



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and surrounding communities since 1980

September, 2016

Year 2016, Issue 9

CLCC Links

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IN THIS ISSUE:

Presidents' Column	1,2
September Seasonal Image	1
Know Your Club Support Staff	2
New Prisma Phone App	2
September Iconic Photograph	3
Tips & Links of the Month	3
Traumatic Camera Incident	4
Women of Vision Exhibit	4
2016 Newsletter Contest Results	4
Guide to Judging Presentation	4
Back to the Future	5
Charts & Statistics	6
Small Groups	7
Humor	7
Editor & Feedback	8
Classified Ads	8
Help Wanted & Opportunities	8
Calendars	9

2016 CLCC Officers

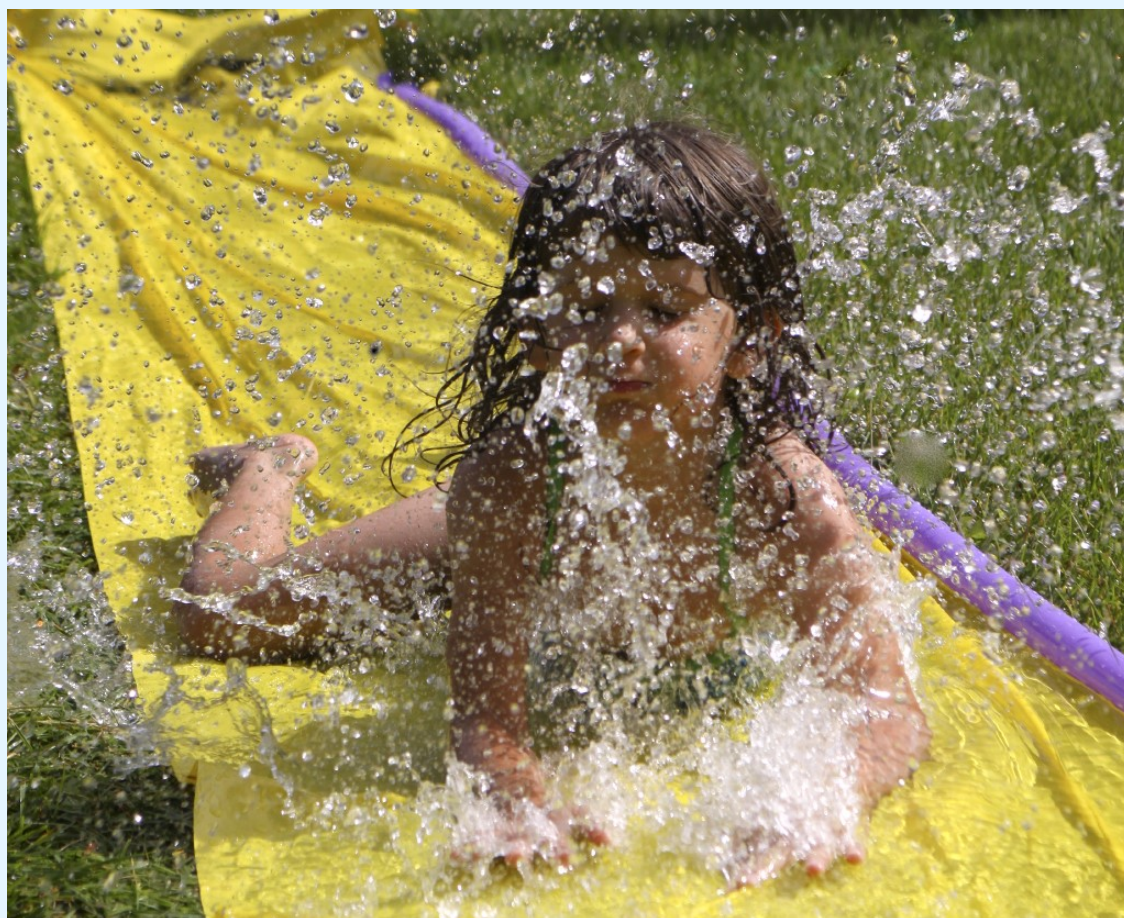
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SEPTEMBER SEASONAL IMAGE

Congratulations to *Mike McGuigan* whose photograph was selected as the September seasonal image of the month.



Summer Slip-N-Slide

Mike McGuigan

Your photograph can appear here next month. See the submission procedure in the "Opportunities" section on page 8. ◇

PRESIDENTS' COLUMN

Have you ever said to yourself, "I'd really like to spend a day or two just playing with photography." Maybe it would be better to have a week, or a month. Yeah great, but we all have so many other things pulling for our attention – housework, yardwork, repair work, work work. What about that daily job gobbling up big chunks of our time? Even family-time suffers. How in the world can one carve out enough time to devote to their beloved hobby? Well, there might be an answer – Edu-Vacation. Now that's probably a coined word, but I believe it fits. For this past week, my wife and I [Al] had that exact experience; we took an Edu-Vacation.



Anyone can plan a vacation where you sit and accomplish little or nothing, or just bum around some place that happens to catch your eye. But why not plan a learning experience? A place where you can soak up knowledge or improve understanding of a particular subject. Maybe test the waters of some piece of the photo world you haven't attempted. Discover a way to examine a new style of photographing forests or streams, rocks or squirrels. Play with different aspects of composition. Or uncover ways to use a new processing application that really makes your images shout – WOW!

