



Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and Surrounding Communities Since 1980

February, 2017

Issue 2017-02



"Ice Art" © 2014, Jeff Chemelewski

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Front Page Image
"Ice Art"
Jeff Chemelewski



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Cardinal in Winter © 2016, Rich Bickham

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2015 PSA Newsletter Contest
Third Place - Small Clubs Category
Best Variety of Material

CLUB INFORMATION

The Crystal Lake Camera Club (CLCC) meets at 7:00 p.m. on the first Tuesday of every month 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 photograph of the year. Our fiscal year runs from January 1 through December 31. Dues are \$25 per person per fiscal year.

We currently have about a hundred members whose level of photography expertise runs the range from novice to professional. The benefits of membership include classes on basic to advanced topics, mentoring from accomplished photographers, small groups who meet monthly on specific topics, opportunities to enter competitions, and speakers on special topics.

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

CLCC IS A MEMBER OF THESE ORGANIZATIONS



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



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

PRESIDENTS' COLUMN

It's that yucky time of year again. You know, too cold and damp to go out and take pictures, dreary, colorless skies and very little landscape. Even the animals are looking for something better.



So as photographers, how do we cope with this inability to go do what we love to do, take pictures? Well, we could pack up and go west, south or tropical. Not really a viable solution for some, and not exactly the most brilliant request you would make to your boss. I can just imagine his/her reaction - I'll leave you to your own imagination though.

Your camera club is kind of a vehicle to help you transcend this period of the year, by offering classes on various topics regarding photography. In fact, if you just look around a bit, you may discover there are quite a few venues that may tide you over until the landscape begins to change for the better. Things that can re-direct your need for photography fixes to what is readily available and interesting to you.

Our camera club Webmaster, *Sandy Wittman*, has listed many web sites that you will find wonderfully informative on the club web page. Have you checked any of them out yet? Each of those sites may possibly re-direct you to another great informative site and so on. I guess I'm saying that this is the time of year, considering our temperate climate, to take some personal time to study and learn about this great hobby we enjoy so much. I love "YouTube" as a forum to learn about the many aspects of photography, especially "How to use my camera".

If you downloaded NIK, "YouTube" has some of the best videos explaining how to use this incredible program. It is truly a magic wand and bag of tricks for photographers. I subscribe to numerous web sites via my email and have never been disappointed or NOT learned something from each of their offerings. The website "DPreview" (<https://www.dpreview.com/>) details everything you want to know about a camera, lens or anything else in the photographic world. It is one of the best places to get answers regarding a purchase you may be planning, and it is commercial free.

As silly as it sounds, think about this for a relaxing afternoon during the gloom of the day. Sit down with your camera and (are you ready?) your camera manual. Yep, read your manual. Get some hot chocolate, a nice comfy pillow and chair, and have at it. The neat part is you are definitely going to learn something about your camera you didn't know, and you are going to become familiar with your manual. How cool is that?

This is the time of year I re-evaluate my equipment. Do I need something new, and (more importantly) can I afford it? This is the perfect time of year to investigate and research the new offerings by manufacturers. I can remember pre-internet days, buying items and then realizing they are NOT what I thought they were because there was no vehicle to really check stuff out before you bought. Today there are plenty of Internet sites where you can check gear out before you buy. Now is the time to do just that.

And yes, we can certainly find time to go out and shoot, even in this gray, 'BLAH' time of year. We can get excited by a new snowfall, a beautiful ice formation, and maybe even some animals if

FROM THE EDITOR

richbickham@comcast.net



As you can see, the Crystal Lake Camera Club newsletter has a new look starting with this month's issue. The more obvious changes are:

- Page 1 is now more eye-catching, featuring a large image from a club member.
- Page 2 now includes a more attractive Table of Contents presentation and other information of interest to prospective club members.
- The Presidents' column and Editor's column have both been moved to page 3.
- Member competition winning images will be given more space (for larger printed image size) than before, and will include winning entries from months or years past for still-active members, in addition to current competition winners.
- I have begun writing a new column titled "Random Photography Topics" which will discuss a variety of photography-related subjects with no particular common monthly theme.
- The font style remains the same as before, but the font size has been increased from 8 point to 10 point throughout the issue (with minor exceptions). I know this will be a very welcome change to some readers, and will eliminate the need for a separate Large Print Edition (which will be discontinued).

Another not-so-obvious change is the inclusion of random member photographs, such as are shown on pages 5 and 14. It is not uncommon for me to have empty spaces I need to fill prior to publication. Instead of surfing the web for something non-club related to use I will be using member images. Maybe something you thought was interesting, but not necessarily competition worthy. Send me your photos and I will use them as needed in future issues.

I hope you will find some or all of these changes to your liking. I welcome positive or negative feedback regarding these changes and the articles and columns in this or any issue. I sometimes get verbal feedback at our monthly meetings and breakfasts, but I prefer email at richbickham@comcast.net, since I can then include it in the Reader Feedback section of the following month's issue.

Aside from the format changes discussed above, I hope you will find some interesting content in this issue. There are several articles written by club members. *Jeff Chemelewski* has put together a brief biography of himself (page 5) that should be of interest to our newer members. *Paul Litke* wrote an interesting piece (page 4) about creating panorama photographs, which includes a few examples of his own work. *Sandy Wittman* wrote a brief, heartwarming summary of a gathering of WWII Pearl Harbor survivors (very few of whom are still with us) as documented by cinematographer *Paolo Cascio* (page 5). Of course there are the usual columns and beautiful images made by our members as well.

Rich ☺

we venture out for a hike in the woods.

