



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

September, 2015

Year 2014-2015, Issue 13

CLCC Links

[Website](#)

[Facebook](#)

IN THIS ISSUE:

Presidents' Column	1,2
September Seasonal Image	1
Vintage Photos Found	2
Tips & Link of the Month	3
September Iconic Picture	3
CLCC Facebook Change	4
August CLCC Outings	4
CLCC Basics Class	4
Between You and Your Subject	5
Charts & Statistics	6
Humor	6
Editor & Feedback	7
Help Wanted & Opportunities	7
Calendar of Coming Events	8
Upcoming Non-Club Events	8

SEPTEMBER SEASONAL IMAGE



Lighthouse on Lake Michigan

Lynda DiGregor

DiGregorPhotography

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
(richbickham@comcast.net)
- **Webmaster:** Sandy Wittman
- **CACCA Delegate:** Lyle Anderson
- **CACCA Delegate:** Royal Pitchford
- **Facebook:** Mario Salazar
- **Hospitality:** Mariela Ryan
- **Publicity:** Roger Willingham
- **Competition:** Jeff Chemelewski
- **Outings:** Rinus Lammers
- **Refreshments:** Larry Swanson

Congratulations to Lynda DiGregor whose photograph was selected as the seasonal image of the month. It shows the Chicago Harbor Lighthouse, which stands at the end of the northern breakwater protecting the Chicago Harbor, to the east of Navy Pier and the mouth of the Chicago River.

Your photo can be here next month - see "Opportunities" section on page 7 for the entry procedure. ♦

Presidents' Column



Ever step outside on a moonless night and gaze upon a cloudless sky, and then try to count the stars? Thousands of small points of light fill the heavens. Pretty awesome. The fuzzy river of the Milky Way flows upwards from the southern horizon. You feel the excitement as you take in the surrounding universe. "Can my camera capture this moment?"

Most everyone has had this experience. Just drinking in the vastness of space boggles the mind when speculating what wonders our entire cosmos holds for us. As kids, we envisioned riding a spaceship and visiting worlds populated by green or blue creatures. We may still consider these possibilities, but now from a more practical approach – the camera lens.

Astro, sky, or celestial photography, whatever you call it, can produce spectacular images. And it's not that difficult - it just requires some forethought and a bit of practice. Location plays an important role. Essential ingredients include a dark night before moonrise, an open view of the horizon, and little light pollution. Country pathways, such as, parks, farms, campgrounds or open fields offer opportunities. Even city areas may allow you to work your photo magic. You may find knowledge of astronomy helpful when identifying what to photograph. However, viewing the beauty of a star field may be the only requirement.

Any DSLR, point-n-shoot or iPhone snaps pictures; however the DSLR is the hands-down frontrunner here. A zoom or prime lens, with an aperture of f/4 or less, works best for capturing starlight. Timed exposures are important, so plan to use a sturdy tripod, especially when wind blows. A remote shutter release or "intervalometer" (a device that trips the shutter at predetermined intervals) helps when taking multiple exposures. And, don't forget a fully charged battery.

See **President**, Page 2

Set your camera in manual mode with an ISO of at least 1600 (after all, it's night) and adjust from there. Use manual focus coupled with a wide-open lens aperture and switch off the image stabilization. Use the single shot setting and mirror lock-up to heighten resolution. Metering isn't important, since you will shoot manually. A remote shutter release should be a first choice; however a 2-second timer will help to eliminate vibration. A RAW file format will capture all those gazillion pixels producing a quality image.

As we all know, the earth turns making the stars appear to travel across the sky. This will cause star blur when using a long exposure. Use the "600 Rule" to determine a shutter speed, reduce blur, and produce pinpoint images. This is important, since you will shoot multiple exposures. To use – simply divide 600 by the lens focal length giving the shutter speed in seconds. As an example, 600 divided by a 60mm lens (600/60) yields 10 seconds. If you have a 1.5 "crop" sensor camera, divide 600 by 60mm, times 1.5 (600/(60*1.5)) indicating about 7 seconds. Always multiply the lens focal length by the particular camera's crop value. Now, take the shot and check the results. This will tell if the shutter speed needs tweaking.

