

Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

May, 2014

Year 2013-2014, Issue 9

[CLCC Website Link](#)

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CLCC Officers

(September 2013 - August, 2014)

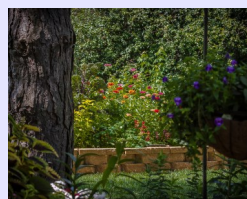
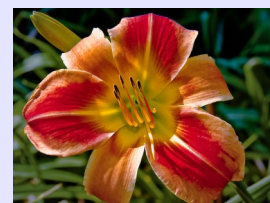
- Co-Presidents:**
Al Popp
Chuck Rasmussen
- Vice President:**
David Jilek
- Treasurer:**
Larry Swanson

CLCC Support Staff

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

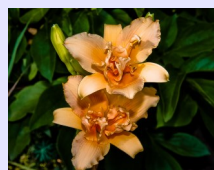
Presidents' Column

"In the spring a person's fancy lightly turns to thoughts of – photography." Perhaps Alfred Lord Tennyson may have written those words, if he were a photographer. Or, here is what a sixteenth century gardener penned - "April showers bring May flowers." Apparently, he had anticipated the coming of warm days and the chance to dig into a renewed earth and plant colorful blooms. Might these two enthusiasts be so different? One plows with a troll, the other paints with light. Together these two individuals make up – the garden photographer.



What photo fanatic can deny finding pleasure in outdoor experiences as the weather warms? A pleasurable way to exercise by lugging cameras, lenses, and tripods throughout backyards, around parks, and over forested hills now free from winter's snowy blast. To search among the flora and fauna for those stimulating picture prospects.

Flower photography is an art. A desire to create fine images of blooming things is no different from other ways to photograph nature, such as woodlands, wild beasts, or scenic overlooks. A flower's portrait can be just as individual and rewarding as that of a person's. Look closely to see expressions of temperament and personality. Notice how flowers display their delicate petals. How their stems entwine and sway with rhythm to a soft breeze. How bees pollinate blossoms and butterflies sip their nectar. How light and shadow flow over, under, around and through illuminated leaves and buds. All dynamics to create mood and conjure up emotion.



Light plays an important role. Whether soft and diffuse or hard and strong it conveys character and creates a relationship between the viewer and the flower's beauty. An overcast day is great for photographing blooms. That soft light wraps around trunks, branches and stems. Its non-directional nature enhances color and blends lights and darks. A low contrast light delivers a different effect from the harsh directness of a midday sun where colors flatten and strong shadows lose detail.

See **President**, Page 2

CLCC Starts Working with Local Newspapers

Rich Bickham

Our club is working to establish closer relationships with local newspapers. Roger Willingham has agreed to help in this effort by photographing winners of our club competitions and forwarding them to the Northwest Herald for inclusion in the local section of the newspaper, along with appropriate information regarding the content of the pictures. Thanks, Roger! We hope this will increase public awareness of, and interest in our club, and boost membership.

So far, the club had one of Roger's photographs published in the "Neighbors" section of the April 12 edition of the Northwest Herald - that of several winners of the April, 2014 CLCC meeting competition. The picture is also shown on page 3 of this newsletter. ♦

SEASONAL IMAGE OF THE MONTH

Congratulations to Sandy Wittman who is the first member to have her picture chosen to be on the front page.



Canada Goose Family

Sandy Wittman

Crabtree Nature Center - Palatine, IL



Look to the “golden hours” as a time to provide great picture taking opportunities of colorful gardens or flowered meadows. These special moments of the day after sunrise or before sunset, when a low angled sun radiates light provide good color saturation and gentle shadows. A time of warmth expressed by a quality of moods—comfort, friendship or romance all enhance the flowers’ true nature.

Flower photography is not complicated. The same exposure, composition and photo mechanics that relate to crafting a meaningful image apply. There are piles of books written on the subject along with scads of articles published in garden and photographic magazines, as well as found throughout the internet. These informative pieces provide the photographer insight with valuable tips and techniques that are sure to instruct and educate anyone interested in this rewarding approach for capturing nature.



