

Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

August, 2014

Year 2013-2014, Issue 12

[CLCC Website Link](#)

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CLCC Officers

(September, 2013 - August, 2014)

- **Co-Presidents:**
Al Popp
Chuck Rasmussen
- **Vice President:**
David Jilek
- **Treasurer:**
Larry Swanson

CLCC Support Staff

- **Director of Education:**
Peter Pelke II
- **Webmaster:**
Sandy Wittman
- **Newsletter Editor:**
Rich Bickham
- **CACCA Competition Coordinator:**
Jeff Chemelewski
- **Bookkeeper:**
Maureen Harris
- **Hospitality Table Host:**
Laura Kohlbrand
- **Newspaper Publicity:**
Roger Willingham

Presidents' Column

So what is it exactly that a camera club does? Why do folks join a camera club and what do the members want from their officers and directors?

Have you ever given any thought to why you joined our club or what the club should be doing? Have you ever put forth ideas or concepts to the officers or directors, or have you just shown up each month and internalized what was being presented?

We suppose any answer is a good one, but consider this. Last September we had about 32 members. At last count we had 63 with two more joining at the last meeting, and two or three who were visitors left the impression they wanted to join. Our count is now close to 70 and it is only the end of July - less than a year has past since our growth spurt started.

We mention all this because the plan your officers have implemented to grow the club is obviously working. Consequently the dynamics of the club look to be changing a bit. Where we had a solid group of very qualified photographers in past years, we now have a significant contingent of members that are new to photography and are seeking education from the club on how to take better photographs.

We have had the pleasure of talking with most of the members on a one-on-one basis. Most of those who have been around a while know how to take a good picture. So presenting a program with a subject relating to anything that relates to "Photo 101" could be, for lack of a polite way of stating it, somewhat insulting or even boring to them. On the other hand, many new members are eager to learn anything relating to photography and are excited to have the opportunity to comprehend and grasp a new idea or technique so they can practice it for a month.

Therein lays one of the difficult dilemmas your directors and officers face each month. Within our knowledgeable group of advanced photographers there must be quite a few that could give a qualified presentation on something, just as Lyle, Jeff and Chuck have done in the past. We can invite guest speakers but they are usually not "free", and at this time we have limited resources to present such higher-level presentations on a regular basis - and besides, our members have shown they can do a great job in presenting subjects.

As stated at the July meeting, Peter Pelke has agreed to be our Director of Education. Peter stepped up, offering his valuable experience when he saw the needs of some of our newer members. Although this new program is a work in progress, it is becoming evident that our club needs to serve as a training facility where people join to learn about photography, and how to

See **President**, Page 2

Volunteering

Chuck Rasmussen

The "Photo 101" class was developed with beginners in mind, and it was a huge success. The turnout was close to twenty. At our last meeting we talked about speedlights and it was because many of you told us you would like a better understanding of how they worked. We plan on a follow-up program with members actually using speedlights on their cameras. We have had requests for camera operation, studio lighting, Photoshop Elements training and how to use Lightroom.

All these ideas have come from the members. They are all good ideas and very sound educational programs that most of us can benefit from. But consider this - as the club grows, more members may be asked to step up and assist. As much as your officers and directors enjoy trying to make good things happen for the club and its members, we also under-

See **Volunteer**, Page 2

AUGUST SEASONAL IMAGE

Since no one submitted a photograph this month, here is one from the internet. - Ed



Source: Internet stock



ASK A PRO

Jim Pierce

Send questions to downtownphoto@sbcglobal.net

Submissions by Don Cook:

Q - How do you properly capture mist, fog, or low clouds against the backdrop of a similar color sky?

Fog and mist photography are a bit tricky. As with any photography it is dependent on the light and the angles at which it is in relation to the camera. The best time for fog images will be morning or evening when the sun is at a low angle and you can take advantage of differing dispersion rates through the fog for dramatic effect.

Think of clouds during mid day, they are evenly lit and unless they are heavy clouds, offer very little tonal quality to them. On an overcast day the clouds act as a giant soft box diffusing light evenly and minimizing shadows everywhere. While in the evening you have light angles at a more extreme relationship to the clouds and camera resulting in a higher contrasting tonal range. The light has more obstacles to make it through and less makes it to the camera the thicker the cloud, so your edges are bright with the center being darker. The same holds true for fog.

