



CLCC Links

[Website](#)
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IN THIS ISSUE:

Presidents' Column	1,2
May Seasonal Image	1
Know Your Club Officers	2
The Wilds of Chicago	2
May Iconic Photograph	3
Link of the Month	3
Tip of the Month	3
CLCC & CACCA Competitions	4,5
Volo Bog Outing	6
Ask a Pro	6
Back to the Future	7
Charts & Statistics	8
Humor	8
Add the Caption	8
From the Editor	9
Reader Feedback	9
Help Wanted	9
Opportunities	9
Calendars	10



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

May, 2016

Year 2016, Issue 5

MAY SEASONAL IMAGE

Congratulations to club member *Sandra Wittman* whose photograph "Canada Geese Chicks" was chosen as the May Seasonal Image of the Month. It was taken in the Volo Bog in Ingleside, IL in the Spring of 2015

Your photograph can appear here next month. See the submission procedure in the "Opportunities" section on page 9, and submit your entry. ♦



Give
it a
shot !



Canada Geese Chicks

Sandra Wittman

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Presidents' Column

The Merriam-Webster dictionary defines critique as, "a careful judgment in which you give your opinion about the good and bad parts of something (such as a piece of writing or a work of art.)"

That's nice, but are there ways to present a "careful judgment" of a photograph? Are there procedures for analyzing images? Is this something anyone with a bit of photographic skill can accomplish? Does simply saying, "I like it" or "It's terrible" really help the photographer? How can you be critical without being insulting?

Regular readers of the Presidents' Column may recall that we printed a similar article a couple of years back. So, why bring it out and dust it off? The first portion of our May 3 meeting will center on selecting our club's Print Of The Year. All persons present will have a vote in honoring one photographer by saying, "Out of all the award winners for 2016, your print is the most exceptional." The second portion of our May meeting will feature, "A little help, please." A while back, we played judge. Our members had an opportunity to walk in a judge's shoes by giving number-scores to individual prints like is done in competitions. This time, folks can experience the next step in the judging process – giving a meaningful critique.

The process is simple. All folks need to do is bring in one of their prints that they like, but feel may be lacking something in the presentation. Maybe this involves the subject matter, time of day, photo angle, composition, or other such items. They may have a few ideas of their own, but would value having another person telling them how someone else views the image.

Then it's time to practice. We will set up four chairs in front of the light box in a similar manner as on competition nights. Four willing volunteers from those assembled will come forward and occupy these "Suggestor Seats." Then an image that one of the members provided is displayed, and the volunteers are given a minute or two to study the photo. After consideration, each suggestor will discuss a couple of points about how they view the photo and share a

See **President**, Page 2

President, from Page 1

few constructive ways they feel might improve the image.

Meaningful critiques help the photographer to discover points in their photo they may not have looked upon objectively. The person offering the suggestions then sharpens their own eye when they examine their own images, making them a better photographer. Both parties will grow in skill, and gain a better understanding of our media.

Now you may ask, "What are some things I need to remember when providing help to the image maker?"

Consider it an honor and challenge if someone asks you for a critique for they are telling you that they value your opinion. Here are a few guidelines to help promote a good experience between both parties.

- Don't be pushy by volunteering criticism. Not everyone wants or expects a critique. Wait for an invitation by the image maker.
- Listen to what the image-maker is saying. Ask questions about the photo, such as what they hope to convey or what they'd like to accomplish.
- Never critique the individual – critique the image. Keep the focus centered on the photograph and its merits – not the maker.
- Be kind. Work for a "soft critique" instead of a hard one. The photographer will benefit from the way you choose your words and phrases.
- Don't give instruction, unless requested to do so. Rather identify issues and respond as you view them.
- Keep your emotions and biases in check, and look beyond your prejudices to remain objective.
- Take your time. Help the image maker learn of new directions and ideas to improve their photography.

Okay, is there a process or procedure to follow when giving a critique? The idea is quite simple:

- **Begin** with compliments - people enjoy praise. Explain some of the niceties about their work to soften whatever may follow. This way, the photographer is less likely to close the door to your remarks and set the stage for a better critique.
- **Talk** about the image's strong, crafty or entertaining areas. How do the interest points balance out composition? How does the image capture one's imagination or tell a story? At this point look for strengths and temporarily ignore weaknesses. Be sincere.
- **Now** is the time to dig deeper. Never begin with a grocery list of items to address. Start by focusing on only one or two. Bouncing between too many issues at the same time makes it difficult to grasp any particular area. Take your time, work slowly and any problems will be easier to understand.
- **Some** images require more work, some less. Suggest any items of exposure, focus, depth of field, and lighting that may need a further look. Address the composition, cropping, color, balance, or other elements recorded on your mental checklist.
- **Pause** for a moment or two to wait for questions. Ease into an understanding of issues and ways to address problems. Remember to stay within your own areas of proficiency and comfort zones. This will maintain credibility.
- **Pepper** your language with such phrases as, "One suggestion might be..." or "Possibly bring attention to..." or "Might be feasible if..." and so forth. This will help the person arrive at their own solutions that fit their personality and temperament.
- **End** once again with a compliment or two. Say something that will leave the discussion on a high note. Don't resurrect other nit-picks, as the time for criticism has passed. You can always agree to have a follow up should one be necessary.

