



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

March, 2016

Year 2016, Issue 3

CLCC Links

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MARCH SEASONAL IMAGE



"Montrose Harbor"

Sandra Wittman

Congratulations to Sandra Wittman whose above photograph "Montrose Harbor" was chosen as the March Seasonal Image of the Month. It was taken in Chicago during the Winter of 2014.

Your photograph can be here next month - see the Opportunities" section on page 9 for the entry procedure. ♦



Give
it a
shot !



Presidents' Column

Photography Journals

In days of old, when film was bold, and no one heard of digital, you kept a pad, to pen a tad, in words set down in *scriptical*. Okay, maybe that's a bad rhyme; but it does make a point.

A show of hands – how many photographers today actually journal when they are out taking pictures? Okay, there are some, but here in today's digital world, all that marvelous information like exposure times, *f*-stop, flash and focus, camera makes and lenses, GPS locations, and scads more we now can find stored in the EXIF or Metadata files. No need for pencil and paper.

In past years, folks relied upon the power of the pen and scribbled away to remember their exposure information for later review when the drugstore returned the prints or when they developed them in their own darkrooms. Information they used to gauge future settings, which frequently were estimates made through experienced eyes. Using today's computer-centric cameras, when was the last time you manually input an exposure based upon previous experience? If Grandpa was a serious picture taker he did this all the time, often jotting down those numbers in a little notebook – along with other pertinent shoot related items.

This begs the question - does journaling have relevance in our technological times?

Some may recall teachers assigning journaling projects in school. Many young people were thrilled

See **President**, Page 2



at keeping diaries recording all of their everyday experiences in detail. More than likely this training stayed with them throughout life. We do this today when we use a blog or Facebook. So what about photo journals? We may not write down exposure and camera data, unless shooting a lot of film - still there are several ways a photo journal can teach the serious photographer.

KEEPING TRACK OF INSPIRATION - Like most photographers, ideas can pop into your head through other photographers' works, experiences, locations, news media, books, people or dreams. All these have status to varying degrees. Maybe thinking of a fall day with the sun reflecting through the colored leaves produces picture possibilities. Your mind visualizes a great photo angle worth exploring on your next walk. Jot it down in the journal. Then when you take the actual image, record such impressions as the sun's angle, the surrounding foliage, the sounds of birds, or people walking on the other side of the pond. Your notes will help keep those ideas fresh for the next time you encounter a similar environment.

KEEPING TRACK OF SET-UPS - Some things to consider include equipment used, light direction, secondary lighting, and people helping. When looking back at your images, a review of these items will give suggestions for future scenes. For indoor settings, diagram the placement of lighting and reflectors, subject's position before the backdrops, props used, and other items to help you reproduce the setting. Maybe you should redirect the lighting or change the subject composition. If you are shooting outside, this same information will have relevance to make for better images. Your photos will benefit from these same simple drawings. Think of these as analysis tools encouraging you to make the most of your craft.

KEEPING TRACK OF PROGRESS - Journals containing copies of your actual photos will show how you improved as a photographer over time. Are you still shooting landscapes today the same old way you did three years ago? Do you still place your subjects dead center, or have you experimented with technical changes that improved your photos? Do you still post-process using the same software in the same manner as two years ago? Have you experimented with new ideas of image manipulation? These are great approaches to critiquing your own work when reviewed after days, weeks, or months of taking the picture. Given a long enough timeline, each of us can follow how we have progressed in the art.

KEEPING TRACK OF MEMORIES - These may include the baseball game where you caught the home-run ball., your daughter's first school dance, dad fishing off the end of the dock at the lake cottage, the Thanksgiving dinner when the turkey slipped off the platter and puppy grabbed for a private feast, or particular landscape changes over a year's worth of seasons. The 365 challenge of taking a photo each day for a year. Journals can be the answer. Written commentary along with your images will anchor the moment in time. What were you feeling? What were you thinking? It's great sport to look back and reminisce. And, don't forget to write down the names of the folks in those photos as these make great family stories to pass on through the generations. A photographic record of the family tree that your children and grandchildren can have in years to come.

KEEPING INFORMATION IN A JOURNAL - To what extent you may become involved with journaling all depends upon how much time you intend to devote. A small notepad tucked within your camera bag or shirt pocket may be all you need to record the fundamental shoot data. You can jot down the basic information regarding lighting or subject arrangement for later review.

Scrapbooking can be another way to journal. Large pages, stored within some decorative binder, will provide much needed space waiting for you to mount your images and fill it with your thoughts. Take time to wander through a craft store's scrapbook displays. These are great places for inspiration and places to find all the needed materials. You can enhance the impact of your pages by scattering about those cute little cartoons and other decorative tidbits.