If you're looking for such challenges, check out magazine ads, read newspaper articles, or surf the internet. With a little re-search, you'll find all types of experiences available to the photographer. Many of these excursions, See **President**, Page 2

KNOW YOUR CLUB SUPPORT STAFF

Hello. I'm *Royal Pitchford*, one of the club's two co-delegates to the Chicago Area Camera Clubs Association (CACCA). My first camera was a Kodak Brownie – a gift from my aunt on my eighth birthday. I took some snapshots around home and at family get-togethers. My real interest took hold a few years later. My grandfather bought a nice Polaroid camera, and I loved the almost instant gratification of the self-developing images. As I recall, there were eight images in a film pack, and my grandfather only let me have one pack at a time because I went through them so fast ... a preview of what was to come when I got my first digital camera years later.



But between that Polaroid and that first little digital Pentax Optio, I went through a number of cheap point-and-shoot film cameras and nicer hand-me-downs, including my first 35mm. By the time I finished college, my dad had gotten an SLR and put his old Argus Rangefinder in the closet. It became mine. On a vacation to San Francisco and Los Angeles, I started taking pictures with artistic ambitions and several of those are still among my favorite images. I still display the old Argus on a bookshelf today. A Pentax SLR (film camera) displaced the Rangefinder soon after my daughter was born, for baby pictures and more.

As a writer, putting words and pictures together seemed like the logical thing to do, so I went back to grad school at UW-Madison, studying film and television. After grad school, a lot of changes were taking place in that field. Jobs were few and far between, so I gravitated toward business communications. I've written and produced a number of business videos, but mainly write other types of materials.

I was looking for an outlet for my photographic interest and dabbling without much direction until two years ago. Then I joined Crystal Lake Camera Club. The club has been great for helping me develop my skills and inspired me with the variety of impressive work by other photographers. Fortunately, I have more free time now than in the past, and a major part of that new-found free time goes to photography. I'm already starting plans for photo-centric travel next spring. ♦

NEW PRISMA PHONE APP TURNS PHOTOS INTO PAINTINGS

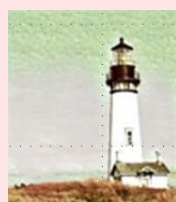
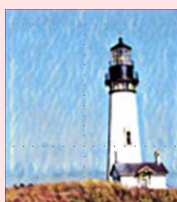
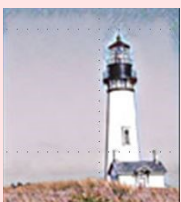
Sandra Wittman

If you love to take photos on your iPhone or Android and then manipulate them there, here is a new app that is a lot of fun to use. It is called Prisma. It is free and really easy to use. Here's how it works.

Download the Prisma app at <http://prisma-ai.com/>. Take a photo with your phone. The app crops it down to a square size and then gives you a large number of preset filters to try. Then you can export the Prisma photos directly into Facebook and Instagram or save the new painting-image back into your phone. You still have creative control of the photo. You can choose from a variety of painting styles and determine the amount that the style is rendered on your photo just by sliding your finger from the left to the right across the image.



This is one way to make an uninteresting photo a lot more interesting. One drawback is that the app puts the word *Prisma* on every photo, but you can correct that in Photoshop. In fact, a little Photoshop work can make these images even more interesting. I recently took the photo on the left in Oregon. Eight variations of it using Prisma are shown below for comparison.



President, from Page 1

seminars, or classes meet for a day or two, or maybe a week or more. You'll spot ideas that whet your appetite and make you want to join in on the excitement. Some may require a bit of travel, while others may only be a short jump from home. By trying one on for size, you'll meet folks living near and far, each with their individual expectations, who sign up to explore these adventures. Some are tame, some rugged, some wild, but all have a common thread. They provide a person with a different encounter found outside of their everyday happenings.

Earlier this year, we made plans to travel during August to Door County, WI, our neighboring state where for some reason folks worship the Packers. There, we spent the week at a folk school called, The Clearing. Now don't think this is an ad for The Clearing, it's not. The learning paradigm is important. For a whole week, we talked photography. Here all classmates live side by side, eat in a common dining hall, and attend class sessions lead by knowledgeable instructors. Then for part of each day, we head off and take photos to practice what we've learned. In the evenings, folks talk around a campfire or in the lodge, work puzzles, and enjoy the company of people from all walks of life. We learn from one another, listening to ideas about how to address specific problems viewed through a different set of eyes. Frequently we pick up tips and tricks to pack into our own tool kit.

It's simple to discover and enjoy this special get-away. You just select an area or location that interests you, be it anywhere in the US or A, or for that matter a spot beyond our borders, and then search for just such an encounter. Look for certain photographic educational offerings availing themselves in that region that excite your talents. Then, gather information as to the courses and costs, and sign up for a day, a week, or whatever. This is your chance to immerse yourself in the landscape and ambiance of a learning environment.

When searching out that education experience, you'll need to ask yourself a few questions and consider some specific points before moving on out. What level of comfort can you tolerate? If you like adventure, you can rough it by living in campers or tents. Other places offer lodging with amenities such as meals, cabins, classrooms, facilities, etc. How close to civilization you wish to be is up to you. Is there a town within walking distance or a short drive? Is this a rural location more in a farm community? Is there trekking through woodlands and along trails required?

