



Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

October, 2014

Year 2014-2015, Issue 2

CLCC Links

[Website](#)

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CLCC Officers

(September, 2014 - August, 2015)

- **Co-Presidents :**
Al Popp
Chuck Rasmussen
- **Vice President :**
Peter Pelke II
- **Secretary :**
David Jilek
- **Treasurer :**
Larry Swanson (Acting)

CLCC Support Staff

- **Newsletter Editor:** Rich Bickham
- **Webmaster:** Sandy Wittman
- **CACCA Delegate:** Lyle Anderson
- **Bookkeeper:** Maureen Harris
- **Hospitality Table Host:** Mariela Ryan
- **Newspaper Publicity:** Roger Willingham
- **Competition Mats:** Jeff Chemelewski
- **Meeting Refreshments:** Larry Swanson

Presidents' Column

How many times have you been in a situation, gotten to a point and realized you didn't know what to do next? And while you are pondering that question, consider another one. How many times have you completed something only to realize you didn't do it correctly and are puzzled as to how to fix it? Didn't you wish you had someone you could have gone to for help? We mention this because photographically speaking, there is a brand new, exciting perk to being a member of our club. It is the "NEW" Mentor Program.

Here is how it will work and be successful. Note that word **successful**. This program can only work if we have participation. With all the relatively new photographers, and the abundance of experienced photographers in our club, it looks to have a great chance of providing excellent assistance to those that seek its benefits.

David Jilek has agreed to be in charge of the Mentor Program. Most of you know David is a professional photographer with extraordinary experience in photography and people skills. He is going to establish a list of mentors within our club who will make themselves available to the "mentees". Any mentee who wishes assistance may call any mentor on the list for help in better understanding how to be a better photographer and get answers to questions. If the mentor doesn't know the answer, he/she will simply contact David to get the mentee pointed in the right direction - simple. We are excited about this new concept of education within our club, and the ability of a mentee to literally have a one-on-one mentor to help with any dilemmas regarding photography.

So how do you go about becoming a mentee or mentor? It's simple - just contact a club officer (David, Chuck, Al or Peter) and make the request to be part of the program. Like we said earlier - simple.

We wish we'd had a program like this available to us when we were struggling new photographers trying to decipher and decode exposure, shutter speed and all the other variables. Having an expert available would have been a huge benefit, and having a knowledgeable mentor available to assist with an editing question or lighting question would have been an enormous asset to us as new photographers.

So, been out shooting all day? Didn't get the results you were expecting? Problems with backgrounds and focus? Photos too green or red? Tried an HDR photograph and nothing worked? Got a lot of blur in the pictures you thought were sharp? Well now you can make a simple phone call and get incredibly sound advice and help from someone who is qualified to assist with your questions.

Think about the enormous benefits of this program. Combining the Mentor Program with our new classes and excellent presentations, you can quickly see the educational value your club is now providing to you.

To those of you who are qualified and knowledgeable photographers in our club, we ask you to seriously consider contacting David to become a mentor. To those of you who would like to have someone available to answer your questions or give you advice, please contact David so he can send you a list of our mentors.

This is a win-win situation for all of us. When you think about it, isn't this a wonderful opportunity to share our knowledge and passion of the hobby with others? It really is that simple! ◇

Chuck & Al

OCTOBER SEASONAL IMAGE

Congratulations to Sandy Wittman whose picture was chosen as Seasonal Image of the Month.

The front page picture (Seasonal Image of the Month) of the newsletter will be chosen from entries received from club members. Your entry must be received by the newsletter input deadline. Email a jpg image to richbickham@comcast.net with the subject line "Front Page Image Entry - Month" where Month is the intended newsletter issue month. The picture should have a seasonal theme. - Ed



"Autumn Leaves"

Sandy Wittman



ASK A PRO

Jim Pierce

Send your questions to:
downtownprophoto@sbcglobal.net

Submitted by Anonymous *

? How should a camera be set up for different lighting conditions, including looking into the sun?

To answer this question would take an entire book, and a very thick one at that. The issue is "What do you want the image to look like?" I can show you a lighting setup that with three different exposures becomes three completely different images. All three are correct if that's what you wanted the final image to look like. There is no set formula for (this lighting) + (specific exposure) = (great image). It's more about understanding light, how it works, the variables available with the camera and lens, and what you need to adjust to get the look you want.