Check out some journaling software to help with recording all of your wonderful ideas and memories. You might browse the Internet to find a product meeting your needs - maybe not keep everything on your computer. There are websites offering online journaling where information can be stored and accessed from home, or when traveling by using your cell phone.

Other possibilities are spiral or three-ring notebooks. How about using an artist's sketchbook? The blank pages within the hardbound covers work well for affixing photos and provide room for jotting notes, ideas, feelings or moods. These need not be fancy, but will be a reference on your bookshelf for your personal use.

The photo journal is something easy that anyone can develop and maintain. With a little patience and thought, you have a great way to track your experiences and progress. Years from now, you can read them and say, "Wow, I did do all that?" Give it a go - it can be a hoot.

Al & Chuck ♦

KNOW YOUR CLUB OFFICERS

Hello - I'm *Chuck Rasmussen*, one of your two CLCC co-presidents. I attended photography school as a very young 18 year old while serving in the Marine Corps in 1963 in Pensacola, Florida. It was a fluke that I ended up at photo school, since my goal was to be a jet mechanic for the Marines. Fate, I guess. Regardless, I fell in love with photography and it has been a passion since that first day I saw an image materialize in the "soup". My camera for learning photography back then was the Speed Graphic 4x5.



Chuck Rasmussen

After graduating from photo school I was sent to the El Toro Marine Air Station near Disneyland in California. Very choice duty.

We left El Toro for Iwakuni, Japan in 1964 and then on to Da Nang, Viet Nam where I proudly served with VMCJ-1, a photographic recon squadron. I was assigned as a combat photographer and really learned my trade in the field. We used Leica's 35mm range finder camera with interchangeable lenses. I carried two Leica's around my neck all the time. One with a 35mm lens, and the other with a 90mm lens. Somewhere in a distant field in Viet Nam, there is waiting to be found a Leica kit laying on the ground that I dropped while running to a helicopter.

After I left the Marine Corps and returned home in 1967, I attended Southern Illinois University with the goal of a BS in photography. Circumstances didn't allow me the opportunity to complete my education there.

Before retiring in 2009, I was the Manufacturing Coordinator for Paveloc Industries in Marengo, IL for almost ten years, and am now fully retired and enjoying every minute.

After all these years, photography is still my passion. I love this art form. ♦

NIKON PULLS WINNING PHOTO

By Sandra Wittman

On January 11th, Nikon Singapore announced its monthly amateur photography competition on Facebook asking for people to "Enchant us with your monochrome photography." The winner was a photograph called "Look Up" by Singaporean photographer *Chay Yu Wei*. The image showed an airplane just as it flew over a building. Later Nikon realized that it was a composite and had been posted on Instagram a year earlier by a different photographer. Wei apologized, but said he had admitted that the image was a composite. The image submitted by Wei is shown directly below. Also shown on the lower right is a blow-up of the central



part of the photograph, level shifted using Photoshop to clearly show how it was edited.

More details of the story can be found at:

<http://petapixel.com/2016/01/29/nikon-awards-prize-to-badly-shopped-photo-hilarity-ensues/> ♦



ICONIC PHOTO OF A MARCH DAY IN HISTORY

Rich Bickham

The African country of Sudan is located in the southeast corner of the Sahara desert, on the eastern side of Africa, west of the Red Sea. In 1993 a civil war had been raging in Sudan for ten years. The government controlled northern part of the country fought to convert the southern Sudanese to Islam, while the south fought them for the right to keep their African culture alive. In the later stages of the war the rebels of the south turned against each other, further complicating the situation. In the midst of all this the country was ravaged by terrible drought, famine and disease which would ultimately take the lives of over 70,000 of Sudan's population.

The humanitarian disaster, while occasionally mentioned on evening news, was considered a third world problem, largely unknown to, or ignored by the great majority of the rest of the world. There were those who tried to expose the problem to the world at large, among them the photojournalists, who often risked their lives to document such situations with their cameras. One such person was South African photojournalist Kevin Carter. Growing up in the apartheid era he witnessed many government injustices against the black population of his country. These experiences led to his choice of photojournalism as a profession. In March of 1993 he was freelancing and found himself in Sudan covering the civil war when he came across an area which contained a rare United Nations feeding center which attracted starving people from the surrounding area, many of whom died before they could reach the center. He encountered a small child barely able to even sit on the ground, too weak to go any farther. Several yards away a hooded vulture stood, eyeing the child and waiting for it to die. Carter slowly approached the scene, not wanting to prematurely spook the vulture into flight before he could compose, focus and take the below photograph. He sold it to the New York



"The Vulture and the Little Girl"

Kevin Carter

Times, where it was published on March 26, 1993. It was subsequently shown widely around the world in the printed media, television and on the internet (then in its early years of public use).