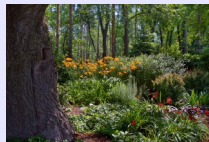
Spend time around the house in yards, on terraces and on patios. Look for new and different possibilities to build garden memories in pictures. These can be stored in photobooks or albums or hung in frames on family room walls. It’s a good way to record each year’s garden experiences and view exciting changes that take place over time. Take discovery trips to local botanical societies – a person will not only glean valuable ideas for improving their own gardening skills, but also couple the opportunity with gathering quality images in the process.

Forget not wild flowers. Those loveable photographic blossoms that volunteer their beauty in out of the way places all say hello from beneath logs, between tree roots, or standing proud in fields and glens. They all shout to passing photographers to give them notice. Take long walks in county parks and preserves. Each changing season provides unique floral signatures as the variety of plants display their noblest dignities over time.



Work from different camera angles. Sit or lie down on the turf for intimate portraits of petal faces. Discover novel ways to make use of side lighting for effective shading. Experiment with sunlight shining directly through the petals and leaves, furnishing a special luminance accenting veins and tiny sub-structures. Top-down works well from a high vantage point. An excellent perch to photograph nuances of garden designs and planting arrangements viewed from a bird’s perspective. Capture images of flower centers where sharp focus fades into blurred backgrounds isolating the subject’s importance.

Flower photography affords great possibilities for anyone willing to step into other areas of the hobby. Smiling geraniums and giggling petunias dress in their finest clothes. Laughing sunflowers strike tall poses awaiting someone to snap their picture. Your models are never bored.



Now is the right time. Grab that camera and enjoy the out-of-doors. Discover what treasures wait in the world that surrounds you.

Al & Chuck

All photographs in this column were shot by Al Popp. See Tip of the Month (2) on page 5 for related material. - Ed

ALLEGED MOON CAMERA SOLD AT AUCTION

Rich Bickham

What is purported to be the only camera that was ever used to take pictures on the surface of the earth’s moon, and then returned to earth was sold at auction for €550,000 (Euros) which was \$758,489 US on March 22, 2014. Purchased by a Japanese businessman who owns a chain of electronics stores, the 60mm Hasselblad 500EL was allegedly carried to the lunar surface and back on the Apollo 15 mission in July & August of 1971. There were actually three Hasselblad 500 cameras taken on the Apollo 15 mission, of which the auctioned unit was allegedly one, and with which astronaut Jim Irwin is said to have taken 299 pictures on the lunar surface, and 96 in transit to and from the moon. While other Apollo missions also carried Hasselblad cameras to, and shot pictures on the moon, those cameras were left there in order to make more room for rock samples; only their exposed film was returned to earth.



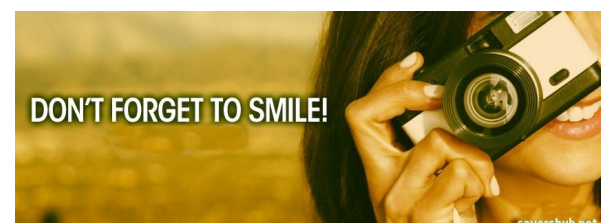
Alleged Apollo 15 Hasselblad 500 - Westlicht Gallery



Hasselblad 500EL used by Jim Irwin on Apollo 15 - abc.net.au

There is some question about the authenticity of the camera’s history as represented by the Westlicht Gallery which held the auction in Vienna, Austria. Claims have been made that the camera was never on the Apollo 15 mission, or that the camera was taken on the mission but remained in the command module orbiting the moon, never making it to the moon’s surface. Evidence does exist that gives some degree of credibility to these claims – see for example:

<http://www.geekosystem.com/moon-camera-auction/> or <http://www.collectspace.com/news/news-032314a-apollo-moon-camera-auction.html> . ◇