See, that's not so difficult. You need to remember that the photographer is the artist maintaining complete control of their own work. The assistance you give is from your worldview and experience gained over a period of time. To what extent they choose to follow your suggestions rests in their hands. Just feel good in the possibility you've helped someone grow.

We are all teachers.

Al & Chuck ♦

KNOW YOUR CLUB OFFICERS

Hi. I'm Jim Petersen, the club Secretary. I am a retired Industrial Technology Teacher since 2001, with emphasis on CAD drafting, electricity/electronics, and during the final five years, I ran a technology lab.

I got involved in photography when I first started to travel and record what we saw and did. The first photography class I attended was offered through MCC in Crystal Lake. At that time we learned how to develop our own slides, and the cost of photography became affordable.



When we first traveled with our two children, I took pictures and my wife Marlene made scrapbooks of each of our trips. We traveled west one year and east the next during each summer trip. I was learning more each year about the rules of photography.

Then digital photography came along and I could edit, crop, enhance, and most importantly I could make slideshows using Photoshop Elements. I would take over a thousand pictures, edit them down to about 350, add music, and have a slideshow of our trip with no need for a scrapbook anymore. Telling the story of our trips through slideshows is my main interest. I am a picture taker who enjoys telling a story. ♦

THE WILDS OF CHICAGO

Sandra Wittman

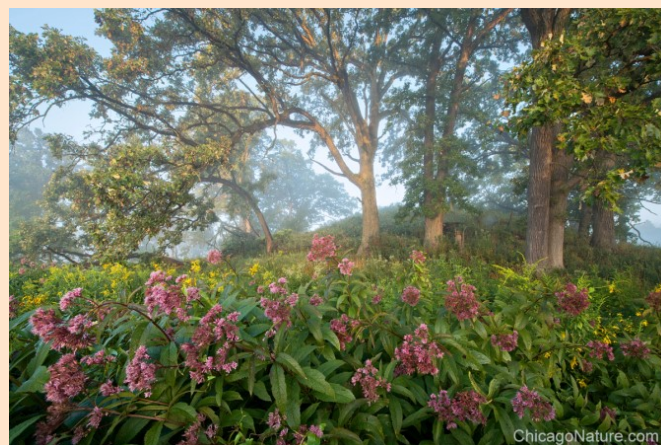
Photojournalist and nature photographer Mike MacDonald wants people to know that wonderful, wild places exist in the Chicago area. He has just published a coffee-table book of his photos called *My Journey into the Wilds of Chicago: A Celebration of Chicagoland's Startling Natural Wonders* (Mountain Dew Press, \$75).



Mike MacDonald
by David Jagodzinski

The book includes over 200 landscape images, 23 essays and poems, and 24 additional location based chapters. He has visited more than two dozen nature preserves, encompassing 350 square miles of natural prairie, woodlands, wetlands, and sand dunes.

MacDonald says, "Nature is beautiful in all its chaos. You can go to a prairie and say, wow, this place is a mess! It's glorious to the eye and to the soul, but to a camera it's not. With my photographs, I'm trying to create order from this glorious chaos in the lens. I'm trying to tell a story of what I'm seeing there, in all that combination of plants. That's how I frame it. I have to frame it properly, or the story and emotion won't come across."



Bluff Spring Fen - Elgin, IL

Mike MacDonald

MacDonald hopes that through his photography and his book he can encourage people to fall in love with the wonderful natural places in the Chicago area and work to preserve them. See the following website for more information:

<http://chicago.suntimes.com/entertainment/chicago-prairie-wilderness-photography-book-mike-macdonald-interview/> ♦

ICONIC PHOTO OF A MAY DAY IN HISTORY

Rich Bickham

During the spring of 1970 the United States was trying to recover from the events of the previous decade during which anti-war sentiment had reached a frightening level. On Thursday April 30, 1970 President *Richard Nixon* announced an escalation of the Vietnam War, extending the war's scope across the border into Cambodia. This action was met with widespread public anger, particularly on college campuses. One campus was about to be tragically thrust into the national consciousness, where it remains to this day – Kent State University in Kent, Ohio.

On Friday, May 1 many colleges and universities around the country held protest demonstrations to show their anger with Nixon's Cambodian campaign. Among them was Kent State where several hundred participants held a morning rally, with another planned for the following Monday. That evening, about a hundred students left a downtown bar and began throwing bottles, breaking windows and starting fires on the street. The police had trouble controlling and dispersing the crowd, and police from surrounding communities were called in to help. Kent Mayor *Leroy Satrom* declared a state of emergency and ordered all bars closed, resulting in more protesters on the streets. Order was finally restored with the use of tear gas.

