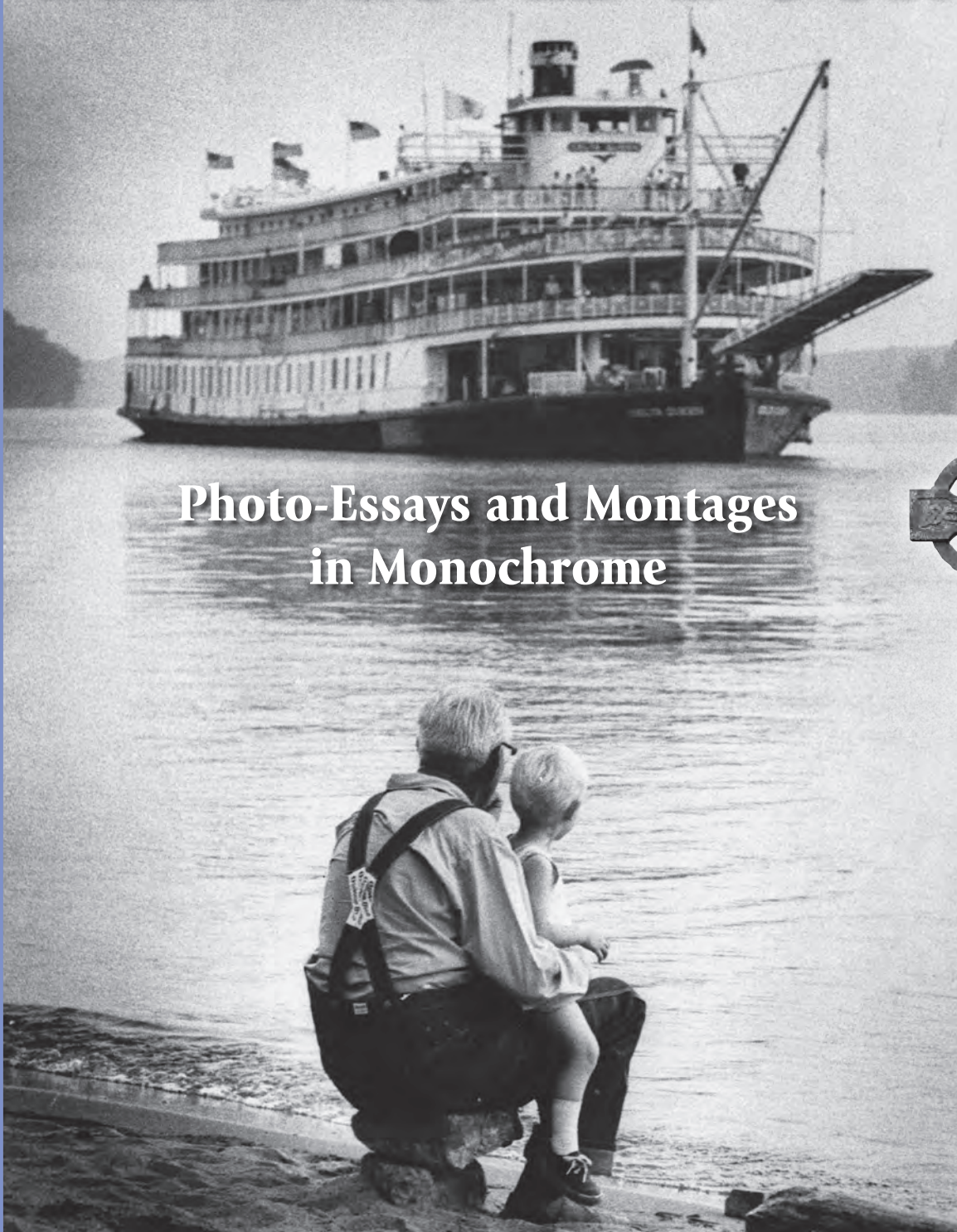


# THE PEOPLE BOOK

Photo-Essays and Montages  
in Monochrome



DAVID J. MARCOU, EDITOR



The People Book



From top left clockwise into center: Will "W" Win?, by David J. Marcou; Rudy's arranging, by David J. Marcou; The Somalian infant lived, by Rick Wood; The "eyes" of the world are upon you, by Rick Wood; Michelle, by Terry Smith; Reenactor, by Steve Noffke; London dustman, by David J. Marcou; President Reagan in Wisconsin, by Rick Wood; John, left, and Max Satory at the Grand Excursion, 2004, by David J. Marcou; Elizabeth Dole, by David J. Marcou.

**The People Book: Photo-Essays and Montages in Monochrome**  
© 2004, For entire book: David J. Marcou and Matthew A. Marcou  
For articles and photographs: Individual creators credited with them herein.

*The mind and the heart have got to begin at the beginning again  
and learn all they knew once more.*

—V.S. PRITCHETT, *NEW STATESMAN AND NATION*, APRIL 7, 1945

*... that government of the people, by the people, for the people,  
shall not perish from the earth.*

—ABRAHAM LINCOLN

*The things I want to know are in books;  
my best friend is the man who'll get me a book I ain't read.*

—ABRAHAM LINCOLN

*EMILY. "Mama, just for a moment we're happy. Let's look at one another."*

—OUR TOWN, BY THORNTON WILDER

**Publisher:** Speranza LLC, Rebecca and Sean Niestrath,  
Directors, Kalamazoo, Michigan.

**Project Director and Editor:** David J. Marcou, 3M  
Communications.

**Photo-Scanner:** Robert Mulock, Owner of Bob's Moen Photo.

**Designer and Copy Editor:** Sue Knopf, Graffolio.

**Business Advisors:** David A., and Rose C., Marcou; and Doug  
Gardner

**Printer:** Walsworth Publishing Company, Marceline, Missouri.

**Commentators:** Mary Ann Grossmann (S of L); David  
McCullough (S of A); John Whale (AHR); Sean Louth,(L, S,  
& S); and Roger Grant (TPB).

**Sponsors:** The Sean and Rebecca Niestrath Family and the  
Gary and Karmin Van Domelen Family, Principal Sponsors;  
the Tom and Joy Marcou Family; Fr. Bernard McGarty; Dr.  
Russell and Cindy Hauser and Family; the Terry and Cheryl  
Smith Family; Dr. Mark and Roberta Stevens and Family;  
Sam McKay; Gerald A. Bonsack; the Steve and Fran Noffke  
Family; the Doug and Jeanne Gardner Family; the Carl and  
Nelda Liebig Family; the Paul and Debbie Abraham Family;  
Mayor John and Dee Medinger and Family; the Arthur and  
Mary Heberd Family; the Yvonne Klinkenberg Family; the  
Noel and Diane Sutherland Family; the La Crosse Loggers;  
WKBT-Channel 8, La Crosse; the John and Beth Satory  
Family and Satori Arts; Errol Bryan; and the Charles and  
Christine Freiberg Family.

**Montages include photos by:** Matt Marcou, Kati Freiberg,  
Doug Gardner, Gary Coorough, Debbie Abraham, Dave  
Larsen, Loren Kannenberg, and Bob Mulock.

*Cover photos: (Front) Memories along the mighty Mississippi, by  
Steve Noffke; Celtic cross, by Tamara Horstman. (Back) Carriage  
on foggy Milwaukee night, by Rick Wood; Israel, Jesus' birthplace, by  
Rick Wood; Blue Angels Missing Man Formation, by Dave Larsen.*

#### PHOTOGRAPHER / WRITER TEAMS

La Crosse Mayor John Medinger (Introduction) and Sandra  
Perpich, Ph.D. (Preface)

Jon Tarrant (P) / David J. Marcou (W)

Gary Van Domelen (P) / Judy Knutson (W)

Jim Solberg (P) / N. J. Sutherland (W)

Carl Liebig (P) / Nelda Liebig (W)

Cleo Ries (P) / Nelda Liebig (W)

Terry Smith (P) / Ursula Chiu (W)

Emily Westerholm (P) / Pete Westerholm (W)

Steve Noffke (P) / Doug Gardner (W)

Gerald A. Bonsack (P) / Dale Barclay (W)

Margaret Salisbury (P) / Sam McKay (W)

Rick Wood (P) / Roberta Stevens (W)

David J. Marcou (P) / Mel Loftus (W)

Tamara Horstman (P) / Fr. Bernard McGarty (W)

*Title page photos: (Left to right, top to bottom) Pleased Cuban  
refugee, by Steve Noffke; Native American grandmother, by Steve  
Noffke; Dingle gent, by Tamara Horstman; Jon Tarrant with long  
lens, courtesy of Jon Tarrant; "Elvis," Mary Adams, and Cory Miller,  
by Gary Coorough; Matt Marcou, age 3, 1990, by David J. Marcou;  
Gary Coorough with his grown children, courtesy of Gary Coorough;  
A friend of Emily's, by Emily Westerholm; John Kerry meeting the  
public, 2004, by Loren Kannenberg.*



# The People Book

PHOTO-ESSAYS AND MONTAGES IN MONOCHROME

SPERANZA



*Edited by*

DAVID J. MARCOU



**INTRODUCTION: Stop. Be Silent. And Notice ...** *John Medinger, Mayor of La Crosse, Wisconsin*

The “Man in Black” used to come on stage and say, “Hello, my name is Johnny Cash,” and with this simple introduction, the crowd would go wild. I don’t expect the same instantaneous response from the viewers and readers of this book. However, I am confident that after you peruse it, you will thoroughly enjoy it. For one thing, there are essays that will stimulate your mind. However, it is the pictures that will most cause you to pause and reflect. Some of the people in these pictures you may recognize but not really know. You will closely examine their eyes, their wrinkles, and other features for some clue to discover who really is there. Other people you will have never seen before, but the quality of each photographer and photograph will capture your imagination and you will think that you *do* know them.



God created a lot of interesting faces and people—tiny babies and old men; beautiful and interesting women of every age; colors of light, dark, and darker. We are such a fragile species that it is a wonder that we have survived all these tens of thousands of years. We have at times shown streaks of brilliance and at other times incredible stupidity. We have fought so many wars that we can’t even remember them all. We have survived horrible diseases and natural disasters that killed millions. Yet, here we are in 2004, filled with optimism about the human condition, still searching for truth, salvation and our rightful place in this universe. This book is a microcosm of all of these things.

I want to compliment David Marcou for another wonderful book, and I want to thank all the writers and photographers for giving us this food for our souls.

**PREFACE: A World of Recollection and Achievement**

*Sandra Perpich, Ph.D.*

How does a photographer invite us into an imaged world? Let’s look at this book’s front cover. An elderly man sits with a child comfortably in his lap. Together, they watch a huge riverboat that looms in the picture’s midground, dwarfing the two humans. Sunlight defines the surfaces.

Stories may tumble from these two about boats seen before. Perhaps “Grandpa” worked previously to design such things, build them, fuel them, or guide them. Perhaps the child dreams of travel or big machines or admires human achievement. A world of recollection lies hidden within the image, tantalizing each viewer with possibilities.

Each photo in *The People Book* carries a story that can touch the viewer’s heart and mind. From the boy and his grandfather viewing the riverboat on the front cover, we travel through this book’s thirteen chapters—plus the montages—to see and imagine further travels and experiences. Every photograph within proposes to sweep us into a new world, where we can meet new people.

On the back cover, we see the world of the heart delineated in the image of a carriage on a foggy night and the candle-lit birthplace of Jesus. If ever there were a positive destination for any world-weary traveler, it has to be the birthplace of the Christ, a once-humble setting, whose light revived the world then, and renews it still today. And the Blue Angels help us reach for the heavens.

David Marcou and his colleagues deserve our thanks for this opportunity to encounter new and old people in a renaissance of situations by stepping into their worlds, each framed by a skilled photographer’s eye and imagination, and a writer’s gift for clear description through language.



## Contents

<b>Montage 1</b>	1	<b>Margaret Salisbury:</b>	
<i>Group</i>		<b>The Heart of a Dragon</b>	98
		<i>Sam McKay</i>	
<b>Introduction</b>	4	<b>Montage 4</b>	108
<i>Mayor John Medinger</i>		<i>Gary Coorough Photos</i>	
<b>Preface</b>	4	<b>Montage 5</b>	109
<i>Sandra Perpich, Ph.D.</i>		<i>Debbie Abraham Photos</i>	
<b>Jon Tarrant: A Renaissance Man</b>	6	<b>Montage 6</b>	110
<i>David J. Marcou, Based on</i>		<i>Gardner/Bonsack/Smith Photos</i>	
<i>an Autobiographical Essay by Jon Tarrant</i>		<b>Montage 7</b>	111
<b>Gary Van Domelen:</b>		<i>Matthew A. Marcou Photos</i>	
<b>A Man of Many Talents</b>	16	<b>Rick Wood: A Photojournalist</b>	
<i>Judy Knutson</i>		<b>for All Seasons</b>	112
<b>Jim Solberg: Naturalist,</b>		<i>Roberta Stevens</i>	
<b>Photographer, and Writer</b>	26	<b>David J. Marcou: Photographer,</b>	
<i>N. J. Sutherland</i>		<b>Journalist, Editor, and Teacher</b>	122
<b>Carl Eugene Liebig: Photographer,</b>		<i>Mel Loftus</i>	
<b>Teacher, and Humanitarian</b>	36	<b>Tamara Horstman:</b>	
<i>Nelda Liebig</i>		<b>"Tamara with the Camera's" Ireland</b>	132
<b>Cleo Ries: Memory-Maker</b>		<i>Father Bernard McGarty</i>	
<b>from an Early Age</b>	46	<b>Montage 8</b>	142
<i>Nelda Liebig</i>		<i>Group</i>	
<b>Montage 2</b>	56	<b>Montage 9</b>	143
<i>Kati Freiberg's Asian Vacation</i>		<i>Group</i>	
<b>Montage 3</b>	57	<b>Afterword</b>	144
<i>Bob Mulock's UW-L Football Photos</i>		David J. Marcou	
<b>Terry Smith: A Man on Many Missions</b>	58		
<i>Ursula Chiu</i>			
<b>Emily Westerholm: An Observer of</b>			
<b>Humans and Their Environments</b>	68	<i>Dedicated to the memory of all our deceased</i>	
<i>Pete Westerholm</i>		<i>loved ones and, especially:</i>	
<b>Steve Noffke: Veteran Photojournalist</b>		<i>Ronald Reagan, Mother Teresa, Mattie Stepanek,</i>	
<b>and Rock Musician</b>	78	<i>Warren Spahn, Ray Charles, Bert Hardy,</i>	
<i>Doug Gardner</i>		<i>James Cameron, Art and Mary Hebbard,</i>	
<b>Gerald Bonsack: A Photographic</b>		<i>Tom Elsen, Loni Paulson, Helen Schulz,</i>	
<b>Technophile Who Relates to People</b>	88	<i>Leroy Klinkenberg, Richard Knox, Ashley Lee,</i>	
<i>Dale Barclay</i>		<i>Anthony Skifton, Gordon Stumlin Jr.,</i>	
		<i>Pfc. Jacob S. Fletcher, David Bloom,</i>	
		<i>and a man named Ernie.</i>	

*The world is blessed most by [people] who do things,  
not by those who merely talk about them.*

JAMES OLIVER

## Jon Tarrant: A Renaissance Man

*David J. Marcou, Based on an Autobiographical Essay by Jon Tarrant*

British photographer Jon Tarrant says he has his uncle—who came from Canada to visit the family at their Isle of Jersey home when Jon was a boy—to thank for his first 35 mm camera. Soon the youngster had begun to experiment with black-and-white printing. “Everybody says that it is a magical experience when you first see an image appear in the developing dish, and I’ve never argued with that,” says Tarrant. “The ability to cross the boundaries of time and recreate the likenesses of people who are long dead is amazing. When I first started printing, crammed into a blacked-out cupboard in my bedroom, I practiced on old family negatives as well as my own early attempts. Revealed in the dishes were houses I had never visited, cars in which I had ridden but could not remember, and places I had photographed through an excited child’s eyes. Photography may well be rooted in physical and chemical science, but to this day I still believe that it is a special kind of magic.”

### Into Print

It was at Cambridge University while studying Natural Sciences that Tarrant’s interest blossomed. He became a photographer for the university’s paper, *Stop Press*. “Every Saturday, I photographed a couple of the university’s sports teams, and during the week was often in the Union Society snapping visiting celebrities and politicians,” he recalls. “As well as supplying pictures to *Stop Press*, I also sent prints to the city’s paper, the *Cambridge Evening News*. My first published picture was taken on a cold winter’s night, when I came across a team of firemen pulling a stranded cow



*Does Sarah Make a Splash?: This is one of Tarrant's favorite pictures. Its subject is Junior European Diving Champion Sarah Soo, training in London's National Sports Centre at Crystal Palace in 1998. This photo was taken on a Mamiya 7, which has great quietness and lens quality.*



out of the river. It was a fairly ordinary picture, but the firemen were officially on strike, yet still turned out to save the distressed animal."

The photographer made contacts next with national papers. His images appeared in the *Daily Mirror* and *Daily Mail* and on TV news—all while he was still at university. With his first national-paper payment (from the *Daily Mirror*, for a picture of HRH Prince Edward), he upgraded his camera from a Chinon CM3 to a Nikon FM, and he has been a Nikon user for 35 mm work ever since. Tarrant remembers that once he accidentally dropped a Nikon off a truck. "It got dented, but all I had to do was use a screwdriver to bend the baseplate back out so that it didn't foul on the camera's motordrive coupling. I've always been impressed by that sort of build quality."

At Cambridge, Tarrant built a collection of autographed prints. "I used to send copies of my photos to the people concerned, and requested that they sign and return one to me in exchange for keeping the second," he explains. "Among those I have in my collection are former snooker world champion Alex 'Hurricane' Higgins, *Hitchhiker's Guide to the Galaxy* author Douglas Adams, and Monty Python stars Terry Jones and Michael Palin. HRH Princess Margaret declined to sign a picture, but I still have a letter from her lady-in-waiting requesting a copy of one of my pictures from the *Cambridge Evening News*."

## Big Wide World

After graduation, Tarrant spent three months in Israel and Gaza, working as a photographer for a charity educating Palestinian refugees. He returned with good pictures, but none of the magazines he contacted were interested. "It was a really important experience for me to go and see what one of the world's oldest trouble spots is really like. The Palestinians were really friendly to me. I was amazed to see that some of the people had color televisions, even though there were open sewers in the streets. I was told that was because the refugees could just pick up their televisions and take them back to their rightful homes when they were allowed to return to their homeland, but the sewers would be left behind. It was all about being defiant—about not accepting that they would always be living in these squalid conditions."

When Tarrant couldn't place his Palestinian pictures in the UK press, he changed paths. "I had done well with newspapers while at university, but those pictures were all of celebrities and politicians, and I wanted to do something more about the lives of ordinary people. When I realized that wouldn't be easy, I got fed up with press photography and went to work as an assistant in the London studio of Terence Reading, who did a lot of advertising and catalogue work. Although I learned a lot from Terry, I quickly realized that I was not suited to still-life photography. So I fell back on my university science degree and applied for a job in the research department of Engelhard Speciality Metals, which had a factory near London."

For six years, Tarrant worked in metallurgical research, and then worked another year with a computer team on the nuclear reactor Sizewell B. For a time, he hardly picked up a camera, but



*Radical Hair, Sabattier Effect: This “radiated” portrait accentuates the “on-fire activity” of the woman’s hair and makes her face look in-your-face and vulnerable at once. The Sabattier Effect results from the partial reversal of a developed image by exposure to light before “fixing” (permanent stoppage of development).*

*Gaza Girl with Baby, 1982: Tarrant spent three months on the Israeli-occupied Gaza Strip and photographed the work of UNIPAL, a charity helping Palestinian refugees. Those refugees have wanted to return to their home, Palestine, for many years. The Jews returned to their homeland in the twentieth century; both peoples need to feel at home soon in that part of the world—alive, well, and at peace.*



one day he spotted a photo contest notice in the news and decided to enter. He won; part of his prize was a beautiful rendition of his winning picture. The print was done by Larry Bartlett, the top black-and-white printer working for British newspapers then. Tarrant says: "It was a huge boost to my confidence, and my enthusiasm was rekindled. When I moved house, I got in touch with a local newspaper and started doing regular assignments for little more than expenses, while still holding down my day job in the research department."

Next, he heard that a publisher wanted someone to write a book on flash photography. He applied and got the commission; this was the start of a fruitful relationship with David Kilpatrick, himself a prolific author and publisher of UK magazines. Through him, Tarrant got in touch with Harry Ricketts at Fountain Press, for whom he would write a book with Larry Bartlett.

## Pictures and Words

Within a couple of years, Tarrant was a full-time freelancer doing news work, photographing real people and some celebrities. He was also writing for Kilpatrick's new magazine, *PhotoPro*, which led the way in the UK when digital imaging first arrived (late eighties). Tarrant was not then a fan of digital, so he did a lot of Kilpatrick's lighting, film, and darkroom features instead—until he was approached about editing a magazine himself. Reassured by Kilpatrick that he would help his protégé informally—though the magazines were rivals—Tarrant became editor of *Professional Photographer* magazine in 1991.

The next two years were "absolutely brilliant" says Tarrant. "I was still running my own photo business from a studio in south London, and at the same time was writing and collating material for a growing monthly magazine. It was hectic, but I had fantastic access to people and new equipment, and my expertise grew enormously. It was also then that I cemented my relationship with Larry Bartlett. Some time after my amateur success, I had met Larry and discovered that he lived close to me. He was a very approachable person and agreed to print some of my newspaper work to enter in competitions. We had only one success, in the Kodak Press Awards in 1989, but Larry patiently kept doing prints for me. He had hundreds of trophies to his name and worked with all of the UK's best-known press photographers then, including John Downing, Tom Stoddart and Roger Bamber.

"When I took over at *Professional Photographer*, I gave Larry a regular slot in the magazine. It was an idea I'd seen in another magazine years earlier, and one that other photo magazines have since copied. Larry and I became good friends, and between us we put together the book *Black & White Photographic Printing Workshop*. I am very proud of that book; it contains some fantastic pictures and brilliant printing advice. The sad part is that Larry died just before the book was published, so he never saw it. But his expertise lives on, and I don't think anybody has ever done a better book on the practical techniques of black-and-white darkroom printing."



*Nude on Sofa, 2002: Tarrant says, "Although I call this picture 'Nude on Sofa,' it is more a picture of a young woman's back than a blatant nude," which is why he feels it is useful to think about this image in relation to the diver photograph (Sarah Soo).*



*Beautiful Woman, a Conventional Portrait: The mild halo effect around this woman's head combined with the dark contrasting crown of her hair lends an even more radiant expression to her well-lit face.*

## Cult of Celebrity

After two years of editing *Professional Photographer*, Tarrant left it and returned to full-time photography. He was then invited to edit *HotShoe International* (a high-end advertising and editorial photography magazine), and he did more noneditorial commissions himself, like certain types of ad work. But he wasn't happy. "It was well paid and technically rewarding work, but it was not really what I wanted. Neither did I want to stay a press photographer." While newspapers were becoming more obsessed with every move of even minor celebrities, Tarrant disliked promoting people who had done little to justify their fame.

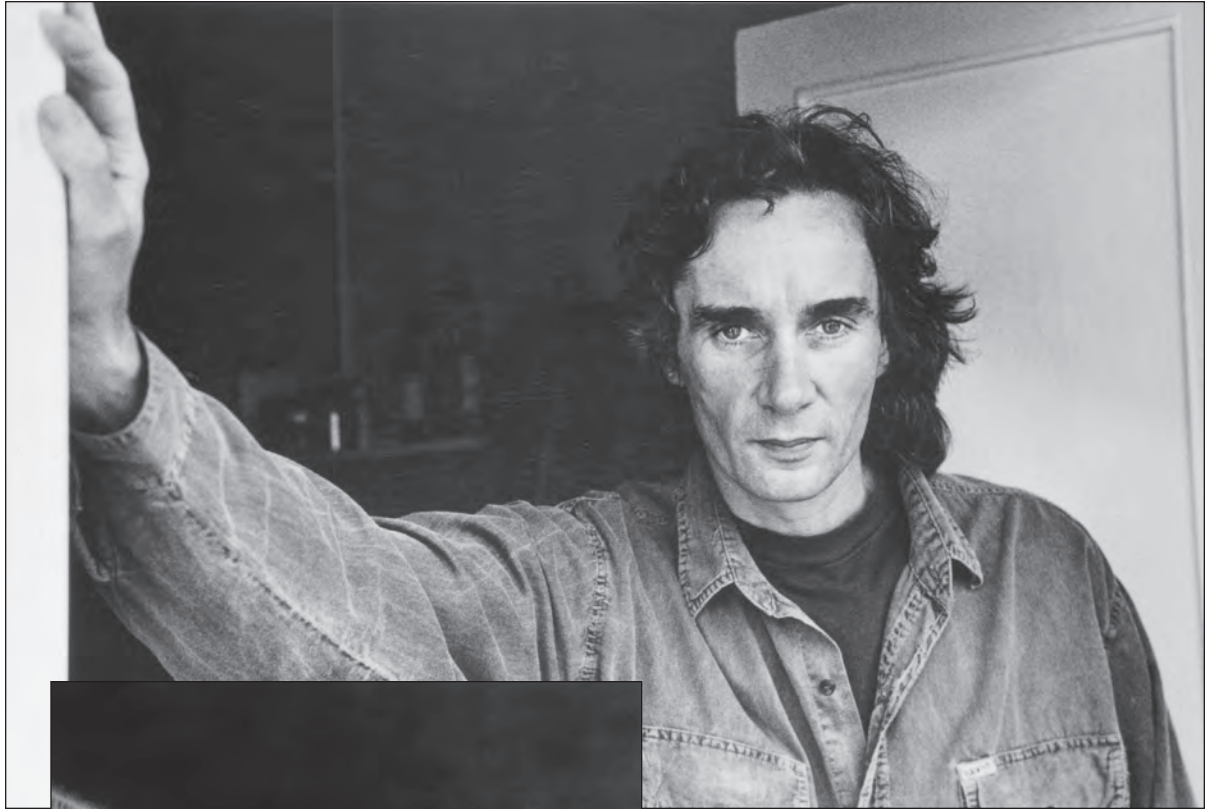
A few years earlier, he'd met and photographed Professor Stephen Hawking, a famous expert on black holes and cosmology. Tarrant says: "Here was a man who, through illness [amyotrophic lateral sclerosis, or Lou Gehrig's disease], had what seemed the most unglamorous barrier between him and the rest of the world, yet who came to symbolize the pinnacle of intellectual achievement. When I started to contrast that with the largely irrelevant world of pop music and movie actors, I began to doubt the very foundations on which national newspaper circulations now rest."

Freed from editorial demands, Tarrant's photographic style evolved. He experimented with Polaroid film, not for proofing but as an art in itself, and compiled an exhibition devoted to it. He also began a long-term project: a photo diary of the month of June each year. He developed his eye and acquired a new range of techniques suited to such subjects as nudes.

## Back to the Beginning

Most recently, Jon Tarrant was editor of the 150-year-old *British Journal of Photography*. "Looking through old issues, it has always struck me how serious the magazine used to be and how comparatively lightweight photography has become. As somebody with a strong science background, I find this very sad, but at the same time it has allowed photographers—myself included—to concentrate on what we see through the viewfinder without the distraction of having to worry about whether or not the picture will 'come out.'"

