



# Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and Surrounding Communities Since 1980

March, 2017

Issue 2017-03



**"Look Up There"** © 2009, Norm Kopp



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### 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, outings 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



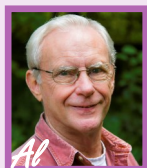
<http://www.caccaweb.com/>



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

## PRESIDENTS' COLUMN

*Bill Brown* visited our club in January and gave an outstanding presentation on judging images at competitions. He covered tips and ideas on how to view a photo, analyze the many aspects like a judge, and in the process make our own pictures competition worthy. Some of our group has asked about critiquing. Are there ways to give encouragement to someone and at the same time help him or her to grow in the art of photography? Are there procedures to follow? Can anyone with a bit of photographic skill accomplish this? Does saying "I like it" really help a photographer?



All good questions to consider when a friend or family member asks you for an opinion on some picture they've snapped. You don't want to discourage their efforts. You don't want to tell them, the photo "sucks" based upon your interpretation of photographic "standards". You might cause them to sell their equipment and spend more time alphabetizing the can goods in their kitchen cupboard.

Constructive criticism is beneficial. If you are the novice just beginning to shoot pictures or the seasoned professional with years of experience, we all can find someone else's read helpful. How the person uses this information is up to them, and the maker is still the photographer having the final say over how to manage their own images.

An experienced person's analysis will likely be stronger than a beginner's will. However, don't necessarily discount the beginner. All shooters view some portions of images they see as meaningful. Maybe it is seeing a soccer match from an exciting camera angle. Maybe it is a warm feeling watching your daughter sitting upon Grandpa's lap while reading to her. Even non-photographers can give feedback on these photos.

So, are there "kind" ways to give helpful input? Sure, and it's not that difficult.

- 1) Don't be pushy by volunteering criticism. Wait for an invitation by the image-maker, or simply ask, "Were you looking for a few suggestions?" If the answer is no – case closed.
- 2) If yes, listen to what the image-maker is saying. Ask questions about their photo, such as, what is it you hope to convey to the viewer? This helps when studying those improvable areas.
- 3) Never critique the individual, critique the image. Your focus must center on the photographs and their merits – not the image maker.
- 4) Work for a "soft critique". Here, the photographer benefits from kindly help through choice of words and phrasing. Don't develop arguments over image creation, technical skills, subject matter or interpretation which will force individuals to defend their position.
- 5) Don't give instruction, unless asked. People turn off and tune out when someone begins telling them how to fix a problem. Only instruct if the task is within your expertise.

See Presidents', Page 4

## FROM THE EDITOR

[richbickham@comcast.net](mailto:richbickham@comcast.net)



Welcome to the March, 2017 issue of the Crystal Lake Camera Club newsletter. There are a lot of good articles in this issue, and I hope some of them catch your interest. In addition to the usual columns and sections there are plenty of other things for your reading enjoyment.

There is a brief biography in the "Know Your Officers" section featuring our new CLCC Secretary *Linda Miller* on page 5. Check it out to get some insights into Linda's background and history in photography.

Many February competition winning photographs are also featured on pages 11 - 15. Also in this issue are several items related to competitions and critiques, specifically the Presidents' Column (on the left) and the "Competition and Judging Critiques" article on page 16.

Among the several March holidays this year are World Wildlife Day (March 3), International Day of Forests (March 21) and World Water Day (March 22). All were established by the United Nations within the last 25 years. They are meant to promote awareness of the Earth's vanishing resources and wildlife diversity. Those readers concerned about conservation of our environment may want to take a look at *Sandra Wittman's* article "More on the Photo Ark" on page 9, a follow-up to her August, 2016 CLCC newsletter article. It fits right in with the conservation-related holidays. In the 20th century people began to be concerned about various conservation efforts, which prompted the U.S. Post Office Department (which was replaced by the U.S. Postal Service in 1971) to release quite a few conservation-specific commemorative stamps. Five of these are partially hidden in the final image of my article "Analysis of a Photograph - Macro Panorama" on page 6. They are shown in their entirety below, along with their issue dates.



7/16/34



11/22/57



10/27/58



8/26/59



2/2/61

See if you can find where they are in the article's images. The answers will be in next month's issue.

Finally, I have decided to eliminate the monthly "Charts and Statistics" section of the newsletter effective with this issue. While it has been a part of the newsletter for the past three years, it has been increasingly difficult to research and find information to present every month that I think would be of interest to readers. I believe my time will be better spent on other aspects of the newsletter. I will occasionally publish similar information (mostly club-related) if I come across it, but not in a monthly column under the same name.

Rich



Presidents', from Page 3

- 6) Curb your personal emotions and biases by being objective when considering subject matter, presentation, or genre of work. If you find this difficult, graciously decline giving assistance.
- 7) Take your time. Help the person learn new ideas and ways to improve their photography.

Much is written regarding the proper ways to approach critiquing. Books, magazine articles, and the internet are great resources. Here are a few guidelines that will make for good experiences between parties as illustrated by the "Sandwich Method." Or, "McDonald's Quarter Pounder", if you prefer.

**First Slice of Bread:** Start with compliments. People enjoy praise. Explaining some niceties about their work will make the photographer less likely to fear your remarks and close the door on suggestions. Talk about any of the image's strong areas by looking at strengths and temporarily ignoring weaknesses. Interesting points of balance, pleasing composition, telling a story, lighting angles, and so forth. If nothing is obvious, talk about the subject in general, or maybe the challenge of working under those weather or light conditions. Be sincere.

