

THROUGH THE LENS

Website: www.arlingtoncameraclub.org

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Newsletter of the Arlington Camera Club

September 2005

President's Comments . . .



Another summer is drawing to a close and I hope you've all had a chance to get out and enjoy yourselves. I'm back for my final year as President and I'm grateful for your continuing support. We've been hard at work lining up speakers and workshops for what will be a fun and informative season. As always, we strive to provide interesting programs that address the varied needs and abilities of our members. If there is something you'd like to see, or something you think you're seeing too much of, just let us know. We'll do our best to meet your needs.

Our very own Pat Wadecki is leading off our new season on September 7th, with a program on judging. In addition to being a very capable judge, Pat is one of the founders of our club and past President of the Chicago Area Camera Clubs Association (CACCA). A number of members have expressed an interest in judging and we'll do our best to give everyone that wants an opportunity the chance to try. We again will utilize a mixture of our own club members and judges from other clubs. The outside judges bring impartiality, experience and different points of view that benefit the club. We must also identify Arlington members willing to judge at other clubs. After all, it's only fair for us to assist the clubs that provide judges to us. Mary Stitt and Kathy Wessels are coordinating the scheduling of judges this year. Be sure to let them know of your interest in judging and please attend the September 7th workshop.

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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}

September 7 - Workshop

CACCA Judging - Pat Wadecki

September 21 - Program

"Back From Africa" - Len Messineo

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 Arnold
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

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I further recommend all members take a look at the CACCA judging guidelines available on line at <http://www.chicameraclubs.org/handbook.htm>.

September 21st we are featuring a slide program by Len Messineo titled "Back from Africa". This is a photographic exploration of wildlife with sequences of unusual sightings and dramatic events. The presentation includes African music and riveting dialogue. I saw another one of Len's presentations recently and it was extremely well done.

DUES IS DUE! Yes it's that time again, \$25 (\$20 for seniors 65 & over, \$15 for students).

Our first competition is October 5th. We have black 11x14 mount boards for \$1 each. Let me know how many you want and I'll bring them to the September meetings. If you haven't entered a competition before please see Carol Arnolde or me for some tips on preparing your entries.

Have a photo that entertains, inspires or amuses? Email it to Parade magazine. If it's

published in the magazine they'll pay \$100 (\$25 if used on their website). Details at www.parade.com/snapshot.

Finally, I wish this summer had only brought us good news. However, as most of you know, our long-time member Marv Smetana passed away in July. Many thanks to Bob Schwarz and Diana Jacobson for writing the nice piece about him in this newsletter. I always looked forward to seeing Marv's photography, but more importantly I looked forward to seeing him every meeting. He was truly one of the good guys and I'll deeply miss him and his support. Marv did more than his fair share to help the club and I'm really counting on some of you folks to step up and fill in for him. We'll need assistance with competitions, judging, workshops and CACCA representative as the result of our loss.

Ken Olsen

Marv Smetana
(May 19, 1952 – July 25, 2005)



by Bob Schwarz

It was obvious on the faces and in the words coming from the many, many people at Marv's wake that our club member was a lovable guy. In beautiful Yosemite Park, Marv died doing what he loved to do: taking beautiful images for other people to enjoy.

Our Marv also leaves us the legacy of a membership that grew significantly during his two terms (2000, 2001) as president. Today, our club is reaping the harvest of his past leadership, which was marked by a sincere and caring attitude of always doing what best for the club.

"Just a sweet, nice guy," is how one of our past presidents described Marv. Another member said Marv had a good sense of humor, while another recalled: "He was a man of few words but always took time to patiently answer my questions about photography." Another past club president, Bob Hill, remarked: "Marv Smetana was a very solid person. He was always fair with those that he worked with, and those same people understood and admired him for what he was - a good man. His passing is a tragic loss for all who knew him, and we all wish him God speed in his journey.

We love you, Marv. We'll miss you.

Outdoor Portraits

Recently I attended the Southwest Michigan Camera Council Workshop (SWMCCC) in Holland MI. For those of you familiar with CACCA's CAPS school this is a 3 ½ day long equivalent. This very affordable program offers seminars on topics ranging from Photoshop to nature photography with a special emphasis on portrait photography. Models are available to be photographed throughout the day in a variety of settings including studio setups and outdoor locations. SWMCCC 2006 will be held July 27 – 30th. Check out their website for more information www.swmccc.org.

Included in the materials I was given were an extensive set of notes from Andre Cabuche, lead instructor in portraiture. We're reprinting his "A Quick Guide for Composing Outdoor Portraits" for use as a handy reference and for future discussions of portraiture and lighting concepts.

A Quick Guide for Composing Outdoor Portraits

By André Cabuche, AFIAP © 2004

First, always consider . . .

- **COMFORT OF THE SUBJECT** - session length, rest periods, refreshments, washroom and changing facilities, etc.
- **SKIN & HAIR** - do you want semi-matte or shiny skin? Will make-up or a hairbrush be needed?
- **CLOTHING** - is it suitable to the intended theme of the photograph? Does it look artificial?
- **PERSONAL SPACE OF THE SUBJECT**- don't touch or get too close to the subject!!!!
- **RAPPORT** - use sincere conversation and compliments. Consider ambiance with music, etc.

Then, use the following sequence . . .

1. PURPOSE - what is the theme of your photograph going to be?

Portrait; fashion; glamour; or an illustration for a story, poem, etc?