Carter won the Pulitzer Prize for Feature Photography in April of 1994 for the photograph, but he was the object of much criticism for having taken the shot. Many asked what became of the child. Did he help the child to the feeding center, or abandon it? Did he chase the vulture away? The answers to such questions were mixed, contradictory and subject to much debate. To put things in some perspective, at that time journalists were advised by health officials to not touch famine victims for fear of spreading disease, so it would have been unwise for Carter to have carried the child to the feeding station. Carter claimed to have chased the vulture away after the shot (which he likely did) but some claimed he did not (this would have been of little if any help, since the vulture would probably have found a nearby perch and continued to wait, or another would have soon taken its place). He also had limited time on the ground, having come in on a U.N. helicopter to drop food, and was told that he would have no more than thirty minutes on the ground.

The fate of the child and the exact circumstances will likely never be known for sure. The horrors he witnessed and the controversy that surrounded his taking of the photograph haunted him to the point that he took his own life in July, 1994.

His photograph did much to focus world attention on the terrible plight of the Sudanese people. ◇

LINK OF THE MONTH

Submitted by Sandy Wittman

The article "Finding the Right Track" by New York wildlife photographer Melissa Groo was published in Outdoor Photographer (February, 2016, pages 24-25).

Now more than ever we need an open discussion on the ethics of wildlife and nature photography in general. Here are some opening quotes from the article. The complete article can be found at the below link.

<http://www.outdoorphotographer.com/columns/wild-by-nature/finding-the-right-track.html#.Vrll4FIWvRQo>

"It has never been easier to find a wild subject. Online databases, photography forums, texting and social media yield instant information on the location of a bird or other animal - often with GPS coordinates. Workshops that promise spectacular shots of wildlife in thrilling destinations abound. Thermal-imaging devices locate dens and nests; camera traps, drones and buggies find and track elusive animals."

"It also has never been easier to actually photograph a wild subject. Current lens technology, AF systems, and gear lightness and maneuverability make stunning images easily within reach of both amateurs and professionals."

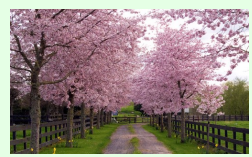
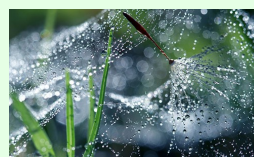
"However, it has never been more challenging to be a wild animal." ◇

TIP OF THE MONTH

Submitted by Rich Bickham

Spring starts in a few weeks, so I found a good website to take a look at for some tips on how to get the most out of your spring photo excursions. The below list summarizes the many tips in a few words each, but you can go to the website shown at the bottom of this section for a more detailed discussion of each one.

- 1) Capture Colors
 - 2) Try Macro photography
 - 3) Be Creative
 - 4) Monochrome
 - 5) Take Advantage of the Golden Hours
 - 6) Experiment with Angles
 - 7) Fog and Mists are a Plus
 - 8) Shoot with the Sun at the Right Angle
 - 9) Capture Emotions and Actions
 - 10) Flowers
 - 11) Landscapes
 - 12) Water Drops
 - 13) People
 - 14) Birds
 - 15) Greenery
 - 16) Spring Water
 - 17) Spring Fashion
 - 18) Spider Webs
 - 19) Dew
- Other



<http://naldzgraphics.net/tips/photography-tips-spring-shots/> ◇

FEBRUARY COMPETITION WINNERS

Congratulations to the CLCC members listed below who were all winners in February's CLCC and CACCA competitions:

Lyle Anderson:

"Rhyolite Mountain - Iceland"- Small Color - **CACCA Honorable Mention**
 "Bass Harbor Lighthouse" - Large Color - Award
 "Misty Day at Iceland Coast" - Large Color - Honorable Mention

Teresa Baber:

“Old International“ - DPI - Award

Theresa Hart:

"A Storm Rolls Past" - DPI - Honorable Mention

Norm Kopp:

"Big Stretch" - Small Monochrome - **CACCA Award**
 "Scouting for Women" - DPI - Honorable Mention
 "1950's Donut Stop" - Small Color - Award
 "Cell Block" - Large Monochrome - Honorable Mention
 "City Methodist Church" - Large Monochrome - Award
 - **CACCA Award**
 - **CACCA Print of the Month**

Grace Moline:

"Hellenistic Zodiacs in the Tiffany Dome" - DPI - Honorable Mention

Connie Sonnenberg:

"Single Iris" - DPI - Award
 "Private Party" - DPI - Award

Roger Willingham:

"Magnificent Virginia Water Lily" - Small Color - Award
- CACCA Award

Sandra Wittman:

"Downtown Buffalo Gap" - Small Monochrome - Award
 "End of Day in the Palouse" - Small Color - Award
 - CLCC Print of the Month

The four members with Award-winning prints are shown below posing with their photographs.