What will give you the variations I think you're looking for is separated areas of fog with varying density. A thin low lying fog will be brighter while an area over a depression will be thicker and darker. Combine that with a lower angle for the light and you'll get a wider range of densities. Sun position is also very important, if it is in front of you, you will get a stronger contrast while having the sun to your back will produce a lower contrast. Again, if you look into the setting sun the clouds are more vibrant while if you turn your back to the sunset the clouds you see are far less vibrant.

In the below example the sun is about 45 degrees to the left of my camera about



30 minutes after sunrise. The angle of the sun allowed light to be blocked by the hills somewhat so that only the top of the fog was lit the closer it got to the camera thus allowing for more tonal separation. So the lighting angles and using natural obstructions as gobos permitted the variations to be noticeable. If the landscape was flat land, this would not be possible since the light would be evenly distributed across the fog.

Q - How do you properly capture contrasting rays of sunlight through a window if you're taking the photo from inside the darker room?

For getting the light streak look through a window you will need to plan a little bit ahead. We can't see light as a physical presence, only the reflection of it as it bounces off of something and then interacts with either our eye or camera sensor. So to capture the look of light beams you will need to have a way to disperse the light so that some of it will interact with the camera sensor in a way to get the look you want.

First off, you will need a window that is facing the correct way on the building to allow light in at an angle. You will then need to wait for the sun to be at the angle you want it to be for the look you want, usually it will be during the afternoon hours since the sun at it's highest will create a stronger downward angle through

See **Ask a Pro**, Page 4

President, from Page 1

take pictures and use their cameras effectively. Many want to know how to edit using the many editing programs which are available. A couple of our more senior members have actually asked us if we can present or offer a class on "How to use my Camera", because many of them have upgraded their cameras and the technology contained in that new camera/computer with a lens on it can be overwhelming for some.

We now continue our meetings through the summer months, something we started just a couple of years ago. Even with vacations and travel we still get really good turnouts at our scheduled summer meetings. We expect this trend will continue as the membership grows.

Trust us when we tell you that being an officer of the club is an honor, and we do this because of our passion for the hobby. We want to make our club fun to be a part of, and want to offer effective presentations and speaker schedules. We want to give you programs that all of you get something out of. So far, most of the ideas for presentations and speakers have come from our members. We appreciate those comments and ideas from all of you, listen and try to organize and implement your ideas. As we sort through the priorities, what we seem to have at the top of the list is EDUCATION. Sure we have competitions, and through EDUCATION we may get more of you participating in those fun evenings. But primarily our club is an EDUCATION enterprise.

In discussing the future direction of the club, your officers and directors plan to give you multiple ways of obtaining good solid information regarding photography. Already we have presented "Photo 101", and last month "Speedlights". We plan on basics to start, formulating a curriculum that future club members can use again at a later time, and perhaps create a syllabus of all the plans we create for the numerous concepts of photography that can be shared with other clubs.

Most of us have been taking pictures for a long time, and each of us has learned photography in a different environment. As well educated as we are, we are continually amazed with new technology. Keeping up is extremely difficult, and education will play a key role in our club to enable better understanding of new advances in photography.

We hope you can see the benefits of our plan, and the vital impact it will have on the club in continuing our goal to EDUCATE - and above all else, having fun! ♦

Chuck & Al

Volunteer, from Page 1

stand we can't do it all alone. Producing a program takes planning and co-operation from those involved. Brainstorming is fun, and when the flow of ideas all come together to create a program, it's very satisfying. Peter Pelke saw that need and volunteered - he agreed to take on his new role as Director of Education. Others have stepped up too. Maureen Harris offered to assist Larry Swanson in his Treasurer duties, Dave Jilek agreed to be our Vice-President, Sandy Wittman runs an incredible Web Site for us, and we all know that Rich Bickham is our Newsletter Editor and does a wonderful job, just like the rest of these people do. To paraphrase, "It takes a Club."

We want to grow, we want to learn and we want to have fun. So if you get an itch to help, please let us know your intentions. If you have a specialty you can share, or have taken an incredible trip you might want to share please let us know. In another club, a member went to Africa and had some fantastic photographs of the animals and of his safari group that he shared - it was a great program.

As we grow we will seek new ways to accommodate all of our members. Don't be surprised if you get a call from us asking for some help. Consider seriously joining us in the fun, and sharing your talents with the rest of us. Be a mentor, be an officer or director, be a presenter - be an **active club member**. Without your assistance, experience, participation and willingness to help other members, our club will stagnate, and stop being fun. None of us want that.

