

Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

March, 2014

Year 2013-2014, Issue 7

[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

The Merriam-Webster dictionary defines critique as, "a careful judgment in which you give your opinion about the good and bad parts of something (such as a piece of writing or a work of art.)". That's nice, but are there ways to present a "careful judgment" of a photograph? Are there procedures for analyzing images? Is this something anyone with a bit of photographic skill can accomplish? Does simply saying "I like it" really help the photographer? How can you be critical without being insulting?

All good questions to consider when a friend or family member asks you for an opinion on some picture they've snapped. You don't want to discourage their efforts. You probably should not tell them, the photo "sucks" based upon certain perceived photographic "standards". This may cause them to sell their equipment and spend more time cleaning out the basement.

Constructive criticism is beneficial. Regardless if you are the junior novice shooting pictures with your first camera or the seasoned professional with years of experience, we all can find someone else's read helpful. How the person uses this information is up to them. They are still the photographer and have the final say over how to manage their images.

An experienced image-maker's analysis will likely be stronger than a beginner's. They zero in on technical aspects and provide assistance when asked. However, don't discount a beginner's ability. All shooters view some portions of images they see, as meaningful. Maybe it is a soccer match and how the camera angle shows excitement. Maybe they feel warmth seeing their daughter sitting upon Grandpa's lap while he reads to her. Maybe it's a sunset over a mountain ridge viewed from a cabin porch and recalling how they scrambled along the trails on vacation. Anyone can give feedback on things such as these – even non-photographers.

See President, Page 2



St. Patrick's Day at the Chicago River

Internet Stock

Local Businesses to Display CLCC Photographs

Chuck Rasmussen & Al Popp

Let's face it – it's great to have people complement our work. Maybe even generate discussion about the meaning of expression. The opportunity to demonstrate what photography means to you tickles the showman in each of us. Now any club member is eligible to bask in this glory by submitting prints for the club displays.

We have had a very encouraging response to our request for prints. We currently have six locations asking (some begging) us "When can you set up exhibits?" A few personal phone calls and individual one-on-one requests have given us a good sampling of prints to display in the area, but we can always use more prints.

Do you have one or two photos you sense people will enjoy viewing? Maybe they appeared in competition – or maybe not. Did you enjoy taking them? How about sharing them with the community? Now you have the opportunity and the stage is yours! We have eight member contributors to-date but can always use more. Contact Chuck Rasmussen by phone at (815)-459-3340 or email him at chuckr@camira.com for instructions on how to submit your photographs for display at our local venues.

During the first week of March we are planning to purchase the easels and begin setting up the displays. We should have everything set up and "live" by the end of March. ♦

Here are four types of photographers looking for feedback:

- Those lacking self-confidence who never believe their images have merit.
- Those looking to improve their craft and seek constructive help from knowledgeable resources.
- Those proficient but who struggle to find a solution to a weighty problem.
- Those who believe their work is of great stature with no room for improvement.

The first three will listen and put forth the necessary effort to grow in the hobby. Don't bother with the fourth - they are looking for people to extol their accomplishments and punch up their egos.

Consider it an honor and challenge if someone asks you for a critique. Much is written regarding the proper ways to address this subject. Books, magazine articles, and the internet are great resources. Here are a few guidelines that will make for good experiences between parties:

- 1) **D**on't be pushy by volunteering criticism. Not everyone wants or expects a critique. Wait for an invitation by the image-maker. You can always ask if they are looking for a few suggestions. If the answer is "no" consider the case closed, you can still say nice things about the presentation. If "yes" then feel glad that the person values your opinion.
- 2) **L**isten to what the image-maker is saying. Ask questions about the photo - what did they hope to convey, and what would they like to accomplish through a discussion. It may be a simple snapshot of a place or event. Maybe some vision they have in mind. This helps when studying those improvable areas.
- 3) **D**on't critique the individual - critique the image. All focus must center on the photograph and its merits - not the maker. Otherwise, the discussion might evolve into personality issues.
- 4) **B**e kind. Work for a "soft critique" instead of a hard one. Here the photographer benefits from your help through word choice and phrasing. Don't be bullheaded by forcing arguments over image creation, subject matter, technical skills or interpretation so as to avoid each individual needing to defend his/her position - this accomplishes nothing. Always proceed in a helpful manner and know when to back off.
- 5) **D**on't give instruction unless requested to do so. Rather, identify issues and respond as you view them. People turn off and tune out when someone bursts into telling them how to fix a problem. Listen to the image-maker and only instruct if the task is within your expertise.
- 6) **W**atch out for your emotions and biases. Maybe you dislike photos of farms and old barns, or some other bit of subject matter or genre of work. If you can look beyond those prejudices and remain objective, then offer the critique. If you find this difficult or impossible, graciously decline. You could suggest someone more attune with the photographer's area of craft.
- 7) **T**ake your time. Help the person learn of new ideas and directions to improve their photography.

