

Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

July, 2014

Year 2013-2014, Issue 11

[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

- **Webmaster:**
Sandy Wittman
- **Newsletter Editor:**
Rich Bickham

Presidents' Column

“Sum-mer-time, and the livin’ is easy.” Sounds like a song from George Gershwin’s Porgy and Bess. Think about it. With easy living, summertime is perfect for capturing all of those photos dreamed about over the cold winter months. Gardens, woodlands, sunsets, ballgames, family cookouts and beach parties all served up by the warm sunny weather. It’s the season to grab your camera and venture forth into the great out-of-doors. Look around and keep your photographer’s eye peeled for those neat photo opportunities that may jump out in front of you.

Ready? Is that DSLR strapped around your neck, easy to grab at a moment’s notice? You never know what chance encounter awaits while hiking through grassy prairies, stepping through the sand beside cool lakes, or even by backyard patios. The important thing is to be prepared.

But how can one prepare? Consider where that excursion will take place. A little forethought goes a long way. Will this be happening in a green meadow, along the bank of a flowing river, or while seeking out small woodland creatures scurrying about in a forest? Find attractive backgrounds - those that enhance the chosen subject, not distracting from it but complimenting the intended object for the viewer. Perhaps photos shot from the same place each week or month during warm weather will show a season’s progression. This can be a great opportunity to capture interesting scenes as they change over time.

Create successful garden photos. Here both flowers and vegetables provide interesting subjects showing their own distinctive personalities. Dewey petals of a delicate rose or even kernelled rows on a husked ear of corn, which when photographed from a good angle generate interest.

Close up images of bugs and insects wandering over or devouring leaf edges mirrors life in nature. Hairs on the legs of spiders as they cling to their webs gives a view seen by an unsuspecting moth landing on the lines of fine thread. Don’t forget the birds and waterfowl. Sitting in trees, building a nest, feeding their young, flying through summer skies, and splashing down on lakes and ponds all make great images. Be patient and wait quietly in the backyard, park or woods until they come to you.

Skies make great subjects, and clouds generate emotion. Look for towering black clouds of approaching storms, white puffs meandering across a blue summer sky or feathery wisps in the upper atmosphere as photo possibilities. These can fill the viewer with feelings of either unrest or carefree happiness. Make sky the focal point and show how it blends in with the surrounding horizon. These horizon bits can be buildings, water or hills providing background interest. Here is a good time to experiment with high dynamic range (HDR) photography to heighten

See **President**, Page 2

CLCC Photograph Displays at Local Businesses

The list of CLCC members with photographs on display at local area businesses continues to grow. The current list of local businesses participating are shown below:

- Ameriprise Financial - 56 E. Crystal Lake Ave., CL
- Illinois State Bank - 1301 Pyott Rd., LITH
- Nature Center - 330 N. Main St., CL
- Nelson’s Jewelry - 1 Crystal Lake Plaza, CL

The club is also working with other businesses to encourage their participation in the program.

See **Displays**, Page 3

JULY SEASONAL IMAGE

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



Source: www.allsparkfireworks.com

the lights and darks, accenting colors and shadows. A polarizing filter will help punch up the scene's colors. Underexpose by a stop and you will get a similar effect.

Summer outings with family and friends make for great picture opportunities, so don't forget the camera. Capture mom, pop, the kids and the grantees at parks, parades, sporting events, beaches, pools and picnics to make treasured summer memories. Watch and observe. Be aware of the right moment waiting to be captured. Consider taking close ups of hands covered with mud or sand holding gardening tools, or maybe bare toes wiggling in the grass as different types of photo subjects. Baseball, volleyball and soccer are terrific action shot opportunities. Players running or jumping in frozen or blurred action add excitement to a scene. And what would a picnic or outdoor party be without food and drink? Look for colorful arrays of platters and table coverings or eager diners digging into those well prepared treats. Hot dogs and hamburgers sizzling on the grill with uncle Marvin acting his part as head chef decked out in a chef's hat and apron makes a great shot.

Summer sunrises and sunsets offer photographers neat opportunities to create images. Work during the golden hours, about an hour or so around the beginning and ending of the day when colors are rich, shadows are long and the sun and clouds create excitement. Locations can vary, but try to select a spot where the sky holds interest. Keep horizons low. Let open water, hills or even buildings frame the area. Whether using manual or priority settings, try metering different points of the sky to determine a good exposure. Underexpose a little to help deepen colors. These are also good times for experimenting with HDR. Post processing programs will combine the multiple images into a single photo for dramatic effect between lights and darks, enhancing colors.