**Meat and Condiments:** Concentrate on the "all beef patty" and never begin by tossing out a grocery list of items. Focus on one or two. Bouncing between too many issues makes it difficult to bite into any particular area. Take your time, work slowly and the problems will be easier to understand. Some images require more work, some less. At this point, suggest any items of exposure, focus, depth of field, and lighting you feel need further examination. Maybe composition, tonality, subject balance, model posing, expressions, or other elements you've recorded to your mental checklist. Pause between topics. Provide reflective moments for questions. Ease into an understanding of issues and ways to address problems. Nobody knows everything, so stay within your own areas of proficiency and comfort. This will maintain your credibility. Butter your language. Pepper it with such phrases as, "One suggestion might be to..." or "Possibly bringing attention to..." or "Might it be feasible if..." and so forth. These help the person to devise their own solutions that fit their personality and temperament. You can always recommend action paths if requested; however, suggestions that the photographer can act upon is a better approach.

**Second Slice of Bread:** Once again, here is a chance for compliments. Say something that will end the discussion with a satisfied appetite. Don't resurrect other smelly onions, as critique time has passed. You can always agree to a follow up should one be necessary. Now, your critique is sandwiched between compliments – very tasty.

**You** should consider it an honor and challenge if someone asks you for a critique. Giving critiques provides for a fun learning experience. You will not only help another photographer, but also help yourself develop a better understanding of your own photo art. Don't be afraid – accept the challenge. Over time, you'll be surprised how you see things differently through the eye of your own viewfinder.

Al & Chuck

## WEG THOMAS TO PRESENT AT MARCH 7th CLCC MEETING

**W**EG Thomas has lived in McHenry for the past 50 years, having grown up in the Elgin area. He holds a BA from Wesleyan University with academic honors and distinction in creative writing. For 75+ years he has been an artist and writer - ever since he discovered what a finger could do in the dust. The landscapes of this area have been his subjects for over 50 years. Most of the photographs in his talk were taken in McHenry County, many in his "backyard".



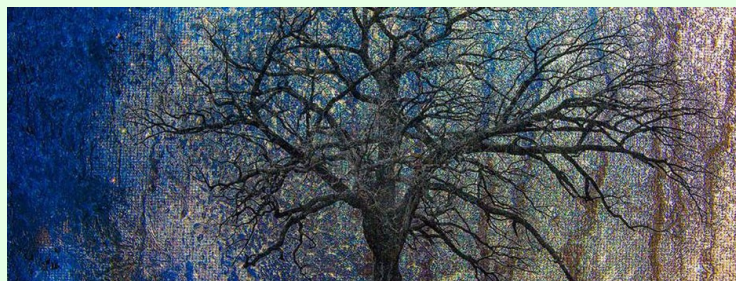
His photographic career began as a plant newspaper photographer with a Crown Graphic 4 x 5 and sheet film. He then moved to the 2 1/4" roll film format for trade magazines. Next came 35mm for photojournalism, advertising, construction photography, annual reports and events. He also worked with a Sinar 4 x 5 view camera for product photography and Pentax and Bronica medium format systems for landscapes.

During his career, he has worked for Owens-Illinois Glass Co., Allstate Insurance Co., Oak Industries and CL Graphics. He also toiled as a carpenter several times over the years.

In the late 1960's and early 70's he made a foray into retail business with Brouhaha Ltd., junior women's fashion boutiques in McHenry and DeKalb. For 25 years he owned WEG Studio, Inc., an advertising agency in McHenry. Clients included Medela, Centegra, Wells Fargo, Sherman Mechanical and Cancer Treatment Centers of America. During that time he was also editor and designer of Darkroom Techniques (later renamed Photo Techniques), an international photography magazine.

He now continues with freelance photography, graphic design and fine art shows and displays.

After years in a darkroom, WEG's work is now all with DSLRs and computers. His tools are Nikon cameras and lenses, Nikon film scanners (to digitalize those old film negatives), Apple computers and an Epson Stylus Photo inkjet printer.



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## THE UGLY YELLOW CAR

Sandra Wittman

**H**ow many times have we found that perfect scene only to have it spoiled by people taking selfies in front of an iconic location, graffiti on a wall, electrical wires (they are particularly prevalent and ugly in the northeastern U.S.) or, worst of all, parked cars. Sometimes it is really easy to remove the offending object, but sometimes it isn't.

The Cotswolds area of England is one of those places where every time you turn around there is a photo opportunity. Often that fickle English weather can get in the way, but even that can be turned into a plus, giving an image the moody feel that a sunny day could not provide.

The Cotswolds are filled with charming little towns, fields, farms and lovely row houses. One of the most famous towns is Bibury which attracts a good deal of photographers all year. It is considered to be the most beautiful village in England. However, people actually live in Bibury. They park their cars in front of their houses, much to the chagrin of those photographers who swarm to this little village.

**Peter Maddox**, 84, parks his beloved bright yellow car in front of his 17th century cottage on Arlington Row, for which he has been blamed for ruining countless photographs. Removing this car from a photograph is a challenge that is even daunting for Photoshop.

In 2015, a photo of the car was posted on Twitter by tour operator **Lee McCallum** with the comment, "Picture postcard street photobombed by ugly little yellow car." The post caused many tourists to reply on Twitter that the car ruins the view and is a shot spoiler.

Recently the car has been vandalized by the word "move" being scratched on the hood. The sides of the car have been scratched and windows have been broken. His repair bill is approaching £6,000 (about \$7,500 at today's exchange rate). Maddox said that if the car is too expensive to fix, he will replace it - with a lime green one. This is war.



Peter Maddox and His Yellow Car

© SWNS.com

His daughter-in-law **Marie Kraus** said, "Peter is understandably upset at the loss of his car and his independence, but he is also very fond of his lovely yellow car. Everyone in the village is very supportive. It is horrible to think whoever has done this has come

## KNOW YOUR CLUB OFFICERS

**H**ello. My name is **Linda Miller**, and I am your new club secretary. Currently, I'm working at retirement and still fairly new at it. This is my second year and I'm still trying to adjust to being in control of my own time after decades of working in various corporations. I started in programming and system analysis for a number of years and migrated into technical writing where I really enjoyed writing manuals, white papers, technical specifications, magazine articles, newsletters, and many other communication pieces. Unfortunately, I never did any camera manuals. ☺



My late husband and I shared photography as a business and a hobby. For a few years, we had a junior sports photography business which took team and individual shots for junior league baseball, football, soccer, cheerleading and all the other sport outlets for kids. He ran it full-time while I assisted evenings and weekends. There was an extraordinarily low profit margin for the business as well as some extremely annoying parents who didn't quite understand that their darling wasn't really very photogenic. So we sold it and he went back to a regular job.

