



Crystal Lake
CAMERA CLUB

Crystal Lake Camera Club Newsletter

Serving Crystal Lake, IL and Surrounding Communities Since 1980

June, 2018

Issue 2018-06

Rough Water Ahead © 2013, Lyle Anderson



WHAT'S IN THIS ISSUE



Front Page: "Rough Water Ahead" - Lyle Anderson
taken at El Arco de Cabo San Lucas in Mexico



Table of Contents
Club Officers & Support Staff
Club & Meeting Information



Presidents' Column
Editor's Column



Know Your Club Members - Karl Gabbey



Tip of the Month: Flower Photography - Michael Kobe



Link of the Month
CLCC New AV Equipment
Tom Snitzer Presentation Review



Book Review - Rich Bickham
New Location for Downtown Photo
Downtown Photo Workshops



Experience vs. Seeing - Hank Erdmann
New June CLCC Class
Shooting Bear



Iconic Photograph of the Month - Rich Bickham
CLCC Dole Mansion October Exhibition



Competition Winners



Random Photography Topics - Selective Color Photos
Chicago Botanic Garden Outing (page 14)



CLCC June Outing - Orchids by Hausermann
Humor



Reader Feedback
For Sale
Opportunities & Help Wanted



Small Groups
Non-Club Events and Club Calendars

Lily Pond © 2012, Rich Bickham

2018 CLCC Officers

Co-President [Al Popp](#)
Co-President [Chuck Rasmussen](#)
Vice President [Peter Pelke II](#)
Treasurer [Grace Moline](#)
Secretary **OPEN**
Previous President [Lyle Anderson](#)

CLCC Email crystallake_cameraclub@yahoo.com

CLCC Support Staff

Newsletter Editor Rich Bickham biggieman760@gmail.com
Assistant Judy Jorgensen
Webmaster Sandy Wittman wittman@oakton.edu
CACCA Delegate Lyle Anderson [Lyle Anderson](#)
CACCA Delegate Royal Pitchford rpitchford@live.com
Education Peter Pelke II [Peter Pelke II](#)
Advisor David Jilek davidjilek@sbcglobal.net
Advisor Jim Pierce downtownprophoto@sbcglobal.net
Facebook Administrator.. Scott Migaldi n8116b@gmail.com
Membership Theresa Hart theresa.hart53@gmail.com
Publicity Roger Willingham rowham40@sbcglobal.net
Competition Jeff Chemelewski jeffchem@ameritech.net
Assistant Ernie Hagenow
Assistant Mariela Ryan
Assistant Teresa Baber
Assistant Larry Swanson
Small Groups Maureen Harris parcon129@gmail.com
Outings Andrew Gruber acg66@att.net
Refreshments Larry Swanson unklarry@aol.com
Librarian Bob Cairone robertcairone@gmail.com
Mentor Program Paul Minkus pminkus@comcast.net

CLUB INFORMATION

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

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

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

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

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

CLCC IS A MEMBER OF THESE ORGANIZATIONS



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



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

Copyright © 2018 by Crystal Lake Camera Club (CLCC). All rights reserved. This publication or any portion thereof may not be reproduced or used in any manner whatsoever without the express written consent of the CLCC Newsletter Editor.

PRESIDENTS' COLUMN

Well, it's almost June, I [Chuck] am still wearing a fleece, the ground is all wet and muddy and there are six months left on my obligations as one of your Co-Presidents. Go figure..



This month, instead of pontificating about this or that in the world of photography, I'm going to just say what comes to my mind as I sit down to write this. My brain is in some sort of non-create mode and is remaining stagnant. No matter how hard I try to release all the wonderful brilliance it manifests, it stays in that mode. Yea, right....

For those of you who have ever had the distinct pleasure of working with, being lectured by, or dealing with *Jim Pierce's* talents, know that he is no longer at the location he was in the past. The building was sold and he was forced to move in a very short period of time. I personally recommend you support Jim because he is a very brilliant, creative photographer, a member of our club and probably is one of the more reasonably priced photography businesses in the area. He is now located behind Mariano's in the office complex across Virginia Avenue adjacent to CVS. His new address is posted in the newsletter (see page 7).

I was told about an app the other day that I then investigated. After I downloaded it and played with it for about 15 minutes, I realized I had a winner. It is called "Flipboard". It is extremely user friendly and intuitive. If I'm not careful it will keep me occupied all day. It keeps me happily informed of any and all information my tiny little brain requests of it, and actually creates a base page with items I look at most frequently to save me time. Some examples follow. If you want to know about ANY aspect of photography, click on its myriad of selections. If you want to know how to make good wines, explore the many menu picks (and I mean many) that are offered. This is a fun and beneficial app. I am enjoying it immensely. It's free too!

I've mentioned this before, but I feel it needs to be mentioned again. As we go through life, there are these little occurrences that stick in our brains and have a huge impact in how we live and accomplish what we set out to do. I was trained as a photographer in the Marines and learned almost everything there was to know 'technically' on how to take, develop and print a photograph. The keyword here being 'technically'. When I joined this great photography club some 14 years ago, *Jeff Chemelewski* was the President and gave a presentation I'd never considered or heard of - "Composition". His teaching technique and his brilliant description of the concept of "Composition" mesmerized me. The rule of thirds, flowing lines, leading lines, left to right leads - all of what he presented that evening were foreign to me, but they made so much sense. I left that meeting and began to apply what Jeff demonstrated. To this day, every time I am looking through that viewfinder, I can hear Jeff talking to me, making suggestions on how to frame, capture and complete the "Composition". If Jeff ever agrees to present to our club on this topic again, be sure to see it. Thanks, Jeff!

I am writing this newsletter while visiting family in Colorado, and after the long, drawn out, drab, colorless winter/spring we have had at home, arriving here with snow capped mountains and beautiful skies and incredible moonscapes is a genuine gift. Talking to locals and those that know the area is fun and exciting. In my mind it's an

FROM THE EDITOR

biggieman760@gmail.com



I am writing this column in the cool air of my office, while the temperature is on its way up to 95 degrees, with a few more 90 degree days to follow. Summer has arrived in full force and a few weeks early.