(L to R) Lyle Anderson, Roger Willingham, Sandra Wittman & Norm Kopp
Photograph by Al Popp

A selection of available winning photographs is shown in the right hand column and on the next page.

Lyle Anderson's photographs were not available at time of publication.

All photographs shown are uncropped, and are sized such that each has the same printed area* while retaining its original aspect ratio.

* The one exception is Norm Kopp's CACCA Print of the Month "City Methodist Church", which is printed larger than the others. ♦

CACCA February Print of the Month



City Methodist Church

Norm Kopp

City Methodist Church is located in a downtown neighborhood of Gary, Indiana. It was devastated by fire in October of 1997. Unfortunately there was no money to repair or stabilize it, and it has been abandoned ever since. *Sandy Wittman* and I went out there in 2012. It was a must see objective and there were quite a few photographs of it floating around. In the last two years the final parts of the roof caved in and entry is now prohibited. I heard it is now completely fenced in. It's a real shame - it was a monumental church both before and after the fire. Most of what you see in the photograph is still there except the roof. It is now extremely dangerous to be there. - *Norm Kopp* ◇

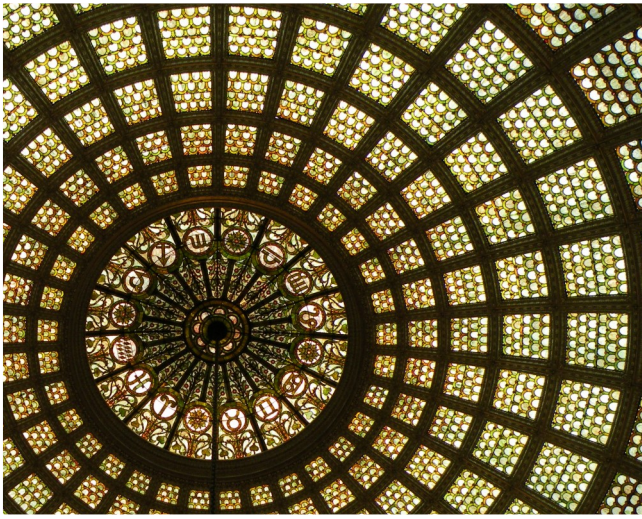
CLCC February Print of the Month



End of Day in the Palouse

Sandra Wittman

MORE FEBRUARY COMPETITION WINNERS



Hellenistic Zodiacs in the Tiffany Dome

Grace Moline



Old International

Teresa Baber



Downtown Buffalo Gap

Sandra Wittman



Private Party

Connie Sonnenberg



A Storm Rolls Past

Theresa Hart



Magnificent Virginia Water Lily

Roger Willingham

All above photographs shown are uncropped and sized such that each has the same printed area while retaining its original aspect ratio. ◇

CLCC EXHIBITION AT DOLE MANSION

The Crystal Lake Camera Club's photography exhibition at the Lakeside Legacy Arts Park (Dole Mansion) in Crystal Lake on the evening of Friday, February 5 was very successful. Approximately 270 people attended the three hour event. The following 31 club members had their work on display in the Sage Hall Gallery of the mansion:



Dole Mansion

Paul Litke

Peter Pelke II	Jim Petersen	Ilma Udrenas
Connie Sonnenberg	Samantha Kern	Anita Borgo
Tim Sonnenberg	Jeff Chemelewski	Jacklyn Crosby
Debra Blaha	Doug Frey	Maureen Harris
Lyle Anderson	Jeff Gathman	Ron Johnson
Roger Willingham	Russell Hannula	William Weber
Russell King	Gail Moreland	Teresa Baber
Grace Moline	Royal Pitchford	Meg Struttman
Rich Bickham	Rick Dunn	Betty Schmidt
Diane Marsek	Kim Wilson	Mariela Ryan
Ernie Hagenow		

Over 60 framed and matted photographs were on display for the guests to view at their leisure while they casually enjoyed refreshments and conversation with the various photographers and other guests present. The photographs remained on exhibit to the general public through Wednesday, February 24.

The success of the event is in large part due to the efforts of both *Peter Pelke II* and *Connie Sonnenberg* who planned and coordinated the event with the Lakeside Legacy Arts Park. Thank you also to club members *Debra Blaha*, *Russel King* and *Grace Moline* who volunteered to help with the hanging of the photographs in the Sage Hall Gallery.



Sage Gallery Hall Traffic
Rich Bickham



Jennifer Nottoli and Cliff Hunn

Paul Litke

Jennifer Nottoli and Cliff Hunn of Ameriprise Financial in Crystal Lake are shown on the left in front of one of Jeff Chemelewski's prints. The Ameriprise office is one of the businesses which has some of the club member's photographs on display.



