



Crystal Lake
CAMERA CLUB

Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and Surrounding Communities Since 1980

December, 2017

Issue 2017-12



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CLUB INFORMATION

The Crystal Lake Camera Club (CLCC) normally meets on the first Tuesday of every month at 7:00 p.m. at

Home State Bank
611 S. Main Street - Crystal Lake, IL
Community Room (lower level)

Guests are always welcome at our monthly meetings. Our competition season starts in October and ends in May of the following year. It is comprised of four competitions (held during regular monthly meetings in October, December, February and April), followed by a May competition to determine the club's Print of the Year award. Dues are \$25 per person per calendar year.

We currently have over ninety members whose level of photography expertise runs the range from novice to professional. The benefits of membership include basic to advanced classes, differing levels of mentoring, small group opportunities, competitions, photo outings and meetings featuring presentations on specific topics.

The club newsletter is published and distributed electronically twelve times a year on the last Tuesday of every month. 🌀

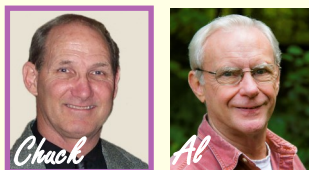
CLCC IS A MEMBER OF THESE ORGANIZATIONS


<http://www.caccaweb.com/>

<https://www.psa-photo.org/>

PRESIDENTS' COLUMN

What grows a Camera Club to over one hundred members? The simple answer is, "Give them what they want." What exactly is that? Really, how do the co-presidents sit down and draw up a plan to invigorate and motivate people to join a camera club? Well, it was a brilliant plan and it wasn't all our idea. But in all fairness we were involved in the process of getting ideas and implementing them to make it all come together. What we're attempting to get across is that we had a lot of help moving this club to where it is today. We think we are now the second largest camera club in the Chicago Area Camera Clubs Association. That's quite an achievement.



Initially we knew what direction we wanted to go but realized early that the path was almost straight up, steep and slippery. What we did was actually pretty direct, and in our humble opinion, smart. We knew we weren't the brightest bulbs in the lamp and decided to reach out to anyone in the club to ask if they had any good ideas they wanted to see implemented into our club regimen. We simply asked.

Wow! Did we ever get great help and fantastic ideas from our members? Yes! What it all came down to was "Education". "Show me how to use my camera. What is an f/Stop? Why do I have all these buttons on my camera? What's a Strobe? Seriously, DOF? What Triangle are you talking about?"

When we jumped in, we headed straight towards the concept of education, and the rest is history. All of you responded so positively and energetically, it actually caught us a bit off guard for a short while. The truth is, it was you who gave us the momentum to continue and develop the education programs.

Peter Pelke's classes are well thought out. Putting together a syllabus and lesson plan that would work for the masses, and one that could actually be understood, was no simple task and Peter did a brilliant job. David Jilek, Peter Pelke and other talented members created Photo 101 and put it into operation. We had about 25 members join us for that first class, and even had new folks show up and join the club the day of the presentation. The class was a huge success. The members really enjoyed the content and delivery and told us so. From that first class, we learned that education was the drawing point. It was kind of like, "If you build it, they will come."

We learned much from those humble beginnings, and now feature presenters and programs that appeal to the desires of the club members. We have instituted "Small Groups", and are presently trying to get the "Mentor" program up and running efficiently. Still, all this is wasted effort if we don't get feedback from all of you. You drive the engine; actually you are the engine. This club is yours, and it does a pretty good job of getting you the things you request. But we still need your input. If you just come to the meetings, watch the presentation and leave, that's okay but is it all you really want? We need your ideas; we need to understand what it is you would like the club to do for you to help you become a better photographer. We have tried to read your minds for more than three years now. Alas, we have failed miserably. So, now that you know and understand what we need to help you, perhaps you have some great fun ideas of your own that you can share with us. During the last three months, some

See **President**, Page 4

FROM THE EDITOR

biggieman760@gmail.com

Happy Holidays to all of our members, readers and their families.



One of the many traditions of the season is colorful lights. Whether they are on trees in our homes, on landscaping outside our homes, at shopping malls or in public places, they add visual enjoyment to our holiday experience. Light in photography, whether from on-camera flash, off camera man-made sources or natural terrestrial or extraterrestrial sources, is arguably the most important element of our hobby or profession. In this issue there are a couple of articles that address that. Jim Pierce answers a complex question on lighting from one of our members in his "Ask A Pro" column on page 6. The "Tip of the Month" on page 5 concerns how to create colorful bokeh when photographing scenes containing holiday lights. In the "Random Photography Topics" column this month (pages 7 & 8) I briefly discuss the portraiture of noted photographer Albert Watson who's photographs of famous people make great use of light. A few of the photos are shown and discussed.

During the past month, club members have had the opportunity to attend two educational presentations. One was by club Vice President and Director of Education Peter Pelke II on previsualizing photographs in your mind before taking the picture (page 4). The other was by Al Alvis on bird photography (page 10), which is a favorite subject of a couple of our club members. Related to a different kind of education, be sure to read the "Know Your Club Members" article on page 5 to learn more about someone whose face you may have seen at our club meetings but have never met.

As usual, member photographs and other features are scattered around this issue.

Finally, in a season traditionally filled with shopping, gift giving and family get-togethers, we often lose sight of the precious things we sometimes take for granted. One of these is life itself. The "Iconic Photo of a December Day in History" column on page 9 is a heartbreaking reminder of this, and how each of us should appreciate and value the lives of those we know and love while they are still among us.