This month's newsletter has also arrived, but unlike summer it's right on schedule. It contains a wide variety of photographs and photography-related information. Of course the usual columns are included. The Historic Photograph of the Month column (page 9) takes us back to the middle years of the Space Race. The Random Photography Topics column (page 13) features a colorful photo editing technique with examples from both professional and member photographers. In the Know Your Club Members column (page 4) you can read about *Karl Gabbey* - a frequent attendee of both our club meetings and our monthly Photobug Breakfasts (see the May breakfast picture on page 17). This month's Humor column (page 15) celebrates Father's Day the way *Homer Simpson* might, if he were a photographer. A few member photos taken at the Chicago Botanic Garden (CBT) are on pages 14 and 15, and coincidentally the background photo in this month's Table of Contents was also taken at CBT. There are three pages of member competition-winning photos too.

For something different, there is a book review, some member outing & vacation photos and an excellent Tip of the Month by flower photographer *Michael Kobe* (the author) and reprinted with the permission of Michael and The CACCA News, where it was previously published. There is also information about upcoming CLCC classes & outings, and Downtown Photo workshops. Be sure to see page 7 for Downtown Photo's new location.

Tom Snitzer's excellent *Variety Night* presentation at the May club meeting is summarized on page 6. Tom's presentation inspired me to do something I have been pondering for several years - starting my own photography website. It was one of the topics he covered in his presentation - suggesting we should share our work with a wider audience than just family, friends and club members. I have been working on it since the May meeting and intend to take it public in a month or two. Stay tuned.

Happy reading to all - stay safe and keep cool!

Rich

adventure unto itself. I look forward to a few days of visiting family and taking some pictures. Mountains, water, sky and woodlands are all here offering possibilities of incredible pictures. Every time I visit here it is always so different, so beautiful, so breath taking, and yes, so spiritual too. I only hope I can do it justice as I try to capture the beauty and wonder of Mother Nature. We will see.

Lastly, I'd be remiss if I didn't mention all the help we get making this club what it is. You should know that behind the scenes, Al and I are blessed with so many talented individuals who give of their time and energy to make this club just cruise along so smoothly. All of them are greatly appreciated and it is them that really make your club as good as it is. A huge and very gracious "Thank You" to all who give so much time and effort to make us look good.

Chuck & Al

KNOW YOUR CLUB MEMBERS

MY JOURNEY INTO PHOTOGRAPHY

Hi - I'm *Karl Gabbey*. In my house hangs a black and white photograph of an engine and propeller of a DC-7 airliner in flight that my father took out the plane's window on our transatlantic crossing at the end of October, 1955. My father bought the camera, a beautiful 35mm Zeiss Ikon, just weeks before our family's move from Germany to the United States.



The camera had all the latest technology of the time, including a "fast" f/2.8 lens and a light meter combined with a quick exposure calculator. My father used that camera for several years until he was enticed by a cheaper and simpler Kodak Instamatic camera. The Zeiss Ikon was left in a cabinet drawer until I unearthed it more than a decade later. It was a beautiful camera, and it was still in mint condition.

My father was more than happy when I asked him if I could use it. He gave me a quick lesson in ASA (ISO), aperture and shutter speed. He showed me how to use the exposure calculator and told me that the camera was mine. I was thrilled and forever grateful. The first set of pictures, actually slides, that I took with the Zeiss was of the Ringling Brothers, Barnum & Bailey horse-drawn wagons during Milwaukee's Fourth of July Parade in 1971. The pictures were great. I used that camera for another ten years. I took thousands of pictures with it, many of them slides of trips to Germany, Austria, Switzerland and France. With the exception of the old leather case, the camera is still in mint condition. That Zeiss Ikon was my first 35mm camera which gave me a serious introduction into photography. Although the picture of the DC-7 engine isn't one that I took, it's not only a reminder of our family's coming to the U.S. but also served as my inspiration into photography beyond the Instamatics that I occasionally borrowed from my father, sister, or my girlfriend Kathy, who later became my wife.

Though I liked that Zeiss, I wanted an affordable SLR. I found one in the simple, yet rugged Pentax K1000 that I used for more than fifteen years. The Pentax was more flexible than the older Zeiss because of interchangeable lenses. Another advantage of the Pentax SLR over the Zeiss was that I didn't have to make adjustments to deal with parallax. With a simple light meter inside the lens, I was able to snap pictures faster. Like the Zeiss, I took many thousands of prints and slides with the Pentax. My son now enjoys using the Pentax K1000 as a "novelty."

Finally, in 2008 I joined the digital age when I bought my first DSLR, a Nikon D80. Why did I wait so long to get a DSLR? I wasn't impressed with the earlier, fairly expensive, low megapixel count DSLRs and stayed with the Pentax. But by 2006 the megapixel count had reached 10.2, the menus included more sophisticated functions, the memory cards had increased capacity, and the quality of the images was crisper and sharper than that produced by film. What's more, no expensive film development that always included the cost of bad shots. With digital, I just had to be aware of ISO settings, shutter speed, and aperture. That came with a little practice. I was finally hooked on digital photography.

People frequently ask what kind of subjects I photograph. My answer usually starts with landscapes and nature in general, but like most enthusiasts, I have no limits. I'll photograph anything from macro shots of flowers to city architecture to majestic mountains and all things that I find appealing and interesting. The Chicago area is rich with all kinds of subjects - cityscapes, architecture, Lake Michigan, street photography, events, museums and nature, to name a few. Photographers are also very lucky to have the Chicago Botanic Garden, plus several other gardens in the region, forest preserves, and the Fox River Valley which offer an almost infinite variety of possibilities. With some exceptions, I rarely leave the house without my camera. There's always a picture waiting to be taken. I keep my tripod in the trunk.