Elaine Bickham and Grace Moline

Rich Bickham

Elaine Bickham and the club's Treasurer Grace Moline pause to enjoy some refreshments and conversation while exploring the exposition. ♦



ASK A PRO

Jim Pierce

Send your questions to:

downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.

Jim did not receive a question this month. 😞 ♦

STUDIO LIGHTING WORKSHOP AT DOWNTOWN PHOTO

On Saturday, February 11 Jim Pierce of Downtown Photo in Crystal Lake, IL taught a winter workshop "Understanding Studio Lighting". Attendees included several CLCC members (see the photograph below).



Front Row (L to R): Maureen Harris, Plastic Model & Jim Pierce
Back Row (L to R): Connie Sonnenberg, Debra Blaha, Tom Hughes,
Beth Genengels & Theresa Hart.
Photograph by Roger Willingham

The workshop included information on how lighting works, modifiers, lighting ratios, placement, and how to use light to your advantage to create an image. Attendees brought their cameras and had the opportunity to use some of Jim's lighting equipment during the workshop.

Check out Jim's Facebook page to keep up with his future workshop offerings:

<https://www.facebook.com/Downtown-Photo-84330838356/> . ♦

ADOBE CREATIVE CLOUD - DANGER TO FILES

Steve Dumpman

Security Issue Reported by Macintouch

An incredible Adobe Creative Cloud bug deletes Mac files that are unrelated to the Adobe product without warning or permission, as reported by ARS Technica and Backblaze:

Warning: Bug in Adobe Creative Cloud deletes Mac user data without warning
<http://arstechnica.com/apple/2016/02/warning-bug-in-adobe-creative-cloud-deletes-mac-user-data-without-warning/>

These deletions happen when Mac users log into the Adobe service after the update has been installed, according to officials from Backblaze, a data backup service whose users are being disproportionately inconvenienced by the bug. **Upon sign in, a script activated by Creative Cloud deletes the contents in the first folder (alphabetically) in a Mac's root directory.**

.bzvol is missing

We've encountered an issue on the Mac where Adobe Creative Cloud appears to be removing the contents of the first hidden folder at the root of the drive, in alphabetic order. ♦

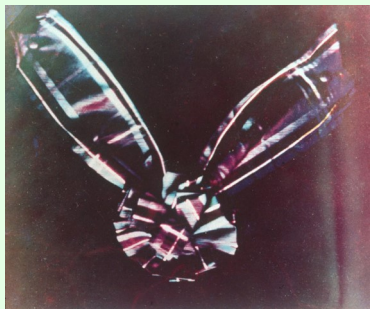
BACK TO THE FUTURE OF PHOTOGRAPHY *

Rich Bickham

As discussed in last month's column, by the end of 1859 several new photographic processes had emerged which competed with the public domain daguerreotype process. These included the proprietary calotype process and the public domain collodion wet process which produced glass plate negatives of high quality. The collodion process was by far the most popular despite its demanding requirement for preparation of glass plates, exposure and development all within a fifteen minute window. The feasibility of color photography had been demonstrated (although images quickly faded) and the first panoramic camera had been invented.

State of the Art: 1860 - 1879

In 1861 Scottish mathematical physicist *James Clerk Maxwell* (1831-1879) produced the first projected color image. Maxwell (in 1855) was the first to realize that any color visible to the human eye could be reproduced by a combination of three primary colors (red, green and blue), each adjusted for intensity. Not being a photographer himself, he never got around to producing an additive color image until 1861 when he asked English photographer *Thomas Sutton* to take three separate monochrome exposures of the ribbon through red, green and blue filters. The image could then be recreated by the projection of each of the three exposures simultaneously onto a screen through the same three filters. At the time, many thought it was a fraud, done through some sort of trickery, but Maxwell knew



Tartan Ribbon
James Clerk Maxwell & Thomas Sutton

otherwise, but was unconcerned with public reaction[†]. A 1931 photograph of the colored projection made using Sutton's three original monochrome images is shown on the left above. It would be twelve more years before photographic materials could be made sensitive enough to red, green and blue light for color photography to become practical. However, Maxwell's process was used for 'transmission of color images' by wire services as late as the 1980's by sending three monochrome images, then combining them and taking a color photograph of the result.

In 1868 the Frenchman *Louis Arthur Ducos du Hauron* (1837-1920) patented several techniques for color photography using both additive and subtractive processes based on the three-color principle. It was not until 1873 that German chemist and photographer *Herrman Wilhelm Voget* (1834-1898) discovered dye sensitization. By adding various chemicals to then-in-use photographic emulsions (sensitive only to light near the blue end of the visible spectrum) the emulsions could also be made sensitive to red, green, orange and yellow light. Color photography was brought into the realm of practicality. A mid 1870's color photograph taken in Agen, France by Hauron using one of his processes is shown on the above right.