The point is, during this time of the year there is a multitude of fantastic opportunities to investigate regarding our photographic interests. All we have to do is just look around, and then go have some fun. ☺

PANORAMA PHOTOGRAPHY

Paul Litke

The recommended way to shoot a panoramic picture is to use a tripod with a cable or wireless shutter release, and to set the camera to Manual mode so that the focus and exposure are the same for all images. I suggest that a hyperfocal focusing point ideal for the shooting aperture would be selected. Single focal length lenses have these markings on them to move the infinity symbol onto the marked shooting aperture to maximize the depth of field in from infinity. I recommend beginners to panorama photography follow these guidelines.

But like computer software, there are many ways to do things in photography. I'm a prolific snap-shooter breaking all the "rules" that carry over from the film days. Somewhere I have an adapter head for a tripod with a bubble level and markings showing where to aim the camera with various fixed focal length lenses to get a series of pictures that will line up perfectly for a multi-panel panorama. However, with today's digital technology you can easily take a series of pictures overlapping a bit and let the computer stitch them into one picture. And today many cameras have a Panorama mode where you just press the button and pan the camera to get one picture - some do a pretty good job hand-held!

I'm used to shooting with tourist groups, where tripods and monopods are not appreciated. On a recent trip to Fort Sheridan on a Park District day trip, while the guide gave a talk I stood close to the building and I took a series of photos covering 180 degrees so as to get the entire structure covered. I then used Photoshop Elements to stitch them into a panorama. I was in Auto mode, quickly shooting in vertical format and overlapping the images by about a third. Hand-held without a tripod, I tried to keep the camera as vertical as I could without leaning or tilting. The very center of the structure is actually a water tower like the one on Michigan Avenue in downtown Chicago. It is quite tall so I had to shoot that part looking up to get the shots. Elements then stitched it making it much shorter than it is. The final panorama looks to be 90 degrees but in actuality it is slightly over 180 degrees! That is one straight building, which is a few blocks long with many trees making it impossible to get this view from standing back a distance.



Fort Sheridan Panorama

© 2016, Paul Litke



Shooting Location Paul Litke

Another panorama was shot last New Year's Eve from the 56th floor of a condominium in Chicago near Navy Pier. On this one, I tilted the camera down slightly and shot through three different panes in a bay window unit (shown on the left) to get 180

degrees. What I wanted to show here is an apparent curvature of the horizon from tilting the camera! In Elements there are about six choices of stitching, each of which yield different results. I generally use the Reposition option. The final panoramic image is shown below.



Downtown Chicago Panorama

© 2016, Paul Litke

Last August we had a large tent church service with about 650 people. I stood in a front corner and did my hand-held 'thing'. If you zoom in on the original, all faces are recognizable although people who moved a bit caused problems with the stitching.



Tent Church Service

© 2016, Paul Litke

Shown below (uncropped) is another panorama inside a "Holy Hill, National Shrine of Mary, Help of Christians", near Milwaukee. It uses both horizontal and vertical stitching.



Church Interior Panorama

© 2016, Paul Litke

Normally I shoot at least ten images for a panorama. I've seen pictures covering 360 degrees stitched into a birds eye view circle. When making a print, I uncheck the box that says to fit the frame because it might crop the image, cutting off the ends to fill the screen! Unchecked, you will get the whole picture with blank areas along the top and bottom as in the above image. ☺

PHOTOGRAPHING THE LAST SALUTE

Sandra Wittman

Paolo Cascio of Schaumburg, IL has had a rewarding career as a cinematographer on such films as *The Untouchables*, *Groundhog Day*, and *Planes, Trains and Automobiles*. However, he says that the most rewarding work he has undertaken is as photographer for the Final Salute - the reunion of the remaining survivors of the USS *Arizona*, sunk by the Japanese in Pearl Harbor on December 7, 1941. Cascio has spent the past five years trying to hunt down and photograph the remaining handful left from the 334 survivors.

While photographing in Colorado in 2013, Cascio saw an old man wearing a USS *Indianapolis* cap. The man was Paul J. Murphy who not only survived the initial torpedo blasts that sunk that ship in 1945, but also survived the several days of shark attacks that followed.

Finding the rest of the survivors proved difficult until he put an inquiry on Facebook and got a reply from Nikki Stratton, the granddaughter of survivor Donald Stratton. The veteran's son, Randy Stratton, was organizing a reunion in Pearl Harbor for all the surviving members of that crew.

During the week of December 7, 2016, four of the five living survivors of the USS *Arizona* spent the week in Hawaii with Cascio as the group's exclusive photographer, capturing it all on film for a coffee-table book he plans to title, *Faces of Freedom: Pearl Harbor's 75th Anniversary*. Cascio financed his trip with his own money and donations to his GoFundMe page.

Being with the veterans at Pearl Harbor was like touring with The Beatles, Cascio said, because tourists wanted autographs and photographs of the men. He found that visits with these men in their mid-90's were more rewarding than making movies or music. "They are not actors or famous people. They're heroes." He goes on to say, "I am incredibly honored to have this opportunity to be part of this historic gathering, and to be able to record for posterity this historic event. ... My, God. I can't tell you how rewarding this is. It's been an amazing journey for me. ... You could not pay a million dollars to hear what I've heard. It gives me chills."



Punchbowl Crater

The above picture is of the National Memorial Cemetery of the Pacific, in Honolulu, HI where 776 of the American military personnel who died in the December 7, 1941 attack on Pearl Harbor are buried, along with over 32,000 other American war dead from WWII and the Korean and Vietnam Wars. - Ed ☺

KNOW YOUR CLUB SUPPORT STAFF

My name is Jeff Chemelewski and my day job is practicing veterinary medicine at Fox Valley Animal Hospital in Crystal Lake. You might consider my night job as photo editor, spending hours in front of my computer trying to create some type of photographic art. This is a great joy to me, as I can easily spend hours on one photograph before I am truly happy with it.

