

CRYSTAL LAKE CAMERA CLUB NEWSLETTER

Serving Crystal Lake, IL and Surrounding Communities Since 1980

July 2020

Officers:

President: Grace Moline

Vice Presidents: Rich Bickham, Judy Jorgensen, Sandra Wittman

Secretary: Margie Paffrath

Treasurer: Andy Gruber

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

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



Day Lily --- Beauty for a Day (Photo: Karl-Heinz Gabbey, Post Processing: Chuck Rasmussen)
(Nikon D7100, ISO 200, 105mm, 0.67 ev, f/14 1/125 Sigma EX Macro 105mm)

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President's Column:

Time to Explore

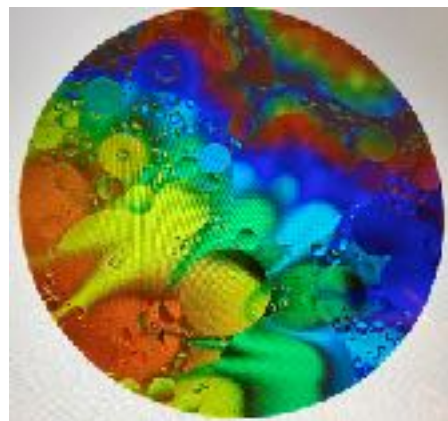
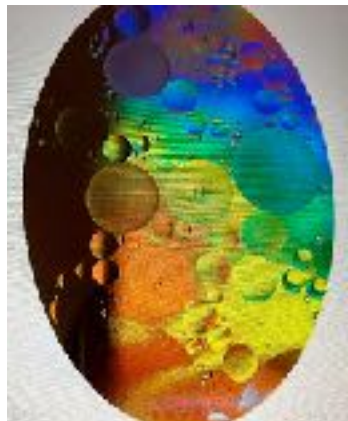
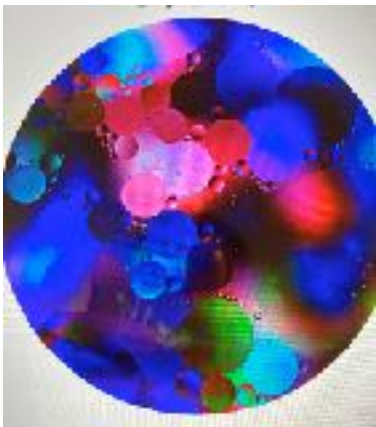
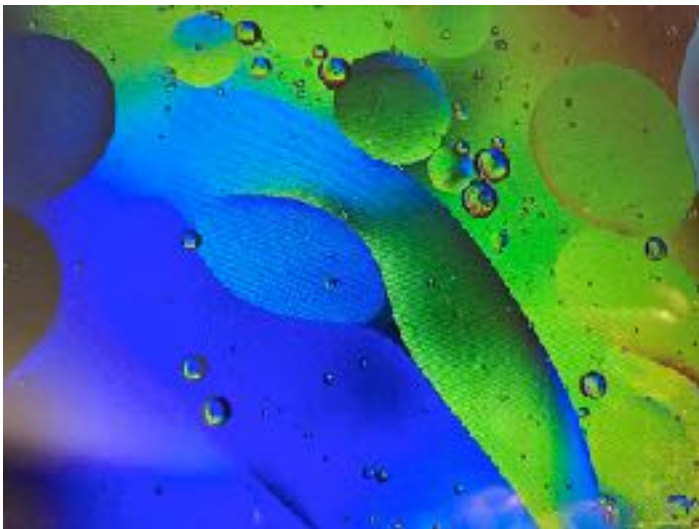
“Age makes you more confident. When you realize that it's time now to just do things, when there's not the pressure to perform on some level of expectations, there's more to just explore.” -Robin Williams

The way I look at it, not only with age but right now with this Quarantine, in many ways I do have more freedom to do what I want to do, more freedom to explore. One of the things that I decided to do is take advantage of as many Zoom presentations offered as possible. Exposing myself to photography that is not necessarily what or how I practice opens me up to more possibilities. And the beauty of it is I always learn at least one new thing. In the past week, I went to three Zoom presentations.

Michelle Parsons from the Boquete PhotoGrafia, a camera club outside of Panama City, Panama presented Fun with Fluids.



