm
1/200 seconds
250 ISO ♦

PRESIDENTS' COLUMN

For those of you that attended the September meeting and had the opportunity to hear Sharon Peterson talk about what a judge looks for, well you saw a great presentation - and that brings me to the message for this month.



At the last Photobug Breakfast, one of the members asked a puzzling question. "How do we get more members to participate in our competitions?" Well, I told him that if he comes up with that answer, he can take over as President. He politely, but firmly, refused that offer. But really, how do we get more of you to participate in entering your photographs into our club competitions?

Let me get a bit personal and tell you how competition has affected me and created a huge positive difference in how I take and process photographs. About ten or eleven years ago, I joined the CLCC. In the prior 40 plus years, I had done numerous weddings, portraits, taken the expected vacation pictures, baby and family photos, and was very knowledgeable in the technical aspect of photography, having been trained by the military. For some reason, the military is not interested in the ART aspect in their required photographs. Yes, my family and clients loved the work I did for them. Even I liked some of the photos I took.

See **President**, Page 2

President, from Page 1

I joined our club in the month of May back then, when the final annual year-end club competition was being held. I was politely invited to participate in the judging. "What?" I had never judged anything before, so how was I supposed to determine what was the best of the best? When I mentioned my inabilities and shortage of expertise to judge these outstanding works of art, it was suggested that I simply choose the photo that I liked the best.

On that first night, outside of being totally and completely intimidated, let me tell you what I learned from that wonderful eye-opening experience. As I moved around the room, I very quickly realized I was out of my league, and was viewing images that were exquisitely beautiful, and in my small world of photography, something special. All the photographs were spectacular and I knew immediately I wanted to know how this was accomplished. I was hooked on joining the club and learning the answers to this unique mystery. Those pictures absolutely amazed me. "I want to be able to do this!", I screamed inside.

After a few months of watching, asking questions and getting friendly, informative answers, I decided to enter some photographs I took while on a trip to Europe. I liked them because one had my daughter in it and the other was a black and white of a Parisian artist plying his trade on the canvas. Now realize, I had just recently attended Jeff Chemelewski's presentation on "composition" and in a moment of excitement during that presentation, I thought, "Hey, I get it now". I tried some of the suggestions Jeff presented in his very informative talk. Two thirds? Leading lines? Light management? All were foreign to me before, but now way up at the top of my "How To" list. That little photo memory recess in my brain was trying to get free.

Surprisingly, I received some decent scores (22's I think) and some of the members even came up and complemented me by asking how I did it. Were they kidding? How did I do it? I didn't know how I did it. At least I didn't think I knew. But back in that dark recess of my noggin, a new developmental skill was taking shape. Some may call it muscle memory, others may call it learning. Whatever it was, I was liking it a lot. I experienced a new desire to go out and play with my camera, and to apply the composition rules. To freely manipulate in Photoshop, and to have fun.

I was learning quickly from these challenges we call competition. I never took a score personally when it was low. I just asked why it got an 18 and what I needed to do to make it better. I was learning how to create a beautiful photograph. That little part of my brain was growing and this venue/competition format was giving me the only opportunity available to really learn what makes an extraordinary photograph.

Sure I started small, got my feet wet, and in some cases, stomped on. I was still blown away by others who seemed to have mastered this art. Mind you, I was still completely intimidated by their work but just kept telling myself, "I want to create a photograph like that."

In today's world of PC correctness, no one likes to look foolish or incompetent. No one likes to be embarrassed or laughed at or made to feel ineffective. But really, you have to start somewhere to get better at anything. What are those old sayings? "Learn from your mistakes." and "Experience is the best teacher."

You joined this photography club for a reason. That reason is personal to you. I'm guessing you want to know how to use your camera, learn how to post process and take great photos and have fun doing it. Sure, you can bounce all around and take classes at the college, enter learning classes on-line and even attend some of our club classes. But in my opinion, after you put time and money into all those resources, you still need to have someone look at what you are producing and learn from that experience to get better. Our club offers many opportunities for you to learn and get better. Small groups, competition, classes and the availability through email or phone to the many members who will jump at the chance to assist you with any difficulties and questions you may have. All you need to do is take advantage of them.

I can tell you unequivocally that entering the competition opportunities this club provides is the most helpful element in which I have participated. It has allowed my ability to produce a pleasing photograph to grow at warp speed. The competitions I have entered through the years have taught me more about how to make a nice photo than any class I have attended. Competitions are rich with value for learning and understanding what makes a beautiful photograph, and they give you a singular opportunity to take your photography skills to the next level at the fastest pace imaginable. Of course, like anything, you have to put in the time and effort to get better. It was easy for me since I was enjoying the fruits of my efforts. My scores did not always improve, but I always learned from the experience.

KNOW YOUR CLUB SUPPORT STAFF

Hello. I'm Roger Willingham, the CLCC Publicity Chairperson. I became interested in photography after I retired from Morgan Stanley, Smith Barney in September 2009. Looking for a new hobby, I tried building model ships, but after gluing my fingers together a few times I decided that a less hazardous hobby would be a good idea. Seeing an ad in the newspaper for cameras, I bought my first DSLR - a Nikon D5000 with kit lenses and Photoshop Elements.