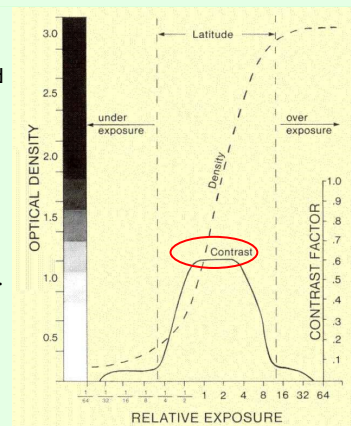


Cathédrale Saint-Caprais d'Agen *Louis Hauron*

In 1871 the English physician and photographer *Richard Leach Maddox* (1816-1902) invented the dry plate gelatin process which allowed the capture of images on a film (photographic emulsion) of silver bromide held in a layer of gelatin. It rivaled the messier and more awkward-to-use collodion wet plate process in terms of image quality and exposure time. Dry plate film-based processes (of which Maddox's was the first), in one form or another was destined to become the standard of the world for more than a century, ultimately replaced by digital technology. Like collodion process inventor *Frederick Archer* (1813-1857), Maddox never patented his discovery and freely shared it with the public. He died in poverty.

In 1876 Swiss scientist *Ferdinand Hurter* (1844-1898) and British scientist *Vero Charles Driffield* (1848-1915) began their investigation of light sensitivity of photographic emulsions and paper (sensitometry and densitometry) and quantified the film speed

(aka ISO today) of various emulsion and paper combinations. They later produced characteristic curves which plotted film density vs. exposure time for a given set of processing conditions. These curves were used primarily to describe the contrast characteristics of a film over a wide exposure range. When used properly it allowed photographers to calculate exposure times for various emulsion-paper combinations then in use. An example of a curve is shown on the right. The slope of the dashed density curve is the contrast, shown as the solid curve. The ideal expose is in the range where the contrast is flat (red oval).



In 1877 it was discovered by British physicist and chemist *Sir Joseph Wilson Swan* (1828-1914) that the heating of a gelatin emulsion using a process called "heat ripening" significantly improved its sensitivity to light, making near "instantaneous" photographs (required exposure time in the sub-second range) possible. Swan kept this to himself as a trade secret, but it was revealed to the public in 1878 by English photographer *Charles Bennett* (1840-1927) who also discovered the effect. The process was further improved in 1879 by Irish photographer *George Mansfield*. This set the stage for handheld cameras and eliminated the need for the use of tripods in many situations.

Such was the state of the art in 1879.

Predictions for Photography's Future - circa 1879

Innovator and entrepreneur *George Eastman* (1854-1942) who founded the groundbreaking Eastman Kodak Company, was arguably the keenest photography visionary of this time in history. His insight into the possibilities of photography include the following:

- 1) While looking back upon the startup of his photography company in Rochester, NY in 1880, and his vision of its future at that time he stated, "We were starting out to make photography an everyday affair, to make the camera as convenient as the pencil."
- 2) He foresaw that there would be a world-wide market for cameras if they could be made affordable to the general public.

Back to the Future

So how did those predictions fare?

- 1) By today's standards, Eastman never realized his somewhat exaggerated prediction during his lifetime, although he probably thought that he had come close in his later years. Today's smartphone can be pulled out of one's pocket or purse (if it's not already in-hand) and snap a perfectly focused picture of excellent quality at the press of a button. So today his prediction is pretty close to reality. In early 2014 an estimated 64% of adults and 85% of 18-29 year olds owned a smartphone.
- 2) Eastman was certainly correct in the long run. In 2013 it was estimated that 90% of the people in the world had taken a photograph.

[†] During his relatively short lifetime Maxwell made outstanding contributions to physics (most notably for his unification of electricity and magnetism, and the discovery of the electromagnetic wave spectrum of which light was a part). Along with Albert Einstein and Isaac Newton, he is considered by modern day scientists to be one of the three greatest physicists of all time.

