



# THROUGH THE LENS

Great People and Great Images Since 1988

Website: [www.arlingtoncameraclub.org](http://www.arlingtoncameraclub.org) Email: [arlcamclub@yahoo.com](mailto:arlcamclub@yahoo.com)

Vol. 20, Issue 10  
June 2008



## President's Comments . . .



This is the last newsletter until the September issue comes out around mid-August. We want everyone to know that we will continue to meet over the summer. We have some interesting things planned and I will ask you to watch the website and our email group on Yahoo for information.

We plan to have a discussion about equipment at the meeting on June 18, so bring your questions and perhaps we can help you decide on that next purchase you've been thinking about.

We have some other workshop programs set up and will provide more information on them later. So, as they say, stay tuned and we'll have the information available on our Yahoo group calendar (which you can access via the web site).

Nate Silvers has been working very hard on putting together the mentoring program for our members. This will for six Monday nights starting June 9 and will be at Taylor Rental Party Plus, 2153 N. Rand Road, Palatine. This is on Rand road (Route 12) just west of Hicks. These will be hands-on classes so you will need to bring your camera and tripod. Nate will inform you if

you need to bring anything else. Please make sure to give Nate your email address so he can add you to his list for any last minute items.

We want to thank each and every one of you for making this past year such a great time. We have heard this over and over from different clubs and well-known photographers keep telling us what a wonderful club Arlington is. We can't thank you enough for your participation in making Arlington what it is today. We certainly hope that you have received as much as we have this past year.

With summer coming it will be fun to get out and do some shooting together. If you feel like going out shooting give a fellow club member a call, or talk to us at one of the summer meetings. Kent Wilson is working on some outings during the summer. Keep an eye on the website and also drop Kent an email if you want to do something.

We look forward to seeing you at the summer meetings.

*Cindy Kuffel*  
*Bill Kruser*

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## Upcoming Events at ACC

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

### June 4

End-of-Year Competition and Election of Officers

Arlington Camera Club meets on the 1st and 3rd Wednesday, from September through June at 7:30

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# THE PHOTO BOOKWORM

By Sue Farwick



While rummaging around at Arlington Heights Memorial Library last week, I came across some really terrific images in the following books. They might possibly be available at other libraries, but if not, and a trip to the Arlington Heights facility is not convenient, I'm sure your local librarian will always be happy to obtain them for you through the interlibrary loan system.

## **THE CHATEAUX OF FRANCE**

*Oversize 728.8 Binney*

I've always been fascinated by old photos, so I chose this book, not necessarily for the inspirational value of its pictures, but their historical significance. In 1906 English photographer Frederick Evans set off on a bicycle to photograph some of the finest chateaux in France for the British magazine *Country Life*, and it's interesting to see how he tackled the monumental task of capturing these stately homes on film. The resulting superb monochrome images combined with text by author Marcus Binney, a former editor of *Country Life*, show just how dedicated Evans was to fulfilling his commission.

Alfred Stieglitz once hailed Evans as "the greatest exponent of architectural photography," and if you're into

black & white images you will certainly appreciate the subtle use of light and shade that he employed in his work. The pictures may be over 100 years old but they are, nevertheless, a magnificent example of this genre of photography.

## **VANISHING ACT**

*Oversize 591.472 Wolfe*

Once again, celebrated nature photographer Art Wolfe astounds us with his own special view of wildlife, as he captures colorful and oftentimes baffling images of nature's camouflage at its finest.

The pictures in this volume are like the animal equivalent of "Where's Waldo." Lions disappear in the grass, lizards blend in with the trees and bugs merge with leaves in order to confuse predator and prey alike.

## **FIRST LIGHT**

*Oversize 917.41 Blagden*

If these images don't inspire you to run out and do landscape and nature shots I don't know what will.

Photographer, Tom Blagden, Jr. is well acquainted with Maine's Mount Desert Island and Acadia National Park, and his fascination with the place shows in the beautiful photos presented in this edition. Along with author Charles Tyson, Jr., a permanent resident of Mount Desert Island, Blagden has set out to portray the richness of life in Acadia through stunning images of majestic landscapes and colorful scenery. The diversity of wildlife in the area also provides Blagden with plenty of subjects for his camera and the result provides us with a fascinating glimpse into this 45,000 acre national park on the largest island off the coast of Maine.