Rich

CLCC Honorable Mention - April, 2014



Whispers of Winter

© 2014, Teresa Baber

President, from Page 3

interesting developments have occurred in the photographic industry. NIK was sold to Google, and then scheduled to go away. Recently NIK may have received a reprieve from DXO who purchased the rights from Google. We'll see. Also, Matt Kloskowski, formally of KelbyOne and now with ON1, produced a **Lightroom System** program that your club has purchased. We are planning on putting together a five or six week class on a weekly basis for those interested in Lightroom. We are not giving the program out for use, because Matt has to eat too. To just pass it out would not be fair and I'm certain would violate the of law. However, if you found the "System" valuable after actually seeing it in operation, then you would probably feel more comfortable buying it for your personal use.

Based on the recommendation of *Ernie Hagenow*, the club purchased a series of videos called, **5 Day Deal** that cover just about every aspect of photography you could possibly consider. We will list those available video programs and make the videos available for the members to check out from the library via a DVD or memory stick. Even if we wanted to give it to all of you, there is nearly 100 GBytes of information in the videos. Therefore we put all of it on a G-Technology 2 TByte external hard drive to be used as a master for *Bob Cairone* or *Al Popp* to use to get you the videos you request.

We desire to continue to make the club an educational heaven for photographers. We plan on getting back to having the regular classes as we did in the past. With these new video elements we have acquired we believe we can attain an even better educational program for all of you.

However, the very bottom line is straightforward. We can only continue to be successful when you assist us and give us your help and ideas. Clearly we cannot do this on our own.

As much as we enjoy bringing all these good things to you, believe it or not our tanks do run dry. We plan on opening the newsletter Presidents' Column slot to any member so they may put forward their ideas and photographic opportunities or experiences to the rest of the club. We can call it a "Members Column" which may replace or append the Presidents' Column in some the newsletter issues.

In the end, it is all about you folks. We know how smart all of you are, and we know you have a lot of ideas to share, or want to see presented. Mostly we know you pick up your camera to have fun, and really, isn't this what it is all about anyway?

Chuck & Al



Festival of Lights

© 2016, Paul Litke

CLCC PREVISUALIZATION CLASS

Rich Bickham

On Tuesday, November 14 over thirty club members attended a presentation by CLCC Vice President and Director of Education *Peter Pelke II* on "Previsualization - A Guide to Better Images". Peter put this talk together himself, drawing on years of experience as both an amateur and professional photographer.



Peter Pelke II Speaks to Club Members

Rich Bickham

Most professional photographers have a three step, high level workflow of (1) previsualization, (2) taking the photograph and (3) post processing. There are plenty of classes and videos on (2) & (3) so Peter wanted to put together something on (1).

His talk discussed the benefits of a photographer having an idea about what he/she wants the finished photograph to look like before actually capturing the image. He suggested looking at a scene from different angles while walking around it and composing the shot in your mind first. Finally, choose the area and angle from which to photograph it and use your viewfinder and zoom to get a shot that most nearly looks like what you imagined.

When you see a scene or subject that attracts your attention, ask yourself why. Try to capture the feeling in your photo. Creativity, imagination and fantasy are three things that can help in forming what you envision before you push the shutter button.



Previsualization Attendees

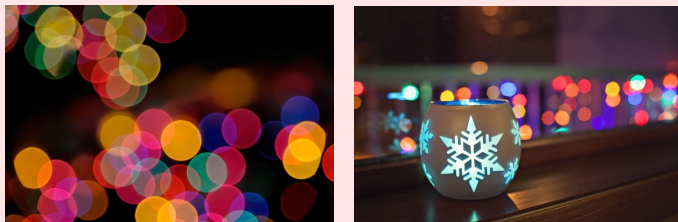
Paul Litke

While not downplaying the importance of good equipment, Peter suggested that if you have a limited budget, resist the temptation to buy new, better gear in favor of thinking through your shots more carefully. Then use the money you saved to travel to locations that offer the kind of photo opportunities that you like.

TIP OF THE MONTH

Submitted by *Rich Bickham*

Colorful holiday lights are great subjects for December photographs. An especially nice effect is to have them out of focus in the background of your photograph such as shown below.



This effect is called bokeh in photography-speak, and here are a few tips if you want to incorporate it into your holiday photographs.

If you are photographing a main subject with the colored lights in the background, try to get as much distance between your subject and the lights as possible. That's easy if your subject is movable - if not, you'll have to make the best of the situation.

Shoot in Manual or Aperture Priority, with your aperture as wide open (lower f-stop number) as possible while still keeping all of your foreground subject in focus. Use a tripod if you have one. If not, enable the vibration reduction (or equivalent) feature on your equipment, usually located on the lens. Do NOT use vibration reduction if you use a tripod. Adjust the shutter speed and ISO to suit conditions unless your camera is set to do it for you.

Another way to achieve the desired result is to shoot an image of the subject, then shoot an image of just the background with the out of focus colored lights. Then combine the two in post processing. 🌀

LINKS OF THE MONTH

Submitted by *Sandra Wittman* :

Phostorian - Their mission is to create one unique photo album for every single person in the world.

<https://phostorian.com/> .

Submitted by *Roger Willingham* :

DXO has acquired the NIK software suite from Google.

<https://petapixel.com/2017/10/25/dxo-buys-nik-collection-google-will-resume-development/>

Interesting article from Consumer Reports about printing services.

<https://www.consumerreports.org/digital-cameras-photography/choose-the-best-photo-printing-services/?loginMethod=auto> .

Submitted by *Rick Rose* - Sarasota, FL :

In case you are short of newsletter material, I was just reading this. I thought it was cool.