Star trails make interesting photos. Here curved streaks revolve around some fixed point in the sky. Aim a wide-angle lens with a fully opened aperture at any sky area above the horizon where the stars live. Using the viewfinder or live view, sharp focus on the light points. Zooming in will be helpful. Now, having determined the shutter speed and ISO settings, take an image for review. If it's okay, leave the camera stationary and continually click off a bunch of images using the remote release. This is where an intervalometer is useful. Locking down the remote release button, or placing a small piece of duct tape over the shutter button, will work too. Centering Polaris our North Star in the viewfinder, produces large circular trails. Centering on some other horizon point creates semicircular trails. It's a good idea to turn off the camera's noise reduction, as this can cause gaps between images while the camera finishes processing one picture before taking the next. Take bunches of images to stack later during post-processing.

Use a long telephoto lens like a telescope. Here it's possible to create fine images of not only the moon, but also galaxies, globular clusters, star fields and planets. The camera settings for ISO, aperture, and shutter speed are similar to those used for star trails. With the exception of the moon, other celestial objects will be very faint by comparison. These may require a more critical focusing maneuver. Shooting 100, 200, or 300+ images of an object is not unheard of, but requires a large capacity photo card and steady tripod.

The moon is very bright. Taking a full moon photograph, depending on atmospheric conditions, can have ISO settings of 200, and a shutter speed of 250 or more. The full moon image will show the disk and craters in round shadows due to the direct sunlight hitting the surface. Photographs made during other phases, provide more detail between the light and dark terminator line, where craters and mountains stand out.

Did you know a telescope is a very long telephoto lens? Manufacturers produce T-Adapters. These tools will attach a DSLR directly to the telescope's eyepiece holder, without the camera lens. They are designed to fit various telescopes and makes of cameras. When photographing through a telescope, two things are important. First, a dark night will produce better images of faint celestial objects. And second, the earth turns and the sky seems to revolve; therefore, the telescope needs some type of motorized or computerized drive system to follow an object during the image making process. Centering an object in the telescope, the drive will now track its position around the sky. Once again shoot many, many images and combine them during post-processing to produce the final result. If you own a telescope, or intend to purchase one for astrophotography, research thoroughly with the manufacturer to make certain it will meet your requirements.

Post-processing is the final step for all those sky photos. This is when those spectacular images of stars, star trails, the Milky Way, and other celestial objects shout out their "Wow" factor. Software stacking combines layer upon layer within programs, such as, Photoshop, Lightroom, Elements, and Camera Raw. There is software available specifically designed for astrophotography. Some even tethers your camera to your computer. You can research and download many stacking programs right over the internet. A few names include Registax 6, DeepSkyStacker, CCD Stack, and Registrar. Of course, there are many more with some for free and others for purchase. All will crunch those hundreds of images into one final photo. And as any other photo, tweaking with your favorite software will produce great results.

As fall approaches and the nights lengthen, cooler temperatures produce steadier night air and a time for great sky shoots. Wherever you live, search out possibilities for nighttime fun by trying out a new experience. Take that night walk

VINTAGE PHOTOS FOUND IN SECONDHAND SHOP

Rich Bickham

Professional photographer Meagan Abell was shopping at a Richmond, VA secondhand shop when she ran across a group of over twenty medium format negatives in protective plastic sleeves among a box of old photographs. They looked interesting so she bought them, took them home and scanned them. They turned out to be beautiful color images of two women on a beach at either sunrise or sunset. There was no information as to where the photos were taken, who the photographer was or who the models were. The women were dressed in a style typical of the 1950's.



Abell posted the photos on the internet and asked for help in trying to determine the location of the shoot, and the identities of the photographer and subjects. She received quite a few responses and it appears that the photos were taken along the California coast in the Los Angeles area (perhaps around Dockweiler State Beach in Playa del Rey), which would suggest they were shot at sunset.

Asked about her experience since her internet inquiry, Abell responded

"If you had told me before all of this it would end up being shared all over the world, I wouldn't have believed it," she says. "I thought maybe a couple hundred shares perhaps, but it turns out everyone just loves a good mystery."

Three of the images are shown below.