Over the weekend police and city officials grew paranoid about what might occur on the following Monday when classes resumed. Rumors circulated concerning the presence of outside agitators. The mayor convinced Ohio Governor *Jim Rhodes* to authorize deployment of the National Guard to Kent. On Saturday a large protest demonstration was held on campus and the ROTC building was set afire. At 10 p.m. that night the National Guard arrived and order was restored. The situation grew more tense Sunday as the mayor held a press conference in which he ranted about communists, vigilantes and revolutionaries infiltrating the city. He threatened to decree a state which some interpreted as martial law. Another rally was held on campus at 8:00 p.m., which was dispersed by the National Guard using tear gas within an hour. A curfew went into effect at 11:00 p.m.

On Monday, May 4 the noon rally on the Campus Commons attracted about 2,000 students (despite it having been banned by the university). The National Guard had several units deployed on campus to disperse the students, and a confrontation ensued, during which Guardsmen used tear gas on the crowd. A group of 77 Guardsmen began advancing on the students with bayonets on their rifles. This caused the protesters to retreat over a hill, where they split into three sections and flanked the approaching Guardsmen. The opposing sides were separated by about a hundred yards. It is unclear whether an order was given to open fire, but 67 shots were fired over a 13 second interval, killing four students and injuring nine.



Kent State - May 4, 1970

John Paul Filo

The above photograph was taken by *John Paul Filo*, a Kent State photojournalism student who was in the area of the confrontation with his camera when he shot the image. It shows Kent State student *Jeffrey Miller* dead* on the ground, and *Mary Ann Vecchio* (a fourteen year old runaway from Miami, FL) kneeling over his body, her arms outstretched, pleading for help. Filo won a Pulitzer Prize for the photograph in 1971. He went on to a career in photojournalism, including positions at AP, Newsweek and CBS, as well as several large city newspapers.

There are several edited versions of Filo's photograph (cropped and/or with the fence post above Vecchio's head removed); the one shown above is the unedited original, kept in the photo archives of Life magazine.

* Miller was determined to have died instantly from a shot to the head. ♦

LINK OF THE MONTH

Submitted by *Sandy Wittman*

Extraordinary Photo Manipulations by Erik Johansson

Erik Johansson is a full time photographer and retouched from Sweden, based in Berlin, Germany. Some of his most awesome works are street illusions. He captures ideas in the form of little pieces which he later turns into imaginative photo manipulation. See the below website for examples of his work and how he created some of them:

<http://photoshoproadmap.com/extraordinary-photomanipulations-by-erik-johansson/> ♦

TIP OF THE MONTH

Submitted by *Rich Bickham*

PHOTOGRAPHING THE MOON

If you are interested in "shooting the moon", there is lots of advice to be found on the internet. Most of it addresses the shooting the full moon and the special cases of the harvest or "super moon". After searching around, I gathered these tips from the following three websites:



"Seven Essential Tips for Photographing the Moon" - *Jim Harmer*

<http://improvephotography.com/10938/photography-tips-moon/>

"Moon Photography: Six Tips for Better Moon Photos" - *Anne McKinnell*

<http://digital-photography-school.com/moon-photography-tips-moon-photos/>

"How to Take Stunning Pictures of the (Super) Moon" - *David Peterson*

<http://www.digital-photo-secrets.com/tip/779/how-to-take-stunning-pictures-of-the-moon/>

Here are several of the tips:

- Use a telephoto lens - 200 mm minimum.
- Use spot metering on the moon itself, and exposure bracketing.
- Use a low ISO (100 or 200) and aperture priority.
- Use a tripod and remote shutter release.
- Include something in the foreground to show scale.
- Take a separate shot with the foreground properly exposed using the same camera position and zoom as the "moon shot". Combine them later in your photo editing software.
- Moonrise is the best time to shoot.
- Some clouds will enhance the photograph.
- For stars to show, don't shoot a full moon - a crescent moon is best.
- The moon appears largest at its closest approach to Earth, and is then called a "super moon". A "harvest moon" is the full moon closest to the autumnal equinox.

Information on full moon opportunities for the next twelve months is below.

Full Moon Information - May, 2016 to April, 2017						
Chicago, IL						
	Moonrise	Moonset	Sunrise	Sunset	Earth - Moon Distance (miles)	Comments
May 21, 2016	7:59 p.m.	5:36 a.m.	5:25 a.m.	8:10 p.m.	250,981	
June 20, 2016	8:33 p.m.	5:41 a.m.	5:16 a.m.	8:29 p.m.	245,891	
July 19, 2016	8:02 p.m.	5:20 a.m.	5:33 a.m.	8:21 p.m.	240,946	
August 18, 2016	7:59 p.m.	6:14 a.m.	6:03 a.m.	7:46 p.m.	232,830	
September 16, 2016	7:07 p.m.	6:12 a.m.	6:32 a.m.	6:57 p.m.	227,851	Harvest Moon
October 15, 2016	6:13 p.m.	6:11 a.m.	7:04 a.m.	6:08 p.m.	223,461	
November 14, 2016	5:08 p.m.	6:26 a.m.	6:40 a.m.	4:30 p.m.	221,741	Super Moon
December 13, 2016	4:34 p.m.	6:23 a.m.	7:10 a.m.	4:20 p.m.	223,224	
January 12, 2017	5:20 p.m.	7:07 a.m.	7:17 a.m.	4:42 p.m.	228,662	
February 10, 2017	5:13 p.m.	6:31 a.m.	6:52 a.m.	5:18 a.m.	233,924	
March 12, 2017	7:10 p.m.	7:16 a.m.	7:07 a.m.	6:54 p.m.	241,945	
April 11, 2017	8:00 p.m.	6:46 a.m.	6:16 a.m.	7:27 p.m.	247,737	