*Editor - Diana Jacobson*  
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## **ACC Mailing Address:**

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## **Officers**

President – Bill Kruser/Cindy Kuffel  
Programs/Workshops– Ken Olsen  
Competition– Carol Arnolde  
CACCA Representatives – Nathan Silvers/  
Randy Vlcek/Ken Olsen  
Newsletter – Diana Jacobson  
Treasurer — Cathie Berner  
Publicity – Patty Colabuono  
Webmaster – Jim Roberts  
Yahoo! Group Site Maintenance – Kathy  
Wessels

## **Coming In July and August**

We will continue with informal meetings during July and August at our regular time and place.

# SOMEONE YOU SHOULD KNOW

Member Profile: Nora Liu

**Hobbies:** Gardening was huge for me during the last 20 years, but now I am doing less. Acting classes, collecting beads, cooking (obsessed about eating healthy), exercising (not exactly a hobby, but important), quiet conversations, going to museums, and, of course, photography are my hobbies now.

**Favorite Book:** Usually the ones I am just reading (I usually read several books in parallel.) A recent good one was *On Photography* by Susan Sontag and *The Black Swan* by Taleb (on probability). I am planning to read the great Russian writers again, whom I read when I was too young.

**Favorite Movie:** "The Apartment" (very old, Jack Lemmon, Shirley McLaine) and "The New Leaf" (Elaine May, Walter Matthau) – obviously I like romantic comedies.

**Favorite Food:** Of course, I like Chinese food, I have cooked it for decades, but I like anything with onions, garlic, ginger and mushrooms. I cook all my own food using lots

of vegetables, and I often make up my own recipes. I love herbs and spices.

**Favorite Music:** Right now my granddaughter, playing the flute.

**Favorite Place To Shoot:** Anywhere close by!

**Favorite Photographer:** Diane Arbus and Tina Modotti. However, I am more inspired by paintings; my favorites are Vermeer, Matisse (portraits) and Klimt.

**How Did You Get Interested In Photography:** When I was very young, I remember my father taking photographs with a big wooden camera, and I would watch the glass negatives develop in the sun. Much later, I took extension courses in La Jolla, CA, in BW photography including printing (the light is beautiful there, anyone would get hooked).

Started digital photography seriously 1½ years ago and spend about 15 hours a week on it now.



**Hey, I said I like to take pictures of people, not with people on my back!**

This picture of me was taken many years ago, my son is now 38. I have another son, two daughters, 5 granddaughters and one grandson. My husband was Chinese; he died 7 years ago.

I was born in Hungary and lived in Australia for 6 years before coming to the US.



"A photograph is a time capsule that extends from the past to the future."

*Henry Jesionka*

"I've finally figured out what's wrong with photography. It's a one-eyed man looking through a little hole. Now, how much reality can there be in that?"

*David Hockney*

"Skill in photography is acquired by practice and not by purchase."

*Percy W. Harris*

# GALLERIES BY CATEGORY — ACC WEBSITE

By Jim Roberts

Members are welcome and encouraged to submit images for our special subject galleries. Click the GALLERIES button on the Home Page of the ACC Website <http://www.arlingtoncameraclub.org>. From the left side of the Galleries page, you can select “[Galleries by Category](#)” and scroll down to choose any one of the following galleries:

**Monochromes, Prints, or Slides:** These categories include images taken by ACC members that are not shown in the competition galleries for “Photos of the Month” and “Year-End Winners”.

**Nature Photography:** A gallery prepared to exhibit photos of nature subjects, focusing on flora and fauna. Many of the images have been on display at preserves such as the Crabtree Nature Center in Barrington.

**Creative Digitals:** If you have used specialized software to alter images beyond reality, this is the gallery for you! Examples are provided on the opening two pages. By clicking on the [Computer graphic](#), you can then enter the gallery that includes creative digital images developed by our Club members.

**National Parks:** This gallery is under construction. Presently, you can access the websites of selected U.S. National Parks and Sites. Images submitted by Club members will be shown starting this fall.

**Wonders of America:** Highlights Club member images of subjects depicted in the U.S. Postal Service block stamp titled “[Wonders of America](#)”. Our goal is to present member photos of every “Wonder”.

We are interested in your suggestions for additional galleries, and we are seeking volunteers to sponsor and promote each of our current Galleries by Category.

The ACC Website also includes galleries of our Club “[Travels](#)”. Currently featured are “Indiana Covered Bridges”, the “Bristol Renaissance Fair”, and the “Illinois Railway Museum”. Chronicling our Club events is another important way that we have fun with photography! Please feel free to offer some time in organizing a Club event gallery. Contact Jim Roberts.