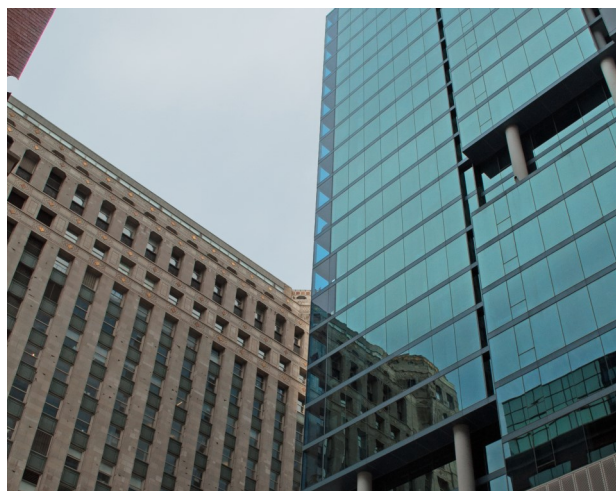


It seems as if I have been taking photographs most of my life, but some formal training started at Creighton University, where I enrolled in B&W and darkroom classes. I always viewed this as a pleasant diversion to all the science classes I needed as part of my pre-med curriculum. Fortunately, my passion for photography never subsided. I attended the veterinary school at the University of Illinois and came to Crystal Lake upon graduation in 1978. I reside in Cary with my wife Mary and have one daughter, Kelsey, who is currently a pediatric resident in Salt Lake City.

I might consider myself as one of the oldest members of the Crystal Lake Camera Club, joining shortly after its inception at a camera store. We initially met in the attic of the store (Photocom) and were called Photopeople. I have watched and participated in its growth from the attic to a church, another camera store (Lion/Wolf in Crystal Lake) and finally to its current location at Home State Bank. I recall as few as six people at some meetings - a far cry from the attendance now. The current leadership has done amazing things and should be greatly commended. My personal photography has grown hugely as a member of this club. It has been great for learning new skills and finding exciting places to visit.

Currently, I enjoy photographing nature and landscapes. This is where I want to be, far removed from people and in the quiet of a mountain hike or on a seashore. Since I deal with pets and people daily, I seem to want to gravitate away when I can. Having explored most of the United States, I now find myself looking to more exotic locations and traveling with small photo tours. My next trip will be back to Iceland, but this time in winter. I am getting excited with the possibilities.

I encourage you to get involved in club activities, especially with competitions. Ask for a critique from the judges or experienced members. You will be amazed by the knowledge they possess. ☺



Reflection

© 2015, Rich Bickham

RANDOM PHOTOGRAPHY TOPICS - LUCIA MOHOLY AND THE BAUHAUS

Rich Bickham

This is the first in a series of monthly columns about random topics related to photography. This month's topic is "Lucia Moholy and the Bauhaus".

Photographer Lucia Moholy (1894 – 1989) is best known today for her photographic documentation of the Bauhaus, one of the most influential modernist art schools of the 20th century. The Bauhaus was initially located in Weimar, Germany in 1919, moved to Dessau in 1925 and then to Berlin in 1932. It was founded by Walter Gropius (1883 – 1969), who is considered to be one of the most pioneering masters of modernist architecture. The buildings of Bauhaus displayed many architectural attributes of the modernist movement. In 1933 it was forced to shut its doors by the Nazis, who were of the opinion that it was a center of communist intellectualism. Some of the buildings were destroyed during the Second World War. The ones that remained were located behind the Iron Curtain, so access after WWII was highly restricted.



1930 Self Portrait
Lucia Moholy

Gropius was Master and Architectural Director of the Bauhaus and taught classes during the Weimar and Dessau years until 1928. In 1923 Moholy came to the Bauhaus when her husband Laszlo Moholy-Nagy was appointed to the faculty. During her time there Moholy, under her own initiative, spent many hours exploring the grounds and buildings of the school while taking many photographs of its architecture and interior environments. She had a "good eye" for capturing the rectilinear shapes and clean lines of the modern structures and was often seen lying down or in other awkward positions as she framed and shot her dramatic photographs which often transform the constructs to stunning asymmetrical lines in the images. In light of the ultimate destruction of some buildings during the war, her photographs would serve as a valuable historical record of the institution – if they could ever be found.

The couple moved to Berlin in 1928 and separated in 1929. After the closing of Bauhaus in 1933, the staff scattered. In fear of her safety, she had to leave the country as the Nazi's power continued to rise. Informed of her husband's arrest, she was forced to leave quickly without returning to her apartment to gather her belongings, which included the approximately 500-plus 5"x7" glass negatives of Bauhaus. She ended up in London where she worked as a photographer, teacher and author. She soon forgot about the Bauhaus negatives, assuming they were lost or destroyed; she did not yet appreciate their potential future value.

Then in 1946 she saw some of her images in a catalog published in 1938 by the New York City Museum of Modern Art (MoMA) as part of a photographic exposition. She thought the images were hers, but her name appeared nowhere in the catalog. Over the next few years she discovered more of her photos published uncredited. Some were of such high quality that she was sure they must have been produced from the original negatives. Convinced that at least some of the negatives had survived, she began investigating their whereabouts.

She discovered that Gropius had taken possession of the negatives after her swift departure from Germany, and had sufficient time to carefully pack them for shipment. He departed Germany with the negatives, bound for the United States where he had received a teaching position at Harvard. Upon contacting Gropius and requesting return of the negatives, he refused. After a long legal battle, Gropius agreed to return about 50 of the negatives in 1975. Over the following years she managed to track down and collect a total of 230 of them.



Dessau Building Through a Window
Lucia Moholy

The negatives she found now reside at the Bauhaus-Archiv in Berlin. Gropius donated 90 prints made from some of the negatives to the Busch-Reisinger Museum at Harvard.



Masters' Houses

Lucia Moholy



Master's House Interior

Lucia Moholy

Examples of her Bauhaus images are shown above and on the following page.

