

Serving Crystal Lake, IL and Surrounding Communities Since 1980

February, 2020

Officers:

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Treasurer: Andy Gruber



Seasonal Photo (Nikon D7100 AF-S DX Zoom-Nikkor 18-135mm. 6000 X 4000 ISO 400 22mm 0 ev. f/16. 1/400 sec.)

CLCC Website: <http://www.crystallakecameraclub.com>

CLCC on Facebook: <https://www.facebook.com/crystallakecameraclub101>

What's In This Issue

1. Officers

Front Page: Seasonal Photo — The Beauty of Winter: Virgin Snow (Karl-Heinz Gabbey)

2. Table of Contents

President's Column

3. President's Column (cont.)

Editor's Introductory Column

4. Editor's Introductory Column (cont.)

Editorial: Issues Facing Our National Parks

Historic/Iconic Photos of the Month

5. Historic/Iconic Photos of the Month (cont.)

Iconic Photograph of a February Day In History

6. Iconic Photograph... (cont.)

7. Iconic Photograph... (cont.)

Random Photography: Winter Wonderland / List of CLCC Competition Winners for December 2019

8. List of CLCC Competition Winners December 2019 (cont.) / List of Support Personnel

CLCC Small Groups Update

9. CLCC Small Groups Update (cont.) / Calendar of Meetings / Programs

CLCC Long Term Schedule

Final Announcement / Editor's E-Mail Address

President's Column:

Year of the Challenge

I know... it's winter, it's cold, we don't always have the snow that might inspire you, so you're in a photography funk. True, this is not our typical winter. Well, there are ways to get around that. I'm here to challenge you.

First you can start off with something very simple. Take out your photography books or go to the library to get some or just go online. Look at pictures of great photographers to see what they are seeing. Believe me, you will learn a lot about photography by doing that. One of my favorites is Clyde Butcher. This is one of his pictures of the Loxahatchee River in the Florida Everglades.

Ask yourself what you like about the picture. What things did the photographer incorporate to make it a great picture? What things can you apply to your own images? Sometimes, all you need is to see things over and over again to ingrain it into your thought process when you take a photograph.



Our January speaker was Will Clay whose presentation was What is a Great Photograph? If you didn't do it at the January meeting or weren't there, another way to get more pictures is to email Will Clay to sign up for his newsletter at willardclay@comcast.net. Aside from his blog, you will get to see his pictures as well as other photographers' images that he admires.

Challenge yourself to take pictures of things you usually don't take pictures of. Try shooting at night which I bet many of us don't do, at least not on a regular basis. Go to your local downtown area and you might find it takes on magical qualities when the lights go down. Go alone or with a photography friend. Perhaps you don't usually take portraits. Give that a try. Perhaps if you're into landscapes, try macro or close up photography. You'll get a new perspective. Give Street Photography a whirl. If you're unsure how to approach night photography or close up photography, etc., Google it. You will be amazed how much information is out there.

If none of that appeals to you, give yourself a personal challenge for the next time you go out. Shoot something with textures only or just one color or patterns or leading lines. Shoot with a lens you usually don't use & only use that. I know many photographers prefer to use their 18-200 or 18-400 lens as it gives them more options. I'm included with that group. But if you're limited to just a wide angle lens or a macro lens or a prime lens like 50 mm. that forces you to shoot in a different way. This list can go on and on, but I'm going to stop here. Hopefully, I've given you enough options. Let me know how it goes! I'm interested. **[Grace Moline, jgeagle01@gmail.com](mailto:GraceMoline,jgeagle01@gmail.com)**

Editor's Column -- New Editor's Introduction:

Dear CLCC Member,

First of all, I'll introduce myself to you as the new editor of the CLCC newsletter. My name is Karl-Heinz Gabbey (Karl). I live in Bloomingdale, a pleasant, little community in DuPage County, the second town south of Schaumburg and the second town north of Glen Ellyn. I have two wonderful children, a daughter, Lara, and a son Karl-Heinz who live near me. They're both married and they've blessed me with three beautiful grandchildren. Two and half years ago, I lost my lovely wife and companion of forty-seven years, Kathy, to heart failure. She was always a big inspiration and support to me in all my endeavors, including photography. More than twelve years ago, Kathy suggested that I should get into digital photography. I took her suggestion which eventually led me via my great friends and CLCC members, Herb and Diane Rangl, to the Crystal Lake Camera Club.