2. LOCATION - what type of location (setting) will support the theme?

Foreground - are there any interesting objects, shapes, tones or colours?

Background - is it well separated from the foreground making it easier to decrease the sharpness of the background via depth of field? Is the background subdued in tone/colour/contrast?

3. LIGHTING - what type of light source is available at the location?

Direct Sunlight - what is the Sun's location/direction? Will you use it as a main-light, rim-light or accent? Is a 'fill-in' flash or white reflector required?

Daylight (cloudy/overcast) - will you use the brightest part of the sky (Sun's location) as the main-light, or will you use a flash or tinfoil reflector as the main-light? What will you use for a fill-in ...another part of the sky or a silver reflector or a flash? Would a flash used as an accent or kicker light add life to the photograph?

Skylight (in the shade) - what is the Colour Balance of the light? Is the sky mainly blue? If so, how will you correct the colour cast... with a filter or a flash?

4. COMPOSITION - carefully select your focal length and camera viewpoint

Are there any leading lines, interesting shapes, clouds, trees, hills, buildings, other people, equipment, etc, that would add interest to the composition. or, should you isolate the subject with a plain or out-of-focus setting?

Perspective - will a wide angle or short telephoto lens produce the desired effect?

Cropping - Will a head & shoulder, 3/4-length, full length or full scenic be best?

Format – Will a horizontal or vertical format best suit the subject and the setting?

5. DIRECTING - 'direct' your subject ... don't 'pose' them!

Do you want a candid or controlled image - 'live' action or 'semi-posed'?

Try pre-focussing on a spot, then, have the subject walk through the 'spot'.

Use hand signals to direct head angles, torso direction, etc.

Ask the subject to look away from the camera but not staring at one spot.

Its better to have them glance around in a general direction for a natural look.

André Cabuche, AFIAP 639 Pimlico Road, Kelowna, BC, CANADA V1W 2Z2 Tel: (250) 764-0560 E-mail: andrecabuche.photoarts@telus.net

Main lights, rim lights, fill lights, reflectors huh? What's all that? Head and shoulders, ¾-length, full length how do you know when to use which? Don't worry we'll discuss those in more detail in upcoming articles. For now let's explore what can make a good location.

If the main subject of your photograph is a person then it stands to reason your background and foregrounds should take a supporting role that compliments rather than competes. Generally, it is better to try to focus the viewer on the person first and then their surroundings. For an outdoor portrait, foreground and background objects can provide a sense of place that adds to the overall mood and feel of the photograph. In the terms of an environmental portrait, the surroundings may be used to convey the person's interests, profession or other information about their life.

One of the biggest mistakes inexperienced photographers make is having a busy background that detracts from your subject. Carefully observe the background and look for distracting clutter, bright spots, and trees that appear to sprout from your subjects' head. If necessary, move your subject or adjust your camera angle to avoid these unwanted objects. We can often blur a busy background by using a shallow depth-of-field (smaller F-stop number = bigger aperture = limited area that will be in focus). Be sure to leave enough room between your subject and background to achieve this shallow depth of field.

Consider the following locations for outdoor portraits, can you think of others? What are their strengths and weaknesses?

Gardens offer the opportunity to incorporate flowers either in the foreground or background. But be careful to avoid allowing the flowers to overpower the subject. A few flowers used as accents may create a stronger image than can be achieved by placing your subject in a whole field of them. Don't overlook Japanese gardens with their subdued colors, strong shapes and interesting textures as locations.

Beaches with grassy dunes can provide an excellent uncluttered backdrop that conveys a strong sense of place and evokes emotions most viewers can relate to. Midday light at the beach can be very harsh so try to schedule your shoots in the early morning or late afternoon. Mornings on the beach are typically less crowded and the sand less disturbed.

Forest Preserves and hiking trails, especially in the spring and fall can provide strong backgrounds that incorporate the colors of the changing seasons. Be careful of the deep woods, they can impart too much green ambient light in your photograph and dappled light can create unwanted hotspots.

MARV SMIETANA

PHOTOGRAPHS



There are many things about Marv Smetana that we will miss: his warmth, his knowledge, his contributions to our Club. But mostly, we will miss the man.

Diana Jacobson

2005 Arlington Camera Club Year at a Glance

September	CACCA's (Chicago Area Camera Club Association) first competition of the year – Theme: Vacations and Outings
September 7, 2005	Workshop – CACCA Judging – Pat Wadecki
September 21, 2005	Program: “Back from Africa” – Len Messineo
October 5, 2005	ACC Slide & Print Competition, Theme: Reflections
October 19, 2005	Critique Workshop
November	
November 2, 2005	Workshop: Matting and Mounting – Carol Arnolde and Diana Jacobson
November 16, 2005	Program: Photojournalism – Allen Kaleta
December 7, 2005	ACC Slide & Print Competition, Theme: Letter “H” (in the title)
December 21, 2005	Holiday Party and Critique

Subject matter and presentation topics are subject to change without notice

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CACCA's website: www.chicameraclubs.org

REMINDERS

All photos for the library display are due at the October 19, 2005 meeting. The photos should be your interpretation of the Walt Whitman quote:

“To me every hour of the light and dark is a miracle, every cubic inch of space is a miracle.”

We also need slides/photos for the “Reflection” program we will be working on this season. This program will be dedicated to Marv Smietana.