Source : <http://www.timeanddate.com/moon/> ♦

APRIL CLCC AND CACCA COMPETITION WINNERS

Congratulations to the following club members who won at the April, 2016 CLCC and/or CACCA competitions:

Lyle Anderson :

"Orchid"- DPI - Award
 "Alaskan Tundra Vegetation" - DPI - Honorable Mention
 "Fall Spectacular" - Small Color - Honorable Mention
 "Chiang Mai" - Postcard - **CACCA Honorable Mention**

Teresa Baber :

"Galena at Twilight"- Small Color - Honorable Mention
 "Arches" - Small Monochrome - **CACCA Honorable Mention**

Jeff Chemelewski :

"Aspens"- Large Monochrome - Award & **Print of the Month**
 "Looking Up" - Large Color - Award
 "Winter's Reflections" - Large Monochrome - Honorable Mention

Norm Kopp :

"Lighthouse"- DPI - Award
 "Dancing Egret" - Small Monochrome - Honorable Mention
 "Four Corners" - Postcard - **CACCA Award**

Lance Lagoni :

"I'm Blue"- Large Color - Honorable Mention
 "Joker" - Small Color - Award
 "Ape Warrior" - Small Monochrome - Award
 "Princess" - Small Monochrome - Honorable Mention

Peter Pelke II :

"Tiger Nautilus"- DPI - Award

Al Popp :

"One Good Turn"- DPI - Award

Sandra Wittman :

"Wet Hostas"- DPI - Honorable Mention
 "Cathedral Stairway" - Small Monochrome - **CACCA Award**
 "Paris at Night" - Postcard - **CACCA Award**

The below photograph shows two of the April Award winners posing with their winning photographs.

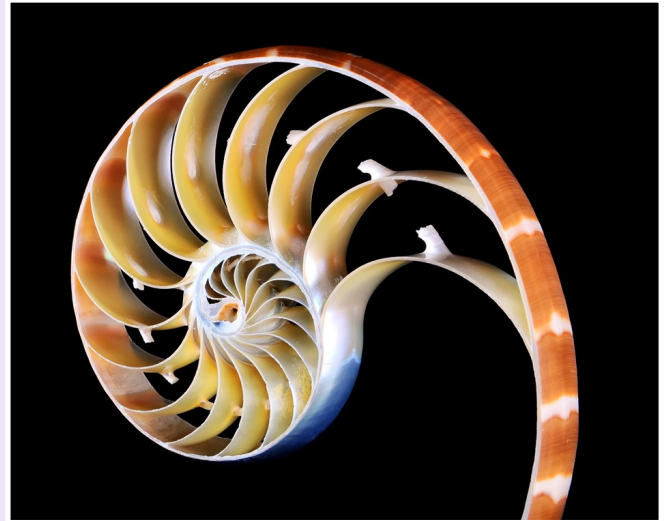


Jeff Chemelewski (L) and Lance Lagoni (R)

by Roger Willingham

A selection of the April winning images is shown in the column on the right and on the next page.

All winning photos shown are uncropped, and sized such that each has the same printed area (except Print of the Month) while retaining its original aspect ratio.



Tiger Nautilus

Peter Pelke II



Dancing Egret

Norm Kopp



Alaskan Tundra Vegetation

Lyle Anderson

The photo on the right shows several CLCC club members having their photos critiqued by the April judges after the formal competition was over. The photo was taken by club member *Paul Litke*. ♦



APRIL CLCC AND CACCA COMPETITION WINNERS

PRINT of the MONTH



Joker

Lance Lagoni



Aspens

Jeff Chemelewski



One Good Turn

Al Popp



Galena at Twilight

Teresa Baber



Cathedral Stairway

Sandra Wittman

All winning photographs (except Print of the Month) shown are uncropped, and sized such that each has the same printed area while retaining its original aspect ratio. ◇

PHOTOGRAPH VOLO BOG

Sandy Wittman

Join fellow Crystal Lake Camera Club members on Saturday, May 7 at 9 a.m. for the first outing of 2016 at

Volo Bog State Natural Area
28478 W. Brandenburg Road
Ingleside, IL 60041
815-344-1294

<http://www.dnr.illinois.gov/Parks/Pages/VoloBog.aspx>

Volo Bog State Natural Area is a nature reserve, designated a National Natural Landmark in 1973 as the only remaining open-water quaking bog in Illinois.