Okay, is there a process or procedure to follow when giving a critique? Many successful ones apply a logical formula called the "Sandwich Method." aka the "McDonald's Quarter Pounder Method".

The idea is simple. Take two slices of bread, or a hamburger bun, and build a sandwich.

First Slice of Bread - Start with compliments. People enjoy praise. Explaining some niceties about their work helps soften whatever may follow. Now the photographer is less likely to close the door to remarks out of fear of someone chopping apart their efforts.

Talk about the image's strong, crafty or entertaining areas. How interest points balance the composition thus pleasing the viewer. How it captures imagination or tells a story. This could be difficult, so look for the strengths and temporarily ignore weaknesses. If nothing is obvious, talk about the subject in general. Maybe emphasize the challenge of working under those lighting or weather conditions. Be sincere.

Meat and Condiments - Do you recall the old Wendy's TV commercial from the '80s - "Where's the beef"? By starting with compliments you have set the table and are prepared to slice into the beef. Never begin by tossing out a grocery list of items to address. Start by focusing on one or two. Bouncing between too many issues at the same time makes it difficult to grasp any particular area. Take your time, work slowly and the problems should be easy to understand.

Some images require more work than others. At this point, suggest any items of exposure, focus, depth of field, and lighting that need a further look. Also address composition, cropping, color, tonality, subject balance, posing of models, expressions, or other elements recorded on your mental checklist.

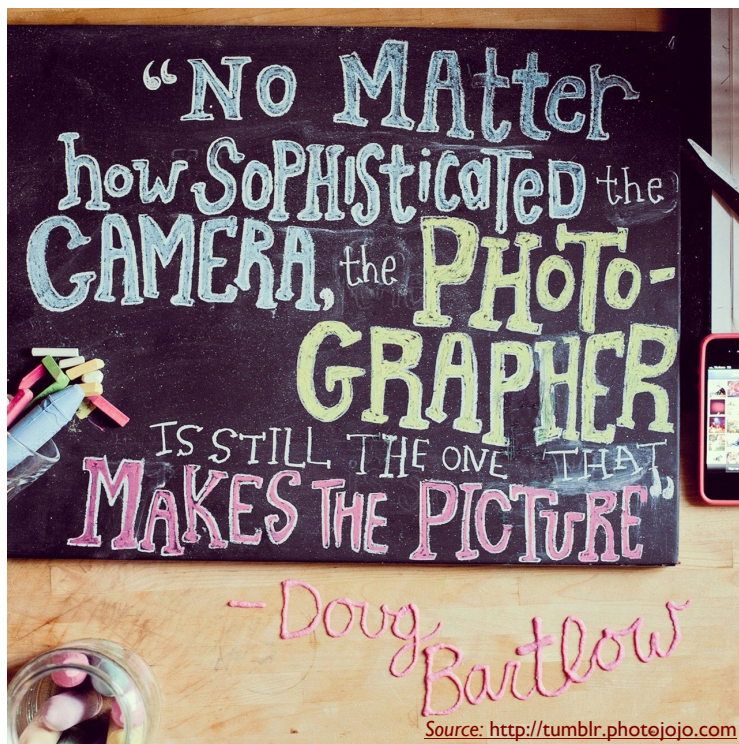
Pause between topics. Provide reflective moments for questions. Ease into an understanding of issues and ways to address problems. Nobody knows everything so stay within your own areas of proficiency and comfort zones. This will maintain credibility.

