

Make people shots memorable



Cindy, Skip and Susan Schwarz of Orchard Lake appear pleasantly at ease in this Monte Nagler photograph. Their casual clothes, relaxed smiles plus a beautiful natural background make this a memorable photograph.

Outdoor, informal portraits can be the most exciting and attention getting of all your people pictures. Here is some advice on how to capture these memorable shots on film.

First, remember that outdoor portraits should be natural. Your subjects should be dressed in what they enjoy and the way they wish to appear.

Tenagers, for example, who are inseparable from that old pair of faded jeans should be photographed wearing them. Or, that favorite sweater should be part of the shot. If your subjects are dressed in what they feel comfortable with, they'll appear far more relaxed in the finished pictures.

Build a rapport with your subjects. Whether it's a family member, friend or even a stranger. Taking a few moments to chat will relax both of you, also, your subject will be more likely to follow your posing suggestions.

Look for a meaningful outdoor setting. A cluster of trees, a quiet pond, an old farmhouse, even an urban setting will all provide a natural scene. Just make sure your setting complements, rather than dominates your subjects.

FOR OUTDOOR portraits, I prefer a normal focal length lens. This way, the subject will be shown in a pleasing size relationship with the surroundings. A wide-angle lens may distort or make the subject appear too small in the picture.



photography

Monte Nagler

A telephoto lens (unless it's a head shot you're after) may cause you to lose too much of the background.

Very important — pay close attention to lighting. Back or side lighting will enhance the picture and make your subject stand out from the background. Even consider using film in flash to add further "sparkle" to the subject's face. Remember, direct frontal lighting will cause unflattering shadows and squinty eyes that will most assuredly spoil your shot.

Shoot a number of pictures with facial expressions characteristic of the subject's personality. You're bound to capture that special mood, that fleeting expression that "says it all" about your special subject.

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Young artists need encouragement

SHUT UP! LISTEN, do you hear that?" I whispered to my wife. It was about 9:30 a.m. on the first Wednesday morning after Labor Day. "Do you know what that is?" I asked as Sandy looked at me with a puzzled expression.

"It's quietness — the kids are all in school and we're sitting here at home and this silence is so loud I can't stand it," I said, quickly adding, "but I think I could get used to it real fast."

Nevertheless, I still get choked up when I see the kids walk to the bus stop. Like a dumbhead, I stand there waving bye-bye to my 16-year-old who is big enough to rearrange my face.

Fortunately, Sandy invariably comes to the rescue. "Dave," she will say with a smile, "you'd better get in here. If Scott's friends see you waving in the driveway, he will be embarrassed."

I guess I'm just too sensitive. At least, I still have Adam, my 7-year-

old. His backward glance at Sandy and I as he hesitantly walks off to school seems to reflect our mixed and frayed emotions. At whatever age, it is hard on us parents to see our children grow older.

SPEAKING OF children, one of the most often asked questions I receive deals with how early a child should begin art lessons. The question usually comes from proud parents or grandparents of 6-9-year-olds.

The thing to remember is that the appreciation and awareness of shape, color and texture seems to come at varied times in the lives of many. To some, appreciation and awareness never comes at all.

It's surprising that we expect 6-9-year-olds to learn to print the alphabet and yet we can't believe they are old enough to draw shapes. After all, did you ever really look at a W or the letter R?

Children learn to speak and develop motor responses at different ages. So when to begin art lessons varies



artifacts
David Messing

with the student. I remember Maria, who was 5. After you lifted her onto a 24-inch stool, she could draw with the best of these in the big league of 7- and 8-year-olds.

The most important question in children's art is whether they draw from imagination or from what they see. If your child draws only from his or her imagination, there is little you can teach them.

FOR INSTANCE, if you ask "Why is that foot so big and this foot so little?" the answer might be, "Cuz that's the way I want it... Sheesh!"

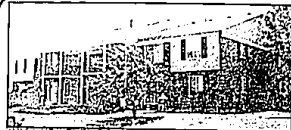
Children should approach art when they try to draw from comes to real life. And be assured their first attempts could be no worse

than Satchmo's first toot on a trumpet.

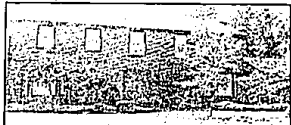
During the sometimes eternal hour of art lessons for children (10 and under), you may hear us say some strange things. For instance: "Jamie, get out from under that table." "Brian, how did you get bubblegum on your picture?" "Now where did Aaron go?"

Probably the best aspect of children taking art lessons is that it can introduce them to the many media and techniques in art. For example, pen and ink, pastels, scratchboard, felt tip pens, etc. This gives them a good foundation for more advanced instruction.

Encouragement cannot be over-emphasized. Did you ever notice how you clap a little louder for some little guy or gal who suffered through a musical recital? You do that to encourage them. Well, you rarely clap over art work, but what you say or don't say about their work is remembered accurately in their little heads.



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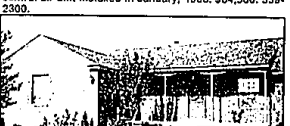
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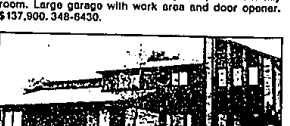
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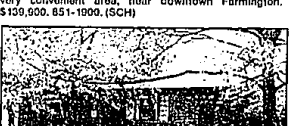
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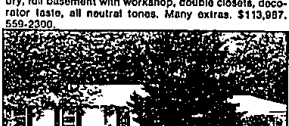
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