For example, just with the sun part:

- Is it within the golden hour or are you looking at late morning or early afternoon - the angle of the sun is critical for lighting effectiveness if being used for rim or as a kicker based on exposure for desired look.
- Do you want silhouette or are you using fill flash to open up the shadows, and if so how much are you looking to open them up?
- Will you want to keep detail in the background or go for the 70's soft rock album cover look?
- Lens flare (yes or no)? If yes how do you want it to interact with the rest of the image?
- Is there shading available?
- Do you have a scrim to use?
- Are there any reflective surfaces around that need attention? Water can be tricky at certain angles.
- There are more things to take into consideration dealing with depth of field and subject matter, such as if it's a moving subject or still life.

There is one thing that always makes me feel like I'm copping out when I answer, but it is the truth. When I get asked what the right setting is for something, I can't give a "x, y, z" answer. The answer must always depend on "What do you want the final image to look like?" From there you will determine the settings needed and what you might have to do to modify the light to accomplish it.

I will be going over a lot of this at my workshop on October 4[†] if people are interested. I'll be covering the Exposure Triangle of shutter, aperture and ISO as well as fill flash, lens selection, filters and more. It is a good workshop for anyone wanting to get more into photography and understand the variables and how they work together. Both newer and more seasoned shooters will get something from it.

* This question was posed in one of the newsletter survey questionnaires (in the section asking "What could be added to make the newsletter better?") turned in at the September CLCC meeting - the survey was anonymous. I forwarded this inquiry to Jim and asked him if he wanted to address it in this column. - Ed

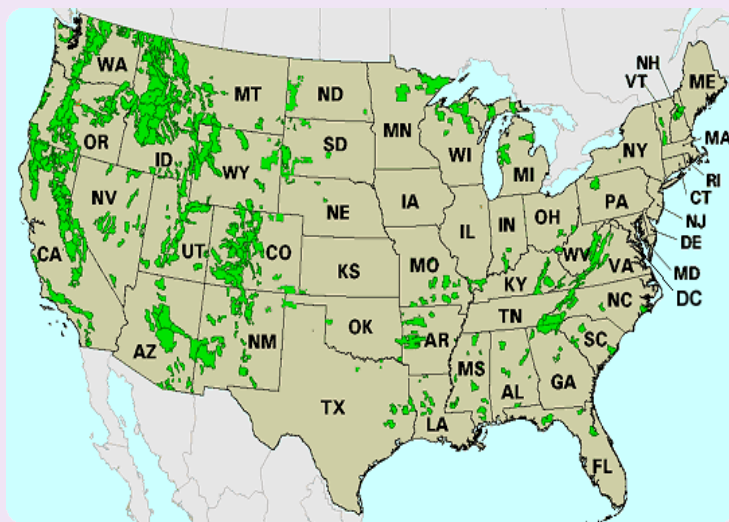
† See Downtown Photo Workshops section on page 4. ◇



COST OF PHOTOGRAPHY IN WILDERNESS AREAS

Rich Bickham

Professional photographers (those who sell their photographs) may be faced with having to purchase a \$1,500 permit to take pictures within the approximately 110 million acres of wilderness area under the control of the US Forest Service (see below map for only the "lower 48" states). Failure to do so could result in a \$1,000



US Forest Service Wilderness Areas ("Lower 48") US Forest Service website

fine. That's the deal if the US Forest Service has its way, pointing to the Wilderness Act of 1964 as its justification.

The regulations pertain to both photographs and video, and are set to take effect in December, 2014. Although aimed primarily at the media, the regulations also apply to non-media photographers which includes for-profit or non-profit organizations, and private citizens, among others. Exceptions would be made for important, newsworthy events such as wildfires or police searches.

The US Forest Service published a notice in the Federal Register on September 4 to solicit public comment until November 3. The negative reaction has been significant, including outcry from the media claiming it violates their first amendment rights, so the public comment period has since been extended until December 3.

In trying to clarify its position, US Forest Service Agency Chief Tom Tidwell said professional and amateur photographers would not need a permit unless models, actors or props are used during their shoots. There remains much confusion in what the actual requirements will be.