MEMBER FOCUS

CLCC WINNERS

Congratulations to the following winners at the CLCC April competition:

Lyle Anderson:

“McWay Falls” - Large Color - Award
 “Double Arch” - DPI - Award
 “Just Passin’ By” - DPI - Honorable Mention

Teresa Baber:

“Forsyth Fountain in Infrared” - Large Monochrome - Honorable Mention
 “Of Farms and Fields” - DPI - Honorable Mention
 “Whispers of Winter” - DPI - Honorable Mention

Jeff Chemelewski:

“Orange on Black” - DPI - Award
 “Soft Light” - DPI - Award

Pat Copp:

“Life is Good” - Small Color - Honorable Mention

Ernie Hagenow:

“Laced in Fog” - Large Monochrome - Award

Tom Hughes:

“Ancient Monster Flying Bug” - Large Color - Award
- **CACCA Award**

“Purple Fire Lily” - Small Color - Award
- **CACCA Award**

“Cinco de Mayo Tulips” - Small Color - Award

“The Winner Is ?” - Large Monochrome - Honorable Mention

“Vibrant Pink Water Lily” - Small Color - Honorable Mention

“Black & White Flower Gallery” - Small Monochrome - Honorable Mention
- **CACCA Award**

“The Woodstock Chocolate Shop” - Small Monochrome - Award

David Jilek:

“Giant Falls” - DPI - Award

Bob Popelka:

“Yum-Yum” - Large Color - Honorable Mention
 “The Nest” - Small Color - Honorable Mention
 “Almost a Butterfly” - Small Color—Honorable Mention

Chuck Rasmussen:

“New Best Friend” - Large Color - Award
“Inviting” - Large Color - Honorable Mention

Joshua Smith:

"Nature's Rich Hues" - DPI - Honorable Mention

Sandy Wittman:

“19th Century Kitchen” - Small Monochrome - Award
 “Vancouver Public Library” - Small Monochrome - Award
 - **CLCC Print of the Month**

These images from the CLCC February competition were **CACCA winners**:

Lyle Anderson: "Pigeon Point Lighthouse at Late Light" - DPI - Award (March)

Norm Kopp: "Deep in Thought" - DPI - Honorable Mention (February)

A sampling of the above photographs is shown on page 4. All available winning photographs will be uploaded to the CLCC website. ♦



Several of the winners of the April, 2014 CLCC Competition. Shown left to right are *Bob Popelka*, *Chuck Rasmussen*, *Sandy Wittman* (holding her Print of the Month), *Tom Hughes*, *Ernie Hagenow* and *Lyle Anderson*. Photograph taken by *Roger Willingham*.

CLCC LOCAL BUSINESS DISPLAYS - UPDATE

Be sure to pay a visit to the local businesses shown below to view club member photographs currently on display (as of 4/8/14 - all photographs rotate through all business venues on a periodic basis).

4/8/14 TOTALS :	0	0	8	7	4	19
	Ameriprise Financial	Cary Chiropractic	Crystal Lake Nature Center	Illinois State Bank	Nelson Jewelry	TOTALS
PHOTOGRAPHER						
Lyle Anderson			2	1	1	4
Jeff Chemelewski			1	1	1	3
Pat Copp			1			1
Phil Copp			2			2
Maureen Harris					1	1
Grace Moline			2	1		3
Jim Petersen				1		1
Chuck Rasmussen				2		2
Rich Russo				1	1	2

Displays for Cary Chiropractic and Ameriprise Financial are not yet in place, but will hopefully be set up during the next month, since several other members have photographs waiting in the queue.