* This is the third 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 ◇

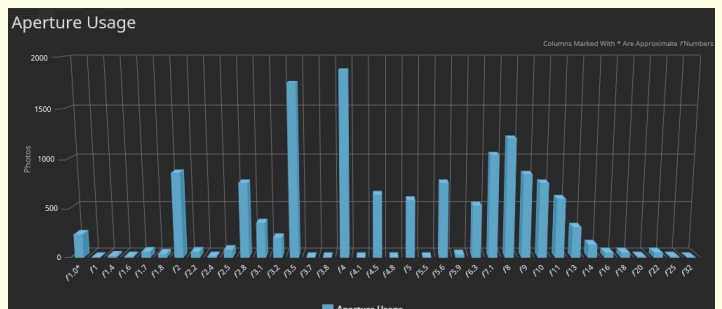
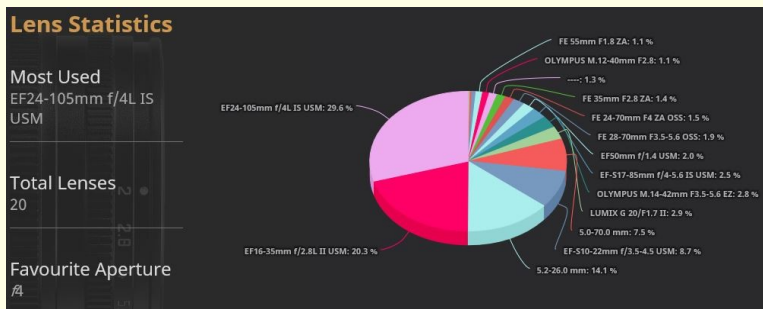
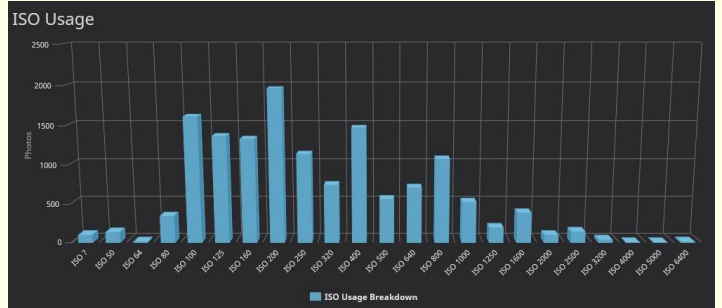
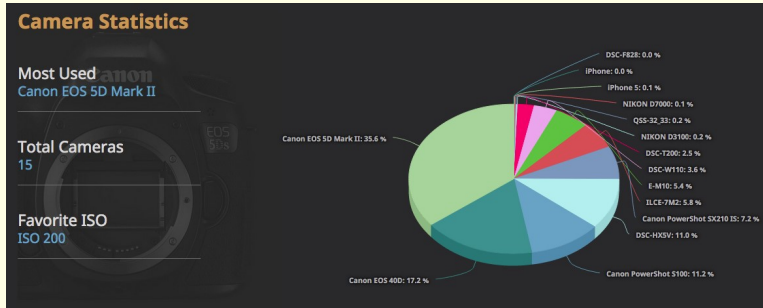
CORRECTION

In last month's column, the life span of *William Henry Fox Talbot* was in error. It should have been shown as (1800-1877). ◇

CHARTS & STATISTICS

Rich Bickham

This month's Charts and Statistics section content is different from the "real world" data I normally present. Instead it shows examples of what you can analyze about your photography habits if you use the catalog feature in Lightroom to organize your photographs. The below charts display statistics related to John Doe's shooting history. They were generated by the **free** application *Lightroom Dashboard* which was developed by San Francisco software engineer and photographer *Cheyne Wallace*. The app runs through your internet browser - you simply drag & drop your *Lrcat* file onto the app's webpage and it analyzes and displays a very informative set of graphs. The example subset of what the app will do is reproduced below. These examples are not meant to be read here in detail but rather to convey the type and presentation format of the information analyzed and displayed by the program.



Other information analyzed includes number of photographs taken vs. months, file format types and resolution. More details along with the drag & drop area can be found at Cheyne's website:

<http://www.lightroomdashboard.com/app#/stats> ◇

HUMOR - New Captions for Old Photos

Captions by Rich Bickham



I can't see anything at all.

Source: PetaPixel

See:

<http://petapixel.com/2013/04/23/old-school-photos-of-people-posing-with-old-school-cameras/>

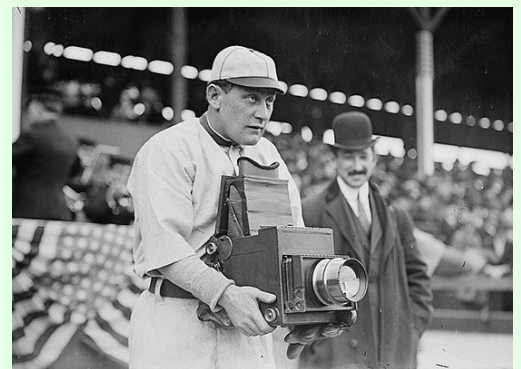
for more old photographs and information on each. ◇



Again they give me a camera with no autofocus.



What am I supposed to do with this ?



How do I aim this thing ?