What does photography mean to me? First of all, taking pictures is both fun and challenging. I enjoy developing the skills to master the modern camera so I can compose images that are fascinating, unique, and enjoyable. It provides an unimaginable feeling of exhilaration. Photography in principle is an art form like painting, sculpture, music or literature; like artists in those fields, photographers strive to improve their skills to produce the best possible results. I'm no exception. It's that challenge which makes photography fun for me. As an amateur, I'm under no pressure to meet deadlines or to satisfy clients with my work; I produce images for my own enjoyment and ones for family members, friends, and occasionally the CACCA judges when our Crystal Lake Camera Club has a competition evening. I've had a number of hobbies in my life, but none has been as enduring as photography. Thoughts of the Zeiss Ikon still float through my mind when I look at that picture of the DC-7's engine and propeller... 🌀

SUMMERTIME FUN



Untitled

© 2015, Roger Willingham



TIP OF THE MONTH * FLOWER PHOTOGRAPHY

Michael Kobe

Photographers all have their favorite subject matter to photograph: portraits, landscapes, birds, cars, models, locomotives, butterflies or airplanes. Mine is flowers, wildflowers to be exact. I enjoy getting out-of-doors to observe nature; and even more importantly, I want to share my observations with others. This is why I photograph wildflowers! As soon as the cold weather is gone, wildflowers start to bloom and continue to do so until the winter returns. Consequently the subject matter (wildflowers) is available most of the year.

Wildflowers are not only a pleasure to observe, they are a unique challenge to photograph. However, if you follow a few basics you will be rewarded with award winning photographs. Any camera will serve the purpose of flower photography. Either a cell phone, pocket camera, or a DSLR (Digital Single Lens Reflex) camera is adequate for flower photography; but the more pixels the camera has, the better the sharpness, tones, and contrast control. Always use a tripod that is steady and stable, preferably with a ball head. The tripod must be able to get close to the ground. A cable release helps reduce camera shake and will also help you get sharper pictures. If you have a camera with a mirror lock-up, you should always use it when taking close-up flower photos.



Quality flower images don't just happen - you need to plan your flower shoot. Start out early to get the best morning light. I prefer cloudy overcast days with little wind. I also like to capitalize on the early evening "Blue Light", but many flowers start to close in the late afternoon, so morning shots will work better for you. Always look for flowers that have just blossomed as they will not have insect-eaten sepals and petals and will not be discolored. Always fill the frame with the flower, but also have some leaves and stems in the image. I like to include different flowering stages, full blooms to buds, within the image.

Many advanced cameras have a picture style setting which will automatically adjust contrast, saturation and color tone. The picture style adjustment is like making computer adjustments internally in your camera. I always capitalize on my camera's capabilities and utilize selected picture styles when photographing flowers. Typical picture styles are:

- Auto – outdoor scenes more vivid
- Standard – boosted sharpness
- Portrait – reduced sharpness and richer colors
- Landscape – increased saturation and sharpness
- Neutral – less saturation and lower contrast
- Faithful – accurately matches color to what you see
- Monochrome – black/white (but colors will be gone forever)

* This article appeared in the January, 2018 issue of "The CACCA News." It is reprinted here with the permission of both "The CACCA News" and author Michael Kobe. - Ed

Picture styles may also be modified with camera adjustments. For flowers I like to use the Landscape picture style, but I boost the sharpness one notch as well as the color tone by two notches. This will produce a sharp but soft flower with strong color and good contrast.

Shooting flowers is as easy as setting your mode dial to Close-Up (the icon with the tulip flower). But, preferably take control of your camera by using Aperture mode. Aperture is expressed by F-stop e.g. f/2.8 or f/4.0. The smaller the f stop number the larger the lens opening. This will allow for a sharp flower and a blurred background. Modern cameras will automatically adjust your shutter speed once you select the f stop in Aperture mode.

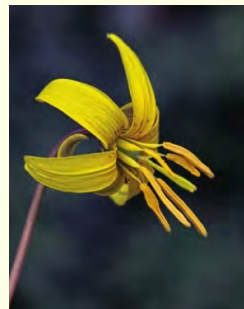
Always use manual focus when photographing flowers. Select the focus point by focusing on the pistil or the stamen (reproductive parts in the center of the flower). This will result in flowers that make the viewer say "Wow"; and, if your camera has live view, use this feature to sharpen and compose your picture.



Don't rely on your camera's metering for correct light exposure when photographing flowers. Make adjustments to enhance the image; for a typical flower under expose by 2/3 stop; for a white or yellow flower under expose by 1 -1/3 stops. This simple adjustment will bring out a lot of detail in the flower.

Use natural light and enhance it with reflectors or reduce it with diffusers. A compact 5-in-1 reflector/diffuser is a wise investment to use with flowers. It folds into a pocket size package and is easy to carry in the field. You may even use aluminum foil as a reflector. By not using a flash you will gain proper tone and color more easily.

Be aware of the flower background – it should be blurred (bokeh). A blurred background is obtainable by using Aperture priority. A lens opening of 2.8 or 4.0 will generally make the background blurred. Depth of field is the amount of a scene that is in focus. The lowest depth-of-field is obtained with a low f-stop such as 2.8.



Depth-of-field extends about 1/3 in front of the flower and 2/3 behind the point of focus. Most DSLR's have a depth-of field preview button. When you press this button, the camera will stop down the diaphragm to the selected aperture. You can then see the range of acceptable focus in the view finder. You can create a black background behind a flower with a cloth or cardboard - this will make the flower image "pop out".

Composition is a very important aspect of your flower image. Make certain that the leading lines, the structures within the photo such as the stems, guide the viewer's eye to the flower. These leading lines should always go from left to right. Also try to capture the flower from a side view rather than a front view. For a unique view, photograph the flower back-side.

Using editing software, always boost the contrast of the flower image. In Photoshop, go the adjustment

See **Flowers**, Page 6

Flowers, from Page 5

menu and open Curves-Preset and scroll down to Linear Contrast. This will boost your contrast very appropriately in a succinct fashion.

When you edit your flower photo using editing software, always sharpen the image last. For example: in Photoshop or Elements, go to Unsharp Mask and use the following settings:



- Amount = 85%
- Radius = 1 pixel
- Threshold = 4 levels

If you want to add more punch, use the following:

- Amount = 120%
- Radius = 1 pixel
- Threshold = 3 levels

Flowers are everywhere and they are waiting for you to take their picture. By following the suggestions that I have listed, you can add beautiful flower images to your portfolio. 🌀

LINK OF THE MONTH

Submitted by Roger Willingham

Some club members might be interested in these classes.

https://www.chicagobotanic.org/adult_education/photography 🌀

CLCC UPDATES AV EQUIPMENT

Chuck Rasmussen

Our club recently purchased a dual wireless microphone setup. The two microphones can be utilized at the same time instead of the one we have used in the past. We feel that having two microphones will improve communication between the speaker and the audience. It will also allow all members to hear questions posed to the speaker, without him/her having to repeat the question.