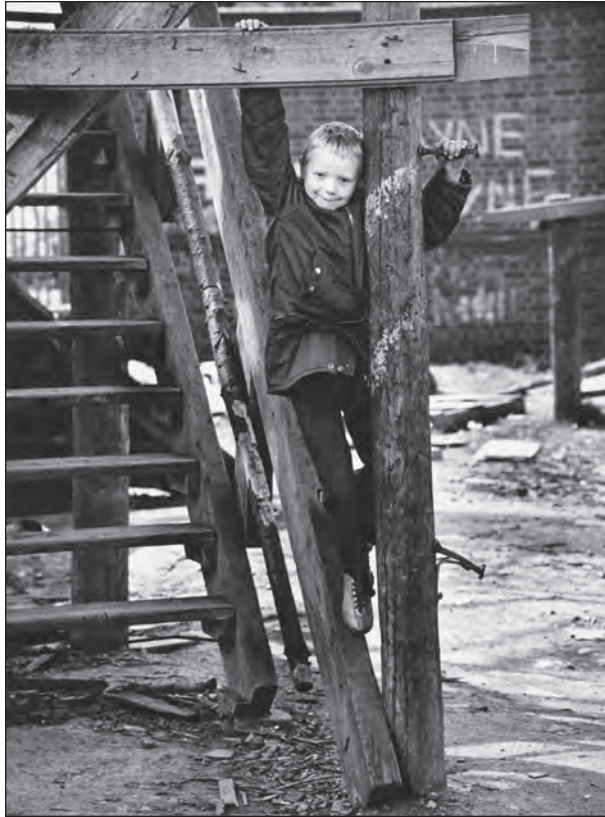
Tarrant says photography is not a solitary activity. "Anybody who thinks he or she is creating truly unique photographs hasn't seen enough work by others to know that originality is mainly a myth. But I think it is a shame that one person's self-publicity can overshadow another's previous achievement—like Man Ray and the Sabattier Effect. In the end, all that really matters in photography is your own sincerity and the people you photograph—preferably real people. I know this is true because when choosing my favorite pictures for this book I discovered that most of the photos with a lasting appeal for me are of ordinary folk. If you recognize any famous faces among my views here, that's because I enjoyed photographing them as people, in spite of their celebrity—not because of it."



*Bob Carlos Clarke in His Darkroom Doorway, 1988: One of the UK's top celebrity photographers, Carlos Clarke is famous for his classic fetish-inspired book *Dark Summer*. His latest book, *Shooting Sex*, reveals a lot about his strengths as a photographer over four decades.*



*Lin's Lips, Sabbatier Effect, 1998: Using Polaroid film and the Sabbatier Effect together, Tarrant shot a picture of a woman's lips, then after peeling the film apart partway through development, he shot off a flash, which impacts the development in a dramatic way. Armand Sabbatier discovered this effect long before Man Ray made it famous in the 1920s.*



*Boy in Adventure Playground, 1980: This picture of a little boy on a playground won Tarrant a top award in a newspaper photo competition. Though British culture is very cautious about photographers taking pictures of children, this view is a very good image of a boy about to have fun. As a result of receiving the award, Tarrant was introduced to Larry Bartlett, who created the contest's exhibition prints, and whom the photographer later worked with.*



JON TARRANT was born on Jersey, Channel Islands, and graduated from Britain's Cambridge University in Natural Sciences. After working on the student paper there, he eyed bigger work and visited Israel and the Gaza Strip, where he completed a documentary project on people and conditions. He returned to Britain, worked as a scientist, then as a full-time photographer, and eventually won a Kodak Press Award in 1989. He met and worked with the legendary printer Larry Bartlett, and they published a book together, *Black & White Photographic Printing Workshop*. Jon has served as editor for three photo magazines: *Professional Photographer*, *HotShoe International*, and the *British Journal of Photography*. He led the *BJP*

for three and one-half years and left there in 2003 to teach physics and do freelance photography and writing. A Renaissance Man, he's taken many pictures of celebrities, loves photographing "ordinary folk," and continues to perform many key tests on new technology for the *BJP*. He can be contacted by e-mail: [jontarrant@hotmail.com](mailto:jontarrant@hotmail.com)

DAVID J. MARCOU'S biography is at the end of Mel Loftus's article about Dave's photography.



*Tree Warden, South London, 1989: Tarrant says, "[This story is] about a retired gentleman incensed by the damage caused by vandals to young trees in a park near his home. He sent in many angry letters to the local council. Famous printer Larry Bartlett created the print of it that won a Features award in the 1989 Kodak Press Awards. Most people like the dog in this picture a great deal."*

*Honorary Degrees Ceremony, Cambridge University, 1981: It's traditional for U.K. and American universities to confer honorary degrees on leading figures. This procession in 1981 was headed by Lord Runcie (then Archbishop of Canterbury) and Lord Carrington.*





*I believe a “talented” person is one who has learned how to effectively cultivate and polish any of the many desirable capabilities with which most of us are born but few of us nurture.*

MARILYN VOS SAVANT

## Gary Van Domelen: A Man of Many Talents

*Judy Knutson*

“Stopping people and events in time” is what captivates Gary Van Domelen most about photography. He says, “However busy we are, there are moments we can capture and recapture by taking and reviewing photos that don’t allow the grim reaper to win.”

Van Domelen’s interest in photography began when his brother started out with a 35 mm Yashika camera. The brothers were then teens in Green Bay, Wisconsin, where many famous sports photos have been taken by many photographers, and where Gary had a robust upbringing. The photos he first took were mostly of the outdoors—basically nature and scenery views. Later, his sister and her husband, an art professor at St. Norbert’s University in De Pere, Wisconsin, influenced Van Domelen’s photography. He was encouraged by their use of black and white, and he tried to duplicate the myriad details he observed in their scenes.

### The Pictures

The nature theme has continued to be a part of Van Domelen’s photos. He often combines family vacations with photography and loves being outdoors. One of his favorite activities is to frame people in nature scenes and with architecture. This approach may be seen in several of his photos here.

For example, Cologne Cathedral in Germany can be seen amid Christmas festivities, demonstrating the convivial sacredness of that season. Churches and cathedrals are very much a subject



*Invisible: Sean Van Domelen as toddler behind a gauze-like curtain. Childhood can be a precious time.*

of interest for the photographer, who has also made beautiful photographs at Notre Dame in France, at the Duomo in Florence, Italy, and at many other notable churches and cathedrals.

Other places have also inspired him. The doorway of an old wooden farm building in La Farge, Wisconsin, frames Don Coleman, the father of Van Domelen's wife, Karmin, suggesting that Coleman is a self-made man. Sometimes being close to nature means that we live in buildings constructed around natural principles, and older buildings of this type suggest the closeness of humans to their surroundings.

Trees and river accent George Van Domelen and his fishing pole in northern Wisconsin, indicating that George was in the midst of a "natural high." George has since passed away, but his photos have not. Son Gary, and Karmin, provided the editors of *Light, Shadow, & Spirit* with George's view of Michelangelo's "David," which worked well there.

Another Gary Van Domelen photo near water was made of a bridge on Wisconsin's Peshtigo River in Wisconsin. This view shows the great power of water—both its rejuvenating and devastating effects.

Two of Van Domelen's images depict his son, Sean, as a toddler behind a curtain in the family's home. One view magically shows his eyes and silhouette; the other reveals his face.

Yet another view shows the beautiful, relatively new (1980s) building, "The Pyramid," designed by American architect I. M. Pei, at the Louvre Museum in Paris, with Karmin and Sean seated in front of it and its pool.

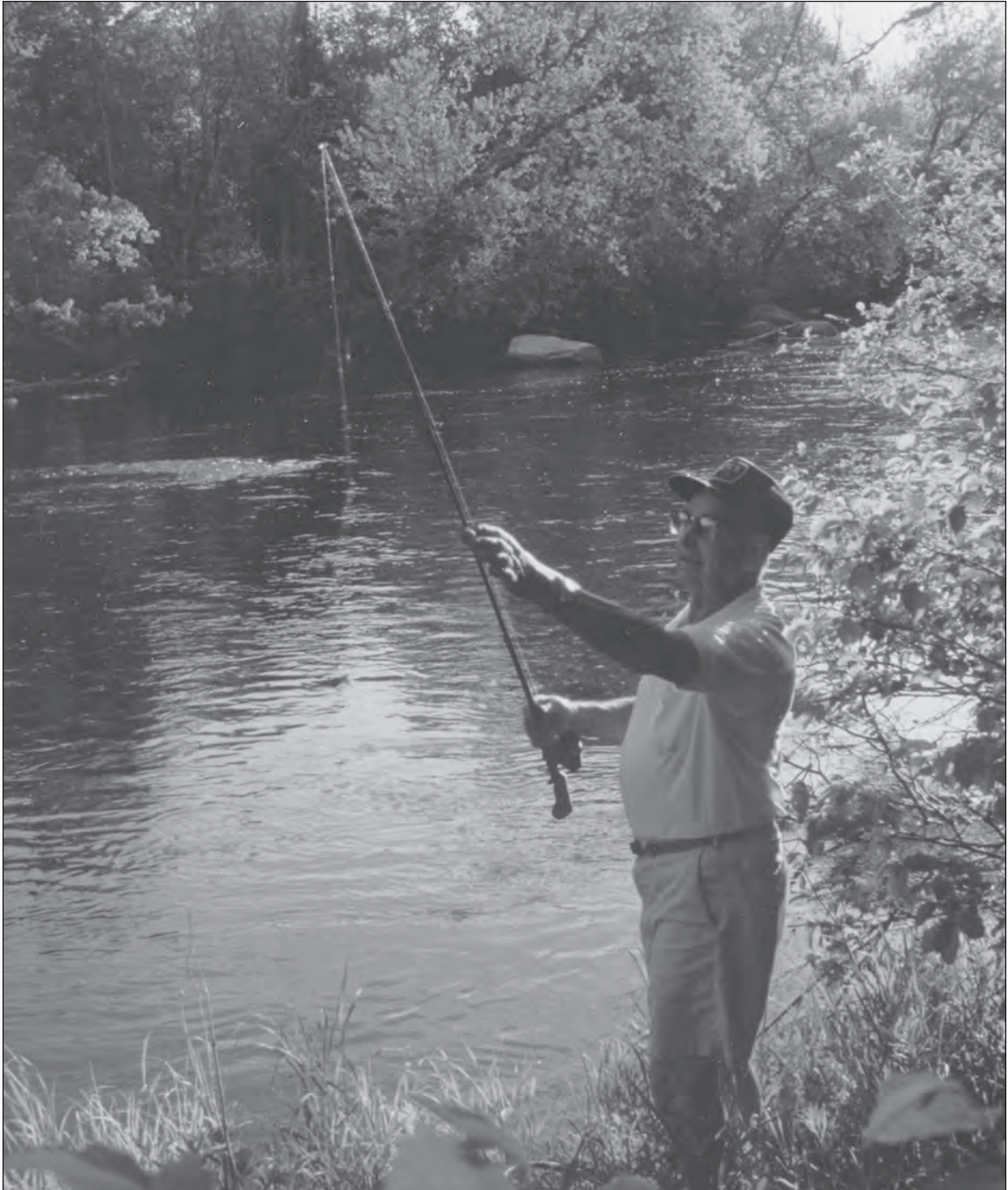
We also see Karmin's sister, Kathy McCabe, with Sean at sunset in Racine, Wisconsin. Nature is a wonderful power at times, especially when the sunsets are peaceful and suggest the joys of intergenerational camaraderie.

Finally, we see a woman's silhouette (or is it a child's?) at the top of a beach's lifeguard tower. Who is the woman/child? And if the figure is a woman rather than a child, why does she look child-size? Perhaps this scene reflects the effects of not only artistic foreshortening, but of memories and what they mean to our hopes and dreams.

## Techniques

In this book, we see black-and-white reproductions of many color originals. Black and white is Van Domelen's preferred medium for the interesting details it provides; as he says, "It links us with the past." He adds, "We don't look so different from our parents and grandparents . . ."

At various family gatherings, Van Domelen has discovered that constantly taking photos may annoy others; however, he has also found that those who may have been annoyed to begin with are usually appreciative afterward, when they have photos to remind them of past events. Van Domelen points out, "It is better to ask forgiveness than to beg permission," and this attitude seems to work for him. The value of his photos can be judged by their being shown throughout his own home and others' homes, too.



*Contentment: George Van Domelen and his fishing pole. As former Wisconsin State Journal columnist Roundy Coughlin used to say, "What more could be fairer?"*



*Peek-a-Boo: I see you! Sean as a toddler, still playing with that curtain.*

and makes his living as the vice president and chief corporate counsel at American Standard, Van Domelen has retained his lifelong enthusiasm for photography and has written extensively as well. In addition to having photos published, this man of many talents has had articles published in *The Marquette Review* and *The Wisconsin Lawyer*. And he has also written sports and hunting stories for local newspapers such as *The Marinette County Outdoorsman*, *Wisconsin Sportsman Magazine*, the *De Pere Journal*, and the *De Pere Reporter*.

For a busy lawyer and businessman, photography provides time for Van Domelen to clear his head and relax. Although he has no specific photographic goals now for the future, his enthusiasm for photography, along with his attention to detail, will probably mean that he will continue to take and publish high-quality photos for some time to come. And as he says, "It's rewarding to capture what you see in your mind's eye in a way that others can appreciate—the playfulness of a dog, the innocence of a child, the surprise in an adult, the serenity of nature."

Van Domelen has always had plenty of worthy subjects for his photography. Besides taking pictures of his family, he has taken numerous photos as he has traveled to cities like London, Paris, and Berlin, and to countries like Canada and Brazil.

Over the years, he has learned that it is sometimes better to get close to his subjects in order to get the "big picture" into his lens. It can often help to show people close-up, for instance, in order to get and give a clear impression of who and how they are. And in his black-and-white nature scenes, Van Domelen has learned that there is power in the framing of photos. He currently uses a Kodak digital and two Minolta 35 mm cameras.

## Versatility

Although he graduated from Marquette Law School in Milwaukee



*Self-Made Man: Don Coleman in a Wisconsin cabin. Good to be alive . . .*



*That's My Dad!: Kathy McCabe, Karmin's sister, with Sean at sunset in Racine, Wisconsin.*



*Christmas in Germany, Cologne Cathedral: The crowd and the lights are as fascinating as the architecture.*



*Diamonds: Karmin and Sean at the Louvre's Pyramid. I. M. Pei would be proud.*





**Nice Framing:** Bridge along the Peshtigo River. In 1871, this area was on fire.



**GARY VAN DOMELEN** was born in Green Bay, Wisconsin, in 1959, and graduated from St. Norbert's College of De Pere, Wisconsin, with a B.A. degree in History in 1983, and from Marquette University Law School of Milwaukee in 1986. In addition to his free-lance photography and writing, he has worked full-time for S.C. Johnson & Son, Inc., of Racine; the Fisher Scientific Company; and the Trane Company; and he is currently vice president and chief corporate counsel for American Standard Companies. Gary lives in New Jersey with his wife, Karmin, and their son, Sean.



**JUDY KNUTSON** was born and raised in Decorah, Iowa, and graduated from Luther College there in 1964 with a B.A. degree in English Education. She taught English in Cresco, Iowa; Holmen, Wisconsin; and La Crosse, Wisconsin, senior high schools for thirty-seven years. Judy is married to Dick Knutson, and they have three adult children and three grandchildren. She and Dick live on a farm near Onalaska, Wisconsin, where Judy is writing a novel and some children's stories.



*Woman-child: Silhouette of Karmin Van Domelen on a lifeguard chair at sunset.*

*Climb the mountains and get their good tidings . . .  
The winds will blow their own freshness into you . . .  
while cares will drop off like autumn leaves.*

JOHN MUIR

## Jim Solberg: Naturalist, Photographer, and Writer

*N. J. Sutherland*



Jim Solberg, an award-winning photographer and published writer, was born in Portage, Wisconsin, in 1946. His family soon moved to La Crosse, where he was enrolled in Catholic grade schools. Later, he graduated from Aquinas High School. It was at this early age that his interest in photography first blossomed.

### A Key Gift

While the young Solberg was still in high school, his father presented him with an Argus C3 35 mm, and he began learning the concepts of film speed, f-stops, shutter speed, and focusing with this prized first camera.

*A View from Above, 1981: Jim's son, Pete, used to like scrambling over rocks and trees, as this shot near Barre Mills, Wisconsin, clearly shows. The bright sky behind the shaded rocks produces an almost surrealistic effect.*



*The Chutist: This picture was taken from the stands at the preliminary show for the La Crosse Oktoberfest stock car races at the Fairgrounds Speedway in about 1986. The skydiving action is frozen, yet there is also a sense of movement here.*

Later, while in college, he added to his collection with the purchase of an SLR—a Miranda F—found in a discount catalog from a firm in New York. It was a great way to begin an adventure with photography that would lead him to a lifelong love of this special art form.

Solberg went on to study at the University of Wisconsin–La Crosse, and in 1971 he obtained a Bachelor of Science degree in Secondary Education with a major in Biology. After graduation, he taught junior high Science and English for eleven years at Holy Trinity, a Catholic grade school in La Crosse. While teaching, he used his interest in nature and his collection of nature photos to stimulate interest in his students. Leaving the teaching profession, he became a draftsman for the Solberg & Associates Surveying and Drafting Company, and later, his appreciation for photography drew him to Sun Photo, where he became a sales representative. Sun Photo was an aerial photography group that specialized in pictures of farms and ranches. Working there provided him with the opportunity to travel and photograph many different areas throughout the United States.

Because of a severe illness in the early 1990s, Solberg had to curtail much of his physical activity and could no longer work. Not until a liver transplant in June 1992 was he able to recover some degree of health and put some meaning back into his life. He returned to the UW–La Crosse in 1994 and eventually received a Masters degree in Community Health Promotion and Education. Unfortunately, persistent health complications prevented him from following through in this field of endeavor. However, he has been able to achieve some satisfaction in his desire to be helpful to others in the health field by offering his home and time to the Gundersen Lutheran Respite Program. On weekends he cares for one or two developmentally challenged men who are in foster care. He also co-founded and currently facilitates a support group in the La Crosse area for other candidates for and recipients of organ transplants. He publishes a monthly newsletter and leads a monthly meeting for the group.

## Naturalism and Photography

For the last four years, Solberg has also been able to follow a different and greatly satisfying pursuit—free-lance writing and photography, specializing in outdoor sports and nature. By the end of 2003, he had become a regular contributor to two magazines and now writes a weekly outdoor column for several local newspapers. His strength in this field is most evident when one views his work with nature, especially when examining the close-ups of plants and animals. Part of his enthusiasm for this type of photography stems from an interest in the work of several *National Geographic* outdoor photographers. When reviewing one of his pictures, he often asks himself, “Would this picture make it into *National Geographic*?”

Solberg was elected president of the La Crosse Camera Club (LCC) in 1988 and owes much of his interest and professional development in photography to the advice and encouragement of others in the group. He says, “I am especially indebted to the fine work and example set by



*Looking Out, 1981: Jim Solberg's son, Pete, looks out from a small cave near Barre Mills, Wisconsin. The contrast of lighting made this a challenging shot, and the photographer chose to compromise a bit on exposure to catch some features in the cave itself. As Pete gazes at the world from the main entrance, light pours in from another opening behind him.*



*Knock, Knock. Who's There? 1981: Pete peers into a small entrance to the cave. This was also a tricky shot due to the brightness of the outside of the cave compared to the darkness within.*



*A Face from The Past—"Lucy": Solberg set up a shot of a replica of the two million-year-old human ancestor named "Lucy" by her discoverers. Although the original African skull was found in fragments, this scene captures the enigmatic but exciting nature of the human fossil. Solberg bought the replica from a fossil reproduction company on the East Coast. He buried the skull in sand, then wiped some of the sand away to suggest the weathering effect caused on the original fossil by time. As the story goes, while the discoverers studied Lucy's fragile remains, they listened to the song "Lucy in the Sky with Diamonds," hence the name "Lucy."*

fellow LCC member John Zoerb. His detailed slides of wildflowers and his company on many field trips inspired me to look more closely at nature through my camera."

Solberg's early studies in biology enhanced his desire to personally view wildlife and plant life in their natural environments. His explorations of the outdoors, as well as the people he encountered there, have provided a bounty of photos and related stories. He revealed that at first he sometimes felt uncomfortable taking "people pictures." His basic shyness made him feel as if he was imposing on others by shooting photos of single or group activities. However, his recent work on hunting and fishing stories gives him a good reason to break the ice and photograph individuals to enhance the stories.

In Solberg's early college years and throughout most of his life, Kodachrome 200 ASA color slide film was the medium of choice. More recently, however, he has switched to 400 speed



*Kayla and Sarah in the Big Musky: This picture shows Jim Solberg's daughter, Sarah, and her friend Kayla in the "Big Musky" at the Fishing Hall of Fame in Hayward, Wisconsin. Taken on vacation in 2002, it shows the friendship and enthusiasm of Sarah and her best friend on this special occasion.*

*Drawing a Bead, October 2003: Jeff Kostuch, a friend of Jim Solberg's, was photographed drawing a bead on a squirrel during a hunt near Coon Valley, Wisconsin. Solberg shot the photo with a 35-75 mm lens on a Minolta XD11 SLR using 400 ASA Kodak Max film.*





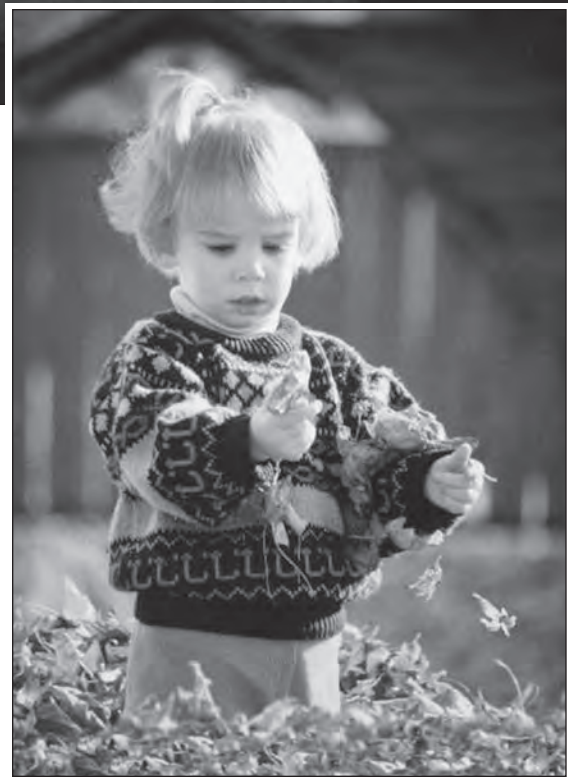
*Where Do the Waves Come From? 1977: It looks like Jim's son, Pete, is pondering this question, hunkered down on a rock alongside the Mississippi River near La Crosse, Wisconsin. The photographer tried hard to catch the wave action on the rocks while Pete sat on his perch.*

Kodak Max color print film for his outdoor shots. A Minolta single lens reflex camera with a 35-80 mm zoom does most of the work. He uses a +2 to a +10 close-up filter-type screw-on lens or a bellows for ultra-close-up shots. He had used a zoom telephoto and a 400 mm lens for longer-distance work, but he recently purchased a 500 mm reflector lens for telephoto work. He very much enjoys taking pictures, too, with his first digital camera—a Canon EDS Digital Rebel. Since most of his pictures are shot in a natural environment, he usually depends on available light rather than flash. He carries a tripod in his car, but usually ends up doing handheld work.

Solberg has won a number of competitions and year-end awards while a member of the La Crosse Camera Club. He has rarely entered other competitions, but in 1987 he also won first place in the color print competition of La Crosse's Oktoberfest photo contest and "Best Picture" award in the First National Bank calendar contest.



*Lost Lake Reflections, 1977: Jim Solberg's wife, Gail, looks out over a quaint northern lake near the Nicolet National Forest while it was still natural and undeveloped. This serene locale offered one of the first opportunities for Gail to truly experience some quality time away from the cacophony of civilization.*



*Sarah Tossing Leaves, 1985: Jim Solberg's daughter, at about the age of two, plays in the autumn leaves that had fallen in the family's backyard. This photo is one of many that the photographer likes of Sarah, who recently graduated from high school.*

## Present and Future

A number of the photographer's pictures, printed in black and white, appeared in the book *Light, Shadow & Spirit*, and his writings and nature photos were published in *America's Heartland Remembers*. Solberg is currently a contributing writer for *Badger Sportsman* and *Midwest Outdoors* magazines, both of which feature a monthly column and a variety of articles and photos reflecting his many outdoor experiences.

Solberg emphasizes that all human subjects involved with his photos here were aware or had been advised that they were being filmed and willingly posed for the shots. He expresses his thoughts on the work he does in the following statement: "Many of these images combine my love of the outdoors with my joy of photography, so they are especially meaningful to me at this point in my life." After seeing the results of his efforts, the rest of us also can gain an appreciation for his work in this rewarding field.



**JIM SOLBERG** was born in Portage, Wisconsin, in 1946; his family soon moved to La Crosse, where he was raised. After graduating from Aquinas High School, he earned a B.S. degree in Secondary Education (Biology major) from the UW-La Crosse in 1971. He then taught junior high Science and English at Holy Trinity School for eleven years. Next, he worked as a draftsman for Solberg & Associates Surveying and Drafting, and was also a sales representative for Sun Photo, an aerial photo company. After a liver transplant in 1992, he returned to the UW-La Crosse and earned a Masters degree in Community Health Promotion Education in 1997. He has since become a free-lance writer and photographer, focusing on outdoor sports and nature. He is a columnist for several area newspapers and magazines, and he edits a transplant support group newsletter. Jim is very proud of Sarah, his daughter, and Peter, his son.



**N. J. (NOEL JAMES) SUTHERLAND** was born and raised in La Crosse, Wisconsin, and graduated from the Wisconsin Academy. He worked full-time for Trane Company and while there also earned a B.S. degree from the UW-La Crosse in Economics and Psychology. In 1985, he won the Distinguished Alumnus Award from the UW-L Psychology Department. After graduation, he was promoted to Trane's Internal Auditing Department and wrote and traveled extensively for it. Next, he was promoted to Trane's Risk Management Department, where he became Risk Manager. In 1981, he was diagnosed with multiple sclerosis, but does not acquiesce to it. He retired from Trane in 1988, and has since written two novel manuscripts and is at work on a third. He credits his wife and family, as well as the writing groups led by David Marcou, with supporting and encouraging his life and work.



*Sunset Thrills: The photographer's friend Jeff Freitag catches a walleye in Lake Minocqua around 1984. This shot was taken during a break between matches in a walleye-fishing tournament. Using a bit of subterfuge, the photographer maneuvered along the shore to catch the action, unseen by his friend. Solberg likes the dramatic lighting of the sunset and stark silhouettes in this evening shot.*

*When we say a man or woman is a credit to their race,  
we should mean nothing more nor less than the human race.*

SIR ALISTAIR COOKE

## Carl Eugene Liebig: Photographer, Teacher, and Humanitarian

*Nelda Liebig*

Carl Eugene Liebig has a solid Kansas background and, for those who believe in destiny, he's certainly been destined to have a life centered on photography. His grandfather Charles Frederick Liebig homesteaded in Kansas Territory prior to its gaining statehood in 1861. He served as a teamster for the Union Army in Kansas during the Civil War and in Indian Territory. He farmed his homestead in Nemaha County, buying and selling work horses and saddle ponies. This was a lucrative business in the nineteenth century.