Butter your language. Pepper it with such phrases as, "One suggestion might be to..." or "Possibly if bringing attention to..." or "Might it be feasible if..." and so forth. By doing this, the person devises their own solutions that fit their personality and temperament. You can always recommend action paths upon direct request; however suggestions that the photographer can act upon is a better approach.

Second Slice of Bread - Once again, here is a chance for compliments. Say something that will end the discussion on a high note. Don't resurrect other nit-picks, as the time for criticism has passed. You can always agree to a follow up should one be necessary. The critique is now sandwiched between compliments - very tasty.

Giving critiques provides for a fun learning experience. Not only will it help other photographers, but it will develop a better understanding of photography for the critiquing party. Don't be afraid - accept the challenge. Over time you'll be surprised how you see things differently through the eye of your viewfinder. ♦

Al & Chuck



Source: <http://tumblr.photojojo.com>

CLCC WINNERS

Congratulations to the following winners (listed in alphabetical order) at the CLCC February meeting competition:

Lyle Anderson:

- "Fishing Pier at Sunset" - Large Mono - Award
- "Hazy Day at the Wall of China" - Small Color - Honorable Mention
- "Pigeon Point Lighthouse at Late Light" - DPI - Honorable Mention

Jeff Chemelewski:

- "Winter's Beauty" - Large Color - Honorable Mention
- "Majestic Mountain" - Large Monochrome - Honorable Mention

Tom Hughes:

- "Kenosha Lighthouse & Coast Guard Station" - Large Color - Award
- **CLCC Print of the Month**
- **CACCA Award**
- "Seeing the Light with Praying Orchids" - Large Color - Award
- "Colorful Old Toolbox" - Small Color - Award
- "McHenry Winter Barnyard" - Small Color - Honorable Mention
- "Shaded Old Toolbox" - Small Monochrome - Honorable Mention
- "A Hot Trumpet" - DPI - Award
- "Steam Tractor Sawmill" - Large Monochrome
- **CACCA Honorable Mention**

David Jilek:

- "Pin Oak" - DPI - Award
- "The Dragons Back" - DPI - Honorable Mention

Norm Kopp:

- "Deep in Thought" - DPI - Honorable Mention

Jim Petersen:

- "Modern Design" - Small Monochrome - Award

Bob Popelka:

- "Big Old White Bird" - Large Color - Award
- **CACCA Honorable Mention**
- "Colorful Waterfalls" - Small Color - Award
- "White Mushroom" - Small Color - Honorable Mention

Chuck Rasmussen:

- "Bah Humbug" - Large Color - Honorable Mention
- "City Lights"- Large Color - Honorable Mention

A sampling of the above photographs is shown on page 3. All available winning photographs will be uploaded to the CLCC website. ◇

PALOUSE WORKSHOP IN MAY

Sandy Wittman

If you're looking for an interesting place to photograph, try the Palouse area in southeast Washington State. This little known area is incredibly beautiful in every season. I attended a workshop there a little over a year ago led by Gary Hamburgh, the Palouse Guy. He was an excellent workshop leader - patient, helpful, and non-intrusive. We photographed the Palouse in August during the wheat harvest. Gary knows many people in the area and was able to get us permission to photograph on a farm that was harvesting. We shot from the cabs of the combines. We were also able to photograph horses and bison at an equestrian center. My photographs from that workshop are here:

<http://www.swittmanphoto.com/washingtonstate/index.htm>

Gary is now planning a workshop for the late spring in the Palouse. The workshop runs from May 26-30 and is very reasonably priced for the time you spend photographing and the personal attention you get. I will be attending this workshop again as I want to see the Palouse when it is in its many shades of green. I highly recommend this workshop.