A quaking bog is an area of sphagnum moss, rushes, sedges, & decaying vegetation, the whole mass of which is floating on a pool of water. The surface appears solid and stable, until trusted with the weight of a step. What seems to be firm ground then shivers, sinks, and rises, like a natural trampoline or waterbed. Volo Bog exhibits all stages of bog succession. A floating mat of sphagnum moss, cattails and sedges surrounds an open pool of water in the center of the bog.

Volo Bog Interpretive Trail:

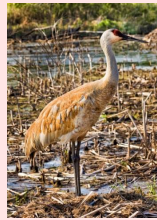
A half-mile interpretive loop leads visitors through each stage of bog succession. It is constructed of wooden dock sections, boardwalks and a woodchip path. Trail brochures, adapted for each season, are available at the visitor center.

What to See:



In the spring, you can often see Sandhill cranes and Canada geese and their goslings. Sometimes these birds are quite close to the boardwalk. On the trail, visitors are asked to be quiet and respectful of the birds and other animals.

There will also be frogs and many varieties of wildflowers and vegetation. There are restrooms in the Visitor's Center but not on the trails. Although it will probably not be hot, you might want to bring water. If it's pouring rain, I will probably cancel.

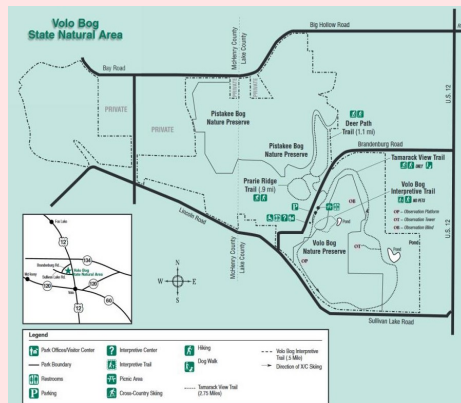


Photographic Equipment:

Camera, extra cards and batteries. You won't need too long of a lens unless you are a birder. The longest lens I bring to the bog is a 300mm. Bring a tripod. The boardwalk is a little tippy when people are walking on it.

Directions:

- Travel time from Crystal Lake to Volo Bog is about one half hour.
- Take Highway 31 North to Highway 176.
- Turn right on Highway 176.
- Travel on Highway 176 to Highway 12.
- Turn Left on Highway 12 (North).
- Proceed on Highway 12 until you see the sign for Volo Bog.
- There is a bigger sign for Bark 'N' Town Pet Resort and Day Spa.
- Turn left off of Highway 12 onto Brandenburg Road.
- Turn left into the Volo Bog Parking lot.



To join us at Volo Bog, email Sandy Wittman at wittman@oakton.edu. Meeting place and time will be announced later. ◇

ASK A PRO

Jim Pierce

Send your questions to:

downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.



Submitted by Rich Bickham

Q: I have problems getting really sharp focus for pictures I take on my Nikon D5000 DSLR in Manual focus mode. It recently occurred to me that the problem may be with my eyeglasses. I am nearsighted and have graduated lenses for smooth near-far transition, so I adjust my head up or down slightly to focus on objects during everyday life (without a camera). I just realized that when taking photos and using either the viewfinder or the LCD screen I can change focus slightly by doing the same thing (up/down head movement) or at a given head position by adjusting the lens focus slightly. So my perception of sharp focus is a combination of the camera lens optics and my eyeglasses correction for my head position. Obviously the quality of focus for any given image I capture will be only dependent on the lens optics. I think this may be the source of my problem. Have you ever heard of this problem? Is there anything I can do to correct it (other than always using auto focus - which I don't want to do in some situations)? Maybe I should remove my eyeglasses when taking pictures. I am going to ask my optometrist about this the next time I get a checkup, but maybe you can help.

A: Transitional bifocal lenses can be a problem when using a camera. Due to the design of the lens in your glasses the transition is graduated and a small variation in position can make a big difference. We are all used to seeing the world in three dimensions and our eyes are designed to compensate for variations as we move our heads in relation to a subject. Where one eye misses something the other eye can fill in and our brains smooth it all over. When we go down to using one eye to view a single plane focusing screen, our natural fixes don't work that well. Since you are viewing everything through the camera lens on a single plane, the need for graduated glasses isn't need. It would be the same for reading, everything you see is always a fixed distance away so your eye doesn't need to be able to switch back and forth between close up and distant. When you look away from the viewfinder to the subject in the distance, it's a different story. But for looking through the viewfinder, bifocals are a deterrent.

Another option, depending on your vision needs, is to not use your glasses when focusing and making use of the diopter adjustment on your camera. Most every SLR camera will have a small wheel located along the top of the viewfinder - this is the dioptic adjustment. What it does is change the focus value between the screen and the lens you are looking through. So basically it works as the lens in your glasses instead of the glasses.