Carl Liebig's father, Carl Fay Liebig, one of eleven children, was born in Wetmore, Kansas. In 1917, just prior to graduating from Wetmore High School, he volunteered for duty in the U.S. Army and served with the 35th Division in France during World War I. He was wounded in the Battle of St. Mikiel. He also saw action in the Meuse-Argonne sector of the Western Front. Proud to serve his country, he remained fiercely loyal throughout his seventy-two years. He instilled patriotism in his son Carl, and in 1947 took him to his 35th Division Reunion in Kansas City, Missouri. There, the podium was shared by President Harry S. Truman and General Dwight D. Eisenhower. Also on stage were other dignitaries, including Henri Bonet, French Ambassador to the United States. Carl E. Liebig remembers well that he was seated a mere fifteen rows back and center from the stage. The event left a lasting impression on the twelve-year-old. Regretfully, it would be four years before his enthusiasm as an amateur photographer was born.

### Education

Liebig is understandably proud of his Kansas heritage, with roots deep in the Kansas soil. His background is unique: His education from kindergarten through four years of college was acquired not



*A Bell-Ringer at Last, 1999: The bells of Savior's Monastery proclaim Eastern morn in the former Soviet Union, Suzdal, Russia.*

only in Kansas, but, to be sure, all in his hometown of Pittsburg, Kansas, where he resided from his birth on July 8, 1932, until he earned his B.S. degree in Education in 1953 at Kansas State Teachers College. The former teaching school was located two miles from his home, a bungalow located on a brick street canopied with elms. The institution is now Pittsburg State University.

Liebig was accepted into graduate school at the University of Wisconsin–Madison, where he received his M.S. degree in Geography and Education in 1957. During those years, he traveled the region, capturing people, places, and outstanding objects through the lens of his simple Argus camera. Through the decades, he has documented Wisconsin from north to south and east to west. Many of the landmarks he photographed no longer stand.

In his childhood, he was guided and greatly influenced by a family of aunts and uncles who provided a multitude of enriching activities. On numerous vacations, Liebig's interest in photography grew as he watched his father and an uncle capture family and landscapes with up-to-date photo equipment of the 1930s and '40s. The uncle had a 35 mm camera, and young Liebig inherited slides taken with that camera. A favorite is a shot taken of Carl E. Liebig at age eight feeding a chipmunk in Estes Park, Colorado, where his family vacationed every summer (except when travel was restricted by gas rationing during World War II). On his nineteenth birthday, in 1951, he received a 35 mm Argus C-3 camera and began filming with Kodak 10 speed film, moving up to 25, then 64, the latter of which he still prefers.

At age twenty, Liebig was appointed assistant instructor to his history professor and documented a thirty-day field trip the class took to the eastern seaboard. Liebig taught the geography segment of the trip. His Argus C-3 had a thorough initiation as the class toured twenty-one states and the District of Columbia. The camera served him well for many years. At its demise, Liebig promptly invested in a more advanced camera, a Minolta, and later, a Fujica. He always upgraded as he purchased his next camera.

A disaster befell one of his cameras when Liebig was employed in the American Samoan Islands. When transferring from a supply boat to an outrigger canoe one day, his camera strap broke and the camera dropped into the ocean, where salt water did irreparable damage. On the main island of Tutuila, he bought a very good replacement at a duty-free shop.

## **Pride in His Work**

Even though Carl Liebig's first photos were of family and friends, he soon branched out to capture scenic panoramas as he traveled with his wife, Nelda, and their four children. Liebig was a teacher and school administrator, and the family traveled in all fifty states in a small tent-camper on a shoestring budget. It was an unwritten law that when Dad saw a photo-op, a five-minute stop was in order—or longer if clouds obscured the sun. This delighted family members, who piled out of the car to enjoy the area.



*Noble Actor, 1999: An actor dressed as a seventeenth-century Russian nobleman (Boyar) poses at the Ipatsevsky Monastery, Kostroma, Russia.*



Today a walk-in closet houses Liebig's collection of more than thirty-five thousand slides. They are catalogued by locales and dates and protected from deterioration and light damage. Most are kept in a wooden cabinet he built to match the dimensions of his metal slide boxes.

Liebig was born with wanderlust in his soul—perhaps due in part to his having lived in the same house for his first twenty-one years. He and Nelda have lived and taught in Alaska, Wisconsin, American Samoa, Oklahoma, and Russia, and their travels have included Puerto Rico, Mexico, Hong Kong, China, and the Fiji Islands. All these sojourns are thoroughly documented on film.

Regardless of where he lived, Liebig was able to purchase Kodak film. On two occasions, a friend convinced him to try other brands, but both times the results were disastrous. Some were substandard. Others faded after a few years in spite of being stored under excellent conditions. Liebig says about Kodak film: "As far as I'm concerned, it is the only film. I have never had a problem with quality or with deterioration. My work done with Kodak film has true colors and none have deteriorated over the years." It wasn't until 2000 that Liebig began to carry two cameras, one loaded with 35 mm slide film, the other with film for prints. For prints, he uses 200 or 400 speed films, exclusively Kodak.

## Seeing the World

Following his retirement from the public school system in the 1980s, Liebig became a tour guide for Lamers Tour and Travel of Green Bay. His tours have included all of the fifty states except Colorado, and his tour destinations have also included Canada, Mexico, and Hong Kong. Some of his best photos on tours include those of sunsets, island beaches, and panoramic views of countrysides.

All sections of the globe have provided subject matter for Liebig. His submissions for this book express the true variety of his photo interests. The bleak landscape of Alaskan villages provided unique studies of culture and human nature. The colorful ceremonial attire of the Polynesian people of American Samoa kept Liebig's camera clicking, too. And in 1998 he and Nelda taught in Moscow, Russia. On guided weekend tours originating there, Carl's camera captured ancient edifices. He also recorded on film Russia's people as they expressed their newly established freedom, following seventy years of Soviet rule.

Liebig enjoys photographing people, especially for his family archives, though he isn't usually one to stop a stranger and ask him or her to pose. Many of his people pictures are candid. A good example is the bell-ringer in the church tower at Suzdal on Easter Sunday, 1999. The Liebigs were on a bus tour. The tour guide asked her charges if they wanted to observe the bell-ringer as he heralded the Easter celebration. Permission was granted, and those who were physically able climbed the narrow, winding stairway within the limestone and cement walls of the tower, emerging at the top amid a maze of ropes and wires. The latter were attached to bells of all sizes



*Trio of Churches, 1999: Three wooden churches from the seventeenth and eighteenth centuries, are preserved in the outdoor Museum of Wooden Architecture and Peasant Life, Suzdal, Russia.*

and controlled by the bell-ringer using his arms, hands, and feet. The group was warned to cover their ears, as the sound would be deafening. Some, so thrilled at hearing those historic bells peal, had no desire to muffle the glorious sounds. Emotions ran high and tears of joy streamed down faces. Those bells, silenced for seventy years by the Communist regime, heralded freedom and celebrated the risen Christ on a frosty Easter morn. "It was an impressive moment," Liebig relates, "to stand in the bell-tower of the Convent of the Deposition of the Robe church, built about 1525. Suzdal was the ancient capital of Russia, before the city of Moscow ever existed. I wish I could return to absorb more of Russia's rich history."

Also in Suzdal is the outdoor Museum of Wooden Architecture and Peasant Life, the site of some of Carl's favorite photos. Three hand-hewn churches, constructed with wooden logs and pegs, date back to the seventeenth century. Building tools included the ancient broad axe, awls, and mallets.

In Kostroma, Russia, at the Ipatsevsky Monastery, Liebig photographed an actor portraying a Russian nobleman (Boyar) of the seventeenth century.

In Alaska, Liebig's school students were popular subjects. One day, as he walked along a street in Nome, he met one of his eighth-grade students, Isaac Omelak, heading home with a prize catch—a king crab. Isaac was pleased that his teacher wanted a picture. This type of impromptu shot displays Liebig's ability to select subjects.

One Christmas in Alaska, the Liebigs were flown to the remote Brevig Mission to be with missionary Bertha Stedje, serving alone at the mission station. In spite of temperatures dipping to forty degrees below zero, they walked around the village. A photo of Bertha and Nelda with the mission in the background shows how warm the native garments were. With the fur worn next to the body and a cloth *kuspuk* (pullover), the bitter cold was thwarted. Wolverine fur around the face protected their skin from frostbite, as moisture from breath would not cling to it.

Liebig's years in American Samoa were quite a contrast from those on the Alaskan tundra. As he drove the thirty-some miles of road in his little imported Datsun, his cameras were always by his side. He captured island life and scenes with similar lighting year-round, as the islands are a few degrees south of the Equator. For the annual Flag Day, June 14, Liebig was sure to have several rolls of thirty-six-exposure film at the ready. On June 13, the villages created unbelievable costumes of leaves and large flower petals. Each school created a unique pattern to be worn in the colorful, mile-long parade, singing their school songs in their native language.

The star of Flag Day was the Taupo, or princess. Her regal attire, made, for the most part, of native grasses and flowers, created outstanding opportunities for photographs. Liebig walked about the area where the school children formed up for the parade, his cameras clicking. Although American Samoa has an average annual rainfall of 240 inches, the deluges usually last less than an hour, and unlike the typical U.S. parade decoration of crepe paper, the plant materials in the Samoan Flag Day event were unscathed by moisture. In fact, they thrived on it.



*Carl's Student, 1958: Isaac Omelak proudly displays his prize catch, a king crab. Carl Liebig taught in Nome, Alaska, for three years.*

## Legacies

Liebig's strong points in photography include his knack of evaluating natural lighting and having an eye for framing a subject well.

Although the photographs presented here are Liebig's first major contributions to a book, he has provided numerous informative travel programs during the past forty-five years. These have included programs for civic groups, churches, schools, and reunions. Now, during his "retirement" years, Liebig provides impromptu slide presentations for his family, reliving fifty years of memorable trips and family celebrations.

When asked about his contributions for this book, he said, "If my photographs in this book entertain and inform, then I have achieved my goal."

Carl Liebig's real work began with the gift of that Argus C-3 he received on his nineteenth birthday, or even earlier in studying the examples of his parents and other relatives and friends. He himself has lived a sturdy, caring, broad-minded life thus far and his wife and children and their students and friends know how many legacies he is bestowing yet today with his very positive membership in the human race



**CARL LIEBIG** was born in Pittsburg, Kansas in 1932, where he graduated from high school and Kansas State Teachers College with a B.S. degree in Education. He also earned an M.S. degree from the UW-Madison. He married Nelda Johnson in 1954, and has taught and/or administered schools in Wisconsin, Oklahoma, Alaska, and American Samoa. He also taught at Hinkson Christian Academy, Moscow, Russia. He and Nelda have three living children and five grandchildren. For more than fifty years, Carl has pursued photography actively, with a personal collection of thirty-five thousand slides that allows him to provide programs for civic, church, school and family groups.



**NELDA LIEBIG**, Carl's wife, was born in Oklahoma in 1930. She attended schools in Oklahoma City and Nowata, Oklahoma, and holds a B.S. degree from Kansas State Teachers College in Pittsburg. She also studied creative writing at the graduate level at the UW-Madison. She married Carl in 1954, and has taught in four states, including Alaska. She has also been a teacher on WHA-TV, Madison, and in American Samoa, and has taught in Russia, too. She has been published in numerous places, and her historical juvenile novel *Carrie and the Crazy Quilt*, the first in a series about the Peshtigo, Wisconsin fire of 1871, received an award from the Wisconsin Historical Society. Nelda serves on the board of the Isle Royale

National Park History Association. Her enthusiasm for the island inspired *Jordyn Backpacks Isle Royale National Park*, to be published in 2004.



*Flag Day Parade, Pago Pago, American Samoa, June 1970: Native flowers and leaves went into these costumes, worn by some of the Liebig's' students.*



*Flag Day Star, The Princess, Pago Pago, American Samoa, June 1970: The Taupo, or princess, wears attire made of native grasses and flowers that requires many hours of sewing and weaving.*

*Somebody in your family is a hero.*

*You'll be surprised.*

OSSIE DAVIS

## Cleo Ries: Memory-Maker from an Early Age

*Nelda Liebig*

Cleo Ries was born in Pittsburgh, Pennsylvania, in 1938 to Bill and Cleo Simendinger and lived in Pittsburgh until she married Merle Ries. She graduated from Baldwin High School and also earned a degree from Pittsburgh's Business Training College in 1957.

She recalls that her first camera was a little Brownie Hawkeye. In high school, she took pictures at school dances and other social and sports events. But it wasn't until her children were born that she really viewed photography seriously. Her children's activities and milestones were all recorded via their mother's camera.

### **Growing into Her Mission**

In high school, Ries's goal was to attend a university and become a physical education teacher, but her father was battling Hodgkin's disease and knew his life expectancy was short, so he insisted that she take a shorter course so that she could start supporting herself. He hoped she would finish the course before his death, but he died while she was on a class trip.

A tomboy by nature, Ries loves sports and outdoor activities. Her childhood home was at the top of a hill on four acres. She has fond memories of sledding down a long trail that crossed the road and went under a fence. The thrilling ride was almost a mile long!

Early in her life, she wanted to be a newspaper carrier. Only boys were hired for paper routes at that time, but there were no boys in her neighborhood, so when a paper route opened in her neighborhood, she sent in a written application. She was hired (it probably helped that Cleo



*Huge Lens: Jordyn Liebig admires the huge lighthouse lens on display in the Windigo Visitors' Center in Isle Royale National Park, Michigan.*



can be a name for either gender) and proved that she had the stamina, perseverance, and business sense to maintain a route of one hundred customers.

She delivered papers for two years, earning premiums such as a baseball mitt and tickets to professional ball games. At age twelve, she landed a job at the local golf course, which she held until she graduated from business college. During her years at the golf course, she met several influential businessmen, including an executive of the National Steel Corporation. A few years later, he recognized a business college student's application for a secretarial position at NSC. It was from Ries—the same conscientious young golf-course employee he had met earlier. She was hired and he was one of her bosses.

At Baldwin High School, Cleo dated fellow classmate Merle Ries, whose parents owned a lake cottage. The city girl loved fishing and frogging with Merle. A few years later, the couple married and moved to Columbus, Ohio, where Merle attended seminary and Cleo worked as a private secretary at Grant Hospital. They camped, fished, and hunted when their busy schedules permitted.

The young couple moved from Pennsylvania to Wisconsin in 1964, and they have lived in Seymour, Wautoma, Ashland, Oconto, and Merrill. Canada became a favorite vacation destination, and they portaged their canoe and supplies into remote fishing areas where photographic opportunities abound.

Ries became a certified nursing assistant while living in Ashland, Wisconsin, and has worked in nursing homes for twenty-four years. Throughout those years, outdoor activities with great photo opportunities have still remained at the heart of Ries family vacations. About her growth as a photographer, Ries says: "It just developed, and the family would say, 'Hurry up and take the picture, Mom.'" She chuckles. "And now my grandchildren say the same to *their* mom."

## Hardy Techniques

But Ries is not to be rushed as she carefully frames her subjects. She is an unusually observant person whatever her surroundings may be. She is the person in any group that has one, two, or even three cameras ready for another shot or two. Even though many of her pictures appear candid, she has the knack of seeing a potential picture and then carefully framing her subject, knowing precisely what she wants. She is independent in her photography and not influenced by other photographers. In fact, she is not highly influenced or swayed by others in any situation.

Following in her father's footsteps, Ries is a woman of strong convictions and perseverance. Once, young tomboy Cleo shot her handmade arrow up an embankment, scrambled up to retrieve it and lost her footing. She slid down the hill, scraping her hand and leg. Her grandmother cleaned the scrape on her hand and applied iodine, which was so painful that Cleo was careful to conceal the scrape on her leg. Infection and blood poisoning developed. She was hospitalized with a high fever as the infection spread to her hip. The doctors decided amputation was



*Oops!: Mitchell and Kelli Ries take their falls as they learn to ice skate on Round Lake, Birchwood, Wisconsin. Their mother, Judy, coaches them.*

imperative, but her father adamantly opposed it, refusing permission for the surgery. After many weeks battling the infection, Cleo recovered to resume her tomboy lifestyle on two sturdy legs.

She is ready for photo-ops at all times, both at home and on the road. An example is her work in Isle Royale National Park, Lake Superior, where she backpacks on remote trails. An unexpected encounter with a massive bull moose instinctively brought one or more cameras into play, catching the creature almost before he was aware of intruders to his world.

Her panoramic scenes are memorable in spite of her opinion that "some of my scenery pictures are good, but most of them need a better camera than I have." It would be interesting to see what Ries could bring forth with a "better camera," considering what she produces on her "old Nikon," which she uses "a lot, because it takes clear pictures." About her other cameras, she says, "I use a Kodak Advantix that has a zoom lens. I started using 800 speed film because it seems to make sharper pictures, and I usually carry a Kodak disposable Funsaver in my pocket in case I unexpectedly see something interesting."

And Ries does indeed have an eye for the interesting and unexpected. She points out: "I started out just taking snapshots, but now I try to plan the photos to make them more interesting. I pay more attention to background and lighting."

## Family Matters

Ries's outgoing personality and strong liking for people are assets in her hobby. This positive attitude leads her to meet interesting people with interesting lives, which then leads to interesting photos. And she is justifiably proud of her two children. Mark is an avid outdoor enthusiast, like his mom and dad. He hunts and fishes with them, and Cleo has always been there to catch the action on film. A photo of Mark dragging his buck out of the woods is one of her favorites.

Her daughter, Mary, doesn't share the family's exuberance for the rugged outdoors, but she enjoyed being with children of her parents' friends, who were on many of the Rieses' camping expeditions. Mary is an avid reader and read her Nancy Drew books as a youngster sitting on the bottom of the family fishing boat. Her mother's cameras were put to good use at these multi-family gatherings.

Grandma Cleo is happiest introducing her young grandchildren, Mitchell and Kelli, to the mysteries of nature as they tramp together in the Rieses' 110-acre woods near Birchwood, Wisconsin, where Cleo and Merle built their log dream home as they prepared for retirement. Mitchell and Kelli delight in fishing from Grandpa's boat, catching a mess of bluegills and crappies for a fish fry over a campfire by the lake. These adventures provide more opportunities for Grandma's cameras to capture memories. One day during hunting season, Cleo recorded a hunter's dream as Mark rowed by with two deer across his boat.

Winter is special on the Ries property. Ice skating is a favorite activity, and Grandma Ries was there to photograph Mitchell and Kelli's skating efforts with their mother, Judy. No need to ask



*Gathering: Ranger Ann Mayo, Cleo Ries, LaVonne Brown and Nelda Liebig (standing) pose on the steps of the little school house at Chippewa Harbor, Isle Royale National Park.*



*Winter's Nourishment:  
Mark Ries hauls his  
buck out of the woods  
at his mom and dad's  
retirement home near  
Birchwood, Wisconsin.*

Mitchell who his favorite pro football team is as he falls and scrambles up again in his green and gold Green Bay Packer gear.

Cleo and Merle are gracious hosts at their charming retirement cottage. The two-story stone chimney in the living room provides an attractive background for photos.

One of Ries's unique photo opportunities occurred on Victoria Island, a part of the new Nunavut Territory of northern Canada that was created in 1999. It is the homeland for the Canadian Inuit (Eskimo). It was there, in 2000, that Cleo and Merle participated in a catch-and-release fishing vacation. They were housed at a rustic camp fifty miles north of Cambridge Bay, the largest community on Victoria Island. They flew from Minneapolis to Edmonton, Alberta,



*Young Model: Jordyn Liebig portrays a weary, wondering hiker sitting on a rock in the rain on a summer day in Isle Royale National Park. The photo is for a juvenile publication, Jordyn Backpacks Isle Royale National Park.*

then changed planes and flew to Yellowknife in the Northern Territories, then on to Cambridge Bay. From there, a bush plane shuttled them to their camp, which is owned and operated by a fishing guide. Ries captured this adventure on 35 mm slides as well as prints. Her subjects on this windswept, treeless tundra included musk-ox, arctic fox and ptarmigan.

## A Professional Project

In 2003 Ries was recruited by an author-friend to photograph a ten-year-old model, Jordyn, for a children's book set on Isle Royale. Ries's ability to catch a shot that tells a story was evident during the day's photo-shoot. In the Windigo Visitors' Center on the southwest end of the island, Jordyn gazed up in awe at a massive lighthouse lens on display. Ries hoped the girl would emote joy, fear, awe, or anger. In another shot, Jordyn is sitting in the rain, wondering about a bad backpacking day. Ries coached the girl, getting the perfect expression for the story.

Isle Royale National Park holds special meaning for Ries. She has backpacked there during several vacations with friends. One summer, the group camped at Chippewa Harbor in order to locate the little school where Dorothy Simonson taught during the bitterly cold winter of 1932–33. Ries and her friends posed on the porch of the school with Ranger Ann Mayo. The photographer's agility is fun to watch as she sets up her camera, activates the timer, and then runs to pose with the group. A few times, the timer is quicker than Ries, and she is caught on the film scrambling to be in the photo.

Cleo Ries summarizes her hobby: "I love to take pictures of people participating in interesting activities. It's my way of making memories, especially for my children and grandchildren."



CLEO RIES was born in Pittsburgh, Pennsylvania, in 1938. She graduated from Baldwin High School and Business Training College in Pittsburgh. She received her first camera while in school and enjoyed photographing school activities. She married Merle Ries in 1960. They moved to Wisconsin, where he served as a pastor in several congregations. Cleo was a secretary until the birth of her first child. After the birth of her second child, she became a Certified Nursing Assistant and has worked in nursing homes for twenty-four years. She is currently employed at Heritage Manor, Rice Lake, Wisconsin. Cleo's hobby of photography has recorded the lives and activities of her family and friends. Her nature shots of flora and fauna

add much to her collection, too.

NELDA LIEBIG'S biography accompanies her essay on husband Carl's photography.



*When Fuzzy Was Fuzzy: Didn't someone say "Home is where the hearth is"? LaVonne Brown and Nelda Liebig, with a friend, by the large stone fireplace in the Ries cottage near Birchwood, Wisconsin.*





*I learned  
from what I saw.  
And the power of  
their example was  
very strong.*

BILL CLINTON



*Clockwise from top left: Hong Kong by day; Thai elephant statue; Cambodian frieze; Hong Kong by night; Kati Freiberg in Singapore; line of Cambodian doorways.*



Bob Mulock (mugshot), montage photographer, this book's scanner, and owner of Bob's Moen Photo. UW-L football photos, left to right, top to bottom: Adam Dow (no. 53); Kenneth Halvorson (no. 42); Andrew Moadlo (no. 1), unidentified UW-L tacklers; Scott Burnoski (no. 8); unidentified UW-L receiver; Steve Tennies (no. 16)



*Make your life a mission—  
not an intermission.*

ARNOLD H. GLASGOW

## Terry Smith: A Man on Many Missions

*Ursula Chiu*

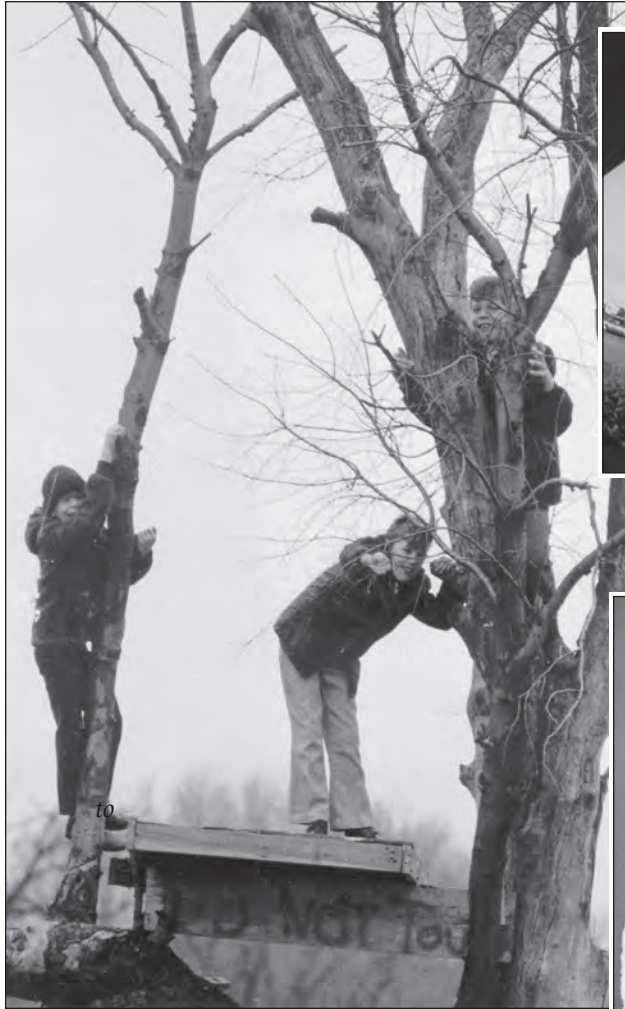
Friends and acquaintances wonder how Terry Smith manages to combine the variety of talents and skills that result in the fascinating topics and backgrounds involved in his photographs.

### Learning Skills

As a young man, Terry Smith developed the ability to work steel as well as to design flower arrangements. Later he fought fires, and as a First Responder he cared for victims in medical emergencies. In all of these challenging situations, he maintained a sensitive eye and developed the technical know-how for photographic composition.

*Entryway, Florida Busch Gardens: The photographer's wife, Cheryl, and daughter, Michelle, by elephant tusks archway.*





*"Have at It": Was there ever a youngster who didn't like a tree?*



*The Fisheye, 1960s: Kids playing basketball as seen through a fisheye lens. Notice the shape of the vignette.*



*Sand Dune Path:  
Two girls walking in the shadows in Illinois Beach State Park.*

His discerning awareness of picturesque scenes equals his ability to evoke pictures via words when using his creative writing skills on memoirs and stories relating to his life and photos.

Smith's recent retirement due to a work-related injury now grants him time for his two favorite pastimes: writing and photography. He is completing and will publish his first volume of memoirs—*Yankee Boy: Southern Blood, Northern Heart*—while continuing his photographic exploits.

This capable artisan's love of photography was developed in high school by D. Wittenberg, Smith's "first and primary influence relating to the world of camera and darkroom magic," he says. His pictures appeared in high school magazines and contests, followed by regular publications in the *Lake County (IL) Circle* newspaper, which was owned by his father and where he worked for two years.

## The Pictures

Among the many images Smith has taken over the years, Ansel Adams' influence can be seen in his "Girl Enjoying the Winter Waves on Lake Michigan" and in "Ocean View." And "Sand Dune Path" represents human beings in shadowy balance with nature—including tree, sandy path, bushes and water on a hazy fall day.

Meanwhile, "Entryway, Florida Busch Gardens" catches a fantastic nature setting, framed by two elephant tusks that function as a gate. Nature and humans again are set in a harmonious relationship, though more exotic and posed this time.

In a photo taken in West Salem, Wisconsin, "Firefighter Contest," Smith's wife is busy with a big fire hose; a rainbow accents the water jet she and a friend are shooting at an imaginary fire.