If enacted, a court challenge is likely from the National Press Photographers Association. More information can be found at WildernessReg.com.

Sources: <http://www.outsideonline.com> & <http://www.foxnews.com> ◇

ICONIC PICTURE OF AN OCTOBER DAY IN HISTORY

Rich Bickham

In October, 1962 the United States and the Soviet Union came to the brink of nuclear war. Over a span of about two weeks (October 15-28) American and Soviet leaders, military commanders, advisors and diplomats wrestled with a means to address the presence of medium and intermediate range nuclear missiles being deployed in Fidel Castro's Cuba by the Soviets. Discovered by the United States using reconnaissance **photographs** taken by U-2 spy plane overflights, President John Kennedy was first advised of the situation on October 16. It was not until the evening of October 22 that the President broke the news to the American public in a nationally televised, prime time address to the nation in which he made the chilling statement "It shall be the policy of this nation to regard any nuclear missile launched from Cuba against any nation in the Western Hemisphere as an attack by the Soviet Union on the United States, requiring a full retaliatory response upon the Soviet Union." He also announced a naval blockade of Cuba, an action in itself generally considered to be an act of war.

The below photograph shows US Army Col. David Parker (standing at the easel)



UN Security Council - October 25, 1962 John Duprey (NY Daily News)

pointing out enlarged U-2 pictures of missile sites in Cuba during an emergency meeting of the United Nations Security Council with United States UN Ambassador Adlai Stevenson seated (right side) at the ring-shaped conference table.

Intense fear on the part of the American public caused store shelves to empty as people bought survival supplies, parents to keep their children home from school, thinking they may have only a few days left with them, and roads to crowd as people left large cities in the eastern part of the country.

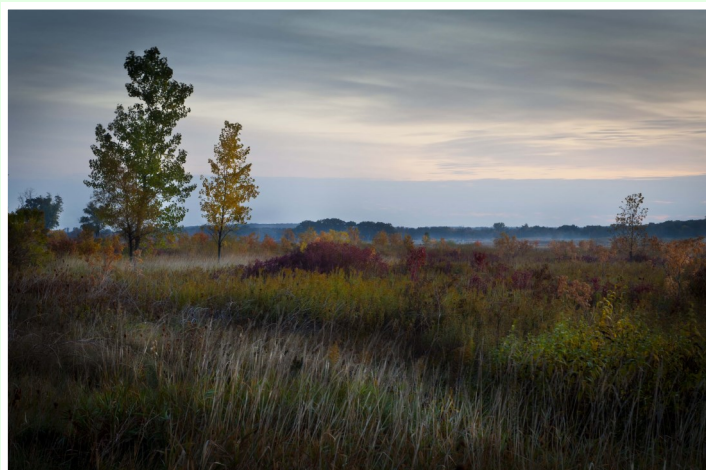
After tense days of misunderstood communications between the two superpowers, public diplomatic debate and secret negotiations, Soviet Premier Nikita Khrushchev agreed to dismantle the Cuban missile bases and remove all nuclear weapons from Cuba in exchange for the removal of American nuclear missiles from Turkey six months later (a detail which remained secret at the time). The possibility of a third world war with catastrophic consequences was thus averted. As a result of the crisis, the United States and the Soviet Union deployed a telecommunications "hot line" between Moscow and Washington, DC to allow near instantaneous, direct communications between the two leaders should future crises develop. ♦



TIP OF THE MONTH

Submitted by David Jilek

Autumn is here and many of us will be heading out to spend some time in the great outdoors, looking for those great shot opportunities.



"Fall Colors" - David Jilek

So how do we take advantage of this time of year photographically? Well, here are a few tips.

- **Location:** It's been said before and I'll say it again - location, location, location. New England, the Rockies and our own backyard, the upper Midwest. These are all great places to find fantastic fall colors. When in doubt as to timing, I usually check Flickr or Google and do a search for fall colors in the area I intend to visit. I then check the metadata on images I really like to find out when the image was taken. Checking state and county websites for fall festival information is also helpful.
- **Exposure:** I try to avoid empty skies that are void of color. I intentionally underexpose my images just a touch to get some great saturation and to make sure I'm not clipping any highlights - checking the histogram is very helpful. I almost always shoot in a matrix metering mode. What I'm shooting, the time of day, and how much wind and light is affecting my shot will determine my ISO, aperture and shutter speed.
- **Composition:** Again, I try to avoid boring skies. Reflections are great this time of year and leading the viewer to the color is also helpful. I usually shoot a scene three different ways. First a wide shot capturing everything. Then I move in a little closer to refine just one important section of what is taking my breath away. Then I go in for a close, detailed shot. Living in the Midwest, grand landscapes are slim pickings but an intimate shot can be key to bringing everything to life.