To adjust it you will need to use a tripod and focus on something with sharp lines or edges that make it easy to tell when it's in focus. Use the auto focus to get it locked in and then shoot an image, then look at the preview on the back of the camera and enlarge it to be sure that the image is in fact focused exactly where you intend it to be. Without changing the position of the camera or lens, take your glasses off and turn the wheel until you can see clearly through the viewfinder the sharpness you feel is right. Depending on your vision it might be clockwise or counter clockwise, so just try one and if it's getting worse go the other way. I recommend going past what you think is perfect and then dialing it back. Just like tuning an instrument you need to go past for a reference to be sure it is where it needs to be overall.

Now, it is possible that someone's vision might be out of range for the diopter to adjust, or problems such as astigmatism can't be taken into account by the diopter. I personally have that issue. In that case you need to work with your optometrist to get a working solution through a pair of glasses. It might end up being that you need a pair of glasses just for shooting in manual focus mode. ◇



Holland Tulip Festival - 2009

Rich Bickham

BACK TO THE FUTURE OF PHOTOGRAPHY *

Rich Bickham

As discussed in last month's column, by the end of the nineteenth century roll film had been invented and patent rights granted to Eastman Kodak. The motion picture industry was subsequently born, as technology was developed to allow projection of movies onto a screen for many to view at the same time, instead of one person at a time through a viewfinder. Kodak introduced the fold-out camera design allowing user controlled manual focus by adjustment of the distance between the lens and the film, at a price that many consumers could afford.

State of the Art: 1900 - 1919

In the early years of the twentieth century, Kodak continued to play a lead role in the development of commercial photography products. In 1900 they introduced the Brownie (right), a "box" camera with a fixed-focus meniscus lens which used 117 roll film (\$0.15 per 6 exposure roll) that was easy to reload by the user and could be processed for \$0.40. It took 2.25 inch square snapshots. At a cost of \$1 it was affordable by nearly everyone – over 150,000 were sold in the first year. The Brownie was an extremely popular camera, with several different improvements over its long history - over ten million units were sold.



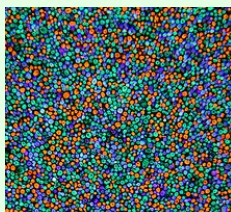
First Kodak Brownie



Kodak Developing Machine

In 1902 the Kodak Developing Machine (left) was introduced, allowing people to process their own roll film using Eastman Special Developer Powders, with no need of a darkroom. The roll film could be both developed and fixed. In 1905 the Kodak Tank Developer was introduced in several different sizes to accommodate more film types. It also accepted more than one roll at a time. In 1908 the name was changed to the Kodak Film Tank.

In 1903 brothers Auguste Lumière (1862 – 1954) and Louis Lumière (1864 – 1948) patented the autochrome Lumière process, an additive color film process which they brought to market in 1907. It was a glass plate process in which one side of a glass plate was coated with randomly distributed grains of potato starch (0.0002 to 0.0004" diameter), each color-dyed either red-orange, green or blue-violet (note the similarity of today's RGB standard) which acted as color filters. Lampblack was used to fill in space between the grains (shown on the right). The grain array was then coated with a panchromatic silver halide emulsion. The plate was then positioned in the camera such that the uncoated side faced the lens (unlike plates for black & white photographs) so that the light from the subject passed through the potato grain filter layer before reaching the emulsion. After processing to produce a positive image, the silver halide layer containing the black and white image was distributed along with the potato grain color filter array still in place, the two layers remaining precisely aligned. If lighted from the silver halide side, a color image was observed. Long exposure time (relative to black & white) was required. Autochrome was the first commercially successful color photography process.



Potato Grain Array

In 1908 Kodak produced the first cellulose acetate based "safety" film to replace the highly flammable cellulose nitrate based film. While nitrate based film would catch fire when overheated, the acetate based film would just melt. The need for the product was primarily by the movie industry, for which film became quite hot during projection. Due to technical issues related to its lifetime, in 1911 the movie industry discontinued its use.



Home Kinetoscope

American Inventor Thomas Alva Edison (1847 – 1931) introduced the Home Kinetoscope with a 22mm movie film format for home movies using the Kodak safety film in 1912. It handled 100 foot reels that contained as much content as 1,000 foot reels of 35mm film. This was enabled by it having three columns of images on the roll (the first was shown as the roll traversed the projection lens in the forward direction, the second in the reverse and the third forward). It was never a commercial success.

In 1913 Kodak introduced Eastman Portrait Film, a sheet film alternative to glass plates for use by professional photographers. The thin sheets produced image quality superior to that of glass plates. They did not exhibit halation (the spreading of light beyond its proper boundaries to form a fog around the edges of a bright image in a photograph), were much lighter in weight, and unbreakable. Four sizes were available ranging from 5 x 7" to 11 x 14".