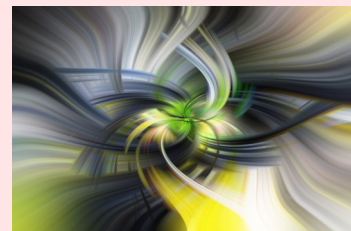


This new game quickly became an interest and a challenge. I didn't know an f/stop from an ISO. So, I began reading a lot: magazines, owner's manuals and several photography books. I took some courses at McHenry County College designed for beginners like me, and Nancy Merklings work-shops in Harvard. Feeling a need for more instruction, I found the Crystal Lake Camera Club on-line and attended a few meetings before joining in 2011. The club offered just what I needed - members with a common interest willing to share helpful ideas. All the members I met were friendly and offered good advice. Lyle Anderson was particularly helpful, mentoring me to a higher quality of work. As my confidence grew, I began to enter the club competitions which led to increased confidence and improvement, and I did not have to worry about gluing my fingers together again. ◇

ABSTRACT PHOTO EDITING

Roger Willingham

Bill Brown's article "Putting A Creative Twirl In Your Work" in the September, 2016 issue of the PSA Journal shows how you can create an abstract image from any base image using Photoshop or Photoshop Elements. Here are two examples created using his techniques (originals on left - abstracts on right).



For detailed information read his article or contact me for a copy at rowham40@sbcbglobal.net . ◇

The DPI (Digitally Projected Image) competition category is a great opportunity for you to enter competition at a very low price – all it costs you is your time. Other than going out and shooting, processing and emailing the image, there is no cost. No paper, no printing, nothing. How great is that? Those that want to submit prints certainly can because that affords them an opportunity to request a critique of their work, and there, my friends, is the beauty and giant benefit of competition. Do you really want to learn? Ask for a critique. Listen to the judges' comments, learn from their experience, and then go out and apply it to your next photo. And while you are doing all of this the next time you go out to shoot, just remember this. Don't take it so serious - and just go have some fun. ◇

Chuck & Al ◇

ICONIC PHOTO OF AN OCTOBER DAY IN HISTORY

Rich Bickham

Election Day is a little over a month away, and the Presidential Debates have already started – one down, two to go. This year the rhetoric has been very nasty, so I chose two photographs this month from debates in a more ‘civilized’ era.

It was the fall of 1960. The political conventions of the two major parties were over and their candidates had been selected – the incumbent U.S. Vice President *Richard M. Nixon* (Republican) and the U.S. Senator from Massachusetts, *John F. Kennedy* (Democrat). Debates between presidential candidates had been held in the past. The first was in 1858 between *Abraham Lincoln* and *Stephen Douglas* but only those in attendance were witness to the event. The years 1948, 1952 and 1956 also had presidential debates which were broadcast live on radio.

However, in 1960 four debates were scheduled between Nixon and Kennedy, all to be nationally broadcast on both radio and television. For the first time, voters would be able to see the candidates live, going head-to-head addressing questions concerning national interests posed by a series of moderators with news media credentials. These debates were held on September 26, and October 7, 13 and 21 in Chicago, Washington D.C., Los Angeles and New York respectively.



The reason I chose two images is that perhaps the most historically significant one was from the first debate in late September (not October). Shown above, it is ‘split-screen’ showing both candidates as they appeared to the television audience. The second image is from one of the October debates, and is shown below.



The September photograph shows Nixon sweating at the lectern during the first debate. Recovering from the flu, he still had a low fever. He was exhausted after campaigning all day, and had re-aggravated a previous knee injury while exiting his limousine at the studio that evening. He refused the CBS offer of their make-up ‘artist’ but begrudgingly allowed one of his aides to crudely apply some pancake powder to his head. He was un-shaven and wore ill-fitting clothes. Chicago Mayor *Richard J. Daley* reportedly said, “My God, they’ve embalmed him before he even died.” Kennedy (more of an outdoor person) was well dressed and looked tan and healthy. For the three October debates, Nixon was in better shape physically, and was prepared for each debate by professional makeup artists.

A significant majority of those who watched the first debate thought that Kennedy won, while most of those who listened to radio though it was a tie, or that Nixon won. The outcome of the remaining three debates was thought to be pretty even, but (unfortunately for Nixon) far fewer people watched the last three debates than the first one.

In the election, Kennedy won 49.7% of the popular vote, to Nixon’s 49.5% - the second closest margin in history (*James Garfield’s* 1880 victory was the closest). While it will never be known, many people thought the first debate cost Nixon the Presidency that year; two years later Nixon acknowledged its importance and his fatal mistake in his memoir ‘Six Crises’ when he wrote, “I should have remembered that a picture is worth a thousand words.” The 1960 debates changed the way future campaigns would be run. The impact of television on politics would never again be underestimated. ♦



ASK A PRO

Jim Pierce

Send your questions to:

downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.

Jim did not receive a question this month. ☹️ ♦

TIPS OF THE MONTH

Submitted by *Chuck Rasmussen*

When going out to take photographs, don’t be too serious about it. Don’t flood your mind with 10,000 things to do. Just go have fun and enjoy the experience and learn from what you just did.

Pretty simple, but this was brought home to me this week in another venue. I thought it applied to us as well as anyone else. Just go have fun.

Submitted by *Rich Bickham*

TIPS FOR HALLOWEEN PHOTOGRAPHY

Many folks think Halloween is a fun time of year, by either answering the doorbell when it rings and seeing the kids dressed in their costumes yelling “Trick or Treat”, and/or seeing their own kids dressed up and chomping at the bit to get out of the house & grab their fair share of the goodies that await them. Here are a few good tips for a way to get great photos that capture the spirit of Halloween for both you and your family. They pertain more to the planning aspect of photography than the technical side.