Meagan is still looking for more information - she can be contacted through her Facebook page at

<https://www.facebook.com/meaganabellphotography> . ◇

through the country away from city lights and see what images you can make. The internet provides a wealth of information about this art form, plus apps that will show the brightest and darkest locations around your area, as well as the monthly moon phases and star maps. Many videos abound with tips and tricks for capturing great sky images. Also, tips on creating your own equipment, or different ways for using your present equipment can be found.

Go explore, experiment, and play. Learn fresh ways you can expand your photographic skills – just have fun!

AI & Chuck ◇

ICONIC PICTURE OF A SEPTEMBER DAY IN HISTORY

Rich Bickham

The motion picture industry is largely responsible for the introduction and early evolution of the female 'sex symbol' in American culture. Starting with silent movies in the 20s' and early 'talkies' in the 30s', the American public was exposed to actresses like *Clara Bow*, *Mae West* and *Jean Harlow*. The trend continued through subsequent years to this day. Arguably the most iconic sex symbol of the past hundred years was *Norma Jeane Mortenson*, aka *Marilyn Monroe* (1926 – 1962).

Born in Los Angeles, CA and raised in foster homes nearly her entire pre-adult life, Monroe graduated from high school and began taking on modeling jobs. The modeling exposure opened up an opportunity as a movie actress and after a few bit parts, she appeared in her first credited role in 1947's "Dangerous Years". For the next several years she played roles in a variety of mediocre movies. She struggled for work at times during that period, and in 1949 posed for nude photos when she was in desperate need of money. The photos were not widely distributed until they appeared anonymously on a calendar in 1949, and the press recognized the resemblance. As Twentieth Century Fox (to whom she was under contract at the time) was deciding how to deal with the potential scandal, Monroe convinced them that she should just 'come clean', which may have been the best decision she ever made in terms of her career. In December, 1953 *Hugh Hefner* published one of the photos as the centerfold in the first issue of his then new magazine *Playboy*, thereby gaining her subsequent notoriety as the very first Playmate of the Month. That was all it took for her movie career take off.



"Flying Skirt"

Sam Shaw

The photograph above was taken by *Sam Shaw* (set photographer and close friend of Monroe) on September 15, 1954 during the filming of the movie "The Seven Year Itch". It shows Monroe standing atop the grate covering a subway ventilation shaft on Lexington Avenue near 52nd Street in New York City. I chose this particular image over the many similar photographs taken during the same few weeks of filming since it was accurately credited to Shaw.

Monroe was recognized not only for her sexuality, but as a talented movie actress. From 1956 to 1962 she was nominated for two British Academy Awards, a Crystal Star Award ('French Academy Award') and received two Golden Globe awards for best actress. She was married three times, to a sheet-metal worker (James Dougherty), a baseball star (Joe DiMaggio) and an author (Arthur Miller) – all ended in divorce. She had no children. She had millions of fans worldwide, and was allegedly a mistress to US President John Kennedy. Her last move was 1961's "The Misfits" with *Clark Gable* and *Montgomery Clift*. Tragically, she died of an overdose of barbiturates in October, 1962 at the young age of 36. ◊



ASK A PRO

Jim Pierce

Send your questions to:
downtownphoto@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 *Rich Bickham*

No one provided a tip this month so I did a little surfing and found a couple of sites on the internet, each with ten tips - one list of rules to use, and one list of rules to break.

Here are ten tips that are commonly known by the pros, but perhaps not so much by amateurs. Below is a one line description of each tip.

- 1) Use full stops for ISO.
- 2) Shoot with three in mind.
- 3) Keep filters close - square is faster.
- 4) Remove protective filters at night.
- 5) Block the viewfinder.
- 6) Get a more accurate histogram.
- 7) Shoot wider than normal.
- 8) Vignettes can be good.
- 9) Use AI Servo AF when zooming.
- 10) Try switching off contrast enhancers.

If you see anything above that interests you, go to the link below for a detailed discussion of each tip.

<http://www.photoventure.com/2015/03/30/10-more-killer-photography-tips-the-pros-arent-telling-you/2/> .

