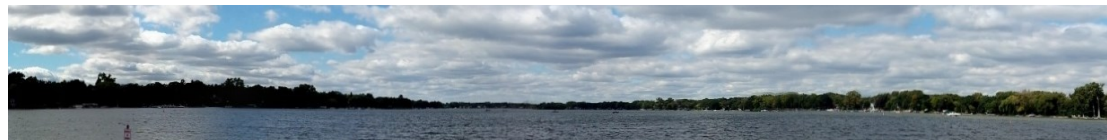




CLCC Links

[Website](#)

[Facebook](#)



Crystal Lake Camera Club Newsletter

Serving Crystal Lake and surrounding communities since 1980

September, 2014

Year 2014-2015, Issue 1

Presidents' Column

We're still enjoying the days of summer, but do you have the feeling that fall is tapping us on the shoulder? It's still a few weeks in the future, but it's not too early to begin anticipating the picture-taking fun of the coming season.

What images do you conjure up inside your head when you think about fall? Can you feel a chill in the air – see the vivid colors of the trees and bushes – hear the crunch of dried leaves beneath the soles of your shoes – spot flocks of geese on the wing? Though these last summer days tug at your shirtsleeves, fall is waiting to present its own kind of magic.

Now is a good time to consider what opportunities will greet the photographer in his/her own backyard, around town, or off on some sojourn to different areas of the country. One needs to not only consider their equipment, but also have some inkling of what image possibilities to watch out for during their planned adventures. Spontaneity works – every photographer must be ready for images of opportunity; still, giving forethought boosts those hoped for results. Will you wander off alone or organize a group of fellow enthusiasts for an outing? Visit an urban setting or woodland? Tramp around parks, streams, fields, or your own backyard? All of these places provide uniqueness for interesting photos.

Farm markets are appealing places and many towns tuck them inside their parks, along thoroughfares, or in vacant lots. Vendors offer fresh produce, household items, and many curious wares for sale. Keep your camera armed, for photo-ops may suddenly present themselves.

Colorful displays of pumpkins and gourds, corn stalks and scarecrows, vegetables of the season, and plants & flowers all say "Take my picture." A seller wearing overalls or an apron stands before the customer who clutches a shopping bag while talking about the advantages of a special something provides for a photo story of its own. Maybe your daughter or son laughing while shaking hands with that stuffed scarecrow holds special meaning for you - perhaps the expression on their face says everything. The young mother pushing her stroller loaded with parcels along the crowded sidewalk while trying to grab the hand of her toddler can provide a study in determination. Keep an eye peeled for these fine interactions.

See **President**, Page 2

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CLCC Officers

(September, 2013 - August, 2014)

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

CLCC Support Staff

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

Swap-a-Rama

The September CLCC meeting will include a photographic and equipment supplies sale ("Swap-a-Rama"). Attending members are encouraged to bring along any such items for which they no longer have a use. All items will be displayed on tables against a wall of the meeting room for easy inspection by prospective buyers. Each item should be tagged by the owner with the following information - owner's name, condition of item, original price (if known) and asking price.

This is a good opportunity for members to clean out their shelves, drawers, camera cases or whatever. Bring anything photographic that you want to sell. Find a new home for those items gathering dust. You can sell to, buy from or swap with other members. This sale is simply a convenience for our members.

All transactions will be strictly between the owner and purchaser. CLCC has no involvement whatsoever in any sales transactions. ♦

SEPTEMBER SEASONAL IMAGE

Congratulations to Lynda DiGregor whose picture was chosen as Seasonal Image of the month!



Tomatillos

Lynda DiGregor

Lynda's garden - Crystal Lake, IL

A campfire in your yard on a crisp fall evening, assuming that where you live allows for both space and an ordinance permit, presents a fun time for the whole family. What a great expression of togetherness while serving up photo-ops that become keepsakes for many years to come. Kids toasting gooey marshmallows on the end of a fork and building s'mores from graham crackers and chocolate squares are great subjects to capture with the camera. How little Alexis likes to stare into the lens showing off her marshmallowy lips, sticky fingers, and toothy grin creates a fine statement. Or grandma wrapped in her favorite brown corduroy jacket seated on a campstool telling stories to the kids flopped on the ground around her feet. Maybe the flickering firelight illuminates their young faces hanging on her every word. An orange moon poking over the tops of evergreen trees shines above the heads of youngsters and oldsters alike makes for an interesting shot. Your camera captures these moments in time.