- **Start Shooting a Few Days Early** - Dress up the kids and take pictures of them in costume prior to the big day, so you have time to pose them without them chomping at the bit and the doorbell ringing.
- **Don’t Neglect the Preparations, and Go Out a Little Early** - On Halloween Day, get the kids dressed up early to take those last minute shots before the crowd begins to arrive at your door.
- **Find Creative Ways to Light Your Image** - Avoid flash since there will be plenty of opportunities to capture eerie photos in dim light if you have set up your camera to do so.
- **Use Your Tripod** - Low light situations capture the mood of the day, so slow shutter speed may be required, especially if you want to capture images of trick-or-treaters at your door. Set it up a little offset from your direct view of the kids on your porch, and use a wireless remote.
- **Don’t Seek Perfection** - The nature of the day is fast action. Kids are not in a mood to pose for pictures - they want to get on to the next house. Of all the shots you take, don’t expect them all to be good (what else is new) - but some will turn out great.

More details on each of these tips can be found at

<http://www.digital-photo-secrets.com/tip/2715/tips-for-great-halloween-photography/> .

Keep your kids safe and enjoy the day! ♦

LINK OF THE MONTH

Submitted by *Grace Moline*

This site has many good tips, tutorials and information about photography topics. It claims to have over 4,600 articles, such as “Tips for Using Perspective and Scale in Photography”, “How to Apply Color Theory to Your Photos” and “Magical Photography Through a Glass Ball”. It also has current photography news items and pictures of the day. It’s easily searchable for specific subjects. You can sign up for their free newsletter too.

<http://www.picturecorrect.com/tips/> ♦

PORTRAITS OF THE DEAD

Sandra Wittman

OK, I know this is creepy, but people used to photograph the dead. In Victorian England, photos of the dearly departed were a way of commemorating the dead and easing grief. Death in childhood was less unusual and more the norm than is true today. Tuberculosis was a common ailment. Thus, in the photos, families posed with the dead. Infants appear asleep, and young women are posed elegantly reclining on settees. People with tuberculosis become pale and thin before finally dying, so they looked beautiful.

The Victorians were surrounded by death, having no protection against epidemics such as diphtheria, typhus and cholera and childhood diseases such as measles, scarlet fever, and rubella, all of which could be fatal. Queen Victoria herself made mourning fashionable after her husband, Prince Albert, died of typhoid fever.

Memories of the dead also took the form of *memento mori*. The term means *remember you must die*. Memento Mori included locks of hair cut from the dead and arranged to be worn in lockets and rings. Death masks were created in wax, and the images and symbols of death appeared in paintings and sculptures.

By the mid -1880's, photography was gaining in popularity and becoming more affordable. The first successful form of photography was the daguerreotype, a small, highly detailed picture on polished silver. It was an expensive luxury, but not as expensive as having a portrait painted, which had been the only way to preserve a person's image. With the advent of the snapshot, people could have a photo taken in life. As the number of photographers increased and as newer photographic methods were found, the price of a photograph fell. And, as health care improved, the death rate fell and the life expectancy of children increased.

Thus, the end of *memento mori*.

The practice was not confined to England. Death photographs were also popular in our country. The image below is a death portrait of my German grandfather, William Frederick Beerkircher, a leathermaker in Linden, Wisconsin, who died in 1923 of septicemia (blood poisoning) at the age of 49, when his youngest child was three years old.

References:

Taken from Life: The Unsettling Art of Death Photography
<http://www.bbc.com/news/uk-england-36389581>

How Tuberculosis Shaped Victorian Fashion
<http://www.smithsonianmag.com/science-nature/how-tuberculosis-shaped-victorian-fashion-180959029/?no-ist>



There is an excellent 2008 Swedish movie titled "Everlasting Moments" based on a true story. It takes place in the early 1900's and is about an abused wife and mother who wins a camera and begins taking pictures without her husband's knowledge. Among her first pictures is one of a dead person dressed in a 'death suit', with a background of children looking through a window at the body. When for monetary needs she goes to a photography shop to sell the camera and the owner develops the picture (negative still in the camera), he recognizes her talent and hires her to work in his shop. She goes on to take many more photographs, enriching her life and self respect. It's a powerful movie, given four stars by Roger Ebert. I loved it too. Available on Netflix - try it! - Ed ♦

NATIONAL GEOGRAPHIC PHOTO CAMP HELPS CROW YOUTH FIND THEIR IDENTITY THROUGH PHOTOGRAPHY

Sandra Wittman

Anthropologist Aaron Brien asked a group of Crow Indian students gathered in the community of Crow Agency, Montana, a series of questions:

What is your clan? What is your Indian name? Who named you?

The answers reveal that the clan system is what makes the Crow different from any other tribe. However, this system is in danger of disappearing. Knowing this, National Geographic Photo Camp invited kids from across the 2.3 million acre Crow Indian Reservation to participate in a five-day photography program. They hoped to find out if photography can be used to help revive the idea of the Crow clan system among its youth.

Brien told his students, "This is a chance for you to tell your own story. It opens a window into your lives to the rest of the world, and gives you control of how people see your world."

The Crow Reservation is larger than the state of Delaware and is one of seven reservations in Montana. The town of Crow Agency has a population of 1,500 (out of 13,000 enrolled tribal members). However, with the advent of technology and the pervasiveness of American culture, the Crow language and the idea of the clan system is dying out.