<https://makezine.com/2017/10/26/emulate-slit-scan-photography-for-beautifully-weird-images/> . 🌀

KNOW YOUR CLUB MEMBERS

Hello – I'm *David Mahachek*. I was born in Minnesota and moved around every couple of years settling in Lake Zurich in my high school days. I graduated from Engineering School at the University of Illinois and was immediately drafted. It's the only lottery I ever won. My wife Diane and I were married in college and eventually raised three lovely and talented daughters who have blessed us with four grandchildren. I worked in the Bell System for 35 years with many assignments around the country in Engineering, Operations and Management. Somewhere along the line I did the MBA thing at USC.



I have been enjoying retirement for over a decade. It seems like I mostly spend time restoring an old house in the "Gates" area of Crystal Lake. But spending time with the grandkids is what I enjoy most. Boating or fishing on Crystal Lake, camping, go-kart racing, building RC racers, sports, archery, skiing and building igloos with the grandkids are some of the many things I enjoy. Chicago is a big attraction for the older grandkids, with concerts, museums and, of course, shopping. At this point, attending the grandkids' concerts and sports events is almost a full time endeavor.

I have long since given up racing small sailboats and sports cars, but I still have my homemade Lotus 7, and I still spend more hours working on it than driving it. In the summer I enjoy the game of golf, and in the fall and winter I try and go upland game hunting every week at a local club.

Joining the Camera Club is something that I hope will bring me many years of better photographs and new friends. 🌀

BETTER THAN JPEG

Sandra Wittman

A new image file format is about to become available. Jpeg has ruled since 1992, but the new High Efficiency Image File Format (HEIF) may change that. It's a brave new world.

The requirements and main use cases of HEIF were defined in 2013. The technical development of the specification took about 1.5 years and was finalized in the summer of 2015. In June, 2017 Apple announced support for HEIF in Mac's OS High Sierra and the iPhone iOS 11 which were released in September, 2017.

To save storage space, HEIF-encapsulated HEVC-coded images can be used for compressing the full-resolution images while keeping a lower-resolution jpeg copy (e.g. at 4K resolution or below) for on-screen displaying purposes. Thus photographs will take up less space. Also, HEIF can store multiple shots and audio in a single file. More colors will be included as well.

Digital cameras and smartphones can use HEIF to achieve *single-file packaging* of burst photos, focal stacks, and exposure stacks. Simultaneously captured video and still images can be stored in the same HEIF file. HEIF also enables storage of any image collection into a single file, which can be shared easily. EXIF, XMP, and similar metadata will accompany the images stored in the HEIF file. 🌀

ASK A PRO

Jim Pierce

Send your questions to:

downtownprophoto@sbcglobal.net

Please do not submit model-specific questions about cameras.



Submitted by Mike McGuigan

Q: I was at Downtown Photo recently. You had a book on your counter, PPA (Professional Photographers of America) Loan Collection Volume XIX 2016. It's a compilation of some of the most incredible images of 2016 by very talented photographers. Do you have any suggestions or recommendations on how to begin taking low key and high key photographs?

A: Now there's a question with a surprisingly similar answer for both. The short answer is lots of lights with plenty of room and proper backgrounds. In addition to those you will need to have complete control over your exposure values with the lights in relation to each other and proper placement to achieve the contouring of the light that each one needs.

High Key is characterized by bright backgrounds and brightly lit subjects usually wearing white and maintaining an overall softness to the image. In order to accomplish this you will need a white background (you can use paper, vinyl or fabric) with lights dedicated to lighting it directly. The background should be at 1 stop above the exposure value of the subject. You will need enough room between the subject and background so that you don't get edge blowout from light spillage onto the subject from the background lights. Normally between 6 and 10 feet should work. Now you light your subject independently of the background. The standard is a flat light placed just above the head and pointed ever so slightly down to create a soft shadow under the chin. This does need to be a more diffused light to avoid harsh shadows.

It is possible to shoot high key using natural light. You will need to be very picky about the background and lighting situation in addition to using a fill flash to balance out exposure values for your shadows. The background exposure takes precedence with high key and the subject needs to be brought in line with it to balance. While you will expose for your subject, the background needs to be over exposed in relation to it. So, natural light will become your background light, and the subject light must be below it by a stop. The easiest way to do that is to place your subject in shadow and use fill flash to bring them up to the proper exposure ratio in order to achieve the high key look. This is usually done by windows with white curtains for effect, but since light fall off is fast with a window lighting situation there will be flash required to maintain the evenness of tones throughout the image.

Low Key is characterized by dark tones that utilize highlights and shadows to define shape. It's harder lit and looks more dynamic.

When using a dark background you will need your lighting at a much more angular approach to utilize rim lighting techniques. Small strip lights instead of large soft boxes give you a better look.

Now here is where low key gets tricky. You will need to light to maintain detail in your shadows, so an understanding of how your camera sees images versus how we see them is needed. Our eyes will see detail through about 11 stops, while most cameras will

record good detail in the 3 to 4 stop range. So, while we will see detail, our camera won't. Therefore, we will need to light it accordingly so that we don't block up our shadow detail. Where we control the effect is in the exposure during shooting and with post processing. So, a low key image can be brightly lit; and by taking the exposure down in the camera, you can achieve the dark tones associated with it.

Night scenes in movies are shot during the day and made to look like nighttime through careful control of exposure and lighting balance. The strategy for low key is to expose for your brightest area and then fill in your shadows enough to maintain detail while keeping definition in your transition areas to hold the form you want to create.