Considering that CACCA is moving away from digital images displayed via a projector, and PSA is mandating a new physical DPI sizing (1050 x 1400 pixels) for future competitions, most venues are converting to the use of a high-end LED TV for CPI/DPI competitions, since many projectors (ours included) will not work with the new image size.

The Home State Bank has allowed our club to use their Community Room for our monthly meetings for more than 20 years. Since we need a large TV to display our DPI images, and given the bank cannot allow any property except their own to be stored on the premises, the club Board of Directors decided to gift the Bank with a brand new Sony 60" 4K LED HDTV which they will mount on the Community Room wall. They will allow us to use it for our competitions and presentations. A win-win agreement. As a side note, we got a really great deal on the TV from the Crystal Lake Best Buy store. 🌀

TOM SNITZER

Rich Bickham

The guest speaker at the CLCC May meeting was Tom Snitzer who put together a talk he titled *Variety Night* for us. Tom is a frequent speaker at our club meetings. As usual, his presentation was great. Tom covered four separate topics, briefly summarized below:

Best Full Frame Camera?

- Pros & cons of crop vs. full frame vs. medium format cameras
- Detailed comparison of new Nikon D850 and the Sony AR7 III cameras - description of new features & capabilities and spec comparisons.

Have a Photography Website?

- Why you should have a website even if you're not a pro
- Detailed discussion of SmugMug
- SmugMug features
- Specific Lightroom built-in upload app.

Social Media & Photography

- Facebook vs. Instagram & why you should use one
- Detailed discussion of Instagram - good learning opportunities

Eliminating Noise

- Eliminate (nearly), not just reduce, by using stacking
- How to do in Photoshop
- Celestial photography examples
- Links to instructions, ([written](#) & [video](#)):



Tom Snitzer by Paul Litke

<https://getpocket.com/login?e=2>

<https://www.youtube.com/watch?v=g5EDn2W9BNk&feature=youtu.be>

Contact Tom for his presentation
handout at:

snitzoid@gmail.com

<http://blog.snitzerphotography.com/>



Tom Snitzer at CLCC Meeting by Rich Bickham

BOOK REVIEW

Rich Bickham

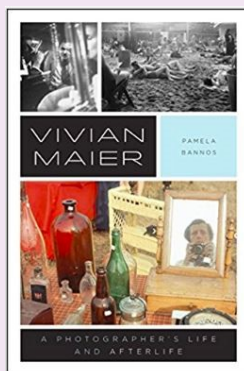
**Vivian Maier: A Photographer's
Life and Afterlife**
Pamela Bannos
2017, University of Chicago Press

This is a fascinating book, thoroughly researched and well written by Pamela Bannos, an Associate Professor of Instruction in the Department of Art Theory and Practice; School of Professional Studies at Northwestern University in Evanston, IL. Much of what is commonly known about Vivian Maier (1926-2009), the enigmatic amateur street photographer and professional nanny, has come from internet postings by several individuals who discovered tens of thousands of her photographs after successfully bidding on literally tons of her materials at storage locker auctions. As her photos began being posted on the internet, her talent began to be recognized and her fame spread. As it did, misinformation (not uncommon on the internet) spread along with it. In the September and October issues of the CLCC newsletter, I wrote a very brief summary of what I gleaned from my internet searches, along with some of her photos. But there is a lot more to be learned about her and her photographic skills and interests, as this book reveals.

The book begins by going into great detail about Maier's ancestry starting in 1823 with her European roots. While this can make for rather tedious reading, what follows is the development of Maier's interest in photography and the growth of her photographic skill level. It discusses how the genre of her work changed over the years as she moved from New York City (her place of birth) to her ancestral village in France, traveled through Europe, back to New York, on to Los Angeles and finally moved to the Chicago area where she lived at 18 different locations (including a stint in Barrington Hills in 1979). Earning a living as a live-in nanny, she was able to save enough money to buy quality photographic equipment and supplies, and to take extended vacations between jobs to travel the world and shoot. One such vacation consisted of a five month around-the-world tour). Author Bannos takes the reader through many of Maier's daily treks to various locations with her child charges, describing in detail some of the shots taken. I got a sense of actually being along with Maier, such is the vivid verbal description of some of her photos. Bannos explores Maier's techniques and perceptions gained from studying her subjects prior to shooting them. Bannos also shares some of Maier's notes written on the back side of some of her prints. The book's last sections describe the decline of her photography as she grew older.

Maier's rise to public notoriety (starting immediately after her death) is also covered in detail. Along the way, Bannos discloses many inaccuracies of the legend that has come to be portrayed as her fame grew. She wraps up with the ongoing legal issues that arose about who "owns" rights to her work since she left no will, and no living heirs have been found.

The book includes 30 glossy halftone images of some of her work as well as shots of her possessions. This book would be an enjoyable read for anyone interested in Maier's story - her background, her personal life, her photography and her posthumous discovery and eventual recognition as one of the great street photographers of the twentieth century. ☺



ASK A PRO

Jim Pierce

Send your questions to:

downtownphoto@sbcglobal.net

Please do not submit model-specific questions about cameras.

Jim did not receive any questions this month. ☹️



DOWNTOWN PHOTO - NEW LOCATION

As of May 19, Jim Pierce's Downtown Photo is located at

Downtown Photo
7105 Virginia Road, #19
Crystal Lake, IL 60014

From the old location, it's one mile northwest on Virginia road, and is in the business condos behind CVS and Country Donuts at the corner of Virginia & Rt. 14. ☺️

DOWNTOWN PHOTO 2018 WORKSHOPS

Saturday, June 9 - Environmental Portraiture:

Location photography is a popular and expressive way to capture a personality. From shooting at the person's favorite location to setting the mood at an urban site, the use of your surroundings can help in telling the story. Understanding how to use available light in conjunction with reflectors, diffusers and fill flash allows you not only to control the final image, but also to lift the restrictions of having to be dependent on where the sun is at the time. We will be working with models, so bring your camera gear. Contact Jim Pierce at downtownphoto@sbcglobal.net for location details. Please note that there is a higher fee for this workshop to pay for our models. **Cost \$75**