The Crow clan system is unique among Plains Indians but also among all Native American Indian tribes and nations. At its center, the mother's clan is responsible for the physical and emotional health of the clan member, while the father's clan is responsible for spiritual support. "The clan system creates a respect between people," Brien says. "It's a kinship system. It needs to be an everyday thing."

During the Photo Camp, students had to write an essay for ten minutes, reflecting on what it means to be a Crow. Then daily photo assignments and field trips provided the challenge to answer that question in photographs. Each evening a team of National Geographic editors reviewed the photos to find the images that best visually answered the question.

By the end of Photo Camp, the answer to the question of whether photography could be used as a tool to help revive the idea of the clan system among Crow youth was 'yes!' The camp made the front page of the largest newspaper in Montana, and nearly ten percent of the town of Crow Agency turned out to watch the final student presentation on the campus of the Little Big Horn College.

For more information and to see the photographs, go to:

http://www.nationalgeographic.com/photography/proof/2016/07/photo-camp-montana/?utm_source=NatGeocom&utm_medium=Email&utm_content=pom_20160731&utm_campaign=Content&utm_rd=5030035 . ♦

A GUIDE TO JUDGING PHOTOGRAPHIC COMPETITIONS

At the September CLCC meeting, Sharon Peterson gave a presentation on how judges of photo competitions judge (or should judge) entrant images. It was an excellent presentation, which addressed not only the specific subject matter, but also many elements of importance including composition and impact of a photograph.

Sharon has actively participated in club competitions for over 25 years, and has presented on this topic to various Chicago area clubs as well as CACCA over that time span.



Sharon Peterson

Paul Litke

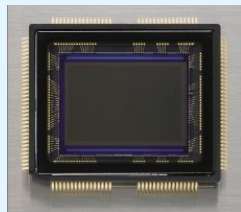
The presentation was well received and she fielded many questions. Thanks Sharon, for an educational evening. ♦

BACK TO THE *FUTURE* OF PHOTOGRAPHY*

Rich Bickham

As discussed in last month's column, by the end of 1984 the digital photography age was underway, but in its infancy. IC (Integrated Circuit) digital image sensors capable of capturing and storing crude but recognizable monochrome images had been developed. Kodak used a 100 x 100 pixel (0.01 megapixels) image sensor to produce a prototype digital camera which was about the size of a kitchen toaster. Kodak also invented the Bayer filter which allowed image sensors to capture color images. Konica produced the first 35mm autofocus point & shoot camera. Sony demonstrated a prototype of the world's first filmless electronic camera capable of storing fifty 570 x 490 pixels (0.28 megapixels) images, and also had introduced a 35mm camera which included a microprocessor and LCD user interface.

State of the Art: 1985 - 1994



In 1986 the one megapixel barrier was broken by Kodak, who demonstrated a 1.4 megapixel image sensor IC about the size of a thumbnail (see figure on the left) capable of producing a photo quality $4.9'' \times 6.9''$ print.

Fuji demonstrated the first true digital camera aimed at consumers in 1988. The 0.4 megapixel camera was never offered for sale, but it did include significant new technology - a removable SRAM (Static Random Access

Memory) card for storing images.

The first commercial DSLR was introduced in 1991. It was a hybrid combination of a Nikon body (without the film chamber and film advance/winding mechanics) combined with a 1.3 megapixel color image sensor and associated electronics. It was bulky and required a separate storage unit which attached to the camera via a cable (see image on the right).



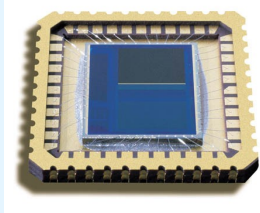
In 1987 two American brothers *Thomas Knoll* and *John Knoll* created Photoshop. Thomas, a PhD student at the University of Michigan created the original program “Display” for displaying grayscale images on a monitor. John worked at Industrial Light & Magic (the American motion picture visual effects company that was founded in May, 1975 by *George Lucas*) and suggested he turn it into a complete image editor, and together they did. In 1988 they sold it to Adobe Systems, and it was introduced for sale to the public in 1990, first on Apple Mac, and later on the PC.



In 1992 digital camera backs began to appear that would interface to the backs of medium and large format cameras in place of the traditional film holder. The first was the 1992 Leaf Digital Camera Back I, a two pound, 4 x 4 cm, 4.0 megapixel unit nicknamed "The Brick". The picture on the left shows it mounted to a Hasselblad 500EL.

In 1992 the JPEG standard was created for the storage of digital images. It has since become the most popular standard for image storage and exchange, used around the world by most applications.

Driven by the need for small, reliable, low power imaging technology for spacecraft missions, in 1993 JPL (Jet Propulsion Laboratory) of the California Institute of Technology in Pasadena, CA began to develop ICs using CMOS (Complementary Metal Oxide Silicon) APS (Active Pixel Sensors). CMOS had a significant advantage over MOS technology in that it consumed significantly less power, which improves reliability (less heat) and battery life.



Among the first devices made were “one chip cameras” (excluding the lens) - see the figure on the above right. The same chip could now include both the image sensor and control circuitry.

In 1994 the Associated Press (AP) and Kodak worked together to develop a DSLR specifically for use by photojournalists. Using a Nikon N90 body, the camera had a 1.3 megapixel image sensor and was capable of up to ISO 1600. It also included a removable memory card. The list price of the unit was \$17,950, but was discounted in volume for AP members. The Vancouver Sun (British Columbia, Canada) was the first newspaper in the world to switch to all digital photography using the camera.