In about 1914 German optical engineer and photographer Oskar Barnack (1879-1936) developed what is now commonly known as 35mm roll film while working for Ernst Leitz (1871-1956) at what is now Leica Microsystems. He drove the development of the 35mm camera, an early prototype of which is shown on the right, with horizontal film scrolling (previous roll film cameras used vertical scrolling), and pioneered the idea of the optical enlarger which allowed the printing of a photograph larger than the negative from which it was produced. After several prototype designs, production of the first Leica 35mm camera was delayed until 1924 due to World War I.



Early 35mm Leica Prototype

Such was the state of the art in 1919

Predictions for Photography's Future: circa 1900 - 1919

- 1) In the June, 1907 issue of the monthly magazine "The Photographic Times", George Sherman** predicted that color photography would be perfected within six months:

"The ultimate success of color photography by some direct process will be the scientific triumph of the current year. This is a logical prediction in view of recent definite results accomplished by well-known experimenters."

- 2) The first proposal for a workable system of electronic photography was put forward in 1908 by Scottish electrical engineer Alan Archibald Campbell Swinton (1863-1930), and published in the journal Nature. While not a prediction per se, it presented the concept of a camera which recorded images electronically. The only non-electronic need would be manual focusing, the technology for which did not yet exist. He suggested twenty five images per second could be captured and sent via wire or wirelessly to distant locations.

- 3) In 1916, actor Charlie Chaplin (1889 – 1977) offered his opinion:

"The cinema is little more than a fad. It's canned drama. What audiences really want to see is flesh and blood on the stage."

Back to the Future:

So how did those predictions fare?

- 1) By today's standards, Sherman was overly optimistic about the rate at which the problems with color photography in 1907 would be resolved. But he likely could not have imagined the image quality available in the second half of the twentieth century. Still, by the beginning of 1908, color photography had a long way to go, probably even by his standards.
- 2) Swinton's idea was what came to be commonly known as television. It took about a decade after his proposal for it to be first demonstrated. The first experimental television station began operation in 1930's with commercial broadcasts following several years later.
- 3) Chaplin was (obviously) totally wrong about movies being a fad, and he clearly came to realize it within his lifetime. However, his opinion on demand for live on-stage entertainment was correct. Both industries are alive and thriving today.

** I was unable with any certainty to determine the occupation or life span of George Sherman and the "The Photographic Times" did not list credentials. - Ed

* This is the fifth 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 ♦

CHARTS & STATISTICS

Rich Bickham

Photographer Simon Patterson was curious (like many of us) about if and by how much his photography had improved over the years. He set about doing this by going through his image archives from landscape photoshoots he undertook over a nine year period from 2007 to 2015. He selected the number of "keepers" he had taken during each year and also made note of the number of shoots he had been on each year. He then constructed the following graphs from the data.

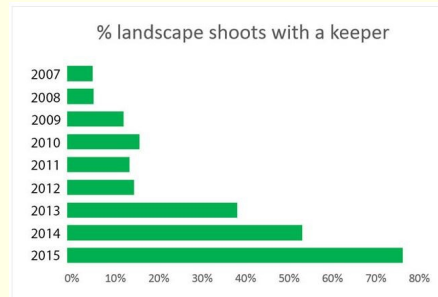
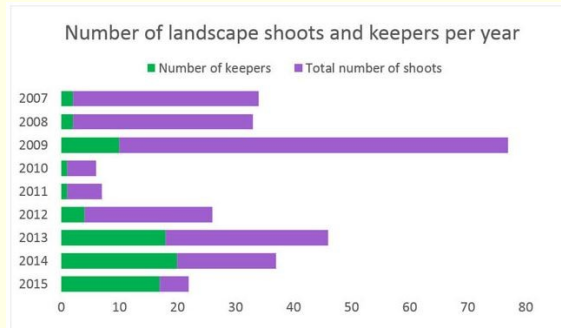
The upper graph on the immediate right shows the results of his data mining. The lower graph on the immediate right shows the keeper % per photoshoot per year. The graphs showed that he had indeed been improving.

He also constructed the graph on the far right, which shows his change in equipment, and his educational history over the same time span.*

This is a good way to keep track of your progress if you want to devote the time and effort involved. You may want to give it a try.

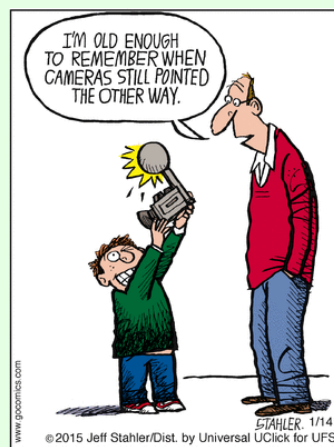
More detail can be found in at the below source for this article.

<http://petapixel.com/2015/12/17/is-your-photography-improving-graph-your-keepers-to-find-out/>



* Patterson began splitting his data collection into six month segments (instead of twelve) in 2009 which accounts for the >100% bar in 2015. The far right graph should only be interpreted for correlation purposes. ◇

HUMOR YOU MAY ENJOY



ADD THE CAPTION CONTEST

APRIL WINNER



"PHO-TOT-GRAPHER"
Winner - Roger Willingham

Other Entries:

"Can't I just say cheese?
I don't know how to count
to three yet."

