

# THROUGH THE LENS

Website: [www.arlingtoncameraclub.org](http://www.arlingtoncameraclub.org)

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Newsletter of the Arlington Camera Club

October 2005

## President's Comments . . .



**M**any thanks to Pat Wadecki for her September program on judging. Particularly helpful were her example slides where we could each assign a score and then see how it compared to the score given by a large number of CACCA judges. I hope some of you are encouraged to give judging a try, both in our club and at some of the other CACCA clubs. I've received several offers from other clubs indicating they would be happy to accept two inexperienced judges paired with one experienced judge. Please let Mary Stitt or me know if you're interested in judging either inside or outside the club. Additionally, Kathy Wessels sent out a very nice email requesting folks to assist with greeting judges on competition night. This is an important function and it really only takes a few minutes to say hello and make our visiting judges feel welcome. Last I heard only one member had replied expressing interest. I was very pleased with the way our members greeted the visitors at our September 21<sup>st</sup> meeting. I received many comments about what a nice friendly club we have!

Also due at the Oct 19<sup>th</sup> meeting are your entries for our "reflections" slide program. Again this can literally be a reflection or it could be something that illustrates the concept of "refection". If you don't shoot slides bring in some prints. If we select them for inclusion in the program they can be converted to slides for a small charge.

Membership dues were due in September (\$25; \$20 for seniors 65 & over; \$15 for students).

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## Upcoming Events at ACC

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

### **October 5 - Competition**

ACC Theme: Reflections

### **October 19 - Workshop**

Critique Workshop

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

## Officers

President – Ken Olsen  
Treasurer – Brian Kruser  
Programs – Scott & Laura Gross  
Competition – Carol Arnolde  
Workshops – Dave Lomblad/Paula Matzek  
Judges – Mary Stitt/Kathy Wessels  
CACCA Representatives – Mary Stitt/Scott & Laura Gross  
Newsletter – Diana Jacobson  
Publicity – Laura Gross  
Web Page – Bob Schwarz  
Arlington-In-Pictures – Bill Kruser

## **Editor – Diana Jacobson**

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Your dues must be paid to enter club competitions and to receive the newsletter. Please pay them at the October meeting or mail them to:

Bill Kruser  
P.O. Box 872  
Arlington Heights, IL 60006

Field trip anyone? I'm planning on going up to Old World Wisconsin on Saturday October 15<sup>th</sup>. They are holding their "Autumn on the Farms" special event that weekend:

Take part in the historic rituals of autumn just as our rural ancestors did in preparing for the coming of the long winter. On the farmsteads, see steam-powered sawmill, draft horse and pioneer harvesting demonstrations. In the crossroads village, watch as a blacksmith shoes horses and a wheelwright makes wagon wheels.

Old World Wisconsin, located in Eagle Wisconsin, is the largest outdoor living history museum in the Midwest. It features over 60

historic buildings, costumed interpreters and period objects. Admission is \$14. For more information <http://www.wisconsinhistory.org/oww>

Please let me know if you interested in joining me. I probably can't carpool that weekend but others might be interested.

A few of my images from Old World are located at <http://krolsen.smugmug.com/gallery/796350>

Don't forget to sign up for the Chicago Area Photography School by October 8<sup>th</sup>. This event is being held on October 30<sup>th</sup> at the Elgin Community College. More information can be found at <http://www.chicameraclubs.org/caps.htm>.

As always, we can use suggestions for programs and workshops. If you have an idea please let Scott Gross, Paula Matzek, or me know.

Ken Olsen

### *Arlington Happenings* *by Bill Kruser*

Welcome back to the official start of our current year. I am certainly looking forward to this year and all the programs and workshops that are already planned. Yes, we certainly welcome your suggestions and help.

Another area that you could get yourself involved in is photographing Arlington Heights. I just received a call from the park district that the Village public relations department is looking for winter photos of Arlington Heights. It seems that there is a lack of winter photos. I have sent an email via our group list asking if anyone has any winter photos.

If not, this would be a good area to explore for a field trip this winter. Taking photos of people shopping in the downtown area or even at some of the shopping centers. Get some photos of the holiday decorations, etc.

It seems that our club/group is gaining a lot of recognition in the Village and the area. This is directly attributed to you, the members, jumping in and volunteering your skills for the community and the Village. This surely can make everyone in the club proud to be a member.