Business addresses are shown below:

- Ameriprise Financial - 56 E. Crystal Lake Avenue - Crystal Lake
- Cary Chiropractic - 395 Cary-Algonquin Road - Cary
- Crystal Lake Nature Center - 330 North Main Street - Crystal Lake
- Illinois State Bank - 1301 Pyott Road - Lake-In-The-Hills
- Nelson's Jewelry - 1 Crystal Lake Plaza - Crystal Lake

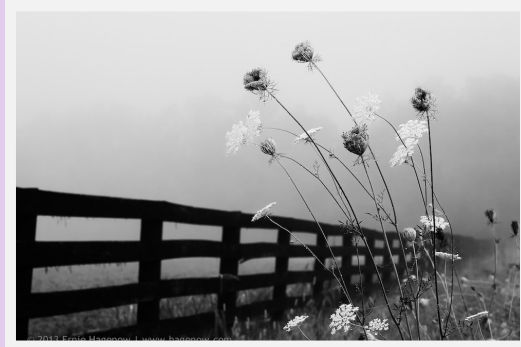
Drop in and take a look. ◇

APRIL CLCC & MARCH CACCA COMPETITION WINNERS



"Vancouver Public Library" - Sandy Wittman

April Print of the Month



"Laced in Fog" - Ernie Hagenow



"Pigeon Point Lighthouse at Late Light" - Lyle Anderson

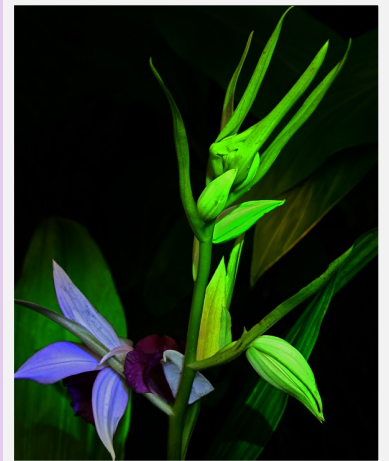
March CACCA Award



"Inviting" - Chuck Rasmussen



"Giant Falls" - David Jilek



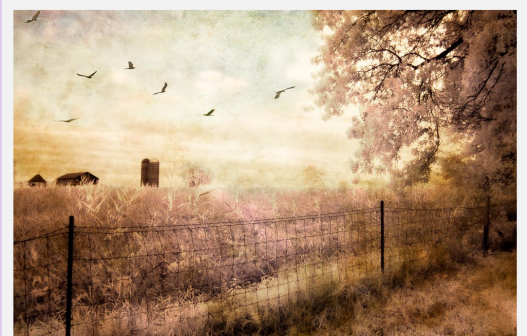
"Soft Light" - Jeff Chemelewski



"Nature's Hues" - Joshua Smith



"McWay Falls" - Lyle Anderson



"Of Farms and Fields" - Teresa Baber

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

Norm Kopp's "Deep in Thought" was published in the April newsletter. Winning images by Pat Copp, Tom Hughes & Bob Popelka were not available as we "went to press". - Ed

THE FRINGE OF STILL PHOTOGRAPHY *

Beyond Macro

Rich Bickham

Macro photography is defined by PhotographyTips.com as "Photography of a subject where the image is recorded in the same or larger than actual size.", and the use of special lenses allows for the "... capture of images of tiny objects" But what exactly does "tiny" mean? The ability to resolve objects optically (in the visible spectrum) is limited by the wavelength of the light emitted from or reflected from the object. The wavelength of visible light averages about 5.5×10^{-7} meters[†]. For comparison, the average diameter of a human hair is about 1.0×10^{-4} meters. While one can image human hair using a macro lens (below left), not much detail results. An optical microscope (with a camera interface) is needed to image finer detail (below center) but is limited to viewing essentially flattened samples.