For more information see:

<http://thepalouseguy.com/> . ◇

TIP OF THE MONTH *

Submitted by Al Popp

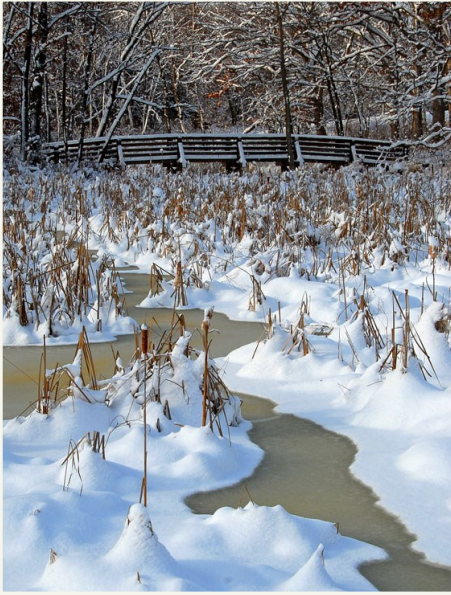
Snow photography can be a challenge, because of all that white stuff lying around. Too often our images of snow turn out gray, or dirty, or off-color, or the scene is too dark. This can be discouraging. However, trying a few simple things with your camera will greatly enhance an image's outcome. Here are some suggestions you might want to try:

- **M**eter on a patch of snow using the overall light of the scene for white balance.
- **S**et a custom white balance in the camera through use of a gray card or patch of snow.
- **A**adjust the Kelvin temperature to around 5200 degrees, or set according to test shot results.
- **O**verexpose by setting your EV (exposure valuation) up +1 to +2 stops to accent whiteness.
- **M**anipulate the Kelvin temperature or use the auto settings for color correction based on test shots.
- **C**heck that the prevalent position of the camera's histogram hugs the right-hand side.
- **F**ire your flash to help balance out the image and adjust colors.
- **W**ork the "golden hour" light to best advantage for achieving those desired highlights and shadows.
- **U**se a slow shutter speed or a flash to capture falling snow depending on the effect to achieve.
- **U**se a single colored object or subject to create interest within an otherwise monochrome scene.
- **C**onsider using a UV filter – a polarizing filter can work well to reduce reflected snow light.
- **T**ry photographing a night snow scene with moonlight or lamplight for different shadows and shapes.

There are lots of other tricks to discover and test yourself. If you dress warm and don't mind the cold, capturing snow scenes can produce exciting images. Play and experiment.

* David Jilek also wrote a tip on this topic for the December newsletter. Al's tip includes some additional information David did not cover (and vice versa) so between the two of them you should be all set to shoot winter scenes (since the weatherman and the groundhog both seem to think we have more winter weather to look forward to this year). - Ed

CLCC FEBRUARY COMPETITION WINNERS



"Winter's Beauty" - Jeff Chemelewski



"Deep in Thought" - Norm Kopp



"Pin Oak" - David Jilek



"A Hot Trumpet" - Tom Hughes



"Modern Design" - Jim Petersen



"Fishing Pier at Sunset" - Lyle Anderson

All images are uncropped, and have been sized to fit on a single page such that all have the same printed area while each retains its original aspect ratio. - Ed

Winning images by Chuck Rasmussen and Bob Popelka were not available as we went to press.

THE FRINGE OF STILL PHOTOGRAPHY *

One of The Most Expensive Cameras You 'Own' - Part 2 of 2

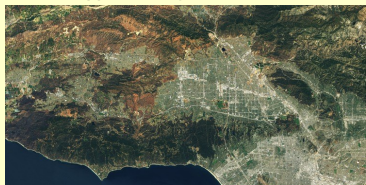
Rich Bickham

In last month's column we briefly discussed multi-spectral imaging – what it is and its use on the Landsat series of US satellites over the past 41 years. We restricted discussion to combining the outputs of a satellites' three visible bands (Red, Green & Blue) cameras to create *true-color* images. We now turn our attention to creation of *false-color* images which combine other camera bands using complex mathematical algorithms, the details of which are beyond the scope of this column.