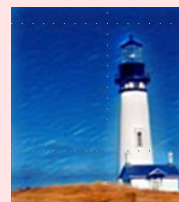
When planning your Edu-Vacation, map out your expectations as to the kinds of knowledge you expect to bring back home. Ask yourself, how qualified are the instructors and the people leading the programs? Will there be actual instruction time set aside during the day for learning new techniques and methods? Is the experience more of a photo shoot in some distant place with little teaching help or assistance? Your answer to these questions and others you may think up will help make the experience an up close and personal one for you.

As an example, The Clearing is organized around morning classes taught by knowledgeable instructors with open workshop times in the both afternoons and evenings. Students reside in cabins with meals served family style. There are four different classes each week which cover a variety of subjects, such as painting, woodcarving, writing, photography, etc. Learning experiences change each week offering many choices of interest. Everyone is encouraged to mingle in a family atmosphere providing ways to make new friendships over the week. For the photography sessions, several of our long time CACCA members and teachers have conducted classes. These include such notables as *Jerry Hug, Hank Erdmann, Mark Southard, and Bill Brown*.

Is an Edu-Vacation for you? Only you can answer that one. As for me, I've found it a fun way to learn new skills, explore different subjects, and improve my own photography. It's a great way to meet with like-minded folks who love to create images and artwork with a camera. It's a satisfying way to share experiences and form new bonds. If you haven't experienced it yet, try it – you're sure to discover a different kind of vacation.

Al & Chuck ♦

There are over thirty styles you can play with on the app. Give it a try. ♦



ICONIC PHOTO OF A SEPTEMBER DAY IN HISTORY

Rich Bickham

In 1900 Galveston, TX was one of the largest cities in the state. Ideally located on Galveston Island at the entrance to Galveston Bay where the eastern shore of Texas meets the western edge of the Gulf of Mexico, it had become a prosperous center of trade for the region. The highest surface elevation of the city was a mere 8.7 feet above sea level. Its population was about 42,000. Since its founding in 1839 it had experienced several weak hurricanes which the city weathered fairly well, so there was little worry by residents about potential danger. There were occasional proposals and suggestions that safety measures should be put in place (such as construction of seawalls) after minor storms passed through, but they were dismissed as unnecessary by the city leaders.

The state of the art in hurricane prediction in 1900 was poor by today's standard. Atlantic Ocean weather was known only through reports from occupants of other Atlantic islands or ships at sea. Since long range wireless communication was not yet a practical reality, such information was not made available until ships arrived in port, at which time the information could be spread via telegraph. Once a storm was reported, predicting its future course was largely guesswork.

In late August and early September a storm (likely formed off the west coast of Africa) began its westward trek across the Atlantic Ocean. It was first reported on August 27 by a ship in the mid-Atlantic about 1,000 miles east of the Windward Islands (the eastern-most islands of the Caribbean), and passed through the Leeward Islands (the western-most islands) on August 30 as a tropical depression. By September 5 it passed over Cuba, entered the Florida Straits and developed into a weak hurricane. The U.S. Weather Bureau mistakenly reported that it remained in the Atlantic Ocean, moving north off the east coast of the U.S. They ignored Cuba's correct reports of it moving west into the Gulf of Mexico. On September 7 the Weather Bureau issued storm warnings along the Florida Panhandle all the way to Galveston. Because of downed telegraph lines, details of the storm's strength and estimates of its potential were sketchy. By the time the storm reached Galveston it was a category 4 hurricane with estimated sustained wind speeds of over 140 mph. It swept over the city the evening of Saturday, September 8 and the early hours of Sunday.



Aftermath of the "Great Storm"

AP - Unknown

Weather-wise, Sunday was a bright, sunny day, but Galveston lay in ruins. The city had been flattened by the raging winds and a 15 foot storm surge that had washed over Galveston Island. About 8,000 people were killed, many buried under the debris. Some had been washed out to sea, and began floating back to shore over the following weeks. Help was slow to arrive due to the difficulty of transporting supplies and equipment from the mainland to the island. The above photograph was taken a few days after the disaster (the exact date is unknown, but certainly in September). It shows several people wandering around in a partially cleared path through the devastation, with a few damaged, but still upright buildings in the far distance. It is an Associated Press photograph, but the photographer is unknown.

The convention of naming hurricanes was not begun in the United States until the 1940's. To residents, the 1900 hurricane is simply referred to as the "Great Storm". It remains the deadliest natural disaster in U.S. history. Galveston was rebuilt with improved fortifications but would never return to its status as a major international port. It was replaced in that role by the city of Houston, TX located a bit inland, with sea access through Galveston Bay and a canal. While many more powerful hurricanes have hit the southern and eastern coastal cities of the country, modern weather forecasting, strict building codes, robust communications & transportation systems and in-place evacuation plans have minimized both damage and casualties. ◇



Jim did not receive a question this month. ☹️ ◇

ASK A PRO

Jim Pierce

Send your questions to:

downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.

TIP OF THE MONTH

Submitted by Rich Bickham

SHOOTING FALL FOLIAGE

Here is a summary of ten good autumn shooting tips from Nature Photographer Rod Planck.

- **Location** - Best opportunities are New England, Colorado and the Upper Midwest.
- **Light** - Sunny skies are good only for early morning and late afternoon, but cloudy skies are good all day.
- **Exposure** - Always use matrix metering. Push ISO so you don't lose depth of field.
- **Tripod** - Allows you to use a low ISO and narrow aperture without worrying about shutter speed.
- **Elevation** - Try to get above your subject for some expansive shots. Overlooks are great. Avoid a white sky.
- **Water** - Great for colorful reflections of trees, and colorful leaves on the ground in a single shot.
- **Lenses** - Best to not use wide angle lens.
- **Fog & Mist** - Gives muted colors and adds mood & mystery to images.
- **Subtleties** - Don't limit your selection of subjects to only colorful tree foliage. Fall offers other opportunities, like leaf-littered forest floors, fungus growing on tree bark or plants going to seed on windy days.