See **Bauhaus**, Page 7

TIP OF THE MONTH

Submitted by *Rich Bickham*

When I decided to start printing my own photographs several years ago, I bought a photo quality printer (Epson Stylus Photo R3000) able to accommodate 13" wide paper or roll stock. Initially I thought I had made a mistake, because it seemed very complicated to use and I went through a lot of paper and ink without getting the results I expected. However, I eventually got comfortable using it through trial and error (the print driver control panels are rather complex and unintuitive to the beginner, and the user guide that came with the unit was not very helpful). Here are a few of the problems I encountered and the solutions that solved them or made them less painful. These are not necessarily the best solutions addressing the 'root cause', but they are easy to implement and did help me on my way to making high quality, competition level prints.

- Problem:** Matching monitor color to printer output, wasting much ink and paper in the process.
Solution: Use small (i.e. 4"x6") prints to zero in on an acceptable image before making larger prints. Monitor calibration is, of course, a preferred solution, but I found that confusing and problematic at the time.
- Problem:** Proper image scaling to fit and position the image on the paper I was using.
Solution: After beating my head against the wall on this one, I finally quit trying to do the scaling with the printer menu and resized the image in my photo editing software (Elements) instead. Then I selected "actual image size" in the printer control panel. Always use print preview to insure your image is positioned properly on the paper just to be sure.
- Problem:** Printer hangs up part way through the job, again wasting paper & ink.
Solution: I came to the conclusion that this was due to a data transfer problem. I had set up the printer for wireless transfer through my home Wi-Fi network since I wanted the advantage of being untethered. I suspect a wired Ethernet connection may have solved the problem, but I really didn't want to do that unless it was absolutely necessary (my printer can be set up for one or the other but not both). I started waiting to print until Wi-Fi traffic was at a minimum and the problem seemed to improve significantly.
- Problem:** Upon startup, printer sometimes goes through a long, noisy process until it is ready to print, usually occurring after a significant period of dormancy. This was due to nozzle blockage and the printer was going through a nozzle cleaning process (which wastes a lot of ink).
Solution: Do a small size color test print every week or so just to keep the nozzles from clogging. Also, just jostling the printer (or installed cartridges) every so often should help.

Here's one final suggestion. Download a full user manual from the manufacturer's website for reference - it should be free.

I am happy to say that I am now comfortable using my printer, and very satisfied with the results I get. ☺

LINKS OF THE MONTH

Submitted by *Sandy Wittman*:

Comedy Wildlife Photography Awards

2015 Winners :

http://www.comedywildlifephoto.com/gallery/2015_winners.php#&gid=1&pid=2

2016 Finalists :

http://www.comedywildlifephoto.com/gallery/2016_finalists.php

2016 Winners :

http://www.comedywildlifephoto.com/gallery/2016_winners.php

Submitted by *Jessica Bickham*:

For you bird photographers, this is an interesting read and something I have not thought of before:

<http://www.audubon.org/news/is-flash-photography-safe-owls> . ☺

Bauhaus, from Page 6



Bauhaus Building in Dessau

Lucia Moholy



Bauhaus Study

Lucia Moholy

For more information, Google "Bauhaus Moholy" . ☺

ICONIC PHOTO OF A FEBRUARY DAY IN HISTORY

Rich Bickham

Chicago, in the 1920's & 30's Prohibition Era, had an infamous reputation (well-earned) as a gangster ridden town where organized crime ran rampant. It was enabled by government corruption and the public demand for the illegal products and services the gangs offered (primarily liquor, prostitution and gambling). Many gangs vied with each other to control their respective neighborhoods, with turf battles and killings not uncommon as they fought to defend or expand their territories.

Two of the most notorious gangs were the South Side Italian Gang (run by *Al Capone*) and the North Side Irish Gang (run by *George Moran* – aka 'Bugs' Moran). From 1925 to 1929, these two gangs fought against each other during what is commonly referred to as the "Chicago Beer Wars". Over the course of these six years, the war waged by these gangs took the lives of approximately 750* gang members and innocent bystanders. The culmination of this war occurred on February 14, 1929 with what is commonly referred to as the Saint Valentine's Day Massacre.

Leading up to the massacre, starting in 1924 then-leader of the North Side Gang *Dion O'Banion* was gunned down in his flower shop on North State Street by four gunmen. The 'hit' was allegedly ordered by Capone. Over the following five years, the North Side Gang leadership was taken over by *Hymie Weiss* (murdered in 1926), *Vincent Drucci* (murdered in 1927) and Moran. During this time, two failed assassination attempts were made on Capone, both of which were allegedly attempted by the North Side Gang. The second attempt in 1926 was a shocking attack by Moran in which six cars containing Moran and many of his men armed with machine guns drove past Capone's hotel in Cicero, IL and opened fire into the building with a volley of more than 1,000 bullets. Amazingly, no one was killed and Capone was not injured. But he was frightened enough to seek a truce with Moran. An agreement was reached and for a few years, attacks by the two gangs against each other were largely limited to destruction of property.

The truce lasted until January 14, 1929 when, at 10:30 a.m. four men, (two in Chicago police uniforms and two in long overcoats) pulled up in what looked like a police car and entered a garage at 2122 N. Clark Street. It was one of Moran's hangouts. There were seven of Moran's cohorts in the garage. They were forced to line up against the rear brick wall of the garage, then were mercilessly gunned down in a hail of machine gun and shotgun fire. The two



Alley Behind 2122 N. Clark St. 2/14/29 - Photographer Unknown

CRYSTAL LAKE CAMERA CLUB CLASS

Photo 101 - How to Use Your Camera

Instructor *Peter Pelke II*

Learn the critical camera settings:

- Aperture, Shutter Speed & ISO
- White Balance
- Set Focal Point
- Flash Settings
- Exposure Compensation
- Single & Continuous Shooting



Tuesday, February 15, 2017

7:00 - 9:00 p.m.