Here is a list of **ten photography rules to break** that can lead to better photos in certain situations:

- 1) A good exposure has a bell-curve-shaped histogram.
- 2) Shoot in Manual for better exposure control.
- 3) Customize your white balance before every shot.
- 4) For maximum sharpness, focus one-third of the way into a scene.
- 5) Always shoot with the sun at your back.
- 6) Turn off image stabilization when shooting on a tripod.
- 7) Set your aperture to f/8 or f/11.
- 8) F/22 and be there.
- 9) Prime lenses are better than zoom lenses.
- 10) You can always fix your photo later.

Once again, if you see anything that looks intriguing, go to the link below for a detailed discussion, including an explanation of the logic behind breaking the rule sometimes, and an example image for each broken rule.

<http://www.poppphoto.com/gallery/nature-how-to-10-rules-to-break?image=0> . ◊

LINK OF THE MONTH

Submitted by *Rinus Lammers*

A photographer friend of mine in The Netherlands forwarded some pictures to me on Facebook. They showed what photographers do with babies. I believe the following link is the original source. Take a look.

<http://www.dailymail.co.uk/femail/article-3186057/Ready-close-Photographers-share-precious-images-sleeping-babies-using-camera-bags-cribs.html> ◊

MEMBER FOCUS

CLCC FACEBOOK PAGE ADMINISTRATOR CHANGE

Al Popp

As most of you know, about a year ago *Mario Salazar* accepted the challenge of administering the Crystal Lake Camera Club's Facebook page. He instituted some exciting formats for the page including the "Photo Challenge", in which many of you have participated. He also developed those independent folders for members of the club to showcase their individual work.

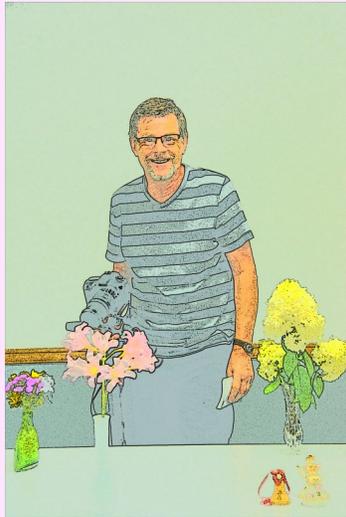
Mario told us this past month that his current work responsibilities and associated time requirements will cause him to surrender the position of Facebook page administrator. We owe Mario a huge club thank you for all of his efforts and wish him well as he continues being a member of our club. Mario will continue as administrator until a replacement is found - two members are currently under consideration.

Take a look at the CLCC Facebook page (link on the bottom of each newsletter page) to see for yourself what a great job Mario has done creating an inviting page. It's one that presents the Crystal Lake Camera Club to the world in an interactive online environment. Thanks Mario, for a job well done!

CLCC "HOW TO USE YOUR CAMERA" CLASS

On Wednesday evening, August 12 CLCC held a class for members on DSLR basics at the Illinois State Bank in Lake-In-The-Hills, IL. Twenty-six members joined presenters *Peter Pelke II*, *Chuck Rasmussen*, and *Al Popp* for a great learning experience and a fun time. Material discussed included aperture, shutter speed, ISO, white balance, set focal point, flash settings, flash/exposure compensation and single & continuous shooting. Everyone had a good time practicing what they learned as a part of the class.

Club member *Roger Willingham* shot several photographs during the class, and decided to have some fun with them. He used "Color Sketch" in the effects mode to create reproductions similar to the familiar comics, graphic novels or 'artist renderings' of court proceedings. "Color Sketch" is a feature built into Roger's Nikon D7100. He also enhanced the color and applied the poster edges filter from Photoshop elements 12 in his computer.



Stay tuned to club news for future classes to be offered. ◇



"Signs of September"

Image posted on Flickr by *Dean Martin*.

Taken in northern Ontario, Canada in September, 2009. ◇

CLCC AUGUST PHOTOGRAPHY OUTINGS

On Saturday, August 1 a group of CLCC members participated in a photo outing to the Town Square in Woodstock, IL, which was arranged by *Rinus Lammers*. The group met at Starbucks in Crystal Lake for morning coffee and a snack before venturing outside. It was a sunny day, with plenty of photo opportunities, which were taken advantage of by our members.