Join us on Saturday morning at the Colonial Restaurant in Crystal Lake - bring your expertise and ideas, or bring your desire to learn with your appetite. Just recognize it is a learning experience that should be fun and that can only happen with everyone involved.

Have a great "rest of the summer", and shoot as much as you can. Above all, have fun! ♦

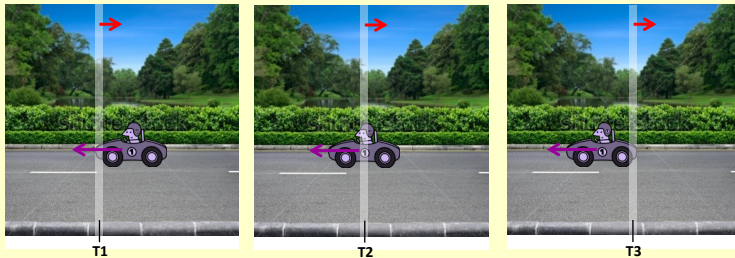
THE FRINGE OF STILL PHOTOGRAPHY *

Slit Scan Photography - Part I

Rich Bickham

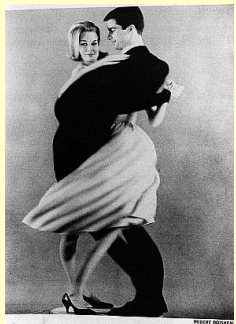
Still photography captures images in a fixed space, with perhaps an element of motion (time) hinted at by the noticeable blur or streaking of objects moving within that space during the time the shutter is open, or by intentional camera movement to follow a moving object during the exposure. *Slit scan* photography captures an image through a long, narrow slit. There are several variations of this technique, one of which we will discuss this month, and a second which we will discuss next month.

This month's technique is achieved by imaging a "moving space" (the space being imaged during the exposure changes over the duration of the exposure) while the shutter remains open, or is repeatedly opened and closed during the time the slit is scanned across the full image. This can be better understood by referring to the below series of figures using a *horizontally* moving slit.



As the car moves from right to left, the slit moves from left to right. In the above left figure the camera captures a narrow vertical slice of the front of the car at time T1. In the above center figure (after further exposure time passes), at a later time T2 the camera captures a narrow slice of the middle of the car (which has now advanced to the left). In the above right figure (after further exposure time passes) at a still later time T3 the camera captures a narrow slice of the rear of the car (which has continued to advance further to the left). The end result is shown in the figure on the right, where the car appears to have shrunk in the direction of its motion. By a similar argument, it is clear that if the slit and the car were moving in the same direction, the car would instead appear elongated in the direction of motion. Non-moving objects (like the background) remain relatively undistorted.

Photographers have experimented with this technique beginning in the early twentieth century. Two examples follow, neither of which was "photoshopped".



The French photographer *Robert Doisneau* (1912-1994) created the image on the left showing a couple who are posing in a stationary dancing position atop a rotating platform during the time the slit aperture is open as it moves across the subject scene in a vertical direction. Note the apparent wrap-around of the woman's dress, her elongated arms and the distorted body of the man. The distortion results from platform rotation during the time the slit was imaging different horizontal sections of the frame as it traversed the frame from top to bottom.

Photographer *Andrew Davidhazy* (now a retired professor at the School of Photographic Arts and Sciences, Rochester Institute of Technology) experimented with this technique and created some very unusual images including the one shown on the right. This photo was also taken with the slit moving in a vertical direction during which time the person on the left side of the image (Davidhazy himself) stepped back, and then forward to his original position as the person on the right of the image (one of his students) threw a punch in his direction. The distortion in this example is rather obvious.



Continued at right

ICONIC PICTURE OF AN AUGUST DAY IN HISTORY

Rich Bickham

Few of us are old enough to remember the surrender of Japan, bringing an end to WWII 69 years ago, and the elation and exhilaration Americans experienced when it was announced and the word spread. The below full-page picture was published on page 27 of the August 27, 1945 issue of **LIFE** magazine. Spontaneous celebrations broke out across the country as many places of business released their employees from work; the partying continued well into the night. Glenn McDuffie is believed to be the sailor in the picture kissing an unknown young woman. The image does much to capture the celebratory mood of that day in history. ◇



V-J Day, Times Square, NY - August 14, 1945

Alfred Eisenstaedt

To create the desired effect using the slit scan technique, the photographer must synchronize the exposure speed (slit traversal time) of the camera with the motion of the subject(s). Several shots may be required before satisfactory results are achieved.

Below are two links which provide more detailed information for those interested in viewing more images, or who want to try their hand at the slit scan method.