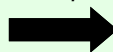
These are just the basic starting points of shooting either high or low key images. Entire books and week long workshops have been done to cover creating good images in these styles. High and Low Key photography is at the higher end of the scale for understanding how to use light.

High Key is slightly easier due to the lighting of the main subject being a more flat, soft light. But getting the proper and even lighting across the entire scene can be difficult at times.

Low key is more demanding in that light placement and position of the subject will be different in every situation, but the consistency of lighting across the image is not a driving concern.

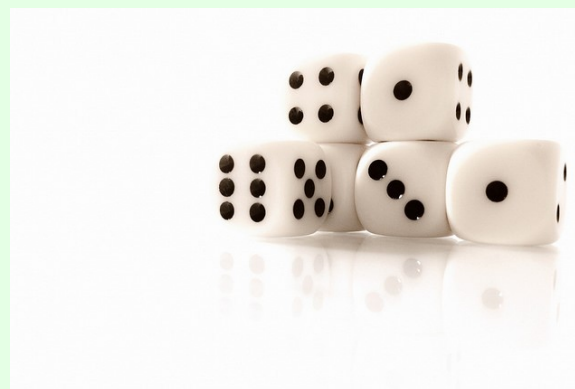
We will actually be shooting a high and low key setup for our Maternity Portrait Workshop on December 2 for anyone interested. We are limited to 10 photographers so that everyone attending will get a chance to shoot.

Jim

Low Key
ExampleHigh Key
Example

Guitarist

John Lucia



Untitled

Dennis Skley

Examples
added by
Ed.

RANDOM PHOTOGRAPHY TOPICS - PORTRAITS BY ALBERT WATSON

Rich Bickham

Scottish photographer **Albert Watson** (1942 -) has photographed many genres over his career but is perhaps most known for his photographs of famous people. He studied graphic design at Duncan of Jordanstone College of Art and Design from 1962 to 1966, and after that studied film for three years at Royal College of Art. He moved to the United States in 1970 and took up photography as a hobby, despite being blind in one eye since birth. An art director for Max Factor offered him an opportunity to do a test session to shoot some photographs for them. They purchased two of his photographs. His unique style got the attention of several well-known European and American fashion magazines, and his photography career started to take off as he began shooting celebrities.



Albert Watson - 2016
Photograph by Christopher Michel

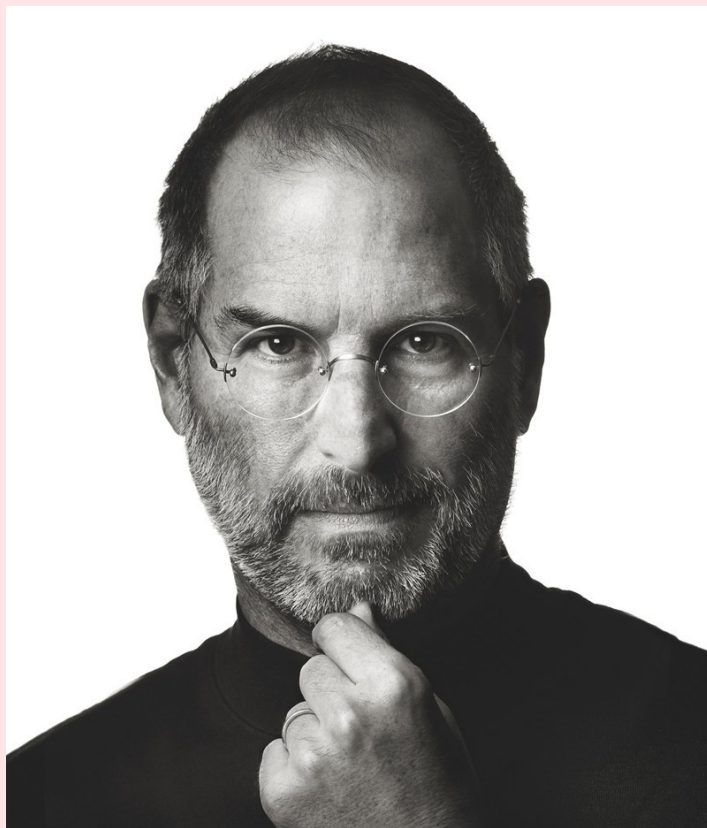
His first celebrity subject was *Alfred Hitchcock* for the 1973 Harper's Bazaar Christmas issue. It was destined to become one of his most famous portraits. As his career progressed, he shot many of the world's most famous people. What follows are a few of his more well known photos along with some interesting notes about each.

Alfred Hitchcock (1899-1980) :



Most people don't know that Hitchcock was a gourmet chef and one of his favorite recipes was for goose. Watson learned this and considered posing him holding a platter of roasted goose, but he decided that would be too "typical", and instead chose to shoot him holding a plucked, dead goose by the neck. He added a ribbon to the goose's neck for a festive, holiday look. Hitchcock agreed but was upset about the goose and had to wipe away a few tears during the shoot. In the portrait, one gets a sense of this from Hitchcock's facial expression and his arm pointing at the goose. Since it was his first "big job", Watson was quite nervous. He considers it "... the most important shot I ever did because it was a confidence builder."

Steve Jobs (1955-2011) :



Watson's photograph of *Steve Jobs* shown above is also considered to be one of the most iconic of his photos. It was taken in 2006. Watson was told that Jobs did not like having his picture taken, although he did agree to have Watson do it during a scheduled one hour shoot. Jobs showed up one minute before the scheduled time, and Watson promised him to get the shoot done quickly. For this shot he asked Jobs to sit at a table, lean forward slightly, and imagine himself across from four or five people who did not agree with him. Jobs said that would be easy since he did it every day. Watson posed only two shots, one of his face and one full body. The shoot took only 15 minutes. Jobs loved the result and took one of the Polaroids with him. The face shot was posted on the Apple website when Jobs' death was announced in October, 2011 and was also used on the front of the dust jacket on his biography published in 2011 by Simon & Schuster.