So remember - location, exposure and composition will lead you to some great fall shooting. Weather is a big factor and cloudy days are better than sunny days for fall colors! Good luck and good shooting! ♦

LINKS OF THE MONTH

Submitted by Sandy Wittman, a few ideas on how to use your photographic talents for the betterment of society:

[Photos for a Good Cause](#)

Submitted by Chuck Rasmussen, always a great source of information, tips, ideas and deals on a weekly basis:

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

Submitted by Al Popp, a YouTube tutorial on a technique for creating snow in Photoshop:

<http://www.youtube.com/watch?v=yP7qiZluTA0>

This is a new section of the newsletter, started this month in response to a suggestion from the September 2, 2014 newsletter survey. Readers are welcome to submit links to richbickham@comcast.net. - Ed ♦

THE FRINGE OF STILL PHOTOGRAPHY *

High Speed Photography

Rich Bickham

High speed photography captures images of fast moving objects or short lived phenomena. The most obvious method of doing this is through the use of a very fast shutter speed combined with a means of achieving an acceptable exposure level. A brief survey of Nikon and Canon DSLRs shows the fastest available shutter speed in current products is 1/8000 seconds. The below two pictures are examples of



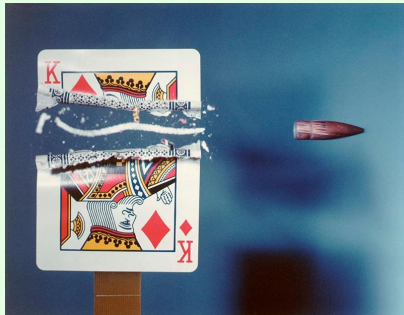
Wakeboarder



Untitled Gaudencio Garcinuño

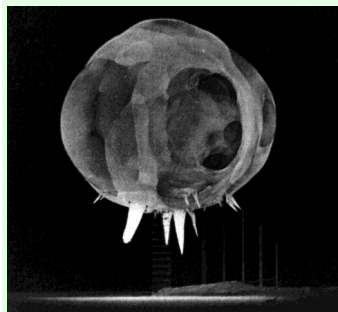
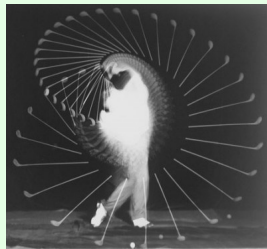
images using this shutter speed. Camera settings for the left image were ISO 800, (aperture unknown) and likely no flash, while those for the right image were ISO 1,600, f/1.4, and flash unknown. Shooting with such a fast shutter speed usually requires either high ambient light, or a very good flash unit.

If you don't have a fast enough shutter to capture the intended subject, there is an alternative which allows you to leave your camera shutter open and use a strobe light (a lighting device capable of delivering a rapid sequence of very short duration, high intensity bursts of light). This technique was developed in the 1930s by Dr. Harold Edgerton, a Professor of Electrical Engineering at MIT (Massachusetts Institute of Technology). This technique will allow for the capture of either a single shot or a multiple exposure shot. It involves setting up the camera, turning off ALL sources of ambient light, opening the shutter, firing the strobe light as the subject phenomena occurs, closing the shutter and turning the lights on. For this method the duration of the flash is 'equivalent' to the shutter speed in a normal shot.



The image on the left is an example of a single exposure using a strobe light. It shows a .30 caliber bullet shot from a rifle. The bullet is traveling at approximately 2,800 feet per second and slicing edgewise through a playing card. It was captured with a strobe flash of one millionth of a second. This clearly takes sophisticated instrumentation to synchronize the strobe flash with the firing of the rifle.