## Just Say Cheese!

By Sue Farwick

# WATER, WATER EVERYWHERE.....



Looking through my pictures the other day, I was surprised to find how large a part water played in many of them. I guess I'm just a kid at heart when it comes to water. Stand by a fountain for a few minutes and you'll see how the sparkle and splash attracts children of all ages. Fountains are light-hearted things. They lift the spirits and make great water shots. I appear to have photographed a good deal of them too, including one at the Hindu temple in Bartlett, and the granddaddy of them all, as far as

Chicago is concerned anyway, Buckingham Fountain. There seem to be fountains everywhere, from local shopping malls, zoos and gardens to parks, business complexes and town squares. The question is, whether to merely photograph the fountain itself or try to incorporate some of the surroundings? I'm never sure. It might add some interest if I follow the latter course but the trick is not to overdo it otherwise the resulting picture could become too fussy.

Maybe because I can't swim, I've never felt all that comfortable on or in water. I went out on a pontoon once, at a local park district lake, to photograph yacht races, and was told, somewhat disconcertingly, that the water was quite deep in parts. Despite wearing a life-jacket that made me look rather like a survivor from the Titanic, I spent more time wondering what would happen if we sank than composing my shots and was quite relieved when we finally returned to shore. The resulting pictures appeared hurried and shaky. Goodness knows what they would have looked like if I'd actually gone out on one of the yachts.



I do enjoy taking pictures of other people having fun in the water, however. Millennium Park in Chicago is a great place for that. Getting shots of kids paddling around in the Crown



Fountain or shrieking with joy as the water cascades down from the 50-foot glass block towers over their heads is a wonderful way to pass a summer's afternoon.

When our grandsons arrive in town for a visit, during the summer months, a trip to the wave pool always presents a good opportunity for taking water pictures although, like every other grandmother, I can't help worrying about pool safety and go into panic mode when I can't locate our youngest daredevil who thinks nothing of jumping off into the deep end to impress the ladies. I was once asked to take pictures of people at the pool



for a park district brochure and, being rather new to photography, found it a distinct challenge trying to get people to sign release forms as I waded about in the shallow end while trying to keep the camera dry.

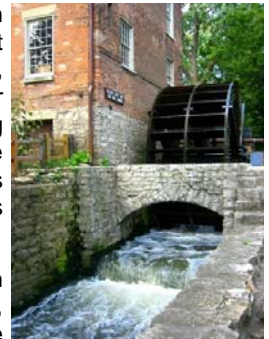
As part of its 'Frontier Days' festival, Arlington Heights featured a contest to see which team could push a barrel, with the aid of powerful water hoses supplied by the fire department, over the opponent's goal line. This provided a lot of fun, for the crowd as well as the participants, and involved a large number of people getting very wet including anyone standing on the side-lines taking photos.

Going to the seaside was a regular and enjoyable part of summer vacations back home (you were never very far from the coast wherever you lived in England) but for some reason, when I was a youngster, I would never sit or stand with my back to the water. Perhaps I was afraid that it would creep up behind me and carry me off. Or maybe my mother had told me "Back a bit!" one too many times when she was taking holiday snapshots. Now I'm the one looking out to sea, camera poised, ready to capture children frolicking on the sands, pelicans on the wing, dolphins rising above the waves, or the occasional passing ship.



Lake Michigan, like the ocean, can be delightfully placid, extremely turbulent or just frozen solid, depending on weather conditions. It's very difficult to do justice to such a large body of water, to capture the enormity and spectacle of the thing, in a single image, but it can make all the difference if you have a beautiful sunset to help things along; or zoom in for a shot of the waves crashing against the shore.

Water is such a versatile medium. Watching it race through Graue Mill in Oak Brook as I try to catch it to its best advantage in the fading afternoon light, I feel almost out of breath, and as for standing next to Niagara Falls, juggling with polarizing filters and wide angle lenses, my heart seems to beat as loudly as the thundering falls themselves.



But then there are those calm autumn days when a river reflects, like a mirror, the reds, yellows and oranges of the trees, or a lake lies, silver and motionless, beneath an early morning mist. It can be soothing or exhilarating, but whatever mood water conjures up for you, it is sure to make a great picture.

# ARLINGTON CAMERA CLUB VISITS CALUMET

By Cindy Kuffel

On April 26th Arlington Camera Club took part in a meet and greet with other CACCA Camera Clubs to talk about and show what Arlington does during the year.

Thank you to all club members who showed up to support our club.