(L to R) *Royal Pitchford*, *Peter Pelke II* and *Chuck Rasmussen*
Photo by *Roger Willingham*



(L to R) *Rinus Lammers*, *Jim Petersen*, *Chuck Rasmussen* and *Paul Litke*
Photo by *Paul Litke*

A few shots of some of the group are shown above.

On Saturday, August 22 a group of 13 club members participated in another photo excursion set up by *Rinus Lammers*, this one to the S & G Horse Boarding Farm and the Given Farm along route 120 in Woodstock, IL. The group again met for morning coffee at Starbucks in Crystal Lake, before setting out to the privately owned farms. Several photographs taken by *Rinus* during the outing are shown below.



Excited to be Free
Rinus Lammers



Shed and Barn at S&G Horse Boarding
Rinus Lammers

Afterward, some of the participants met at the Colonial Café in Crystal Lake for some lunch and conversation.

IT'S BETWEEN YOU AND YOUR SUBJECT *

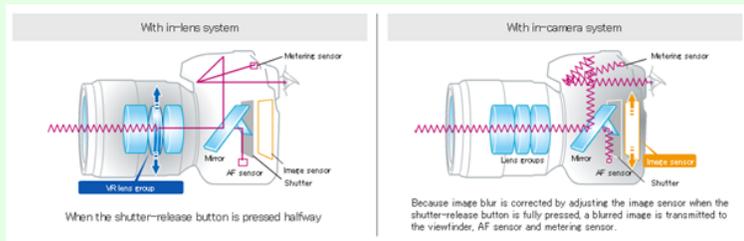
Image Stabilization

Rich Bickham

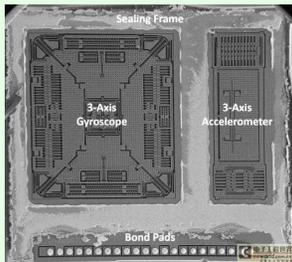
In this month's column we will discuss DSLR image stabilization (IS), also referred to as vibration reduction (VR) and optical stabilization (OS). All three terms are basically the same thing, the only difference being camera brand marketing. We will use the term image stabilization for this column. Its function is to compensate for camera shake during the time that the shutter is open (exposure time), and is of increasing importance as shutter speed decreases.

There are two distinct implementations of image stabilization commonly available today; in-camera and in-lens. Both types stabilize the image on the image sensor prior to exposure, digitization of the data, and sending it to the camera image processor. We will briefly discuss both methods in this column.

The basic difference between these two implementations is that camera movement is effectively offset by creating an "opposite" movement of an element of the lens (in the in-lens type), or the image sensor (in the in-camera type) during the exposure time, as shown below. Note that although only up-down movement of the element



or sensor is shown in the above figure, left-right (in-out as shown) movement is also performed.



We will first discuss details of in-lens implementation technology which is the most common method in DSLRs. It works by movement of a "floating" lens element, which moves in the two dimensions perpendicular to the optical axis (light path). This adjusts the optical axis to offset the camera shake. The camera shake is detected by MEMS (Micro Electro-Mechanical Systems which are fabricated using integrated circuit technology). The sensors are either accelerometers (for detection of linear up-down and left-right motion) or

gyroscopes (for detection of angular rotation about the optical axis). An example of both types of sensors mounted on a single carrier (approximately 0.1" x 0.1") is shown above left. Although the surface of each appears flat, it is actually a combination of suspended three dimensional structures which move in response to motion. Embedded electronic circuitry is also included on-chip to convert the movements to electrical signals proportional to linear and rotational motion values.

Those outputs are used to compute the shake motion displacement and direction. An opposite motion is computed by an in-lens microprocessor and then applied to the floating lens element using electrical coils to generate a magnetic field that moves the floating element in such a manner as to offset the shake. An example of the Nikon VR floating lens unit is shown on the right. Communication between the VR lens unit and the camera body image processor is made through the lens-body interface contacts.