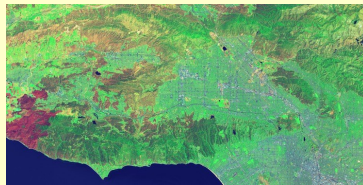
Using the Landsat 8 satellite as an example, the upper right chart shows its eleven cameras bands including five visible bands (1, 2, 3, 4 & 8), and six bands not visible to the human eye - these are summarized below:

- 1 - UltraViolet (UV) - Partially visible
- 2, 3, 4 - Blue (B), Green (G), Red (R)
- 5, 6, 7, 9 - InfraRed (IR)
- 8 - Panchromatic (PAN) - (Black & White)
- 10, 11 - Thermal IR

Application of multispectral imaging to ecology is shown by this example. The two Landsat 8 images below are of the coastal area of California from Santa Monica (lower right) through Malibu to just east of Oxnard. The true color image on the left shows a lot of vegetation (dark green) along the coast in the Malibu area, but very little further detail. The false color image on the right (made by mapping band 7 into red, band 5, into green, and band 1 into blue) exploits the high reflective properties in the infrared of healthy vegetation to bring out more detail, particularly the purplish patch on the west (left) edge which is mostly devoid of vegetation due to wildfires. Various shades of green also differentiate different densities and types of vegetation.



California Coast - true-color

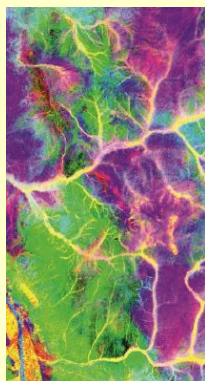


USGS

California Coast - false-color

USGS

Application to mining is shown by this example. Alteration zones (areas in which changes in the chemical composition of rocks or minerals due to heat, pressure, weathering or chemical exposure in hydrothermal solutions are found) are likely sites for valuable mineral deposits. The false-color image on the right shows a portion of North-east Sudan in Africa. It was made by mapping the ratios of bands 5 /7, 3/1 and 3/5 into red, green and blue respectively. Alteration zones show up as crimson-reddish areas. Use of such techniques can save millions of dollars in mining exploration expenses.



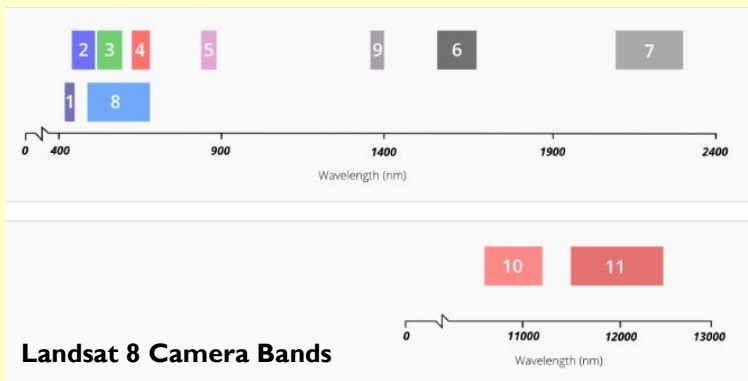
NE Sudan

USGS

Other applications include (but are not limited to) land use, agriculture, forestry, ecology, geology, oceanography, and water conservation. Many more images can be found on the internet.

Interested readers can create their own *true-color* images (should also work for false-color) from real Landsat data using Adobe Photoshop and instructions at: <http://earthobservatory.nasa.gov/blogs/elegantfigures/2013/10/22/how-to-make-a-true-color-landsat-8-image/>.

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



JIM PIERCE TO SPEAK AT CLCC MARCH MEETING

Al Popp

Jim Pierce, an award-winning photographer and owner of Downtown Pro Photo on Virginia St., in Crystal Lake, has agreed to give his special "Being Crazy with Images" presentation at our March club meeting, after our January meeting was canceled due to bad weather.

Jim has snapped photos for over 30 years and holds his Master of Photography ranking in both the Professional Photographers of America and the American Society of Professional Photographers. "I can take some images, add some textures, couple some layers, blend some others, modify, and build a final image completely different from the original. I'll show you examples of how much fun it is when you think outside the box. Believe me, these are all simple methods and you can use any of them when creating your own images."



"Banshee" - Jim Pierce



"Dream Catcher" - Jim Pierce

Sit back and relax as Jim demonstrates his creative how-to techniques. Let the door swing open to your hidden talents. After the meeting go home and experiment with what you will have seen and heard. Who knows what exciting possibilities lurk in your imagination? ◇

MARCH MEETING SHOW & TELL CHALLENGE

Did you take on our March "Show and Tell" challenge?