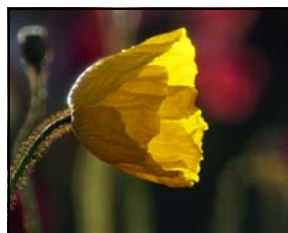
A special thanks to Sue, Patty and Nate for their pictorial and slide presentations. You guys did an awesome job.



# BOTANIC GARDEN OUTING

By Cindy Kuffel

On Sunday, May 18, 11 club members, Kent, Marlene, Patty, Diana, Jim Beck, Bob Webb, Nate, Cindy, Bill, Cathie and Mike, spent the morning exploring and photographing the Botanic Garden.



## A NOTE FROM THE EDITOR

By Diana Jacobson

This is the last issue of *Through The Lens* until the September issue, which should come out around mid-August. I want to take this opportunity to thank all of our members for their encouragement and kind words. I also want to thank everyone who has contributed throughout the season with articles, photos and ideas. I especially want to thank the members of my committee — Tracey Amenakis, Ann Sandler, Christine Solum, Joanne Trahanas and Vesala Zlateva — for all their help in putting together the newsletter this year and for their invaluable ideas.

One of their ideas was for a special edition newsletter aimed at new members. I have started putting together articles and other materials for this special issue. If anyone has ideas or suggestions for this issue, please contact me. I hope to have this project completed and ready at the end of the summer.

*Diana Jacobson*

## HANK ERDMANN OUTING

On April 27 several ACC members attended our latest Hank Erdmann outing at Ryerson Woods. Hank was helpful and good about answering questions and working with people one-on-one. The weather turned out to be decent for shooting in the woods – no rain, overcast and cool.



# END OF THE YEAR COMPETITION

In keeping with the Club's tradition, our end-of-year competition will be held on June 4, 2008. Following is the list of eligible slides and prints from this year's competitions (listed alphabetically by title only). Please bring your slides and/or prints on the 4th of June and first, second and third place winners will be voted on that night by club members. Congratulations to all the Club members who placed well in our competitions and at CACCA.

## Eligible for Slide of the Year

- ◆ Antelope Valley Poppy Preserve
- ◆ Autumn Melody
- ◆ Autumn Still Life - Leaves
- ◆ Frozen Falls
- ◆ Great Blue Heron
- ◆ Cucumber Magnolia
- ◆ Lone Tree – Utah
- ◆ Mather Point
- ◆ Red Maple
- ◆ Reflection: Pittsburgh Plate Glass
- ◆ Sunset over the Mississippi
- ◆ Sweet Pea
- ◆ Through the Aspen Trunks
- ◆ Valley Falls
- ◆ West Mitten and Sand Dunes

## Eligible for Color Print of –the Year

- ◆ A Moment to Remember
- ◆ A Nuptial Gift
- ◆ Angelic Niece
- ◆ At Rest on a Spiderwort Bud
- ◆ Autumn in Motion
- ◆ Autumn Leaves
- ◆ Autumn Stroll
- ◆ Barn Owl
- ◆ Blackwater Bay – Pensacola
- ◆ Butterfly and Flowers
- ◆ Car Club
- ◆ Castle Fenlon
- ◆ Cattle Egret
- ◆ Ceiling Mosaic
- ◆ Columbine Silhouette
- ◆ Coneflowers & Visitor
- ◆ DC Architecture
- ◆ Dewy Argiope Spider
- ◆ Early Morning Reflection
- ◆ Fall to Winter
- ◆ Fall Tranquility in Mountain
- ◆ Falls of Maui
- ◆ Fog of War
- ◆ Go Cubs Go!
- ◆ Grandpa's Watching
- ◆ Group of Iris
- ◆ Gypsy Smile
- ◆ Hanging On
- ◆ Hidden Falls along Hana
- ◆ Hot Rod Engine
- ◆ How Tall is the Atrium
- ◆ Hummingbird Dinner
- ◆ Hunt's Mesa Morning
- ◆ Immature Anhinga
- ◆ Iris
- ◆ Is there a Cave?
- ◆ Is There a More Beautiful Boat Slip
- ◆ Italian Stairway
- ◆ Journey into Fall
- ◆ Leap of Faith
- ◆ Life on Lake Puckaway
- ◆ Marsh Mismatch
- ◆ Maui Water Lily
- ◆ Mist in the Woods
- ◆ Mona Lisa Smile
- ◆ Mountain View
- ◆ Old Santa Fe
- ◆ Palm Leaf
- ◆ Peony
- ◆ Pink Lily
- ◆ Pretty Eyes
- ◆ Pretty in Purple
- ◆ Purple Iris
- ◆ Rain Drops Keep Falling
- ◆ Red Cascade
- ◆ Red Clown
- ◆ Repairs Needed
- ◆ Rufoos Hummingbird
- ◆ Seagulls at Dawn
- ◆ Snowy Egret
- ◆ Solitude
- ◆ Spring Beauties
- ◆ Star of India
- ◆ Storm Light/Homer Fishing Fleet
- ◆ Sunrise over Haleakala
- ◆ Tarahumara Family