Try taking a photo walk in the park or through your own neighborhood some fall morning or evening when the sunlight is low and warm to see what random images you can find. Notice how the reds, golds, and rusty colors all blend into the scene. Tree clusters can provide a harmony of vivid colors waiting there for you to take their photo. Maybe one or two lone trees all dressed for up for fall stand tall on a ridge telling their story against an unbroken sky. Perhaps people walking a leaf-strewn path surrounded by the colorful trees tempt your interest. Let the viewer's imagination answer such questions as where they have come from or where they are heading.

Look around you for images of individual or groups of leaves for a special composition project. Bring them close to the lens and let the sunlight shine through to accent their individual vein structures. Don't forget those bushes with fall berries or all the colorful ground plants beneath trees or in fields. Many of these provide interesting picture possibilities for the photographer.

Fall is a great time for observing the action of football and soccer games. These sports lend themselves well to the pursuant photographer. Park organized leagues or school teams can provide exciting shots of your children or grandchildren as they charge through intense competition while trying for that kick on goal, or an all-important first down. Be prepared with camera and lens ready to capture those fleeting moments right at the height of action. Faces set firm in concentration tell a great story. Images like these will surely find their way into scrapbooks holding strong memories of past events. Sports played out in a fall rain or bright sun often highlight the season's mystique, as well as providing background interest to foreground subjects. These present the viewer with the emotion the photographer attempted to convey when first positioning the scene in their viewfinder.

Just as all seasons do, fall provides its own unique challenges. A wise photographer will seek out these photo opportunities and be ready to grasp hold of them with the camera's lens. This is all the fun part of an exciting season. ◇

AI & Chuck

NEW CLCC FACEBOOK PAGE

The CLCC Facebook page has a brand new look and new administrators. Accessible at

<https://www.facebook.com/CrystalLakeCameraClub101>

it is now being supported by club members *Mario Salazar* and *Alexis Cooper*. This is a wonderful venue for members to share their photographs within the growing world of social media. Look it over and "Like" it to be part of it. Invite your friends to "Like" it too. Click on the link and take a peek. Send your comments to Mario and Alexis, who invite all members to contribute their photographs to share on the new page. ◇

GOING APE* OVER "SELFIES"

Rich Bickham (Thanks to Sandy Wittman for suggesting this subject)

Because of the global pervasiveness of camera phones, the "selfie" has become commonplace. For those who have been isolated from society during the past decade, a selfie is a picture one takes of oneself, usually with a hand-held cellphone camera. While photographers have been taking pictures of themselves since the 19th century, the proliferation of selfies posted on the internet and social media sites pretty much tracks the proliferation of camera phones having front-facing lenses (within the past decade).

In 2011 photographer *David Slater* was on a nature shoot in Indonesia when he began taking pictures of macaques (sometimes using his cellphone) in their natural habitat. As the story goes, one day one of his subjects, after 'studying' his picture-taking activity, apparently became curious, grabbed Slater's phone and started taking pictures with it (an example is shown on the right). They were mostly garbage, but a few were good, and some of those were of himself † (the macaque, not Slater). Well, Slater began making some money from the macaque selfies, and electronically distributing the pictures, but they soon began to pop up on the internet, including Wikipedia.



http://en.wikipedia.org/wiki/Monkey_selfie#22Monkey_selfie.22_case

In fact Wikipedia posted them to its "royalty-free images online" section (along with over 22 million other photos). As his revenue stream dried up Slater became upset, since he thought he owned the photos, should be protected by copyright law and should be entitled to royalties for their use.

Needless to say, a controversy arose and has yet to be finally resolved. The questions being debated include:

- Who owns the pictures - the macaque, Slater, or no-one (the public)?
- Can an animal own anything (photographs, copyrights, ...)?