Items needed: Clear glass baking dish preferably with no or few scratches; Objects to raise it up like cans, Colorful cloth or colorful paper or even photographs to set under the dish. Your imagination can guide you here; Light to shine under the dish which will help with the reflecting of color; water about 1/2" deep; 1/8 cup clear oil such as vegetable or canola oil. May use olive oil but it will be thicker and add a little color; dish detergent. Other options could be dropping in food colors; a stirrer or straw to swirl the oil; camera on tripod that you may have to weigh down; optional remote control or set camera on timer after manually focusing; Macro lens is ideal but not necessary. Let the water settle before starting to take pictures. You do need to experiment to see what works but that's the fun of it. The result is amazing abstract pictures.



Sarah Marino did a presentation, Beyond the Basics: Composition for Nature Photography for the Garden Photographic Society that was very interesting. Sarah's four essential ideas for composition were:

---Decide what to include and exclude.

--How to arrange the elements within the frame. Consider the subject placement with flow, harmony and balance.

-Make deliberate choices that elevate your composition.

-Details matter when refining a composition. Make sure what is there adds to the picture and what distracts is minimized or eliminated.

Although Sarah had quite an elaborate system in her process of taking images, the major concepts that I came away with were observation creates opportunity and connections with your subject spark the seeds to your composition. You really have to slow down when taking your photos to see what is there and then let the mood and conditions of light, framing, textures, lines, shapes, patterns guide you as to the best way to take your picture. As Sarah said, "Arrive early and stay late." You have to feel something, have your own connection in what your photographing so others will see what you saw and can feel that connection.



For more pictures and information, Sarah's website is <https://www.naturephotoguides.com/>

The final presentation I attended was Nisha Purushothamam - "Big Cats" for the Schaumburg Area Photographic Society. Nisha Purushothaman is a conservationist photographer based out of Dubai, Co-founder of Paws Trails Explorers, a global platform for travel, photography and conservation. She was all about passion and the story that she tells. If you Google her name, you will see that she has a couple of TED talks and a program on YouTube and that might be the best way to become familiar with her work. Nisha is a modest person who didn't bring any of this up but I was so impressed with her photography, I want

to see more. She also has a FaceBook page and this website <http://www.pawstrails.com/about/flock/nisha-purushothaman>

When taking photographs, Nisha is so in tune with her subjects and surroundings that the animal's behavior is second nature to her as is her camera. She has studied the animal's behavior and knows her camera inside out while looking at how to make the shots personal. That night, Nisha shared 110 photographs with us as well as her experience in taking them and what she was looking to accomplish. I will share a small sampling with you but encourage you to go the website and/or TED talks. It is worth your time.





Right now, I think we all have time so I encourage you to join me in taking advantage of some of the upcoming presentations. I think you will enjoy them.

Grace Moline
jgeagle01@gmail.com

Editor's Column:

Thoughts on the Aesthetics in Photography

Aesthetics are fundamental to all arts, certainly in photography. What is meant by aesthetics? In the simplest terms, it is a recognition of “beauty,” an appreciation and a quest for it. “Beauty” is something to which we’re attracted and try to find and produce in order to enhance our lives. Then, there’s the corollary to the concept of aesthetics — “beauty is in the eyes of the beholder” which indicates correctly that there’s no one universal opinion on what is “beautiful.” One might say that “I can’t define beauty, but I know it when I see it.” Pardon the paraphrase.

The way we perceive aesthetics is very individual. We may have some common agreement on “beauty,” but we also have different opinions as to what constitutes it. A major area of difference among us is the taste in subject matter. We may all agree that an Ansel Adams photograph of Yosemite Valley is “beautiful” even though the subject may not reflect everyone’s taste. By contrast, could a Robert Capa war photograph like the “Death Of A Loyalist Soldier” be considered “beautiful?” On subjects like war or any graphic images that depict violence, aesthetics is hardly a consideration or a goal of the photographer, but could its intrinsic value, its “beauty,” if you will,

rest in its message, even though the photo may be offensive, horrifying, even nightmarish? If the image has a universal, contemplative message that serves as an object lesson, one could make a plausible argument that even a shocking photo might have aesthetic value. For sure, that kind of an image tells a very dramatic story that may elevate its “aesthetic” quality. A picture like that is probably better put into a history book or a museum. Most of us wouldn’t hang it on a living room wall for decoration or even to make a bold aesthetic statement, but that’s an individual judgment.