Nikon introduced the first optical stabilized camera, the Zoom-Touch 105 VR QD, featuring a 38 to 105 mm f/4-7.8 lens, in 1994. The stabilization mechanism was contained within the lens. It is shown on the right. Canon followed a year later with their entry into image stabilization technology.



Also in 1994, Epson introduced the world's first 720 dpi inkjet printer – the Epson Stylus Color (shown on the left). Due to its outstanding image quality and consumer friendly price (about \$800) public reaction was enthusiastic, and it dominated the competition. It influenced the future course of inkjet printer development for the next several years. Ultimately, 300,000 units were sold, and it

established Epson as a respected technology leader in photo printing.

Predictions for Photography's Future: Circa 1985 - 1994

- 1) In his 1988 article “Faking Images in Photojournalism,” California State University Professor and News Photographer Columnist *Paul Martin Lester* wrote,
- “There is currently a serious threat to the integrity of photojournalism images [as a result of photo manipulation using computer image editing software].”

- In 1994 Kodak CEO George M. C. Fisher said,
"Half the people in the world have yet to take their first picture. ...
The opportunity is huge, and it's nothing fancy. We just have to sell
yellow boxes of film."

and,

"The future is not some harebrained scheme of the digital information highway or something. ... It's a step-by-step progression of enhancing photography using digital technology."

- 3) In 1994 Microsoft CEO *Bill Gates* wrote in his book *The Road Ahead*, “Today notebooks are the smallest computers. But in the future there will be computers with color displays in pocket format ... and would be capable of emulating ... mobile phones, calendars, **cameras**, compasses, street maps, calculators and so on.”

Back to the Future:

So how did those predictions fare?

- 1) **Subject** to Lester's article, image processing software has become pervasive in our society to the point that we likely view a large number of photographs every day that have been altered. It has become of particular concern in areas such as criminal justice, political elections and advertising, among others.
- 2) **Fisher** foresaw the rise of digital imaging and funded development, but did not want to endanger Kodak's then cash cow of film which continued to be a large part of Kodak's business plan. Unfortunately, he did not foresee the near total disappearance of the demand for film. Kodak went bankrupt in 2013, after falling far behind competition in digital imaging products.
- 3) **Gates** was right on target with his prediction of what today's smartphone is comprised of, nearly twelve years before its first public introduction by Apple. Today nearly every new phone has a built-in high resolution camera, and smartphones have eaten into sales of DSLRs.

* This is the tenth in a series of columns which look back in time (starting from 1810) at the state-of-the-art of photography, and the predictions of where photography was going made by people in the field at the particular time span in history being considered. It also summarizes the accuracy of those predictions. ◇

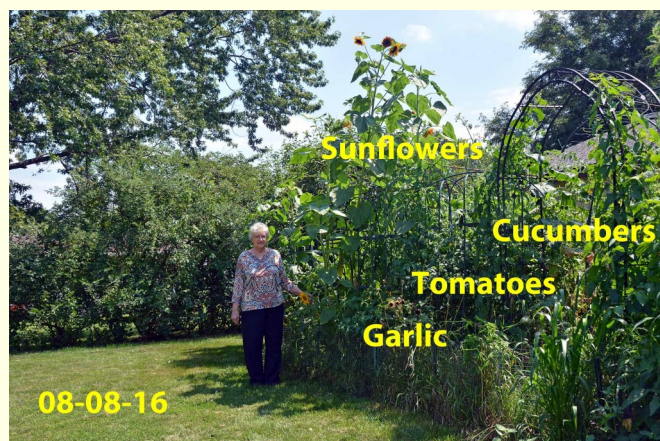
GARDEN PHOTOS

Paul Litke

My gardening practices are not common and I keep good records with photographs. In the fall, I put all spent veggie plants and the leaves from maple trees and other mulch knee deep on my garden. I put down cheap black plastic painter drop cloths on top of it in early June, poke my plants through holes, set the stands, and I'm done except for harvesting! There is no digging or roto-tilling or weeding or watering! I let the worms do all the work! So the intense work is about two days planting in June! A soil analysis by the agricultural extension indicates 12.3% organic content whereas only 2 to 3% is a normal range! It takes a few minutes a day to pick everything, but it is delicious, takes less time than going shopping, is good therapy and is good exercise stepping over the fence! I may even save a few dollars besides having really abundant, delicious, tasty and healthy vine-ripened veggies without chemicals! I'm always amazed at the amount of work other people do digging, watering, weeding, combating insects, etc. I just put in some garlic and marigolds and it seems to work well. Here are some photographs. Those sunflowers are about 14 feet tall! ♦



07-24-16 Assorted cucumbers

08-22-16
Buttercup squash
Melrose peppers
Gypsy peppers
Bell pepper
Tomatoes08-01-16
BLT07-29-16
Assorted tomatoesSunflowers
Cucumbers
Tomatoes
Garlic

08-08-16

08-13-16
Sunflowers
Lilacs
Tomatoes
Squash
Peppers
Phlox
Raspberries
Cucumbers

SATURDAY PHOTOBUG BREAKFAST

On Saturday Morning, September 10 nine club members met at the Colonial Café in Crystal Lake for the monthly Photobug breakfast. There was a lot of lively conversation among the group. Topics of discussion included printers and types of paper for prints, use of tablets for photo editing, upcoming classes and outings, and competition participation & judging, among other things. A picture of the group is shown below.