Early Paparazzi

CLCC IS A MEMBER OF THESE ORGANIZATIONS



Click Icons to Link



2015 PSA Newsletter Contest - Small Clubs Category

Third Place overall

Best Variety of Material

READER FEEDBACK

There was no reader feedback this month. 😞

Reader feedback should be sent to richbickham@comcast.net. ♦



FROM THE EDITOR

Rich Bickham

Readers of the newsletter may have noticed that some issues contain what seem like random images here and there with no connection to our club. There is a reason for this. Putting together each issue of the newsletter is a tricky business, which includes content editing, materials selection, layout and determining the appropriate number of pages for each issue (among other things). This rarely ends in a situation in which the material fits exactly into a non-fractional number of pages, so there is usually empty space to fill. I then surf the web for pictures (usually of a seasonal theme like the two on this page) to use as space fillers. It would be more appropriate to fill that space with member content, and I would if I had it, but I usually don't.

For the past two years I have included an image taken by a club member on the front page of each issue as the "Seasonal Image of the Month". In recent months it has been the primary focus of the front page - large and eye-catching. For that reason, some of our new, novice photographer members may not feel comfortable contributing their work for front page consideration.

I therefore welcome all members to send me their images to be included as space fillers spread randomly throughout each issue as required. All you have to do is email them to me at

richbickham@comcast.net

Each will be credited appropriately under the photograph, if used.

I hope that some of you will take me up on this opportunity. It will make our newsletter better, save me some web-surfing work, but most importantly give you the opportunity to get some printed exposure of your work. ♦



DAVID FARBER TO SPEAK AT MARCH CLCC MEETING

The March 1, 2016 meeting of the Crystal Lake Camera Club will feature a very inspirational presentation by nature photographer David Farber in which he will share his photographs and his story.

"Since 1968 I have been capturing the world of nature that I love through photography. A 1981 motorcycle accident left me paralyzed from the neck down except for my right arm. Dealing with my disabilities has been quite challenging for me. Through my nature photography and my story I share with others what the Lord has shared with me."



The above quote and picture are from David's website:

<http://www.naturallyfarberphotos.com/about-me.html>. ♦

MARCH MEETING SHOW & TELL CHALLENGE

The March meeting Show & Tell challenge is

"SPRING IS JUST AROUND THE CORNER"

Bring up to 3 images you want to share with the group to the March meeting on a memory stick, stored as jpg files. As usual, images on any subject (not just the above) are always welcome. ♦

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 our 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. ♦

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.

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. ♦

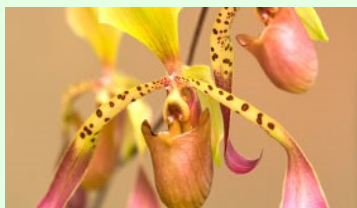
CALENDAR OF COMING CLUB EVENTS - March & April, 2016

DATE	TIME	LOCATION	DESCRIPTION	NOTES
March 1, 2016	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
March 1, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC March meeting - Speaker - David Farber (see page 9) Donuts & coffee from Country Donuts in Crystal Lake are provided by club member <i>Larry Swanson</i> .	1
March 8, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Macro and Close Up" class by <i>Bill Brown</i>	
March 12, 2016	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
March 12, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	CACCA Seminar, meeting & competition judging	4
March 22, 2016			Deadline for April newsletter inputs	3
March 29, 2016			Target date for April newsletter email distribution	
April 5, 2016	7:00 - 9:00 p.m.	Home State Bank	CLCC April meeting - Competition night	1
April 9, 2016	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
April 9, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	CACCA Seminar, meeting & competition judging	4
April 13, 2016	7:00 - 9:00 p.m.	Home State Bank	"Printing Techniques" by <i>Alan Cox</i>	

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.
- 4) The monthly CACCA delegates meeting and interclub competitions are held on the second Saturday of each month. Those interested in attending should contact Lyle Anderson at lyleandr@sbcglobal.net or Royal Pitchford at rpitchford@live.com - you may be able to catch a ride with one of them. ◇

UPCOMING NON-CLUB PHOTO-OPS OF POTENTIAL INTEREST



The Orchid Show

Hundreds of varieties orchids on display
Daily through Sunday, March 13 Through Sunday
10:00 a.m. to 4:00 p.m.
Chicago Botanic Gardens
1000 Lake Cook Road
Glencoe, IL

Tripods & Monopods ONLY Wednesdays, Noon to 4:00 p.m.



Lake Zurich Purple Plunge

Individuals & Teams plunge into freezing cold water of Lake Zurich
Costumes
Saturday, March 5
9:00 a.m. - 2:00 p.m.
Fee to "plunge" - proceeds to American Cancer Society
Breezewald Park & Beach
125 N. Old Rand Road
Lake Zurich, IL



Festival of the Sugar Maples

Learn about & see how maple syrup is made
Saturday & Sunday, March 5 & 6 and March 12 & 13
10:00 a.m. to 3:00 p.m.
Coral Woods Conservation Area
7400 Somerset
Marengo, IL ◇