The following is a biography with an emphasis on photography that I wrote for a prior CLCC newsletter:

In my house hangs a black and white photograph of an engine and propeller of a DC 7 air liner 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 U.S.

The camera had all the latest technology of the time, including a "fast" 2.8 lens and a light meter combined with a quick exposure calculator. My father used that camera for a few years until he was enticed by a cheaper, simpler, instamatic camera. The Zeiss Ikon was left in a cabinet drawer until I unearthed it more than a decade later. It was still a beautiful camera and 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 D 80. 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, the quality of the images were crisper and sharper than those 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 — city scapes, architecture, Lake Michigan, street photography, events, museums, 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 to 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. Developing the skills to master the modern camera and with it compose images to make them fascinating, unique, and enjoyable provides an unimaginable feeling of exhilaration. Photography in principle is an art form like painting, sculpture, music, or literature; and 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 and rewarding 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...

Karl-Heinz Gabbey, Editor

Editorial:

Dear CLCC Member,

While the members of the Crystal Lake Camera Club take photographs of many subjects, two of the most popular are landscapes and nature in general. For obvious reasons, we cherish the natural beauty that is all around us and want to capture and preserve it in all of its majesty in our photographs. Through photography, we strive to share that beauty with the rest of world. The United States have some of the most breathtaking natural wonders on Earth, most of them are under the "protection" of our great national and state park systems. That "protection" could be lifted and our national would be open to private commercial interests.

We, as photographers, have a great stake here and as citizens also a duty to preserve, and protect these magnificent places for the sake of our photographs certainly, but also as a recognition that all living things, human, animal, and plant, are interdependent; none can exist without the others in a healthy environment. It's imperative that we leave these natural wonders in their pristine conditions for the sake of the creatures that inhabit them, as well as for posterity so that generations that follow us can still connect with the wondrous nature of these places.

Click on the following for issues that confront America's national parks:

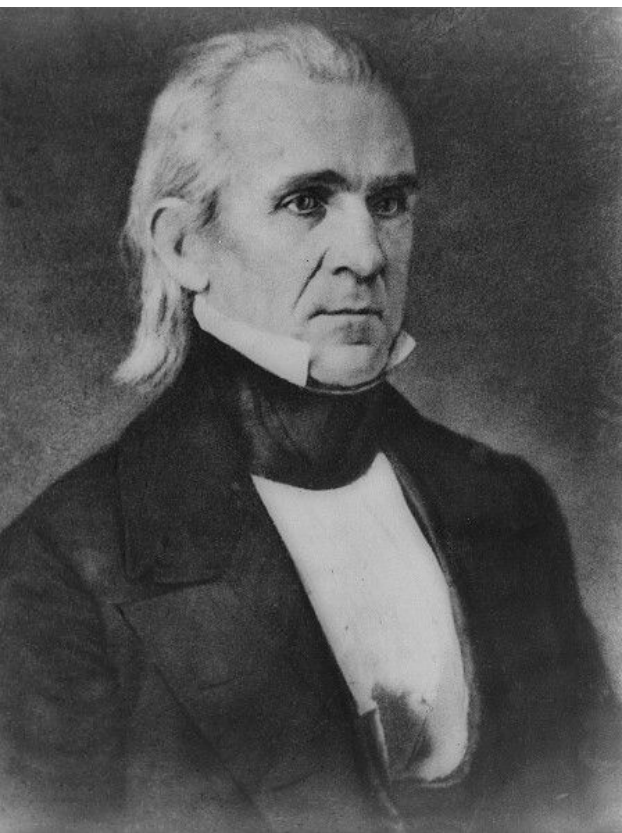
[National Parks](#)

[National Parks Conservation Association \(NPCA\)](#), <https://www.npca.org/>

Iconic/Historic Photographs of the Month:

James K. Polk was the first president to be photographed while in office. This photograph, a daguerrotype, was done on February 14, 1849 by Matthew Brady, who later became the most famous of the Civil War photographers.

Polk was born on November 2, 1795, in Mecklenburg County, not far from Charlotte, North Carolina. He served only one term as president from March 4, 1845 until March 3, 1849.