Each of the above tips is explained in more detail on the following site:

<http://www.nikonusa.com/en/learn-and-explore/article/h7dfres5/10-tips-for-shooting-autumn-foliage.html> ◇

LINKS OF THE MONTH

Submitted by Sandy Wittman

National Geographic Travel Photographer of the Year 2016 :

<http://travel.nationalgeographic.com/photographer-of-the-year-2016/gallery/winners-all/>

Submitted by Paul Litke

Hard to believe some are not photo-shopped ... extraordinary pictures. What a wonderful set of new, creative and beautiful images :

<http://brightside.me/article/100-best-photographs-without-photoshop-46555/?image=210605%C2%A0%C2%A0>

The above link contains 100 photos, all alleged to have been "...taken without Photoshop". Whatever that means, like Paul, I also find it hard to believe they are unedited. In my opinion, it seems obvious that some have been significantly edited. - Ed

TRAUMATIC CAMERA INCIDENT

Sandra Wittman

I was standing on the covered porch of the Marshall Point Lighthouse in Maine during a nor'easter. The camera was on a tripod. It was very windy, which was why I was photographing at that moment from the porch. I took my hand off the tripod for a second and the next thing I knew the tripod and camera were on the ground. Surveying the damage, I found that the camera was fine, but my 28-135 lens was bent in half. Surprisingly, the glass didn't break, but it was unusable. So, for the rest of the trip, I only had two other lenses to work with - a 10-20 mm wide angle and a 100-300 mm telephoto zoom. This meant that if I wanted to photograph something, I had to get right up to it with the wide angle or else I had to go to the next state with the telephoto.

Thinking of that incident still makes me cringe, and when I read the following article in the Summer/Fall 2016 issue of Outdoor Photographer Canada, I realized that cringe-making moments in photography are not rare by any means:

<https://www.outdoorphotographycanada.com/out-of-focus-traumatic-camera-incident-full-story/> ◇



WOMEN OF VISION EXHIBIT AT FIELD MUSEUM *

Sandra Wittman

Something new and different is going on at the Field Museum in Chicago. Mostly known for exhibits like the artifacts of King Tut and World Fairs, or dinosaurs, it is possible that the Field Museum was inspired by the recent exhibition at the Art Institute of Chicago - Van Gogh's Bedrooms. In any case, maybe with an eye to connecting the two museums, the Field Museum decided to host a photography exhibition.

With the emphasis on women, both as photographers and their subjects, *Women of Vision: National Geographic Photographers on Assignment* features the work of eleven photographers with photographs ranging from landscapes of the Mongolian steppes and the American West to war torn battlefields of Iraq and Afghanistan; from the wildernesses of Africa to the lives of people from the Arctic to the Jersey Shore. The Chicago Tribune noted that the photos and the stories they tell, "... explore modern realities and what it means to be human in the 21st Century."

The exhibit includes more than 100 images and multimedia. The national tour of the exhibition is presented by PNC Financial Services Group, Inc.

The exhibition at the Field Museum runs from May 18 to September 11, 2016. The museum is open from 9:00 a.m. to 5:00 p.m. every day of the year except Christmas Day. Last admission is at 4:00 p.m. daily. The exhibit requires a special ticket: Adults: \$29; Children (ages 3 - 11): \$20; Seniors (ages 65+): \$25; Students: \$26; Field Museum Members: free.

For more information, see:

<https://www.pressreader.com/usa/chicago-tribune/20160519/282372628842983>

About the Project:

<http://wovexhibition.org/about-the-project>,

and

<https://www.fieldmuseum.org/at-the-field/exhibitions/women-vision-national-geographic-photographers-assignment>

* Sorry for the short notice on this. It was inadvertently left out of the August issue of the newsletter. - Ed ◇

2016 PSA NEWSLETTER CONTEST RESULTS

Rich Bickham

The results of the 2016 Photographic Society of America (PSA) Newsletter competition have been announced. I had entered the April, 2016 issue of the CLCC newsletter in the Large Club category. Shown below are the comments I received back from the three PSA judges.

1) *The front page of this newsletter is very captivating – such a great use of colors which were accentuated by the tulip picture. It would definitely be a newsletter that would catch my attention on a table and I would want to walk over and pick it up. Nice use of colors and layout; however, the font size was very, very small. When I printed the newsletter, the font was really just too small and I found it very difficult to read the printed version. When viewed on a 21" monitor, the font size was fine. There was a nice blend of content – you are fortunate to have such great participation among your club members. Articles were interesting and informative – you certainly have a lot going on in your club. I didn't see much information about past outings which would have been a good addition. Also, photos from club members were very limited. For the Competition photos on page 6, it would have been helpful to know where they placed in the competition (HM, 1st, 2nd, etc.) as well as which category they were for. Also, the photo with the caption "April Showers Brings May Flowers" had no photo credit so I wasn't sure if this was a member photo or a stock photo. I liked the "special" features such as the humor section and reader feedback. Overall, this is a very nice newsletter. - Judge 1*

2) *Good use of color throughout. Lots of good photos & great articles. - Judge 2*