Experiments with a fish-eye lens produced the intense expression on "Lincoln's Bust, 1960s" taken in Smith's parents' home. The Lincoln head, with overpowering nose and wide forehead, blocks a framed picture of the Gettysburg Address, but the latter does provide a nice frame for the presidential brain that composed that sterling document. The special lens for that photo moves another picture of the president away, on the seemingly rounded wall. The flower bouquet on the table next to the bust might be considered a votive gift. The four objects are a sort of Lincoln shrine arranged by Smith's mother, who "had strong convictions on civil rights, and who honored President Lincoln," her son says. Lincoln's face, which protrudes toward the viewer with pensive determination, seems to ponder the need for equal treatment for blacks and whites. Terry's mother's feelings shine forth in his story "Mississippi Bus Stop." In 1958, Marcilee Smith encouraged the seven-year-old Terry to reach across the black and white divide in a Little Rock bus to share his bubble gum with two black children after witnessing the attempted murder of their father by white racists.

That Smith's love for children continued into his adult years is clear in "A Group of Girls Flying a Kite." Six girls, forming a tight bunch, concentrate their attention and joyful exuberance on the large hands clasping a spool of string in the foreground. "They do not yet realize that their



*Scooping the Loop, 1960s: Teens cruise Waukegan's Main Street at night.*



*Poised for Pose, 1960s:  
Cindy Smith Hauser enjoys life.*



*Self-Portrait, 1960s: Terry and his guitar.  
Note that the photographer set the focus for  
his left hand, which controls the scale*

kite will soon be out of control," the photographer says. Could it be that the neighbor boys in his "Have at It!" picture are waiting to catch the escaping kite? Be careful, boys! The photographer fell out of that tree as an eight-year-old and stopped breathing for a while. (One might wonder if the kite-flying girls turned to basketball on another fish-eye view, wisely replacing the volatile kite for a solid basketball.)

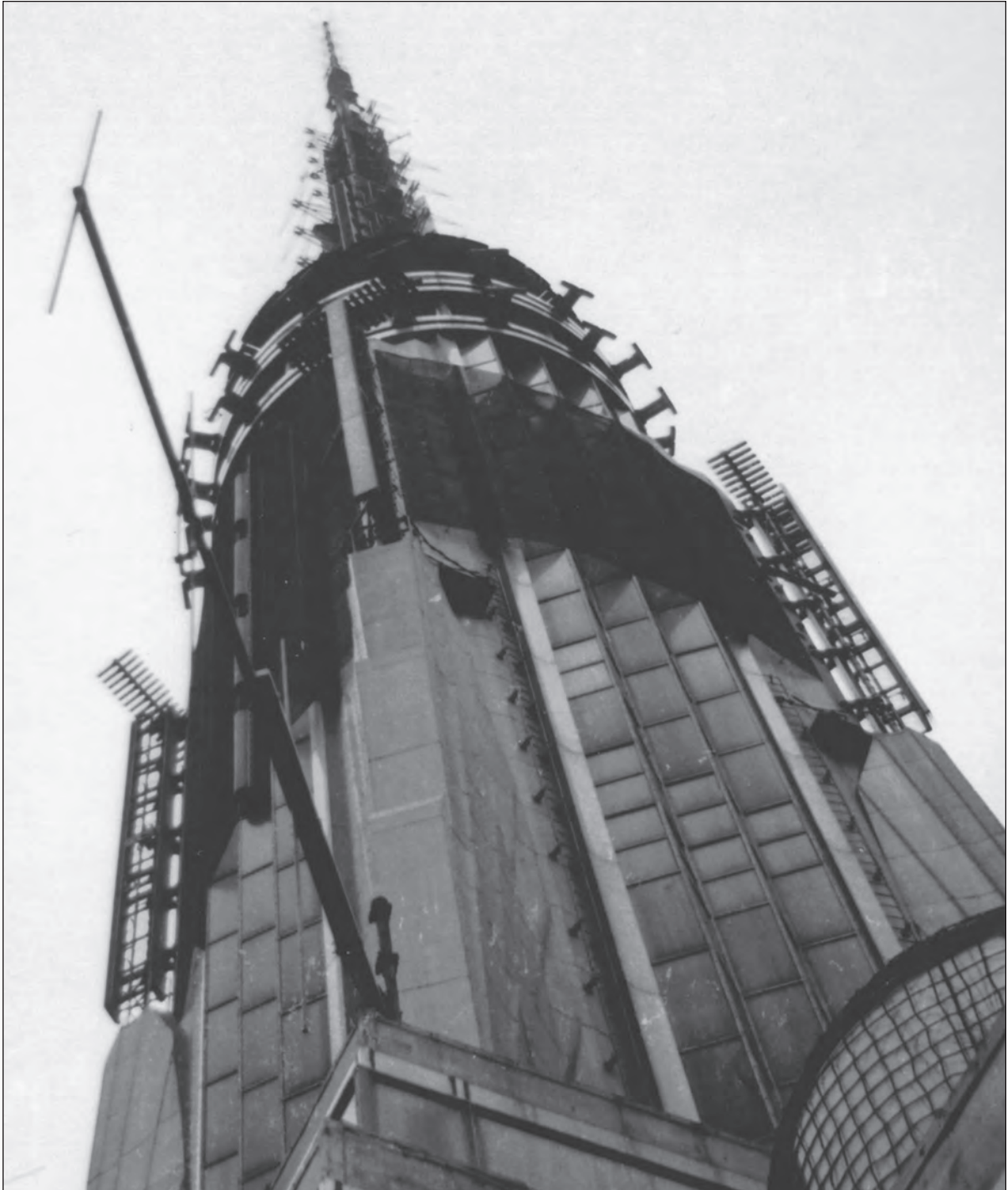
From the heights of trees and kites, Smith's photography eventually rises to an angled view of the Empire State Building's uppermost tower section, demanding a cameraman who has the courage to hang from the balustrade to include the very tip of the tower in his lens. The then teenager's father held him by his feet while Smith bent over the railing and fired away. He trusted his father, apparently, to keep him from a worse fall than the one from a tree.

Using his lenses to preserve human interaction with nature is Terry's favorite photographic endeavor. "Moment, 1960s" takes in the vanishing sunlight, which molds shadowy waves on the water's expanse and leaves shadows in the sand. The fragile-looking human is perfectly placed in the interaction between light, water, shadow, and sand, and is part of these natural forces, yet still somehow holds her own in the interplay.

"Snowbridge"—under virginal snow—shows a bridge inviting us to cross the frozen creek into a gathering of young trees, and may remind viewers of a Japanese painting. The deeply black tree trunks against the whiteness of snow let each viewer guess about refreshing cold. This



*Lincoln's Bust, 1960s: The Smith family's shrine to President Lincoln in their home.*



*Near the Top, 1968: Empire State Building tower section. Just think of where Terry Smith hung to get this photo. My God!*



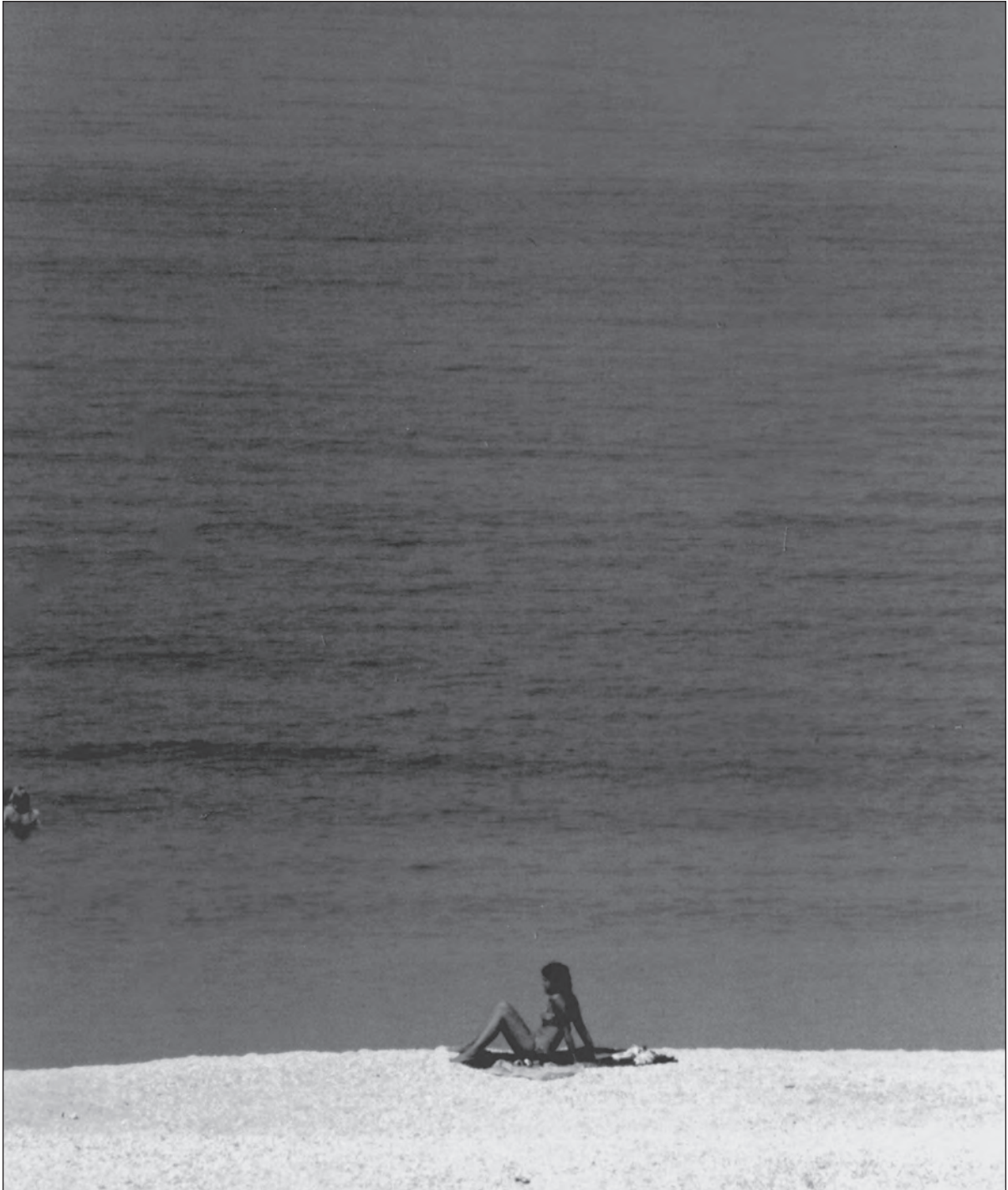


*Firefighter Contest: These ladies are enjoying themselves thoroughly.*

photo ties into one of Smith's stories, in which the quiet setting just referred to is changed into a wild one in "Stumble in the Jungle."

Coming in from the cold, the interior in "Man Waiting for a Train" offers semi-warmth plus the monotony and boredom of a railroad depot. A seated man at the end of the hallway appears to have escaped the matter-of-fact environment around him by reading a book. Iron stoves on both ends of the wood-enclosed passage provide warmth and comfort.

A different type of escape is made by high school students on weekends, as presented in "Scooping the Loop, 1960s," taken in Waukegan. The main drag is revealed on a wet, hazy night, when streetlights and car lights create muted reflections with dusky halos. The neon flower shop and Chop Suey restaurant signs are overwhelmed by the fully-lit Genesee movie theater, where *Easy Rider* is playing. A church, half-hidden in shadows behind the cinema, creates a silently admonishing background for the advertising and fun in the foreground. The cars on the road are probably driven by teenagers Scooping the Loop for weekend fun. They, too, are "easy



*Ocean-View: Michelle Smith on Florida's Atlantic Coast. Note that Michelle seems small, while the ocean is large, and yet every viewer sees Michelle soon enough.*

riders." In many stories about his childhood and teen years, Smith describes himself as mischievous and adventuresome. Here, he takes a break to catch one of these moments for all teens, remembering that he, too, was once in one of these cars—hooting and whistling and speeding through Waukegan's downtown area.

The photographer's more serious side is evident in his "Self-Portrait, 1960s." Seated with his guitar on his lap, Smith intently bends down to pluck the strings. The guitar is one of several instruments his mother encouraged him to play in order to keep him out of mischief.

While the self-portrait shows Smith absorbed and forgetful of environment, the portrait of his younger sister, Cindy Smith Hauser, also taken in the 1960s, represents a mischievous smiling face held by her hand under her chin. Both her face and a bit of her dress design are shown clearly, while the garden scene behind her face fades into vague shapes.

These examples of Terry Smith's photographic art cover a wide territory—from nature to human portraits, from life in the city to restful park environments, and from group play to lonely moments. While writing has occupied this man on many missions throughout his adult life, it's hoped he has time now for his superb photography, too.



**ROBERT (TERRY) SMITH** was born in La Crosse and raised in Waukegan, Illinois; Des Moines, Iowa; and Meridian, Mississippi. He graduated from Waukegan East High School and attended two and one-half years of college. He has worked in the steel, floral, and newspaper industries as well as having fought fires and saved lives in Onalaska, Wisconsin, for more than than twenty years. Some of his writings have been published in *America's Heartland Remembers*, and his photos have been published in the Lake County, Illinois, newspaper, and in *Light, Shadow, & Spirit*. His mother, Marcilee, worked for the *La Crosse Tribune* and other newspapers; and his father, Robert C. Smith, worked for many papers, including the *Des Moines Register* and Chicago Sun Times Newspapers. Terry is married to Cheryl, and they have one daughter and three grandchildren.



**URSULA CHIU** was born and raised in Germany, where she taught high school French and English. After immigrating to America, she taught in the Chicago and La Crosse school systems. She raised three children with her husband, Alec Chiu, a professor from China. In her retirement, Ursula enjoys reading, writing, gardening, and woodcarving. She has been published in many of this group's books, and recently completed the manuscript for her book of memoirs, concentrating on her childhood in pre-World War II Germany. Ursula writes both prose and poetry, and is a meticulous, gifted artisan.



*Moment, 1960s: Fr. Todd Mlsna says: "God is always with us. We are never alone."*

*Mankind will not be reasoned out of the feelings of humanity.*

SIR WILLIAM BLACKSTONE

*The pessimist sees difficulty in every opportunity.*

*The optimist sees opportunity in every difficulty.*

SIR WINSTON CHURCHILL

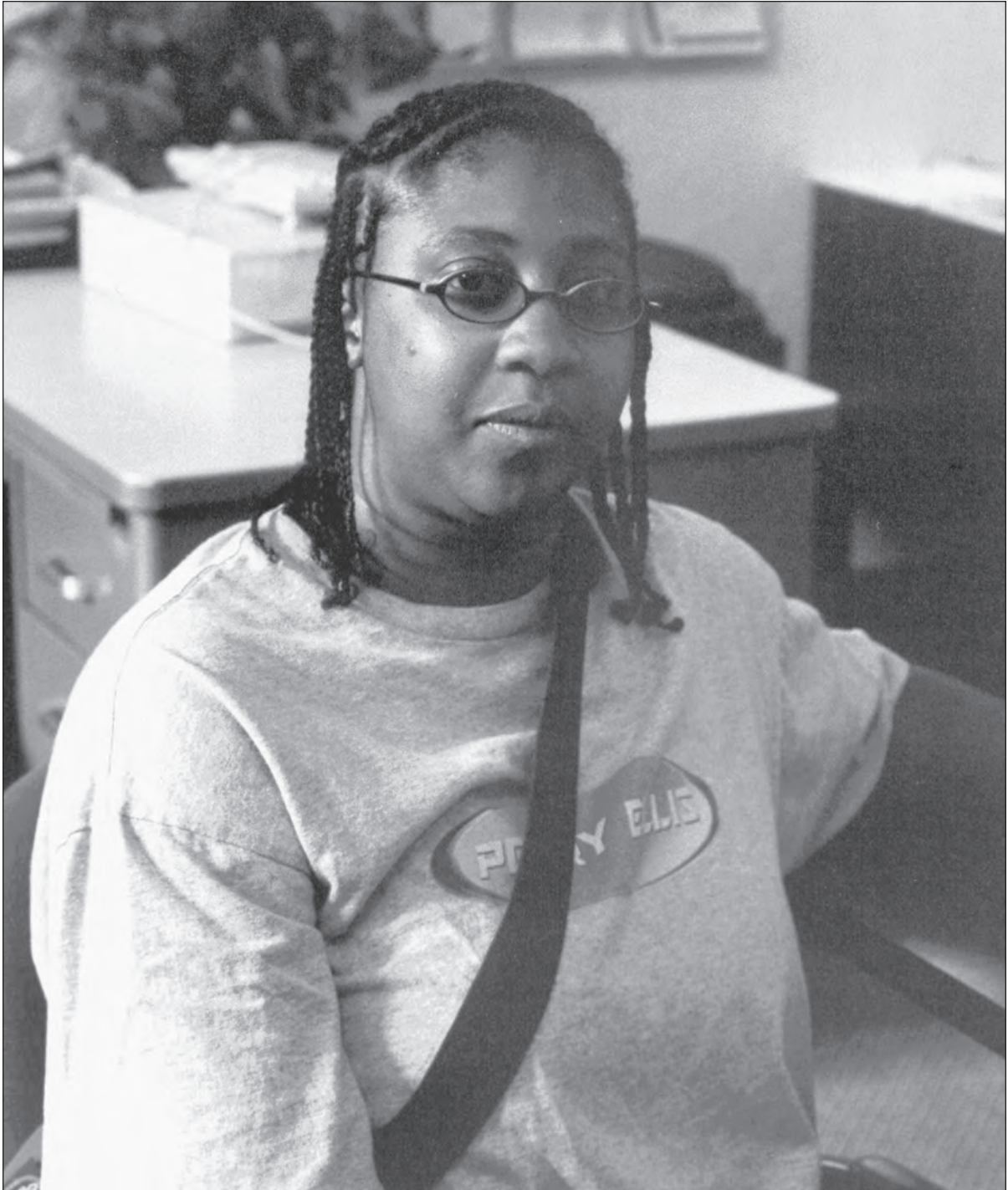
## Emily Westerholm: An Observer of Humans and Their Environments

*Pete Westerholm*

### Early Life

The development of truly great achievements depends on the ability of particular surroundings to inspire and impress an individual in such a way that he or she must respond. For Emily Westerholm, this response first occurred in her youth. Born in King of Prussia, Pennsylvania, Westerholm moved to the then rural town of Southlake, Texas, at the age of five. For the next ten years, she embraced her surroundings. A secluded house in the woods offered inspiration. It was a wonderland of trees and animals, replete with colors and movements to hold sway over the wandering minds of children. This upbringing, devoid of many modern distractions, led to the development of a real ability to observe the subtle characteristics of the natural world. This quest of curiosity and discovery led Emily to focus on and appreciate details unseen and unappreciated by most others.

As her artistry developed, she borrowed from her father's expertise. He had been a prolific photographer, and his daughter claimed his medium as her response to the beauty and wonder of the world around her. Following her early graduation from high school, Emily Westerholm moved to Austin, Texas, where she received official training in photography and put a lot of consideration into her pictures. Taking cues from photographers whose work she saw in *National Geographic*, such as Bruce Dale and Edward Curtis, the young photographer explored the realms of expression possible through this art form. The world of photography, she learned, opened up



*Looking at Life, Oakland, California, 2003: Juanita is a woman hoping she is on the right track, knowing she's taken one step forward. Lesson: Move forward one step at a time.*

a form of art as well as a pathway to adventures. Not only could beautiful images be recorded, but through them, stories could also be told and messages shared.

Living on her own, Westerholm settled into a simple lifestyle in which the determined work ethic she had been raised with became essential. For many years, from Texas to California, she was never far removed from the types of communities she now serves in the San Francisco Bay Area, experiencing firsthand the troubles faced by many people. Her empathy for those in need led her to be involved in the communities where she resided by volunteering and working with clinics and support groups. Though her surroundings changed, her sentiment for the things that played such a vital role in her own growth remained constant. The depths to which she delved into each area of interest were indeed profound, and this component of her personality is apparent in her work.

The nurturing component of her personality led Westerholm to study means of addressing human ailments, taking into account the studies and beliefs of many cultures. Along the way, she learned the skills of massage therapy and the details of the human body, and she gained a vast amount of knowledge of plants and their healing qualities. Her interest in herb lore grew into a favorite pastime, for it combined aspects of her childhood in the woods, her love for nature, and her desire to alleviate the hurt of others. This renewed enthusiasm for the plant world furthered her desire to expand her knowledge of living science. Remaining true to her nature, she soon found opportunities to look fondly on people from behind the camera lens.

## **Inquiry Through a Lens**

Westerholm's interests expanded as she strove to explore the world. During her travels in Africa, Central America, Asia, and throughout North America, she was exposed to many unique people and their environments. She increasingly employed photography as a means of expression to convey the emotions of the various landscapes and peoples she observed, thus enriching her portrayals of the stark beauty and fragility of the human experience.

Her travels were not without danger. In Alaska, she was among a group stranded in the cold while visiting a remote glacier, only to be rescued in the nick of time. While adventuring in Asia, she fell ill with dengue fever. Miles from home, medical care, and people who spoke English, she found her way back to a major city through sheer determination.

This humane photographer is often willing to allow herself to be vulnerable and to enjoy the fruits of a new experience, whether it be traveling to a distant destination or befriending a stranger. Whereas a tourist would be led to a mainstream location to take a picture of a standard image, Westerholm is more likely to seek out an image or experience that is more telling and far more truthful to the heart of the environment. Doing this requires more than the mere operation of a camera. It requires an inquiry into the very nature of what is taking place—the history of the subjects, the relationships being portrayed, and the purposes of the interactions.



*A Happy Man, Oakland, California, 2003: Hank has a handsome smile and appreciates this picture and the photographer.*



The natural world is full of objects that cannot exist isolated from their surroundings. Each snapshot captures the essence of its subject only if it includes an explanation of the relationships taking place—or if not an explanation, then at least the expression of a concern that will drive the observer to further investigate or ponder the meaning of the image. Understanding and portraying the contexts and phenomena of relationships is an essential component of Westerholm's work, for her empathy is matched by her knowledge, resulting in a natural expression that appears simplistic, yet is insightful.

Westerholm requires a level of comfort when she takes photographs, which often means invoking trust in her subjects. It takes time and openness to build such comfort, and the effort expended to establish such trust is evident in her photographs. In her work photographing people, this ability to invoke trust is most apparent. A truthful representation often occurs because the subject treats the photographer as someone dear to them. Westerholm does not attempt to exploit her subjects or represent them in a contrived manner; rather, she offers to capture their genuine self. Their very nature appears honest and uninhibited, because they have established a level of intimacy with her as a person, not as someone who views them as a subject. This free interaction shows, as the person being photographed looks past the camera and into warm, familiar eyes that observe and understand humans and their environments.

## Photographic Inspirations

Emily Westerholm's interests in people and their environments have been inspired by Phillip Jones Griffith's kinder images of Vietnam and Karl Blossfeldt's work with flora. Great care and thought are evident in her images, whether the subject is a tree or a person. Many people can shoot trees or plants, but to capture an emotional feeling while doing so is a remarkable accomplishment. The inclusion of a particular detail, such as a dew-soaked blossom, or a ray of light that gently trickles onto a moss-covered root, denotes a passion for life not just because it is beautiful to her, but because its very existence brings a beauty that all who stop to notice will appreciate.

Westerholm's work might also be described as authentically sentimental, especially her photographs of people. Each portrait contains elements of the individual essential to his or her character—determination, joy, suffering, hope. The often rough texture of the photographs amplifies the depth of the subject, drawing out and displaying a lingering homage to both the surface and subsurface layers of the individual, for people cannot truly be known without knowledge of both their loves and their flaws or their greatest strengths and their greatest weaknesses. By simply viewing a photo, a stranger can tell a lot about the nature of the individual portrayed.



*A Woman in White, Oakland, California, 2003: Sharon appears to like the Cougars, and isn't afraid who knows it.*

## Human Accomplishments

Westerholm's works have been featured in Studio Night at the House of Commons (Austin, Texas, 1997); and the Women Against Rape Benefit at the Balazo Gallery (San Francisco, 2001). These exhibitions featured some provocative and startling images that were intended to sway observers' minds. For those causes dear to her, she has employed her artistry as a form of political activism, sharing and promoting deep-seated messages.

Yet she does this somewhat sparingly, often leaving eyewitness accounts as just that. In her travels and experiences, she does not always immediately record a specific image. In fact, it is most often just the initial mental or emotional impression that she takes from an experience, to let it grow within her until she is ready to revisit the occasion through photography. Particularly when dealing with sorrow or loss, ample time to reflect and address tragedy is required. Though the image may come after the fact, it is more mature, more profound, and more descriptive of the grieving process.

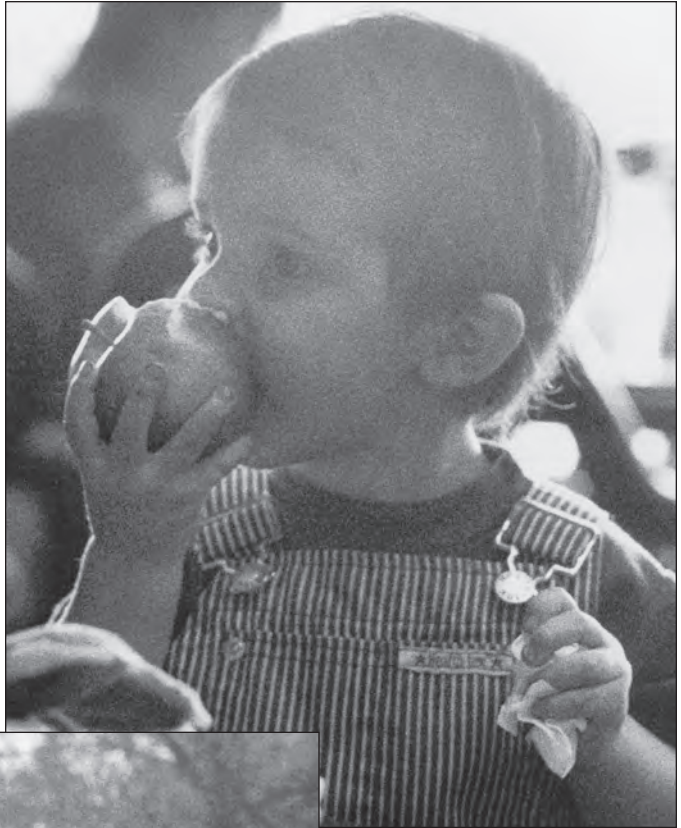
This reflection and reconstruction is a thematic element in much of Westerholm's work. The spectrum of human experience includes extremes, and this photographer has placed herself in a position where she encounters the great despairs and great hopes that move humanity. For many years, she has focused her energies on people often overlooked by the general public.

In recent years, she has worked with people who are chronically homeless, substance dependent, chemically imbalanced, or physically or mentally impaired. Her current status as a case manager for a nonprofit organization and a volunteer on a diversity committee opens her to stories that often go unheard. She has a true understanding of the struggles of those who have no voice and little of society's concern; she sympathizes and empathizes with their struggles with society and their struggles with themselves, for she allows herself to be affected.