Polk was an ardent expansionist and before the end of his first year in office, Texas was admitted to the Union on December 29, 1845 as the 28th state. The admission of Texas was also the precipitating factor in the U.S. war with Mexico that started on April 26th, 1846 and ended with Mexico's defeat on September 14th, 1847. In the Treaty of Guadalupe Hidalgo signed on February 2, 1848, Mexico was forced to recognize the Rio Grande River as part of the boundary with the U.S. and had to cede the territory that became California, Arizona, New Mexico, Nevada, Utah, plus parts of Colorado and Wyoming.

Polk also concluded a treaty with Great Britain on June 15, 1846 that established the 49th Parallel as the boundary between Oregon and the English-controlled territory of British Columbia. He died in Philadelphia, PA on December 31, 1864. (Source: [Facts About the Presidents: From Washington To \(Lyndon\) Johnson](#), Joseph Nathan Kane, 1964, Publisher: Pocket Books Inc. May 1964)

Mathew B. Brady (c. 1822 – January 15, 1896) was one of the earliest photographers in American history, best known for his scenes of the [Civil War](#). He studied under inventor [Samuel F. B. Morse](#), who pioneered the [daguerreotype](#) technique in America. Brady opened his own studio in New York in 1844, and photographed [Andrew Jackson](#), President James K. Polk,

[John Quincy Adams](#), and [Abraham Lincoln](#), among other public figures.

When the Civil War started, his use of a mobile studio and darkroom enabled vivid battlefield photographs that brought home the reality of war to the public. Thousands of war scenes were captured, as well as portraits of generals and politicians on both sides of the conflict, though most of these were taken by his assistants, rather than by Brady himself.

After the war, these pictures went out of fashion, and the government did not purchase the master-copies as he had anticipated. Brady's fortunes declined sharply, and he died in debt.

During the war, Brady spent over \$100,000 to create over 10,000 plates. He expected the US government to buy the photographs when the war ended. When the government refused to do so, he was forced to sell his New York City studio and go into [bankruptcy](#). Congress granted Brady \$25,000 in 1875, but he remained deeply in debt. The public was unwilling to dwell on the gruesomeness of the war after it had ended, and so private collectors were scarce. Depressed by his financial situation and loss of eyesight, and devastated by the death of his wife in 1887, he died penniless in the charity ward of [Presbyterian Hospital](#) in New York City on January 15, 1896, from complications following a streetcar accident. Brady's funeral was financed by veterans of the [7th New York Infantry](#). He was buried in the [Congressional Cemetery](#) in Washington, D.C. (Source: Wikipedia last edited on 4 January 2020, at 15:05 (UTC)).

ICONIC PHOTOGRAPH OF A FEBRUARY DAY IN HISTORY

Rich Bickham

During the Vietnam War the "Tet Offensive" was launched in January, 1968 by the Viet Cong and the North Vietnamese People's Army of Vietnam. Their targets were the forces of the South Vietnamese Army of the Republic of Vietnam, the United States Armed Forces and their allies. Comprised of surprise attacks against both military and civilian targets throughout South Vietnam, it played a significant role in turning U.S. public opinion against the war. CBS news anchor *Walter Cronkite* (1916 – 2019) was touring Vietnam during the Tet Offensive. Upon his return he reported on his evening

newscast on February 27, 1968 that the U.S. was losing the war, contrary to the repeatedly stated government position that the U.S. was winning the war. His broadcast caused then-President *Lyndon Johnson* (1908 -1973) to state that "If I've lost Cronkite, I've lost Middle America." It also considerably influenced his decision (which he announced on network television on March 31, 1968) not to seek reelection in November.

The war was the first to literally bring the conflict into the living rooms of America on a nightly basis. News journalists were embedded in combat patrols, frequently capturing footage of battles and firefights which were shown on the evening news. Images of wounded soldiers, dead soldiers in body bags and dead civilians were not uncommon. These stoked anti-war sentiments across America.

On February 1, 1968 in the South Vietnam capital of Saigon NBC cameraman *Võ Sừu* and Associated Press photojournalist *Eddie Adams* (1933 – 2004) were on the streets of the city when they recorded one of the most famous incidents in modern combat journalism.

The below image was captured by Adams. It was taken at the instant that a Viet Cong soldier, handcuffed and in civilian clothes, was summarily executed with a bullet through his head fired at point blank range. The executioner is Major General *Nguyễn Ngọc Loan* (1930 - 1998), South Vietnamese general and chief of the South Vietnamese National Police. The victim is *Nguyễn Văn Lém* (c1931 – 1968), a member of the Viet Cong.