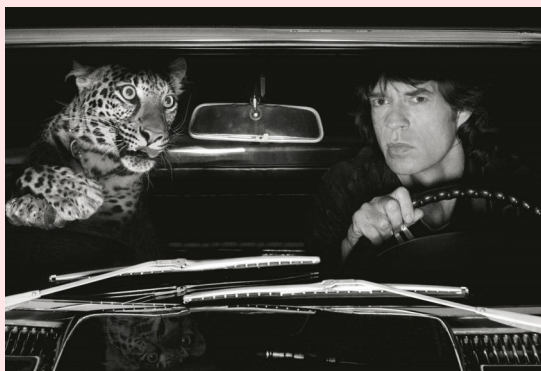
See **Watson**, Page 8

Watson, from Page 7

Mick Jagger (1943 -) :



The above 1992 shot is a double exposure of legendary rock musician *Mick Jagger* and a leopard. Watson was hired by Rolling Stone magazine to take some shots of Jagger. He intended to pose him in the front seat of a car behind the steering wheel with the leopard sitting on the passenger side. The Leopard took a swipe at Jagger and that appeared to be the end of that idea. However, it was decided to construct a clear partition to separate them. While that was being done Watson decided to improvise. He took a head shot of the leopard and traced its eyes onto the viewfinder. He then took a headshot of Jagger with the camera set up to put Jagger's eyes in the same position as those of the leopard's. He then exposed the shot on the same negative. Jagger loved the shot and asked Watson to not give it to Rolling Stone, wanting instead to put it on the album cover of his upcoming solo release. Watson said he could not do that since the magazine was paying for the shoot. A legal struggle ensued between Jagger & Rolling Stone with the magazine winning. After construction of the partition, the originally planned photo in the car was taken and is shown below.



Kate Moss (1974 -) :



This shot shown above was taken in Morocco during a fifteen hour photoshoot with supermodel *Kate Moss* in 1993 on her nineteenth birthday (which she told him only after the shoot was over). It was her first trip abroad for a photo-shoot. Taken by her youth and beauty, Watson posed her for this photo to emulate what he envisioned as a fairy or elf.

Other honors Watson has received include:

- Order of the British Empire (OBE) awarded by *Queen Elizabeth II* in 2015 for "services to photography",
- Photo District News named him one of the twenty most influential photographers of all time,
- Lucie Award (for great achievement in photography),
- Grammy Award,
- Hasselblad Masters Award,
- Three ANDY Awards (for creative excellence in advertising),
- The Royal Photographic Society's Centenary Medal and Honorary Fellowship (HonFRPS) in recognition of a sustained, significant contribution to the art of photography in 2010,
- Ph.D. from the University of Dundee in 1995,
- Inducted into the Scottish Fashion Awards Hall of Fame in 2006.

Watson is also the author of numerous books and has had many exhibitions of his work around the world. ☺

ICONIC PHOTO OF A DECEMBER DAY IN HISTORY

Rich Bickham

December 1, 1958 was a cold and clear Monday in Chicago. With the Thanksgiving weekend just completed, the children attending the *Our Lady of the Angels* Catholic elementary school in Chicago's north side Humboldt Park neighborhood turned their thoughts to Christmas. Those happy thoughts would be dashed by day's end with many of the roughly 1,200 students dead from a terrible fire that ravaged the second floor in the north wing of the school.

The school was built in 1910. The exterior of the school was brick, but nearly all inside construction was comprised of combustible materials. It lacked many of the safety requirements of the 1958 building code for schools. However, it was not in violation of code, being grandfathered in to the requirements in force at the time it was built. There were only two fire alarm switches in the whole school - both unmarked and neither connected to the fire department. Both were located in the south wing leaving none in the north wing. The four fire extinguishers in the north wing were mounted in the main corridor seven feet above the floor. There was a single fire escape at one end of the hall. There was only one fire door located on the first floor. There was no sprinkler system. The external fire alarm box nearest the school was a block and a half away.

Sometime between 2:10 and 2:20 p.m. that day a fire began in a paper-filled waste barrel at the bottom of a stairwell in the north wing. A short time later the fire rapidly spread up the stairwell and into a crawlspace above the second floor. It quickly burned through classroom ceilings. At 2:40 p.m. flames and dense smoke burst into several second floor classrooms. The fire then became obvious to outside observers, but it was not until about two minutes later that it was reported to the fire department. It was another three minutes after that before the first emergency equipment arrived at the scene.

There was no escape possible through the second floor hallway. The only way out was through the unusually high classroom windows leading to a 25 foot drop outside to the concrete and gravel below. Of those able to reach the windows, some jumped, several with clothes afire. Some only waved and screamed for help, either too scared to jump, or unable to climb over the high window sills to escape.

It was a horrific scene to all who witnessed it from the street – passersby, fire and police and the growing group of parents from the neighborhood who rushed to the scene as news quickly spread. The fire department called a five alarm, rushing all of the city's available men and equipment to the scene. While some worked to extinguish the flames, many others attempted to enter the building by whatever means possible to rescue whomever they could. Many Chicago area residents witnessed the scene on local television station WGN, who sent camera crews to cover the unfolding tragedy.