Clockwise from left: Lyle Anderson, Rich Bickham, Roger Willingham, Chuck Rasmussen, Jim Petersen, Al Popp, Bob Popelka and Royal Pitchford.
Photograph by Paul Litke

Paul Litke also shared this photo of the breakfast he ordered at the meeting.



The Photobug breakfast begins at 8:30 a.m. on the second Saturday of each month. Stop by, order whatever you like (Dutch treat) off the regular menu and join in the photography conversation. You can bring your camera & lenses, share pictures and ask questions too. No reservation is required and there is always plenty of space since the club has exclusive use of the room on the west side of the café. Guests are always welcome.

Colonial Café
5689 Northwest Hwy. (U.S. Route 14)
Crystal Lake, IL ♦



Sunflowers

08-08-16

OUTING TO ANDERSON JAPANESE GARDENS

Club Outing coordinator *Sandy Wittman* has planned a club photography outing on Sunday, October 9 to Anderson Japanese Gardens located at

318 Spring Creek Road
Rockford, IL

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

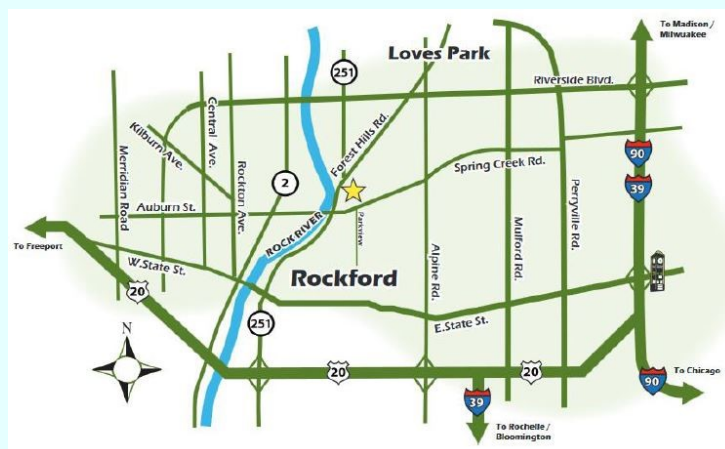
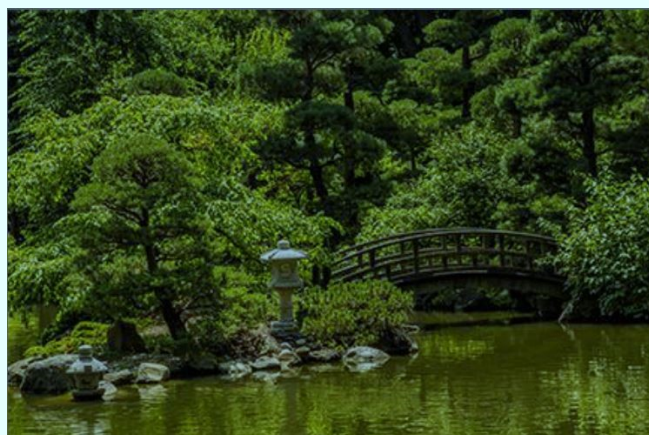
The twelve acre Anderson Japanese Gardens in Rockford, Illinois, were established in 1978 by Venture Capitalist *John R. Anderson* and Landscape Architect *Hoichi Kurisu*. The gardens were inspired by the Portland, Oregon Japanese Gardens and Anderson's trip to Japan. The Gardens are set in a 13th-century "pond strolling" garden with several waterfalls and ponds, streams, rock formations, winding paths, and a tea house. Plantings include Japanese maples, cloud pines, azaleas, magnolias, and rhododendrons. The gardens are home to many species of colorful fish, minks, and ducks. **There is an admission charge of \$8 (\$7 for Seniors (62 & over)).**

Bring your camera, batteries, and extra cards. If you have a macro lens, it would be useful. **Tripods are not allowed** but monopods are. A medium length lens, no more than 300mm, would handle most situations at the Gardens. The staff asks that you remain on pathways and grassy turf areas at all times, do not disturb or remove plants, and do not block pathways.

Rest rooms are available, as is bottled water in the gift shop. The paths are made of crushed limestone, so sturdy shoes would be advisable.

- Take Interstate 90 west from Chicago to Rockford.
- Exit at Rockford onto Business 20 (State Street).
- When you exit, the Clock Tower Resort will be in front of you. Turn right (west) on State Street/Business 20 and go to Perryville Road.
- At Perryville Road turn right (north).
- Go north to Spring Creek Road and turn left (west). Anderson Japanese Gardens signs will let you know when you are getting close. The main entrance is at Parkview Avenue, the last stoplight before the river. If you cross the Rock River, you have gone too far.
- Turn right into the Anderson Gardens parking lot and proceed to the left. The Visitor Center is the second building.

We can 'caravan' from the Panera on 2484 N Randall Road, Elgin at 9:00 a.m., or if you prefer you can meet up with us at the Gardens.