Jessica Bickham

The winning entry is selected by an anonymous club member (not me). - Ed

THIS MONTH



ADD THE CAPTION

Email entries to
richbickham@comcast.net
by May 24, 2016

This month's photo is shown above. All entries will be published in the June issue and a winner chosen* (sorry, no prizes).

YOU MIGHT BE A PHOTOGRAPHER IF:

- You own more lenses than pairs of shoes.
- Your carry-on is heavier than your checked bags.
- You'd rather buy the shirt that more closely resembles 18% gray.
- You have 30,000 family photos categorized in Lightroom, but none contain you.
- You are frequently greeted with "What are you taking a picture of?" instead of "Hello." ◇

CLCC IS A MEMBER OF THESE ORGANIZATIONS



Click Icons to Link

FROM THE EDITOR

Rich Bickham

Starting next month the newsletter will include a "For Sale & Wanted For Sale" section for those seeking to sell or buy photography equipment. Sellers must be paid up club members. Items are restricted to ONLY photography equipment, and must be in a functioning condition. Ads will run in one issue per submittal (must submit another request for each subsequent issue). These postings are published only for 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 assumes no responsibility for equipment quality. Each add should include a brief description of the item and it'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 next newsletter input deadline will be published in that newsletter. ♦



MAY MEETING SHOW & TELL CHALLENGE

The May club meeting Show & Tell challenge is

"Batter Up"

Bring up to 3 images you want to share with the group to the May 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. ♦



2015 PSA Newsletter Contest - Small Clubs Category

Third Place overall

Best Variety of Material

READER FEEDBACK

April Issue

You have to know my family. They are real jokers so April Fools Day is like a national holiday in our home. You can count on being sprayed at the kitchen sink if you are the first one up in the morning. When anyone buys jelly doughnuts, don't be the first one to take a big bite because you will get a mouth full of toothpaste. I dodged all these bullets this year and even questioned my son when he called and said his wife was in labor. She was not due for another week and I could tell by his voice he was not nervous enough for me to believe him. I caught all the tricks this year. My children would have to come up with some new tricks. Ha, Ha, Ha. I outsmarted them all this year!

Then I went to camera club. I was speaking to Rich Bickham and I told him I thought his article about the discovery of a new color was extremely interesting. I am always reading spy novels and I was imagining how we could use the new color to send clandestine information in the spy field. I never read the end of the article where he told the name of the new color. I must have been interrupted by one of the grandchildren. Rich got a good laugh and showed me the end of the article. I did not escape this year. I was an April Fool after all. I hope you all get a good laugh at my expense. After all, a day set aside for laughter is a good thing.

Maureen Harris
McHenry, IL

Maureen is referring the "New Color Discovered May Have Impact on Photography" article in the April, 2016 club newsletter. - Ed

Reader feedback (good or bad) is always welcome and 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 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 - May & June, 2016

DATE	TIME	LOCATION	DESCRIPTION	NOTES
May 3, 2016	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
May 3, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC May meeting - CLCC Print of the Year voting , followed by a critiquing session during which members will critique any photographs brought in by other members (mounting not necessary).	1
May 7, 2016	9:00 a.m. - Noon	Volo Bog 28478 W. Brandenburg Road Ingleside, IL	CLCC Photography Outing to Volo Bog State Natural Area	
May 14, 2016	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
May 14, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	CACCA Seminar, meeting & competition judging	4
May 24, 2016			Deadline for June newsletter inputs	3
May 31, 2016			Target date for June newsletter distribution	
June 7, 2016	7:00 - 9:00 p.m.	Home State Bank	CLCC June meeting - <i>Tom Snitzer</i> - "Becoming a Photo Ninja with Water Waterfalls, Streams, Coastal Sunsets ... - make aqua the staring element of great imagery."	1
June 11, 2016	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
June 11, 2016	12:30 p.m.	Christian Church of Arlington Hts.	CACCA Seminar, meeting & competition judging	4

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



ROOKERY WATCH

View Nesting Herons, Cormorants and Other Waterfowl
Every Saturday from April 2 through May 28 from 8:00 a.m. - Noon
Almond Marsh Forest Preserve
Grayslake, IL



MIDWEST DAFFODIL SOCIETY SHOW

Hundreds of Daffodils on Display
Saturday, April 30 - Noon to 4:30 p.m. & Sunday, May 1 - 10:00 a.m. - 4:30 p.m.
Chicago Botanical Garden
1000 Lake Cook Road
Glencoe, IL



MAXWELL STREET MARKET

Eclectic Mix of Merchandise on Sale - Venders Will Haggle
Every Sunday all Year - 7:00 a.m. to 3:00 p.m.
Mexican and Latin Food
800 South Des Plaines Street
Chicago, IL ◇