The fire was headline news in the United States, Canada and Europe. The heartbreaking photograph shown at the top of the column on the right was taken by Chicago American* photographer Steve Lasker, who was standing outside of a first floor exit door as firefighter Richard Scheidt exited carrying the deceased body of fifth



Our Lady of the Angels Fire

Steve Lasker

grader John Michael Jajkowski, Jr. out of the building. It was on the cover of the December 15, 1958 issue of Life magazine. A cropped version of the image showing only Scheidt and the child was later used on fire prevention posters across the U.S. and elsewhere.

The immediate death toll was 87 students and three nuns. Over the next several months five more children would die from injuries directly attributed to the fire, making a total of 95 deaths. The terrible fire had a significant impact on future fire codes for schools across the country.

While the source of the fire was subsequently determined, its actual cause remains officially unknown. In the early 1960's a student (ten years old at the time of the blaze with a history of starting fires) confessed to setting it, but later recanted his confession. For lack of evidence, he was never charged.

* The Chicago American was one of two evening Chicago newspapers in circulation at the time. ☺

CLCC Honorable Mention - February, 2014



Bah Humbug

© 2014, Chuck Rasmussen

BIRD PHOTOGRAPHER AL ALVIS SPEAKS TO CLUB

Rich Bickham

At the CLCC November meeting, bird photographer *Al Alvis* spoke to more than fifty attendees on "The Mechanics and Art of Bird Photography".

As the title of his presentation indicates, Alvis addressed both the mechanistic (equipment and its recommended usage) and the artistic (subject, composition and lighting) aspects of the subject.

On the equipment side, he discussed his recommendations for DSLR cameras, lenses and tripods; including what capabilities were essential for each, such as frames per second, zoom range and tripod type. He also touched on tips for fast focusing, essential for in-flight shots, such as using continuous focus and the focus limiting switch if your lens has one. He also discussed metering modes.

On the artistic side he discussed depth of field, position of the subject within the frame, best time of day to get optimum lighting conditions for both front-facing & profile shots of birds, and how best to capture good images of both stationary & moving birds.

After the above preliminaries, Alvis shared many of his wonderful images taken over the past several years. A large number of them were taken within just a few hours drive from his home just south of Chicago.

His handout for the presentation included equipment recommendations, some of which he had set up for display, and an extensive list of good locations to photograph birds in the greater Chicago metropolitan area and Florida.

A few photographs I took at the meeting are included. Check out Al's website at:

<https://psa-photo.org/index.php?2018-psa-conference> . 🌐



Al Alvis and his big lens

Paul Litke



Al Alvis (L) and club member Norm Kopp (R)

Rich Bickham



Al Alvis during his presentation to CLCC

Rich Bickham

OCTOBER & NOVEMBER COMPETITION WINNERS

Congratulations to *Jeff Chemelewski* who had two winners in the November, 2017 [CACCA](#) photograph competition:

Jeff Chemelewski :

“Raging River” - Large Color - [CACCA Award](#)

“Ecola Point - Oregon” - Large Monochrome - [CACCA Award](#)

Jeff’s “Raging River” and several other winners from the October CLCC competition are also shown on this and the following two pages.

All photographs are uncropped and have been resized such that each has the same printed area while retaining its original aspect ratio.



Raging River

Jeff Chemelewski



On the Canal

Sandra Wittman

See **Winners**, Page 12

Winners, from Page 11



Johnny

Lance Lagoni



Tri-Colored Heron

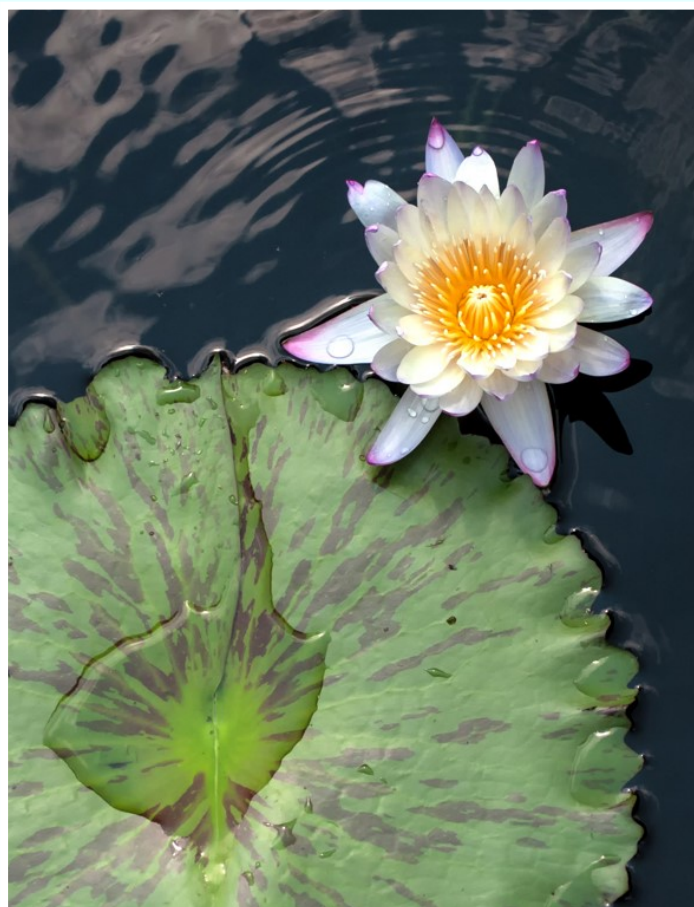
Norm Kopp

See **Winners 2**, Page 13

Winners 2, from Page 12



Joseph Pulitzer's Home, Bar Harbor

Lyle Anderson

Water Lily

Rich Bickham


CLUB MEMBER BILLBOARD DISPLAY

Here is a photograph taken by club member Ken Farver in January of 2015. It was included in the December, 2015 Photoshop User Magazine from KelbyOne. "Real Woodstock" wanted to purchase the photo so he gave them a one-time price. They made a billboard out of it. The 60 foot billboard is in Chicago for the next few weeks. It highlights the charm and magic of the holiday season in Woodstock and can be seen while driving on the westbound I90 (Kennedy Expressway) by the Webster Avenue exit or riding the Metra Union Pacific northwest line to the northwest suburbs and Harvard.