If you plan to attend, email *Sandy Wittman* at wittman@oakton.edu . ◇

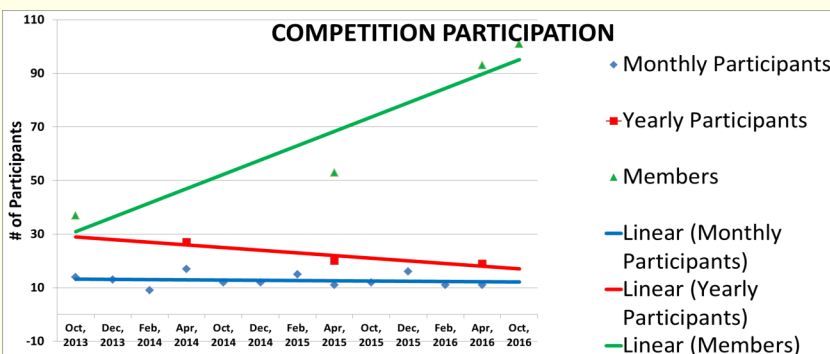
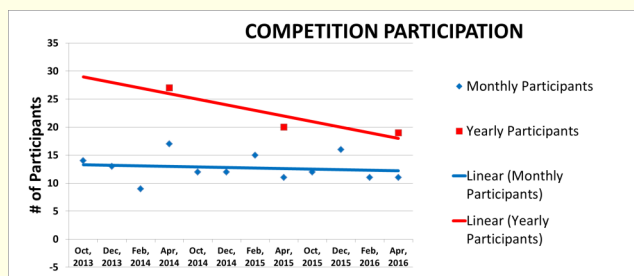
CHARTS & STATISTICS

Rich Bickham

As mentioned in this month's Presidents' Column, there is interest in increasing member participation in the club's photo competitions. So let's take a look at recent participation history. The data presented below covers print competitions only, over the previous three competition years (October through September) during which four regular competitions are held (October, December, February and April). Data is not available for DPI competitions.

The chart on the left shows the number of different members who submitted one or more print entries for each competition. The **blue** data is for each of the twelve competition months, and the **red** data is for each of the three competition years*. Linear trend lines are shown for each dataset. Note that the number of participants has been decreasing by about four members per year over the past three years.

The chart on the right adds club membership data (**green**) to the left chart, and shows membership has grown by about 20 members per year over that same period.



The reasons for the disparity between participation and membership are varied but include an influx of new members and an exit of older members over the past three years, as well as lack of DPI entrant data.

* The data sets represents the number of unique participants, not the number of photographs entered. ◇

SMALL GROUPS

Advanced Post Processing - Maureen Harris - parcon129@gmail.com
Learning various aspects of post processing with topics suggested by the group.

Architecture - Grace Moline - jgeagle01@gmail.com
Taking field trips to different sites, then discussing our photos and techniques.

Macro - Bob Cairone - robertcairone@gmail.com
Exploring methods and techniques of extreme close up photography, where the subject is shown near or larger than life size.

Nature & Landscape - Chuck Rasmussen - chuckr@camira.com
Enjoying the blended camaraderie of likeminded friends who desire to learn all the many facets involved in taking beautiful photographs of anything in nature.

NIK Software - Maureen Harris - parcon129@gmail.com
Studying the Google plug-in NIK which contains many specialized modules.

Photo 101 - Chuck Rasmussen - chuckr@camira.com
Understanding the basics of photography including, but not limited to, aperture, shutter speed and ISO and the coordinated interaction of those three elements.

Photoshop Elements - Al Popp - skip3917@sbcglobal.net
Having fun exploring the many tools Elements offers for creating great images.

Lightroom - John Delware - indelware@comcast.net
Learning to use Adobe Lightroom software starting from the basics.

Street Photography - Chuck Rasmussen - chuckr@camira.com
Examining techniques, laws and equipment for developing photographs taken in public places.

Anyone interested in joining one or more groups should contact the group host listed above for meeting dates, times, locations and new member openings. ◇

HALLOWEEN PHOTOGRAPHY HUMOR AND FUN



ADD THE CAPTION SEPTEMBER WINNER



" This is the last time I'll volunteer to be the designated photographer. "

Rich Bickham (Last contest due to lack of entries.)



Obvious edits by me - Ed ◇



CLCC IS A MEMBER OF THESE ORGANIZATIONS



Click Icons to Link

FROM THE EDITOR

Rich Bickham

This month's Humor section on page 8 includes the final "Add the Caption" winner (which is me, since there were no entries). After a six month run, it is being cancelled due to lack of participation. The Humor section itself however, will continue.

The October club meeting begins another year of photo competitions between club members. I encourage those of you who have not tried your hand at this yet to participate by entering a photo or two (note that you must be a club member to enter). There are four print categories to choose from (small color, large color, small monochrome large monochrome - small being up to 11" x 14" and large being up to 16" x 20". Just bring your prints mounted on black mat boards to the meeting. There is also a DPI category (Digitally Projected Image) for which you send your image as a jpeg file to Al Popp at skip3917@sbcglobal.net - there are special rules for this category which you can find at <http://crystallakecameraclub.org/Competition%20Rules.pdf>.

In each of the five categories, members may submit no more than two images per month (ten total). Entering competitions is an excellent way for beginners and seasoned photographers alike to improve their photo skills.

This month's Charts and Statistics section on page 7 looks at the trends in the number of entrants into the club's competitions over the past three years, and a comparison to club membership growth over the same period. There is quite a disparity between participation and growth. This a disappointing trend, and is likely due to the imbalance of long time members leaving the club and new relatively inexperienced members coming on board (the club has undergone tremendous growth over the past few years). Hopefully this trend will improve over the next year or two. So I encourage our newer members to begin to enter some of their images over the next year. ♦

OCTOBER MEETING SHOW & TELL CHALLENGE

There will be no Show & Tell at the October meeting since it is a competition night.

