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Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

July, 2016

Year 2016, Issue 7

JULY SEASONAL IMAGE

No one sent in a picture this month, so here is one of mine. It was taken during a 2013 Alaska cruise in Glacier Bay. It may not look seasonal, but that's what summer looks like in Glacier Bay. Think of it as air conditioning for the eyes.



A Sunny Day in Glacier Bay

Rich Bickham

Your photograph can appear here next month. See the submission procedure in the "Opportunities" section on page 7. ◇

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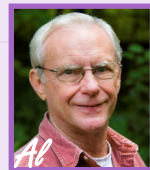
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Presidents' Column

YOUR PETS ARE SMILING FOR YOU



Most all families have pets, and most all pets become family members. You may already



Katherine the Great (Katie) 2004-2014

do this, but doesn't it make sense, that as photographers, you honor your faithful subjects by including them in family albums – along with Daughter Audrey, Grandpa Sylvester, and Grandma Hazel? However, taking pet photos can prove challenging.

Many professionals specialize in pet photography. Over the years, they have honed their craft for capturing pets and family members in loving interaction. Is it difficult to create images of the animal members of your family that we can proudly hang on the living-room wall? Not really. Like photographing human subjects, similar rules apply. There already exists that heartfelt bond between you and your pets, so let's think about creating some great photos.

Equipment: If you already own a DSLR, Point-n-Shoot, or cell phone you're in the game – even film cameras work. Try a zoom lens set around 50mm to 150mm as a good focal length, and then adjust as needed. Don't forget image stabilization.

See **President**, Page 2

President, from Page 1

Consider shooting in shutter priority. You want good photos of Audrey galloping around on her favorite horse, so try 1/500+ second to freeze motion. A slower shutter will produce that interesting blur effect of horse's legs. Of course, if you see your old tomcat sacked out with paws in the air, snoring on the couch or porch, most any speed is great.

Lighting: Work natural light, if possible both indoors and out, avoiding flash. Flash can frighten an animal and many times produce ethereal eye effects. Play with the light by positioning subjects near a window, or soften the light with curtains, or try moving around the room lights. If you must use flash, consider indirect angles using soft boxes and only set the power to a level necessary to enhance features and soften shadows. A reflector is a possibility. Remember not to take too much time setting up the shot as your subjects may rather be rummaging through the trash.

With out-of-door pet photos, position your subjects, avoiding harsh sunlight. Try for the golden hours – a bit after sunrise and a little before sunset. This will give warm tones and refined shadows. How you use the light in or out-of-doors will depend on the action. A pastoral setting will be easier to light than one with lots of excitement showing animals and people running around the yard. There may be times you need to take photos at high noon, but these inconveniences only help photographers improve their skills.

Experiment with your ISO. Depending on light conditions, 100 or 200 may be a good choice for photographing out-of-doors. With less light, boost to a level that produces quality images with the least amount of noise you can tolerate.

Scene and Location: Creating good photos of your pets interacting with the family is no different than photographing a family gathering – birthdays, graduations, anniversaries, you name it. You can snap off a bunch of pictures and hope for the best, or give a little thought to what is important to the image. Indoors, you may find Grandpa Sylvester seated in his favorite rocker gently petting Mellissa cat curled up beside him. Or little Bobbie feeding celery stalks to his pet Guinea pig. For lasting photos, set these up as you would any family grouping.

Outside, look for good backgrounds that do not distract from your subjects. Avoid telephone poles sprouting from a dog's head, or busy shapes and colors that blend the animals coat into the foliage. These ideas are fine for posed scenes, but in reality can be trying, especially when lots of action takes place. Try backing up and shooting with a long lens set to wide aperture for accenting divisions between background and foreground.

Interaction: Go to where your pet is playing or lounging rather than forcing him to come to you. Get down to his level. Crouch, sit on the floor, or lie down on your belly to improve the photo. Being at eye level will provide an interesting composition from the way your pet sees you. Can't get down on the floor? A chair or low stool will work just as well. Even a tree stump, if you're outside. Experiment with different angles and compositions – high, low, to the side.

Practice patience. If your pet is jumpy, wait quietly for him to relax and settle down. This will result in you having a better photo session. If the animal is too uncooperative, don't force it. Instead just try again in a couple of hours, or on another day.