We never gave up photography and spent most of our weekends and holidays shooting, either locally or at vacation spots and on paid photo treks. We sold photo prints at art fairs in northern Illinois as well as entered some small and/or local photo contests. It made for a lot of fun and interesting adventures. Unfortunately, he became ill and photography was abandoned for a few years. I'm hoping to get back into it as a hobby to put some fun back in my life. I need to catch up with the latest developments in photographic techniques and it looks like the Crystal Lake Camera Club is a good place to do that. I look forward to making some new friends and sharing some great pics. ☺

out of their way down this little road to do something like this. It will be a struggle to get another car. It will leave Peter out of pocket."

Tour operator **McCallum** says, "I take hundreds of people there each year and the yellow car is always there. I tell them beforehand that they're going to see an ugly little yellow car in the beautiful setting of Arlington Row and nobody's complained about it. But it's so out of place and in such stark contrast to the scenery - you've just got to celebrate it."

The houses on Arlington Row are former weavers' cottages owned by the National Trust. Trust spokesman **Allan King** says they have no control over the color of cars owned by residents. "The car is parked outside one of our neighboring properties, he's not one of our tenants. For tenants of our properties, we have a car park behind Arlington Row but it's up to them if they want to park outside their houses - they live there."

*It's a small car, but is an eyesore to the photographer. A solution might be for the village (and perhaps some of the neighbors would pitch in) to build a small structure just large enough for him to park his car inside. It could be designed to blend in with the local architecture. - Ed ☺*



## ANALYSIS OF A PHOTOGRAPH - MACRO PANORAMA

Rich Bickham

Last year I bought a Tamron 60mm f/2 Macro lens and have been experimenting with it with my Nikon 12.9 Megapixel Nikon D5000. As a former collector of U.S. postage stamps I have amassed a large number of duplicate stamps that are sorted and stored away. I decided to get them out of storage and try some close-up photography of them. One of the things I did was take about 150 of them (all different) and scatter them haphazardly atop a 16" x 20" black mat. I then mounted my camera and new macro lens on a tripod, and tried to adjust it so as to be able to frame the entire mat area. Unfortunately I was only able to frame about half of the area, even at maximum tripod extension. Even at that I was not satisfied with the detail of the several images I shot.

It seemed that if I wanted to get the shot I wanted, I'd have to resort to using my wide angle lens. But then I thought "What if I do a panorama with the macro lens?" Nearly everyone I have spoken with thinks landscapes, skylines or large group shots when discussing panoramas. But hey, it should work for macro too, right? I was able to position my tripod so I could frame about one sixth of the mat area at close range (a little over a foot). I was then able to take eight photos (f/8, ISO 200, 1/20 sec & no flash), moving the mat below the stationary tripod to get a different area (with some overlap) for each photo. This gave me the complete coverage I needed to create a full image with a 2x4 array of the individual photos. I then used Photoshop Elements to combine them into a single image using the following steps:

- 1) Combine the four photos comprising one half of the image into a first panorama using the Photomerge tool.



- 2) Combine the four photos comprising the other half of the image into a second panorama.
- 3) Rotate both panoramas from steps (1) and (2) 90 degrees.
- 4) Combine the two rotated panoramas from step (3) into a single final "2-axis panorama" - see column on the right.



Stamp Array

© 2017, Rich Bickham



I was very satisfied with the end result which is shown directly above (blow-up of center shown on left). Not only was I able to get the desired framing of the entire 16" x 20" stamp array without resorting to a wide angle lens, but I was able to create it with over 4.3x the resolution (2.1x linear) of my D5000 image sensor. The final image was 56 Megapixels. I could have achieved greater resolution if I had decreased the overlap between adjacent images, which were quite large. ☺

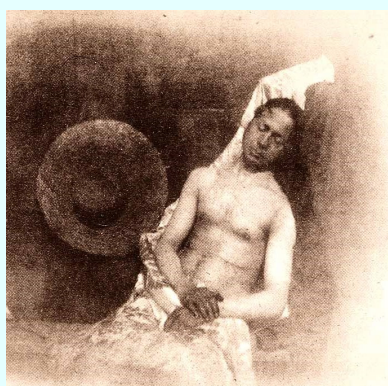


## RANDOM PHOTOGRAPHY TOPICS - CONCEPTUAL PHOTOGRAPHY

Rich Bickham

Conceptual photography is the creation of an image through photographic means which conveys an *idea* that is not based in reality. Today it is often referred to as abstract or surreal photography, but from the early days of photography through the mid-20<sup>th</sup> century, it was commonly known as trick photography. It is similar to the “modern art” of famous painters such as *Pablo Picasso* and *Salvador Dali*, but does not necessarily have to be as visually abstract as many of their works.

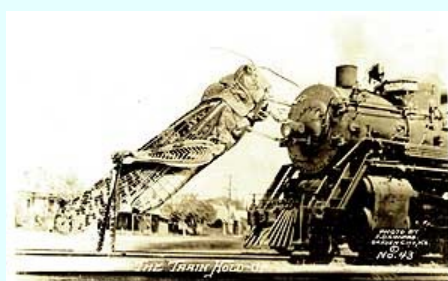
An example from the very early days of photography was created by French photographer and inventor *Hippolyte Bayard* (1801 - 1887) who, in 1840 created the image shown on the left below. It is a self-portrait intended to depict him as having committed suicide. Common themes popular later in the 19<sup>th</sup> century were “headless” portraits of various types such as the one (of unknown origin) shown on the right below.