Wikipedia has refused to take down the photos from its website, maintaining they are public domain. On August 14, 2014 the United States Copyright Office took the position that items created by **non-humans** cannot be copyrighted, so they seem to agree with Wikipedia's position. The public is quite split on this (not that it matters) – results of a recent Telegraph Survey of over 47,000 people show

- > 43% of respondents think Slater owns the images,
- > 40% of respondents think the macaque owns the images,
- > 16% of respondents think the images are public domain.

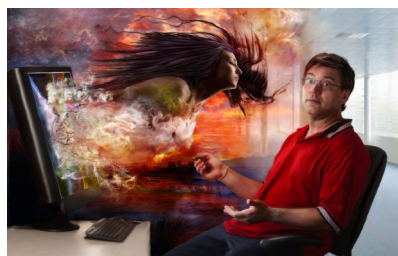
We have likely not heard the last of this, and the issue could go up through the federal court system. As crazy as this sounds, it may get even weirder. Consider some potential scenarios:

- The US Supreme Court rules that non-humans can own photos – and the macaque gets a lawyer (hey, if a macaque can create intellectual property, he should certainly be entitled to legal representation - free, since the macaque likely has no money).
- Intelligent alien beings come down from space and set up a business shooting selfies of themselves arm-in-arm (or appendage-in-appendage) with tourists.

Think of the possibilities. ◇

* To be scientifically correct, a macaque is not an ape, it's a monkey – but in the present context, who cares? - Ed

† Actually, the gender of the macaque is unknown.



ASK A PRO

Jim Pierce

Send your questions to:
downtownprophoto@sbcglobal.net

Submitted by Rich Bickham

Pve heard a few things about High Dynamic Range (HDR) photography during our club meetings, and would like to experiment with it, but I have a few questions that you can probably answer for me. As I understand things (and please correct me if I'm wrong) there are two main aspects of HDR – the image(s) as taken with the camera, and post-editing of the image(s) using tools like Lightroom or Photoshop Elements (both of which I have). I believe that the technique applies best to images that exhibit a wide range of exposure levels. Is it better to take a single image using an average exposure level and post-process it to adjust the exposure levels within different areas of the image, or to take several images of varying exposure levels and somehow combine them during post-processing (if this is possible)? Is there an advantage to one or the other of these approaches, and is Lightroom or Elements the best choice for either?

Great question. HDR is one of, if not the most, debated and misunderstood techniques out there right now. HDR stands for High Dynamic Range, which means you are presenting (not capturing) a final image that shows a dynamic range beyond the capabilities of the media to accurately capture. So by nature it must incorporate multiple exposures of the same scene.

The technique was originally developed to film nuclear bomb tests so that scientists could watch it and study what was happening. Since initial blasts had a tremendous brightness that rapidly fell off, there was a constantly changing exposure value that a camera man could never match on the fly. So a camera was developed using mirrors and prisms so that one central lens was used and the light from it was directed into multiple cameras, each one with a different aperture on it. As the explosion occurred and dimmed, a different camera was able to capture the ideal exposure for a section of the event. The different exposures were then combined in the lab to create a consistent EV (exposure value) for the final film.

Today we use it for still images that exceed the ability of our cameras to record. The typical digital camera has about a 3-4 stop range where it records detail at its optimal resolution. Beyond that highlights will lose detail and shadows will start to get noise. The human eye has about an 11 stop range. So to capture the full detail of what we can see, you will need to have at least three different exposures taken of the scene.

A very sturdy tripod and a camera with full manual control will be needed. Start by composing and setting the camera on the tripod so it will not move no matter what. You will be controlling the EV strictly through the shutter speed, so all other settings will be locked down once you start. Since you are on a tripod and going to have some longer shutter speeds, you might as well go for the best quality and use the optimal ISO for the camera and stop your lens all the way down for the most depth of field. Start with your highest EV, which will be for your highlights and work your way down. Since you are going for full detail at all EV's, place the exposure so that it will be safely within the range of the camera. Don't try to bring it back in post-processing, that is defeating the purpose of the technique. Now work your way down through longer exposures in two stop increments. So if your first shutter speed was 1/125 make the second one 1/30, then 1/8, 1/2, 2 seconds.....until you are satisfied you have enough shadow detail to make it work. Remember that it is always better to have too many exposures once you get back home than not enough, since getting the exact same placement is not possible. Also keep in mind that due to the fact that you will most likely be using some longer shutter speeds, motion blur from moving subjects will become a very real factor, so choose your subject matter accordingly.