Don't over-pose. Tune in to your pet and know when he's stressed and had enough of your foolishness. Maybe, bribe your pet with treats and a new toy to encourage cooperation. If this is a problem while working the photograph, you can commission someone off-camera with the task.

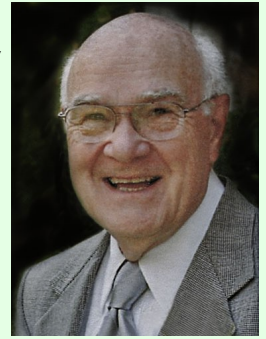
Try some close ups and macro shots. A furry face with eye and eyelashes in sharp focus can tell lots about your pet's personality. Look for photos that will express character. Zooming in on your rabbit's muzzle while he's chewing on a carrot can have picture interest. Look for your cat chasing a toy mouse or batting a ribbon, or your gerbil running on her wheel. Surprise your pet while they concentrate on a toy. Have your camera ready when calling their name to capture their expression when they suddenly look at you.

Involve your kids or grandkids by having them throw a ball or Frisbee in the backyard, running around the house, or wrestling on the lawn. Maybe napping together while sprawled across each other on the floor or couch. Be mindful when photographing outside with your pet off-leash. Know how they will behave and consider any traffic on nearby roads. Also, be watchful if small children are involved – you want to make this a good experience.

These are but a few thoughts you can try when photographing your other family members. Play with them and have fun adding your own ideas. These need not require expensive equipment. And for subjects, all you need do is whistle and

KNOW YOUR CLUB OFFICERS

I am Lyle Anderson. I grew up in the small town of Abilene, Kansas and got a degree in accounting at Kansas University. Of interest to some might be the fact that where my grade school stood is now where the Eisenhower Presidential Library Visitor Center stands.



After spending several years in the United States Army at Uncle Sam's invitation, I got an MBA and went to work, picking up a CPA certificate along the way. I served as chief financial officer of several companies, before my entrepreneurial juices pushed me to be my own boss, so I bought my own manufacturing company in Crystal Lake. I retired sixteen years ago, which allows me time to do what I enjoy. In that pursuit, the Crystal Lake Camera Club was interesting, so I joined six or seven years ago and served as president for a couple of years.

My interest in photography began about 70 years ago as a high school sophomore, when I bought a used Kodak folding camera and began a lifetime hobby. I soon built a darkroom in a corner of our house where I developed film and printed pictures. They were all black and white in those days. My primary interest is in landscape photography where I strive to capture beautiful natural scenery, but regardless of the subject, to make pictures which have some artistic merit. The past dozen years (the digital years) have made it possible to produce ever better images using the new tools.

We have now covered all current members of the club's Board of Directors. Next month we start a series introducing the club's support staff. - Ed ♦

SMALL GROUPS

Advanced Post Processing - Maureen Harris - parcon129@gmail.com

Learning various aspects of post processing with topics suggested by the group.

Architecture - Grace Moline - jgeagle01@gmail.com

Taking field trips to different sites, then discussing our photos and techniques.

Macro - Bob Cairone - robertcairone@gmail.com

Exploring methods and techniques of extreme close up photography, where the subject is shown near or larger than life size.

Nature & Landscape - Chuck Rasmussen - chuckr@camira.com

Enjoying the blended camaraderie of likeminded friends who desire to learn all the many facets involved in taking beautiful photographs of anything in nature.

NIK Software - Maureen Harris - parcon129@gmail.com

Studying the Google plug-in NIK which contains many specialized modules.

Photo 101 - Chuck Rasmussen - chuckr@camira.com

Understanding the basics of photography including, but not limited to, aperture, shutter speed and ISO and the coordinated interaction of those three elements.

Photoshop Elements - Peter Pelke II - railgrinch@gmail.com

Learning to use Adobe Photoshop Elements software starting from the basics.

Lightroom - John Delaware - jndelware@comcast.net

Learning to use Adobe Lightroom software starting from the basics.

Portrait - Mariela Ryan - marjosryan@hotmail.com

Learning techniques of portrait photography to display the mood, expression and personality of the subject.

Street Photography - Chuck Rasmussen - chuckr@camira.com

Examining techniques, laws and equipment for developing photographs taken in public places.

Anyone interested in joining one or more small groups should contact Small Group Coordinator Maureen Harris - parcon129@gmail.com ♦

they'll come running. Through the years you can look back remembering Bounder, or Princess, or Quackie and think of the love and joy they brought to your life. After all, pets are family members, too.