Many photographers have intentionally produced shocking pictures for various reasons, including to motivate the broader society to action. At the end of the 19th century, Jacob Riis photographed the impact of poverty in New York City that eventually sparked social reforms, which was his primary goal. He was a pioneer in the use of early flash photography and his interior photos of the squalid living conditions in tenements have become historic and iconic. To Riis, photography was a valuable tool in his fight for social change and nothing more. Could one recognize any “beauty” in Riis’ images? Aesthetics was the last thing on his mind, though time and changes in society have altered opinions. He succeeded in producing sharp, hard-hitting, realistic images that moved consciences. From a technical standpoint, Riis’ photographs could qualify as “aesthetic.” Street photography that depicts the plight of today’s homeless is in the tradition of Jacob Riis’ photographic legacy. One can’t deny that the images produced by Riis and his modern heirs do have an aesthetic quality that is certainly found in their technical achievements, though more prominently emphasized in the stories they tell and the messages they convey.

More than a century ago, Alfred Stieglitz and other pioneer photographers struggled to win acceptance among proponents of the traditional arts: painting, sculpture, literature, music, dance, and drama. The idea of aesthetics was limited strictly to the traditional arts. During Stieglitz’ early days, any attempt to link photography to art were dismissed or disregarded. It took persistence and time for photographers to convince stubborn traditionalists that photography is not just a mechanical process in which all one had to do is press the shutter. Even as late as the 1950’s and early ’60’s, skepticism regarding the aesthetic value of photography still persisted. Paul Weiss, an art philosopher, proclaimed in one of his works entitled Nine Basic Arts published in 1961 that “They (photographers) have little and sometimes even no appreciation of the aesthetic values of experience. And when they do have such appreciation it is rarely relevant to their purposes. One need not...be an artist to use a camera with brilliance.” (Aesthetics Of Photography, Chong-ho Yu, Ph.D)

Ironically, innovations and refinements in photographic technology deplored by the old traditionalists as being “too mechanical and not artistic” have always supported and enhanced the aesthetics in photography. Without doubt, serious photographers, professional or amateur, possess an innate sense of the aesthetic anyhow. That’s a prerequisite! “Beauty” is the primary goal of all photographers. That sense of the aesthetic, combined with skill, modern DSLRs, and photo editing, produce some of the most spectacular images that Paul Weiss could never imagine during his lifetime. Despite all the advances in modern photographic technology, the role of aesthetics, an appreciation of beauty, has never been diminished by innovations and is still present now as it was in the arts of ancient Greece.

Karl-Heinz (Karl) Gabbey, Editor

Historic / Iconic Photo of the Month



Hasselblad On The Moon

What could be deemed as one of the most iconic moments of Hasselblad in space was when the Apollo 11 mission successfully landed the Eagle on the Moon on 20 July 1969, signifying humanity's first steps off our own planet. A silver Hasselblad Data Camera (HDC) with Réseau plate, fitted with a Zeiss Biogon 60mm $f/5.6$ lens, was chosen to document the lunar surface and attached to astronaut Armstrong's chest. A second black Hasselblad Electric Camera (HEC) with a Zeiss Planar 80mm $f/2,8$ lens was used to shoot from inside the Eagle lunar module. The HDC had never been tested in space before, adding to the pressure of this once in a lifetime moment. Would the one