The importance of her chronicling contrasts with the tendency of society to overlook many of the difficult phenomena of our culture. Media attention is far too often merely focused on that which is easier to consume—the successes of the already successful, the plights of the famously burdened, the potential dangers from those already deemed threatening. The end result rarely reflects a journal of people who, day in and day out, face an unrelenting challenge, one most people are not comfortable openly discussing. Some of these stories are triumphs, and some are tragedies. In Westerholm's images, however, regardless of the outcomes of their stories, people generally come across as heroes. Not every great story in the American experience ends happily or justly. But they provide lessons nonetheless.

Perhaps the greatest lesson not being taught today in America is coping with the harsh realities of struggle. Though Americans have witnessed a host of tragedies on the macro and micro levels in recent years, societal attention continues to bypass entire populations that have seldom been offered a helping hand. These are the very people who gain Westerholm's attention, in both her

*A Great Apple, Austin,  
Texas, 2002: Blaze enjoys a  
healthy, tasty snack*

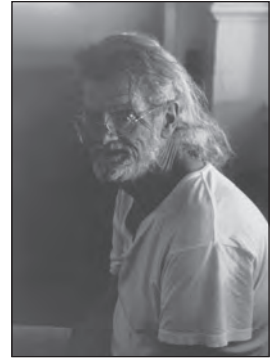


*Father-Son Bonding, Austin,  
Texas, 2002: Daniel and his  
infant son, Tobin, appreciate  
this moment.*

personal life and her photography. Through showcasing forgotten men, women, and children for posterity, her images remind our culture that as we inch forward, some people are still being left behind.

## True Patriotism

Many of Emily Westerholm's photographs in this book are portraits of the people that she works with. Their stories are as fascinating as the people are themselves. Whether their experiences have been with disabilities or a stretch of bad luck, their tales are evident in their faces and the backgrounds of their images. A recurring theme amid the hardships and suffering is that of hope—hope that comes in the form of a smile, a second chance, or the legacy of a child. If all of us could live a better childhood, we might all be better adults and understand how miraculously we can yet live. And if we could all be enough like children again in the most positive senses, we might better realize how elemental, yet how complex, how potentially beautiful, despite the difficulties, all life can be. From human essentials, both physical and spiritual, our life can aim for renewed optimism and a newfound pride and determination towards a better world—the backbone and heart of the patriotism that defines the human experience.



*Ernie*



EMILY WESTERHOLM was born in King of Prussia, Pennsylvania, and grew up in rural Texas, where she found inspiration in the raw character of the individuals she encountered and the rugged charm of the land. Currently, she resides in San Francisco, where stimulation is as plentiful as sunsets are in West Texas. She works for a nonprofit organization as a case manager in a social service team. Her office is in a hotel used as transitional housing for the formerly homeless, many with mental and physical disabilities. Photography as a practical tool has enabled Emily to represent many faces that might otherwise vanish from our world.



PETE WESTERHOLM, Emily's brother, was raised in Southlake, Texas, and spent a great deal of his childhood reading and exploring the surroundings. His teenage years were spent along the Texas coast, where his adoration for the woods was nearly eclipsed by the lure of the bay. While in high school, he discovered a keen interest in writing poetry and prose. During his college years in Nashville, Tennessee, he recorded journals of poetry, a few of which were published. After studying public policy in Los Angeles, he lived briefly in Boston before returning to Nashville in 2003, where he works as a state budget analyst.



*Feeding a Dancer at Día de los Muertos, Oakland, California, 2002: A boy offers candy to an Aztec dancer.*

*The biggest thing he does is let people know  
there are still sweet things in life.*

ABC-TV REPORT ABOUT  
THE "MILKSHAKE MAN," JIM MAYER

## Steve Noffke: Veteran Photojournalist and Rock Musician

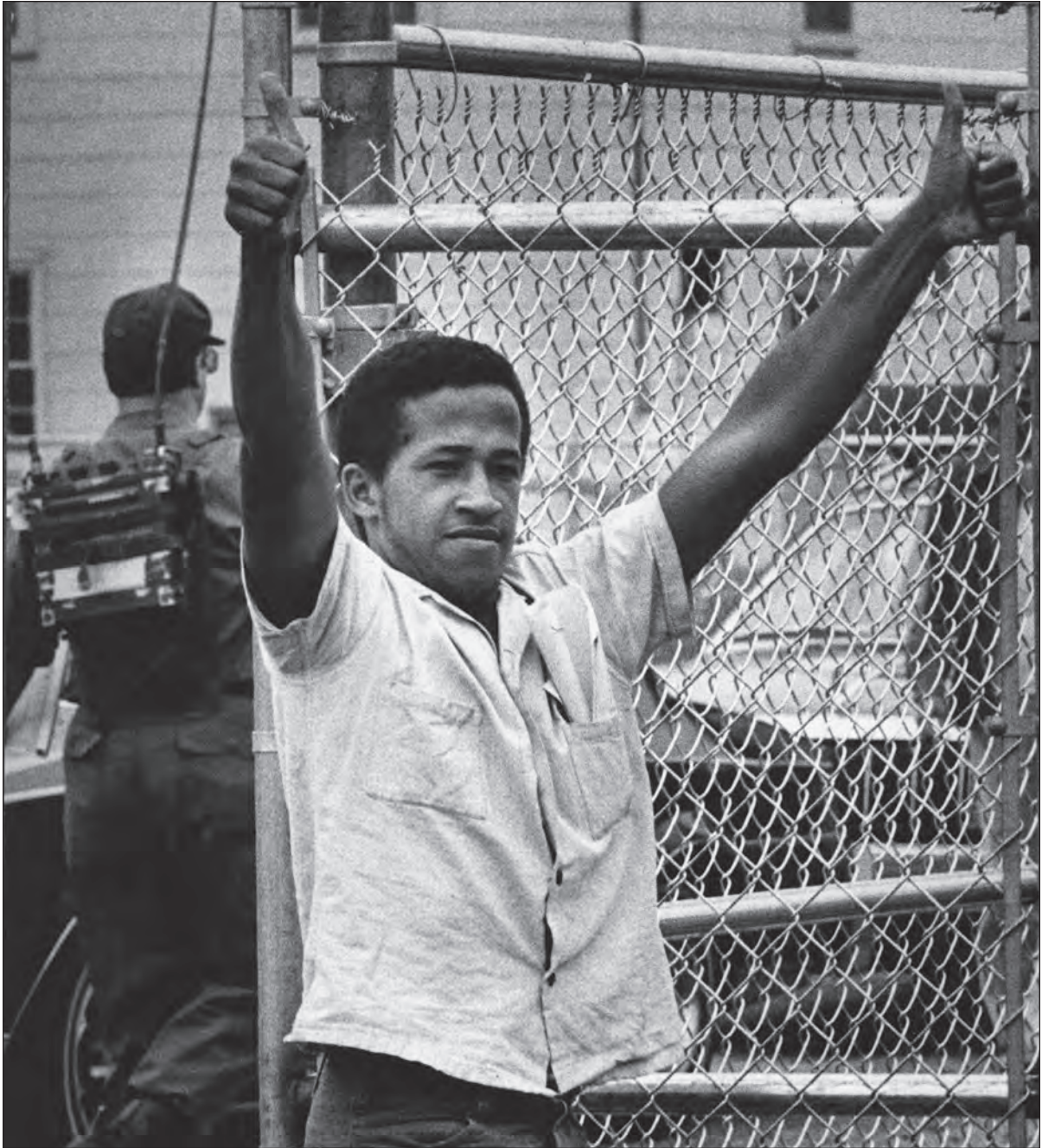
*Doug Gardner*

"Photojournalism is a catchall for different types of media. Newspapers and magazines show the work of photographers from around the world—who may cover a once-in-a-lifetime event that may bring fame. At the local level—in small-town daily newspapers—the photojournalist becomes more involved in day-by-day and event-by-event happenings of the community. The photojournalist brings such events to life." These are the words of photojournalist Steven Noffke, former chief photographer for the *La Crosse (WI) Tribune*, a daily newspaper.

Early in his career, Noffke was greatly influenced by Ron Johnson, a photographer he hired at the *Tribune*, whose work showed a genuine love for the art of capturing his subjects well. "Ron Johnson was just a natural," says Noffke. Another favorite was Steve Pyle, the Milwaukee Bureau manager for the Associated Press, with whom Noffke collaborated on a few occasions. "He was extremely helpful and always full of great information and ideas."

### Youthful Interests

Born in La Crosse in 1949, Noffke attended elementary school and junior and senior high school in this city located on the mighty Mississippi River. While he was growing up, his father and aunt were amateur photographers, and the Noffkes had a small darkroom in their basement, but Noffke showed no interest in photography at the time. (He claims not to have shown much interest in the classroom either!) His real interests then were Cub Scouts, Boy Scouts, and Eagle Scouts.



***Thumbs Up for Freedom:** Freedom—that great feeling we all can share in the United States—is now shared by many Cuban refugees across our nation. Thousands of refugees entered the United States through Florida in 1980 and were sent to military facilities around the country. Fort McCoy was one such site. “This photo was used in newspapers around the world. I was fortunate to be on assignment at Fort McCoy on May 29, 1980,” states Noffke.*



In high school, his love for music started to develop, and he and three long-time friends formed a rock band called The Fax, which was musically influenced by the “British Invasion.” Noffke played bass guitar and sang vocals as the band toured the area, performing at high school dances and other events. Today Noffke still plays guitar in a rock band called Fax and Company. His insights into entertaining were useful over the years when he was assigned to photograph a number of well-known artists playing at the La Crosse Center.

After graduating from high school, the future photojournalist began working in the advertising department at the *Tribune*, which was and still is the only daily newspaper published in La Crosse, a city of fifty thousand. He became interested in photojournalism and received on-the-job training from staff photographers. He had a strong early interest in lighting and in character studies of peoples’ faces, and this photographic gift comes to life again on these pages. At the *Tribune*, he used Nikon FM and FTN cameras and various lenses, usually photographing his subjects using only available light or bounce-flash techniques. His choices were 400, 800, and 1600 speed Tri-X black-and-white films for indoor and outdoor work.

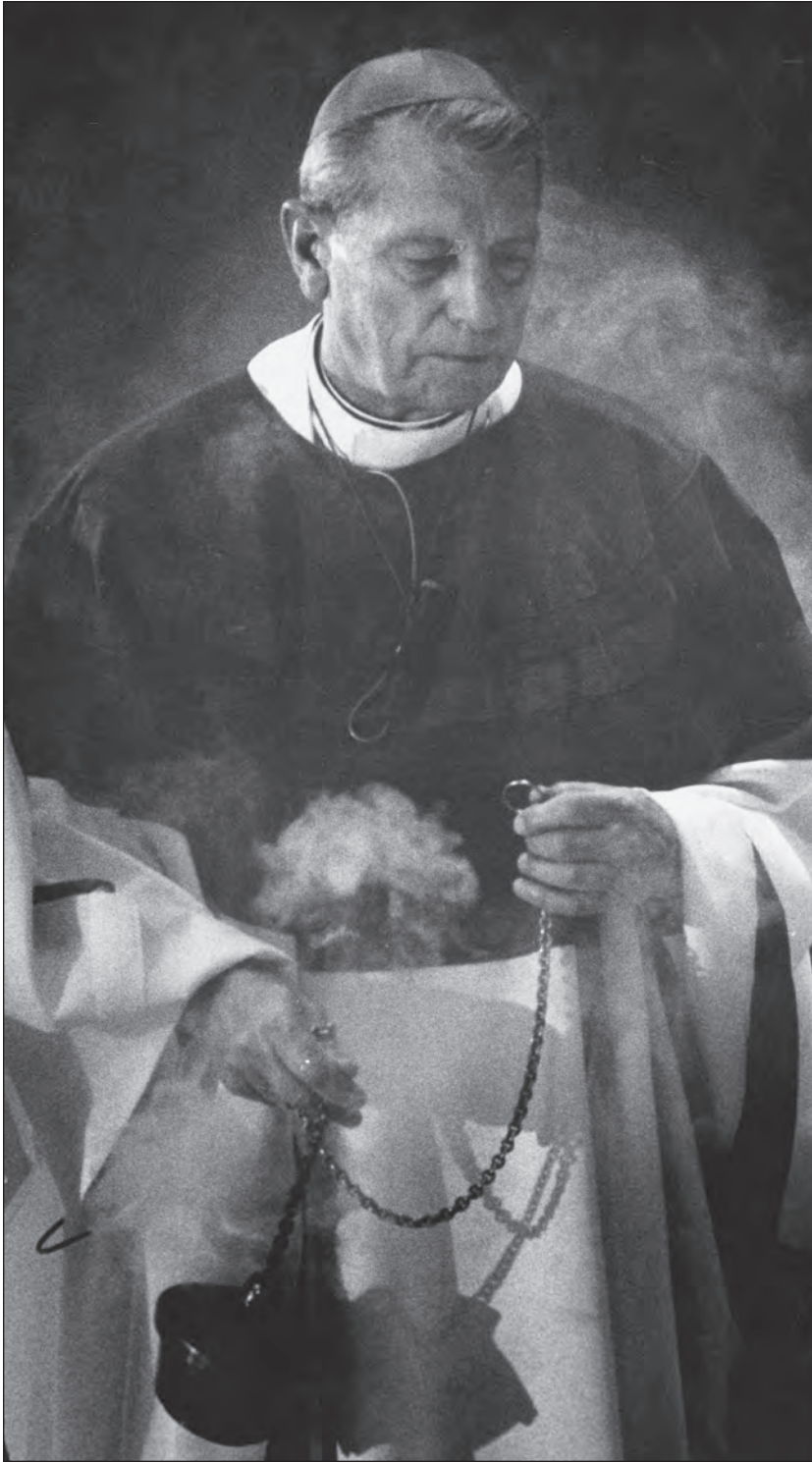
Committed to excellence, Noffke closely studied his peers and intently collected works of other photojournalists from a number of large daily newspapers. His dedication paid off as he received various photo-of-the-year awards for his work. Several photos were used by the Wisconsin Newspaper Association, and he received numerous Milwaukee Press Club awards. However, Noffke admitted: “Individual awards for my work weren’t important to me. I fed off the talents of those around me and they made me a better photojournalist.” He retired as the *Tribune’s* chief photographer after twenty-three years and began pursuing a new interest—real estate.

## The Pictures

For this book, Noffke has picked images that capture the essence of the moment, and he feels that the work displayed here is some of his very best. Unfortunately, while attempting to gather more of his best work, he learned that a large number of his newspaper photos and negatives had been destroyed during a cleanup at the *Tribune*. “Some of those photos were among the very best I ever did in the years I was there,” he said.

One of the pictures lost in the cleanup was also one of his saddest—a photo of three grade-school children taken on February 8, 1985, a day after they were told that their beloved Father Rossiter had been shot and killed, along with two other men, at St. Patrick’s Catholic Church in Onalaska, Wisconsin, where Rossiter was the priest. *Life* magazine planned to use the photograph, “Touched by Tragedy,” but replaced it at the last minute.

“[At the *Tribune*], half our time shooting was for assignments and half was for ‘enterprising.’ Enterprising is when you travel the community looking for shots you think are newsworthy. We also had to develop our own photos,” Noffke explains. “My job as a photojournalist for the *Tribune* was just that—a job, like anyone else had at that time. I had a place to work and got paid



***Installation as Bishop:***

*At special events, such as Bishop John Paul's installation, we can sense the rewarding inner feelings of Noffke's subjects—for instance, the gentle calmness as John Paul experiences God's hand on his shoulders, rewarding him for his love and the guidance he shows to others and for his continued leadership in the future.*

for it—that's it. The thing is, the more I did it, the better I got and the more I enjoyed it. We had no light meters, and we had to use whatever lighting was available. We became very good at setting the aperture based on our intuition of the lighting around us. I visualized everything I saw as if it were a picture. It was up to me to make the decisions on when and how to shoot. Today's digital cameras allow us to shoot a picture and then review it before we decide whether to keep it or take the shot again."

Some of Noffke's *Tribune* assignments included taking photos of U.S. presidents—George H.W. Bush, Ronald Reagan, Gerald Ford, and Jimmy Carter—as well as entertainers such as Johnny Cash, Kenny Rogers, and Harry Chapin. "I wish I could have gotten all my images from the *Tribune*. That 'cleanup' makes me sad. Fortunately I had the photos of Kenny Rogers and a few others," he says.

Noffke goes on to say, "In photojournalism, photographing people is what it's all about. In positive situations, you become part of the activity. In dramatic situations, you try to become invisible."

We take for granted the photos that accompany articles we read in newspapers every day. We don't usually appreciate the ability, knowledge, and talent it takes to photographically present the world to us through the eyes and mind of the photojournalist. By looking at Noffke's work published here, we become part of the activity or event due to his outstanding photographic gifts.

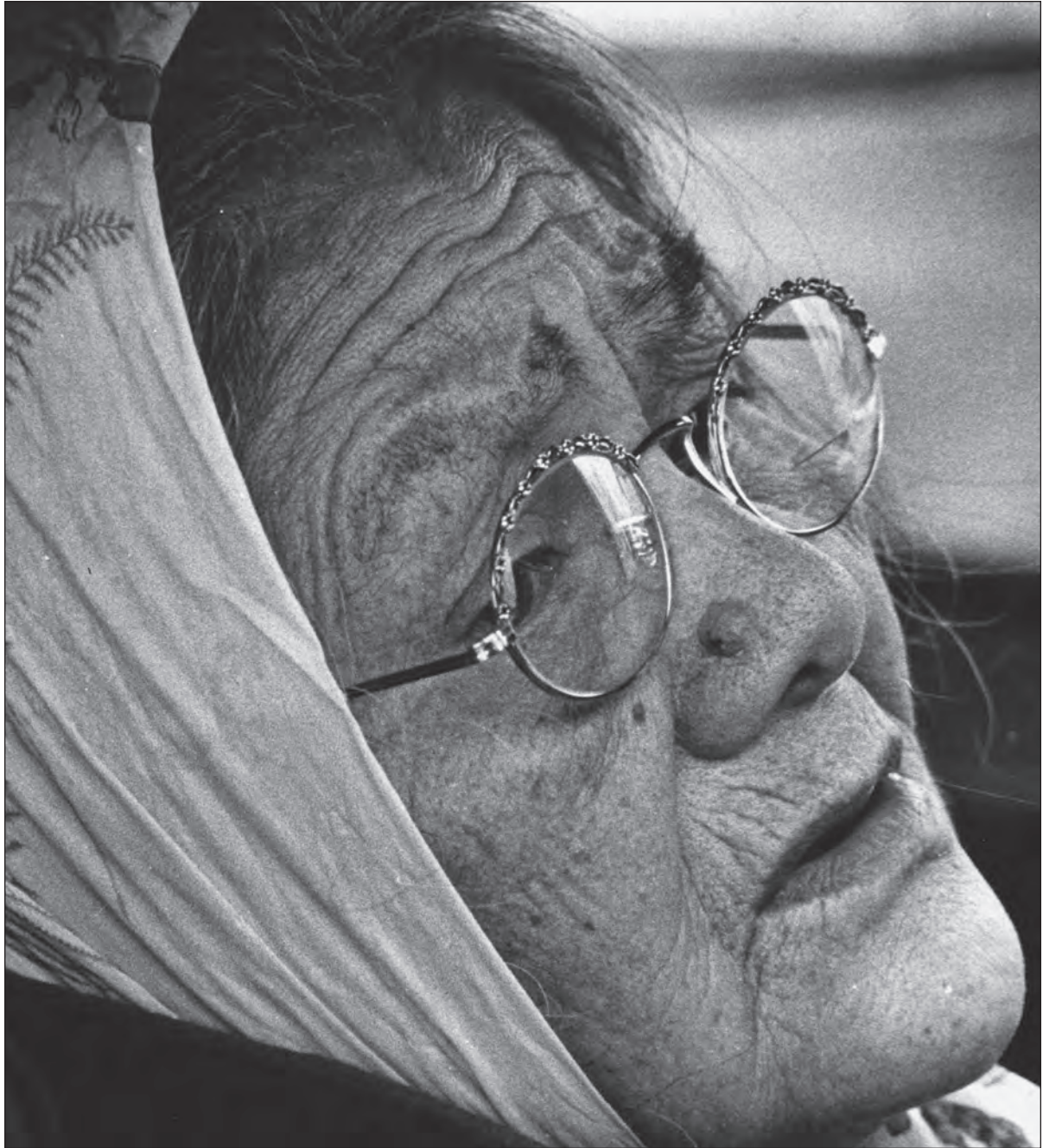
Thank you, Steve Noffke!





*The Content of Character: Like parts of La Crosse's historic landscape, this aged bank parking lot attendant, complete with pipe, hat, spectacles, and full uniform, is only a memory.*

*[opposite] Pow-Wow: Native Americans today practice the ways of their ancestors, as shown in a tribe's grand march celebration during Labor Day ceremonies held in Black River Falls, Wisconsin.*



***Pained Expression:** While some of us often experience pleasure, others often experience pain and suffering, and their faces become wrinkled, as shown by this photograph of a Native American grandmother who has just witnessed her grandson's experience with the judicial system. This photo was taken as she sat in a car waiting for family members to inform her of the case's outcome. When developing this photo, Noffke made the outside areas of the photo darker and slightly blurred to accent the central facial details.*



*Simple Living:* Society's complicated influences often contradict the simplicity of Amish life portrayed here by a single horse-drawn carriage making its way down a wintry road in the countryside around Ontario, Wisconsin. "This shot was a lucky one," said Noffke. "I sat and watched for a minute, and there it was—my opportunity to get the shot—and I took it."



*Downtown Memories: Downtown La Crosse went through a facelift when the historic Stoddard Hotel was razed to make room for growth. An elderly couple who once lived in the hotel view the site of their former home.*



**STEVE NOFFKE** was born in La Crosse, Wisconsin, in 1949, attended Hogan Elementary School, Longfellow Junior High School, and La Crosse Central High School. As a youngster, his main interests were Cub Scouts, Boy Scouts, and Eagle Scouts. After graduating from high school in 1967, he began work in the advertising department at the *La Crosse Tribune* before he became a staff photographer and then chief photographer there. Steve left the *Tribune* after serving twenty-three years to pursue a new career in real estate, working alongside his wife, Fran, to whom he's been married for thirty-five years. They live in West Salem, Wisconsin, and have one son, Thad.



**DOUG GARDNER** was born in La Crosse, Wisconsin, in 1949, attended Webster Elementary School, Longfellow Junior High School, La Crosse Central High School, and Western Wisconsin Technical College. He played football, basketball, and baseball in high school, basketball and baseball in college, and then semi-pro basketball and fast-pitch softball as an adult. In 1997 he was inducted into the Wisconsin Amateur Softball Hall of Fame. Doug has worked as a graphic artist and art director for local manufacturing and printing companies. He became a sales professional in the printing and publishing industry in 1976. He and his wife, Jeanne, live in La Crescent, Minnesota. They have two sons, Todd, an attorney, and Nick, who works in chiropractic medicine.



*Fun and Games: The Black River provides recreational relief from the sizzling summer heat as many migrate to the river's local beaches to go swimming and boating from May through August. This photo was taken in the early evening at Black River Beach on La Crosse's north side. Taken into the light, the shot captures glistening diamonds on the water broken up only by the silhouettes of those enjoying its refreshing coolness.*



*Taking risks is the essence of good works, and the difference between safe and bold can only be defined by yourself, since no one else knows for what you are hoping when you embark on anything.*

MIKE NICHOLS

## Gerald Bonsack: A Photographic Technophile Who Relates to People

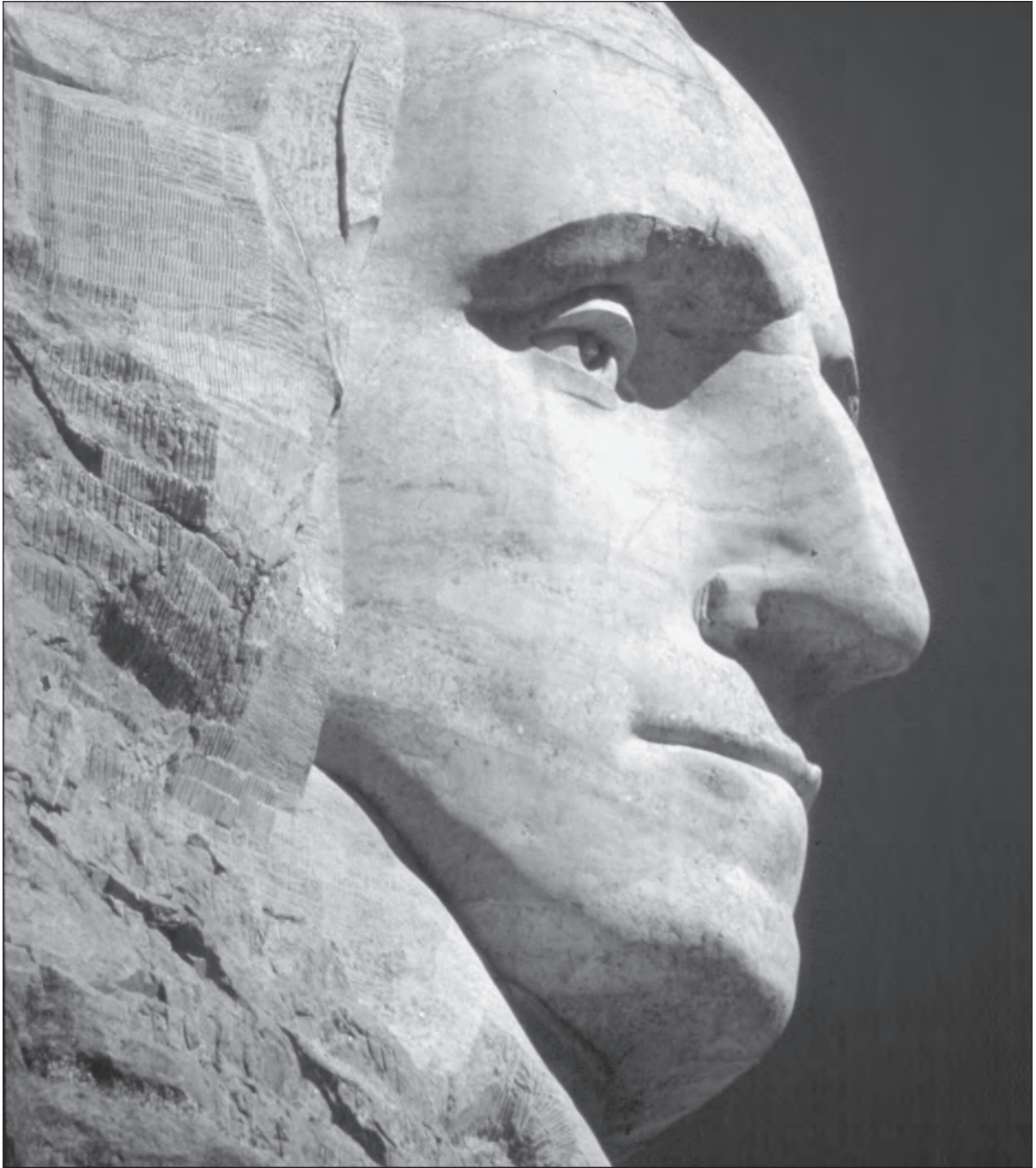
*Dale Barclay*

### Background

Photographic technophile Gerald Bonsack was born in Viroqua, Wisconsin, and was adopted into the Bonsack family of Onalaska, Wisconsin. He has lived in the Onalaska area nearly all of his life except for a couple of years spent in Eastern states. He graduated from the University of Wisconsin–La Crosse with a B. S. degree in Chemistry and Physics with a Math minor. He has worked as a quality control engineer, process engineer, and manufacturing engineer.