Al & Chuck ♦

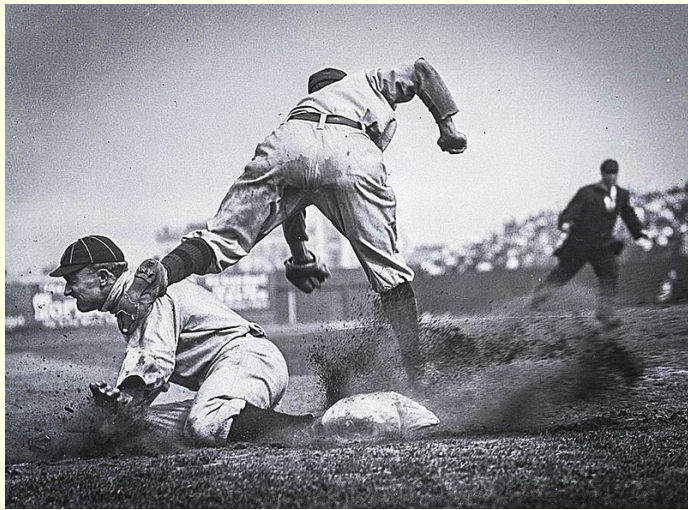
ICONIC PHOTO OF A JULY DAY IN HISTORY

Rich Bickham

It's summer again and in Chicago that means baseball. This year the Cubs appear to be the team to beat. This month's iconic photograph keeps with the baseball theme but does not involve any Chicago teams. It involves the Detroit Tigers, the New York Highlanders (now the NY Yankees), and baseball legend Ty Cobb.

Born Tyrus Raymond Cobb in the small town of Narrows, GA in 1886, he was the son of a demanding father who expected him to excel at everything he did. It was a goal he consistently drove himself to, even after his father's death in 1905. His father was shot and killed by his mother, who was later acquitted on the charge of murder, claiming self-defense. Cobb attributed his drive to excel in baseball as being in memory of his father, who never lived to see him play in the 'big leagues'. After a few years of semi-pro ball he was sold to the Detroit Tigers in 1905 for \$750 (about \$20,000 in today's dollars), where he remained for 22 years, followed by two more years with the Philadelphia Athletics (now the Oakland Athletics).

No one will argue about his baseball ability, but he was not a nice person on the field. He played aggressively with a nasty temper. The Detroit Free Press once characterized him as "... daring to the point of dementia." He was well known for sliding into bases feet first with his spikes high in the air. In 1912 he climbed into the stands to assault a disabled fan in a game against the New York Highlanders. The fan had only one hand which had only three fingers. Cobb was subsequently suspended for one game because of the incident.



Ty Cobb Third Base Slide

Charles M. Conlon

The above photograph was taken by Charles M. Conlon* on July 23, 1910 in a game against the New York Highlanders in Hilltop Park, NY. It shows Cobb sliding hard into third base with his teeth clenched, as the dirt flies. In the process he trips up third baseman Jimmy Austin as Austin tries to take a throw from the catcher. In the background, umpire Silk O'Loughlin calls Cobb safe. Some consider it the most iconic photograph ever taken of the sport of baseball.

Cobb's baseball achievements include:

- He was inducted as a charter member of the Baseball Hall of Fame in 1936.
- During his career he set 90 Major League records, and upon retiring, he still held 43 regular season records. As of the end of the 2014 season, he still held many of those records including stealing home plate (54) and consecutive steals of second, third and home (5).
- He won nine consecutive American League batting titles, and twelve in total.
- His batting average was .320 or greater for twenty two consecutive seasons, three of which were over .400. His career average was .366.
- Over his career he played the outfield, infield and pitcher, and even served as player-manager during his last five years in Detroit.

Cobb died in 1961, leaving an estate of nearly \$12 million (about \$93M in today's dollars, of which \$15M has gone to college scholarships for needy Georgians).