Human Hairs
shutterstock.com



Human Hair Strand
FBI



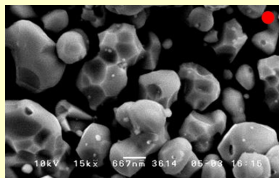
Human Hairs (SEM)
lastrefuge.co.uk

So how can we image objects smaller than light is able to resolve? One means is the scanning electron microscope (SEM), which was invented in 1937 and further refined and commercialized during the 50's and 60's. The SEM allows resolution well beyond the limits of visible spectrum imaging. Instead of using visible light to produce an image, electrons are used. Since the early twentieth century when quantum physics was in its infancy it has been known that light exhibits both wave and particle properties, and light is not alone in this wave-particle duality paradigm. Any object exists in both wave and particle forms depending on what one is observing. Skipping the mathematics of the quantum physics, suffice it to say that the larger the momentum (mass x speed) of an object, the smaller its wavelength. An electron traveling within a typical scanning electron microscope exhibits a wavelength of 1.2×10^{-11} meters which is about 46,000 times smaller than that of visible light, so much smaller objects can be imaged with electrons than with visible light.

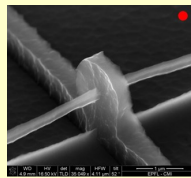
The SEM steers a beam of high velocity electrons across a metal-coated object within a vacuum chamber. As the beam interacts with the atoms of the object, detectors within the chamber collect electrons scattered or ejected from the object; subsequent processing is able to create and display a monochromatic image using (for example) a CRT (like an 'old' computer monitor). The images have a striking 3D characteristic. False color images can be made using techniques similar to photoshopping to highlight features of interest. An example of human hairs is shown at the above right - several others are shown below with a red dot in the upper right corner showing the resolution limit of the best optical microscopes^{††}.



Gnat
dartmouth.edu



Metal Powder
Anderson Materials



SiNW Transistor
lsm.epfl.ch

Use of this technology is reserved almost exclusively for government, industrial and academic applications due to the high equipment and maintenance expenses. A good quality SEM will cost over \$250,000.

† 5.5×10^{-7} is 0.00000055 (decimal point of 5.5 is moved 7 places to the left).

†† No details within an area the size of the red circle would be discernable.

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

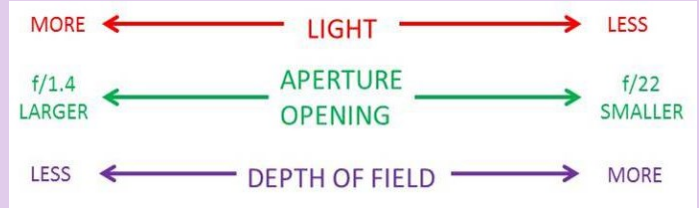
TIP OF THE MONTH (1)

Submitted by Peter J. Pelke II

BACK TO BASICS

APERTURE, SHUTTER SPEED & DEPTH OF FIELD

Aperture is the size of the opening through which light travels to the image sensor, measured in f/ numbers (... , f/1.4, f/1.8, ..f/22 , ...) through which light from the lens passes. When you press the shutter release button of your camera a hole opens up that allows your camera's image sensor to catch a glimpse of the scene you want to capture. The aperture that you select sets the size of that hole. The larger the hole, the more light that gets in. Smaller f/ numbers correspond to larger holes. Moving from one f-stop to the next lower (higher) number in the normal sequence doubles (halves) the amount of light getting through.



Shutter speed is a measure of the amount of time the aperture is open to allow light to hit the image sensor. A change in shutter speed therefore also controls the total amount of light that gets through. This means increasing aperture and decreasing shutter speed (or vice versa) will tend to offset each other. Doubling the shutter speed setting halves the total amount of light that reaches the sensor.

Depth of Field affects the area of your shot that will be in focus. Large depth of field means that most of your image will be in focus whether it's close to your camera or far away. Small (or shallow) depth of field means that a smaller fraction of the image will be in focus and the rest will be blurred (this is often called bokeh). Depth of field can be used creatively to emphasize or complement the subject. Aperture has a big impact upon depth of field. Large aperture (smaller number f/1.4...) will decrease depth of field while a small aperture (larger number f/22...) will increase depth of field.