The photograph on the right taken in Edgerton's laboratory at MIT in 1938 is of legendary golfer Bobby Jones swinging a golf club - multiple strobe flashes of 1/100,000 second duration at a repetition rate of 100 flashes per second were used. The golf ball speed after impact is approximately 225 feet per second and club head speed before (after) impact is approximately 166 (114) feet per second.



Edgerton continued to push the envelope of high speed photography in his later years at MIT, and later as a consultant and partner in private industry. The picture on the left of a 1962 nuclear weapon test was taken 0.001 seconds after detonation with an "exposure duration" of a few millionths of a second. It was taken with a special camera he helped develop for this purpose.

Edgerton passed away in 1990, but his legacy lives on in the Edgerton Center at MIT.

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

DOWNTOWN PHOTO WORKSHOPS

Club member *Jim Pierce* has announced a series of workshops at Downtown Photo designed to give you the tools needed to take your photography to the next level. All workshops will be taught by Jim, who is a Certified Professional Photographer and Master of Photography through the Professional Photographers of America accreditation program. All programs will be held at

Downtown Photo
150 Virginia Rd., Crystal Lake
(815)-788-9100

from 10:00 a.m. until at least 1:00 p.m. on Saturdays with a CLCC member cost of **\$35** per work-shop. (non-member **\$45**)
Contact Jim to register for workshops.

October 4 : What does it all mean? Demystifying camera functions.

This workshop covers the following camera options.

F-Stop, Shutter Speed, ISO Settings, Exposure Triangle, Lens Selection, Flash Use.

October 11: From seeing it to printing it, what makes a great image

This workshop covers the following areas:

Composition Rules, Color Harmony, Leading Lines and Circles, Negative Space and Balance, Bringing It All Together, Breaking the Rules.

October 25: Photoshop 101

This workshop covers the different ways to do creative things in Photoshop, and which of the similar methods are right for the effect you desire. Non destructive editing techniques, selective color adjustments, dodging and burning, tone mapping and many more will also be explored.

November 1: Photoshop for Landscapes

This workshop covers tone mapping for extending the range of landscape images, selective color & contrast enhancement, sharpening for effect, processing the RAW files and HDR.

November 8: Digital Painting

For this workshop we will be going over techniques using Photoshop CS5 or higher (cloud version works) as well as Corel Painter and a graphics tablet. So if you have a tablet and want to learn how to unleash its creative force this is the workshop for you. We will be covering several different techniques for making your images look indistinguishable from what a painter puts on a canvas. ◇



TOM SNITZER TO PRESENT AT NOVEMBER MEETING

Al Popp

Ever asked yourself, "How can I take great sport photographs without blurring the images?" We're in for a treat. During our November 5 meeting *Tom Snitzer*, who is proficient in the art of Sport Photography, will show us how to do this very thing along with many more tips and tricks.

Quoted from his website, Tom says, "Sports brings out unique aspects of a competitor's personality and offers a window to their intensity and enthusiasm. My job is to share that with the viewer. A great photo not only puts you in the action but into the heads of the athletes."

Tom comes from a family of photo-buffs. His dad was a former president of Leo Burnett, Inc. and maintained an extensive darkroom in their home. Graduating from college in 1979, Tom had the smashing opportunity to spend five weeks in the mountains with *Paul Chesley*, a photographer for National Geographic magazine. Paul turned out to be a great mentor, assisting him with the many aspects of professional photography.

Our November presentation is your chance to learn many of the intricacies for making terrific images of your children or grandchildren hard at work on the playing field. This may give you that nudge to improve your own skills in this genre, or chase after a whole new challenge – really a kick on-goal with your images. Besides, this offers us another fun way to grow as photographers. ◇

FROM THE EDITOR

Thank you to all who participated in the CLCC Newsletter survey taken at the September club meeting. A summary of the results is shown in the Charts and Statistics section of this issue on pages 6 & 7. The results will be used to guide changes to improve the newsletter going forward. One immediate change is the introduction of a new "Links of the Month" section on page 3 of this issue. Club members interested in a more detailed report of results, along with my observations and recommendations for change, can request one from me.

The slate of candidates for club officers for fiscal year 2014 - 2015 was voted upon at the September 2, 2014 club meeting. Results are shown in the left hand column of page 1.