We also do not want to forget our library display for the month of December. I believe that Ken mentioned this in his report. Please get us your photos by the 3rd Wednesday in October. This gives Diana and Carol a chance to mat them before the last day of November. We would love to have a lot of pictures. This way we can change them out and keep our display fresh. I will be asking Ken to help us figure out a way to make the sign with the quote on it. I think we should not only have the sign, but that the photographs presented are our members individual interpretation of that quote. Cindy Kuffel said that she would help with the display layout. I will ask Jim if he could let us use some of his antique photo equipment for part of the display. If you would like to assist with any of this, please say so as we welcome your help. Scott gave us a wonderful idea on how to make supports for the pictures.

There are many opportunities in Arlington Heights for photos, not only for the Historical Society but also for you to enter into competition.

I hope to see you out there soon.

Keep clickin'

NOTE: Competition Print Entries

Titles should appear in the upper left corner of the mount board.

*Depth of Field*

By Scott Gross

Every photograph has a depth of field. That is to say, nearly every picture has an area of sharp focus. Some photos are entirely in focus while others show very little in focus. What is depth of field and how can a photographer affect it? Depth of field ("DOF") refers to the area within a photo that appears most in focus. In a photograph, this is the foreground to background area. There are only **three** ways a photographer can affect his/her depth of field: Focal length of lens, subject-to-lens distance, and aperture.

Focal length is the size or type of lens measured in millimeters. Standard sizes include wide-angle, normal, medium telephoto, and telephoto. Lenses can come in single focal lengths or zooms which cover a range of focal lengths. Wide-angle lenses generally encompass 35mm or wider. Normal lengths include 45mm-55mm. Medium telephotos range from 60mm up to around 180mm. And telephoto lenses are generally anything longer than 180mm. As a rule, the longer the focal length the off DOF. A wide-angle 24mm lens will have much more DOF at f2 than a 120mm at f2. With this in mind, lens selection is very important when composing a photograph.

Subject-to-lens distance is another important factor to consider when shooting a photograph. This is especially important when using macro or telephoto lenses. Distance does not have as much of an effect when shooting wide-angle or normal focal lengths as it does with macro and telephoto lenses.

Anyone who has shot macro photography knows the problems with DOF when getting extremely close to their subject. The area in focus becomes so small a leaf edge may be in focus but the leaf face is completely out of focus. The DOF can be reduced to millimeters or less. Conversely, when increasing the subject distance and using a telephoto lens, the same effect can be reached. The DOF can once again be reduced to millimeters. One can witness this in photos of people or animals that show the eyes in focus but not the nose or beak.

Finally, aperture is the last factor affecting depth of field. On a lens barrel, the higher the f-stop number (f16, f22, etc.) the smaller the physical opening in the lens that allows light to fall on the film. DOF is greatest when using the smallest apertures. When using large apertures, such as f1.4 or f2, DOF is less than when using smaller apertures. When shooting with macro or telephoto lenses, one can achieve much greater DOF by stopping down the lens. Stopping down means a smaller aperture is selected such as f22. Of course, this usually affects the exposure such so that a tripod may be required to get a sharp photograph.

A fun experiment to try in order to see the effects of focal length, subject-to-lens distance, and aperture on DOF is to take the range of focal length lenses discussed above and find a scene to photograph. Start with the widest-angle lens and carefully compose the picture. Choose an aperture found on all the lenses. It will most likely be f5.6 or greater. Shoot the scene at f5.6 and switch lenses. Next, use a normal focal length lens and step back from the scene in order to maintain the exact composition of the original. Shoot again at f5.6 Repeat these steps with a medium telephoto and long telephoto. Be sure to maintain the same f-stop. It is also important to change distance from the subject in order to keep the same composition. One can easily see how these factors affect DOF when the photographs are compared.

## Outdoor Portraits (part 2)

Last month we talked about choosing locations for your outdoor portraits. Now that you've all thought of a great location lets continue our portrait discussion.

What kind of Crop?

Again we need to decide the purpose of our photograph. Is it a formal shot taken at a wedding where the bride's dress is a key component of the image? Is it a character study that depicts an old weather face? Or is this really not a portrait, so much as a landscape that includes a person to give scale to the image? For instance a portrait taken at the Grand Canyon would be effective by showing a little of the canyon over the subject's shoulder to give the viewer a sense of place. A better landscape shot might include a full-length shot of a person to show the immense scale of the Canyon. This wouldn't be a portrait however.

We have several different crops to choose from:

**Full-length** Works best for formal shots, weddings, or where the subject's dress is an integral component of the image. It may also work well if there is a great background that you'd like to include.