- ◆ Tent Rocks Natl. Monument
- ◆ That Reminds Me
- ◆ The Joshua Tree
- ◆ The Pigeon Feeder
- ◆ Tokens of Love
- ◆ Tulips Opening their Petals
- ◆ Utah Arches 5
- ◆ Very Virile Leopard

- ◆ Want to Climb Some Cliffs
- ◆ Watching the Fireworks
- ◆ Water Day
- ◆ Water Lilies
- ◆ White Trillium Portrait
- ◆ Winged Beauty
- ◆ Winter Thaw
- ◆ Wise Ole Barred Owl

**Eligible for Monochrome Print of the Year**

- ◆ A Stairway with History
- ◆ And the Sun Came Out
- ◆ Boat Passing
- ◆ Catching the Rays – Belmont EL
- ◆ Challenge Me
- ◆ City of Bridges
- ◆ Cozy Nook
- ◆ Crossing the Bridge
- ◆ Delgado Street Gate
- ◆ Ferris Wheel at Dusk
- ◆ Ford Hood
- ◆ Gerber Daisy
- ◆ Glow of a Lily
- ◆ Hallway Visitors
- ◆ Herb
- ◆ Indian Canyon
- ◆ Into the Mist
- ◆ Laura
- ◆ Lone Man on Bench
- ◆ Mathematics Teacher
- ◆ Michigan Avenue Bridge

- ◆ Mission Church
- ◆ Mustang
- ◆ Mutual Trust
- ◆ Natal Lily Back Lit
- ◆ Old Church Ruins
- ◆ Reluctant Subject
- ◆ Riding the Rails
- ◆ Sax
- ◆ Solitude
- ◆ Still Hoping
- ◆ The Apprentice
- ◆ The Lily
- ◆ The Windmill
- ◆ There could be another chance
- ◆ Thinking
- ◆ Three Oaks Station
- ◆ Tipsoo Lake
- ◆ Wailua Falls
- ◆ What's the use of Being Beautiful
- ◆ Wondering about the Future
- ◆ Worrisome News

## TRAVEL AND EVENTS

October 2008

Arlington Heights Library Wall Display

October 11-13, 2008

Door County Weekend – make your reservations NOW. Fee for this program is \$100.00 per person. Hank will be joining us half of Saturday, all of Sunday and maybe half of Monday

If any club member has a suggestion for an outing or knows of an event that would be interesting to photograph please let Kent Wilson know.

# SOME PERSONAL NOTES ON PORTRAIT PHOTOGRAPHY

By Nora Liu

So... I am taking some portraits...

My subjects are almost always people I know, friends, family, colleagues, fellow students from my acting class and acquaintances - usually people I know well. I trust them and they trust me. And we are only a little bit afraid of each other.

Because taking someone's picture is scary. The camera itself is scary. After all, it "shoots". And in a portrait, not necessarily in a snapshot, both the subject and photographer reveal something of themselves – and, yes, this is scary too. These fears prevent many photographers from taking portraits. We are also afraid of failure, that the subject will not like the image, and of shame, that nobody will like it, even hate it or find it ridiculous. We must overcome this fear somehow.

Recently I saw a movie on Diane Arbus, one of my favorite photographers. She always photographed friends. In the last scene, she is at a nudist colony, holding her camera, sits down next to a naked woman on a bench. The woman asks: Are you going to take my picture? Diane puts down her camera and says: "Not yet. First tell me a secret".

Recently, I took the picture of a very beautiful, intelligent, successful woman. She sat down on a chair in my studio, looked around and blurted out: "I am scared." I was surprised that she was able to express it – that was a good step to overcoming it. I told her that I was scared too. But then we decided that taking the picture was just playing – not that important. I involved her in the process, she looked at the pictures on the laptop, helped arranging the poses and we deleted immediately out of existence the shots she did not like. So she took an active part in the photographic process, asked questions, became excited about it and we produced some great pictures.

Such interaction is the essence of the relationship between subject and photographer. There must be some kind of contact – any kind – between the two. The expression on the face of the subject is the result of this interaction and the most essential element of a portrait.