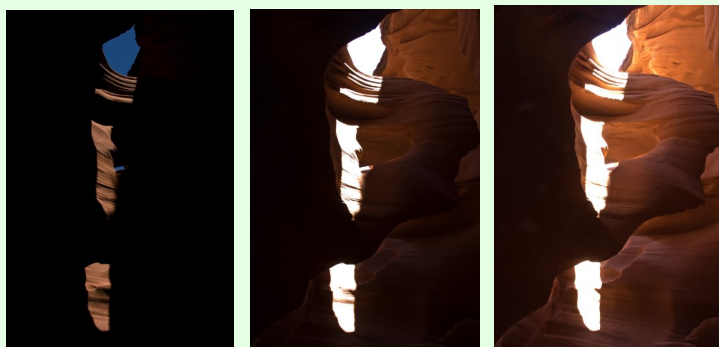
Now it's on to the post processing work. In Lightroom you will want to match up all of the images with the same values for the most part. Do not adjust the EV, instead use the exposure straight from the camera that is best for the EV of a specific region of the image. You will need to have some settings different for various parts of the dynamic range though. Your shadows will not have the same white balance as your highlights, but since we are wanting to match what our eyes see, we will need to give them the same tones. Shadows are blue, so we will need to warm them up to match the tones of our highlights since our brains will auto-

matically do this for us but the camera doesn't. There will also need to be different contrast settings, shadows higher and highlights lower. This is all done to taste, there is no cast-in-stone set of numbers and each scene will have its own set of variables that need addressing. Once you have a set of images you like in Lightroom, export them and open them up in Photoshop.

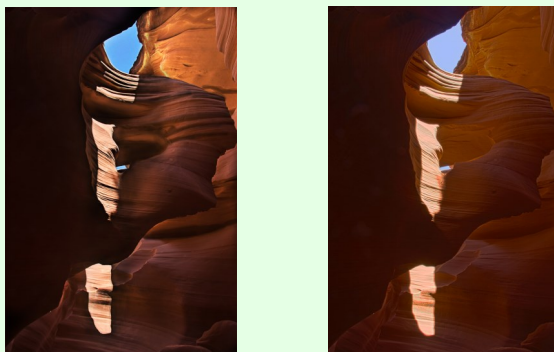
In Photoshop we will be combining all the images together for our final look. While PS does have an auto HDR feature, I have never liked the results. It is set to equalize all the tones, and to me that is boring. I want to be able to decide where and how the shadows relate to the highlights so I get to control the depth of the image instead of a computer algorithm. There are several other plug-ins available, but I still like the control I have when doing it by hand - it does take longer but I feel the results are worth it.

My preferred technique is to use the image with the most amount of area with the ideal tone as my base. I will then create a new layer with an image that has tones I need to fill in. This is where having a good solid tripod available really pays off. If nothing moved, then the layers should line up perfectly with the detail, if not, then you might have to move and distort the top layer a bit to line everything up. The easiest way is to set the blend mode on the new layer to difference and you will see where things don't line up quickly. Then move and distort to fit, set the blend mode back to normal and add a mask. Since I use the image with the most amount of correct exposure as my base, a hide all mask works the best. I will now simply paint back in the area I want to utilize from the new layer. I start off with a higher opacity for the bulk of the area and switch to a lower opacity as I get closer to the edges so that I can transition better. Slower and more tedious, yes it is. Total artistic control over my final image makes it so worth the time spent. Repeat this for all layers needed.

The below images shot in one of Zion National Park's slot canyons in Utah show



the different images used for the final presentation. The highlights were at 1/60 second, the mid-tones at 1/2 second while the shadows were at 2 seconds. This is a total of a seven stop range in tones, well beyond what processing a single image (even the mid-tone one) would give me for detail retention. Both the final presentation (left) and the auto HDR version (right) are shown below.