Family groupings and individual portraits work well during the summer months. Those outdoor locations provide a photographer with creative areas to produce great images. Be careful to avoid harsh light and sharp shadows. Be cautious about light radiating from directly behind the subject. If metering for the light, then the subject's features will underexpose. The reverse is true when metering on the subject, and the background will overexpose. Consider metering for the background and use a fill flash or light reflector to pull features out of the shadows. Try changing the angle of the light or shoot in shaded areas where the light wraps more evenly around the subject.

Try photographing summer lightning storms at night for a fun experience. Look for brilliant flashes cutting to earth or bouncing between clouds – just remember to stand somewhere safe and far enough back from the action. With digital photography, it doesn't matter how many images you take. It is difficult to match triggering to the lightning and probably too late when seeing the actual flash. Go to manual focus and exposure mode using a remote shutter release. Set the camera on a tripod, aimed at a piece of the sky, and focus to infinity, experiment with aperture and ISO and wait for the action. Bulb provides good exposure time, or maybe 30 seconds. Be patient. Don't expect immediate results, as much of this is luck. Try recording multiple images of the same sky and stack these in post processing to improve the timing and amount of lightning strikes viewed in the final photo.

Photographing fireworks is another don't miss nighttime experience. Some of the same rules apply as when photographing lightning. Set the camera on a tripod and manual focus toward the area of display, preferably above the heads of on-lookers. Camera position may need to change for it is important to keep on the correct portion of the scene. Try a wide or tight focal length lens with vertical framing. Here, a remote shutter release set to bulb is probably best though five or ten seconds may work well. Trigger the shutter before the firework explosion and close after it has finished catching the full burst. Don't keep it open too long, as this tends to overexpose. Experiment with aperture and ISO to determine which settings will make the cleanest shot. Also, try different focal lengths. Sometimes including people and objects as silhouettes can provide interest.

Summertime provides wonderful chances to be in the out-of-doors with the added bonus of comfortable weather. Let imagination run wild for a great learning experience. Experiment with varied and creative photo ideas. Try out different times of day, different types of weather and different settings of nature. Travel to different locations close to home or far afield. And remember - always have fun with photography! ♦

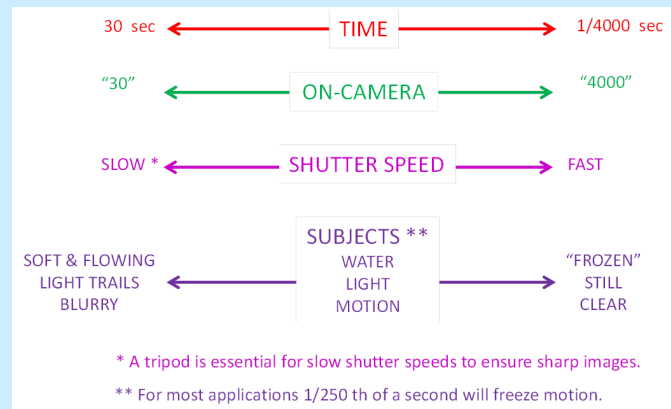
AI & Chuck

TIP OF THE MONTH

SHUTTER SPEED

Submitted by Peter J. Pelke II

Shutter speed allows light to reach the sensor for a predetermined amount of time. When the amount of time is changed objects in motion can change from being completely frozen to showing different amounts of blur to convey motion.



A camera's shutter speed can control exposure, but it's also one of the most powerful creative tools in photography. It can convey motion, freeze action, isolate subjects and smooth water amongst other abilities. The exact point at which the background or subject will start to blur depends on the rate at which the object is moving, the angle that the object is moving relative to the direction the camera is pointed, the distance it is from the camera and the focal length of the lens in relation to the size of the digital sensor or film.

CONVEYING MOTION

While some might see still photography as restricting, many instead see this as liberating, because still capture enables nearly full control over how motion is conveyed. For instance, should the subject be rendered as an unrecognizable streak, or as a more defined blur? Or should the subject remain sharp, with everything else blurred? These and other choices are all under your control. However, achieving the intended amount of blur can be difficult. For a given shutter speed, three subject traits determine how blurred they will appear:

- **Speed.** Subjects which are moving faster will appear more blurred. This trait is perhaps the most obvious of the three, but just as important as the others.
- **Direction of Motion.** Subjects which are moving towards or away from the camera usually won't become as blurred as those moving left & right or up & down - even if both subjects are moving at the same speed.
- **Magnification.** A given subject will appear more blurred if it occupies a greater fraction of your image frame. This is perhaps the least obvious of the three, but is also the one which is most under your control, since subject magnification is the combined effect of focal length and subject distance. Longer focal lengths (more zoom) result in more magnification for a given subject distance, but this also increases the likelihood of blur due to camera movement.