Self Portrait as a Drowned Man  
*Hippolyte Bayard*



Untitled  
*Unknown*



The Train Hold-Up *Frank D. Conard*

An early 20<sup>th</sup> century example is shown on the left. Created by *Frank D. Conard* (1884 – 1966) in 1935 during the Dust Bowl era (when enormous swarms of grasshoppers wiped out vast areas of farm crops in the plains states of the U.S.), it depicts a giant one of the then-dreaded insects stopping a train.

During the “film-only era” this type of photography was pretty much the exclusive domain of professional or advanced amateur photographers who did their own processing and printing. The quality of the work improved as time went on relative to the above examples. But then ...

The genre really started to take off in the late 20<sup>th</sup> century. With digital equipment and tools (cameras, computers and photo editing software) becoming available to the hobbyist at ever decreasing cost and increasing capability, conceptual photography gained in popularity. Today it is within the reach of the amateur photographer with a vivid imagination and a willingness to experiment. Many of today's works are the result of the photographer combining multiple images and/or using subject distortion through the use of extensive post-processing techniques.

Among modern day photographers who dabble in the genre are 22 year old *Taylor Marie McCormick* and Belgian photographer *Ben Goossens*, examples of whose work are shown below.



White Sky © 2012, *Taylor Marie McCormick*

*McCormick's* work depicts a hot beverage whose aroma-filled vapors rise as billowing clouds traversed by a small airplane (note the subtle shadow the plane casts on the clouds below it). The idea it evokes in me are thoughts of enjoying my breakfast coffee while dreaming of travel to a far away place.

*Goossens' work* evokes in me thoughts of a wealthy gentleman leisurely exploring his property while traveling in his chauffeur-driven car during the early twentieth century. Perhaps the tiled roadway is part of his vast private estate upon which he gazes.



VIP © 2009, *Ben Goossens*

This is a genre that anyone can experiment with while exercising their creativity. Go through your photo collection and find a few that may make an interesting composition if combined into a single image. Resize, crop, distort and enhance them any way you like. Your photo editing software will make it relatively easy for you to get some dramatic results. I'm going to give it a try and have some fun. Why don't you do the same?

Several examples of images created by CLCC members have won recognition at the club's competitions over the past few years. While all have been shown in previous newsletter issues, they are repeated below and on the following page.

#### Honorable Mention - DPI - December, 2015



Broken

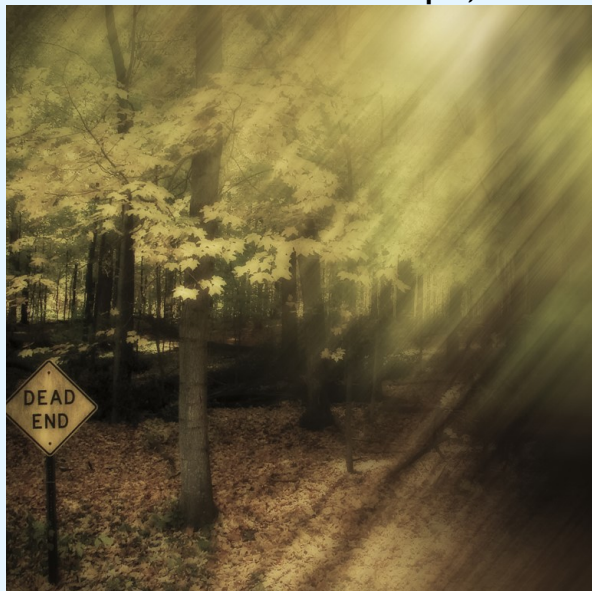
© 2015, *Alexis Cooper*

See **Conceptual**, Page 8



Conceptual, from Page 7

### Honorable Mention - DPI - April, 2015



Dead End

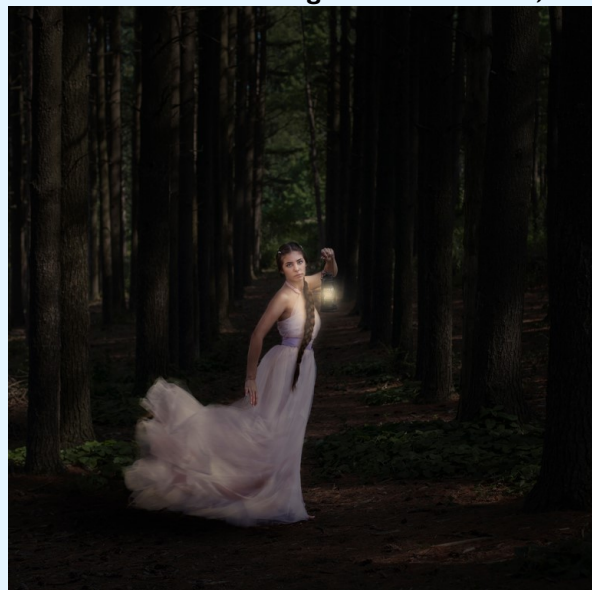
© 2015, Teresa Baber

### Honorable Mention - DPI - October, 2014



Roses and Skull © 2014, Peter Pelke II

### Honorable Mention - Large Color- October, 2016



Into the Woods

© 2016, Mariela Ryan



### ASK A PRO

Jim Pierce

Send your questions to:

[downtownprophoto@sbcglobal.net](mailto:downtownprophoto@sbcglobal.net)

Please do not submit model-specific camera questions.

Jim did not receive a question this month.



However several CLCC members stopped in at his Downtown Photo Open House on Saturday, February 11 to tour the studio, ask questions, and see the equipment. They also had the opportunity to photograph some of the models he often uses in his work.