Saturday, July 21 - Advanced Photoshop Composites:

In this workshop we will go over how to create composite images incorporating multiple elements. Topics include how to utilize perspective for realism, creating convincing interaction between the elements, masking, using layers properly, using blending modes to make life easier, using overlays to blend things together and overall strategies on how to approach the work from before you take the first shot. This workshop is for people who have an understanding of working in layers and basic masking and would like to take their work to the next level. **Cost \$25**

About the instructor: Jim Pierce has been in the photo industry for over 30 years working in all aspects of it. He is the owner of Downtown Photo, a professional photo lab located in Crystal Lake. Jim holds the titles of Certified Professional Photographer (CPP), Master Photographer (MPhotog) and Photographic Craftsman (Cr) through the Professional Photographers of America accreditation program. For the last 15 years, he has been running workshops as well as continuing his own education in the field. Jim has won many national awards for his work and has had images published in multiple art books. He is also a speaker with over 100 workshops to his credit at local professional photographer associations across the country and at state conventions. ☺️

“EXPERIENCING VERSUS SEEING”

USING YOUR 11 SENSES (YES 11!) FOR BETTER COMPOSITION*

Hank Erdmann

Go outside. Look at something. You are not just seeing it, you are experiencing it. If what you are looking at catches your interest, or if it does not and you ignore it, you are still experiencing that scene. Great imagery requires that the person viewing an image does more than just see it. They should have more than just a passive experience.

To find a great image the photographer must get some feeling, some emotional response to the scene. For the image to truly be successful the viewer must also get some feeling, some emotional response to the image. That response need not be one the artist intended, nor must it be the same as the artist had, nor the same as any other viewer has. But for the image to transcend from the maker to the viewer, it must arouse some emotional response or the viewing will be short and instantly forgettable.

This class [June 5 CLCC meeting] is one that I've been working towards for more than 40 years in photography. During that time I've learned through making many thousands of images on my own photographic journey. It is an inward look at image making from the perspective of what stimulates my own photographic, in-the-field vision. It relates to things that translate and contribute to making images that will instill in the viewer what I feel as I shoot. If those stimuli are successful, then what has aroused them will transcend more than just vision, it will share my experience on some level. What that level is, is only partially my call, and as long as some experience has been shared, I have succeeded in my image creation.

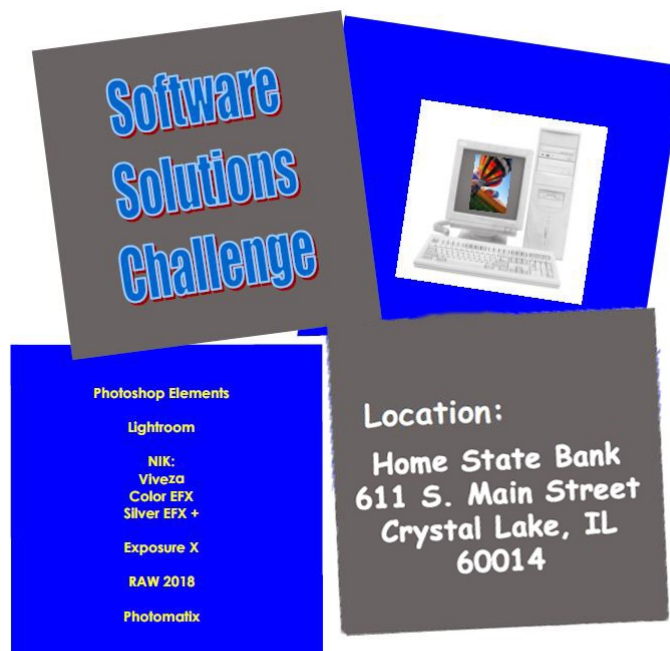
The premise of this presentation is that we do that largely by relying on our five human senses and what I've identified as our six artistic senses. We can use those sensory perceptions to find subject matter and to help us compose images. More so, by keying into our sensory perceptions we can direct our vision to see the essence of a scene or subject and then work more mechanically at composition. The use of our senses is essential to find and compose our images. This has nothing to do with technique, gear, computers or software. It has only to do with what we actually do when we are in the field. We don't just see things, we experience them. This class will take a look at these 11 senses and show you how to use them to make better images.

This program will benefit any photographers, regardless of skill level or experience, by giving tools necessary to direct artistic vision, real vision and sensory vision. Good composition will make even snapshots better. The more in-tune you are with your environment, the more focused you are on what is influencing you as you search for image opportunities. This will lead to better the opportunities and better resulting images. So that's my premise. If you key into what you are experiencing, what you are feeling and what you are seeing you will make better images.

* Hank will be the guest speaker at the June 5 club meeting. This will be the topic of his presentation. - Ed

NEW CLCC CLASS - MONDAY, JUNE 11

Crystal Lake Camera Club Presents: Photo Editing



Sign Up: email with Name and Phone Number to:

clccworkshops@gmail.com

Time: 7:00 pm

Date: June 11, 2018

Questions: 847.346.9957

Members free, non-members \$25 (includes 2018 membership).

ED ZEEK SHOOTS A BEAR IN THE SMOKEY MOUNTAINS

Club member Ed Zeek was in the Smokey Mountains this spring on a photo excursion run by Steve Gettle. While he was there he managed to get some photographs of a black bear looking at him. The photo below shows the bear and Ed (on the far right) with his tripod-mounted camera.



Ed Zeek Shooting a Black Bear

Laura Kurkiewicz

ICONIC PHOTO OF A JUNE DAY IN HISTORY

Rich Bickham

In June of 1963 the United States and the Soviet Union were in the middle of a battle for the high 'ground' of the planet. It began with the Soviet's launch of the world's first artificial satellite into Earth orbit in October of 1957 - Sputnik (translation - "traveler"). The battle, commonly known as the "Space Race", was ultimately won by the United States with the July, 1969 landing of American astronauts on the Moon and their safe return to Earth.