* Conlon (1868 – 1945) was a sports photographer who worked for several New York newspapers. He shot thousands of images of baseball action in the early years of the twentieth century and was considered to be the de facto photographer for that era in baseball (the "dead ball" era). For readers who are fans of baseball, many of his images are in the book "The Big Show: Charles M. Conlon's Golden Age Baseball Photographs" by Neal McCabe, and Constance McCabe, Abrams Books, 2011. ◇

TIP OF THE MONTH

Submitted by Rich Bickham

PHOTOGRAPHING FIREWORKS



Here are a few tips I pulled off the internet:

- Visit the spectator area a day early to get the lay of the land. Often the preparations will already be underway and you can get a good idea of how far you will be from the "launch" area, which will give you a chance to figure out what lenses you will need.
- On the day of the show, get there early so you can get set up in a good location with a clear, unobstructed view. If possible, set up upwind from the fireworks, which usually create a lot of smoke in the downwind direction. Be sure to take other light sources non-related to the fireworks themselves into consideration when you select your shooting location.
- A tripod, remote shutter release and a small flashlight are essential.
- The best aperture settings are typically f/8 to f/16 - use the histogram to fine tune. Use manual focus - set this up before dark using a subject that is about the same distance away as the fireworks will be, if possible.
- It is best to set shutter speed on 'Bulb'. Open the shutter when the rockets launch and close it after the display fades (usually about 10 seconds or so later). Don't leave the shutter open long enough to capture a large number of bursts - fewer is better if they all occur in the same area of the sky.
- Light from the fireworks display is intense. Use an ISO of about 100 if your camera goes that low, otherwise use the lowest selectable ISO.
- Inspect your first images right away so you can adjust your camera settings if necessary.
- Water in the foreground can enhance your photographs with reflections of the display.

More details on the above tips can be found at

<http://www.the-digital-picture.com/Photography-Tips/fireworks.aspx> ◇

LINK OF THE MONTH

Submitted by Sandy Wittman

14 INSPIRATIONAL IDEAS FOR CREATING ABSTRACT LANDSCAPES

http://www.amateurphotographer.co.uk/technique/landscape_photography-technique/14-inspirational-ideas-for-creating-abstract-landscapes-75307?utm_campaign=20160517-qap-x-nwl-tw-amateurphotographer-17-05-2016&utm_medium=email&utm_source=newsletter&utm_campaign=20160517_QAP-X_NWL_TW_AmateurPhotographer&utm_medium=email&utm_source=Eloqua

The above article from the British magazine Amateur Photographer, which is available at Barnes & Noble, shows some interesting ways to perk up traditional landscape photography. It is hard to know if our competition judges would like this sort of photography, but it is as beautiful as traditional landscape photography. Terrible URL. ◇

PEOPLE DON'T KNOW HOW TO ACT

Sandra Wittman

It has been a hard few weeks for the rangers in Yellowstone National Park ... and it is only early June as I write this. We have had tourists picking up a newborn calf and putting it in their truck because they thought it was cold. The herd wouldn't accept the calf, and it had to be euthanized. Criminal charges against the tourists, whom the park did not identify, are pending. Then there was the woman who had the bright idea of taking a selfie with an elk who had a calf. The elk ran at her and knocked her down. Luckily no one was hurt. Finally, a young man, who should have known better because he worked in a wilderness area in Oregon, stepped off the boardwalk by a geyser, fell in, and died. All they were able to find were his flip flops. Who wears flip flops in a wilderness area anyway?

Yellowstone Visitor Immediately Regrets Getting Too Close To Elk

Watch the video:

http://www.huffingtonpost.com/entry/elk-charges-woman-yellowstone_us_574e4a79e4b0af73af95c98e

Bison Calf's Death Shows Dangers of People in Yellowstone

<http://news.nationalgeographic.com/2016/05/160517-yellowstone-bison-calf-euthanized-danger-in-parks/>

Man's Death Shows Enticing Beauty and Power of Yellowstone's Colorful Hot Springs

<https://www.washingtonpost.com/news/morning-mix/wp/2016/06/09/mans-death-shows-the-enticing-beauty-and-deadly-power-of-yellowstones-colorful-hot-springs/>

Search-and-Rescue missions cost the National Park Service nearly \$4 million in 2013. The parks and wildlife areas in our country don't get a big enough piece of the national budget to make this expenditure insignificant.

The national parks are apparently a victim of their own success and the fact that people don't know how to act. Many people have been raised on cartoons. Bears in the wild are not Yogi. We have five cats - we understand that they are animals, and when they tell us to stop whatever we are doing, we stop.