The theme for the March meeting is "**Can't Wait for Spring**" (does anyone disagree with that this year?) or "**Love is in the Air**" – or anything you've had fun photographing is okay too. Bring those three or four special images as JPG files on a thumb drive (max 1024 pixels wide by max 768 pixels high), and we'll project them to share with everyone (try to arrive a few minutes early in order to give time to Al or Chuck to load your images onto the computer).

As always, this is not a competition or critique. This is just your chance to show off those neat pictures that interest you. Your chance to say, "Hey, I had fun taking this photo, because ..." ◇

THE SLIDES OF MARCH

Rich Bickham

In recognition of that fateful day March 15, 44 B.C. in ancient Rome, here are a few photographs (all taken during the month of March) capturing images of, or related to events of historical note during more recent times, specifically events which occurred in each decade of the twentieth century.



March 4, 1909 - Taft Inauguration

← **U**nited States president-elect William Taft's inauguration as President of the United States in Washington, DC during a snowstorm which forced the ceremony to be moved inside the Capital building.

The RMS Titanic (right side of photograph) docked next to its sister ship Olympic in Belfast, Ireland being fitted out in preparations for sea trials about one month prior to embarking on its tragic maiden voyage. →



March 2, 1912 - Titanic (Right)



March 18, 1925 - Tri-State Tornado

← **D**evastation in Griffin, Indiana from the "Tri-State Tornado" that remained on the ground for 3.5 hours leaving a path of destruction 219 miles long and up to one mile wide through Missouri, Illinois and Indiana, killing at least 695 people.

The ladder used by the kidnapper of Charles Jr., the 20 month old son of national hero Charles Lindbergh is shown leaning against the house next to the second story nursery window of the Lindbergh's New Jersey home the day after the March 1 kidnapping. →



March 2, 1932 - Lindbergh



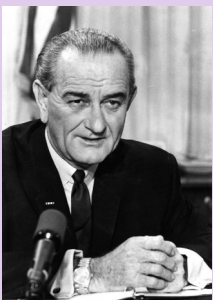
March 5, 1946 - Churchill Speech

← **F**ormer British Prime Minister Winston Churchill, sharing the stage with United States President Harry Truman, introduced the term "Iron Curtain" to the world in a widely publicized speech he delivered at Westminster College in Fulton, Missouri.

The first atmospheric test of a dry fuel hydrogen bomb (15 megaton yield - at the time the largest yield of any previous weapons test) is conducted by the United States at Bikini Atoll in the Marshall Islands of the Pacific Ocean. →



March 1, 1954 - H-Bomb Test



March 31, 1968 - LBJ

← **U**nited States President Lyndon Johnson (aged and beleaguered by the war in Vietnam) announces to the nation on national television his decision to not seek re-election for another term as president.

Abandoned playground after a partial meltdown of one of the reactors at the Three Mile Island nuclear power plant near Middletown, Pennsylvania on March 28 released radiation into the local environment, requiring an emergency evacuation of the surrounding population. →



March 30, 1979 - Three Mile Island



March 30, 1981 - Reagan

← **U**nited States President Ronald Reagan (not shown) is wounded in an assassination attempt while leaving the building after a speaking event at the Washington Hilton hotel in Washington, DC less than three months after taking office. White House Press Secretary James Brady is seen in the foreground lying face down on the ground, seriously wounded.

After the fall of communism in the waning days of the Cold War, Mikhail Gorbachev becomes the first elected Executive President of the Soviet Union, receiving 59% of the popular vote. → ◇



March 15, 1990 - Gorbachev

Apologies for the poor quality of some images. - Ed

FROM THE EDITOR

Rich Bickham

It was brought to my attention by Lyle Anderson earlier this month that *The CACCA News* (the newsletter of the Chicago Area Camera Clubs Association) had some nice words to say about the Crystal Lake Camera Club newsletter. Janet Schleeter writes a regular column for CACCA titled "What's Clickin'" and after reading our January issue she complimented us and a couple of our programs (including "Drop in Early" mentoring, and the "Ask an Expert" section we are kicking off) and indicated she thought our newsletter would be one of her favorites for monthly review going forward. You can read her complete comments in her column in the February issue of *The CACCA News*.