Rich Bickham

NO OCTOBER MEETING SHOW & TELL CHALLENGE

The Show & Tell Challenge is not held in any month during which club competitions take place. The next Show & Tell Challenge will be at the **November 5** meeting - the assignment is "**Fall is my favorite Season Because ...**". As usual, feel free to bring any photograph you would like to share, regardless of subject. ♦



READER FEEDBACK

See the Charts and Statistics section below for a summary of the results of the September CLCC newsletter survey.

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 downtownphoto@sbcglobal.net, and Jim Pierce will provide an answer or solution to your inquiry in the next newsletter.

The front page picture (Seasonal Image of the Month) of the newsletter will be chosen from entries received from club members. Your entry must be received by the newsletter input deadline. Email a jpg image to richbickham@comcast.net with the subject line "Front Page Image Entry - Month" where Month is the intended newsletter issue month. The picture should have a seasonal theme.

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" and "Links of the Month" sections of the newsletter. If you have something helpful to share with our club members (which includes both professionals and novices so both basic and advanced topics are welcome), send it to richbickham@comcast.net before the newsletter input deadline. ♦

CHARTS AND STATISTICS - RESULTS OF SEPTEMBER NEWSLETTER SURVEY

This month's Charts & Statistics section consists of a summary of the results of the CLCC Newsletter survey conducted at the September 2, 2014 club meeting.