Home State Bank - Community Room (Lower Level)*

611 S. Main Street

Crystal Lake, IL 60014

Cost is free for paid-up 2017 club members, and \$25 for non-members (which includes a 2017 membership).

To sign up, email your name & phone number to both:

chuckr@camira.com
clccworkshops@gmail.com

Call (847)-346-9957 if you have questions.

* Enter the bank through the south entrance and take the elevator down to the lower level. ☺

men dressed as policemen exited the garage directing the two men in overcoats at gunpoint into the 'police car', seemingly having arrested them. They quickly sped away after assuring the crowd (who had gathered due to the loud sound of many gunshots) that everything was under control. The incident became known as the Saint Valentine's Day Massacre. The photograph at the bottom of the left column shows a crowd gathered in the alley behind the garage as the seven bodies were being removed.

Moran was also supposed to be in the garage, but was running late that day, so he escaped harm. Capone (who was in Florida at the time) was widely thought to have ordered the killings, but was never arrested. Over the coming years, other suspects were suggested, including Detroit's notorious Purple Gang and even the Chicago Police Department.

The newspapers widely publicized the incident, including graphic pictures of the grizzly carnage from inside the garage before the bodies were removed. The public outcry was unprecedented, and the federal government began a concerted effort to go after organized crime, primarily through the FBI and the Treasury Department.

Organized crime continued to exist in Chicago and elsewhere for many decades, but never in the "open warfare" so prevalent in the 20's and 30's.

* This is my estimate based on the average population of Chicago from 1925 through 1929, and the rise in Chicago's murder rate relative to the norm over the preceding and successive years. - Ed ☺

COMPETITION RESULTS AND WINNING PHOTOGRAPHS

Congratulations to the following winners in the January 14, 2017 CACCA competition:

Lyle Anderson:

“Big Thompson River” - Small Monochrome - Honorable Mention

Jeff Chemelewski:

“Kylemore Abbey” - Large Color - Honorable Mention

The above two CACCA winning entries are shown on this page.

Several other winning entries from the December, 2016 CLCC competition (not shown in the January newsletter) are shown on the following two pages.



Kylemore Abbey

© 2016, Jeff Chemelewski



Big Thompson River

© 2008, Lyle Anderson

All photographs shown on this and the following two pages are uncropped and sized such that each has the same printed area while retaining its original aspect ratio.

See **Winners 2**, Page 10

Winners 2, from Page 9

COMPETITION PHOTOGRAPHS AND WINNING PHOTOGRAPHS**CLCC Honorable Mention - Small Color - December, 2016**

French Window

© 2016, James Petersen

CLCC Honorable Mention - DPI - December, 2016

Wary Kingfisher

© 2016, Norm Kopp

See **Winners 3**, Page 11

Winners 3, from Page 10

COMPETITION RESULTS AND WINNING PHOTOGRAPHS**CLCC and CACCA Honorable Mention - Large Color - December, 2016**

Macro Seashell Arrangement

© 2016, Roger Willingham

CLCC Honorable Mention - Large Monochrome - December, 2016

A Winter's Reflection

© 2016, Jeff Chemelewski

CHARTS & STATISTICS

BETTER RESOLUTION FOR TELEPHOTO LENS USERS

FIGURE OF MERIT - (Part 2 of 2)

Rich Bickham

In the December, 2016 newsletter I described a Figure of Merit (F) which allows for a comparison of the resolving power of different photographic equipment sets (camera, lens and teleconverter). I provided an Excel spreadsheet to compute F, for an equipment set (hereafter referred to as simply "set"), given its specifications (megapixels, focal length, crop factor and teleconverter magnification). To compare two different sets, one has to use the spreadsheet to compute F for each set, then take their ratio. For example, if $F_1 = 1.5$ and $F_2 = 6$ then set 2 has $6 / 1.5 = 4$ times the resolution as set 1 (meaning that for equivalent subject framing, an image taken with set 2 contains 4 times the number of pixels as an image taken with set 1).

This month I have modified the spreadsheet to calculate Figure of Merit, varying any two of the four equipment set specifications. Results are displayed in a table, an example of which is shown below, in which the camera megapixel and lens focal length are

Sensor Crop Factor 1.50					Teleconverter 1.00						
Figure of Merit											
		Lens Focal Length									
		100	200	300	400	500	600	700	800	900	1000
Megapixels	5	0.11	0.45	1.01	1.80	2.81	4.05	5.51	7.20	9.11	11.25
	10	0.23	0.90	2.03	3.60	5.63	8.10	11.03	14.40	18.23	22.50
	15	0.34	1.35	3.04	5.40	8.44	12.15	16.54	21.60	27.34	33.75
	20	0.45	1.80	4.05	7.20	11.25	16.20	22.05	28.80	36.45	45.00
	25	0.56	2.25	5.06	9.00	14.06	20.25	27.56	36.00	45.56	56.25
	30	0.68	2.70	6.08	10.80	16.88	24.30	33.08	43.20	54.68	67.50
	35	0.79	3.15	7.09	12.60	19.69	28.35	38.59	50.40	63.79	78.75
	40	0.90	3.60	8.10	14.40	22.50	32.40	44.10	57.60	72.90	90.00
	45	1.01	4.05	9.11	16.20	25.31	36.45	49.61	64.80	82.01	101.25
50	1.13	4.50	10.13	18.00	28.13	40.50	55.13	72.00	91.13	112.50	

varied while the crop factor and teleconverter magnification are held constant. The Figure of Merit is displayed in the body of the table, and color coded with red-shaded cells indicating lower values, green-shaded higher values and white intermediate values of F.