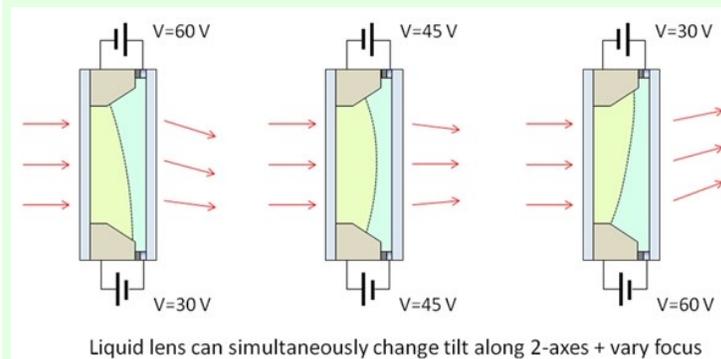
Up to four f/stops can be saved with in-lens correction (meaning blur due to camera shake can be improved the equivalent of increasing shutter speed by opening the

aperture four stops). An example of the difference with & without in-lens correction is shown at the bottom of the left column.

Next we discuss the in-camera image stabilization implementation. Actually this will be a short discussion. The main difference from the in-lens implementation is that the image sensor is moved to offset camera shake instead of a separate lens element, as shown on the right. The MEMS sensors and other associated electronics are all located within the camera body instead of the lens. The principle of operation is the same. Traditionally in-camera performance has lagged in-lens performance in terms of f/stop correction by about two stops, but recent claims have suggested similar capability. This method is more common in mirrorless cameras, but can also be found on some DSLRs,



Liquid lens technology can also be used for image stabilization. It may have capability in three dimensions (optical axis for focus stabilization being the third). This is described in the figure below (from <http://www.varioptic.com>). Correction is



accomplished by applying a voltage differential across the liquid chamber to change the lens shape. This technology was discussed in more detail in the "Its Between You and Your Camera" column about lens driver technology in the August newsletter, so interested readers are referred there for more information.

Finally, we close with a comparison of the pros and cons of the in-lens vs. in-camera image stabilization system, summarized in the table below.

IN-CAMERA	IN-LENS
PROS	PROS
Works with any lens	Fine tuned for each lens
One time cost (per camera body)	Good performance at all focal lengths
Cheaper, more rugged lenses	Good performance in low-light conditions
CONS	CONS
Low light metering and autofocus performance	Not all lenses are have image stabilization
Poor performance for telephoto lenses	Higher cost lenses
	May degrade bokeh

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



CHARTS & STATISTICS

Ink Cost of Printing Photographs

This data was created by Red River Paper from their recent tests on Epson and Canon photo quality inkjet printers. It shows estimated ink cost of printing for each printer. The test consisted of printing 200 8"x10" photos on each printer. All printers started in the fully charged state, with new ink cartridges. Cartridges were replaced as necessary when the printer indicated they were empty. Cost was calculated from the number of cartridges required - then scaled to other print sizes based on the area of each print size. The test image used (shown on the right) was supplied by Bill Atkinson, a well known photographer, computer engineer and authority on color. The image covers nearly 100% of the printers' color range.



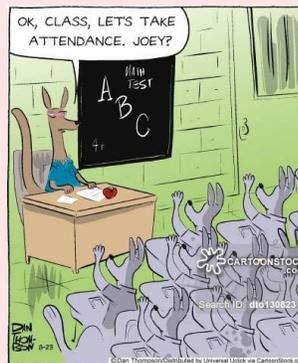
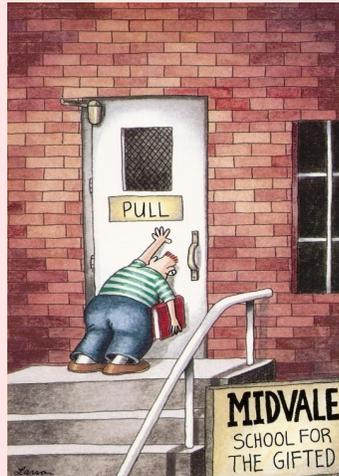
Lab Test Page
Bill Atkinson

