

# THROUGH THE LENS

Newsletter of the Arlington Camera Club

November 2004

## President's Comments . . .



There's a chill in the air and the leaves are falling rapidly. I hope the Fall colors gave you an excuse to get out shooting and capture nature at its finest! To those of you that expressed an interest in being on the field trip committee, don't feel you have to wait for me to plan an event. We need suggestions for trips, particularly over the winter, and some of you folks need to show a little initiative in making them happen. We had a great time on the trips we took this year and hope we can continue this into 2005.

Some prospective members have dropped by the last few meetings and have seemed enthusiastic about the club. Please keep your eyes open for new faces in the crowd and make them feel at home. Unfortunately I can't always spend as much time with our visitors as I'd like so I really need your assistance on this.

I also wanted to thank everyone that participated in our first competition of the year. I suggest you approach the competitions as a tool to generate discussion and critical thinking about our images. Identify the strengths and weaknesses in your images and apply that knowledge to improve your future work. We'll also be making a few changes in how we handle our future competitions, including bringing in one judge from outside the club, which we feel will offer different views and perspectives to the process.

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## Upcoming Events at ACC

**Important: ACC meets at the Arlington Historical Society, 110 W. Fremont, Arlington Heights.** {The Arlington Historical Society is located 2 blocks west of Arlington Heights Road, just south of Euclid}

### November 3 - Workshop

Digital Black & White: Jim Emmerson and Walt Hoffman

### November 17 - Program

Hank Erdmann presents "Relearning to See"

Arlington Camera Club meets on the first and third Wednesday, from September through June at 7:30 PM.

## Officers

President – Ken Olsen  
Treasurer – John Weber  
Programs– Bill Kruser  
Competition– Carole Arnold  
Workshops –Wally Hoffman  
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For those of you that didn't attend our cropping workshop in October, you missed out. We had a fun, entertaining and educational time reviewing the competition prints. We are going to try to make this workshop a recurring event after each competition. Our comments don't need to be limited to cropping issues alone. Some food for thought, we found very few images that could not be strengthened by cropping. Slide shooters don't despair, Pat Wadecki even showed us some methods and products that are available to crop slides. But a word of advice, tools like Photoshop (or even a paper cutter) can allow us a second chance to get the crop right, but its far more effective to pre-visualize your image and get the cropping right in the camera to begin with. When framing your shots, start out tighter than you think you should be. You can always back away if necessary. Your goal should be to only include what is needed to bring order to the image.

At both our own October Competition and CACCA's we're seeing a surge in black & white prints begin entered, thanks to new digital printing capabilities. Our first meeting in November will be devoted to a discussion and demonstration by Jim Emmerson of these techniques. At our November 17<sup>th</sup> meeting look for Hank Erdmann and his presentation on "Relearning to See". Also, check out his article in the November issue of Outdoor Photographer.

"A good photograph is knowing where to stand."

*Ansel Adams*

As always I welcome your comments and thoughts. Give me a call or shoot me an email at kolsen@mc.net

*Ken Olsen*

**"A mad, keen photographer needs to get out into the world and work and make mistakes."**

***Sam Abell***



Arlington in Pictures  
By Bill Kruser

This month provides us with the start of the holiday season. The day after Thanksgiving is the official tree lighting, or should we say Village lighting, ceremony in North School Park. There are also many opportunities beforehand. Of course for the stringing of the lights you really have to be available during the day to get the public works people in action. However, if you are, then you have a great opportunity.

Once the lights are up and lit, I wonder how some of them would look in black and white. A time exposure in B&W? Talk to some of our B&W people and get some ideas. I am sure Walt, Jim and George would be glad to talk with you about ways to get creative with lights in B&W. For the new people who are not yet familiar with the names and faces, please don't be afraid to ask us at a meeting if you are interested in B&W and want to learn a little bit more.

The latest news in Arlington is about upcoming changes. The park at Campbell and Dunton, and the vacant Svoboda clothing store will be gone shortly. Get the pictures now. Also the Brown's chicken at Northwest Highway and Dryden will be coming down soon. This will make way for the Walgreens in the market just to the north of that corner. The motel and bar are coming down at the same time. So there are many opportunities there.

In addition, the bar – Jimmy D's – at the corner of Northwest Highway and Wilke (along with the entire

building) is scheduled to be torn down and a new complex is going in there. There will be retail with the bar on the first floor and, I believe, condos on the second floor. One of the houses just to the northeast of the parking lot is coming down with it. That building has been around for quite a number of years.

The Village has approved the funds to make major changes at Village hall. The fire station and police department are scheduled for renovation within the next year. The fire station is moving a little further East than its present location. This will make way to expand and rebuild City Hall. I haven't seen any plans, but I'm sure it will be a big renovation project. If we can get some interest, I could get us inside the building to photograph the inside of the building. This will make a nice contribution to the society for its archives. They always have pics of the outside of buildings but not much inside. So let me know if you want to do this.