Very short shutter speeds can be used to freeze fast-moving subjects (for example athletes at sporting events). Very long shutter speeds are used to intentionally blur a moving subject for artistic effect. For a handheld camera a rough guide used by most DSLR photographers is that the slowest shutter speed that can be used easily without much blur due to camera shake is the shutter speed numerically closest to the lens focal length. For example, with a 50 mm lens the closest shutter speed is 1/60th of a second, but with a 300mm lens use 1/250th of a second.

Here is an example of shutter speed numbers (seconds) from fast to slow:

1/4000 1/2000 1/1500 1/1000 1/750 1/500 1/350 1/250 1/180 1/125 1/90 1/60 1/45 1/30

Realize that 1/4000 of a second is incredibly fast and is not a shutter speed that you will typically use. The most common shutter speeds are anywhere from 1/500 to 1/60. If you want sharp photographs while holding the camera in your hands, you cannot use shutter speeds much slower than 1/60 because it's hard to hold the

See Tip, Page 4

MEMBER FOCUS

Lark Creative Studios Update - *Laura Kohlbrand*

Here are a few fun and exciting things happening with *Lark Creative Studios* in the next month:

- Sunday June 22 from 4 to 5 p.m. there will be a class on Macro Photography.
- Sunday June 29 from 3:00 p.m. until sunset (or until your feet get tired) we will be meeting at the *Chicago Botanic Gardens* for a fun and casual day of photographing nature at your own speed.
- Saturdays, July 19, 26 and August 2 there will be a class on basic studio lighting. It is a three day class that starts from the ground up with everything from camera settings, working with a single light to multiple lights and even working with a model.
- Sunday July 27 we will be having a nice day at the *Milwaukee Zoo*. Times to be announced.

Click "Like" on the Lark Creative Studios' Facebook page to receive up to date information, and if you have any questions don't hesitate to call (779)-220-4257. The class sizes are limited but the field trips are for anyone who wants to come. ◇

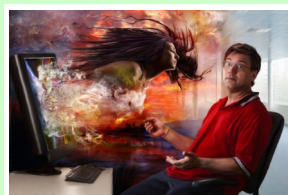
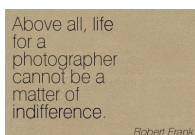
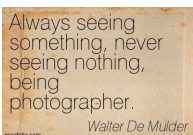
Displays, from Page 1

The 12 CLCC members shown below currently have a total of 27 photographs displayed across the 4 participating businesses.

Lynn Anderson	Pam Magnuson
Rich Bickham	Grace Moline
Jeff Chemelewski	Jim Petersen
Pat Copp	Chuck Rasmussen
Phil Copp	Rich Russo
Maureen Harris	Mariela Ryan

Since all photographs are periodically rotated through the different venues, the above list shows only photographer information, not the current location(s) at which their work is being displayed.

All members are encouraged to participate in the program. If interested, contact Chuck Rasmussen at chuckr@camira.com . ◇



ASK A PRO

Jim Pierce

Welcome to the first edition of "Ask a Pro". The purpose of this column is to share the knowledge I have accumulated over the years with everyone. I've always felt the purpose of learning is to share it with others. Before we get started, I'm told a brief introduction is usually done.

My name is *Jim Pierce*, I have been in the photo industry for just about 30 years now. I graduated from SIU in 1987 with a degree in Photographic Production Technology and went to work at the Winona School for Photography as an assistant to visiting instructors during their weeklong workshops. When the school moved to Atlanta, I opted to stay in the area and work for various studios and photo labs. In 1989 I started my own side business printing for local professionals and in 1999 I was able to make that my full time job. In 2003 I was able to move out of my basement and open up a store front in Crystal Lake where I continue to provide the highest quality printing and workshops around.

I have been using digital imaging since acquiring my first copy of Photoshop in 1991 and have never looked back. I currently have Certified Professional Photographer and Master of Photography certificates from Professional Photographers of America (PPA) and have several images in their showcase books and part of their permanent loan collection. I also travel around the country teaching workshops for local PPA affiliate groups as well as host several each year at the lab.