Woodstock Square on a Winter Evening

Ken Farver

<https://www.realwoodstock.com/> 


ADVANCED POST-PROCESSING SMALL GROUP MEETING

The Advanced Post-Processing small group met at Host Maureen Harris' home on Tuesday, November 21. Also in attendance were Rich Bickham, Doug Frey and Chris Raecker. The

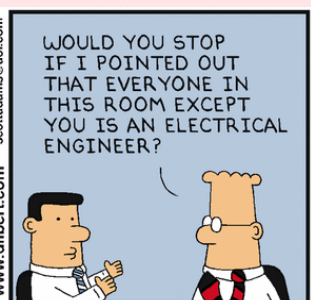
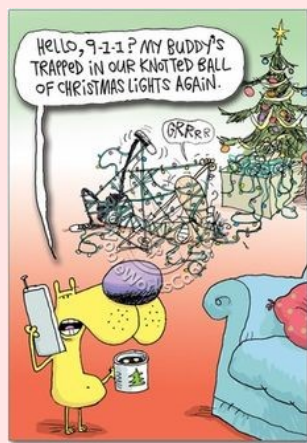


(L to R) Doug Frey, Chris Raecker & Maureen Harris

Photo by Rich Bickham

focus of the meeting was to work on editing a photograph that Doug had emailed out to the group members beforehand. A couple of members brought along edited versions of the original to show and discuss. Then we gathered around a large monitor while Chris demonstrated how to do various adjustments. Maureen took a shot at it while we all watched and made suggestions for things to try. It was a fun and educational evening for everyone. 

HUMOR TO MAKE YOUR HOLIDAYS HAPPIER



READER FEEDBACK

November Issue:



What a well written newsletter! Thank you for including me in the newsletter and for the photo with Peter at the Dole. It was a great show and I had a lot of fun with presenting the Camera Club photos.

Connie Sonnenberg - Crystal Lake, IL

Another outstanding newsletter. Thanks!

Peter Pelke II - Algonquin, IL

Send reader feedback to biggieman760@gmail.com . ☺

NOVEMBER PHOTOBUG BREAKFAST



L to R - Lyle Anderson, Rich Bickham, Jim Petersen, Lois Shartaig, Bob Popelka & Al Popp. Photo by Paul Litke ☺

CORRECTION

In the September, October and November newsletters the photographs of the monthly club breakfast attendees incorrectly listed Sandra South's name as Linda South. Sorry, Sandra. - Ed ☺

FOR SALE or WANTED FOR PURCHASE *

Nikon 80-400mm f/4.5 - 5.6D ED VR AF-D auto focus telephoto zoom lens. Asking **\$650**. Contact Chuck Rasmussen at chuckr@camira.com or (815)-382-3110.

Canon zoom lens EF-S 18-200mm 3.5 – 5.6 IS, with lens caps, hood & 72mm Polaroid polarizing filter. Excellent condition - one owner. **\$200** (\$600 new). Contact Larry Lezon at Lezon3@aol.com or call (815)-363-1789.

* Ad placers must be paid up club members or "friends of the club". Items are restricted to functional photography equipment only. Ads will run in only one issue per submittal (you must submit another request for each subsequent issue). Ads are published 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. Ads should include a brief description of the item(s), condition, contact information and asking price (optional). CLCC reserves the right to edit requests that are deemed too lengthy. Requests must be sent to

biggieman760@gmail.com

with the subject line "Ad Request". Requests received on or prior to the next newsletter input deadline will be published in that month's newsletter. ☺



2017 PSA Newsletter Contest
Large Clubs Category
FIRST PLACE Overall
Best Use of Color
Best Calendar Presentation

OFFICER ELECTIONS AT THE DECEMBER 5 CLUB MEETING

OPPORTUNITIES

Get your photography questions answered or your problems solved with our "Ask A Pro" program. Submit your queries to downtownprophoto@sbcglobal.net, and also send a copy to biggieman760@gmail.com. Jim Pierce will then provide an answer or solution to your inquiry personally, and it will be included in the next newsletter.

The front page image of the newsletter will be chosen from entries received from club members. Your entry must be received by the newsletter input deadline shown in the club calendar on the last page of each issue. Email a jpg image to biggieman760@gmail.com with the subject line "Front Page Image Entry - Month", where Month is the intended newsletter issue month. The image should be in portrait orientation with an aspect ratio of approximately 1.2. While not required, preference will be given to seasonal images.

CLCC members who would like to share their knowledge or learn more about photography are encouraged to participate in the club's Mentor program. Its purpose is to forge cooperative relationships that will help improve member photographic skills. If you have a particular skill or expertise that you are willing to teach others, or if there is a particular skill that you are trying to learn or improve, Mentor program coordinator Paul Minkus will try to pair you up with someone. Just contact Paul at pminkus@comcast.net or at (847)-975-9946 if you are interested in participating. ☺

HELP WANTED

CLCC is in need of a volunteers to assist with the publication of the monthly newsletter. Responsibilities may include some of the following:

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

Those interested should contact Rich Bickham at biggieman760@gmail.com .