As Editor, I did not participate in the survey. - Ed

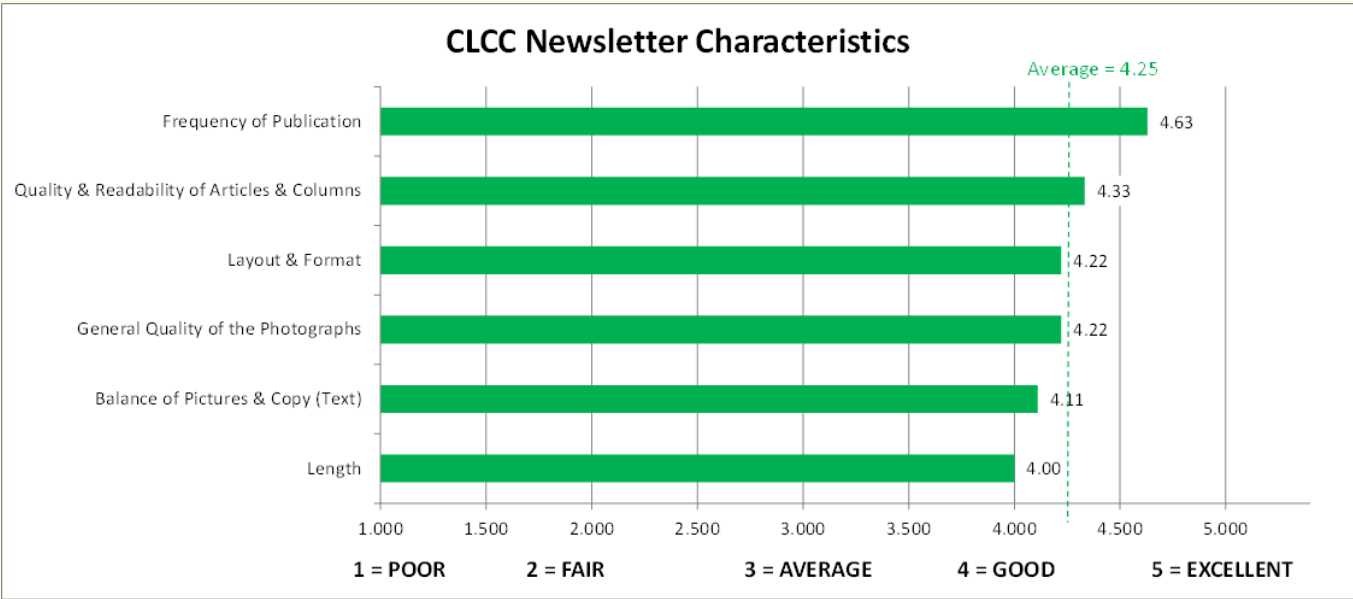
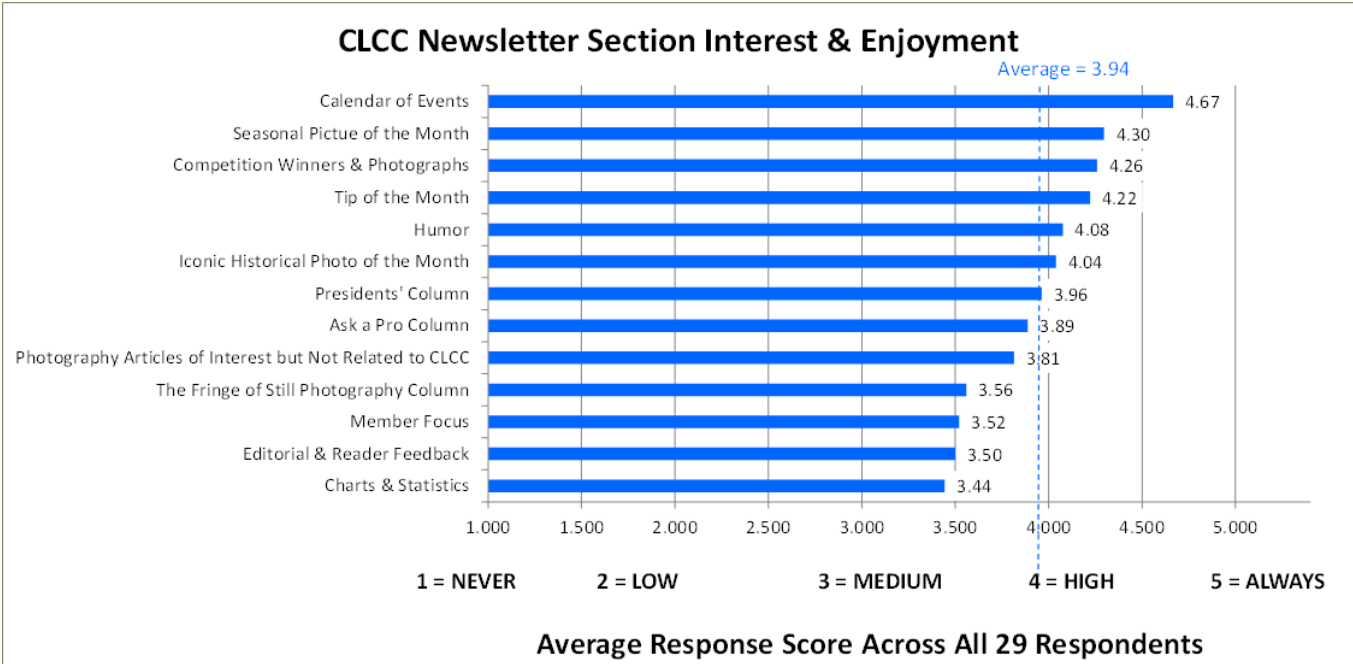
	#	%
Total number of surveys distributed:	39	
Total number of respondents:	29	74.4%
CLCC member respondents:	28	96.6%
CLCC non-member respondents:	1	3.4%
Respondents who receive NL:	28	96.6%
Respondents who don't receive NL:	1	3.4%
Respondents who read NL in printed form *:	5	17.2%
Respondents who read NL in electronic form *:	27	93.1%
No answer:	1	3.4%
Respondents who read ALL of NL:	16	57.1%
Respondents who read MOST of NL:	11	39.3%
Respondents who read SOME of NL:	1	3.6%
Respondents who read NONE of NL:	0	0.0%

* Percentages do not add to 100% due to some respondents checking both 'printed' and 'electronic' choices.

Respondents who want copy (text) content reduced:	2	6.9%
Respondents who picture content reduced:	0	0.0%
Respondents who want length reduced:	5	17.2%
Respondents who want length increased:	0	0.0%
Respondents who want publication frequency changed:	0	0.0%
Respondents Suggesting Improvements	8	27.6%
No Comment	21	72.4%
Include photos from club outings	1	3.4%
Eliminate Gray text from Calendar of events	1	3.4%
Add a Link-of-the Month	1	3.4%
More Pictures	3	10.3%
Include agenda for next meeting	1	3.4%
How to set up camera for different lighting (including sun problems)	1	3.4%
Increase font size to improve readability	2	6.9%
General Comments	23	79.3%
No comment	6	20.7%
Best or one of best newsletters around	2	6.9%
Outstanding, Great, Excellent, job	13	44.8%
Consider a blog instead of a newsletter	1	3.4%

A graphical summary of survey results is presented on the next page.