According to some "the expression shows the essence of a person," but we don't know what our essence is – we don't know who we are. Perhaps one might describe a person better with a series of ranges (histograms?!) - from joy to desperation, strength to weakness, wisdom to stupidity, generosity to greed...

But in a portrait all we can do is to find some significant points on these "histograms" – existing only for a fleeting moment. Only fractions of a person can be captured – a

photographic portrait provides such a glimpse – grabbed from the thousands of expressions on our face each day. Expression is almost everything - the rest is technique.

Here is my favorite painting, an ideal portrait

*Johannes Vermeer Girl with a pearl earring, 1665-1666, Mauritshuis, The Hague*



## PAINTINGS VERSUS PHOTOGRAPHS

I have always loved paintings. I have been collecting postcards –mostly of portraits from museums all over the world – all my life. I always had the crazy wish to paint.

When I became aware of the possibilities of Photoshop, I got the idea of creating photographs that look like paintings – a crazy idea, but it got me started about a year and a half ago on my adventures in digital photography. (I had been taking BW pictures seriously for a while about 35 years ago.)

Starting with a Cannon Rebel XT I took mostly jpg's in a room with a window and a small reflector. In the first pictures I took with this goal in mind, I certainly overdid the deliberate placement of objects in the pictures (much of which had to be cropped out later).



"That reminds me" still has too much in the background. The book should not be so white.



"Wondering about the future" belongs to this series of pictures and ended up black-and-white.

Altering these images to be like paintings in Photoshop was not too successful. The uniformity of computerized changes was too noticeable. So my photographs became simplified - even black and white - mainly focused on expression. Expression must be captured - but then can be modified and enhanced by different techniques.

**A FEW IDEAS FOR INFLUENCING EXPRESSION – Lighting**

Here is a portrait taken with studio lights and my new Canon EOS 5D camera and a good lens, the Canon EF 24-70 2.8L. I became fascinated with the extraordinary sharpness that could be achieved with this equipment. Window lighting is actually very beautiful, but I wanted more variety, so I tried flash studio lighting.



Challenge Me



Left Eye Enlarged (700%)

In the highly enlarged eye one can see the reflection of the lighting system. A large soft box on the right, the larger circle a Beauty light and the smaller a Fresnel studio light. I think natural light (outside or through a window) is the most beautiful, because light is reflected from the subject in all directions, resulting in a beautifully sculpted appearance; but studio lighting can try to imitate this. Inside the large soft box there are structures that make the light non-parallel – coming from many different directions. The softbox lights up the scene with a uniform light, the Beauty light provides sculpturing and the Fresnel adds an interesting central spot. This lighting is fairly dramatic (contrasty) and makes the expression more powerful. It would be unpleasant or disturbing for a meek expression.. One might fault this picture for having no light in the hair, but I think that would have made her more “earthbound” and conventional.

**Contrast**

People appear more gentle and kind in a soft, uniform light.



Same person, different expression, lighting and contrast. Whom would you trust???

A close crop brings the person closer, the image becomes more compelling. Rotation makes a person lean more forward, i.e. friendlier, trying to get close to, or to lean backward – more aloof and controlling.

Personality can be influenced greatly with clothing. It can be planned or accidental. In Challenge me, the white shirt and the shawl might be perceived as a ceremonial garb. In the last picture of this article, clothes add to the composition and provide a decorative element.

Composition can influence mood and expression. On the left, the large dark background supports the feeling of solitude. A quiet mood is created by the rhythm of the parallel curves of the apples, the plate, the table and the chair seat and by the head being in the golden position horizontally – however, the extra height produces tension, intensifying the feeling of loneliness.

Someone suggested the title “Found guilty” for the picture on the right. Indeed, the grate on the window and the stark background invokes the idea of “prison”! Of course, he might have just been afraid of having his picture taken.



**Environment – scenography**

We can use different backgrounds to create mood, and here we are limited only by our imagination.



Natural background, slightly modified



Simple colors and geometry



Going wild with decorative elements

**So how do we catch a good expression?**

It is always a lucky accident. All we can do is to increase the probability by providing suitable conditions, for some subjects some music or wine, and take a lot of pictures. Historically, many portrait photographers did just that. They took a whole roll with the same position and lighting, and perhaps one of these was the one. Digital photography makes this even easier and faster. All we need is patience, a willing subject and lots of work.