Bonsack's basic interest in photography started with taking family photos. From there he has branched out into writing how-to photography articles, several of which have been published in *Midwest Photo Shopper*. He likes to experiment with creative ideas and push the limits of his equipment.

Sir David Brewster, the British inventor of the kaleidoscope, has been the biggest influence on his work. Bonsack has always been fascinated by fireworks and the images seen through kaleidoscopes and invented a lens/mirror system called a *teleidoscope* to photograph the world kaleidoscopically. After creating that first device, he built other teleidoscopes and tried other forms of abstract photography, including microphotography, mylar (reflective) photography, and acrylic microlenses. About his inventions, Bonsack said, "A lot of preplanning and basic experimenting allows me to leapfrog to the final product, which I envision theoretically early on. Plus, I have to be willing to invest/risk the money. In the last six or seven years, virtually all of my conceptual intuitions (inventions) exceeded my expectations."



*Profile of George Washington, Mount Rushmore, Keystone, South Dakota, 1990: About this photo, Bonsack says, "The wayside that is there today was just a wide spot on the shoulder, but a good spot for photographing mountain goats. I wanted a photo from a different angle, so I had to climb over the guard rail and stand on a rock outcrop below the road. It is one of my favorites." George never looked so good.*

Sir David Brewster Society founder Cozy Baker said, "You can take leftover pizza, add the contents of the ash tray, toss in napkins, bows, empty pop cans, and anything else left over from the party and you have an ugly sight. Now look at it through a teleidoscope and you have something beautiful." Having the ability to see beauty or interest in many types of scenes has been a great advantage in Bonsack's creative photographs.

## Accomplishments and Techniques

Bonsack has won photographer-of-the-year awards from the La Crosse Area Camera Club and several other local organizations. He is also active in the North Central Camera Club Council and has won awards from that organization. One of his great triumphs was placing first, second, and third, out of one hundred entries, in the La Crosse Visitors Bureau photo contest in the same year! One of his kaleidoscope pictures was used in a brochure for the Rensselaer Polytechnic Institute in Troy, New York; others have been displayed at the Carnegie Science Center in Philadelphia; and he was the featured artist in the premier issue of *Kaleidoscope Review*. His Yellowstone (Wyoming) Trip Tick is recommended by several major search engines and draws as many as four hundred visitors per week. The latest link to his web site is on a web page at About.Com about Sir David Brewster. Bonsack is also featured on the Nocturnal Gallery web site, with references to his night and fireworks photography.

Bonsack's strength is taking night or existing-light photographs and abstract photos. Most of his awards and cash prizes have been for these types of images. He feels that photojournalism is his weak point. He feels that these pictures are often "grab shots" rather than considered compositions.

Even through Bonsack takes good people photos, he leans more toward abstract imagery like kaleidoscopic photographs. He explains that a photographer can take many great pictures of a person dressed as a clown, but when the clown is viewed through a teleidoscope, another world of shapes and patterns emerges. Bonsack uses a variety of filters to create images that one must study carefully to determine what the subject actually is. He shoots primarily in 35 mm and digital formats, using 100 speed film or less, even for night photography.

Bonsack has been published in the *Midwest Photo Shopper*; *Kaleidoscope Review*; *Dawn of the 21st Century* (he was one of 3500 photographers in the world shooting during the twelve-hour periods before and after midnight, December 31, 1999); *Celebrate*; *Celebrate II*; *Spirit of America* (which won the top book award in 2002 of the September 12th Initiative); *America's Heartland Remembers*; *Light, Shadow & Spirit*; plus dozens of local and regional periodicals.

At first Bonsack's photographic goal was to take good family pictures. Then he began experimenting with various formats. He takes the time to get a shot in the right frame of reference. Early on, he started selling prints and getting into stock photography, and occasionally a business asks to purchase the rights to some of his photos. Like a woman friend of his says, "Photographers

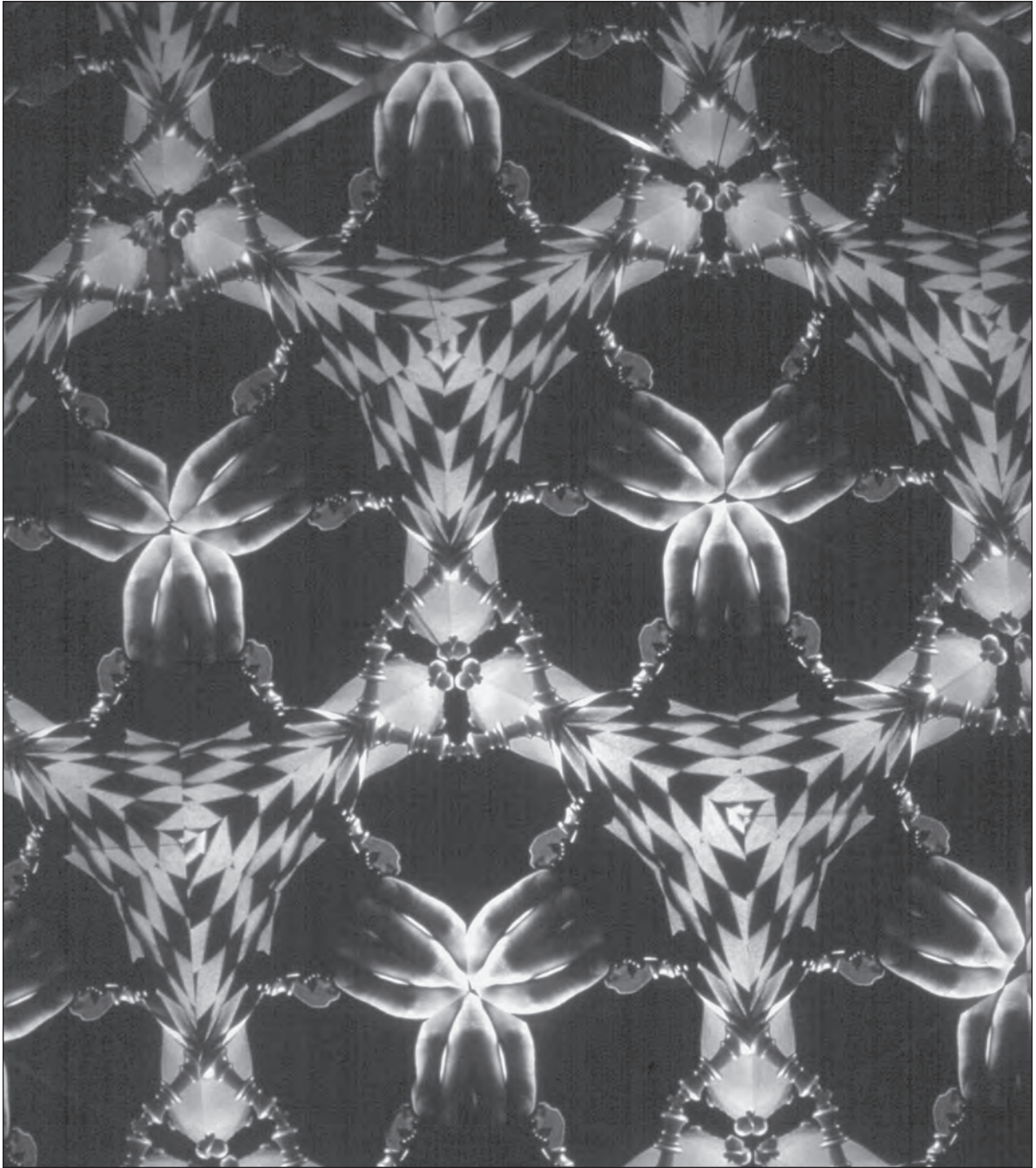


*Split Rock Lighthouse, Minnesota's North Shore, 2003: Bonsack likes outdoor pictures and would like to live along the North Shore during the summer months, he says. This is one of his best views from that area.*

are like ladies of the night—first they do it for the fun, then they do it for their friends, finally they do it for the money.” While donating a photo for a book project gains wide exposure, Bonsack hopes someone will see a photo of his and then make an offer to purchase the rights to it. He also hopes his photos will inspire others to take better pictures. Many people’s family pictures have a head chopped off, a person not in the picture who should be, or poor lighting. Good images take time, talent, and work.



*Twinkles the Clown & the Julia Belle Swain, La Crosse, Wisconsin, 1999: The La Crosse Camera Club was holding an open shoot at Riverside Park. Bonsack took this picture through his teleidoscope and let the public use it, too. The photo suggested the Fourth of July with its (in original) red, white, and blue colors. Bonsack likes the beauty of the patterns and details in this work. The Julia Belle Swain is a riverboat that cruises up and down the Mississippi River.*



*Chess Board, Onalaska, Wisconsin, 1999: This was a staged tabletop with chess board, pieces, and a player's hand. It's amazing how simple items can produce such beautiful patterns! Bonsack uses a huge kaleidoscope and a wide-angle lens to take pictures like this. He built the special kaleidoscope—also called a teleidoscope—combining elements of a kaleidoscope and a telescope.*

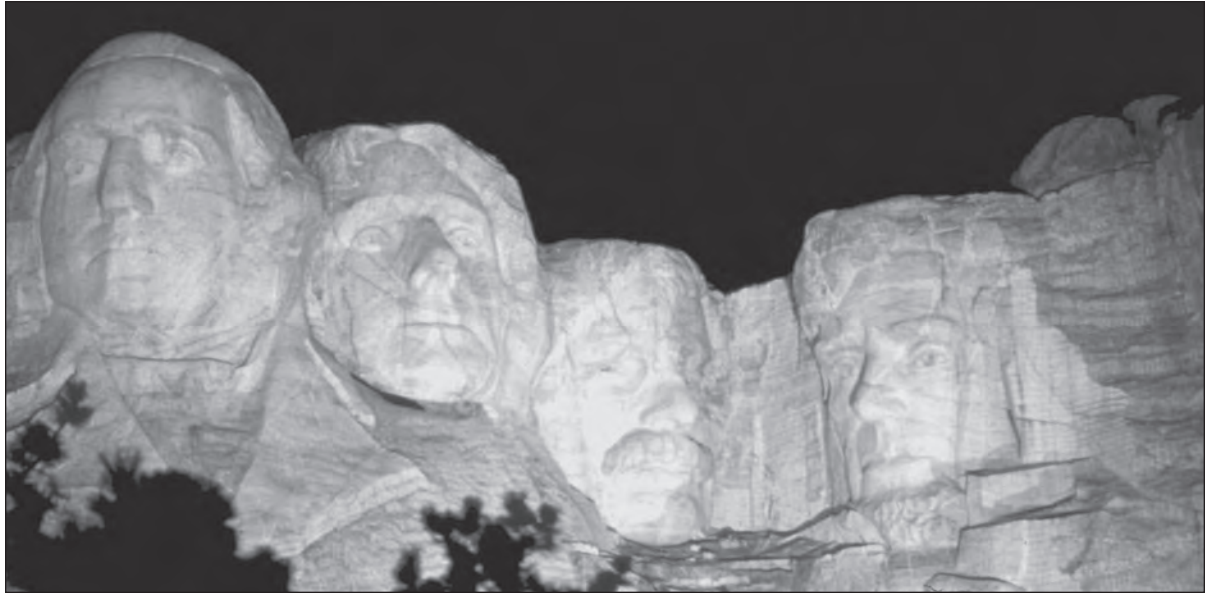


*Riverfest, La Crosse, Wisconsin, Fourth of July, 2003: Bonsack loves to photograph fireworks, and he wanted to capture Elmer Petersen's eagle sculpture illuminated by fireworks. He had to wait for just the right moment—light-bursts from the fireworks behind the statue and no one in his way. Although the fill-flash he used didn't work the way he wanted, he still captured this remarkable image. The eagle is located in La Crosse's Riverside Park along the Mississippi River. While attending Riverfest each year, Bonsack snaps pictures of people with his digital camera. He downloads them to a floppy disk and offers them, free, to the subjects or their parents.*



*Flying High off the Ground on a Huge Merry-Go-Round, House on the Rock, Spring Green, Wisconsin 1992: This was a two-second exposure—a fun photo taken during a family outing. It won Photo of the Month and Photo of the Year awards from the La Crosse Camera Club. This carousel, reputedly the world's largest, has very elaborate decorations, with lights, mirrors, and layers of paint. It was unveiled on Easter weekend in 1981. It has more than 20,000 lights and 269 handcrafted carousel animals, but not one horse! It is 35 feet tall, 80 feet wide, it weighs 35 tons, and its estimated value is \$4.5 million.*





*Mount Rushmore at Night, Keystone, South Dakota, 2002: The photographer says, "If you shoot something interesting during the day, try shooting it at dusk, under a full moon, or with artificial lighting, and see what happens." See the details in the shadows of this image. The night illumination there changes over the years, but President Lincoln's visage is still Bonsack's favorite from Mount Rushmore.*



**GERALD A. BONSAK**, a professional engineer, was one of 3,500 photographers selected from throughout the world to shoot for *The Dawn of the Millennium* photobook project (2000). Three of his photographs were selected for their web site, and one was used in the book. His photographs have also been published in other books and web sites, calendars, newspapers, brochures, magazines, and have been used on television as well as on a text panel at Carnegie Science Center. Jerry was the featured artist in the premier edition of *Kaleidoscope Review*. His words and pictures have been published in previous books by this group, his own photography how-to book, and his web site ([www.execpc.com/~gbonsack](http://www.execpc.com/~gbonsack)), which receives hundreds of visitors a week. Jerry also serves as coordinator for a highly successful singles group.



**DALE BARCLAY** was born and raised on a dairy farm in northern La Crosse County. He graduated from Melrose Mindoro High School in 1976, and from the University of Wisconsin-Platteville with a B.S. degree in Agricultural Mechanics in May 1981. He likes to play tennis, swim, kayak with friends, and write science fiction. Dale writes for his own pleasure and someday wants to see his novels published. He works at Walzcraft Industries in La Crosse and lives in Onalaska.



*The Old and The New, Minneapolis, 1995: A Dickensian "Christmas Story" display is seen in the window of a Minneapolis department store. Bonsack used a wide-angle lens with a polarizing filter while lying on the sidewalk. The filter let him control how much of the reflected street scene was visible, like the high-rise. This shot has a science-fiction quality.*

*Portrayals of dragons go back to the earliest recorded civilisations and seem to be worldwide in their distribution. The determining feature is the inclusion of body parts from several . . . different animals, as in an early Sumerian dragon with the claws and wings of an eagle and the hind legs of a lion.*

ELLIOT SMITH

## Margaret Salisbury: The Heart of a Dragon

*Sam McKay*

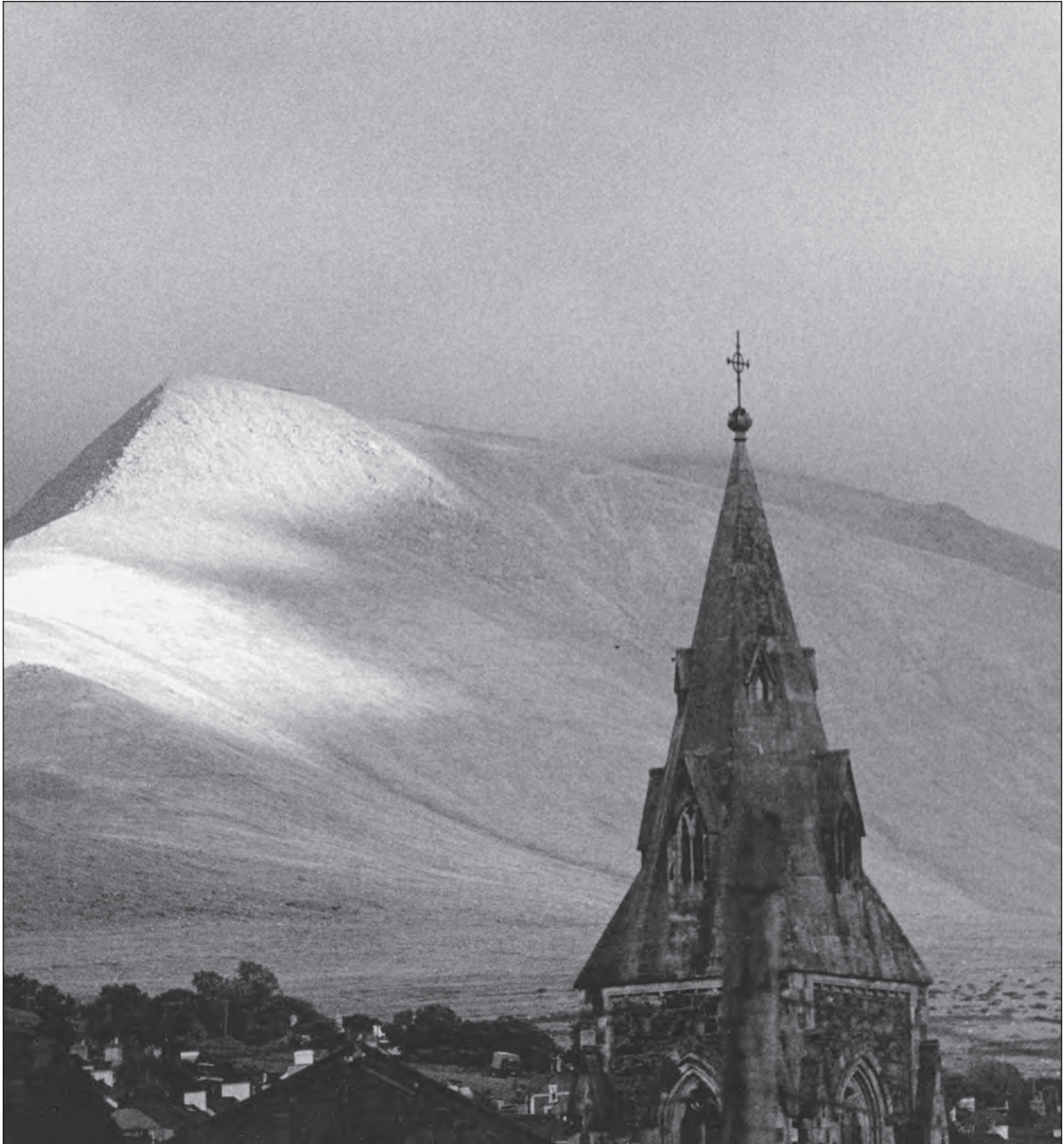
Even though Margaret Salisbury, FRPS, FRPS, is not a professional photographer as such, she has attained several levels of achievement with her success as a hobbyist of which she is particularly proud.

### Beginnings

"The Welsh Dragon," as she is affectionately called, was born in North Wales on February 15, 1944, and has lived there all her life. She was educated at local schools and college. Her most recent professional jobs have been in secretarial work and as an administrator, and for twelve years she worked with the "long-term unemployed," teaching them "job search technique." She



*The Innocent: Salisbury says this baby near a statue represents local "folly." The baby is newly arrived on earth, while the statue depicts a lady with a lute long gone up into the heavens.*



*Chapel in the Valley: The chapel is surrounded by its community, which built the chapel. Here, God's light shines on the nearby hills.*

says that this experience was very useful, as it “brought me into contact with people at all levels, of all ages, and from all walks of life.” Salisbury currently is a support worker, managing the Information and Resource Centre in Flint, North Wales, which is operated by a team of volunteers. She is a paid staff member who supports and trains the volunteers. The Centre gives relevant information to people with problems who need to know where to look or go to solve them.

Because she was interested in photographing her children while they were growing up, Salisbury went to evening classes to learn how to use a camera and the basics of photography. She says, “I became totally hooked when I saw a print developed for the first time, believing it to be magical! I still get a thrill from watching a print develop and get a buzz from seeing it emerge from the developer in front of my eyes.”

After a year of classes, she joined a local photographic society, and three years later she joined the Royal Photographic Society, where she obtained an LRPS (Licentiate of the Royal Photographic Society), the first level of distinction usually awarded by the RPS; an ARPS (Associate of the Royal Photographic Society)—the middle level—a year later; and eighteen months later, two fellowships—FRPS (Fellowship of the Royal Photographic Society)—in Pictorial and Applied Illustrative categories. She believes she is the first person to receive two RPS Fellowships. The FRPS is the top non-honorary distinction given by the RPS. The Licentiate gave her the equivalent of a degree and license to practice photography as a profession.

## Teaching and Accomplishments

Soon Salisbury started teaching classes at two local adult education centers, one of which she had attended as a beginner six years before. She taught all types and styles of photography from the basics to the more advanced darkroom work. This was the only “regular work” she has ever done in that field. She taught these classes for twenty-three years, and many of her students went on to professions in photography or took it up as a serious hobby. She says, “I enjoy helping others to gain their distinctions, and this still gives me a great deal of pleasure, especially taking part in workshops on distinctions and helping on a one-to-one basis, as it is a thrill when someone goes from a failed submission to passing, often in a very short space of time.”

Some years ago, Salisbury became involved with the distinctions review process for the Royal Photographic Society as a member of the Licentiate Panel. Since then, she has been the deputy chairman, and then one of three chairmen of the Panel, and a member of the management team. Among her awards are the APAGB (an award of the Photographic Society of Great Britain given for meritorious service to affiliated photographic societies and their members) and an EFIAP (Artist of Excellence of the International Federation of Photographic Art).

Twenty-five years ago, she started entering international exhibitions, such as the London Salon of Photography, the Royal Photographic Society International (in 2003, she was chairman of its selection committee), Edinburgh International and many more. She was elected to the London



*Slate "Tip" (Dump): This photo shows the reclamation of nature as a tree grows, finding soil and goodness, in a slate tip.*



*Stern Horseman: The Australian man is so much a part of his horse that his head is at one end of the neck and the horse's head at the other end, implying that they are attached to one another.*

Salon of Photography in 1981, being the third woman in the Salon (although there were others in the former society, "The Linked Ring," from which the Salon developed), and was the first female chairman in its hundred-year history. Articles and illustrations about Salisbury have appeared in the *Pictorial Newsletter of the Royal Photographic Society*, the *Black and White Enthusiast* magazine and many *Photography Yearbooks*. She says that among her favorite photographers—and those who have influenced her work the most—are W. Eugene Smith, Yousef Karsh, M. O. Dell, Horace Murch, Henri Cartier-Bresson, Martin Parr, Jane Bown, and Sebastiao Salgado.

## Sponsorships

Salisbury's national fame attracted the notice of commercial photographic companies, and twenty years ago she was asked by Ilford Imaging to be a "sponsored lecturer." She became one of a small team lecturing to groups of photographers in all parts of the United Kingdom. Ten years ago, she vacationed in Australia when she was invited by Ilford Australia to lecture. She did a series of lectures there, including one in the National Theatre at Canberra. About twelve years ago, she was given a sponsorship by Fotospeed, whose toners, she says, "I used for monochrome prints and whose dyes I used to hand-color prints." She continues, getting in a plug for



*Foxy:* Salisbury says: "This picture was taken in a hotel foyer at a photographic seminar when one of the participants sat down next to a stuffed fox. No one else seemed to wonder why the fox was there; why there was a crutch leaning against the wall; or why the flocked wallpaper was chosen. A man sat down on the stool, and glanced at the fox as I took the picture—the whole scene seemed so bizarre that I felt it was worth capturing as an illustration of 'mad dogs and Englishmen' doing strange things." The man was apparently cropped out by Salisbury.





*The Busker:* The little boy is in Paris, surrounded by concrete, which emphasizes the loneliness of his life—playing his accordion for money when he should be running around in the fields or parks with his friends and family.

her sponsors: “Recently Fotospeed went digital, and they sell a wide range of digital papers, inks, flow systems, etc. Ilford also has digital materials and, between them, I get to use a wide variety of papers and chemicals, as well as using a lot of Delta 400 film and other Ilford films.” Salisbury says the sponsorships are informal. She receives the invitations to lecture and the companies supply her with enough materials to take as many pictures as time and opportunity allow.

“The Welsh Dragon,” affectionately nicknamed for being honest in her assessments, uses a compact point-and-shoot camera with a 28-150 zoom lens for everyday picture-taking because it’s convenient to carry when she’s not on a photographic excursion. For serious work, she has two Canon T90s with 19 mm, 28–70 mm, and 100–300 mm lenses. She uses red, orange, polarizing, and occasionally blue filters for monochrome work.



***Two Little Girls:** Two little girls, out for play, stop by a horrific painting of a screaming face—and the contrast shows, between their “innocence” (see the ironic word “Next” on the central girl’s jacket) and the horror of the screaming face.*



***Birds:** There is a lot of fantasy in life. Compare the figurehead of the phoenix with the real elegance of the swans.*

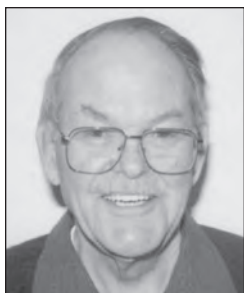
## Continuing Motivations

Salisbury says that she loves the Welsh landscape, especially the hard, uncompromising slate areas of North Wales, the lost slate industry, the slag heaps, and the mountains. She enjoys the bizarre, sees pictures that others don't, and takes photos that mean something other than just being a record. She says, "I like people and enjoy photographing them in their environment or as I find them, but am not good at studio work, where the pictures are set up rather than found."

A decade ago, Salisbury was injured very badly in a horrendous car crash. She vowed to walk again and "live every second of every minute of every day for the rest of my life." This vigorous Welsh woman's plans for the future are based on her husband's retirement, which will allow her to travel abroad and take pictures in different places in the United Kingdom and around the world. She says that she does photography purely for the love of it and not to make a living and that right now she is overjoyed to be photographing her grandchild!



**MARGARET SALISBURY**, known affectionately as "The Welsh Dragon," was born in North Wales and has lived there all her life. She graduated from the local schools and college, and went on to teach photography to students aged 16 to 76 for more than twenty years. She doesn't consider herself a professional photographer, but is very proud of her accomplishments as a "hobbyist." She has earned two Fellowships from the Royal Photographic Society in Britain, was the first woman chairman of the London Salon of Photography, has chaired RPS distinctions assessment panels, has been published successfully, and has exhibited her photos internationally. Her work is sponsored by two photographic companies, Ilford and Fotospeed. Margaret and her husband, Hefin (in Welsh it's pronounced "Hevin"), have a family, including a very-much-loved granddaughter.



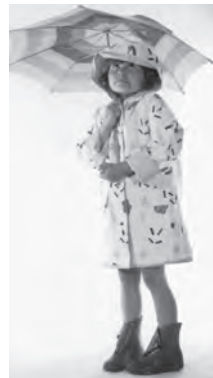
**SAM MCKAY** has lived in the La Crosse area since 1973 and retired to Chaseburg, Wisconsin, in 1987. He was born in Salem, Massachusetts, on October 13, 1931. After primary and secondary education in Massachusetts, he came west to attend the University of Wisconsin–Madison, where he graduated with a Bachelor's degree in English in 1954. Following his service in the U.S. Army, he became a retail bookseller. Sam has always wanted to write and be published, and is working on his third book manuscript, a historical tour of Scotland. The other two manuscripts deal with his family's cross-country tour by car in 1948 and his military service (the latter is an autobiographical novel). Sam has been published in many of this group's books.