3) *Where to start? The biggest thing you need to think about to improve your newsletter is readability. I have pretty good eyesight, but I was straining to read the text. The large capitalised letter at the start of each paragraph is ok, but the rest of the text is so small that I didn't want to continue reading. I believe the font size is 8pt and that is too small for large amounts of reading text. I would recommend not going below 10pt. Gill Sans is a good clean font and quite easy to read at a larger size, so please change that. Once you do that I would say dispense with the larger letter font at the start of the paragraphs. You had some very interesting content, particularly the "Chicago photographer who is making a difference", and "Iconic photo of an April day in history". Some of your image placement seems to be more like filler than pertaining to the surround articles. I would recommend giving your winning images on page 6 more room. This is a newsletter for a photography club, allow photography to shine wherever you can. Overall it seemed like you crammed far too much information into a small space and by doing so made it difficult for anyone to take it in and appreciate it - Judge 3*

Judges 1 and 2 had generally positive comments. Judge 3 was very disturbed by the font size, but did not restrict his low scores to just that. His scores were much lower than the other two judge's in most scoring categories across nearly all of the entrants. Out of 103 possible points, Judge 1 gave us a score of 91, Judge 2 gave us 88 points and Judge 3 gave us 49 points. Our overall rank was 23 out of 27.

Whether it's a photo competition or a newsletter competition, one never knows what the judges are going to like or dislike. No awards or honorable mentions for our newsletter this year. ◇

A GUIDE TO JUDGING PHOTOGRAPHIC COMPETITIONS

At the upcoming September 6 CLCC meeting Sharon Peterson will speak on the title topic. Her presentation will be an introductory guide for anyone wanting to be a photo competition judge. If you are currently competing, you are already a judge of your own work, and may apply most of these guidelines automatically. Sharon will go over basic judging skills, have examples to critique, and suggest ways to ease into competition judging.

Sharon has been active in photography and club competition for over 35 years. She has judged photograph competitions in camera clubs and CACCA for over 25 years. She has developed a program "A Guide to Competition Judging" and has presented it at CACCA and local camera clubs. Her favorite things to photograph include architecture, flowers, landscapes, children, pets and her family.

Whether you have an interest in becoming a judge, or just want to start (or continue) to enter competitions, and want an insight into what the judges should be looking for, this should be an interesting learning experience. ◇

BACK TO THE FUTURE OF PHOTOGRAPHY *

Rich Bickham

As discussed in last month's column, by the end of 1969 a standard design for the 35mm SLR camera had been in place for over a decade, defined by the Asahi Pentax S3 introduced in 1957. The first Kodak Instamatic camera debuted in 1963 and (including many new models introduced over the next six years) had sold about 50 million units by the end of the 60's. Polaroid had introduced color film for its line of self-developing cameras. Finally, the seeds of the digital camera age were sown with the emergence of image digitization, enabled by Integrated Circuit technology which had begun its 'ride' up the Moore's Law predictive curve.

State of the Art: 1970 - 1984

Digital imaging technology underwent significant advancement during this period.

In 1970 Bell Labs researchers constructed the world's first solid-state video camera using a CCD (Charged Coupled Device) as the imaging device. Later in 1975 they demonstrated the first CCD video camera with image quality sharp enough for broadcast television. Bell Labs' interest in the new technology was for use in a "picture-phone", an idea that they later abandoned. Scientists Dr. Willard Boyle and Dr. George Smith were awarded the 2009 Nobel Prize in Physics for their invention of the CCD. For commercial still digital cameras, future MOS (Metal Oxide Silicon) image sensors would be superior to CCD's for several reasons.**

In 1972 Integrated Photomatrix, Ltd. (founded in 1968 by Peter J. W. Noble, formerly of Plessey) demonstrated a 64 x 64 MOS active pixel array, an Integrated Circuit (IC) containing a square array of 4,096 individual light sensors (0.0041 megapixels), each of which contained its own amplifier circuit. The packaged IC (shown on the left) was capable of electronically capturing a

crude but recognizable image of a human face (see the pictures on the right) using the sensor along with associated electronic circuitry and a lens, which was all housed in a rectangular box.

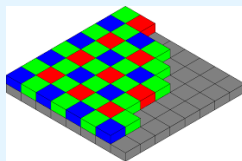
In 1973 Fairchild Semiconductor released the first commercial large image forming CCD IC containing 100 rows and 100 columns of pixels (0.01 megapixels). It was sold mostly in small quantities to manufacturers, government agencies, the military and startups who were then developing prototypes for digital imaging machines.



In 1975 Kodak claimed to have invented the world's first digital camera (shown on the left being held up with two hands). The prototype was about the size of a toaster and captured black-and-white images at a resolution of 10,000 pixels (.01 megapixels), and likely used the Fairchild CCD.

So who really "invented" the digital camera, and when? This has been a subject of some debate, which depends on how one defines a digital camera (architecture, function, ease of use, packaging, size, resolution, etc.). I have presented a few (of many) dates and milestones above, but suffice it to say that the development of the black & white digital camera prototype was the result of contributions by numerous people & organizations during the first half of the 1970's.