**¾ Length** Can be effective for wedding portraits, formal or semi-formal occasions or where the subject's dress is important to the image. Try to crop at the waist or above the knees. Just chopping their feet off doesn't work and in general cutting off extremities exactly at the joints is awkward.

**Head & Shoulders** Works well for character studies. Less formal and more intimate. May include a hat if the subject is wearing one. Hands (both or just one) can be included if they are near the person's face.

**Close-up** Cropping tightly to just the face is great for showing character, like age or weathering, or to highlight areas of exceptional beauty like the eyes. Be careful you have sufficient depth of field and that your exposure is accurate.

**Vertical or Horizontal** - Humans, being basically vertical beings, often look best with a vertical orientation. Horizontal works for groups of people or where there is an

exceptional foreground or background that can be included. It also is appropriate if the subject is in a reclining pose. In other words use the horizontal format when you have a good reason to.

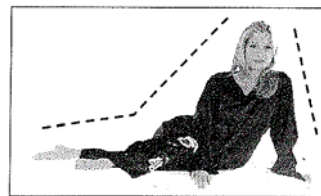
Standing, sitting, kneeling, reclining - how should the subject be positioned?

Standing, full-length poses create several problems for us. First, the standing pose can be a boring vertical composition. Second the face becomes a small part of the image and usually the face and eyes are the most interesting parts of the image. Again unless the subject's dress is important or the background really outstanding this is not your strongest pose.

**Sitting** Works for formal, semi-formal, and casual photos. By making the body more compact you can include the subjects full-length without minimizing the head/face.

**Kneeling** Best used in casual portraits. Again this makes the subject compact, which allows the photographer to keep the details of the face. Both sitting and kneeling make for interesting angular (or triangular) compositions.

**Reclining** Fully reclined subjects create the same problems we encounter with a standing subject. Partially reclined is a better approach as it too offers angular lines, and a compact body.



Finally the subject does not always have to be looking directly at the camera. Profiles can be very interesting as can a ¾ angle view, where the subject is looking away from the camera.

Next month we'll explore some lighting issues relating to portrait photography.



Paula Matzek at ACC Night Shoot  
Photo by Ray Perry



Photo by Frank Cincotta

## Photography: Time Of Day

From Photo Secrets  
<http://www.photosecrets.com/>

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**The most important element** to many great photographs is the lighting. Warmth, depth, texture, form, contrast, and color are all dramatically affected by the angle of the sunlight, and thus the time of day. Shooting at the optimum time is often the biggest difference between an “amateur” and a “professional” shot.

In the early morning and late afternoon, when the sun is low, the light is gold and orange, giving your shot the warmth of a log fire. Professional photographers call these the “magic hours” and most movies and magazine shots are made during this brief time. It takes extra planning, but saving your photography for one hour after sunrise, or one to two hours before sunset, will add stunning warmth to your shots.

### Plan Your Day

Assuming a sunrise at 6am and sunset at 7pm, and that your spouse/kids/friends suddenly give you the reverence and servility you so obviously deserve, a good day might be:

**5am:** Pre-dawn: A pink, ethereal light and dreamy mist for lakes, rivers and landscapes.

**6-7am:** Dawn: Crisp, golden light for east-facing subjects.

**7am-10am:** Early morning: The city comes to life; joggers in the park.

**10-2pm:** Midday: The sun is too harsh for landscapes and people, but perfect for monuments, buildings & streets with tall buildings.

**2pm-4pm:** Afternoon: Deep blue skies with a polarizer.

**4pm-6:45pm:** Late Afternoon: Terrific warm, golden light on west-facing subjects. Best time for landscapes and people, particularly one hour before sunset.

**6:45 - 7:30pm:** Sunset: Great skies 10 minutes before and 10 minutes after sunset.

**7:30-8pm:** Dusk is great for skylines, while there's still a purple color to the sky.

**9pm:** Night shots, or go to bed – you've got to be up early tomorrow!



Once photography enters your bloodstream, it's like a disease.

*Anonymous*

I discovered that while many photographers think alike when it comes to equipment and chemistry, there are seldom two who agree on anything when it comes to what constitutes a good image.

*Ansel Adams*

COMING IN NOVEMBER:

November 2 – Workshop: Matting and Mounting, Carol Arnolde and Diana Jacobson

November 16 – Program: Photojournalism, Allen Kaleta



Photo by David Lomblad



Photo by Diana Jacobson

*Thanks to Len Messineo for his wonderful program "Back from Africa."*