One of the goals of a club newsletter should be creation of more widespread interest in the club by increasing readership and presenting the club in a positive light through the newsletter. Ms. Schleeter's column is a reinforcement of our club's progress in this area. ♦

ASK AN EXPERT

Take advantage of the opportunity to get answers to your questions or solutions to your problems by our experienced club members using our "Ask an Expert" program. All you have to do is submit your queries to the newsletter editor (richbickham@comcast.net) with the subject line "CLCC PHOTO QUESTION" prior to the newsletter input deadline which is two weeks prior to each monthly meeting. The club will contact an experienced member capable of answering the question or addressing the problem and have him/her personally respond to the submitting member. Both question or problem, and answer will be printed in the newsletter as space permits. ♦

READER FEEDBACK

The newsletters have been truly amazing. With all the work of our previous and current leadership, and now a truly first rate newsletter, we have become a premier and first class camera club.

Jeff Chemelewski

February Newsletter

The Clearing in Door County, if you're not familiar with it, is a folk school offering various classes in the arts like painting, wood turning, quilting, nature, music, photography, etc. My wife Linda and I attend for a week at a time once or twice a year. One of the instructors is a geologist who was a personal friend of (Reid) Blackburn and has talked about their relationship and the tragedy on Mt. St. Helens. Enjoyed your column.

Al Popp

Reader feedback should be sent to richbickham@comcast.net

A TRUE
PHOTOGRAPH NEED
NOT BE EXPLAINED,
NOR CAN IT BE
CONTAINED IN
WORDS

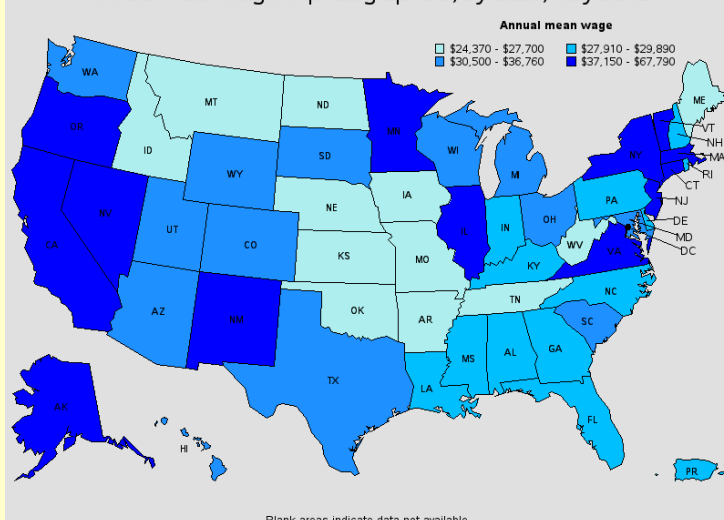
- Ansel Adams



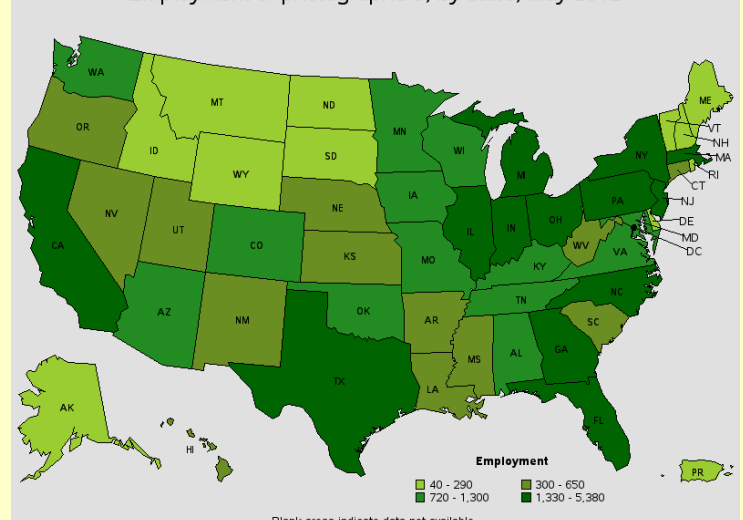
STATISTICS AND CHARTS

US Employment - (Photographers) - May, 2012

Annual mean wage of photographers, by state, May 2012



Employment of photographers, by state, May 2012



RANK BY WAGES	STATE	JOBS	AVAILABILITY	MEAN WAGE	
				HOURLY	ANNUAL
1	District of Columbia	290	0.44	\$32.59	\$67,790
2	California	5,380	0.38	\$24.51	\$50,980
3	Illinois	2,780	0.49	\$23.30	\$48,470
4	Nevada	650	0.58	\$22.88	\$47,590
5	New York	4,530	0.53	\$22.29	\$46,360