<http://people.rit.edu/andpph/text-streak-strip-scanning-imaging-overview.html>

<http://people.rit.edu/andpph/text-slit-scan.html>

More next month a variation of this method.

* This column (the ninth in a series) deals with areas that are peripherally related to still photography. - Ed ◇

FROM THE EDITOR

Rich Bickham

Since we are in the middle of the summer vacation season with many of our members traveling, there is very little member-related news to report. Therefore this month's issue is shorter than usual. However I have taken the opportunity to fill some of the 'free' space with something different. An iconic photo of the month section has been added on page 3. It includes a brief historical narrative related to the image. The section may become a regular feature if readers enjoy it.

The new "Ask a Pro" column on page 2 is off to a great start with *Jim Pierce* providing answers to two questions submitted by one of our readers. He also has more in the queue for the future. Thanks, Jim! ◇

AUGUST MEETING SHOW & TELL CHALLENGE

The Show & Tell challenge topic for the August 5 meeting is

Family Pets - Dogs, Cats, Rabbits, Hamsters, Fish, ...

As usual, any photos you'd like to share with the club are also welcome. ◇

Ask a Pro, from Page 2

the window which is more dramatic and easier to distinguish against a background. You will also need a darker background to create more contrast with making it easier to see the effect.

The main thing you will now need is a way to direct some of the downward moving light toward you so you can see it. A fine particle suspended in the air will do this. Dust is great, but seldom does what you want it to and rarely happens in enough quantity to be dramatic enough. If you want a strong look, you will need to make it happen. Any fine powdery substance will work well; flour is good because it is incredibly fine and being white has a high reflectivity and no color cast. The next step is to get the flour evenly spread through the directional light source so that you can see it, this is where being creative comes in. There are several ways to do this. One way is to simply toss handfuls of flour into the air - it's a bit uneven and messy, but effective. Some people will use a very fine screen on a frame with flour on top and shake it back and forth above the light source so it slowly floats down through the light, this is the most evenly distributed method. The last way is to fill the bulb from a baster with flour and lightly squeeze it upward and around to get the flour falling, it is a bit uneven, but with practice can be used to create bands of light in patterns if you like. All methods will make a mess, so be prepared to clean up. ◇

READER FEEDBACK

No reader feedback this month. :-)

Reader feedback should be sent to richbickham@comcast.net

OPPORTUNITIES

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

The front page picture 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.

We are in search of a volunteer to be assistant editor of the newsletter. Duties include assisting in preparation of the monthly issues, and taking over editor responsibilities should current editor Rich Bickham be unable to perform editor duties in any given month(s). Rich will provide training and guidance. A list of recommended attributes is in the April, 2014 newsletter (page 4) which can be found in the Newsletter section of the CLCC website. Interested individuals should contact Rich at richbickham@comcast.net.

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

TIP OF THE MONTH

Submitted by Rich Bickham

Shooting in adverse weather conditions can be a challenge to both the photographer and his/her equipment. The below links offers helpful advice and ideas to protect your equipment, yourself and to improve your photographs in nasty conditions such as extreme cold, wind and precipitation.

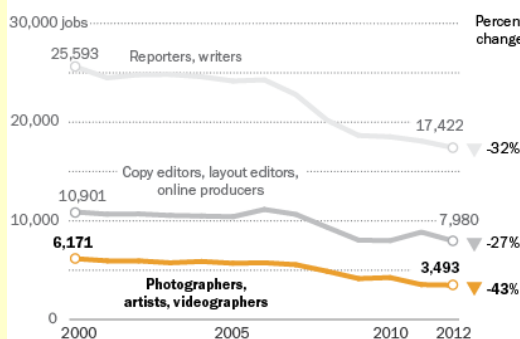
<http://www.wikihow.com/Protect-Your-Camera-in-Bad-Weather>

<http://www.digitalcameraworld.com/2012/11/15/diy-photography-hacks-4-inexpensive-ways-to-keep-your-camera-dry/>