Thus, a trip to the national parks in the summer becomes very challenging not only to the rangers and park officials but to those who want to photograph these natural wonders in our country. We went to Yosemite last summer and it was a nightmare of gridlocked cars. I can get that in Chicago. Solving this problem is going to be a challenge for the Department of the Interior and the National Park Service who oversee and support the parks and wildlife areas.

A Sad Tale of Photographing in Yellowstone

<https://photographylife.com/a-sad-tale-of-photographing-in-yellowstone> ◇

PHOTOGRAPHING FOR ANIMAL SHELTERS

Sandy Wittman

Many animal shelters rely on good photographs of animals to get them adopted. People can fall in love with a photo before they even see the animal. My cat sitter sent me a photo of a cat that was one of 27 in a hoarder house. That cat now lives at our house.

HeARTs Speak has created a network of photographers, as well as writers, illustrators, and artists of all kinds. The network now includes over 500 different artists across 47 states and 19 countries. HeARTs Speak's online resource allows local shelters to find artists to help them in their mission of finding a loving home for homeless animals in their care.

For more information, see the HeARTs Speak website at

<http://heartsspeak.org/> ◇



Saved by a Photo - Our Cat Christmas

TOM SNITZER – “WATER NINJA”

Rich Bickham

At our June 7 meeting nearly 50 members and guests had the privilege of listening to our speaker for the evening, Tom Snitzer, give a great presentation on how to become a “Water Ninja”. That is, how to seek out and shoot great pictures of water – rivers, waterfalls, streams, lakes or anything else in which water is the primary subject. Tom has spoken to our club several times on various topics, and always delivers a great presentation - this one was no exception.

Tom's presentation included many tips on how to shoot different water subjects in different situations. Suggestions included such tips as:

- “Get your shoes wet! Sometimes you have to get in the water to get the best pictures.”
- What a polarizing filter and a neutral density filter can do to get the effect you want (see picture below left).
- A step by step procedure to converge on the best combination of ISO, aperture and shutter speed to get the best shot.
- How to capture water droplets - fast shutter speed (1/8000 sec) high ISO and NO polarizing filter. Then he explained how to combine the shot with others (same camera position) of the same subject at progressively slower shutter speeds so that both flowing motion and droplets are evident in the final image (see example of stacking 10 shots at the bottom of this article).
- Adjust non-water content for color to your liking on the whole picture, then turn saturation all the way down just on the water.
- Tips on equipment selection such as equipment backpacks and footwear that is comfortable and works well in the water.
- Many more good tips and procedures.

Tom also shared his experiences on a recent trip to the mountains of Peru with a couple of National Geographic photographers. He had some interesting stories to tell, and showed some of his really wonderful pictures from the trip.

The presentation was interactive with the audience and he fielded many questions from our members and guests (see picture below right).



Tom explaining neutral density filter.

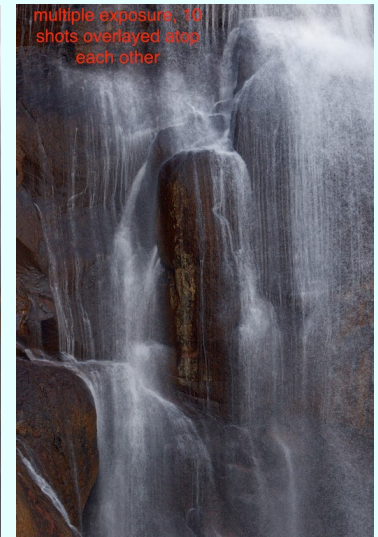


Tom interacting with members.

Above photographs by Paul Litke



Yellowstone National Park Waterfall



Tom Snitzer

Thanks Tom, for a really interesting and educational evening. ◇

Rich Bickham

As discussed in last month's column, by the end of 1939, 35mm film had become available in cartridges that could be loaded into and removed from a camera in broad daylight, and 35mm 2"x2" cardboard mounted slides had been introduced. The first interchangeable lens camera was in production, as were cameras with a built-in rangefinder coupled to the focusing mechanism. Self contained flash bulbs were invented and cameras started to appear with shutter-flash synchronization.