RANK BY JOBS	STATE	JOBS	AVAILABILITY	MEAN WAGE	
				HOURLY	ANNUAL
1	California	5,380	0.38	\$24.51	\$50,980
2	New York	4,530	0.53	\$22.29	\$46,360
3	Florida	4,380	0.6	\$13.63	\$28,350
4	Texas	3,520	0.33	\$15.10	\$31,420
5	Illinois	2,780	0.49	\$23.30	\$48,470

Source: US Department of Labor - Bureau of Labor Statistics - <http://www.bls.gov/oes/current/oes274021.htm>

AVAILABILITY is employment per thousand jobs.

CALENDAR OF COMING EVENTS - March, 2014

DATE	TIME	LOCATION	DESCRIPTION	NOTES
March 4	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" Mentoring	1
March 4	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC Meeting with featured speaker <i>Jim Pierce</i> , and also Show & Tell Challenge (see page 5). <i>Donuts and coffee from County Donuts in Crystal Lake are always provided by club member Larry Swanson.</i>	1
March 8	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday Morning PhotoBug Breakfast meeting	2
March 18			Deadline for April Newsletter inputs	3
March 25			Target date for April newsletter email distribution	
March 31			Target latest date for CLCC photograph displays at local businesses to be in place.	

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.

April, 2014 Events:

- April 1, 2014 - CLCC Monthly Meeting and Competition at Home State Bank, CL
- April 12, 2014 - PhotoBug Breakfast at Colonial Café, CL

JUDGING HUMOR

Did you know that Heaven and Hell are actually right next to each other? They are separated by a big chain-link fence. Well, one day the devil was having a big party and it got a little out of hand. Saint Peter heard the ruckus and arrived to find the fence completely smashed by the wild partiers. He called the devil over.

Saint Peter: "Look, devil, you have to rebuild this fence."

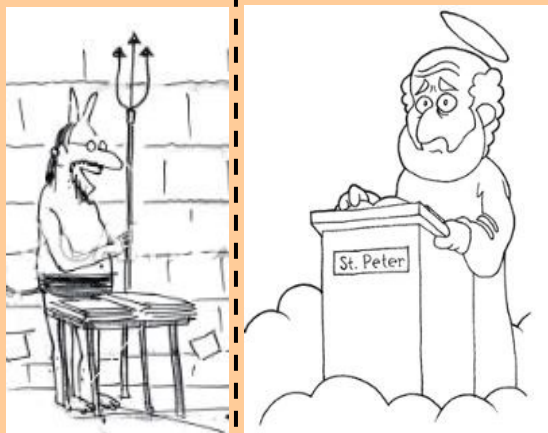
The devil agreed. The next day Saint Peter noticed that the devil had completely rebuilt the fence, but it was two feet further into Heaven than before.

Saint Peter: "Devil, you have to take that fence down and put it back where it belongs."

Devil: "Yeah? What if I don't?"

Saint Peter: "I'll sue you if I have to,"

Devil: "Go ahead and try - where are you going to find a judge?"



Saint Peter and the devil were talking over the fence between Heaven and Hell when subject of photography came up. They couldn't agree whether Heaven or Hell had the best photographers so they decided to arrange a photo contest. Saint Peter rubbed his hands together with glee and the devil demanded to know why he was looking so smug.

Saint Peter: "Well, in Heaven we have all the best photographers".

The devil slowly raised his head, grinned and replied.

Devil: "Ah, but in Hell we have all the judges". ♦

With all due respect to our volunteer judges, without whom we could not hold competitions. - Ed