The auto HDR process shows how it strived to even the tones out, while I went for a more dramatic look that for me represents how I remember seeing it.

The HDR "look" is not actually HDR. It is tone mapping. A lot of HDR is then tone mapped to enhance the tonal range of the image, deepen up the shadows and pop up the highlights while adding contrast into the mid-tones. It has a very distinct look to it, but that is not HDR. When done correctly HDR should not be noticed at all, it should look like a very well exposed image with little or no processing done to it even though a lot has been done.

MEMBER FOCUS

PLANNED PHOTOGRAPHY CLASSES

BY PETER PELKE II

The below list of classes prepared by Director of Education Peter Pelke II will be presented to interested CLCC members starting in October. The themes of the series of classes will be "How to Use Your Camera" (1 - 5) and "Computer Workflow" (6 - 8). Tentative plans are for each class to be about 2 to 3 hours in duration, and to be held in the evening on the second Tuesday of every other month.

Eight classes are planned:

- 1) History of the DSLR camera, aperture, depth of field, shutter speed, motion, ISO speed and shooting modes (P, A, S, M)
- 2) Exposure, histograms, white balance and metering
- 3) Focus, focal point, "tack sharp images", lenses and filters
- 4) Flash
- 5) Lighting
- 6) Save & back-up of digital negatives (DNEG). RAW conversion to TIFF & JPG
- 7) Basic editing and Photoshop Elements
- 8) Sizing images for output (printer, internet, ...), resolution (printer, internet, ...), software plug-ins (NIK, ...)

A schedule will be distributed to members in September or early October. ◇

MENTORING AVAILABLE TO CLCC CLUB MEMBERS

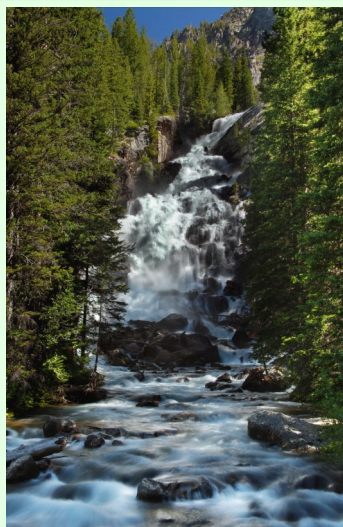
Three accomplished photographers have stepped up and offered their time and experience to other club members who want to learn to take better pictures. Peter Pelke II (Algonquin), Al Popp (Woodstock) and Chuck Rasmussen (Crystal Lake) have volunteered to serve as photography mentors to any club member who is in need of help and guidance while growing their photographic skills. All you have to do is contact one of them and ask for help. They can be reached by phone or email at:

Peter:	railroader9999@sbcglobal.net	(847)-658-4939
Al:	skip3917@sbcglobal.net	(815)-459-6274
Chuck:	chuckr@camira.com	(815)-459-3340

Anyone else interested in volunteering their time and knowledge as a mentor should contact Al or Chuck. ◇

Ask a Pro, from Page 3

The final image (shown on the right) of Hidden Falls at Grand Tetons National Park was done using six different exposures ranging from 1/250 second for the water at the top of the falls which is in direct sunlight, to 2 seconds for the water at the base which was in heavy shadows; this is a nine stop range. No tone mapping was applied after the fact so the image doesn't have the HDR look, although it is an HDR image. A lot of masking was done to keep detail throughout the trees in shadow against varying EV's along the waterfall as the light fell off in exposure all along the height of it. ◇



PAUL LITKE

The July, 2014 issue of the Crystal Lake Newsletter features a front page image (shown below) taken by Paul Litke at the 2010 Crystal Lake Forth of July parade.



Paul takes thousands of pictures at special events each year and distributes them free of charge to various organizations in the area. His pictures often appear in organizational publications - for example, several that were published elsewhere were featured in the CLCC October, 2013 newsletter Member Focus section. ◇



AUGUST PHOTOBUG BREAKFAST

The monthly CLCC PhotoBug breakfast was held Saturday, August 9 at the Colonial Café in Crystal Lake. Topics of informal conversation included (but were not limited to) printers & photo paper, Apple vs. PC editing platforms & software, and purchasing strategy for lenses & camera bodies. In the below picture (seated L to R) are Peter Pelke II, Karl Gabbey, Jim Petersen, Alexis Cooper, Lynda DiGregor, Chuck Rasmussen, Al Popp and Frank Hyden - Rich Bickham behind the camera.