See Survey, Page 7



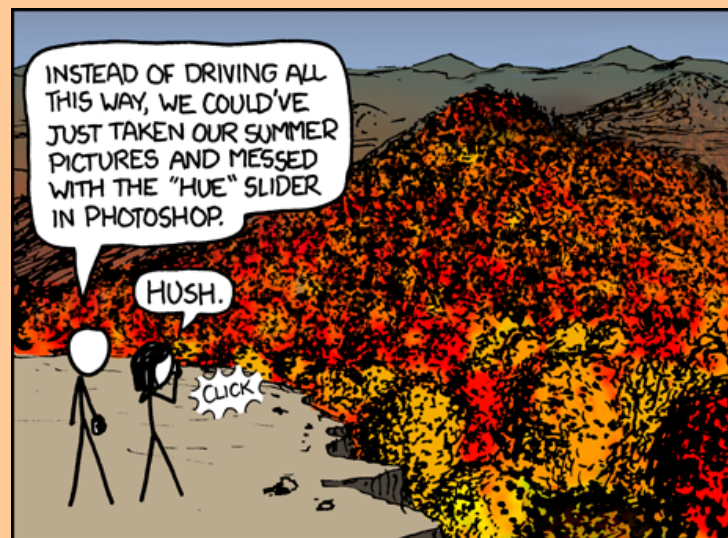
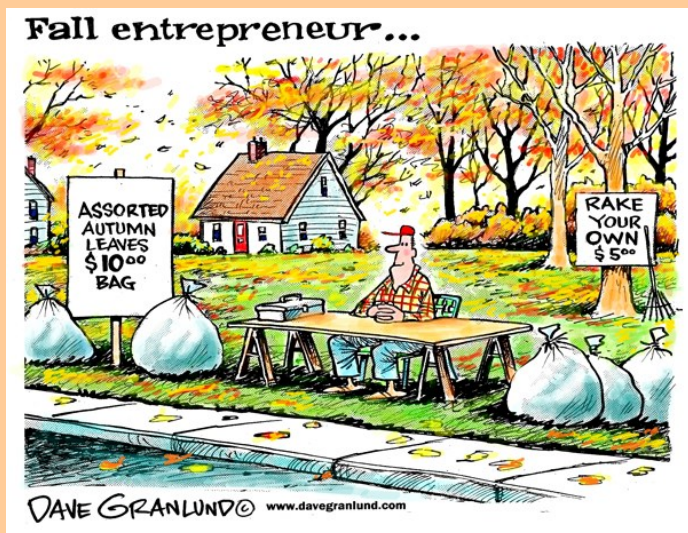
CALENDAR OF COMING EVENTS - October & November, 2014

DATE	TIME	LOCATION	DESCRIPTION	NOTES
October 7, 2014	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
October 7, 2014	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC October meeting - <i>Member Competition Night.</i> <i>Donuts and coffee from Country Donuts in Crystal Lake are provided by club member Larry Swanson.</i>	1
October 11, 2014	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
October 14, 2014	7:00 p.m.	Lark Creative Studio 835 S. Virginia Rd. Unit A, CL	CLCC Mentor Series Class - Histograms, White Balance, Metering	
October 21, 2014			Deadline for November newsletter inputs	3
October 28, 2014			Target date for November newsletter email distribution	
November 5, 2014	7:00 p.m.	Home State Bank	CLCC November meeting with guest speaker Tom Snitzer doing a presentation on sport photography	1, 4
November 8, 2014	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	3

Notes:

- 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.
- 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.
- Email to richbickham@comcast.net.
- Due to a Home State Bank scheduling conflict because of Election Day, the November meeting has been moved to WEDNESDAY, November 5.**

FALL HUMOR



- What is the ratio of a pumpkin's circumference to its diameter? Pumpkin Pi (3.141592654)
- A photographer goes to a haunted castle determined to get a picture of a ghost. The ghost he encounters turns out to be friendly and poses for a snapshot. The happy photographer dashes to his studio, develops the film and...learns that the photos are underexposed and completely blank. *Moral to the story: The spirit is willing but the flash is weak.* ◇