(L to R) Rich Bickham, Sondra Gesselle (model), Dave Smith (owner) Peter Pelke II, Jim Pierce (owner), Karl Gabbey, Linda Miller and Chuck Rasmussen - Photo by Kerri Weiss

There was a lot going on with many creative images being shot. 🌀

## CACCA POSTCARD COMPETITION

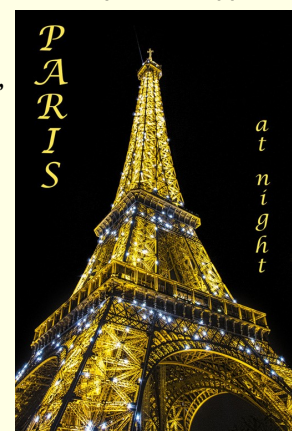
Royal Pitchford

You're invited to have some fun and show your creativity in the annual CACCA postcard competition, which is open to all CLCC members. Please bring one or two postcard entries to the CLCC April 4 meeting, and we'll enter them in the competition during the CACCA meeting on April 8. Judges will award Honorable Mentions, Awards and Best of Show.

All postcards must be 4"x 6". The maker's identity cannot appear on the front of the postcard, but should be listed on the back, along with the title of the image/postcard, the maker's name, email and/or phone number, and the name of the camera club. Each postcard must be entirely the work of the maker, and must not incorporate the work of others.

The postcard example shown on the right was Sandra Wittman's entry in the 2016 CACCA postcard competition, which won an Honorable Mention.

If you haven't entered before, this is a great time to start. Good luck! 🌀



Paris at Night

© 2016, Sandra Wittman



## MORE ON THE PHOTO ARK

Sandra Wittman

Recently\*, I wrote about National Geographic photographer Joel Sartore, who stayed home to care for his wife who was ill. During that time, in addition to caring for his family, Sartore began a project to photograph the world's animals.

Sartore spent most of his working life on the road, documenting wildlife in such far flung places Bolivia's Madidi National Park. His wife stayed at home prior to her illness, taking care of the kids.

Estimates place the number of animal species on the planet at eight million. Up to three million could go extinct by the end of this century as a result of habitat loss, climate change or wildlife trade. "People think we're going to lose animals in their grandchildren's time," says Jenny Gray, CEO of Zoos Victoria in Australia. "We're losing them now, and those animals are gone forever."

Recently, Sartore said, "This past month has been a momentous one for several of our planet's species. Sadly, we bid farewell to the last Rabbs' fringe-limbed tree frog, Toughie, who passed away at the Atlanta Botanical Garden. "About once a year I photograph something that's the last of its kind or close to it," said Sartore, who photographed Toughie in 2013. "I get sad and angry because I can't imagine that this won't wake the world up and get people to care about extinction."



Toughie

Joel Sartore



Pangolin

Joel Sartore

While Toughie's loss serves as a warning for future extinctions, there is good news for animals like the pangolin, all eight species of which were recently banned from international trade." However, pangolins are far from being safe. See "Pangolins Released Into Wild May Be Recaptured and Eaten" at

<http://news.nationalgeographic.com/2016/11/wildlife-watch-will-rescued-pangolins-vietnam-recaptured/> .

If we can't save these wonderful creatures, then at least we can use the camera to record them for earth's history and in the process, make people aware of what we are losing.

To find out more about Photo Ark or to see the latest animals that Sartore's camera has captured, go to

<http://nationalgeographic.org/projects/photo-ark/> ,

or to

<http://nationalgeographic.org/projects/photo-ark/updates/> .

\* See page 6 of the August, 2016 issue of the Crystal Lake Camera Club Newsletter. - Ed 🌀

## TIP OF THE MONTH

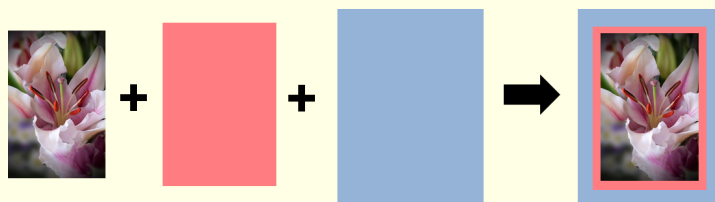
Submitted by Rich Bickham

Here's a technique I have found quite useful when trying to decide how to frame and display my photographs at home. I use it to help determine frame color & size, mat color & size and how to arrange multiple framed photographs on a wall. I use Microsoft PowerPoint (but similar presentation software should work just as well). Here's a brief description of my process.

- 1) Take a photograph of the wall space you want to populate with the framed photos. It should include any associated furniture and décor that the framed images should 'compliment'. Use this as a full-screen background for the PowerPoint slides.



- 2) Import your images. For each image, create two rectangular shapes (one for the frame and one for the mat). Fill them with your choice of colors. Stack them together with the image on the top and the frame on the bottom. Then group the three layers together.



- 3) Move them onto the wall space image from step (1) and start rearranging. They can be easily moved around, resized and recolored. You can make multiple arrangements on separate slides to compare side by side.



Try it the next time you have to arrange and hang pictures. 🌀

## LINK OF THE MONTH

Submitted by Sandy Wittman:

The Palouse in southeast Washington State is a wonderful place to photograph. I have been on two workshops there with Gary Hamburg. I would highly recommend this workshop.

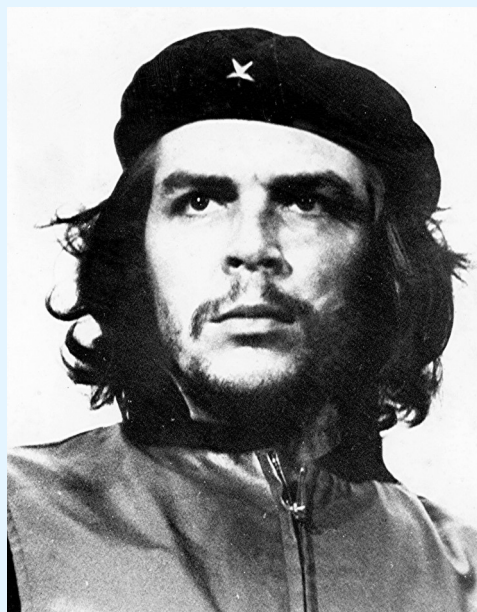
<https://spark.adobe.com/page/tKyHsulsQDxDu/> 🌀

## ICONIC PHOTO OF A MARCH DAY IN HISTORY

Rich Bickham

During most of the 1950's, the Caribbean island nation of Cuba was a dictatorship, under the control of dictator *Fulgencio Batista* (1901 - 1973). The government was supported by the United States (as were several other countries in both Central and South America, together commonly known as Latin America). Rebellious uprisings were not uncommon in many Latin American countries, and Batista's regime was no exception. *Fidel Castro* (1926 - 2016) and his brother *Raúl Castro* (1931 - ) were born, raised and schooled in Cuba. They were jailed in 1953 after attempting to overthrow the government. Then in 1955 they were granted amnesty and soon afterward fled the country to Mexico.