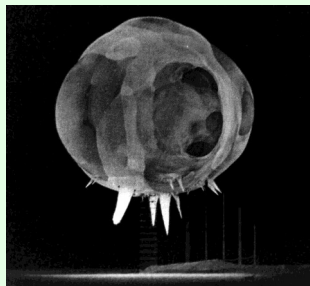
State of the Art: 1940 - 1954

In 1941 Kodak introduced the first camera with an antireflection coating on the lens surfaces – the Ektra 35mm RF. The coating minimized loss of light due to reflection and greatly reduced internal reflections which contributed to lens flare. Due to the war, large scale production did not begin until the late 1940's. By the early 1950's, antireflective coating was standard on high quality lenses.

In 1942 Kodak introduced Kodacolor film, the first color negative film for making paper prints. It was originally sold with processing costs included in the price, but after losing an anti-trust case in 1954, processing was no longer offered. The film was sold in roll form for "snapshot" cameras. Many improved versions of the film (including 35mm) would follow over the next 45 years, all marketed under the name "Kodacolor -".

In 1947 MIT Professor and pioneer of high speed photography Harold Edgerton** (1903–1990) invented the Rapastronic camera at the request of the U.S. government for use in studying atomic bomb explosions immediately after detonation. This application required very high speed shutter speeds well beyond the capability of mechanical shutters, and (of course) strobe flash was not possible. His electronic shutter was comprised of two planar, optically polarized filters whose polarization

orientation could be changed by application of a strong magnetic field (which could be created electronically). As positioned, the two filters were stacked with their axes of polarization oriented at 90 degrees relative to each other (so no light would pass through the assembly). A very short electronic pulse applied to one of the filters triggers the shutter, which changes the filter polarization axis by 90 degrees (allowing light to pass through the assembly) only during the pulse period. The photo on the left was taken using the camera during an atomic bomb test in Nevada in 1952 – it was taken 1/1000 second after detonation and the exposure time was 3 millionths of a second. The diameter of the expanding fireball is about 20 meters. The bomb was mounted atop a tall tower and the camera was located safely underground some distance away, the image being routed through a series of mirrors.



1952 Atomic Test Harold Edgerton

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In late 1948 the Swedish Inventor and Photographer Victor Hasselblad (1906-1978) developed the first camera to bear his name – the Hasselblad 1600 F. It went on sale in 1949. It was a medium format camera (2.25" x 2.25") with a focal plane shutter. Its fastest shutter speed was 1/1600 seconds. It had an interchangeable lens and film magazine for fast film changing. A photo of the camera with a Kodak lens mounted on it is shown on the right



Also in 1948 American Scientist and Inventor Edwin Land (1909-1991) introduced the first Polaroid Instant Camera. It was the Model 95 Land Camera (shown on the left). It could shoot and process a photograph in 60 seconds (after which the back of the camera was opened and the photo was peeled off of the negative). The self-developing film itself was comprised of a negative and positive sheet and a reagent. The negative was exposed, then aligned with the positive and the reagent was squeezed through the interface of the two sheets using a roller. The dyes were thereby transferred from the negative to the positive. It originally sold



for \$95 (hence the model number).

Then in 1949 the first 35mm SLR camera with a pentaprism was introduced by Zeiss – the Contax S (see the photograph on the right). It is generally considered to be the camera that defined



the 'modern' SLR camera. The pentaprism afforded the shooter an un-reversed, through-the-lens eye-level view of the subject.

In 1951 some Life magazine photographers on their way to Korea stopped in Japan, and while there bought some Nikon lenses to use with their Zeiss Contax cameras. The Life staff were amazed by the sharpness of the images taken using the Nikon lenses. Seeking to speed up its economic recovery after the war, in 1954 the Japan Camera Industry Association (JCIA) started to encourage and promote the development of high quality cameras and lenses. As a result, Japan stopped producing cheap copies of other's designs and instead focused its effort in the development of excellent quality photography equipment. The Japanese would become a force to be reckoned with in future years.

Such was the state of the art in 1954.

Predictions for Photography's Future: Circa 1940-1954

The following are excerpts taken from "The Coming World of Photography" in the February, 1944 issue of Popular Photography magazine.