So now the big question; what can you ask me? I will answer all questions dealing with photographic techniques and post work. Ask me if you want to know about how to properly use fill flash, what a 1:3 ratio is, how to use a tone map for extending the tonal range of an image for greater depth or even some ideas on posing. Feel free to ask anything dealing with technical or artistic techniques used for creating great images.

What I'm not able to answer is model specific questions about cameras. Due to so many different manufacturers with multiple models that all have different features and menu set ups, I really can't keep track of what each one does and how to program them. Things that are universal to all cameras such as f-stop, shutter, ISO settings, lens selections and how they all relate to each other - those I can go into depth on.

Please send questions to me at downtownprophoto@sbcglobal.net . The Question of the Month will get a \$10 discount for any printing or workshop through Downtown Photo. ◇

A LOOK BACK IN TIME

Rich Bickham

If you are old enough to remember growing up in America during the post World War II era and you like vintage cars you will probably appreciate the photographs of scenes in *Elgin Park*, Pennsylvania taken by artist and photographer Michael Paul Smith. Mr. Smith currently resides in Winchester, Massachusetts but is originally from Pennsylvania. Enjoy the nostalgic character of these images, but prepare yourself for a surprise. See **Smith**, Page 4



Michael Paul Smith



THE FRINGE OF STILL PHOTOGRAPHY *

Pan and Zoom

Rich Bickham

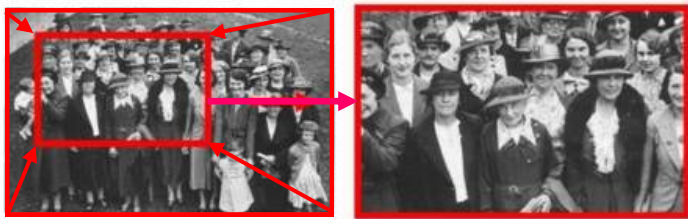
At the September, 2013 CLCC meeting Jeff Chemelewski gave an excellent presentation entitled "Composition and the Art of Creating a Pleasing Photograph" during which he discussed various tips and techniques for doing so, one of which was "Look for the photo within the photo." His point was that there may be a section of a photograph that will make a much better image than the original photograph from which it came. This concept has been applied to video by several film makers using still photographs and a "pan and zoom" technique.

The documentary movie "City of Gold", centered in Dawson City, Yukon, Canada during the Klondike Gold Rush (1896-1899) was made in 1957. Directed by Wolf Koenig and Colin Low, it was the first widely known film application of the creative use of the "pan and zoom" concept. The film won the best Short Documentary award at the Cannes Film Festival, the Canadian Film of the Year award and was also nominated for an Oscar. It can be viewed in its entirety (21:40) at https://www.nfb.ca/film/city_of_gold/.

While not the first to use the technique, Ken Burns (right) refined it in a series of historical documentaries in the 1980's and 1990's. His "The Civil War" (1990) is probably the film most responsible for popularizing it with the public at large. The technique is now better known as the "Ken Burns effect". He credits Koenig and Low for his inspiration in making documentaries. In their films, Koenig, Low and Burns all sought to overcome the lack of film records of their subjects for reasons of either the events preceding in time the invention of motion pictures, or the scarcity of motion footage due to the infancy of motion picture technology at the time. In "The Civil War" Burns did so by using over 16,000 archival still photographs, paintings, and newspaper images from the Civil War era, and panning across them, stopping, then zooming in on interesting sections for further narration. This had the pleasing effect of introducing an element of historical motion into his film even though no motion records were available. The example shown below is typical of how the effect is realized.



Ken Burns



Typical Methodology of the Ken Burns Effect

The above example is a poor representation of the impact of the effect, which is best seen by viewing the three video clips from the "The Civil War" which are available at

<http://www.pbs.org/civilwar/film/video.html>

which demonstrate the effect. Other Ken Burns documentaries to include the effect include "Baseball" (1994), "Lewis & Clark: The Journey of the Corps of Discovery" (1997), "The National Parks: America's Best Idea" (2009), "Prohibition" (2011) and "The Dust Bowl" (2012).

Subsequent to its initial popularity, the method is also now used to document events for which much video footage exists. Apple® (after reaching an agreement with Burns) added it to some of their software products as the "Ken Burns effect" for displaying still photographs; it has become quite popular with users. Similar options are also available in other photo & video editing software.