It was in Mexico that the Castro brothers met up with *Ernesto "Che" Guevara* (1928 - 1967), a well-educated Argentine physician and revolutionary. Having witnessed much poverty, hunger and



Guerrillero Heroico Alberto Korda

disease in his travels throughout Latin America, Guevara was determined to fight for the human rights of its many powerless citizens. Guevara and the Castro brothers shared many political interests and quickly became friends after meeting in Mexico City. Along with about 80 other similar-minded Cubans living in Mexico, they traveled by boat back to Cuba in late 1956 to engage in guerrilla warfare against the corrupt Batista regime. Their small effort was quickly thwarted by the Cuban military. The three men survived, along with only 19 of the others who came with them from Mexico. They then regrouped and hid out in the Sierra Maestra mountains, meeting up and training with other revolutionary groups. They then began guerrilla warfare activity against the government.

In early 1958 the group emerged as a forceful enemy of the Batista government. Led by Fidel and Guevara (whom Fidel had appointed his second in command) they initiated more widespread attacks in an internationally publicized revolutionary movement within Cuba. The revolution was ultimately successful, and Batista fled the country on New Years Day, 1959. Fidel and Guevara were hailed as heroes by the Cuban people. Fidel formed a new government appointing himself as leader. He remained in power until he stepped down due to illness in 2008, nearly fifty years later. Raúl then assumed leadership of the country.

From 1959 until early 1965 Guevara held several key positions in the Cuban government, including Minister of Industries, Cuban diplomat instructional director for the Cuban military. While representing Cuba abroad, he made speeches at many venues including the United Nations. He disappeared from public view after leaving Cuba in 1965 to fight for other revolutionary causes in

## CLCC PHOTO 101 CLASS

A group of 25 club members were in attendance as *Peter Pelke II* taught his Photo 101 class on DSLR basics. The audience included beginners who knew little about their cameras, casual picture takers who wanted to move beyond using automatic mode all the time, and accomplished photographers who provided guidance and help to members during the hands-on portion of the class. Armed with their cameras and tripods, the attendees listened to Peter speak on basic camera operations, aperture, shutter speed, ISO, auto focus and metering during the first part of the class. They then applied what they learned during the second half of the class, shooting various subjects with their own equipment. A few photos (taken by *Rich Bickham*) from the evening are shown below.



Peter will be presenting a class on Flash Photography next. ☯

the Congo and later in Bolivia. In October of 1967 he was captured by Bolivian government forces and summarily executed.

Upon his death, Che Guevara was recognized as a martyr within the socialist world. The image on the left was taken by Cuban photographer *Alberto Korda* (1928 - 2001) on March 4, 1960 at a memorial service for the 100-plus victims of an explosion of a munitions-filled freighter in a Havana harbor. Guevara's legacy has grown since his death and is still alive today. Time magazine named him one of the 100 most influential people of the 20th century in its December 31, 1999 issue. The Maryland Institute College of Art cited Korda's picture as "... the most famous photograph in the world". The Victoria and Albert Museum of art and design in London declared it likely the most reproduced photograph in history\*. It stands as an iconic symbol of cultural revolution.

\* Reproduction includes photographs, newspapers, magazines, posters, silk screened tee shirts, .... - Ed ☯



## COMPETITION RESULTS AND WINNING PHOTOGRAPHS

Congratulations to the following winners in the February, 2017 CLCC and CACCA competitions:

**Lyle Anderson:**

"Crescent Beach" - Small Color - Award  
 "Heading Upriver" - Large Monochrome - Honorable Mention  
**& CACCA Award**

**Teresa Baber:**

"Bellagio" - DPI - Honorable Mention

**Rich Bickham:**

"Rustic Gas, Food & Lodging" - Small Color - Honorable Mention  
 "Lily in Bloom" - DPI - Honorable Mention  
 "Saguaro Country Vista" - Small Monochrome - Honorable Mention

**Jeff Gathman:**

"Lights, Camera, Action!" - Large Color - Honorable Mention

**Ernie Hagenow:**

"Arch Over the Chicago Skyline" - DPI - Honorable Mention

**Maureen Harris:**

"Dinner at Sunset" - Large Color - Award **& CACCA Award**

**Theresa Hart:**

"My Daughter's Hands" - DPI - Award

**Norm Kopp:**

"Caracara" - Large Color - **CACCA Honorable Mention**  
 "Stretch" - Large Monochrome - Award **& Print of the Month**

**Lance Lagoni:**

"Snake Dancer" - Small Monochrome - Award

**Larry Lezon:**

"Golden Pagoda" - DPI - Award

**Grace Moline:**

"Vintage Firetruck" - DPI - Honorable Mention

**Bob Popelka:**

"Flowing Water" - Large Color - Honorable Mention

**Ilma Udrenas:**

"Riverstairs" - DPI - **CACCA Honorable Mention**

**Roger Willingham:**

"Array of Sunflowers" - Small Color - Honorable Mention  
 "Rustic Shelter in the Woods" - Large Color - Honorable Mention  
**& CACCA Award**

A number of the above winning entries are shown on this and the following pages. Photographs by Lyle Anderson and Bob Popelka were not available at "press time".

All winning photos shown on pages 11 through 15 are uncropped, and sized such that each has the same printed area while retaining its original aspect ratio.