All current and prospective members are welcome to attend these breakfasts which are held at 8:30 a.m. on the second Saturday of each month. There is no formal agenda and participants are invited to raise any photography related topics for one-on-one or group discussion. ◇

THE FRINGE OF STILL PHOTOGRAPHY *

Slit Scan Photography - Part 2

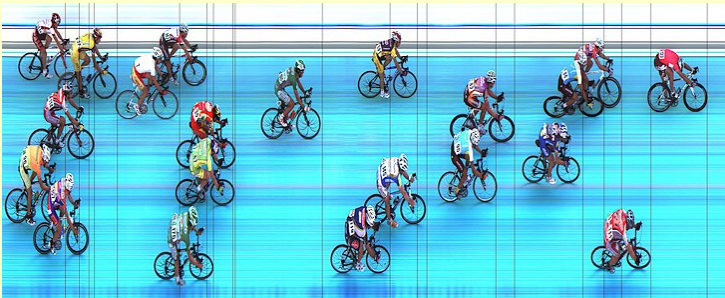
Rich Bickham

Last month we explored a variation of slit scan photography in which a narrow slit is moved across a sensor (film or electronic) to expose an image of a subject space, the net effect of which is to create a picture in which stationary objects appear normal but moving objects appear deformed. This month we explore a similar variation in which the narrow slit is always imaging the same narrow space while the sensor is moving past the slit. These two variations produce very different results.

Imaging the same narrow space with a moving sensor produces a time history of the events taking place within a single slice of space. For a sensor moving horizontally, the image produced represents a time sequence of events imaged through the slit area. If the sensor moves from left to right, the right side of the final image shows events occurring earlier in time. This technique can be used to determine the order of finish in competitive races. As the below example shot by photographer *James Guerin* shows, an image created by aiming the narrow slit of the camera



along the finish line of a horse race as the camera film moves across the slit produces a time sequence of images. The horse on the far right was the first to cross the line, while the horse on the far left finished last. Each individual horse is shown at the time it crossed the line. Since the slit is always imaging the same narrow slice of the stationary background, the background shows up as a series of continuous horizontal strips of varying width. Another racing example (photographer unknown) is shown below, in which vertical lines have been added to emphasize that each racer is shown when crossing the finish line.



The final image shown below was shot by *Martin Dixon* and shows how slowly



moving objects (walking people) appear near normal (only slightly compressed), while faster moving objects (vehicles) are significantly compressed.

Remember that the composition of the above images could not have been shot by a regular camera, since the portrayed scenes never really occurred. The horizontal axis of each portrays time, not a spatial dimension. Specialized equipment is needed to produce such images - those interested in experimenting will find plenty of information on the internet by searching on "slit scan photography".

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

ICONIC PICTURE OF A SEPTEMBER DAY IN HISTORY

Rich Bickham

In the midst of the great depression, money and jobs were in short supply for millions of Americans, but there were a few exceptions. One was John D Rockefeller, Jr. who's enormous wealth allowed him to privately finance the construction of Rockefeller Center in New York City's Midtown Manhattan. The picture shown below was taken in September of 1932 by Charles C. Ebbets*, and cap-



"Lunch Atop a Skyscraper"

Charles C. Ebbets

tures eleven construction workers sitting on a steel beam which would become an integral part of the 69th floor of the RCA building (renamed the GE Building in 1988, and now more commonly known as "30 Rock") with Central Park in the background (upper right). It was one of fourteen buildings of the Rockefeller Center complex constructed during the 1930's.

Although posed, the picture of men at work presented an uplifting mood in an otherwise depressed time, and was in sharp contrast to the usual depression-era candid images of lined up people waiting in bread-lines or outside failing banks.