Let's experiment. Go outside and find a place with some foreground interest and other stuff in the background. With your camera mounted on a tripod, set to M (Manual mode), and focused on the foreground subject take a series of shots with the following aperture and shutter speed setting pairs:

f/22 @ 1/15, f/16 @ 1/30, f/11 @ 1/60, f/8 @ 1/125,

f/5.6 @ 1/250, f/4 @ 1/500, f/2.8 @ 1/1000

All the above settings will result in approximately the same amount of light reaching the image sensor. You can now see how you can use control aperture, and shutter speed to control depth of field and focus more or less interest on the foreground subject.

Questions? - Call me at (847)-346-9957 or (847)-658-4939 . ◇

TIP OF THE MONTH (2)

Submitted by Roger Willingham

With the advent of spring, the following link contains useful guidance for shooting flowers and foliage with a telephoto lens.

<http://photographylife.com/shooting-flowers-foliage-telephoto-lenses#more-73780> ◇

FROM THE EDITOR

Rich Bickham

Opportunities to take advantage of club member expertise, share your own expertise with other readers, or provide service to the club are shown in the new "OPPORTUNITIES" section (see below) of the newsletter. This will be a monthly feature going forward. ♦

OPPORTUNITIES

Get your questions answered or your problems solved with our "Ask an Expert" program. Submit queries to richbickham@comcast.net with the subject line "CLCC Photo Question" prior to the newsletter input deadline. The club will contact an experienced member and have him/her personally respond to you.

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. All requirements can be found in the April, 2014 newsletter (page 4).

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 can be found in the April, 2014 newsletter (page 4). 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. ♦

READER FEEDBACK

April Newsletter

You might want to nip in the bud the continuing use by our members in print of the term matte for the mat boards, the mat cutter, etc. Once they see it used over and over again they will think that term is used in the industry. Matte is used to describe non-lustrous or dull finish surfaces such as matte photo paper, even though I see matte is shown in a dictionary as an alternative spelling for a number of things, it also means a number of other materials. In any case, mat is used exclusively in the industry and relevant literature to describe matboard, mat cutters, etc. From my experience, I don't remember ever seeing in any photo context, manufacturer of cutters or supplier of mats and mat materials using the matte term.

Name withheld by member request.

The reader refers to the "Matte Cutter Donation to CLCC" article written by Chuck Rasmussen. As written, the term "mat" was used, but subsequently changed to "matte" by me after discussion with Al Popp who also thought it should be "matte", and after no additional comment from Chuck was received. After further research on the subject it is clear that "mat" is extensively (but not exclusively) used in the industry. For example, the Adobe Photoshop CS6 user guide uses the term "matte" in the context of a surrounding framing function. Further reader comment on the issue is welcome. - Ed

Reader feedback should be sent to richbickham@comcast.net

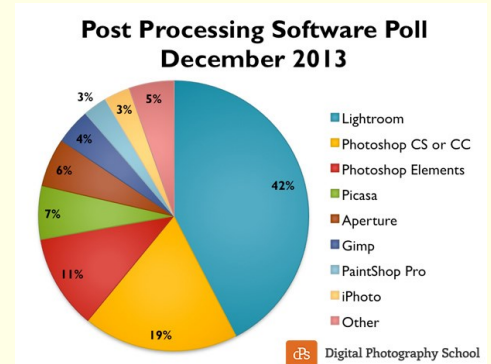
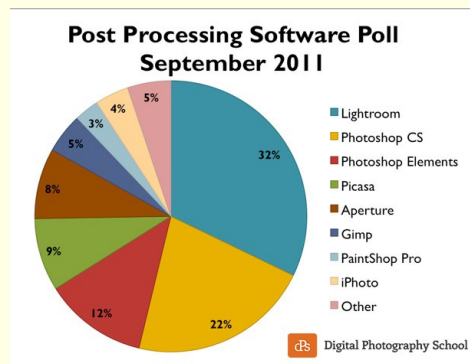
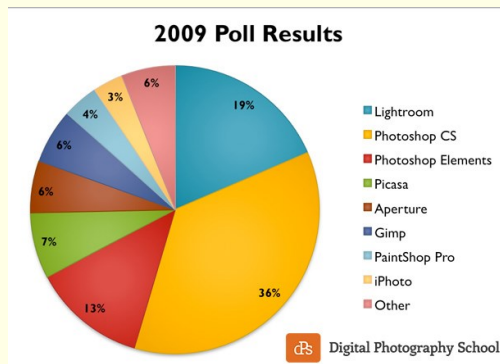
MAY & JUNE MEETING SHOW & TELL CHALLENGES