Between those two events many milestones were achieved, including:

- First intelligent creature to orbit the earth: Soviet Union - November, 1957 - Sputnik 2 - the dog *Laika*, died during flight.
- First human being to orbit the earth: Soviet Union - April, 1961 - Vostok 1 spacecraft - cosmonaut *Yuri Gagarin* (1934 - 1968).
- First person to leave an orbiting vehicle and float ('walk') in space: Soviet Union - March, 1965 - Voskhod 2 - cosmonaut *Alexei Leonov* (1934 -).
- First manned spacecraft to rendezvous while in Earth orbit: United States - December, 1965 - Gemini 6 and Gemini 7.
- First manned spacecraft to dock with another spacecraft while in Earth orbit: United States - March, 1966 - Gemini 8 and an unmanned Agena Target Vehicle.
- First humans to orbit the Moon and return to Earth: United States - December, 1968 - Apollo 8 spacecraft - astronauts *Frank Borman* (1928 -), *James Lovell* (1928 -) and *William Anders* (1933 -).

All of the above milestones were essential for the July 20, 1969 Moon landing to succeed. The list clearly shows the Soviets were winning the Space Race in its early years, during which time another related historic event transpired. While not essential for a moon landing it was historic in more ways than one.



Valentina Tereshkova aboard Vostok 6 © Smithsonian Institution

On June 16, 1963 Soviet cosmonaut *Valentina Tereshkova* (1937 -) became the first woman to orbit the Earth. The above picture was taken by an on-board camera during her historic flight in Vostok 6 while she was talking with the Soviet Union's then-Premier *Nikita Khrushchev* (1894 - 1971).

CLCC DOLE MANSION PHOTOGRAPHY EXHIBITION

This October the Crystal Lake Camera Club will again hold an exhibition of member photographs at the Lakeside Arts Park (Dole Mansion) in Crystal Lake as a part of their First Friday program. The exhibition will be on the evening of Friday, October 5, 2018. This year for the first time the exhibition will be in the spacious Sage Gallery, which is much larger and better lit than our exhibition area in previous years.

As in the past, club members *Peter Pelke II* and *Connie Sonnenberg* will be organizing the event. For specific questions, contact them at

CLCC Vice President *Peter Pelke II*
(847)-346-9957 or railgrinch@gmail.com

or

CLCC Gallery Coordinator *Connie Sonnenberg*
(815)-351-2721 or artbyconnie@hotmail.com

Mark the date on your calendar. The newsletter will provide additional details in coming months. 🌀

CLCC BUSINESS CARDS AVAILABLE

Roger O. Willingham

The club's business card is a useful tool you can use to promote yourself and the club. When talking to someone about photography, hand them a card and suggest they visit the club web site for complete information. Packets containing about fifteen cards are available at the welcoming desk at our monthly meetings. Please pick-up a packet and help promote our wonderful club. 🌀



It was also a symbol of male and female equality in the Soviet Union. The following is quoted from an editorial piece in the October 25, 1963 issue of LIFE magazine, written by writer and politician *Clare Boothe Luce* (1903 - 1987) concerning why the U.S. was far behind the Soviets in terms of a female space program.

"The right answer is that Soviet Russia put a woman in space because Communism preaches and, since the revolution of 1917, has tried to practice inherent equality of men and women. The flight of Valentina Tereshkova is, consequently, symbolic of the emancipation of the Communist woman."

She went on to point out that Russian women were expected to participate equally in nearly every level of society, from manual labor to the highest scientific feats.

"The U.S. could have been first to put a woman up in space simply by deciding to do so."

The first U.S. female astronaut to go into space orbit was *Sally Ride* (1951 - 2012) who was a member of the space shuttle Challenger crew for the STS-7 mission in 1983 - twenty years later. 🌀

COMPETITION WINNERS

Congratulations to the club members listed below who were winners in the May CACCA competitions.

Rich Bickham:

"West on Hubbard Street" - Large Mono - Honorable Mention

Jeff Chemelewski:

"Winter's Landscape" - Large Color - Award and

CACCA Print of the Month

Other April and May winning photographs not shown in the May newsletter are shown on the following two pages.

All photos are uncropped and have been resized such that each has the same printed area (except for the below CACCA Print of the Month) while retaining its original aspect ratio.