* There is uncertainty about the exact date in September the picture was taken. Several similar images exist, and it is thought more than one photographer was present at the shoot. This one is generally attributed to Ebbets. - Ed ◇

TIP OF THE MONTH

Submitted by *Peter Pelke II*

The DSLR Camera - Critical Camera Settings

The following settings are critical to camera performance and knowledge that will make you a better photographer. You must know exactly how to change each of the following settings to enhance the image exposure and embrace your creativity:

- Aperture
- Shutter Speed
- ISO
- White Balance
- Metering Mode
- Set Single Focal Point
- Flash Settings for Red Eye
- Flash Settings for Flash Exposure Compensation
- Single and Continuous Shooting

Using your camera manual, learn and memorize how to manipulate the above settings for a particular subject and you will be Master of the Digital Single Lens Reflex (DSLR) camera.

Now let your creativity flow! ◇

You can call Peter at (847)-658-4939 if you have any questions. - Ed

FROM THE EDITOR

This month's newsletter is the twelfth monthly issue published during my time as editor. At the September meeting I will distribute a short, anonymous survey soliciting your likes and dislikes about this past year's issues. Attendees will be given about ten minutes during the meeting to complete the survey and deposit it in a box, during which time I will make myself scarce. Results will be compiled, published in the October newsletter, and used to consider changes for future issues. Your input is important to me and I hope you will all participate and share your opinions and thoughts. Anyone unable to attend the meeting can request a survey from me - I will email it to them so they can send the completed form to Chuck or Al, who will then send it to me in an anonymous manner. Thanks in advance for your cooperation. ◇

Rich Bickham

SEPTEMBER MEETING SHOW & TELL CHALLENGE

The Show & Tell challenge theme for the September 2 meeting is
Back to School

As usual, any photos you'd like to share with the club are also welcome, even if they are not related to the above theme. ◇

CORRECTION

In the August issue it was incorrectly stated that pictures for Show & Tell must be limited in size to 1024 pixels wide x 768 pixels high. This limit applies only to pictures entered into CLCC DPI (Digitally Projected Images) competitions. There is no size limit for Show & Tell images. - Ed

MEMBER PHOTOGRAPHS AT LOCAL BUSINESSES

Chuck Rasmussen is in the process of rotating member photographs through the four local business venues. This will take a few weeks. Upon completion (estimated late September) a list of whose photographs are being displayed at what venues will be published in the newsletter. New photographs are also being added to the rotation, and more are always welcome (contact Chuck).

The program has been quite successful to-date. The businesses enjoy displaying our members' work, and offers to purchase have been made to several members. Additional venues are also being sought. ◇

READER FEEDBACK

August Newsletter

I was once a member of the club and left for various reasons. Somehow, I was left on the mailing list and am very happy I was. The club has changed a lot and for the better. If I can find a way to work it into my life at this time, I plan on rejoining the club. Never had a problem with it in the first place. Just was being pulled in too many directions at the time. I am going to try and address this and rejoin. Great job on everyone creating an exciting and dynamic club and newsletter.

Mark Zelazski

Thanks for newsletter. It's really packed with information and ideas.

Royal Pitchford

Reader feedback should be sent to richbickham@comcast.net

OPPORTUNITIES

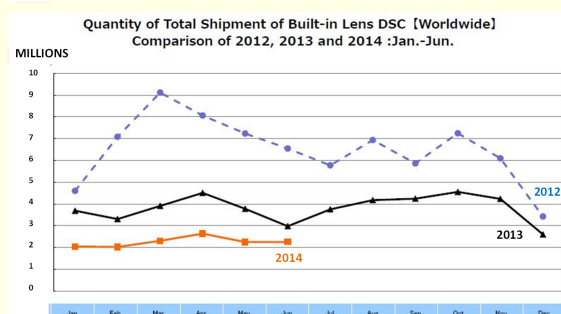
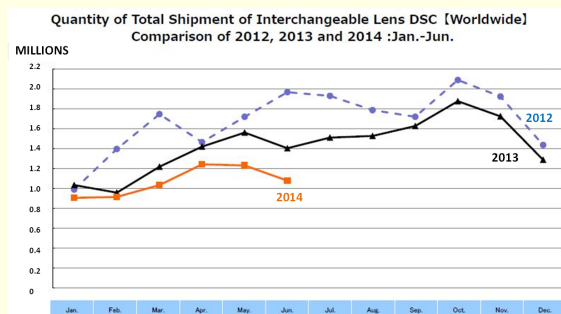
Get your photography questions answered or your problems solved with our "Ask a Pro" program. Submit queries to downtownprophoto@sbcglobal.net, and Jim Pierce will provide an answer or solution to your inquiry in the next newsletter.