PRINTER	PRINT SIZE (inches)				
	4x6	5x7	8x10	11x14	13x19
Canon Pro-100					
Canon Pro-100	\$0.26	\$0.38	\$0.88	\$1.68	\$2.70
Canon Pro-10					
Canon Pro-10	\$0.34	\$0.49	\$1.12	\$2.16	\$3.47
Canon Pro-1					
Canon Pro-1	\$0.25	\$0.37	\$0.84	\$1.62	\$2.61
Canon Pro 9000					
Pro 9000	\$0.19	\$0.28	\$0.64	\$1.23	\$1.98
Canon Pro 9500					
Pro 9500 PK (Photo Black)	\$0.23	\$0.35	\$0.80	\$1.54	\$2.46
Canon iP4820					
iP4820 with Photo Satin	\$0.22	\$0.32	\$0.73		

PRINTER	PRINT SIZE (inches)				
	4x6	5x7	8x10	11x14	13x19
Epson Sure Color P600					
P600 Photo Black	\$0.30	\$0.44	\$1.02	\$1.96	\$3.14
P600 Matte Black	\$0.29	\$0.42	\$0.95	\$1.83	\$2.94
Epson R2000					
R2000 Photo Black	\$0.20	\$0.29	\$0.67	\$1.29	\$2.07
Epson R3000					
R3000 Photo Black	\$0.26	\$0.34	\$0.78	\$1.51	\$2.42
Epson 3800					
3800 Photo Black	\$0.13	\$0.20	\$0.45	\$0.86	\$1.38
3800 Matte Black	\$0.15	\$0.22	\$0.51	\$0.99	\$1.58
Epson 3880					
3880 Photo Black	\$0.14	\$0.21	\$0.48	\$0.92	\$1.48
3880 Matte Black	\$0.18	\$0.26	\$0.58	\$1.12	\$1.80
Epson R2880					
R2880 Photo Black	\$0.21	\$0.30	\$0.70	\$1.34	\$2.15
Epson R2400					
R2400 Photo Black	\$0.27	\$0.40	\$0.90	\$1.75	\$2.80
R2400 Matte Black	\$0.23	\$0.33	\$0.76	\$1.45	\$2.33
Epson R1900					
R1900 Photo Black	\$0.19	\$0.28	\$0.63	\$1.22	\$1.96
Epson 1400					
1400	\$0.33	\$0.48	\$1.10	\$2.11	\$3.38

Source: <http://www.redrivercatalog.com/>

BACK TO SCHOOL HUMOR - OR AS SOME TEACHERS THINK OF IT, REOPENING THE ZOO





Click Icons to Link

FROM THE EDITOR

Rich Bickham

Last April CLCC became a member of the Photographic Society of America (PSA). One of the 'benefits' of membership is the opportunity for member clubs to enter a sample of their newsletter into its annual newsletter competition. Some members of the club's Board of Directors encouraged our participation in the competition so I entered the May, 2015 issue of the Crystal Lake Camera Club Newsletter in the Small Clubs category (75 or fewer members – this was appropriate at the time of submittal, although our club has since grown beyond that limit). In early August I received notice of the results of the competition. Our club received two awards in the Small Club category:

- 1) **3rd Place overall**
- 2) **Best Variety of Material**

We were one of nine clubs to receive two awards. A total of 59 clubs submitted newsletters (although the split between small and large club categories was not given), and 33 clubs received one or more awards.

We should all be proud of this national honor our club has received. As editor, I rely on our members to submit material in order to fill each issue, and I want to thank those members and readers who have contributed material (both solicited and unsolicited) over the past two years of my tenure as editor. Without your contributions there would be no newsletter. This is a club honor that we all share.

On a related note, readers may have noticed a change in format of this month's newsletter. These changes were made based on feedback received from the judges of the PSA newsletter competition discussed above. This month's changes primarily affect the appearance of page one. More format changes will be forthcoming in one or more future issues through the December, 2015 issue. These changes are intended to improve readability and attractiveness of the newsletter.

Some readers may have noticed that this newsletter issue is number 13 of the year 2014-2015 series. With the club switching to a fiscal year aligned with a calendar year starting next January, the 2014-2015 series will have 16 issues, the last being December, 2015. Starting next year each series will be for a single calendar year and contain 12 issues. ◇

SEPTEMBER MEETING SHOW & TELL CHALLENGE

The subject of the September Show & Tell will be

“ The September Song “.