In 1975 Bryce Bayer of Kodak developed the Bayer filter mosaic pattern for CCD color image sensors, although it is equally applicable (and is in use today) for MOS image sensors. A picture is shown on the right. It is basically an array of color filter 'lenses' which selectively transmit red, green and blue light through individual sensors under each filter lens. A single color pixel is comprised of four sensors (one for red, one for blue and two for green). The reason there are more green filters is that the human eye is much more sensitive to green light than blue or red light. The Bayer filter allows pixel arrays to be sensitive to most of the visible spectrum, enabling the capture of color images.**



In late 1977 Konica introduced the first 35mm point & shoot autofocus camera, the Konica C35 AF, shown on the left. It weighed 0.83 pounds and measured 5.2" x 3.0" x 2.2". The film camera was named "Jasupin" and it sold over one million units until it was replaced with an improved model in 1980.



In 1981 Sony demonstrated a prototype of the Sony Mavica (shown on the left) – the world's first electronic still video camera. It was filmless, but not a true digital camera. It had a CCD image sensor but recorded images on a magnetic floppy disk that could hold fifty images stored in a NTSC format at a resolution of 570 x 490 pixels. The images could be played back onto a television screen.

In 1984 Canon introduced its manual focus 35mm T70 electronic film camera. It contained an 8 bit microprocessor and 128K of RAM. Its software allowed electronic control of the camera, and provided a small LCD screen user interface to set various shooting modes, and parameters much like many features common on today's DSLR. A top view is shown on the right.



Such was the state of the art in 1984.

Predictions for Photography's Future: Circa 1970 - 1984

- 1) In 1979 Kodak Scientist Larry Matteson (later a Senior Vice President) was working on advanced development of consumer cameras at Kodak when he wrote an internal report predicting that electronic photography technology would render film obsolete by 2010, starting first with government/military applications and ultimately ending with consumer applications.
- 2) At the 1984 National Press Photographers Association (NPPA) Conference, newspaper Editor Charles Scott stated, "Electronic photography is going to replace the silver image. We are going to have to have an understanding of how to edit pictures, how pictures are stored electronically and how to edit them electronically."
- 3) At the same 1984 NPPA Conference, distinguished Photojournalist Gary Haynes stated "I suspect that by 1990 we will be heavily into some sort of electronic photography. It seems doubtful that newspapers will be as all electronic as some people think. ... Experiments are going on but the changeover would require scrapping both equipment and attitudes for the new and unknown and probably expensive technology."

Back to the Future:

So how did those predictions fare?

- 1) While film and film cameras are still available today, their popularity pales when compared to digital imaging. Matteson was correct in predicting the demise of film, and the order in which applications would convert to digital. He was about five years off on the timing – the changeover was effectively completed by 2005.
- 2) Scott was correct in pointing out the future need for photojournalists to have a working knowledge of both digital cameras, computers and photo editing software.
- 3) Haynes was generally correct as far as he went (1990). The changeover was in its infancy in 1990 and equipment was very expensive. It's unclear if he foresaw the rapid advances to come in digital technology and its dramatic decrease in cost.

* This is the ninth in a series of columns which look back in time (starting from 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.

** More detail can be found in my "It's Between You and Your Subject" column (which discusses the DSLR image sensor) in the May, 2015 issue of the CLCC Newsletter at the following website:

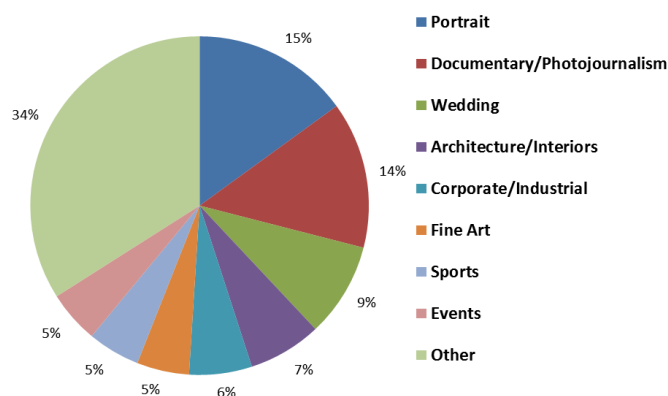
<http://www.crystallakecameraclub.org/May%202015%20Newsletter.pdf> - Ed ◇

CHARTS & STATISTICS

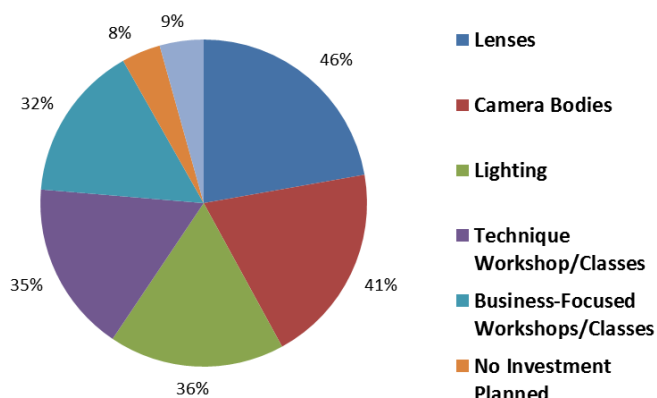
Rich Bickham

This month we take a look at some results from a November, 2014 worldwide survey of photographers taken by Photoshelter (<http://www.photoshelter.com>) who conducts its survey every few years. Photoshelter has about 80,000 members, over 7,400 of which responded to the survey. Results for both professionals (those who earn over 50% of their income from photography) and enthusiasts are broken out separately. This month we will look at results for the professionals. Results for the enthusiasts will be reviewed in the October or November issue.