# PHOTOGRAPHY AS A HEALING ART

By Joanne Trahanas

Around the world, photography is having a positive impact on children who are experiencing lives very different than most of us have ever experienced. The movie, *Born into Brothels*, which won an academy award in 2004, brought this message to me in such a powerful way, that to this day I think about the children in that movie and how photography impacted them. New York photographer Zana Briskie went to Calcutta for a very different story and ended up giving the children who were born into the red light district of Calcutta cameras with which they began to look at their world and the world outside the red light district with different eyes. For Zana it began with a story about the women and ended with a story about the children who were amazed at her technology—the camera. So the original focus of her project changed, and the children and teaching them about photography so they could tell their stories became the focus. Since that movie, *Kids with Cameras*, “a non-profit organization, formed in 2002 and to this day continues to “teach the art of photography to marginalized children in communities around the world.” (Briskie, 2002). Zana Briskie's movie and formation of *Kids with Cameras* triggered my interest in discovering whether there were other organizations that are using the hobby that we all love to help children. Well, I didn't have to search very long before discovering that photography is indeed helping children around the world.

First, I discovered the *New Orleans Kid Camera Project* that was put into place to help the children who were returning home to New Orleans after Hurricane Katrina. These children have been using writing and photography to explore their environment and to express themselves about what happened to their homes, families, and friends. This project prides itself in “providing a venue for growth and recovery.” While exploring this site you can read about children who are sitting on a porch looking at their photographs and telling their stories. You can watch videos made by the children and visit their many photo galleries.

*Charleston Kids with Cameras* is another program, which was formed to help inner city boys and girls through the art of photography. The organization's main goal is to use photography, writing, and videography as a means of showing the children the many opportunities available to them in the world outside their challenging neighborhoods. Interestingly, when you read the website, it describes critique sessions similar to our ACC critique nights. The children shoot pictures one week and have a

review session the next week, during which their mentors and other children discuss how to improve the photos or the positive qualities of their photos. Once again, if you visit the website you can find a great deal of information and view the children's photos.

UNICEF launched another more recent initiative, Eye See III. Children all over Liberia and Rwanda were charged with taking photographs of their homes, communities, family, and friends in the effort to give us a look into their daily lives and the impact Malaria has taken on these African families. UNICEF recognized early into the project that the children were not only capturing images for the Malaria campaign but also capturing other major issues in their world such as lack of safe drinking water, rampant poverty, and ever-present conflicts. The best of the thousands of photos will be displayed in Canada, Japan, Liberia, Rwanda, just to name a few locations.

Finally, in 2007, the American Red Cross and Safeguard, launched by Proctor and Gamble, gave two hundred fourth through fifth graders disposable cameras to document their lives in Southern Ningxia China. The children learned how to use the cameras despite never having used them before. They were sent off to document their lives in hopes of getting the message out to the world about the need for clean and safe living conditions.

These are just a few of the many initiatives that are using photography as a healing art for children, and even more importantly, as a vehicle to help all of us understand that the world is bigger than the one immediately surrounding us. For me, learning about these initiatives tells me that I need to find ways to pass on my love for photography to our youth, because they are the future; also, we need our youth to use our favorite hobby to give us varied perspectives on our world. Finally, if I need to find a way to help with one of the many initiatives and not just admire from afar.

Visit these sites

<http://www.kids-with-cameras.org/home/>

<http://www.kidcameraproject.org/>

<http://www.charlestonkidswithcameras.org/>

<http://www.unicef.org/>

<http://www.redcross.org>

# MAKING YOUR OWN WINDSCREEN

By Pat Wadecki

Buy four pieces of Plexiglas at a hardware store (4th is kept loose to put on top of the triptych to keep wind out from that angle (actually, when I periodically replace a scratched windscreen I save one of the old pieces for the top), a roll of wide clear packing tape and a soft piece of thin lint-free fabric (not too synthetic otherwise static will be a problem, .cut an old bed sheet). The fabric should be as long as the triptych is wide and as wide as twice the height of your wind screen (more about this later). Plexiglas is very prone to scratching so you may consider buying one piece of scratch resistant Plexiglas for the center of the triptych. Do not get non-scratch for all pieces because it is too heavy and expensive. Plexiglas comes in pre-cut sizes covered with a thin film, so you do not need to have it cut for you; just pick a size that works well for you in terms of weight and that is high enough for some prairie flowers. Some serious photographers make two, a low one for early spring flowers and the other taller for later flowers.