- 1) "It is possible to perfect the camera to the point where it will become an automatic instrument which will focus, expose and process the film by the mere push of a button. In this way we will be able to realize a medium possessing an immediacy between seeing and recording unachieved by any other art." - Eliot Elisofon (War Photographer for Life Magazine)
- 2) "Color photography will become general, largely replacing black and white. New lenses of simpler design and superior performance will be available through the use of new glasses, plastics, and nonspherical [sic] surfaces. Except for special purposes, the day of the 11x14, 8x10, and even the 5x7 negative is about over." - C. B. Neblette (Head of the Department of Photography – Rochester Mechanics Institute)
- 3) "There will be more cameras using a negative with an area approximating six square inches. This will do away with the necessity for extremely critical exposure and development required with the 35 mm size but preserve the optical advantages and compactness. We can expect it [1944 camera] to be replaced by a camera that is designed from the start so that all the essential parts operate in a coordinated manner." – Sgt. Arthur Rothstein (U.S. Army Photography Instructor)

Back to the Future:

So how did those predictions fare?

- 1) Elisofon correctly predicted the use of new materials for lens construction, and various new shapes to improve accuracy. He also foresaw autofocus capability of future cameras, and in-camera processing as in both Polaroid cameras and today's digital models (which gives "instant unprinted image viewing, although digital electronic processing likely never occurred to him).
- 2) Neblette foresaw the demise of black & white film, but not the continued popularity of B&W as a medium of expression. He likely did not imagine color photographs being reprocessed as monochrome by chemical means, and clearly could not foresee today's digital and software technology.
- 3) Rothstein Underestimated the future capability and popularity of today's 35mm format. Large format cameras are still made, but they are few in number and used almost exclusively by professionals and serious hobbyists. Nor did he foresee sub-35mm formats in SLRs, the point & shoot digital camera and the cellphone camera. He was correct in his vision of cameras operating with all of their many features being coordinated (although he no doubt thought of this as being achieved through mechanical as opposed to electronic means).

** See my "Fringe of Still Photography" column in the October, 2014 newsletter for more information on high speed photography.

* This is the seventh in a series of columns which look back in time (starting in 1810) at the state-of-the-art of photography, and the predictions of where photography was going made by people in the field at the particular time span in history being considered. It also summarizes the accuracy of those predictions. - Ed ◇

CLCC IS A MEMBER OF THESE ORGANIZATIONS



Click Icons to Link

FROM THE EDITOR

Rich Bickham

Most of the verbal or written feedback I receive from readers is along the lines of general comments such as how they enjoy the newsletter, how nice it looks and/or how they appreciate the amount of work that goes into preparing each monthly issue. I appreciate those comments of course, but I'd really like to see more content-specific comments on individual articles or columns that readers like or dislike, and why they feel that way. Another welcome topic is - What would you like to see eliminated from or added to the newsletter? While I can't promise to act on every suggestion, such feedback will help determine the future direction of the newsletter. I'll publish each comment in the Reader Feedback section. Perhaps it will cause others to send me their thoughts on those opinions (pro or con) and initiate a 'discussion' between our members within the pages of future newsletter issues. I hope a few of you will take me up on this. The focus of the newsletter is to provide timely club-related information to our readers, highlight and improve our member's photography skills, and address their interests. At the same time, I also try to make it somewhat entertaining. ◇

JULY MEETING SHOW & TELL CHALLENGE

The June club meeting Show & Tell challenge is
"Summertime Adventures"



Bring up to three images you want to share with the group to the June meeting on a memory stick, stored as jpg files. As usual, images on any subject (not just the above) are always welcome. ◇

Nature's Artistry - The Hoodoos of Bryce Teresa Baber
 CLCC Honorable Mention - Small Color - October, 2014

HELP WANTED

CLCC is in need of a volunteer to become assistant editor of the newsletter. Beginning responsibilities may include some of the following:

- Pre-publication review of newsletter drafts for typos and other errors,
- Solicit inputs from members for future newsletters,
- Check and vet websites used in the newsletter,
- Contribute and/or create material for the newsletter.

The position may lead to editor responsibilities should the then-current editor be unable to perform duties in any given month(s). Rich Bickham will provide training and guidance. Interested individuals should contact Rich at

richbickham@comcast.net

We are always looking for good photography tips for the "Tip of the Month" and interesting links for the "Link of the Month" sections of the newsletter. If you have something helpful or interesting to share with club members (which includes both novices and professionals so both basic and advanced topics are welcome), send them to richbickham@comcast.net before the newsletter input deadline. ◇



2015 PSA Newsletter Contest - Small Clubs Category

Third Place overall

Best Variety of Material

READER FEEDBACK

The June newsletter is very good. It is evident how much work goes into it.