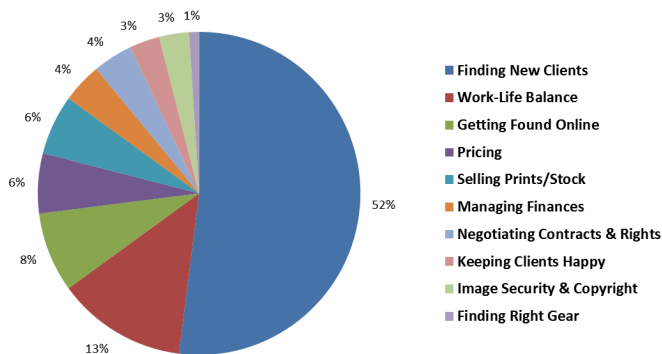
PRIMARY SPECIALTY



PLANNED 2015 INVESTMENT

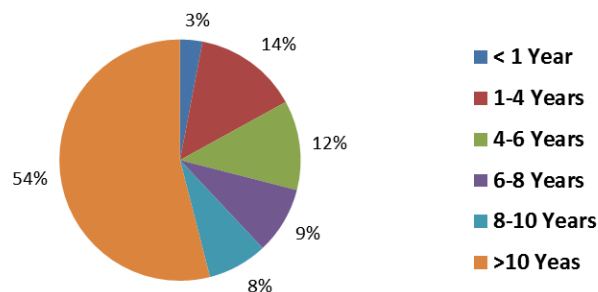


EXPECTED 2015 CHALLENGES

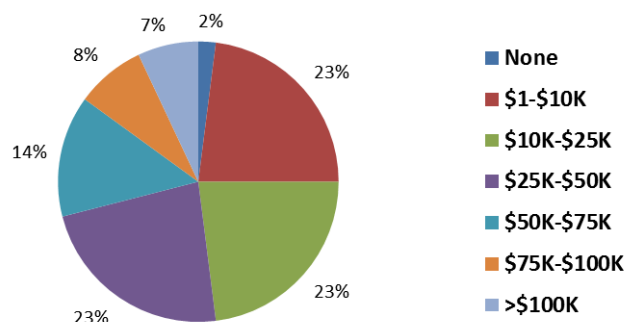


The data was extracted from Photoshelter's "The Photographer's Outlook on 2015", a 27 page report available for download on their website (or I can email you a copy upon request). The graphs shown here are a small sampling (7 of 30) of the data sets for the Professional section of the report, which also includes written background information for, and a summary of each graph. Although it is about two years out of date, I thought it would be of interest to readers who are full or part time pros. ◇

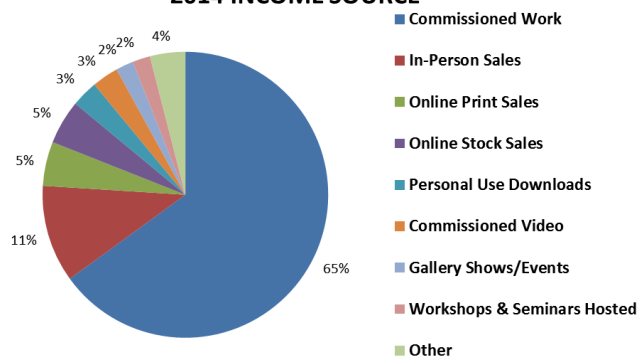
YEARS AS A PROFESSIONAL PHOTOGRAPHER



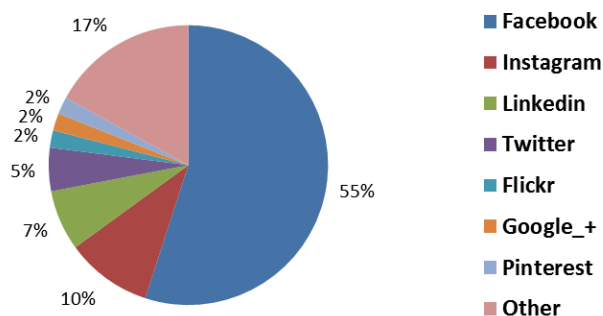
2014 INCOME



2014 INCOME SOURCE



PRIMARY SOCIAL MEDIA USED



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.

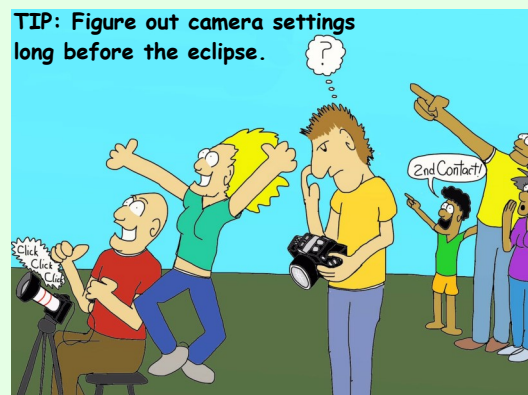
Photoshop Elements - Peter Pelke II - railgrinch@gmail.com
Learning to use Adobe Photoshop Elements software starting from the basics.

Lightroom - John Delware - indelware@comcast.net
Learning to use Adobe Lightroom software starting from the basics.

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 . Contact the host listed above after the group name for times and location of the meetings. ◇

HUMOR TO LIGHTEN UP YOUR LABORIOUS DAYS



AUGUST WINNER



" Will ya take the darn picture before the tide comes in already? "

Jessica Bickham

ADD THE CAPTION

Email entries to
richbickham@comcast.net
by September 20, 2016

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



A BRAIN SCAN MAY HELP.