### PRINT OF THE MONTH



Stretch

© 2015, Norm Kopp



February CLCC Print Award Winners (L to R) - Lyle Anderson, Lance Lagoni, Maureen Harris and Norm Kopp.  
 Photograph by Roger Willingham

See **Winners 2**, Page 12



Winners 2, from Page 11

## FEBRUARY COMPETITION WINNING PHOTOGRAPHS



Lily in Bloom

© 2016, Rich Bickham



Vintage Firetruck

© 2016, Grace Moline



Bellagio

© 2017, Teresa Baber

See **Winners 3**, Page 13



Winners 3, from Page 12

## FEBRUARY COMPETITION WINNING PHOTOGRAPHS



Arch Over the Chicago Skyline

© 2016, Ernie Hagenow



Golden Pagoda

© 2016, Larry Lezon



My Daughter's Hands

© 2015, Theresa

See **Winners 4**, Page 14



Winners 4, from Page 13

## FEBRUARY COMPETITION WINNING PHOTOGRAPHS



Rustic Shelter in the Woods

© 2016, Roger Willingham



Riverstairs

© 2017, Ilma Udrenas



Snake Dancer

© 2016, Lance Lagoni

See **Winners 5**, Page 15



Winners 5, from Page 14

## FEBRUARY COMPETITION WINNING PHOTOGRAPHS



Dinner at Sunset

© 2014, Maureen Harris



Lights, Camera, Action!

© 2017, Jeff Gathman





## COMPETITION JUDGING & CRITIQUES

Rich Bickham

One of the many benefits of CLCC membership is the opportunity for club members who enter prints on competition nights is having their prints individually critiqued by the judges after the formal competition is over. Members choosing to do this simply affix a sticker to the back of each image they want critiqued when they submit it at the entry table in the last row of the meeting room prior to the judging. The stickers are available at the entry table.

During the judging, each print is placed in a light box in front of three seated judges, who enter their scores (typically in the range of 3 to a maximum of 9)\* anonymously into an electronic keypad. The scores are then routed to a laptop where they are displayed and combined for a total score (typically 15 to 27 ; 27 is a rarity). During this process, the judges make no verbal comments.

After judging is completed and the winners announced, all prints tagged for critique are collected and, one by one, placed in the light box so the judges can comment on what they liked and/or disliked about the image. They may also offer suggestions for improvement. All meeting attendees are free to gather around and listen to the judge's comments and also offer their own thoughts. Each print maker can remain anonymous if he/she chooses.

I have found this to be a very educational process, not only from talking with the judges about some of my own prints in a non-threatening atmosphere, but from listening to their comments on all of the prints being critiqued.

\* A guide which explains how the judges assign scores to prints in competitions can be found on the CACCA website at

[http://caccaweb.com/index.php?option=com\\_content&view=article&id=83&Itemid=244](http://caccaweb.com/index.php?option=com_content&view=article&id=83&Itemid=244) .

Shown below are two photos taken by club member Paul Litke at the February, 2017 meeting during the critiquing activity.



Judges seated (L to R): Bob Benson, Peggy Benson and Ed Luebbers.

Members standing (L to R): David Mahachek and Rich Bickham



Judges critique a photo while members stand and observe.

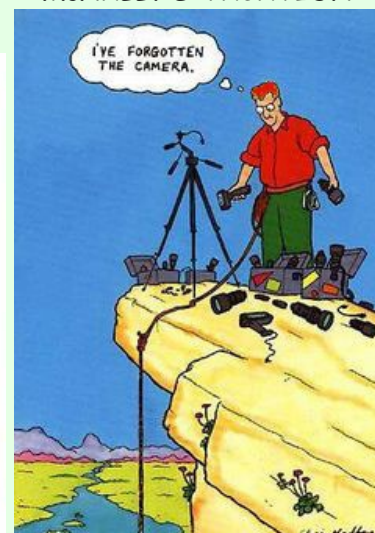
## SAINT PATRICK'S DAY AND OTHER MARCH HUMOR

Rich Bickham



SORRY LADDIE, BUT THE POT O' "GOLD" IS AT THE OTHER END OF THE RAINBOW !

### McNALLY'S VACATION



GREAT EXCUSE FOR BUYING THAT NEW CAMERA HE'S ALWAYS WANTED.



## READER FEEDBACK

February, 2017 Issue:



Congratulations on the new style & organization of the newsletter! It's eye-catching and easier than ever to navigate. The February issue has tremendous content - enough to keep me reading for days to come. Thanks for all the creativity and hard work you put into continuously improving the newsletter.

Royal Pitchford - Crystal Lake

I love the new format! I Love the front page, the table of contents, increased number of club photos, etc. Everything. The font size is easier to read when doing the whole thing at once. Thank you for all the work and research you put into this publication. It is very well done.

Judy Jorgensen - Huntley

Congratulations to your new and improved newsletter - I like it. Have you considered a monthly item listing the contents of the club library and how to obtain usage? Just a thought.

Roger Willingham - Cary

*As the library grows in size, the amount of newsletter space might become excessive. I think the general idea of a published list is a good one, but the club website may be a more appropriate location. - Ed*

Reader feedback should be sent to [richbickham@comcast.net](mailto:richbickham@comcast.net) . ☺

## MARCH SHOW & TELL CHALLENGE

March club meeting: **"A FAVORITE PLACE YOU ENJOY"** . It can be a room, a location, real, imaginary, or whatever you want. Bring up to 3 jpg files on a thumb drive to the meeting and give them to Al Popp. ☺

## FOR SALE or WANTED FOR PURCHASE \*

**Pentax ME Super 35mm SLR film camera with Pentax 50mm & 80-200mm zoom lenses plus other accessories.** Used, but excellent condition. Asking \$120 (or best offer) for the bundle. Contact Judy Jorgensen at [jjorgensen43@gmail.com](mailto:jjorgensen43@gmail.com) .