*The Prayer: Here is a "woman at the cross," hand on head but with a halo of light on her hair, who reminds the photographer of Mary Magdalene; she, like Jesus' mother Mary, anguished by the cross when Jesus died. The prayers pinned to the cross on postcards show the belief in the power of prayer.*



*Gary Coorough Montage, left to right, top to bottom: Gary Coorough and cockatiel, Florida; UW-L's Joe Baker with trophy; Bucky Badger and fans; UW-L's Larry Ringgenberger; Gary's son Nick with Miss Wisconsin (Jayme Dawicki); Stephanie (L), Gary's wife, and his sister-in-law Symantha Zeimet; Ace Stadthaus's "thumbs up"; Logan Marching Band; Bob Lundstad and fans, Green Bay; the Coorough family and relatives.*

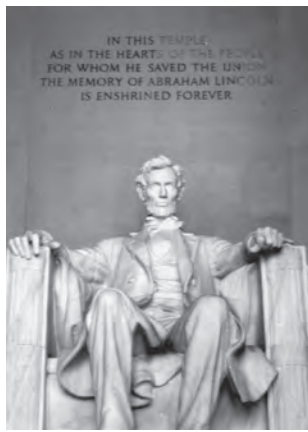


*Debbie Abraham Montage, left to right, top to bottom: Jordan; Olivia; Tommy; Debbie (Hanson); Brian; Olivia; "Hugs" and "Popcorn"; Olivia and Brian; Laura; Olivia; mugshot (Debbie Abraham, Olivia's mom).*



*Doug Gardner Montage (except for Terry Smith's Snow-bridge and Gerald Bonsack's Lift Bridge), left to right, top to bottom: Doug's wife, Jeanne, Nevada; Christmas face?; "Come in?!"; Balloon ride; Doug in "Pat Tillman Country," Sedona, Arizona; Doug's son Todd kicking a football.*





*Matthew A. Marcou Montage, left to right, top to bottom: God mural, National Basilica; Matt's shoes self-portrait; Lincoln Memorial; the Marcou family; "Curiosity times three"; Mount Vernon series, with Tom and Joy Marcou.*





*Nations lie enmeshed  
in each other's history.*

DANIEL T. RODGERS

## Rick Wood: A Photojournalist for All Seasons

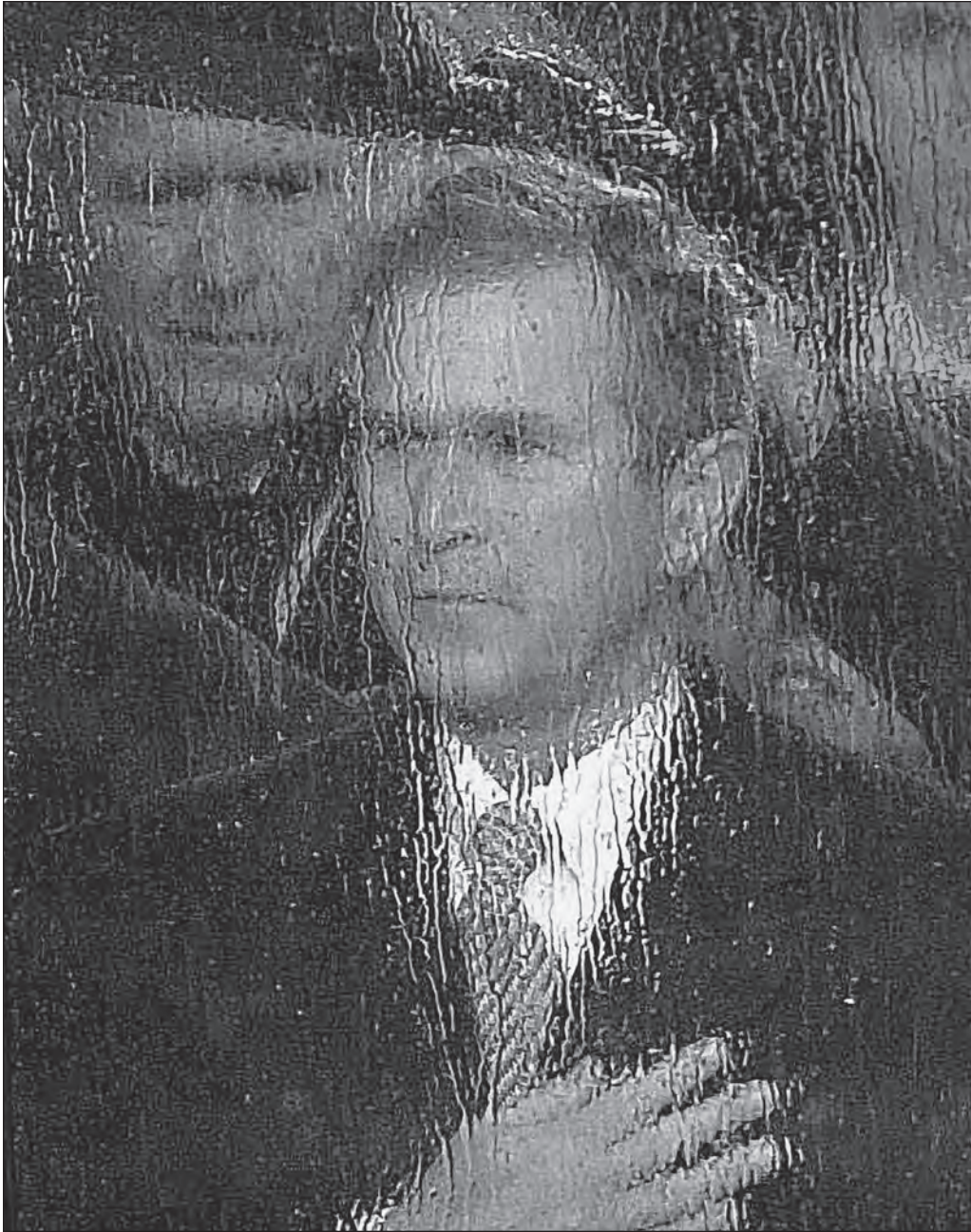
*Roberta Stevens*

Rick Wood's mission is to take photographs that reveal the truth about conditions in the world. His work showcased here is a logical extension of his goal to evoke empathy and understanding between people of different colors, cultures, and beliefs. This compassionate, sensitive view of people and subject matters began in Wood's childhood, and his moving photographic work has earned him three nominations for the Pulitzer Prize in Feature Photography.

### Background

Rick Wood was born in Terre Haute, Indiana, on July 15, 1954. He is the youngest child and only son of five children. He grew up with a sickly mother who was over-medicated with phenobarbital for more than twenty-nine years. His father was an alcoholic who found sobriety and was in recovery by the time Rick was eight years old. His family didn't have a lot of money, and he says, "We never lacked food and shelter, but we had a lot of cornbread and beans for dinner." Today's award-winning photojournalist admits to having had feelings of loneliness as a child in a family of seven, but he still loves his sisters very much. Despite economic hardships, there was never any doubt that his parents loved both one another and their children.

Wood remembers helping the family by selling gift rocks to nurses as they walked to a local hospital, selling toast to customers exiting an area store, and delivering his mother's fresh pies to firefighters at a neighborhood station. He never thought of his family or himself as being in need, because he never felt that he had to be without anything. Rather than feeling shy or abased



*George, January 2001: This astounding image of President George W. Bush at his inauguration looks like a painting, with the rain slowly washing away its tones. Behind the President, one can see a kind of military hat once worn by George Washington atop the head of the former President (George H.W.) Bush. Notice the half-face in the upper right corner, too. Rick Wood says that the gloomy, rainy inaugural day seemed prophetic of the difficulties the new president and the nation would face a few months later.*

by selling wares to help out, the enterprising youth enjoyed meeting and being in contact with many people from varying socio-economic groups. This joy in meeting different people would fuel his passion for travel and getting to know diverse cultures.

In this loving Christian family, young Rick's father taught him to look beyond the surface of people—to look beyond a person's race or circumstances to see who a person happens to be or is capable of becoming. His mother had grace, read the Scriptures, and taught her son the importance of serving and helping others. It was in this rich environment that he learned to love unconditionally, realize the importance of building friendships and fellowships with men and women, and look for the positive in situations that seem hopeless. No one had to teach him to care about other people; it is an innate part of who he is. The hard economic circumstances of his childhood and the teachings of his parents drew him closer to God. He explains, "Jesus Christ is very real to me." Because of his relationship with God, Rick has great humility, compassion for all people, and a deep understanding of the poor and the less fortunate.

## Abiding Faith

Putting his philosophy and faith to work, the teenage Wood served as a camp counselor at an Episcopal church camp in southern Indiana. He says, "I really developed a compassion for people, especially disadvantaged youth." He shares the memory of the time he and other camp counselors took some blind children swimming in a lake as part of the camp curriculum. The blind children had to swing out over the bank of the lake on a rope and drop into the water. Wood remembers being amazed and very touched at the faith and trust the youngsters showed in him and the other counselors by responding to their verbal instructions at the lake.

*Little Hassan: The death of small children like Hassan—because U.N. sanctions constrained his family and they couldn't afford the medicine he needed—has not endeared Westerners to Iraqis.*





**9-11:** Wood shot this photo of this act of war—demonstrated in the North Tower's collapse at the World Trade Center on 9-11—using a long lens at about 400 meters. As viewers can tell, the people who were in that building that day, whether victims or survivors, were in for the shock of their lives, as were we, the rest of the world. As David Brooks says, "It's hard to solve problems when the thinking is tribal."



**After 9-11:** The young woman at this makeshift memorial after the attacks of September 11, 2001, tugs at viewers' heartstrings. Wood's artistic and photographic skills allow us to see the many raindrops on the umbrella top and, when enlarged, the single teardrop on the woman's left cheek. He allows us to experience and feel the weight of her grief without feeling like we are voyeurs.



**Iraqi Woman:** Without the great work of photojournalists like Rick Wood, citizens around the world would not know or understand the plight of women in some Arab nations. This photo puts a face on despair.

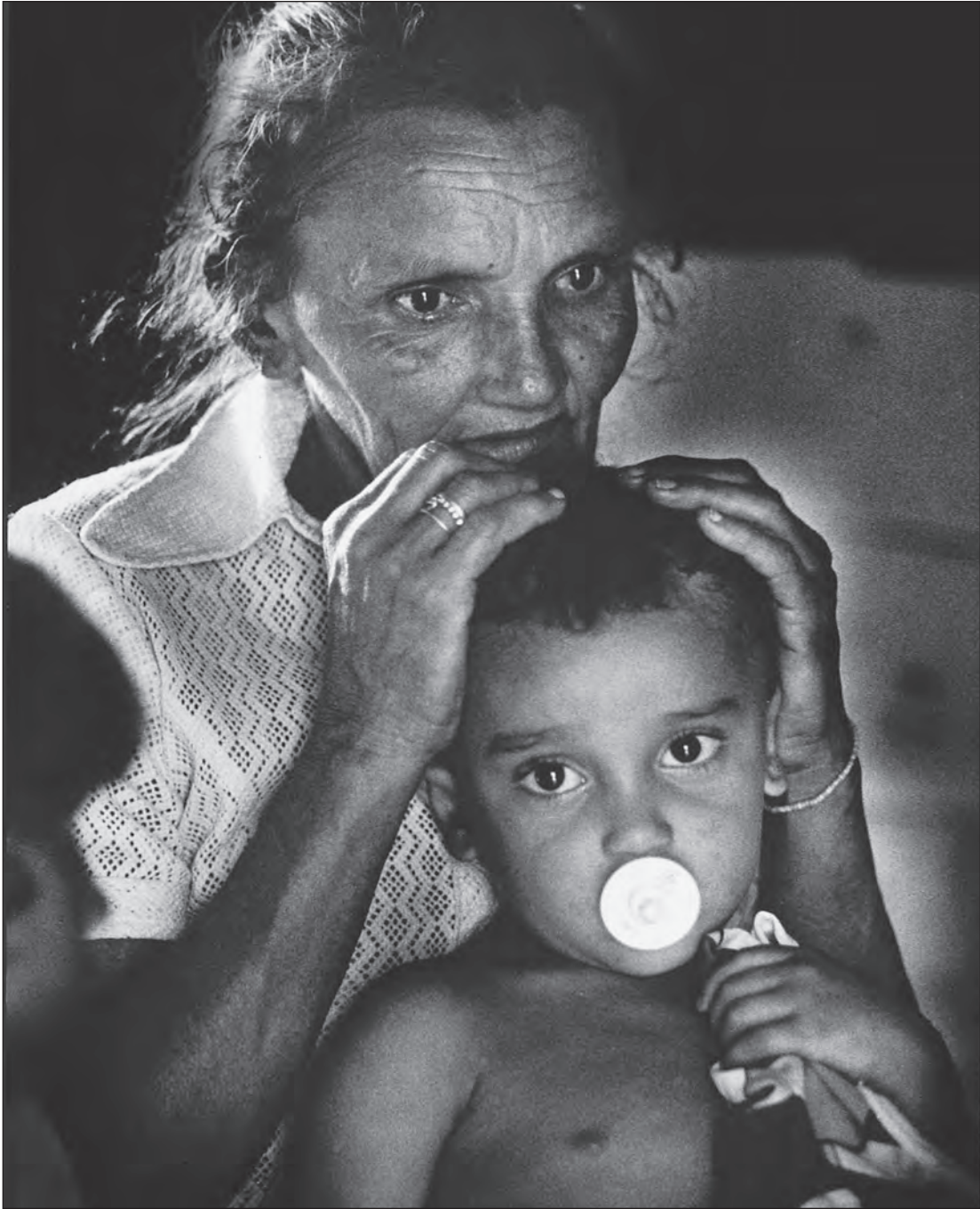
Wood went on to graduate from Indiana University's School of Journalism in 1978. As a student there, he worked as a staff photographer, then went on to become editor of the school newspaper, the *Indiana Daily Student*, during the summer of 1977. He was also staff photographer for the university yearbook, the *Arbutus*, and later became co-editor of the yearbook. Wood covered news and sports and took feature photos for campus publications. He placed fourth in the William Randolph Hearst (national photo) Competition. This allowed him to obtain a highly coveted summer internship at the *Topeka (KS) Capital Journal*. In Topeka, he worked for the renowned photographer Richard Clarkson, whose résumé includes being Director of Photography and Assistant Editor of *National Geographic* magazine; years of photo work with *Sports Illustrated*, *Time*, and *Life* magazines; and being named one of the one hundred most influential people in photography by *American Photo* magazine.

Rick Wood became passionate about photographing people and developing relationships throughout his college years. In September 1978, he joined the staff of the *Milwaukee Journal Sentinel* (which consisted of two sister papers then), where he still works as a photojournalist. With each photo he takes, his goal is to tell the simple stories of life and the issues that people face. Wood explains: "Every assignment I have is a precious opportunity to tell the reader something about the person in the article and what they do. It's a privilege and a calling."

This "calling" he feels and speaks about is largely a spiritual one. His profound sense of duty is a part of the Christian teaching. The *Holy Bible* teaches in the book of First Timothy that those men who desire to become disciples of the Lord "desireth a good work." This photojournalist's work is much like that of a disciple. He travels from place to place bringing the truth and the news of events as they unfold—through photos of poverty, misery, despair, and disease in the world as well as photos of life's happier moments. He recites from St. Francis of Assisi: "One should preach the gospel at all times. Use words if necessary." What an accurate description of both men. As you view his vivid and moving photographs, Wood's discipleship in pictures speaks much louder than words ever could. He truly is a photojournalist for all seasons.

## Other Inspirations

In developing his own artistic style, Wood emulates the documentary photojournalism of W. Eugene Smith and Henri Cartier-Bresson. Smith, who died in 1978, was a brilliant and complicated man who drove himself to create evocative portraits that exposed the essence of his subjects in a way that touched the heart, decency, and conscience of each viewer. Cartier-Bresson is a retired French photojournalist who is the author of *The Decisive Moment* and several other books and a co-founder of the Magnum Photo Agency. Cartier-Bresson's images are famous for their formal elegance. The *Journal Sentinel* star also admires the work of Brian Lanker, Jim Richardson, and John White of the *Chicago Sun Times* and the work of Eugene Richards. He believes that these photo-artists are present in every photograph they take, but their subjects are



*Brazilian Mother and Child:* This photo draws us into the obvious harshness of poverty. In the weather-exposed face of the mother—reminiscent of Dorothea Lange’s famous “Migrant Mother”—one sees the light and the beauty of her sad eyes. This mother gave birth to twenty-three children, of whom only four survived; the others died of infantile tetanus.

unaware of their presence. The moments are real but interpreted by lighting, camera angles, or cropping that draws the viewer into the photograph like a painting. Wood says, "I've tried to use the same technique and approach by establishing rapport with my subjects, then blending into the background where possible."

One of Wood's strengths is taking portraits of people in their surroundings. He enjoys covering news events as they unfold rather than creating photos in the studio or on location. Wood is also an avid sports photographer and covered the 1998 Nagano Winter Olympics, the University of Wisconsin's recent visits to the Rose Bowl, and the Green Bay Packers at the Super Bowl. Most of his work has appeared in newspapers, with some in magazines and books.

Wood's documentary work on poverty and hardship has been recognized by the United Nations (World Hunger Award) and the Harry Chapin Foundation. He has received numerous awards, including in the University of Missouri-National Press Photographers Association's Pictures of the Year contests and awards from Inland Press Association, the Milwaukee Press Club, the Wisconsin News Photographers Association, and the Wisconsin Newspaper Association. He was in New York City on September 11, 2001, photographing fashions and was four hundred yards from the World Trade Center's twin towers as they collapsed. The photos he captured that day have been featured in *People* magazine as well as numerous other publications.

## Techniques, Travel, and Vision

For the past few years, Wood has been using digital cameras and learning how to produce images quickly for online use. Formerly he used black-and-white, color negative, and color transparency films. Some of the best images he has taken were with the old TRI-X film and D-76 or Acufine developer to get gritty images. He loves to take black-and-white photos because of their strong documentary aesthetic. He currently uses two Nikon digital cameras, mainly with 14 mm, 17-35 mm, 70-200 zoom, and 300 mm lenses. When photographing sports events, he uses 400 mm, 500 mm, 600 mm, and 800 mm lenses.

In addition to his already impressive accomplishments, Wood has extensive foreign experience covering news. He has worked in Japan and visited Iraq in July 2000 to assess the human tragedies caused by U.N. sanctions after Saddam Hussein's army invaded Kuwait. In 1995, he went with a delegation to reclusive North Korea. Up to that time, fewer than three hundred Americans had been allowed into North Korea since 1953. He has photographed a hospital run by a Milwaukee church in Bullo Burti, Somalia. In 1987, he traveled to Brazil and Haiti to cover preventable diseases that cause high infant mortality rates. Other countries in which Wood has taken photographs include Israel, Panama, China, Cambodia, and Nicaragua. He has seen a wide variety of conditions globally, including disturbing scenes involving incredible suffering.

Wood says that his vision and goals for his work remain the same as they have always been. He wants his photographs to visually inform, to evoke empathy on a deep level, to stir the heart



*Sourpuss Santa: Despite Santa's dejected face, Rick Wood saw the beauty of the moment. One wonders what he had to do to get one of these beautiful twin girls to smile. She seems absolutely delighted. These are the kind of images that live in our memory long after the pictures are put away.*



of each viewer, and to entertain. He hopes that, as viewers of his work, we will want to reach out, understand, build relationships with others, and love the simple and precious moments of life. He says, "All prejudices come from a lack of knowledge and fear about other people." When we view his work, he wants us to see and to learn something about other people. He wants us to no longer accept or see stereotypes. He wants us to know and to see that the rich need the poor, that the outer city needs the inner city, and that we all need each other.

We live in a very visual society. As you study Rick Wood's photographs, give some thought to what emotions are stirred within you. As I look at his work, I see the spirit of the people showing in the way Rick captures their eyes, whether the moment pictured is one of incredible suffering, misery, despair, or one of sheer joy.



**RICHARD WOOD** has been a staff photojournalist for the *Milwaukee Journal Sentinel* since 1978. He graduated from the Indiana University School of Journalism. He has photographed many difficult stories in difficult places. On 9-11, he photographed the collapse of the World Trade Center from only a few blocks away. He has won many national and regional awards for his work, and has been nominated three times for the Pulitzer Prize. He has covered many stories dealing with poverty in Iraq, Israel, Somalia, and Latin America, and he photographed in North Korea in 1995 with a cultural delegation. Other assignments have included the 1998 Winter Olympics in Nagano, Japan, and the 1997 Super Bowl in New Orleans.

Rick's wife, Robin, an educational professional, is very supportive of his work. They have three children.



**ROBERTA STEVENS** was born in Augusta, Georgia, but grew up in Rochester, New York, where she graduated from high school. She holds degrees in both Registered Nursing and Business Administration. Having visited all of America's fifty states, she has continued her love for travel by visiting Spain, France, Monaco, Iceland, Finland, Russia, Italy, and China. She is married to Mark, a neurosurgeon, and they have three children: Anthony Michael is married and is an orthopedic surgeon; Mark Kenneth is in college studying microbiology; and Marissa Paige is in the sixth grade. Roberta enjoys writing, has published several written works, and hopes to publish a mystery novel.



*Western Wall Gesture: A grandfather teaches his grandson the tradition of the Orthodox faith at this very holy site in Jerusalem, while two other figures reflect on what life holds in store for them.*



*Running Israeli Boy: This picture is a sheer delight. The photographer captures the child running in mid-stride, off the ground, and in all his gleefulness and joyful exuberance, showing off his missing two front teeth in front of one of the world's most famous walls.*

*No man is an island, entire of itself—  
every man is a piece of the continent,  
a part of the main . . .*

JOHN DONNE

## David J. Marcou: Photographer, Journalist, Editor, and Teacher

*Mel Loftus*

### Background

David J. Marcou—an award-winning writer, photographer, and editor—is a native Wisconsinite, born (November 25, 1950) and bred in La Crosse, where he graduated from St. James Grade School and Aquinas High School. Later, he graduated in History from the University of Wisconsin-Madison (B.A. degree), and in American Studies from the University of Iowa (M.A. degree).

In 1979, Marcou saw a photograph, “The Sleeping Man,” by the noted French photojournalist Henri Cartier-Bresson. Somehow this photo—a black-and-white image of a man sleeping in a cluttered gutter while a crowd focuses on the pomp and ceremony of King George VI of Britain’s 1938 coronation parade—struck a chord with the twenty-nine-year-old. He asked himself, *What is responsible for the photo’s power?* Is it the contrast between the attention of the crowd and the inattention of the sleeping man? Or is it the clothing styles—particularly the hats—that identify the time as

*“The Sleeping Man”*: Coronation parade audience, London, England, 1938, by Henri Cartier-Bresson. All other featured photos in this chapter were taken by David J. Marcou.





*First Pitch, 2003: Wisconsin Governor James Doyle throws out the ceremonial first pitch in the first game in the history of the La Crosse Loggers. The time is captured at 6:53 P.M.; the baseball is in mid-flight; the ball looks a little high for a strike, but the governor's wrist has that curve twist, so just maybe . . .*

*Little Girl Meets Priest, Catholic Cemetery, La Crosse, Memorial Day, 2003: A priest shakes the hand of a little girl before an outdoor Mass on Memorial Day. This photo may remind British viewers of a famous still by Picture Post's Thurston Hopkins of a priest meeting a little boy on Christmas Day during World War II in the East End with wash hung all around.*

the 1930s? Perhaps it's the curiosity about what happened to all of those parade watchers when World War II came to Britain in a big way a year after the picture was taken.

## Photography and Journalism

Marcou had no answer at first, but had loved his family's photo albums and now knew photojournalism was for him. He bought a 35 mm camera and enrolled in the Missouri School of Journalism. His teachers included Veita Jo Hampton, Angus McDougall, Daryl Moen, George Kennedy, Ernest Morgan, Karen List, and John Whale, all sterling professionals. Missouri's J-School was founded in 1908—the first such school anywhere.

In 1981, Marcou went to England as a participant in the school's London Reporting Program. There he met another major influence in his professional life—Bert Hardy. Hardy had been a noted photojournalist for Britain's *Picture Post*; his pictures show both emotional truth and formal excellence. The British master snapped pictures of the U.S. Marine Corps' landing at Inchon in 1950 during the Korean War that were seen around the world and that won him top prizes in the Encyclopaedia Britannica and Missouri Pictures of the Year contests. Marcou interviewed James Cameron, Hardy's writer-partner in Korea and a noted journalist himself, in 1981 and says, "Both of those great professionals taught me how to photograph and report on the scope of life."

Bert Hardy's strong interest in telling people's stories through pictures has been a seminal influence, Marcou says. "Picture-stories should reveal people and their backgrounds in terms they freely afford and appreciate. The challenge to the photographer is to allow his/her subjects to find their own terms of engagement." In other words, Marcou does not prefer long, drawn-out photo sessions; he chooses to be more picture-taker than choreographer, and tries to take pictures as his subjects interact with their environment as they normally do. He notes: "I don't usually like to just grab a shot and



*Bert Hardy at His Home in Surrey, England, 1981: The photographer's role model poses for Marcou with his dogs, Lizzie and Kim. This photo is in the permanent collection of the National Portrait Gallery of Great Britain.*



*The Fishing Cap: In 1980, David Marcou saw a boy fishing at La Crosse's Copeland Park and quietly photographed him as the youngster doffed his cap. This photo was taken from behind some heavy equipment that provided a vignette-space shaped like a cap.*



*Struggle, Columbia, Missouri, 1980: Patrick Clark, a five-year-old boy with spina bifida, makes progress with some help from a physical therapist. He is doing a routine thing—climbing steps—and has a routine look on his face. Yet for him this is a difficult task. Marcou has taken a picture of someone interacting with his natural environment, and it tells a good and dramatic story.*

run, or to spend a lot of time photographing in just one spot, either. I hope there's a kind of happy medium in most of my pictures between the two extremes."

Marcou interviewed and photographed Hardy in his Surrey, England home, where he also met Hardy's wife, Sheila, current keeper of the Hardy legacy. Soon Marcou began collecting his role model's work; he now owns thirty-three of Hardy's best prints, including two of the three Hardy images used in *The Family of Man* exhibition—that moving photo collection directed by Milwaukee-schooled Edward Steichen in 1955 that reveals the joy, sorrow, pain, and beauty of the human condition.

Upon earning his Journalism degree in 1984, Marcou began work as the chief copy editor for the International Department of Yonhap News Agency, in Seoul, Korea. Why Korea? Well, a Korean-American Journalism professor at Mizzou, Won-Ho Chang, recommended him for the job. And hadn't Bert Hardy covered the U.S. Marine Corps in Korea?

Marcou worked in Seoul from 1984 through early 1987 as a reporter and copy editor. He married a Korean woman (they are now divorced), and the promise of better medical care for the pending birth of their son, Matthew, brought the couple to La Crosse in April 1987, where most of David's family lived, including his parents.