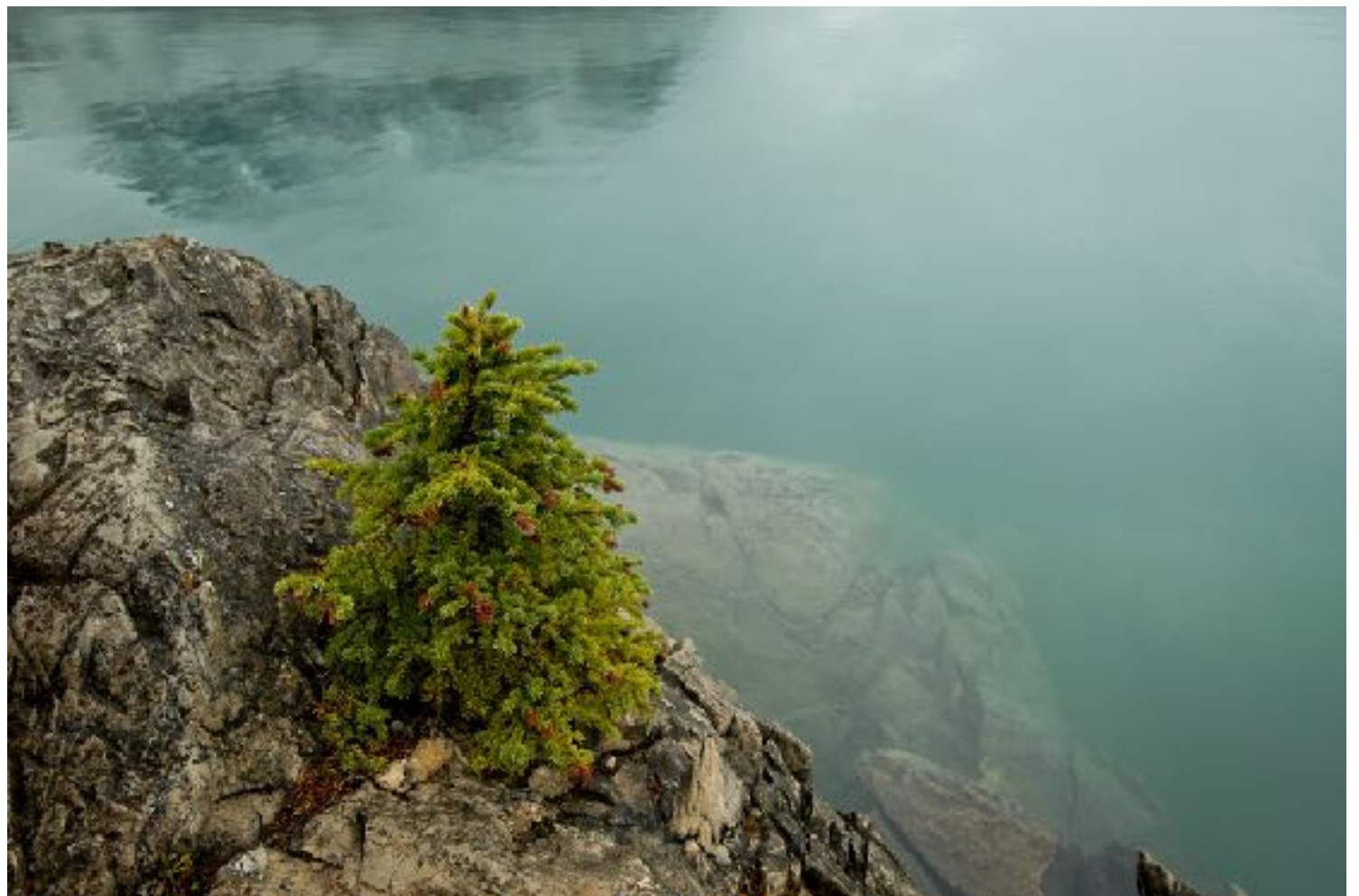
Hasselblad camera used to shoot on the lunar surface capture the results everyone was hoping for?

Working perfectly under the extreme conditions of the lunar surface, the HDC produced some of history's most iconic photographs. After the successful shooting on 21 July 1969, the Hasselblad was hoisted up to the lunar lander with a line. Securely removing the film magazines, both cameras with lenses were left behind on the Moon in order to meet narrow weight margins for successful return.

The journeys home from the Moon made very special demands on what could return regarding weight; from Apollo 11 to the final Apollo 17 mission, a total of twelve camera bodies were left behind on the lunar surface. Only the film magazines containing the momentous images were brought back. The resulting photographs captured the history of humanity in the making. (Credits: <https://www.hasselblad.com/history/hasselblad-in-space/>)