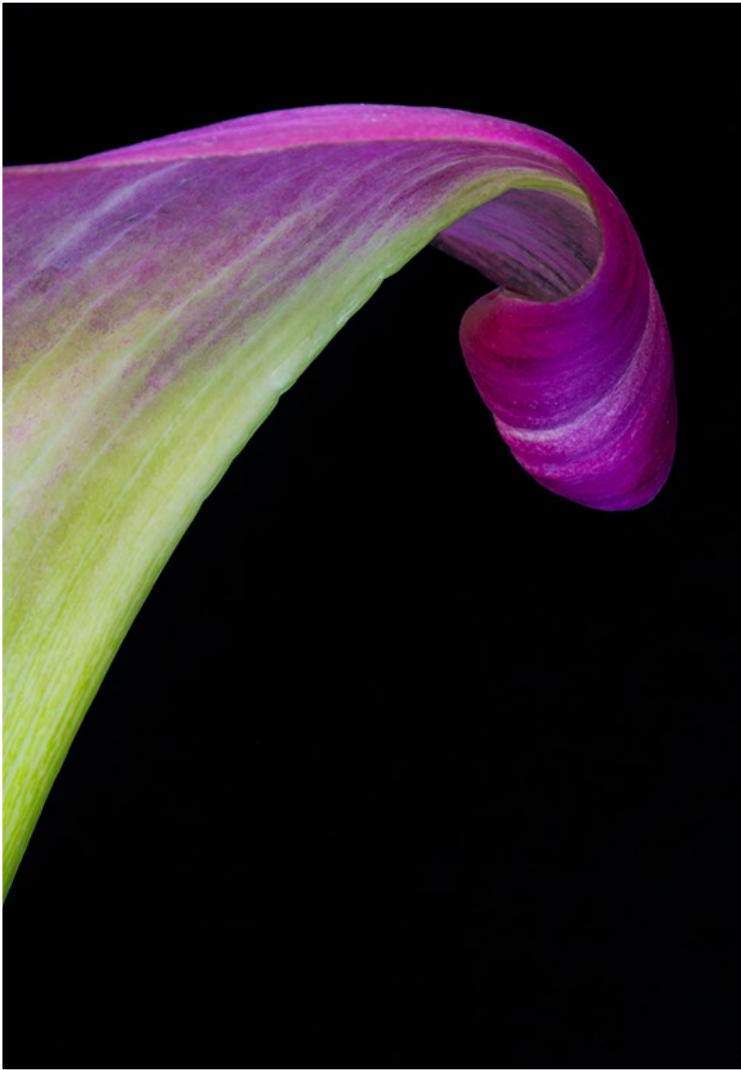


Winter's Landscape

© 2018, Jeff Chemelewski

See **Winners**, Page 11

Winners, from Page 10



Calla Curl

© 2017, Theresa Hart



West on Hubbard Street

© 2016, Rich Bickham

See **Winners 2**, Page 12

Winners 2, from Page 11



Storm Over Toledo

© 2012, Norm Kopp



Along the Grand Canal

© 2017, Sandra Wittman

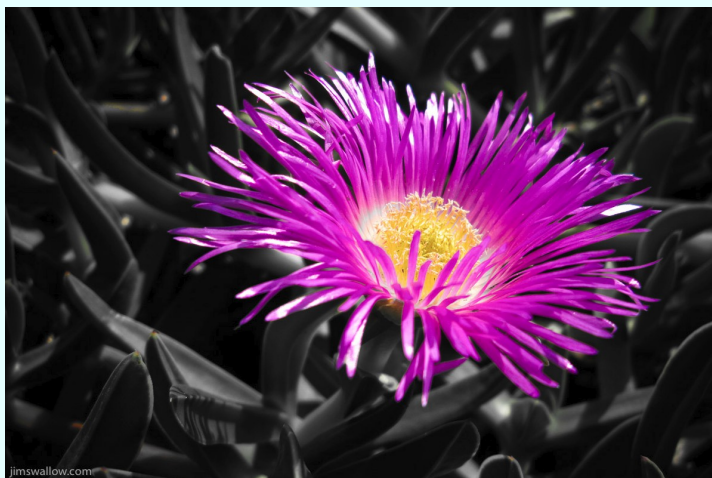


RANDOM PHOTOGRAPHY TOPICS - SELECTIVE COLOR PHOTOGRAPHY*Rich Bickham*

Selective Color Photography is a commonly used term for the making of photographs that are rendered in color within a selected area of the photograph, the remainder of the photo being rendered in monochrome (usually black & white). The technique would be more appropriately named Selective Color Photo Editing, since it is accomplished using photo editing software. The technique is relatively simple. The image is converted to monochrome, and then a selected area is colorized, either creatively, or by layering the selection(s) from the original image on top of the monochrome version.

The purpose is to immediately draw the viewer's eye to the selected area, leaving the remaining monochrome area of the photo to put the selected area in context. The technique can have interesting and inspirational effects.

Several examples are shown below, three from the internet and three others made by CLCC members. Lets have a look.



Untitled

© Jim Swallow



Untitled

© Michael Hill



Cool Reflections

© 2014, Roger Willingham



Vintage Firetruck

© 2016, Grace Moline

See **Selective**, Page 14

SELECTIVE, from Page 13



Sugar Maple

© 2015, Rich Bickham



Underground

© Nico Goodden

CLUB MEMBERS VISIT CHICAGO BOTANICAL GARDEN

Club member Paul Litke decided to visit the Chicago Botanical Garden in May, and ran into two other club members while he was there.



Roger Willingham & Lyle Anderson

© Paul Litke



Tree in Field of Poppies

© 2018, Roger Willingham



Poppies Galore

© 2018, Lyle Anderson

See **Botanic**, Page 15

CLCC OUTING IN JUNE

Andrew Gruber

LET'S PHOTOGRAPH ORCHIDS!**WHERE:** Orchids by Hausermann

2N134 Addison Road

Villa Park, IL 60181

WHEN: June 9, 20189:00 a.m. until 11:00 - 11:30 a.m.
(or when business picks up)

Group Limit: 25

Tripods allowed (we are asked to use our good judgement with our tripods with regards to customers).

Email Andrew Gruber at acg66@att.net if interested. I will add you to list. 🌀

Botanic, from Page 14



Chicago Botanic Garden Statue

by Paul Litke

Carolus Linnaeus

Carolus Linnaeus (1707-1778) is regarded as the Father of Taxonomic Botany. The Swedish botanist is best known for creating a system to classify plants based on the number of reproductive parts. His system brought order to the scientific plant world. Linnaeus also helped establish a universal system for naming living organisms known as binomial nomenclature. Each organism is named using two words: the first word (genus), combined with a second word (specific epithet), names that particular species.

Common name: Twin flower

Scientific name: *Linnaea borealis*
genus specific
epithet
species

Sculptor Robert Berks depicts a youthful Linnaeus humbly kneeling to collect a rose, symbolizing a continuing search for knowledge.

About the Statue

by Paul Litke

FATHER'S DAY HUMOR

**HOMER INVENTS THE SIMPSON LENS FILTER
AND LENS CLEANER SYSTEM
FOR PHOTOGRAPHER DADS EVERYWHERE .**



READER FEEDBACK

May Issue:



Great newsletter. Enjoyed your ancient trees bit and, of course, Mother's Day cartoons were a hoot.

Al Popp - Woodstock, IL

Send reader feedback (good, bad or suggestions) to

biggieman760@gmail.com . ☺

FUTURE CLUB MEETING SPEAKERS

- June 5 - Hank Erdmann - "Experience Versus Seeing"
 - July 10 - Ken Farver* - "Action Photos"
- * Ken is a photographer for the *Woodstock Independent*.

Dates and speakers are tentative - always check the club calendar on the last page of the newsletter every month for the latest information. ☺

JUNE SHOW & TELL CHALLENGE

The June 5 meeting Show & Tell Challenge is:

"Where the Blue of the Night Meets the Gold of the Day"

Bring up to 3 jpg images on a thumb drive to the meeting and give them to Al Popp before the meeting starts. You do not necessarily have to adhere to the above theme - you can bring any three images you would like to share with attendees. ☺

FOR SALE or WANTED FOR PURCHASE *

- Nikon D200 Body with Battery & Charger - \$100
- Nikon 1V1 with 18.5mm f/1.8 Lens with Battery & Charger and SB-N5 Flash - \$150

Contact Peter Pelke II at (847) 346-9957 .