That's the news for now. I wish all our members and their families a happy Thanksgiving. Just remember to watch the Thanksgiving Day Parade on television and see if you can identify any of the photographers taking pictures of the parade. The Arlington Camera Club will be there!!!

Keep shooting.

**Bill**



Carl Jester



Paula Matzek



Lin Hartnett



Trevor Reisz – POM

## *What is A Great Photograph* *by Trevor Reisz*

You may ask why should we even try to answer this subjective question? Yet, we often ask this question of ourselves as we relate it to our own efforts in Photography. We show our images to friends and other club members, and await their sage, and correct, conclusion that our image is, in fact, a great photograph.

It is my opinion that we, as photographers, need to first look back in our photographic history to many photographers, and attempt to define a set of criteria for ourselves. While looking at those "great images" made by the "great photographers", there seems to be a consistency of certain elements of those images that have made a lasting impression.

So, now I will venture into the quicksand of subjective opinion and share with you what, for me, makes a great photograph.

First, without question, the number one consideration is IMPACT. I further define this as stopping or staying power. The image must have the ability to draw out an emotional response like: Wow; Holy Moley; Man, I wish I had taken that picture; How unique?; Never thought of looking at that subject this way; Now that is a photograph!; What a great eye!; and my favorite....SILENCE followed by a deep sigh and the words "nice image!"

Next, is DISCOVERY. This is not a common term but an interesting concept. This is when you see that the person is thinking and re-looking at the image. It also happens when looking at your own image and, re-looking at it, and discovering more in the image as time goes on. I have a favorite image of mine on my wall at home that I have looked at for over 20 years and still do not tire of looking at it. In fact I still "discover" more in it and it continually creates a significant emotional impact, like the first time I saw the finished image.

EMOTION is the very obvious requirement that everyone talks about. We may remember Eddie Adams' picture of the South Vietnamese officer executing a North Vietnamese spy. It won the Pulitzer Prize for Photography. Technically not perfect, but filled with emotion. Emotion does not have to be positive but present. In fact, it would be good for us to take a look at some of those images that have won the Pulitzer as well as some of those books published as the "Best of Life's Images" that are published every year. Check out the book called Moments.

<http://www.amazon.com/exec/obidos/ASIN/1579122604/ref%3Dnosim/personalho0ff-20/103-4490060-9487000>

Even the National Geographic books are very interesting to review for "great images".

What is lacking in the many images I currently see, is emotion, any emotion. I see many pretty shots of

flowers, landscapes, birds in nests, shots filled with Velvia or Photoshop enhanced color, technically manipulated images in the effort to make something out of nothing....all interesting but devoid of emotion. Even in my own images that have scored high or been selected as "Print of the Month" there lacks real emotion or stopping power.

It is good that I am stubborn, persistent and tenacious as I just keep shooting (Friday, Saturday and Sunday, last weekend) and keep hoping for that one shot that captures the emotional impact that I am constantly seeking.

LASTING POWER is another term that may not be a common one, but, as I related to above, is very important for me, and is shown by the constant referral to those "classic" images by Weston (The Bell Pepper), Robert Capa (The Spanish Civil War Image), Yosef Karsh (Winston Churchill), Dorothea Lange (The Migrant Mother), Eugene Smith (Mercury Poisoning – Mother Bathing Her Son), Henri Cartier-Bresson (Behind the Gare) Alfred Eisenstaedt (VJ Day Kissing Image), Steve McCurry (Jodhpur - not his Afgan young girl) Sebastiao Salgado (Oilwells, at rest, Kuwait) Neil Leifer (Muhammed Ali vs. Sonny Liston and, my favorite image, which is by Edward Steichen (Auguste Rodin – subject and the two statues).

What does this mean to us? First, realize that many of these images were made long before any one of us were born and we are STILL looking at, and talking about, them!

I will share with you a little secret. I am constantly looking at images. The local Arlington Heights library at least twice a week; before the meetings and when I check out things; I do review a lot of paintings as well as photographs. I do not read many of them but do review the images. I visit the local Barnes and Noble and look at all the Art and Photo books. I look through as many magazines that I can get a hold of and absolutely love Lenswork as the best magazine available today. The best author, in my opinion, today is Freeman Patterson. In fact, he has five books that are not only filled with great images, but he has a great way to present the materials so that you can use his tools to improve.

I am positive that many of you have many other elements or criteria for judging what is a great photograph and each of you is correct, for you. I have just shared what is important for me in the same process.

Finally, the acid test....like it or not!

The TEST.....has anyone offered to purchase a copy, or asked you for a copy?

If the answer is yes, maybe you also, are on the way to fame, glory and greatness.