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

Here is another example of club member Paul Litke's panorama photography work. Thanks, Paul, for sharing (as always).



September, 2010 Warren Township High School Blue Devils Marching Band Showcase

© 2010, Paul Litke ☺

## OPPORTUNITIES

Get your photography questions answered or your problems solved with our **"Ask a Pro"** program. Submit your queries to [downtownprophoto@sbcglobal.net](mailto:downtownprophoto@sbcglobal.net) , and send a copy to [richbickham@comcast.net](mailto: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](mailto: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](mailto: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](mailto: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](mailto:richbickham@comcast.net)

before the newsletter input deadline. ☺



## SMALL GROUPS

### Advanced Post Processing and NIK Software

Host: Maureen Harris - [parcon129@gmail.com](mailto:parcon129@gmail.com)

Next Meeting\*: 7:00 p.m. Thursday, March 9

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

### Architecture Photography

Host: Grace Moline - [jgeagle01@gmail.com](mailto:jgeagle01@gmail.com)

Next Meeting\*: TBA

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

### Macro Photography

Host: Open

Next Meeting\*: Inactive

Exploring methods and techniques of extreme close up photography, where the subject is shown near or larger than life size.

### Nature & Landscape

Host: Chuck Rasmussen - [chuckr@camira.com](mailto:chuckr@camira.com)

Next Meeting\*: TBA

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 - [chuckr@camira.com](mailto:chuckr@camira.com)

Next Meeting\*: TBA

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 - [skip3917@sbcglobal.net](mailto:skip3917@sbcglobal.net)

Next Meeting\*: Sometime the week of March 13

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

### Lightroom

Host: John Delaware - [jndelware@comcast.net](mailto:jndelware@comcast.net)

Next Meeting\*: 7:00 p.m. Thursday, March 9

Learning to use Adobe Lightroom software starting from the basics.

### Street Photography

Host: Chuck Rasmussen - [chuckr@camira.com](mailto:chuckr@camira.com)

Next Meeting\*: TBA

Examining techniques, laws and equipment for developing photographs taken in public places.

If you have any problems with your group or would like to start a new group contact Maureen Harris at [parcon129@gmail.com](mailto:parcon129@gmail.com). We will accommodate you if we can locate a volunteer host, and have enough people to form a group. We do keep a waiting list for new groups. If you have any other questions email them to Maureen.

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

## NON-CLUB EVENTS & PHOTO-OPS

### FESTIVAL OF SUGAR MAPLES

In-Woods Sap Collection – try it yourself.

Saturday & Sunday, March 4 & 5 and March 11 & 12

10:00 a.m. - 3:00 p.m.

One-hour walking tours start every 15 minutes

Coral Woods Conservation Area

7400 Somerset Drive

Marengo, IL

### CHICAGO SAINT PATRICK DAY EVENTS

Dyeing (Green) of Chicago River

Saturday, March 11 - 9:00 a.m.

Downtown - Michigan Avenue to Columbus Drive

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Parade

Saturday, March 11 - 12:00 Noon Start

Downtown - Columbus Drive, Balbo to Monroe

### THE ORCHID SHOW

Over 10,000 Orchids in Bloom

Daily through Sunday, March 26

10:00 a.m. - 4:00 p.m.

Adults \$12, Seniors (>62) & Kids (3-12) \$10

Parking \$25 / car (\$10 Tuesdays for Seniors)

NO tripods or monopods except Wednesdays: Noon - 4:00 p.m.

Chicago Botanic Garden

1000 Lake Cook Road

Glencoe, IL

### VOLO AUTO MUSEUM

Nearly 400 Classic & Muscle Cars on Display

Open Daily 10:00 a.m. - 5:00 p.m.

Closed Easter, Thanksgiving & Christmas Day

Adults \$15, Seniors (65) \$13, Kids (5-12) \$9

27582 Volo Village Road

Volo, IL

### BIRDS OF PREY

Owls, Hawks, Vultures & Falcons

These raptors are unable to be released into the wild

Open to public Sundays, 9:00 a.m. - 4:00 p.m.

Stillman Nature Center

33 W. Penny Road

South Barrington, IL





## CALENDAR OF COMING CLUB EVENTS - MARCH &amp; APRIL, 2017

DATE	TIME	LOCATION	DESCRIPTION	NOTES
March 7, 2017	6:15 - 7:00 p.m.	Home State Bank	"Drop in Early" mentoring	1
March 7, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC March meeting - Speaker: <i>Weg Thomas (MCCD)</i> - "Photographing in Your Own Backyard"	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: <i>TBD</i>	4
March 21, 2017			Deadline for April newsletter inputs	3
March 28, 2017			Target date April newsletter distribution	
April 4, 2017	7:00 - 9:00 p.m.	Home State Bank	CLCC April meeting & competition night	1
April 8, 2017	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
April 8, 2017	12:30 p.m.	Christian Church of Arlington Hts.	CACCA April Meeting, Competition & Seminar: <i>Arnold Koenig</i> - "Why Am I Always Looking Up?"	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 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 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](mailto: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](mailto:lyleandr@sbcglobal.net) or *Royal Pitchford* at [rpitchford@live.com](mailto:rpitchford@live.com) - you may be able to catch a ride with one of them. ☺

## 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				1	2	3	4				1	2	3	4							1
8	9	10	11	12	13	14			15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
15	16	17	18	19	20	21	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
22	23	24	25	26	27	28	19	20	21	22	23	24	25	19	20	21	22	23	24	25	26	27	28	29	30	31	
29	30	31					26	27	28					26	27	28	29	30	31		23	24	25	26	27	28	29
																											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				1	2	3	4							1							
7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8	6	7	8	9	10	11	12
14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15	13	14	15	16	17	18	19
21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22	20	21	22	23	24	25	26
28	29	30	31				25	26	27	28	29	30		23	24	25	26	27	28	29	27	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	1	2	3	4	5	6	7							1							
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

## CLCC events only.

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