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

biggieman760@gmail.com

before the newsletter input deadline. ☺

SMALL GROUPS

Summary of CLCC Small Group activity through December:

Advanced Post Processing

Host: Maureen Harris - parcon129@gmail.com

Next Meeting*: 7:00 to 9:00 p.m. Tuesday, December 19

Learning various aspects of post processing with topics suggested by the group. Discussions on Lightroom, Photoshop, Elements and other currently available post processing software.

Nature & Landscape

Host: Chuck Rasmussen - Chuck.Rasmussen

Next Meeting*: 7:00 to 9:00 p.m. Wednesday, December 13

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

Photo 101

Host: Chuck Rasmussen - Chuck.Rasmussen

Next Meeting: Meeting format being reworked.

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

Host: Al Popp - Al.Popp

Next Meeting*: TBA

Join in the fun exploring the many tools Elements offers for creating great images.

Lightroom

Host: Paul Minkus - pminkus@comcast.net

Next Meeting*: 7:00 to 9:00 p.m. Thursday, December 14

Learning to use Adobe Lightroom software.

The **Architecture Photography**, **Macro Photography** and **Street Photography** small groups are currently inactive and need hosts. If you have interest in hosting any one of them, contact Maureen Harris at parcon129@gmail.com.

Also contact Maureen if you have questions or problems with your small group, or would like to start a new small group.

* Next meeting dates are correct as of the newsletter publication date (the last Tuesday of the preceding month). They are subject to change and should always be verified by contacting the host. ☺

NON-CLUB EVENTS & PHOTO-OPS

WONERLAND EXPRESS

Miniature Trains Travel through Models of Chicago Landmarks

Friday, November 24 - Saturday, December 23

10:00 a.m. to 5:00 p.m. (3:00 p.m. close December 1)

Members: Kids 3-12 & Seniors 62+ \$8, Adults 13-61 \$11

Non-Members: Add \$2 to Above

Chicago Botanic Garden

1000 Lake Cook Road

Glencoe, IL

ILLUMINATION

Colorful, Spectacular Tree, Shrub & Ground Lights

Friday, November 17 - Monday, January 1

Closed November 23, December 24 & 25 & Mondays*

* Open January 1, 2018

4:30 p.m. to 9:30 p.m. (Last admission 8:30 p.m.)

Youths 2-17 \$9, Adults 18-64 \$14, Seniors 65+ \$12

Morton Arboretum

4100 Illinois Route 53

Lisle, IL

CHRISTMAS AROUND THE WORLD

Decorated Christmas Trees From Over 50 Countries

Live Holiday Performances

Now Through Sunday, January 7 - 9:30 a.m. to 4:00 p.m.

5:30 p.m. Close December 2, 3, 9, 10, 16-23, 26-30 & January 2-5

Closed on Christmas Day - 11:00 a.m. Open January 1

Museum of Science & Industry

5700 S. Lake Shore Drive

Chicago, IL

MATERNITY PORTRAIT WORKSHOP

Learn how to light & pose for great portraits that capture this incredible time in life.

10:00 a.m. Saturday, December 2 - \$50

Limited to Ten People - Call (815)-788-9100 to Register

Downtown Photo

150 Virginia Road, Unit 3

Crystal Lake, IL

MERRY CARY HOLIDAY PARADE & FESTIVAL

Parade, Petting Zoo, Pony & Horse Drawn Sleigh Rides, Carolers,

Santa Visits and Food & Hot Drinks

Sunday, December 3 - Noon to 3:30 p.m.

Downtown Area

Cary, IL



Grand Canyon Hail Storm

© 2011, Rich Bickham



<https://psa-photo.org/index.php?2018-psa-conference>



DATE	TIME	LOCATION	DESCRIPTION	NOTES
December 5, 2017	6:15 - 7:00 p.m.	Home State Bank	Drop in early mentoring	1
December 5, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC December meeting - Competition & ANNUAL CLUB OFFICER ELECTIONS	1
December 9, 2017	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
December 9, 2017	12:30 p.m.	Christian Church of Arlington Hts.	CACCA December Meeting & Competition	4
December 19, 2017			Deadline for January newsletter inputs	3
December 26, 2017			January newsletter distribution target date	
January 2, 2018	7:00 - 9:00 p.m.	Home State Bank	CLCC January meeting : <i>Ken Farver - Action Photos</i>	1
January 13, 2018	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
January 13, 2018	12:30 p.m.	Christian Church of Arlington Hts.	CACCA January Meeting & Competition	4

- 1) CLCC meetings are normally held the first Tuesday of every month at the Home State Bank, located at 611 S. Main St. in Crystal Lake. It's the large building behind the drive-up facility just southeast of the intersection of Route 14 and Main Street. The meeting is in the Community Room on the lower level - take the elevator just inside the east entrance.
- 2) The PhotoBug Breakfast is held at the Colonial Café at 5689 Northwest Highway in Crystal Lake. It 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 good way to get to know club members on a more personal level. Come at 8:30 a.m. on the second Saturday of each month.
- 3) Email to biggieman760@gmail.com .
- 4) The monthly CACCA delegates meeting and interclub competitions are held on the second Saturday during the months of October through the following May at the church at 333 W. Thomas Street in Arlington Heights. Those interested in attending should contact Lyle Anderson at crystallake_cameraclub@yahoo.com or Royal Pitchford at rpitchford@live.com - you may be able to catch a ride.

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