Saigon Execution

Eddie Adams (Associated Press)

<http://100photos.time.com/>

Adams won the 1969 Pulitzer Prize for Photojournalism for his photograph. The photo captures the horror of war but fails to tell the whole story. The victim was captured in a city building after allegedly killing a South Vietnamese officer, his wife, their six children and the officer's 80-year-old mother by cutting each of their throats. He was brought to Major General Loan who executed him. Given the war-time circumstances, the execution was arguably justified. After the war, Loan and his family moved to the U.S. where he opened a restaurant in Virginia. His wish was to leave the war and the incident which haunted him behind. But his notoriety followed him. **Adams regretted having ever taken the photograph, which had affected the lives of Loan and his family – he personally apologized to him. Attempts were made to deport Loan after he was accused of a war**

crime. Adams was called to testify against him, but instead testified in his favor. Loan was eventually allowed to stay in the country.

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Random Photo: Winter Wonderland (Nikon D7100 AF-S DX Zoom-Nikkor 18-135mm 6000 X 3906 ISO 100 40mm 0 ev f/16 1/160 sec.) (Karl-Heinz Gabbey)

Here is a list of the winners in the CLCC and CACCA December, 2019 photo competitions. DPI is Digitally Projected Images.

Rich Bickham – “Canadian Rockies in Banff” – Small Monochrome – Honorable Mention

Rich Bickham – “The Lone Cypress” – DPI – Honorable Mention

Jeff Chemelewski – “Early Snow” – Large Color – Honorable Mention

Jeff Chemelewski – “Of Ice and Stone” – Large Monochrome – **CACCA Honorable Mention**

Norm Kopp – “City on tilts” – Large Monochrome – Award

Norm Kopp – “Lighthouse at Dusk” – Small Color - Award

Norm Kopp “Staircase” – Large Monochrome – Honorable Mention

Norm Kopp – “Yellowlegs Reflection” Small Color – Award

Roger Nowicke – “Situational Awareness” – DPI – Award and **CACCA Honorable Mention**

Peter Pelke II – “Magnificent Macaw” – DPI – Honorable Mention

Peter Pelke II – “Red Iguana” – DPI – Award and **CACCA Award**.

John Williams – “Glimmering Architecture” – Small Monochrome – Honorable Mention

John Williams – “Grand Reception Hall” – Large Color – Award and **Print of the Month**

Sandra Wittman – “Bella” – Small Monochrome – Small Monochrome – Award

Sandra Wittman – “Horse Awaiting Storm” – Small Color – Honorable Mention

One winning photo by each of the above winners is shown on the following pages. All images are shown uncropped and each has been scaled such that all have the same area while retaining its original aspect ratio. The one except is the Print of the Month which is shown with a larger area than the others.

Support Personnel:

Previous President [Al Popp](#)

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CACCA Delegate 2 [Jeff Chemelewski](#)

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Publicity **OPEN**

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Assistant [Royal Pitchford](#)

Assistant [Doug Frey](#)

Assistant [Larry Swanson](#)

Small Groups [Maureen Harris](#) parcon129@gmail.com

Outings [Andy Gruber](#) acg66@att.net

Refreshments [Larry Swanson](#) unkllarry@aol.com

Librarian [Bob Cairone](#) robertcairone@gmail.com

Mentor Program [Paul Minkus](#) pminkus@comcast.net ?

CLCC Small Groups

Advanced post processing group meets the 3rd Thursday of the month at:

Maureen Harris Home

1706 Cassandra Ln, McHenry, IL 60051

Members include Maureen Harris, Grace Moline, Doug Frey, Chris Raecker

Rich Bickham, Steve Dumpman, Jim Stevens

Lightroom Group Meets as scheduled at the home of

Ron Johnson

21 Spring Lake Lane

Barrington, IL60010

or

Paul Minkus

75 S Walkup,

Crystal Lake, IL 60014

The group does not meet on a regular date. They set the date for the next meeting as neededTom Mickow, Ron Johnson, Paul Minkus, Julie Boatright, Joanna Bennett, Diane Marsek, Judy Jorgenson, Steve Dumpman,

If you as a CLCC Member have a tip, an announcement about events of interest to our membership, items for sale, etc., please contact me at my e-mail address: khgabbey@aol.com. Thank you, Karl-Heinz (or just Karl). See you at the meeting on Tuesday, February 4 at 7:00 pm.