The user interface section of the spreadsheet is shown on the right. It corresponds to the previous table in the left hand column. The user enters data in the green shaded cells. First the specification to be calculated and the two specifications to be varied are entered. Then additional cells will automatically be shaded green indicating what other information needs to be entered. When all required data has been entered, click on the "CALCULATE" button to fill the table. The "CLEAR" button clears the spreadsheet for a new calculation.

What do you want to calculate:	Figure of Merit	Target	16
What do you want to vary:	Lens Focal Length	columns	
What else do you want to vary:	Megapixels	rows	
		Minimum	Maximum
Figure of Merit:			
Megapixels:		5	50
Lens Focal Length (mm):		100	1000
Sensor Crop Factor:	1.50		
Teleconverter Magnification:	1.0		
			CALCULATE
			CLEAR

Another parameter that can be entered is a target value for the specification being calculated. In the example, a value of 16 was entered for the Figure of Merit. This is used to create the Proximity Table (shown below) side by side with the Figure of Merit table. The Proximity Table is a measure of how close different combinations of the two variable specifications come to the target value. Entries in this table range from near zero (very poor match)

Target Value Proximity											
	Lens Focal Length										
	100	200	300	400	500	600	700	800	900	1000	
5	0.01	0.01	0.01	0.01	0.02	0.02	0.02	0.02	0.03	0.04	
10	0.01	0.01	0.01	0.02	0.02	0.03	0.04	0.13	0.09	0.03	
15	0.01	0.01	0.02	0.02	0.03	0.05	0.37	0.04	0.02	0.01	
20	0.01	0.01	0.02	0.02	0.04	1.00	0.03	0.02	0.01	0.01	
25	0.01	0.01	0.02	0.03	0.10	0.05	0.02	0.01	0.01	0.00	
30	0.01	0.02	0.02	0.04	0.23	0.02	0.01	0.01	0.01	0.00	
35	0.01	0.02	0.02	0.06	0.05	0.02	0.01	0.01	0.00	0.00	
40	0.01	0.02	0.03	0.13	0.03	0.01	0.01	0.00	0.00	0.00	
45	0.01	0.02	0.03	1.00	0.02	0.01	0.01	0.00	0.00	0.00	
50	0.01	0.02	0.03	0.10	0.02	0.01	0.01	0.00	0.00	0.00	

to 1.0 (near perfect match). Cells are shaded red (poor match on the high side), yellow (poor match on the low side) and green (good match). If the Target cell is zero or blank, the Proximity table will not be filled.

See Figure of Merit, Page 13

FEBRUARY HUMOR FOR GROUNDHOG DAY

Rich Bickham

PUNXSUTAWNEY PHIL, SICK OF PUTTING UP WITH YEARS OF BLAME, SNEAKS OUT OF HIS LAIR BEFORE DAWN ON FEBRUARY 2, AND SETS HIS CAMERA UP IN A SHELTERED LOCATION OF GOBBLER'S KNOB, INTENT ON DOCUMENTING THE REAL TRUTH BEHIND THE "SIX MORE WEEKS OF WINTER" RITUAL.

SEE HOW YOU LIKE IT .

WHAT'S HE DOING ?

HEY, I SEE MY SHADOW !

YA, ME TOO !

WE GOTTA KEEP THIS QUIET, LET'S GET OUTTA HERE.



Figure of Merit, from Page 12

As seen by the proximity table for the example shown, the best combinations for achieving the targeted value of 16 for the Figure of Merit appear to be in the following three areas:

LENS FOCAL LENGTH (mm)	400	600	700
MEGAPIXELS	45	20	15

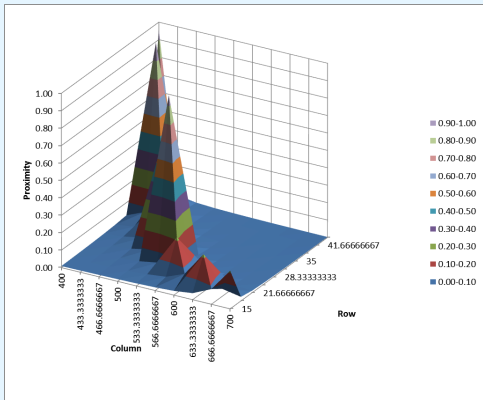
If we zoom in on this general range with another analysis we get the following results, which show that there is actually a “path” of optimum solutions from

What do you want to calculate:	Figure of Merit	Target	
What do you want to vary:	Lens Focal Length	columns	
What else do you want to vary:	Megapixels	rows	
		Minimum	Maximum
Figure of Merit:			
Megapixels :		15	45
Lens Focal Length (mm):		400	700
Sensor Crop Factor:	1.50		
Teleconverter Magnification :	1		
		CALCULATE	
		CLEAR	

Sensor Crop Factor 1.50					Teleconverter 1.00						
Figure of Merit											
		Lens Focal Length									
		400	433.3333	466.6667	500	533.3333	566.6667	600	633.3333	666.6667	700
Megapixels	15	5.40	6.34	7.35	8.44	9.60	10.84	12.15	13.54	15.00	16.54
	18.33333	6.60	7.75	8.98	10.31	11.73	13.25	14.85	16.55	18.33	20.21
	21.66667	7.80	9.15	10.62	12.19	13.87	15.65	17.55	19.55	21.67	23.89
	25	9.00	10.56	12.25	14.06	16.00	18.06	20.25	22.56	25.00	27.56
	28.33333	10.20	11.97	13.88	15.94	18.13	20.47	22.95	25.57	28.33	31.24
	31.66667	11.40	13.38	15.52	17.81	20.27	22.88	25.65	28.58	31.67	34.91
	35	12.60	14.79	17.15	19.69	22.40	25.29	28.35	31.59	35.00	38.59
	38.33333	13.80	16.20	18.78	21.56	24.53	27.70	31.05	34.60	38.33	42.26
41.66667	15.00	17.60	20.42	23.44	26.67	30.10	33.75	37.60	41.67	45.94	
45	16.20	19.01	22.05	25.31	28.80	32.51	36.45	40.61	45.00	49.61	