Remove protection sheet that comes with Plexiglas. Apply a strip of tape the length of one piece of Plexiglas (be sure to give a piece that is plenty long) leaving half of the width of tape strip unattached. Be careful of wrinkling and angling, if it does your main priority is to have enough tape covering the next piece of Plexiglas. If you are going off on an angle either strip it off and start with a new piece of tape or snip it and start straightening it out so you do not run out by the time you get to the end of a lengthy stretch. You must have approximately half of the tape exposed the entire length. Lay the Plexiglas down with the sticky side of the exposed tape facing upward. Put the second piece of Plexiglas down on top of the first piece to match perfectly and wrap the exposed tape over onto this piece. This process will allow you to have a slight gap between the two pieces and ensure that you have formed a hinge with just enough space to fold it shut. Now open up the two pieces to lie flat and apply a second piece of tape on the side that has not been taped. This gives you more strength and covers any exposed glue between the two pieces of Plexiglas. Repeat this process to attach the third piece to the other two to form the triptych ensuring that if you purchased a scratch resistant piece that it is in the middle.

The purpose of the cloth is to protect the glass from scratches when folded/transported. While the triptych is standing, drape the fabric over to cover front and back of the glass before you fold it up. You can even sew up two sides so that it fits over/down like a very wide pillowcase.

If this sounds too elaborate, then just get a piece of cloth to go over (front and back) the center Plexiglas, especially if you did not purchase scratch resistant glass for the center. I tend not to opt for the heavier expensive piece and just replace the whole screen when it started to get bad/scratched/broken.

Speaking of pillowcases, I know of folks who use a pillow case in which to carry this set up, that might determine what size Plexiglas you choose; and you can certainly have it cut to those specs. Large heavy-duty garbage bags with the pull tie can be nice. Also if you are good at sewing you can make a case/bag to carry your windscreen and even have purse like straps long enough to carry it over your shoulder. Just remember this will be heavy and will need heavy materials. (A good seamstress friend even provided a heavy duty zipper for mine). Two-sided would be useful, top and one side.

Many do not want to deal with carrying this for long distances, but when flowers are trembling you will wish you had and even go back to the car for a second trip if you find something spectacular. I have been known to scout carrying this and then go back to the car for my camera gear leaving screen behind rather than my camera when returning to car, but sometimes the other way around depending on where I am.

Also you should try to keep glass clean (middle panel) since you often pick up pollen and dust which create annoying highlights. Of course for non-nature divisions major annoyances (especially when you did not notice that you included the taped seam in the background of your image) can be removed in Photoshop. But just pay extra attention to the background when shooting with a windscreen.

Windscreens can collapse easily and wipe out flowers, so be careful. Try this – carry a string attached on both ends to heavy duty paper clips (clamps, those black ones). Clip onto the 2 side panels when you are set up and that will help the triptych from flying open and falling over. Unfortunately this is no help if it collapses by closing inward.

# Member Gallery

Competition Awards and Honorable Mentions



Catching Some Rays  
By Kent Wilson



Hanging On  
By Ken Olsen



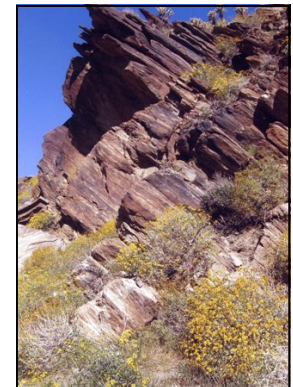
Challenge Me  
By Nora Liu



Seagulls at Dawn  
By Norm Plummer



Marsh Mismatch  
By Kent Wilson



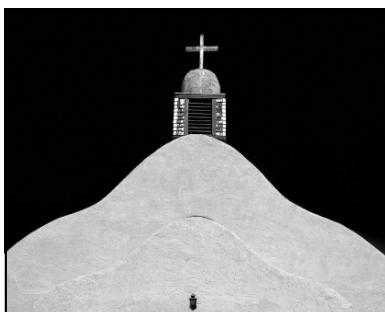
Indian Canyon  
By Nancy St. Clair



Mountain View  
By Randy Vlcek



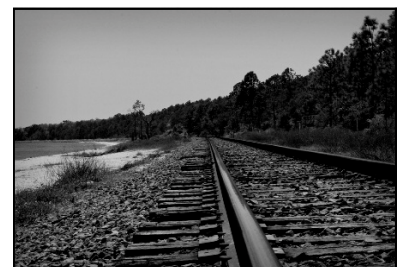
Want to Climb Some Cliffs  
By Marlene Jones



Mission Church  
By Ken Olsen



Pink Lily  
By Carol Arnolde



Riding the Rails  
By Norm Plummer