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

Tip, from Page 2

camera steady. Slow shutter speeds blur motion, and you are creating motion by holding the camera in your hands. You can solve this camera shake problem by stabilizing the camera on a tripod.

The influence of shutter speed on exposure is perhaps the simplest of the three camera settings. Exposure time correlates exactly 1:1 with the amount of light entering the camera. For example, when the exposure time doubles, the amount of light reaching the camera's film or sensor doubles. It is also the setting that has the widest range of possibilities:

SHUTTER SPEED

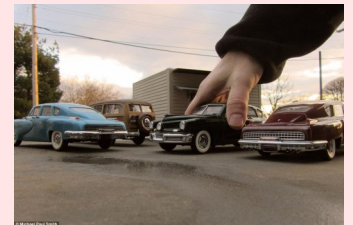
TYPICAL EXAMPLES

1 - 30 sec	Specialty night and low-light photos on a tripod
1/2 - 2 sec	To add a silky look to flowing water Landscape photos on a tripod for enhanced depth of field
1/30 - 1/2 sec	To add motion blur to the background of a moving subject Carefully taken hand-held photos with stabilization
1/100 - 1/50 sec	Typical hand-held photos without substantial zoom
1/500 - 1/250 sec	To freeze everyday sports/action subject movement Hand-held photos with substantial zoom (telephoto lens)
1/4000 - 1/1000 sec	To freeze extremely fast, up-close subject motion

Now that you know more about shutter speed get out there and experiment. Try different settings in different kinds of light. Your creativity is only limited by your imagination.

If you have questions or comments you can call Peter J. Pelke II @ (847)-346-9957 or (847)-658-4939. ♦

Smith, from Page 3



Smith's photographs are actually of models (that he has painstakingly built) of scenes in his fictitious small town (or should we say *really* small town) of Elgin Park. He includes model cars from his collection of over 300 within his town models, using real-world backgrounds in his shots, and uses Photoshop *only* to repair minor blemishes. Below (and above) are some shots of his photo set-ups.



There is a wealth of information about Smith and his small town models of Elgin Park on the internet, along with many more photographs. If you are interested, check out these websites for starters:

<http://www.visitelginpark.com/>

<http://www.craftsmanshipmuseum.com/SmithMP.htm> ♦

FROM THE EDITOR

Rich Bickham

Starting in July we are modifying our "Ask an Expert" program. The purpose of this program has always been to provide readers the opportunity to submit a photography related question or problem to be answered by an expert. The process was to submit the inquiry to the newsletter editor who would then forward it to an appropriate club member for a personal response. Since it's inception in March of this year we have not received any questions or problems, so it's fair to say the program as it exists today has been less than successful.

The general purpose of the program as stated above will not change, but the process will change. The name of the program will now be "Ask a Pro" and it will be the subject of a monthly column (as required) written by local photographer Jim Pierce who is the owner of Downtown Pro Photo in Crystal Lake. Those of you who attended the CLCC meeting last March saw Jim give a great presentation on "Being Crazy with Images", a lesson on advanced techniques using Photoshop. Jim will personally field and answer or address all questions or problems he receives from our readers in his column. Hopefully with his name and expertise known to many of our readers, the column will gain some traction going forward in its new form. Jim's introductory column appears on Page 3 of this newsletter. ♦

JULY MEETING SHOW & TELL CHALLENGE

The Show & Tell challenge topic for the July meeting is

"Fourth of July Themes"

(fireworks, carnivals, picnics, parades, cook-outs,)

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

WORLD'S MOST EXPENSIVE LENS & CAMERA



At a cost of \$2+ million this 132 pound Leica 1,600mm f/5.6 telephoto lens (upper left) is allegedly the most expensive lens sold (excluding government funded for military and space programs). It was custom made for a Qatar sheikh. Note the attached camera on the far right.

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



With a winning bid of €16 million (Euro), equivalent to \$2.79 million US\$, at the time, the bidder took home this 1923 Leica o-Serie, serial number 116 (lower left) in a May, 2013 auction. Total production of this model was about 25 units. ♦

Source: <http://leicamurors.com>

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. ♦

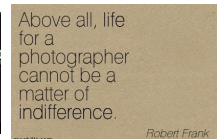
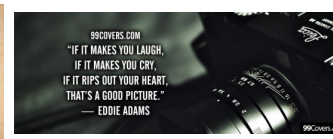
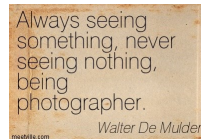
MCC SUMMER CLASSES