Members' contributions to our July issue: Summer Pictures for Your Enjoyment

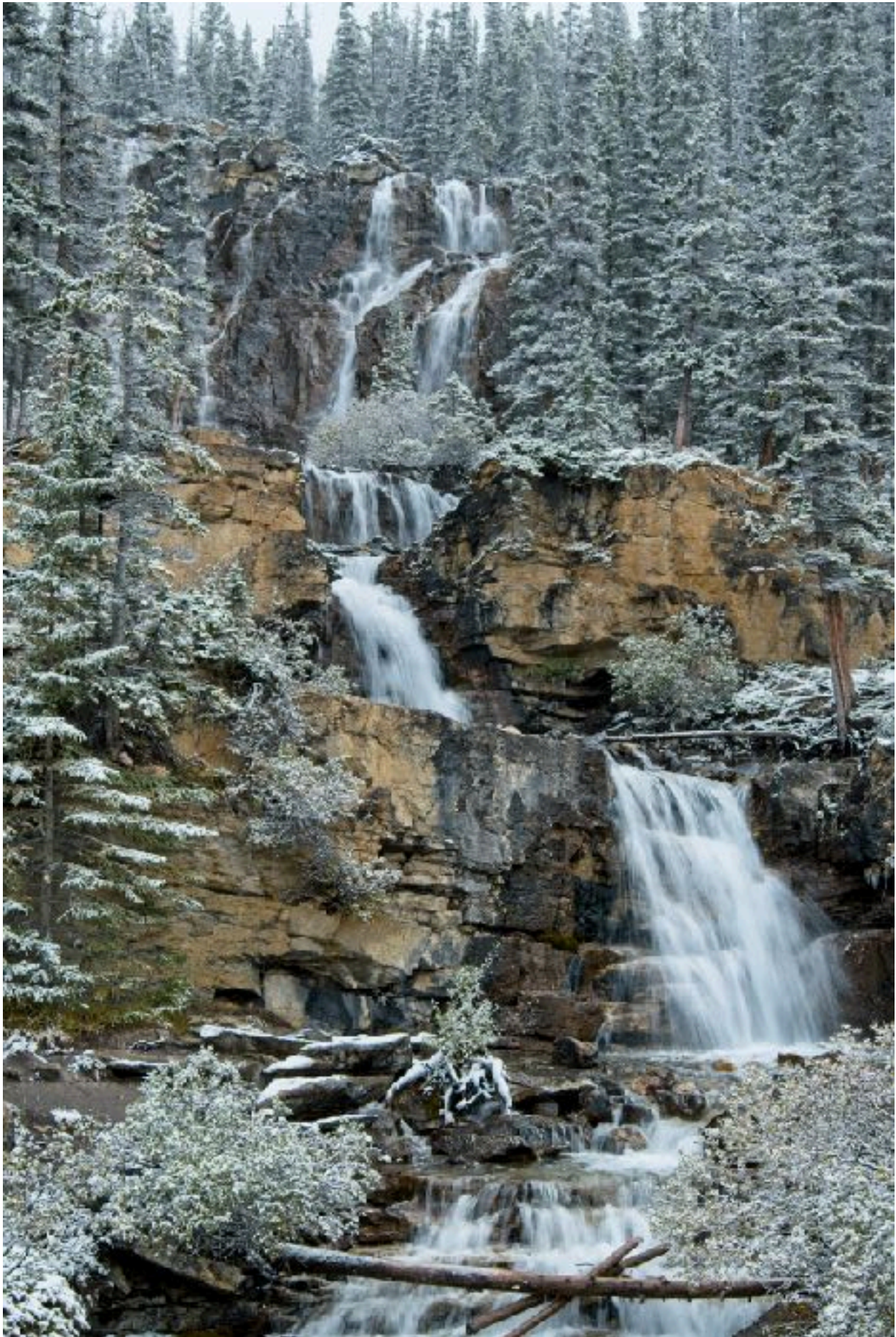












Members' July Contributions:

Karl-Heinz Gabbey

Top Set: Art Institute: Sculpture Gallery

Below: Bensenville Railyard

Scott Larsen

Second Set: I'm All Ears

Below: Lake Minnewanka, Alberta

Sandra Wittman

Third Set: Draft Horse, Whitefish, Montana

Below: Right: Osprey Blue, Cypress Lake, FL

Larry Lezon

Fourth Set: Majestic Red Tail Hawk

Below: Thursday Frog

Theresa Hart

Fifth Set: Bluff Springs Fen

Below Left & Right: Bluff Springs Fen

Scott Larson

Last Photo:

Tangle Falls, Icefield Parkway

Thank you, Scott, Sandra, Larry, and Theresa for the great photos!

To All Members:

If you would like to post some pictures in the newsletter, any and all contributions are welcome. Choose any subject. Please send your pictures to Khgabbey@aol.com.