SEPTEMBER PICTURE



" ??? "

* If multiple entries are received, the winning entry is selected by an anonymous club member (not me). - Ed ◇

CLCC IS A MEMBER OF THESE ORGANIZATIONS



Click Icons to Link

FROM THE EDITOR

Rich Bickham

The results of the 2016 Photographic Society of America (PSA) newsletter contest are now official. Each club was permitted to submit only one newsletter for the past year. I submitted the April, 2016 issue as our entry (it is available on the club's website). We did not receive any honors this year. You may recall that last year we won third place in the small clubs category and received a special award for best variety of material (which was inclusive of both small and large clubs). With almost 100 members, this year we were in the large club category. I have been looking online at the newsletters of this year's large club entrants, and they are very good – my congratulations go out to each of the winners. I reviewed the verbal comments of all three judges - they are shown in the article on page 4. ♦



SEPTEMBER MEETING SHOW & TELL CHALLENGE

The September club meeting Show & Tell challenge is:

“ Interpret - The September Song ”

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

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. ♦



2015 PSA Newsletter Contest - Small Clubs Category

Third Place overall
Best Variety of Material

READER FEEDBACK

August Issue:

Nice job on the newsletter! Lots of good info! I've only been to one meeting, but after reading the newsletter twice, I feel I know a lot more about the club. Thanks! I'm sure it took a good amount of time to put together.
Ben Wilson

I read the latest newsletter and other than your picture scaring me I thought the 3D printing article was really interesting and the dog humor right on the money.
Rick Rose - Sarasota, FL

April Issue (entered in the 2016 PSA Newsletter Contest):

See the article on page 4 for feedback from the three competition judges.

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

CORRECTION

In the August, 2016 newsletter the title under the photo in the “Iconic Photo of an August Day in History” column, Mr. Owens' first name should have been Jesse.

FOR SALE or WANTED FOR PURCHASE *

Manfrotto Tripod 190CX Pro 4 - smaller unit for travel **\$200** (\$360 new)
Manfrotto Ball Head Model 327RC2 GRIP **\$100** (\$199 new)
Manfrotto 3265G Pistol Grip Ball Head - heavy duty grip **\$50** (\$137 new)
Nikon SU800 Commander for off camera flash with Nikon Speedlights - **\$200** (\$337 new)
Cambo Professional Ball Head Model CBH-5 QR **\$100** (\$484 new)
Stroboframe “T” Flash Holder **\$80** (\$125 new)
Miscellaneous Studio Equipment - stands, brackets, etc. Other name brand items also for sale. All equipment is in excellent condition.
 Contact Chuck Rasmussen - (815)-382-3110 or chuckr@camira.com

* 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. ♦

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. ♦

CALENDAR OF COMING CLUB EVENTS - September & October, 2016

DATE	TIME	LOCATION	DESCRIPTION	NOTES
September 6, 2016	6:15 - 7:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	"Drop in Early" mentoring	1
September 6, 2016	7:00 - 9:00 p.m.	Home State Bank 611 S. Main St., CL Community Room	CLCC September meeting: - Sharon Peterson - "How Judges Judge"	1
September 10, 2016	8:30 a.m.	Colonial Café 5689 Northwest Hwy., CL	Saturday morning PhotoBug breakfast meeting	2
September 20, 2016			Deadline for October newsletter inputs	3
September 27, 2016			Target date for October newsletter distribution	
October 4, 2016	7:00 - 9:00 p.m.	Home State Bank	CLCC October meeting - Competition Night	1
October 8, 2016	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
October 8, 2016	12:30 p.m.	Christian Church of Arlington Hts. 333 W. Thomas St., AH	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 provides an opportunity for open photography conversation plus good food and fun. You may take home some great tips and ideas that help you capture better pictures. It's a great way to get to club members on a more personal level. Come 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



BRISTOL RENAISSANCE FAIRE

Travel Back in Time to 1574

Swordfighters, Minstrels & Jesters, Potters, Glass Blowers & More

<http://www.renfaire.com/Sites/Wisconsin/Bristol-Renaissance-Faire.5.html>

\$24 Adults, \$11 Kids (5-12), Free Kids (4 & under), \$3 Parking

Saturdays & Sundays through September 4 & Labor Day - 10:00 a.m. - 7:00 p.m.

12550 120th Avenue, Kenosha, WI



WALWORTH COUNTY FAIR

Monster Trucks, Bull Rides, Carnivals, Concerts & More

\$10 Adults (\$8 Seniors Wed, Thu, Fri), \$5 Kids (5-12), Free Kids (4 & under)

Wednesday to Monday, August 31 to September 5 - 9:00 a.m. to 10:00 p.m.

Walworth County Fairground

411 E. Court Street, Elkhorn, WI



OKTOBERFEST

Bouncy Houses, German Music, Kids' Performances, Games, Food & Drink

Saturday & Sunday, October 8 & 9 - 11:00 a.m. to 5:00 p.m.

Downtown Lake Geneva - Main & Broad Streets

Lake Geneva, WI



INAUGURAL HARVARD BALLOON FEST

Hot Air Balloon Launches & Tethered Rides (Weather Permitting)

Food, Drink & Entertainment

<http://mchenrycountyliving.com/event/harvard-balloon-festival/>

Friday to Sunday, September 2 to 4 - 6:00 a.m. (4:00 p.m. Friday) to 9:30 p.m.

Admission: \$5 Parking

Milky Way Park, Lawrence Road

Harvard, IL