Target Value Proximity											
		Lens Focal Length									
		400	433.3333	466.6667	500	533.3333	566.6667	600	633.3333	666.6667	700
Megapixels	15	0.01	0.01	0.01	0.01	0.01	0.02	0.02	0.04	0.09	0.22
	18.33333	0.01	0.01	0.01	0.02	0.02	0.03	0.08	0.21	0.04	0.02
	21.66667	0.01	0.01	0.02	0.02	0.04	0.21	0.07	0.03	0.02	0.01
	25	0.01	0.02	0.02	0.05	0.96	0.05	0.02	0.01	0.01	0.01
	28.33333	0.02	0.02	0.04	0.59	0.05	0.02	0.01	0.01	0.01	0.01
	31.66667	0.02	0.04	0.16	0.06	0.02	0.01	0.01	0.01	0.01	0.01
	35	0.03	0.07	0.09	0.03	0.02	0.01	0.01	0.01	0.01	0.00
	38.33333	0.04	1.00	0.04	0.02	0.01	0.01	0.01	0.01	0.00	0.00
	41.66667	0.09	0.06	0.02	0.01	0.01	0.01	0.01	0.00	0.00	0.00
	45	0.96	0.03	0.02	0.01	0.01	0.01	0.00	0.00	0.00	0.00

lower left to upper right of the table. This is shown better in the 3D graph below, which adds a vertical axis to the proximity chart. This chart is created automatically, and included in the spreadsheet on the “Charts” worksheet.



The examples shown here are for calculation of Figure of Merit. The spreadsheet tool is general in that any of the five parameters can be assigned as desired, For example, the teleconverter magnification could be calculated while varying both lens

focal length and Figure of Merit; in this case the camera specifications, megapixels & sensor crop factor would be constant.

As mentioned in part I (December, 2016 newsletter, page 9), use this spreadsheet as a guide to your purchasing decisions. I will send the spreadsheet to any club member who requests it, along with a user guide. Simply email your request to me at richbickham@comcast.net . ☺



ASK A PRO

Jim Pierce
Send your questions to:
downtownprophoto@sbcglobal.net
Please do not submit model specific questions about cameras.

Submitted by Rich Bickham

Q : I use Photoshop Elements (Version 15) as my main image editing tool. I work in "Expert" mode and frequently have occasion to use the "Adjust Hue/Saturation" tool in the "Enhance/Adjust Color" menu. When I select the "Green" pick so as to affect only green areas of an image, the saturation adjust bar has no effect unless it is nearly maxed out (all the way to the right). If I select the default "Master" pick, the saturation changes over the entire range of the adjust bar as expected for all colors in the image, greens included. I'm not sure why this is, but I would like to be able to control only the greens in the image. All the other color picks seem to work normally.

A : I would really need to see the images that you're talking about to know what is going on. Green is one of those colors that can hide a lot in the other two depending on the variation and other textures running through it. Grass can look green to us but due to variations, the highlights might have a bit more yellow or cyan in the shadow texture which both hang out in the blue and red channels respectfully. That isn't always the case though and each image needs to be played with on its own merit.

I've never used Elements, so I don't know what options it gives for corrections. There are options such as Selective Color which will allow you to sample the color you wish to work on and mask it out. There's also Color Range or Replace Color that offer similar functions. When using them it's best to work on a duplicate layer and then use the layer mask to apply it exactly where you want to affect. Again, I don't know if these are available in Elements. Lightroom does offer more control over isolation of tones when processing RAW files under the HSL feature.

I hope this answers your questions If you want to send the images to me, I can take a look at them. Or, if you want to bring them in, I can show you some options.

Follow-up: Jim's response motivated me to do more experimenting. I did try a couple of things. One was creating a new layer with green fill and overlaying it onto the part of my image I was working with. Varying the layer opacity allowed me to adjust the "greenness" evenly without changing subject detail or contrast too much. The second thing I tried seem to work the best, and was easier & faster. Instead of using the Greens option in the Adjust Hue/Saturation menu, I used the Adjust Lighting menu, chose the Green channel and moved the mid-tone contrast point on the green histogram left & right. I'm not sure why these two adjustments give such markedly different results. On the right is one of the images with which I had trouble bringing out more green in the large saguaro cactus. - Rich ☺



READER FEEDBACK

January, 2017 Issue:



Rich, I would like to give you my compliments that even during this busy time of the year you have managed to get this newsletter put together again and published on schedule.

Rinus Lammers - Cary, IL

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



UPCOMING SHOW & TELL CHALLENGES

Febuary club meeting: No Show & Tell (it is a competition night.)

March club meeting: "Favorite Place You Enjoy" (It can be a room, a location, real, imaginary or whatever). ☞

FOR SALE or WANTED FOR PURCHASE *

PLACE YOUR AD HERE

* Ad placers must be paid up club members. Items are restricted to **ONLY** photography equipment, and must be in a functional condition. Ads will run in one issue per submittal (must submit another request for each subsequent issue). 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. 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. ☞

OPPORTUNITIES

Get your photography questions answered or your problems solved with our "**Ask a Pro**" program. Submit your queries to downtownprophoto@sbcglobal.net , and send a copy to richbickham@comcast.net . 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 cover picture 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. 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 image should be in portrait orientation with an aspect ratio of approximately 1.2. Although not required, preference will be given to seasonal images.

Member photos are on display at several venues throughout the area. There are open spots available for additional photos. The photographs don't have to 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 where the photograph was taken. Contact *Chuck Rasmussen* at chuckr@camira.com if you have questions or wish to participate. ☞

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

richbickham@comcast.net .