## Observing, Recording, Editing, Teaching, and More

Since then, Marcou has been a freelance photojournalist and writer and a writing and photog-



*Beth, 1984: Elizabeth "Beth" Bland was a student in the Missouri School of Journalism when Marcou photographed her. She went on to become a Time reporter.*

raphy teacher in college and adult education venues. About his current work, he says: "I try to keep busy observing and recording the life around me. When we have the chance, my son and I also travel a bit. I like being able to photograph wherever I go and seeing my work published. Someday, it might be nice to publish and/or exhibit a retrospective collection of my life's work. But many things need doing first, like this group book project and many other projects."

Published hundreds of times (photos and writing), Marcou has also held eleven one-man photo exhibitions and has taken part in group and two-person shows, too, the latter with his son. He directed and edited a large-format book, *Spirit of America: Heartland Voices, World Views*, that won the top book award in 2002 from the September 12th Initiative and also won critical praise from noted historian David McCullough and Henri Cartier-Bresson—yes, the same French legend whose "Sleeping Man" photo set Marcou off on his photojournalistic adventures.



*Play Cast of Hmong Youth, circa 1991: Teenage actors pose on rehearsal day for their play, Crossing of Traditions, at Logan High School, La Crosse. Note the contrast of the traditional Hmong garb worn by the two young ladies at bottom left compared with that of the young man second from right with his Adidas running shoes and high school jacket and the young lady midway up the spiral staircase wearing a traditional American athletic T-shirt. During the Vietnam War, these youngsters' parents and grandparents fought on America's side.*





*Mother Teresa's Smile, Anyang, South Korea, 1985: This is an often-published image of Mother Teresa taken by David Marcou. She is responding to an Agence France Presse reporter's question and liking something about it. The Nobel Peace Laureate and "Saint of the Gutters" made a profound impression on many people during her life, and the photographer says he feels blessed to have met, photographed, and received letters from her at key points in his life.*

## Blessed Mother Teresa

While working in Korea, Marcou met another great influence on his life. Mother Teresa was visiting her convent and leprosarium there. The then 34-year-old lapsed Catholic interviewed and photographed her, and one of his photos was published in *Catholic Digest*. He says, "Something about Mother Teresa's vitality or love of the helping life struck a chord with me. I'd been raised a Catholic, and I guess I wanted to find my place in the Church again." They became correspondents, and Mother Teresa's loving philosophy, expressed in her letters to Marcou, influenced many decisions in his subsequent life, including returning to the church.

Since that meeting, Marcou has been able to see value in all of life. The impending birth of his son in 1987 solidified his stance on abortion, for example—he realized that it should be employed generally only to save a mother's life. Although raising a teenager these days isn't easy for anyone, Marcou wants to continue to be a positive part of his son's life. He takes great pride in having taught Matthew, at age three, how to use a camera, and later, how to type, as well as Catholic principles.

## Theory and Practice

What is David Marcou's philosophy for picture-taking and writing? He says: "The two skills are complementary and should be related wherever possible. Words that suggest pictures and pictures that suggest words are the most prevalent media for communication around the world. And because journalism employs both techniques, I feel at home in journalism and its

teaching. And it's especially nice when I can cover events and people that define larger goals in life, including the spiritual. For me, life would be nothing without a certain spirituality, which should suggest the ways God communicates with us and gives us the grace and gifts we need to survive and to assist others in life."

## Technical Notes

Marcou started the photographic part of his career with a 35 mm single lens reflex Rolleiflex (35SLE), which he mainly operated manually. Now he carries a small point-and-shoot Vivitar and a larger Pentax SLR when on assignment. His lenses include a mild wide-angle, a 50 mm, a telephoto



*Miss America 2003: Erika Harold speaks to an audience at a public appearance in La Crosse. Erika is not the proverbial blonde beauty contest winner. She is a darker, sophisticated-looking woman. Note how gracefully and delicately she holds the fingers of her left hand.*

*Young Girl Crossing Seoul Street, 1987: A young girl captures Marcou's attention as she prepares to cross a street in Seoul, Korea. The smile seems to come from her eyes. Again, the photographer reveals a subject interacting naturally with her environment.*





*Self-Portrait (above), Columbia, Missouri, 1981–82: Marc Aronson says: "History is a mirror. When you look into it, you see yourself." David Marcou photographed himself in a mirror and the image was reversed via computer to look like someone else had taken a picture of him.*

zoom, and a 2X converter. His detachable flash is a Vivitar 283. He mainly uses Fuji print film, both 400 and 800 ASA. He used Kodak and Agfa slide films for his *Missouri Life* photo-essay on Hannibal in 1981 and for a few of his photos in England and the Philippines. Digital is next . . .

## Back to Cartier-Bresson's Image

In the middle of his career, Marcou contemplated "The Sleeping Man" image again and finally realized the power of the photo: "In the midst of everything, when everyone else is enjoying a great moment of history, at least one person won't see what all the commotion is about; one person will just catch some shuteye—and some of the time that person is Everyone. We are all capable of falling asleep just when history is being made. None of us is totally free from temporary losses of focus." (From *Spirit of America: Heartland Voices, World Views*, Edited by David J. Marcou and LuAnn Gerber, La Crosse, Wisconsin: Speranza Publishing, 2001, p. 132.)

But much of life, like much of photography, needs focus. Marcou says people don't often really look at other people, and he hopes that his photos, and the others in this book, yield many opportunities to do so.



DAVID J. MARCOU was born and raised in La Crosse, where he attended Catholic schools. He graduated from the UW-Madison, the University of Iowa, and the UIM-Columbia. He has worked as a photographer and journalist in America, Britain, and South Korea, and his son, Matthew, is half-Korean. Dave has directed, edited, and/or authored twenty books, including the award-winning *Spirit of America: Heartland Voices, World Views*, which he directed and co-edited with LuAnn Gerber. He works as a freelancer and teacher. His photos and writings have also been published in the *Milwaukee Journal Sentinel*, *British Heritage*, *British Journal of Photography*, *RPS (Royal Photographic Society) Journal*, *Korea Society Quarterly*, *St. Paul Pioneer Press*, *Columbia Missourian*, *Missouri Life*, *Catholic Digest*, and *La Crosse Tribune*, among many places. He is an RPS member.



MEL LOFTUS was born and raised in San Francisco, California, and graduated from the University of San Francisco and the University of Utah, earning a Masters degree in Management. He's written for noted comedians Phyllis Diller and Joan Rivers and has been published in *Training*, *The Wall Street Journal*, *Reader's Digest*, *Saturday Evening Post*, and *The American Way*, among many places. He contributed to the books *Spirit of La Crosse* and *Spirit of America*, and published his own book, *You Know You're a Workaholic If . . .* Mel is married to Sheila, a Viterbo University graduate and teacher. They have two grown children who live in the District of Columbia.



*Marty, a Woman in Flannel Shirt, Columbia, Missouri, 1982: This photo is reminiscent of the famous "Migrant Mother" photo taken by Dorothea Lange (but without the children), which symbolized the hardships of the 1930s depression. Here Marty looks like she is ready for work: her hair is tied back; she wears no makeup; her shirt is a man's work shirt. She stares off into the distance and looks as if she has seen hard times; evidence is in the scars..*

*There's something of Ireland in all of us.*

WWW.SHAMROCK.ORG

## Tamara Horstman: "Tamara with the Camera's" Ireland

*Father Bernard McGarty*

### **The Land and Its People**

Ireland is an island of 70,280 square kilometers and about four million people. Wisconsin is a state of 140,673 square kilometers and about five million people. What does a young photographer from the young state of Wisconsin see when she visits the ancient island of Ireland—home to an ancient, complex people? Tamara Horstman sees contemporary humanity framed in stone, meadow, wood, water, and clay.

Photographs by Horstman employ her lens and eye to capture images of select moments. Her photographs, with or without people showing, reflect human beings of flesh and blood, spirit and personality, mind and soul, who were formed by the island. Ireland is a physical place with a mystical meaning. Irish people give the island its personality.

Although the topography of Ireland is frequently pastoral, bucolic, and rural, with a touch of mountain and river, Irish inhabitants are anchored in centuries of tumultuous history, equipping them to live in a tumultuous world and a violent century. The enduring quality of the Irish person is her/his talent to see life in a philosophic context. Irish people compare the ideal world to the real world, then laugh at the incongruity—or pick a fight.

It's been said that Ireland is the land of saints and scholars. What are the reasons for that accolade? And does Horstman capture that reality?

Celtic crosses and monasteries tell us about the saints. People in the photographs are seen from the "outside," like the Dingle gent striding forward past the front door of a house. Irish



**Local—Roosters and Hens:** Across the street from the photographer's Aran Island bed & breakfast was a brightly colored pub called the Lucky Star, which was surrounded by roosters and hens that were theoretically "caged" behind a stone wall but actually wandered along the roadside. What may be most appealing about this photo is the "Ladies" sign on the door; it's as if the rooster is waiting for a date.

**Self-Portrait:** The photographer loves taking pictures of people's feet, especially on their adventures. It's an alternative perspective on life. This photo was taken at an ancient church her group stumbled on during their drive on the scenic island of Dingle.

authors explore the “insides” of people. Writers catapult us into the romance of words about people. Ballads, poems, short stories, novels, and three-act dramas are produced by scholars. The photographer’s work indicates that the saying is true enough.

Water is a constant presence in Ireland. The vastness of the Atlantic to the west, the narrowness of the Irish Sea to the east, the length of the River Shannon, the presence of the River Liffey, the size of the lakes, like Lough Carrig and Lough Mask, the constancy of rain, the persistence of mist, and the crown of clouds—all of these mean water is omnipresent. The abundance of water beckons the fisherman and fisherwoman.

Water provides salmon for the markets of Wicklow, lakes provide trout for the dinners in Dublin, rivers yield bass for tourists in Killarney. Ocean, river, and lake give employment to boat builders and marinas. The lure of ocean fishing inspired a tragic drama by John M. Synge—*Riders to the Sea*. Those who stay behind, waiting for the return of those who go to sea, knit cable-stitch sweaters like those that knitters on the Aran Islands have made famous.

Rock and stone—in all shapes and sizes—are indigenous to Ireland. The island itself is an up-cropping of rock from the ocean floor. In Connemara, Benbaun Peak, one of the dark mountains of the north, is the highest such formation at 2,500 feet, and the Cliffs of Mohr are probably the most photographed. Vines, shrubs, and conifers intertwine their roots into rock walls. Stone is a metaphor for steadfast citizens.

While in Ireland, Horstman took a few pictures of sheep. Because of those four-legged creatures, Irish ladies wear tartan skirts and cardigan sweaters. Lamb chops provide fine dining in hotels in Shannon and Londonderry. Cattle bring prosperity to farmers who export milk and beef to Europe’s Common Market. Cattle and pigs surrender leather for shoes, jackets, and footballs. Ham at Easter, bacon in the morning, and sirloin steak in the evening come from swine and bovine.

## A Circuitous Route

Tamara Horstman came to photograph Ireland by a circuitous route. Born in West Salem, Wisconsin, near La Crosse, her mother’s family albums were an early inspiration. A Bachelor of Arts degree from the University of Wisconsin–La Crosse, with a major in English and a minor in Spanish, and then a Master of Education degree, filled in her intellectual development. But the siren song of art created a thirst for photojournalism. Friends began referring to her as “Tamara with the Camera” because she carried her camera with her everywhere.

When a boyfriend from Madison spoke of his quarter-Irish ancestry and the desire to visit that storied land, a vision crystallized in her mind—to bring Ireland to viewers through her lens. Each photograph has a reason and view: Stark cliffs with people near their edge; green fields and well-filled lakes; painted doors of homes and pubs; the Dingle gentleman, striding forward; a young man and woman kissing against an ancient stone wall; Celtic crosses in front of church



*Dingle Gent:* The photographer made a project out of taking pictures of the various bright doors her small group passed. As she was framing this (blue) door in the town of Dingle, she saw an Irish gentleman coming down the street and simply waited for him to pass in front of the door before she took the picture. She's not fully satisfied with this photo, however, because she believes she zoomed in too far and cut off the door's peak. It's a very nice image in spite of that small quibble.





*Cliffhangers, Dun Aengus: This shot was taken from inside Dun Aengus, a stone fort on the Aran Island of Inishmore at the western edge of Europe. The fort was constructed well before the 8th century and is slowly crumbling into the Atlantic Ocean. The cliff is 300 feet above the water, and the powerful ocean and winds seem to compel one toward the edge. The best way to look into the sea without falling into it is to lie on one's stomach and slide toward the edge, as a woman in the center of the picture is doing. The view is overwhelmingly breathtaking.*

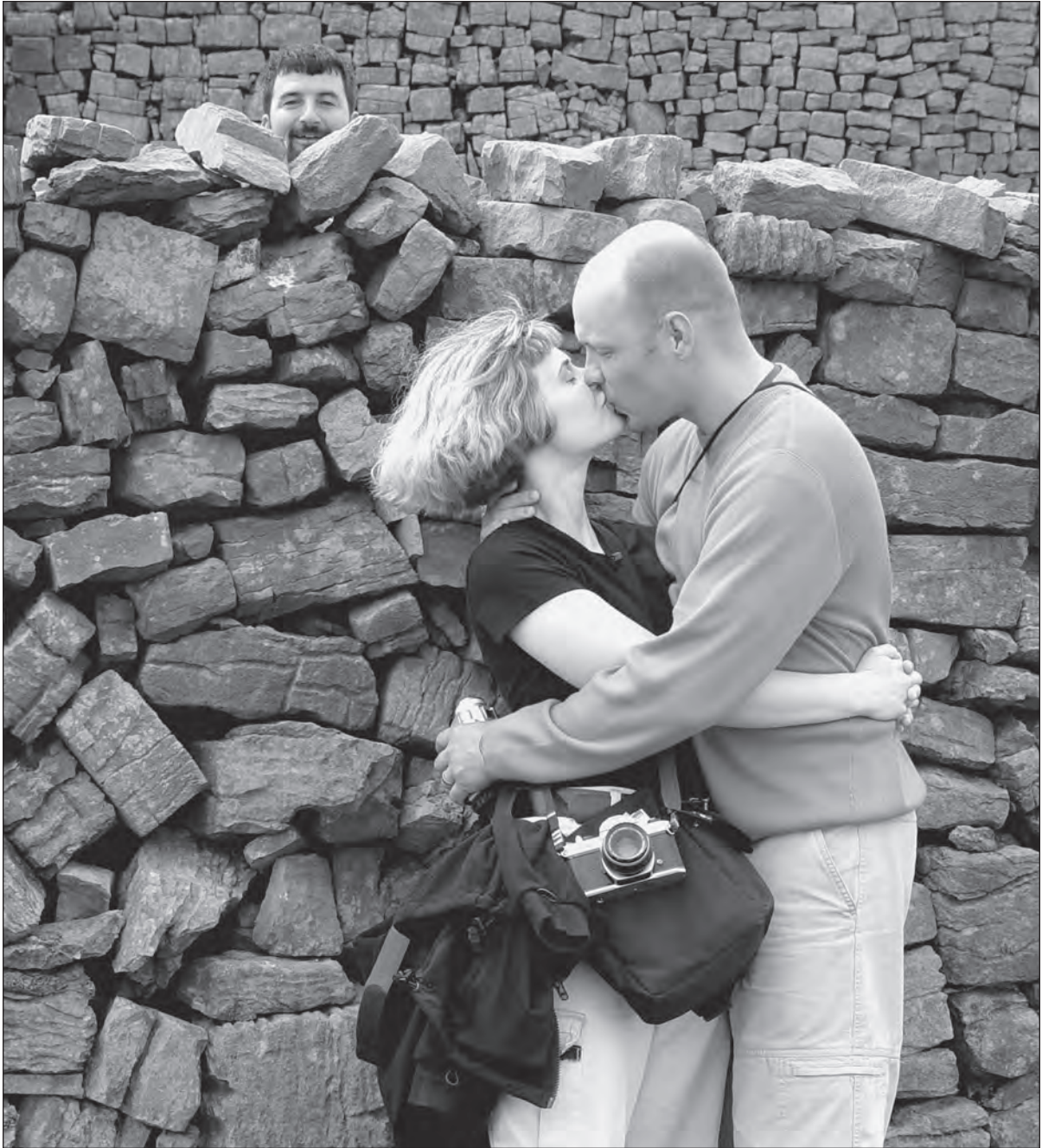
ruins and in a cemetery; a pale white window; and the self-portrait of the photographer's shoes on cobblestone—all of these people and things reflect a Midwestern American view of Western Europe and were made by a twenty-eight-year-old woman with a good eye and heart.

## Divinity

The Celtic cross, in particular, is a symbol that tells us much about Ireland. Three thousand years before St. Patrick came to

teach the Trinity via the shamrock, early residents were Celts. The sun was the center of their religious worship. Its rising in the morning and setting in the evening represented the providential care of the creator and sustainer of life. Worship of the sun was delineated by a circle. A round halo is Ireland's first acknowledgment of divinity.

When St. Patrick embarked for Ireland with the message of Christ, the cross represented the whole of his catechesis. The birth, death, and resurrection of Jesus are symbolized in the vertical and horizontal beams. Stone cutters combined the circle and the cross. In the beams and circle, an interlocking twine represents everlasting life, or heaven. No figure tells a better story of Ireland's history than the Celtic cross.



*Peeping, Dun Aengus Fort: Horstman adores this photo because it is framed in such a way that you might assume she planned the pose. In fact, though she had asked her friends to pose by the rock wall of the fort, after she had taken a normal, touristy photo, they kissed! No one realized that the photographer's boyfriend, Pete, was peeking over the wall until the group looked at the photos later. Spontaneity can be a virtue.*

## Visual Poetry and Creation

Horstman and her boyfriend held a romantic view of Ireland before traveling there. The photographs and commentary tell us that they were not disappointed. Horstman avoided photographing the hustle and bustle of city life, which they could have found in Cork, Belfast, Dublin, or Athlone. Rather, the shrewd photographer selected lyrical scenes showing the poetic dexterity and dignity of a land and its people. Her subjects—dramatically high, dark cliffs above a roaring ocean, sheep on a rocky hillside, a rooster on a wall—all reveal the land’s complex and shifting character.

I possess three coffee-table books with large photos of Ireland in them. One traces the political history of Ireland. It tells of pre-Christian times, the eras of kings, invasion by the Vikings and then by the Normans. It tells of those who swam ashore after the wreck of the Spanish Armada. That was in the time of Queen Elizabeth I, the persecution of Catholics, and soon after, the horrors of Cromwell. After centuries of repression and famine, there is the fight for freedom, and finally, the creation of the Irish Free State.

Today, in the six northern counties under British rule, the people still are engaged by “the troubles,” with intermittent fighting erupting between Protestants and Catholics. Protestants wish to maintain their Union with Britain. Catholics wish to unite with the sixteen counties in the South, the Free State. Economics and employment, rather than religion, are the basis for the fight.



*Swinford Stones: A cemetery in Swinford, County Mayo, Ireland. The photographer’s boyfriend is part Irish, and together they visited the gravesites of some of his ancestors. Horstman took this picture while crouching at a gravesite, looking out between several trees. The stones and sites were ancient and unarranged, unlike American cemeteries, where everything is arranged in squares and rectangles and anything historical is fenced to discourage vandalism.*



*Cozy: These famous Aran Island sweaters are sold everywhere in Ireland, especially on the Aran Island of Inishmore, which is where this photo was taken. The little shopping village was very picturesque, though quite touristy, and all of the shops had thatched roofs. Horstman learned that thatching is very expensive, needs frequent replacement, and is not as common as one might think.*

*Lough Corrib: Lake Corrib in County Galway is near the area where this photo was taken. The photographer's boyfriend, Pete, decided to play hacky sack while she wandered around with another friend, taking pictures, and this image of him worked well. Pete's hacky sack has traveled around the world, with and without him.*

A second large book pictures Ireland from the air. City, town, countryside, oceanside, golf course, horserace track, field, river and church—all are seen from a bird’s-eye view.

The third book is called *A Photographic Portrait of Ireland*. More than 225 photos and two large sepia drawings tell a complete story of the land and its people. Tamara Horstman’s photographs are a welcome compliment and complement to those three books.

Her work is also an evocative and provocative concluding chapter to this volume, a photo-book that relies mainly on black-and-white reproductions of images to suggest what people and their notable surroundings look like up close. To have a gifted eye is laudable. To use it well is an inspiration to others to try their hand at seeing people more clearly, whether or not they ever pick up a camera and use it.

Humans were created by God for a complex, unified reason—to look, to love, to find, and to secure a permanent connection to God, the Great Spirit of the Universe. We do this through other people, through creation generally, and through the good grace of our creator.

Note: All of Tamara Horstman’s Irish images were taken the last couple of weeks of June, 2003.



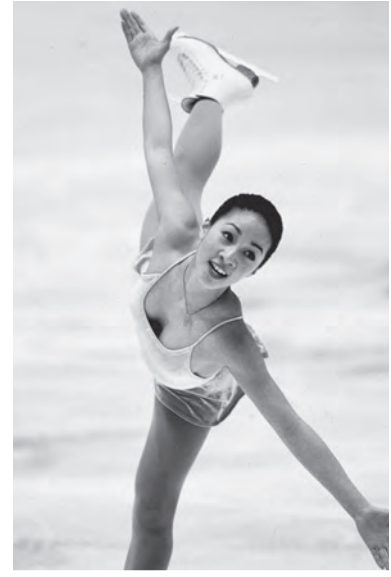
**TAMARA HORSTMAN** was born and raised in West Salem, Wisconsin, and graduated from public schools there and from the University of Wisconsin–La Crosse with concentrations in English and Spanish and a Masters degree in Education—Professional Development. She currently works for UW-L’s Research Center for Cultural Diversity and Community Renewal. Tamara has had a lifelong love of photography and is thinking about more professional activities in the future with an art form at which she still considers herself a hobbyist. She enjoys travel, and rents from her parents the home her grandmother lived in.



**FATHER BERNARD MCGARTY, S.T.D.**, is a diocesan priest and a Visiting Scholar for Ecumenical Studies at Viterbo University in La Crosse. He has been a parish priest in many La Crosse Diocesan parishes in Wausau, Eau Claire, and La Crosse. He is also a former Communications Director for the diocese and a former editor of the *Times Review* (now called the *Church Times*). Father McGarty is the author of several books, including *John Donne as Persuasive Preacher*. He has also contributed to many of this group’s books. He lives in the home his parents bequeathed him, in La Crosse.

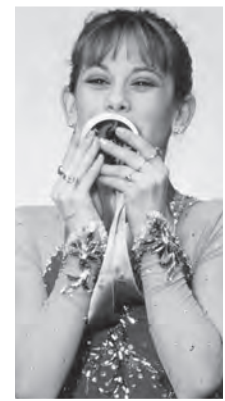


*Back Door, Clifton Pub: Although the word "Guinness" is split and the parts reversed in this pub door screen, no one visiting Ireland would hesitate to stop in here for a pint simply because the No. 1 Irish brew's name wasn't spelled out properly. After all, stout, like life generally, is an adventure.*



*Clockwise from top left: Hurdling to glory, by Steve Noffke; Olympic skater Michelle Kwan at Nagano, by Rick Wood; Swing-fun at family gathering, by David J. Marcou; Sr. Margaret Schlosser's painting class, by David J. Marcou; Dignity in a Hannibal Man, by David J. Marcou.*





*Left to right, top to bottom: Kenny Rogers concert, by Steve Noffke; Tara Lipinski, Olympic champion, by Rick Wood; Swimmer Marie Atkinson's back, by Jon Tarrant; Master printer Larry Bartlett, by Jon Tarrant; Nicaraguan baseball lesson, by Rick Wood; Devon and Rooster, by Emily Westerholm.*





## AFTERWORD: Back to the Future

David J. Marcou, M.A., MRPS

This book is about people of many types in many places. From the front cover view of a boy and his grandfather looking at a Mississippi riverboat



*A Great Plane: "Spirit of St. Louis,"*  
by David J. Marcou.

to the back cover views of a carriage on a foggy Milwaukee night, the Blue Angels, and the ultimate destination—Christ's birthplace—there is a sense of humankind's journey. John Lukacs says, "History is not a question of style; it's a question of moral choice." Also, "Historical consciousness springs from the remembered past." The past affects the present and future and can suggest how to live.

Emily's words in *Our Town*, at our outset, may be true, but sometimes looking at one another can cause trouble. At other times, it can awaken new insights into why human beings are worthy of perusal. To see a child as a child and not as a miniature adult can be heartening and eye-opening, suggesting why children deserve their freedom to find a right way through life. To see elderly people as vital, even ingenious, individuals, who also deserve their freedom, can improve the human condition as well. Views of both can teach us how to love others.

What makes us as humans great is not only our birth-chance at life but also the subsequent chances God gives us to excel, seek peace, and do Good for others. And every generation can improve, for, as Great Communicator Ronald Reagan said, "Each generation sees farther than the generation that preceded it, because it stands on the shoulders of that generation."

Look again and again into the faces of the people in this book. Examine their body language. Studying what people think, feel, do, say, make, and *are* can be daunting, yet hopeful. As a race, we have come a long way and have a long way to go yet. And the photographers and writers here have examined flesh-and-blood people along their way.

We hope this book pays tribute to the real spirit of people and God via seemingly simple, yet insightful, pictures and words. We thank God and every subject, contributor, sponsor, and reader, then, for participating positively in our lives and books. As Mattie Stepanek wrote, "The color of peace is people together," as I hope we are here, in this book—*The People Book*.



*Following Archbishop Burke:* by David J. Marcou.



*A Huge Plane: "Antonov 124,"* by Gerald A. Bonsack.

## Comments on a Few of This Author-Group's Books

"*Spirit of La Crosse* [is] a 'grassroots history' [of] everything from the city's romance with lumber to the court system, nineteenth century farming to banking institutions."

—MARY ANN GROSSMANN, BOOK CRITIC  
ST. PAUL PIONEER PRESS

"Your *Spirit of America* is a sumptuous treasure trove and I very much appreciate having it as part of my library."

—TWO-TIME PULITZER PRIZE WINNER  
DAVID MCCULLOUGH, AUTHOR OF  
TRUMAN AND JOHN ADAMS

"*America's Heartland Remembers* is a documented reminder that the attacks on the World Trade Center and the Pentagon were an attack on every part of America."

—JOHN H. WHALE, AUTHOR OF *THE MAN WHO LEADS THE CHURCH*

"[*Light, Shadow, & Spirit*] is a life-affirming kaleidoscope on the human condition. . . ."

—SEAN LOUTH, REVIEWER, *BRITISH JOURNAL OF PHOTOGRAPHY*

"*The People Book* is a celebration in words and images of the human condition today. Through well-crafted, insightful essays and masterful photographs, oceans are bridged and the globe encircled in a contemporary homage to Edward Steichen's *The Family of Man*. David Marcou has blended the work of professional photographers—such as photojournalists Jon Tarrant, Rick Wood, and Steve Noffke—with talented hobbyists to showcase people of the world. It is a view of life's journey, in words, news events, and snapshots, often transforming a moment in time to a higher aesthetic. The images bridge evolving technology from traditional film to digital, but the message is always relevant and often poignant."

—ROGER GRANT, ART PHOTOGRAPHY PROFESSOR  
UNIVERSITY OF WISCONSIN-LA CROSSE



ISBN 0-9674740-6-X



Cover design by Graffolio