As usual, images of any subject are also welcome. Feel free to bring them to the meeting on a flash drive in jpg format. A maximum of **three** images per person is requested due to time constraints. ◇

photography
fə-tägrefē/

(noun)

Definition: The art of always wanting
to buy more cameras, lenses, props
and editing tools.

READER FEEDBACK

May, 2015 Issue

Many articles included here. Rich collection of scientific and artistic, serious and humorous, entirely member-originated content and extracts from external articles. I love how the authors are comfortable imparting not only knowledge, but provide their opinion and give the article's topic context in recent events or photographic history. A note for two of the articles (“It's Between You and Your Subject” and “Presidents' Column”) was that there were no references to the source of the figures, tables, photos or drawings. If all were created by the author, then would be helpful to state this. Otherwise I have worries of copyright infringement. I do like how sources were provided in the article titled “Charts & Statistics.” Also, if attribute a photo to a person, shouldn't there be a statement about copyright under that photo or have a sweeping statement on the cover page that all photos are copyright of respective owners? That said, I immensely enjoyed reading the articles. I particularly connected with the “Presidents' Column” article on helping your child learn photography, and the “Iconic Picture of a May Day in History,” and had a great laugh over the “From The Editor” article describing the legal aftermath of Monkey/Ape selfies, and the “May Humor Make You Spring To Life” story about personal experience with following advice from a Popular Photography article. This newsletter wouldn't be the first I would pick up from a table, but once I did, it would be hard to put down. I loved the articles for their information and humor/opinion, and there were just the bare minimum of photos or figures to keep me going. Would have liked to see more member-generated images, and more images in general. If you showcased a member photo on the front page, like if you switched the size of the two articles (“May Seasonal Image” and “Presidents' Column”), then that could draw in readers. Also, it would be great to have a photo of the Presidents at the beginning of their column, like in “Ask The Expert.”

Anonymous judge in the 2015 PSA Newsletter competition

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

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 “Non-Club Upcoming Events” sections.

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. A list of recommended attributes is in the April, 2014 newsletter (page 4) which can be found in the Newsletter section of the CLCC website.

Interested individuals should contact Rich at richbickham@comcast.net.

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. ◇

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 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 a spots available for additional photos. The photographs need not be competition winners. All entries must be mounted on either 11x14 or 16x20 inch black mattes, and have a business-card-size white label mount in the lower right corner of the matte 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. ◇

CALENDAR OF COMING CLUB EVENTS - September & October, 2015

DATE	TIME	LOCATION	DESCRIPTION	NOTES
September 1, 2015	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
September 1, 2015	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC September meeting - <i>Street Photography by John Batdorff</i> Donuts & coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1
September 12, 2015	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
September 19, 2015	TBD	TBD	CLCC Photography Outing - Location TBD	4
September 22, 2015			Deadline for October newsletter inputs	3
September 29, 2015			Target date for October newsletter email distribution	
October 3, 2015	TBD	TBD	CLCC Photography Outing - Location TBD	4
October 6, 2015	7:00 p.m.	Home State Bank	CLCC October meeting - <i>Competition Night</i>	1
October 10, 2015	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
October 10, 2015	12:30 p.m.	Christian Church of Arlington Hts.	CACCA seminar, meeting & competition judging	5
October 24, 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.
- 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.
- 5) 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 them. ◇

UPCOMING NON-CLUB EVENTS OF POTENTIAL INTEREST TO MEMBERS



Lake in the Hills Summer Sunset Festival
Music, Carnival, Fireworks and more
Friday through Sunday, September 4 - 6
Sunset Park @ Miller Road & Albrecht Road
Lake in the Hills, IL



Illinois Railway Museum Showcase Weekend
Electric, Diesel & Steam powered Trains & Trolleys
See and ride less frequently run equipment
Saturday & Sunday, September 19 & 20
7000 Olson Road
Union, IL



Richardson Farm Corn Maze
World's Largest Corn Maze
Saturday, August 29 to Sunday, November 1
(Closed Mondays, Tuesdays & for bad weather)
909 English Prairie Road
Spring Grove, IL



Open House Chicago 2015
200 Chicago Buildings
Behind-the-Scenes access to all
FREE
Saturday & Sunday, October 17 & 18
Check <http://www.openhousechicago.org/> for locations. ◇