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

richbickham@comcast.net

before the newsletter input deadline. ☞

Lake Maggiore, Italy - Panorama © 2013, Larry Swanson



SMALL GROUPS

Advanced Post Processing and NIK Software

Maureen Harris - parcon129@gmail.com

Learning various aspects of post processing with topics suggested by the group, including the Google plug-in NIK which contains many specialized modules.

Architecture

Grace Moline - jgeagle01@gmail.com

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

Macro - Needs a host

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.

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

Al Popp - skip3917@sbcglobal.net

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

Lightroom

John Delaware - jndelware@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.

Email Maureen Harris at parcon129@gmail.com with questions. ☺



UPCOMING NON-CLUB EVENTS

WINTERFEST & U.S. NATIONAL SNOW SCULPTING COMPETITION

<http://www.travelwisconsin.com/events/fairs-festivals/winterfest-u-s-national-snow-sculpting-competition-40077>

Best snow sculpture artists in North America & more.

Winterfest: Saturday, January 28 through Sunday, February 5

Competition: Wednesday, February 1 through Saturday, February 4

Downtown - Lake Geneva, WI.

GROUNDHOG DAYS

<http://www.woodstockgroundhog.org/>

All sorts of groundhog events and a great way to shake off the gloom of winter.

Wednesday, February 1, through Sunday, February 5

Town Square - Woodstock, IL

ENCHANTED RAILROAD

<http://www.mortonarb.org/events/enchanted-railroad>

Model railroad winds through four seasons of magnificent scenery.

Through Sunday, February 19

Morton Arboretum - Lisle, IL

DOWNTOWN PHOTO OPEN HOUSE

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

Hosted by owner and CLCC member Jim Pierce, who will be on hand to answer your questions. Jim is a current Platinum medalist for the 2016 International Print Competition through Professional

Photographers of America (PPA) and has earned the titles of Certified Professional Photographer, Master Photographer and Photographic Craftsman through PPA accreditations.

New studio rental space with professional lighting equipment.

Meet and photograph professional models:

April, Dom, Kat, Julie, Megan, Morgan and Sondra.

Professional quality printers and framing equipment.

Not only a place to rent studio time and get the best printing available, but a great learning resource as well. *

Refreshments

Saturday, February 11 - 10:00 a.m. - 4:00 p.m.

150 S. Virginia Road #3

Crystal Lake, IL

(815)-788-9100

* DOWNTOWN PHOTO WINTER 2017 WORKSHOP SERIES

Instructor: Jim Pierce

All classes will be held at Downtown Photo in Crystal Lake and run from 10:00 a.m. to 2:00 p.m. Registration ranges from \$40 to \$45.

- Saturday, February 18 : Understanding Studio Lighting
- Saturday, February 25 : Working in the Studio
- Saturday, March 4 : Working With Adobe Lightroom
- Saturday, March 11 : Making Sense of Photoshop
- Saturday, March 18 : Layers, the Real Part of Photoshop
- Saturday, March 25 : Beyond the Image, Understanding How it All Comes Together ☺

CALENDAR OF COMING CLUB EVENTS - FEBRUARY & MARCH, 2017

DATE	TIME	LOCATION	DESCRIPTION	NOTES
February 7, 2017	6:15 - 7:00 p.m.	Home State Bank	"Drop in Early" mentoring	1
February 7, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC February meeting - Competition night	1
February 11, 2017	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
February 11, 2017	12:30 p.m.	Christian Church of Arlington Hts.	CACCA February Meeting, Competition & Seminar: "How to Improve Our Photographs - Post Processing" - Bob Benson & Bill Brown	4
February 15, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC - Photo 101 Class "How to Use Your Camera" - prepared and presented by Peter Pelke II	5
February 21, 2017			Deadline for March newsletter inputs	3
February 28, 2017			Target date for March newsletter distribution	
March 7, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC March meeting & Speaker TBA	1
March 11, 2017	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
March 11, 2017	12:30 p.m.	Christian Church of Arlington Hts.	CACCA March Meeting, Competition & Seminar TBA	4

Notes:

- 1) CLCC meetings are 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 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 south entrance.
- 2) The PhotoBug Breakfast is at the Colonial Café at 5689 Northwest Highway in Crystal Lake. It provides attendees 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 know 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 at the church at 333 W. Thomas Street in Arlington Heights. 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.
- 5) This class is free for club members and \$25 for non-members (payable at the door, and making them a club member through 2017). See page 8 for more details. ☺

2017

2017
YEAR AT A GLANCE

January							February							March							April						
S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S
1	2	3	4	5	6	7	5	6	7	8	9	10	11	5	6	7	8	9	10	11	2	3	4	5	6	7	8
8	9	10	11	12	13	14	12	13	14	15	16	17	18	12	13	14	15	16	17	18	9	10	11	12	13	14	15
15	16	17	18	19	20	21	19	20	21	22	23	24	25	19	20	21	22	23	24	25	16	17	18	19	20	21	22
22	23	24	25	26	27	28	26	27	28					26	27	28	29	30	31		23	24	25	26	27	28	29
29	30	31																			30						

May							June							July							August						
S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S
1	2	3	4	5	6	7	4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12
7	8	9	10	11	12	13	11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19
14	15	16	17	18	19	20	18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26
21	22	23	24	25	26	27	25	26	27	28	29	30		23	24	25	26	27	28	29	27	28	29	30	31		
28	29	30	31											30	31												

September							October							November							December						
S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S	S	M	T	W	Th	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9
10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16
17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23
24	25	26	27	28	29	30	29	30	31					26	27	28	29	30			24	25	26	27	28	29	30
																					31						

CLCC events only.

- Meeting
- Meeting & Competition
- PhotoBug Breakfast
- Newsletter Input Deadline
- Newsletter Distribution
- CLCC Class
- Outing