The front page picture (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.

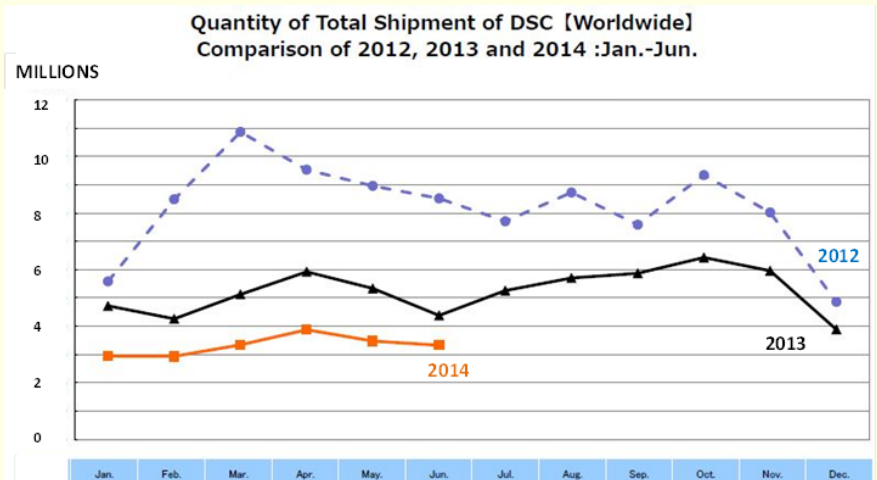
We are in search of a volunteer to be assistant editor of the newsletter. Duties include assisting in preparation of the monthly issues, and taking over editor responsibilities should current editor Rich Bickham be unable to perform editor duties in any given month(s). Rich will provide training and 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" 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. ◇

CHARTS AND STATISTICS



RECENT TRENDS IN TRADITIONAL CAMERA SALES



DSC means Digital Still Cameras (excludes video cameras and cell phones)

Source: CIPA (Camera & Imaging Products Association)

CALENDAR OF COMING EVENTS - September & October, 2014

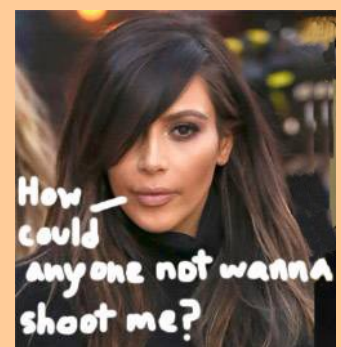
DATE	TIME	LOCATION	DESCRIPTION	NOTES
September 2, 2014	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
September 2, 2014	7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC September meeting - <i>Special Topic: 2014-2015 plans and election of club officers. Also Show & Tell and Swap-a-Rama.</i> Donuts and coffee from Country Donuts in Crystal Lake are provided by club member Larry Swanson.	1, 2
September 13, 2014	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	3
September 23, 2014			Deadline for October newsletter inputs	4
September 30, 2014			Target date for October newsletter email distribution	
October 7, 2014	7:00 p.m.	Home State Bank	CLCC October meeting & member competition	1
October 11, 2014	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	3
November 5, 2014	7:00 p.m.	Home State Bank	CLCC November meeting	5

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.
- Yearly club dues of \$25 are due for the new fiscal year (September 1, 2014 through August 31, 2015). New members who already paid during the summer months are exempt. Remember you must be a paid-up club member to participate in club competitions.**
- 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.

Don't forget to attend the September 2 club meeting to vote in the election of CLCC officers for the fiscal 2014-2015 year.

HAVE A FEW **SHOTS** OF PHOTOGRAPHIC HUMOR



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I will shoot anyone, anywhere.

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Las Vegas