Photographer's 30 Day Challenge For Cabin Fever During the Coronavirus Shutdown

- Day 1 Portrait of someone in your house
- Day 2 Favorite house plant
- Day 3 A flower in your garden
- Day 4 Something red
- Day 5 A tree in your yard
- Day 6 One of your hands
- Day 7 Favorite piece of furniture
- Day 8 A plate of food
- Day 9 Your favorite dessert
- Day 10 A wine bottle / beer bottle / soft drink bottle
- Day 11 Your car
- Day 12 Sunset
- Day 13 Filled glass of beer or wine
- Day 14 Your pet's eyes
- Day 15 A shrub in your garden or yard
- Day 16 The cover of a book
- Day 17 A lens for your camera
- Day 18 A playing card

- Day 19 A cereal box
- Day 20 Favorite (inanimate) object in the house
- Day 21 A candy bar
- Day 22 Patterns
- Day 23 A cup of coffee or tea
- Day 24 A fruit
- Day 25 A vegetable
- Day 26 Dish of ice cream
- Day 27 Red and green
- Day 28 A coin
- Day 29 An item of jewelry
- Day 30 Self Portrait again without sunglasses to see how you've changed in 30 days

Sandra Wittman:

Continuing --> Something to take seriously:

The 2020 Audubon Photography Awards: Top 100

<https://www.audubon.org/magazine/summer-2020/the-2020-audubon-photography-awards-top-100>

National Parks Are Getting Trashed During COVID-19, Endangering Surrounding Communities

<https://time.com/5869788/national-parks-covid-19/>

A zoo is struggling so much that it may have to feed some animals to other animals...

<https://www.cnn.com/2020/04/15/europe/german-zoo-crisis-slaughter-animals-pandemic-trnd/index.html>

'My heart is broken': Friends remember legendary photographer and lifelong Chicagoan Victor Skrebneski

<https://www.chicagotribune.com/news/breaking/ct-skrebneski-obit-20200405-77qssuehdbf25ptrx3hp7h4soq-story.html>

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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
Mentor Program Paul Minkus pminkus@comcast.net

CLCC Small Groups

Small Groups' Meetings and Activities have been postponed until further notice.

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
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 needed Tom Mickow, Ron Johnson, Paul Minkus, Julie Boatright, Joanna Bennett, Diane Marsek, Judy Jorgenson, Steve Dumpman,

Nature and Landscape group meets on the 2nd Wednesday of the month at 7pm at Chris Raecker's house...

85 S William St.
Crystal Lake, IL 60014
Chris Raecker; Chuck Rasmussen; Joanna Bennett; Karl Gabbey; Ed Zeek; Royal Pitchford; Tom Mickow; Larry Lezon; Linda Manning; Jim Stevens; John Gonsiorek; Judy Jorgenesen, Scott Larsen

There has been a Macro Group but currently not active.

To be a member of a Small Group, you must be a member of CLCC to enjoy this benefit.

Calendar of Meetings/Programs

Starting on Tuesday, August 4th, CLCC meetings will be held on the first Tuesday of every month with Zoom. Check on pages 18 and 19, below the LONG TERM SCHEDULE for instructions on how to access Zoom.

Final Announcement(s): 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).

To All Club Members

The Crystal Lake Camera Club will make every effort to stay in touch with the members, hopefully through Zoom video conferencing. If you have something to share, please email your photo(s) to Margie Paffrath at clpackrats2@yahoo.com

Meeting Invitation

Join Zoom Meeting (s)

Watch for an e-mail announcement

Password: 759371

One tap mobile

+13126266799,,89738441449#,,1#,759371# US (Chicago)

+16468769923,,89738441449#,,1#,759371# US (New York)

Dial by your location

+1 312 626 6799 US (Chicago)

+1 646 876 9923 US (New York)

+1 301 715 8592 US (Germantown)

+1 669 900 6833 US (San Jose)

+1 253 215 8782 US (Tacoma)

+1 346 248 7799 US (Houston)

+1 408 638 0968 US (San Jose)

Password: 759371

Find your local number: <https://us02web.zoom.us/j/81251201000>

AS long as the Covid-19 pandemic continues...

Message from the Officers and Support Personnel During the Pandemic:

As photographers, enthusiasts and professionals, we're accustomed to being in many different environments, both indoors and outdoors. We take freedom of movement and other things that apply to our hobby or trade for granted which makes being sequestered in our homes for the duration a really tough challenge. Our most immediate concern is for you and your families to remain healthy and safe. We wish you all well and are looking forward to meet again as we've always done. In the meantime, we'll stay connected through individual messages as the need arises and our monthly news letter. Our best wishes and kindest regards,

Crystal Lake Camera Club

President: Grace Moline

Vice Presidents: Rich Bickham, Judy Jorgensen, Sandra Wittman

And Support Personnel

Secretary: Margie Paffrath

Treasurer: Andy Gruber