<http://www.adorama.com/alc/0008151/article/Winter-photography-tips> ◇

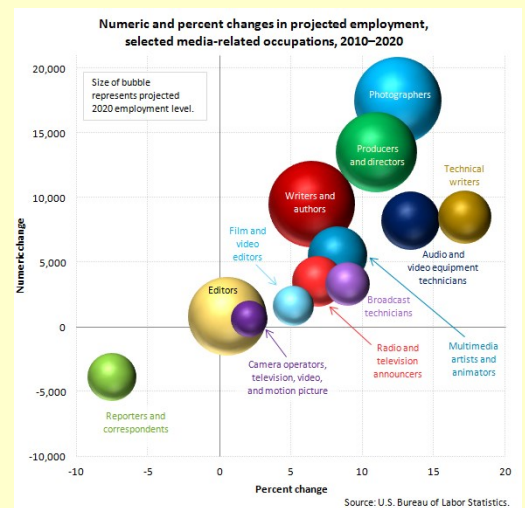
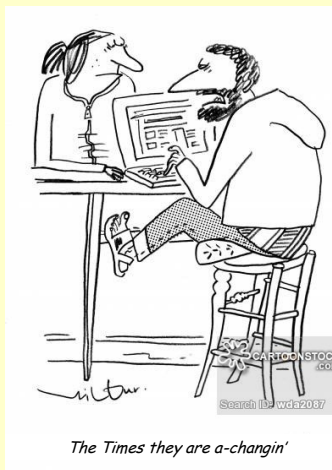
Photographers Among Those Hit Hardest by Job Cuts

Number of U.S. newspaper jobs, by job category



Source: American Society of News Editors
PEW RESEARCH CENTER

CHARTS AND STATISTICS



The graph on the left is a reflection of the declining newspaper industry (and clearly shows the impact of the 2008 market crash). Percentage-wise, photographers were the most affected in that employment segment (at least of the three segments shown), not doubt due in part to the recent trend of solicitation of camera-phone pix by the general public. The chart on the right indicates the future (projected to 2020) is brighter for photographers, however it is not clear if the 'photographers bubble' is restricted to the newspaper industry or the general population. The chart does suggest a continued decline for one segment of newspaper business (note that the 'reporters and correspondents' bubble does not differentiate between paper and electronic media, but is the only employment segment showing a workforce reduction.) - Ed ◇

CALENDAR OF COMING EVENTS - August & September, 2014

DATE	TIME	LOCATION	DESCRIPTION	NOTES
August 5, 2014	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
August 5, 2014	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC August meeting - Special Topic: TBD <i>Donuts and coffee from County Donuts in Crystal Lake are provided by club member Larry Swanson.</i>	1
August 9, 2014	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
August 19, 2014			Deadline for September newsletter inputs	4
August 22, 2014	5:00 p.m.		Deadline for submitting photo entries to the TLC Art of the Land Photography contest	3
August 26, 2014			Target date for September newsletter email distribution	
September 2, 2014	7:00 p.m.	Home State Bank	CLCC September meeting	1
September 13, 2014	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 Land Conservancy (TLC) of McHenry County contest is open to all amateur photographers (those earning less than \$2,000 per year). There is a \$10 entry fee. See the following website for complete details, rules and application form.

<http://www.conservemc.org/ways-to-help/special-events-fundraisers/art-of-the-land-art-show-benefit/art-of-the-land-photography-contest.html>

- 4) Email to richbickham@comcast.net.

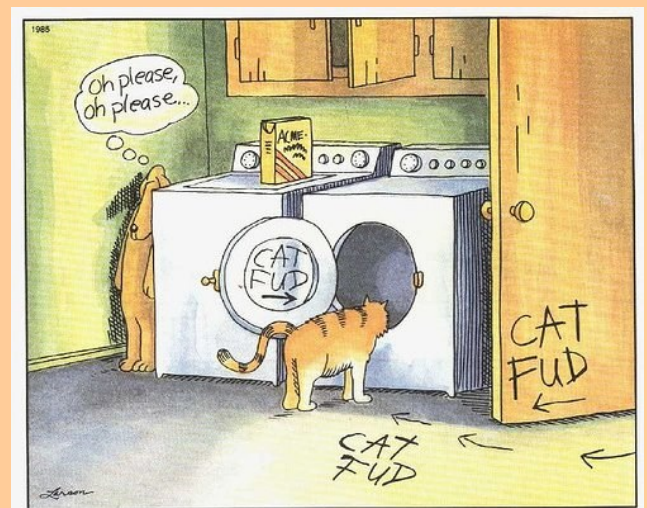
HUMOR - THE DOG DAYS OF AUGUST



"Ha ha ha, Biff. Guess what? After we go to the drugstore and the post office, I'm going to the vet's to get tutored."



"So! Planning on roaming the neighborhood with some of your buddies today?"



Although not photography-related, Gary Larson's dog cartoons from his "The Far Side" collection are among my personal favorites - a few examples are shown. - Ed