Don't neglect our May 6 meeting Show & Tell challenge "I didn't promise you a rose garden.", and our June 3 meeting Show and Tell challenge "Think spring in the woods, parks or playgrounds." As usual, any other special photos you'd like to share are also welcome.

Bring along three or four of your JPG images and we'll project them on the big screen for everyone to Ohhhhh and Ahhhhh over. ♦

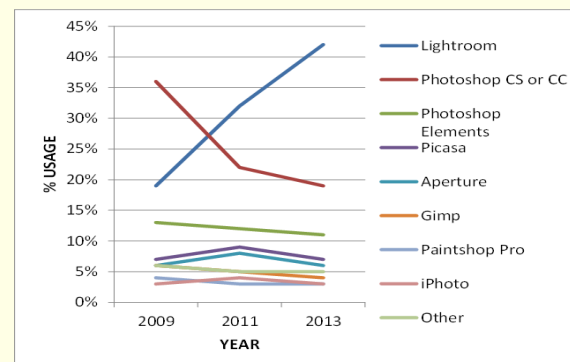
STATISTICS AND CHARTS

What post-processing software is used most often? - Results from Digital Photography School reader polls.



Source: <http://www.digital-photography-school.com/post-processing-poll-results/>

	2009	2011	2013
Lightroom	19%	32%	42%
Photoshop CS or CC	36%	22%	19%
Photoshop Elements	13%	12%	11%
Picasa	7%	9%	7%
Aperture	6%	8%	6%
Gimp	6%	5%	4%
Paintshop Pro	4%	3%	3%
iPhoto	3%	4%	3%
Other	6%	5%	5%
TOTALS:	100%	100%	100%

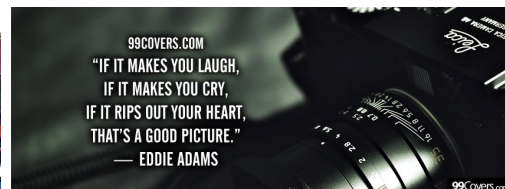


CALENDAR OF COMING EVENTS - May & June, 2014

DATE	TIME	LOCATION	DESCRIPTION	NOTES
May 6, 2014	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
May 6, 2014	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC meeting and year-end competition Show & Tell challenge: "I didn't promise you a rose garden." <i>Donuts and coffee from County Donuts in Crystal Lake are always provided by club member Larry Swanson.</i>	1
May 10, 2014	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
May 20, 2014			Deadline for June newsletter inputs	3
May 27, 2014			Target date for June newsletter email distribution	
June 1, 2014	4:30 - 7:30 p.m.	Crystal Lake Nature Center 330 N. Main Street, CL	Photo 101 Class	
June 3, 2014		Home State Bank - CL	CLCC meeting Show & Tell challenge: "Think spring in the woods, parks or playgrounds."	1
June 14, 2014		Colonial Café - CL	CLCC PhotoBug breakfast	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.



AN INKLING of HUMOR



Copyright 2006 by Randy Glasbergen.
www.glasbergen.com



"I'm tired of paying \$35 for ink! So I refilled the cartridges with ketchup, mustard, blue soda, and black coffee."