Paul Minkus - Crystal Lake

Reader feedback (good or bad) is always welcome and should be sent to

richbickham@comcast.net . ◇

FOR SALE or WANTED FOR PURCHASE *

YOUR AD CAN GO HERE

* Ad placers must be paid up club members. Items are restricted to ONLY photography equipment, and must be in a functional condition. Ads will run in one issue per submittal (must submit another request for each subsequent issue). Ad postings are published only for the convenience of club members. All transactions are to be conducted solely between the buyer and seller - CLCC will not be a part of any negotiations, and will assume no responsibility for equipment quality or seller claims. Each ad should include a description (brief) of the item(s), condition, contact information and asking price (optional). CLCC reserves the right to edit requests that are deemed too lengthy. All requests should be sent to richbickham@comcast.net with the subject line "Ad Request". Requests received on or prior to the newsletter input deadline will be published in the next newsletter. ◇

Photographic Society of America

78th Annual Conference

Join Us in

San Antonio

TEXAS

September 10-17, 2016

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 personally, and 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.

Member photos are on display at several venues throughout the area. There are spots available for additional photos. The photographs need not be competition winners. All entries must be mounted on either 11x14 or 16x20 inch black mats, and have a business-card-size white label mounted in the lower right corner of the mat with the photograph's title, photographer's name, and the location at which the photograph was taken. Contact Chuck Rasmussen at chuckr@camira.com if you have questions or wish to participate. ◇

CALENDAR OF COMING CLUB EVENTS - July & August, 2016

DATE	TIME	LOCATION	DESCRIPTION	NOTES
July 5, 2016	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
July 5, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC July meeting: • Ernie Hagenow will make a presentation on techniques for backing up your photo files. • Short presentations from a couple of Small Group hosts about their activities.	1
July 9, 2016	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
July 19, 2016			Deadline for August newsletter inputs	3
July 26, 2016			Target date for August newsletter distribution	
August 2, 2016	7:00 - 9:00 p.m.	Home State Bank	CLCC August meeting - Jeff Chemelewski will discuss Photo Composition.	1
August 13, 2016	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2

Notes:

- 1) CLCC meetings are held the first Tuesday of every month. Home State Bank is located in Crystal Lake. It's the large building behind the drive-up just southeast of the intersection of Route 14 and Main Street. The Community Room is on the lower level - take the elevator just inside the south entrance.
- 2) The PhotoBug Breakfast meeting provides an opportunity for open conversation related to photography in general, plus good food and fun. Who knows, you may take home some great tips and ideas that help you capture better pictures. Don't dress up - it's all informal. It's a great way to get to know the club members on a more personal level too. This event is held at 8:30 a.m. on the second Saturday of each month.
- 3) Email to richbickham@comcast.net . ♦

UPCOMING NON-CLUB PHOTO-OPS OF POTENTIAL INTEREST

JULY FIREWORKS & PARADES

CARY

Fireworks Friday, July 1 at Dusk
Lions Park - 1200 Silver Lake Road

McHENRY

Fireworks Saturday, July 2 at Dusk
Petersen Park - 4300 Petersen Park

CRYSTAL LAKE

Parade Sunday, July 3 at 1:00 p.m.
1.8 miles from City Hall down Dole Avenue to the Lake
Fireworks Sunday, July 3 at Dusk
Main Beach - 300 Lake Shore Drive

WONDER LAKE

Fireworks Sunday, July 3 at Dusk
E Lakeshore Drive

BARRINGTON

Parade Monday, July 4 at 10:00 a.m.
From High School down Main Street to Train Station
Fireworks Monday, July 4 at Dusk at the High School

SLEEPY HOLLOW

Parade Monday, July 4 @ 11:30 a.m.
Fireworks Monday, July 4 at 9:15 P.M.
Sabatino Park

SPRING GROVE

Fireworks Monday, July 4 at Dusk
Horse Fair Park - 8105 Blivin

WOODSTOCK

Fireworks Monday, July 4 at 9:30 p.m.
Emricson Park - 900 W. South Street

ALGONQUIN

Parade Saturday, July 30 @ 11:00 a.m. on South Main Street
Fireworks Sunday, July 31 at 9:00 p.m.
Riverfront Park - 201 N. Harrison Street ♦



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