Al Popp

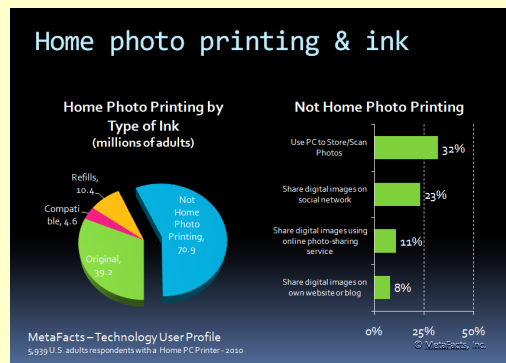
Be it known to anyone wishing to learn more about basic digital photography or NIK Software, McHenry County College is offering:

- **NIK photo editing software** - Monday evenings in July
- **Basic Digital Photography** - Thursday evenings in July

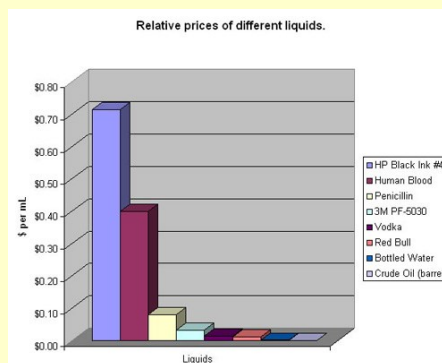
These are non-credit courses, however they will count toward the 76 hours required for a Photography Certificate of Completion. Find out more information by visiting the MCC website www.mchenry.edu or calling the MCC Registration Office at (815)-455-8588. ♦



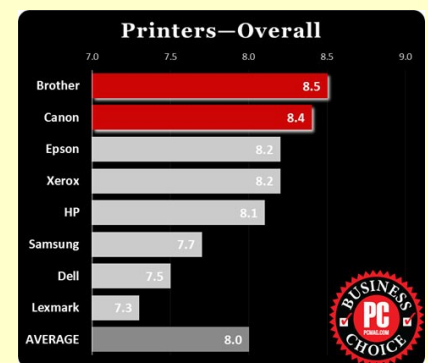
CHARTS & STATISTICS



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



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



Source: 2013 PC Magazine Award

CALENDAR OF COMING EVENTS - July & August, 2014

DATE	TIME	LOCATION	DESCRIPTION	NOTES
July 1, 2014	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
July 1, 2014	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC July meeting - Special Topic: Speedlites & Speedlights <i>Donuts and coffee from County Donuts in Crystal Lake are provided by club member Larry Swanson.</i>	1, 4
July 12, 2014	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
July 22, 2014			Deadline for August newsletter inputs	3
July 29, 2014			Target date for August newsletter email distribution	
August 5, 2014	7:00 p.m.	Home State Bank	CLCC August meeting	1
August 9, 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) Email to richbickham@comcast.net.
- 4) *Chuck Rasmussen* will discuss Speedlite/Speedlight technology, applications and tips for using them. This should be an interesting presentation, especially for those who are looking to take the next step up from in-camera flash technology. Feel free to **bring your camera and flash unit.** ♦

BRING FOURTH THE HUMOR

Thinking of buying another camera soon?

Here's some Fourth of July shopping advice from a few folks.

Uncle Sam Says



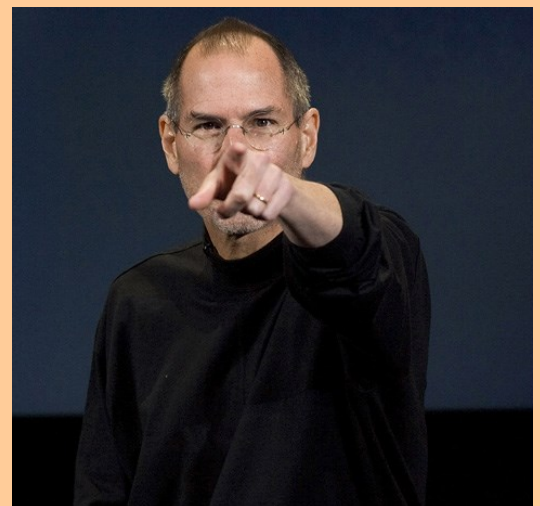
**"I WANT YOU
to Buy American -
buy a used Kodak!"**

Uncle Samurai Says



"Buy a Canon or a Nikon!"

Uncle Steve Says



"Don't buy just a camera - buy an iPhone!"