Ad placers must be paid up club members or "friends of the club". Items are restricted to functional photography equipment. Ads will run in only one issue per submittal. You must submit another request for each subsequent issue. Ads are published for the convenience of club members. All transactions are to be conducted solely between the buyer and seller. CLCC will not be a part of any negotiations and will assume no responsibility for equipment quality or seller claims. Ads should include a brief description of the item(s), condition, contact information and asking price (optional). CLCC reserves the right to edit requests that are deemed too lengthy. Requests must be sent to

biggieman760@gmail.com

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



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



2015 PSA Newsletter Contest
Small Clubs Category
THIRD PLACE Overall
Best Variety of Material

OPPORTUNITIES

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

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

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

HELP WANTED

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

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

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

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

biggieman760@gmail.com

before the newsletter input deadline. ☺

SMALL GROUPS

Summary of upcoming CLCC Small Group activity.

Advanced Post Processing

Host: Maureen Harris - parcon129@gmail.com

Next Meeting*: Thursday, June 21 - 7:00 p.m. to 9:00 p.m.

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

Nature & Landscape

Host: Chuck Rasmussen - crystallake_cameraclub@yahoo.com

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

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

Photoshop Elements

Host: Al Popp - crystallake_cameraclub@yahoo.com

Next Meeting*: TBA

Exploring the many tools Elements offers for creating great images.

Lightroom

Host: Paul Minkus - pminkus@comcast.net

Next Meeting*: Wednesday, May 30 - 7:00 p.m.

Learning to use Adobe Lightroom software.

Macro Photography

Monitor (changes monthly): Larry Lezon - Lezon3@aol.com

Next Meeting: TBA

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

The Architecture Photography and Street Photography

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

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

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

NON-CLUB EVENTS & PHOTO-OPS

BIRD WATCHING WALK

Waterfowl, Migratory Birds & Local Birds

Sunday, June 3 - 8:00 a.m.

Led by a Representative of the McHenry County Audubon Society

Register at dnr.volobog@illinois.gov or (815)-344-1294

Volo Bog State Nature Area Parking Lot

28478 W Brandenburg Road

Ingleside, IL

77th ANNUAL HARVARD MILK DAYS

<http://milkdays.com/schedule.asp>

Parade, Carnival, Food, Fireworks, Petting Zoo & More

Friday to Sunday - June 1 to 3

Friday Hours: 5:00 p.m. to close of Fireworks (10:00 p.m.)

Saturday: 6:45 a.m. to close of Fireworks (10:00 p.m.)

Sunday: 10:00 a.m. to close of Fireworks (10:00 p.m.)

Milky Way Park

300 Lawrence Road

Harvard, IL

SWEDISH DAYS FESTIVAL

Food, Drink, Carnival, Live Music & More

Tuesday, June 19 - Sunday, June 24

http://genevachamber.com/swedish_days.php

Downtown

Geneva, IL

CAR FUN ON 21

Vintage Cars 25 Years or Older in Mint Condition

Owners on Hand to Answer Questions

Music by Live Band

Wednesday June 20, 2018

6:00 p.m. - 9:00 p.m.

Downtown on Church Street

Libertyville, IL

CRYSTAL LAKE INDEPENDENCE DAY CELEBRATION

Parade & Fireworks

Saturday, July 7

Parade Starts 1:00 p.m. - From City Hall, Southeast Down

Dole Avenue to Lakeside Festival Grounds

Fireworks at Dusk at the Main Beach

Crystal Lake, IL

MAY CLCC PHOTOBUG BREAKFAST



(L to R) Seated: Rich Bickham, Chuck Rasmussen, Al Popp

Standing: Lyle Anderson, Royal Pitchford, Karl Gabbey, Bob Popelka

Photograph by Paul Litke



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

CALENDAR OF COMING CLUB EVENTS - JUNE & JULY, 2018

DATE	TIME	LOCATION	DESCRIPTION	NOTES
June 5, 2018	6:15 - 7:00 p.m.	Home State Bank	Drop in early mentoring	1
June 5, 2018	7:00 - 9:00 p.m.	Home State Bank	CLCC June meeting : <i>Hank Erdmann: "Experiencing Versus Seeing"</i> See page 8.	1
June 9, 2018	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2
June 9, 2018	9:00 - 11:30 a.m.	Orchids by Hausermann 2N134 Addison Road Villa Park, IL	"Lets Photographs Orchids." Over 50 varieties of orchids to shoot.	5
June 11, 2018	7:00 p.m.	Home State Bank	CLCC Photography Class: <i>Peter Pelke II: "Software Solutions Challenge"</i>	1
June 19, 2018			Deadline for July newsletter inputs	3
June 26, 2018			July newsletter distribution target date	
July 10, 2018	7:00 - 9:00 p.m.	Home State Bank	CLCC July meeting : <i>Ken Farver - "Action Photos"</i>	1, 4
July 14, 2018	8:30 a.m.	Colonial Café	Saturday morning PhotoBug breakfast meeting	2

Notes:

- 1) CLCC meetings are normally held the first Tuesday of every month at the Home State Bank, located at 611 S. Main St. in Crystal Lake. It's the large building behind the drive-up facility just southeast of the intersection of Route 14 and Main Street. The meeting is in the Community Room on the lower level - take the elevator just inside the east entrance.
- 2) The PhotoBug Breakfast is held at the Colonial Café at 5689 Northwest Highway in Crystal Lake. It provides an opportunity for open photography conversation plus good food and fun. You may take home some great tips and ideas that help you capture better pictures. It's a good way to get to know club members on a more personal level. Come at 8:30 a.m. on the second Saturday of each month.
- 3) Email to biggieman760@gmail.com .
- 4) **The July meeting has been moved to Tuesday, July 10 due to the Independence Day holiday - same time & location.**
- 5) Use of tripods allowed (we are asked to use good judgement with regards to customers). Contact Andrew Gruber at acg66@att.net to pre-register - group size limit is 25.



MAY, 2018							JUNE, 2018							JULY, 2018							AUGUST, 2018							LONG TERM SCHEDULE																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA	SU	M	TU	W	TH	F	SA																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
		1	2	3	4	5							1	2							1	2	3	4	5	6	7																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	