The next Show & Tell will be at the November meeting. ♦

OPPORTUNITIES

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

Member photos are on display at several venues throughout the area. There are spots available for additional photos. The photographs need not be competition winners. All entries must be mounted on either 11x14 or 16x20 inch black mats, and have a business-card-size white label mounted in the lower right corner of the mat with the photograph's title, photographer's name, and the location at which the photograph was taken. Contact Chuck Rasmussen at chuckr@camira.com if you have questions or wish to participate. ♦



2015 PSA Newsletter Contest - Small Clubs Category

Third Place overall
Best Variety of Material

READER FEEDBACK

No reader feedback was received this month. ☹️

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

JOIN US AT OUR MEETINGS

The Crystal Lake Camera Club meets at 7:00 p.m. on the first Tuesday of every month at

Home State Bank
611 S. Main St., CL
Community Room (lower level)

Guests are always welcome at our monthly meetings.

Our competition year starts in October of each year, and is comprised of four competitions each year, specifically in October, December, February and April, followed by a May or June competition between all winning entries from the previous four months to determine the club's photograph of the year. The club fiscal year runs from January 1 through December 31. Club dues are \$25 per person per year.

We currently have 101 members who's level of photography expertise runs the range from novice to professional. The benefits of membership include (but are not limited to) classes on basic to advanced methods, mentoring from accomplished photographers, small groups who meet monthly on specific focus topics, opportunities to enter club competitions, and presentations from other photographers on special topics during non-competition meeting months. ♦

FOR SALE or WANTED FOR PURCHASE *

PLACE YOUR AD HERE

* Ad placers must be paid up club members. Items are restricted to ONLY photography equipment, and must be in a functional condition. Ads will run in one issue per submittal (must submit another request for each subsequent issue). Ad postings are published only for the convenience of club members. All transactions are to be conducted solely between the buyer and seller - CLCC will not be a part of any negotiations, and will assume no responsibility for equipment quality or seller claims. Each ad should include a description (brief) of the item(s), condition, contact information and asking price (optional). CLCC reserves the right to edit requests that are deemed too lengthy. All requests should be sent to richbickham@comcast.net with the subject line "Ad Request". Requests received on or prior to the newsletter input deadline will be published in the next newsletter. ♦

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 and/or create material for the newsletter.

The position may lead to editor responsibilities should the then-current editor be unable to perform duties in any given month(s). Rich Bickham will provide training and guidance. Interested individuals should contact Rich at richbickham@comcast.net

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

CALENDAR OF COMING CLUB EVENTS - October & November, 2016

DATE	TIME	LOCATION	DESCRIPTION	NOTES
October 4, 2016	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
October 4, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC October meeting: - Competition Night	1
October 8, 2016	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
October 8, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	CACCA Seminar, meeting & competition judging	4
October 9, 2016	9:00 a.m.	318 Spring Creek Road Rockford, IL	Outing to Anderson Japanese Gardens	5
October 18, 2016			Deadline for November newsletter inputs	3
October 25, 2016			Target date for November newsletter distribution	
November 1, 2016	7:00 - 9:00 p.m.	Home State Bank	CLCC November meeting: <i>Tom Snitzer - "How to Prepare for a Photo Trip With the Pros"</i>	1
November 12, 2016	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
November 12, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	CACCA Seminar, meeting & competition judging	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 provides an opportunity for open photography conversation plus good food and fun. You may take home some great tips and ideas that help you capture better pictures. It's a great way to get to club members on a more personal level. Come at 8:30 a.m. on the second Saturday of each month.
- 3) Email to richbickham@comcast.net.
- 4) The monthly CACCA delegates meeting and interclub competitions are held on the second Saturday of each month. Those interested in attending should contact Lyle Anderson at lyleandr@sbcglobal.net or Royal Pitchford at rpitchford@live.com - you may be able to catch a ride with one of them.
- 5) Meet up at Panera Bread - 2484 N. Randall Rd., Elgin at 9:00 a.m., or at the Gardens (address in above calendar) around 10:00 a.m. if you prefer. If you plan to attend, email Sandy Wittman at wittman@oakton.edu. See the article on page 7 for more information. ♦

UPCOMING NON-CLUB PHOTO-OPS OF POTENTIAL INTEREST



OKTOBERFEST

Bouncy Houses, German Music, Kids' Performances, Games, Food & Drink
Saturday & Sunday, October 8 & 9 - 11:00 a.m. to 5:00 p.m.
Downtown Lake Geneva - Main & Broad Streets
Lake Geneva, WI



WORLD'S LARGEST CORN MAZE

Star Trek theme corn maze, pumpkin patch, train, zip line & more
Closed Mondays & Tuesdays (except October 10)
Open Wednesday through Sunday through October 30
Hours & Admission : <http://www.richardsonadventurefarm.com/>
Richardson Farm
909 English Prairie Road
Spring Grove, IL



McHENRY AREA JAYCEES HAUNTED HOUSE

Chills & Thrills, Ghouls & Gore
Opens 7:30 p.m. - September 30, October 1, 7-8, 14-16, 20-23 & 27-31
Fridays & Saturdays: \$10, Thursdays & Sundays: \$8
Knox Park
300 S. IL Route 31
McHenry, IL



GOEBBERT'S FARM FALL FESTIVAL

Large Array of Pumpkin Displays & Other Attractions*
Open 7 days a week through October 31
9:00 a.m. to 6:00 p.m. (3:00 p.m. Halloween)
40 W. Higgins Road (IL Route 72)
South Barrington, IL
* Attractions Require Ticket Purchase ♦

