

# DEVELOPMENTS



Memphis  
Camera  
Club

July 2005 · [www.memphiscameraclub.org](http://www.memphiscameraclub.org)

## Club Notes

by Bob Laster

Like many of us I've had some photographs that worked and others that did not. I have a large garbage can and a special stop on the collection route for industrial pickup. I like all aspects of photography and try to learn something as often as I can. I found the following "rules for landscape composition" by Johannies Vioothesis on the net and thought some of you might find it interesting. The rules are described as there to help you out when you are in doubt but also that rules are made to be broken. You should, however, know when you are breaking the rules and why it works.

1. A landscape photograph should have a center of interest which is the most dominant and beautiful part of the photograph. The center of interest can be further enhanced with a focal point creating a "bulls-eye" effect by adding a touch of color, value and contrast. The surrounding area should be subordinate.
2. Avoid pushing the viewer out of the photograph. This can mean the elements do not point toward the edges or run out of the photograph. A rule of thumb: animals and people should be facing or looking inward.
3. Rivers, streams, roads, etc should enter the picture with movement. Allow the viewer to take a slow visual "walk."
4. Logic doesn't apply to art. Look for visual impact.
5. Group your subjects of importance within the center of interest. Don't scatter them around where they would compete for attention.
6. You may wish to allow the viewer to interact and become a participant. Let them look for the pot of gold. Set your photograph up for the viewer to wander around using his own imagination.
7. Depth. Create the illusion of three dimensions by using a foreground, middle ground, and background.
8. Reserve your strongest value contrast for the center of interest. Use very dark contrast against very light contrast or the reverse. Keep contrast subdued everywhere else so as not to compete for attention.
9. If you are uncertain from where you want to start your visual path such as a river or road consider this concept. Most of us read from right to left, so by sheer habit the eye will follow this sequence.
10. Do not start your visual path from the corner.

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## Programs in 2005

### July Speaker

Uttam Shah is to be the speaker for the 3rd Thursday and Tom Richey will be the speaker for the 3rd Thursday in August.

### Digital Classes and more

The digital classes have resumed under Carl's guidance. Also Carl and Tom have renewed their 4th Thursday class on basic technique. And finally, on the 5th Thursday of June there will be a judges' class again under Carl's guidance. Thanks to everyone. Don't forget Digital Class the 2nd Thursday of every month.

### Got Speaker suggestions?

Please submit ideas for monthly meetings and speakers. Also submit articles you would like to have in the newsletter. If you have a favorite spot for photography or a tip you find useful send them to [bobresrad@yahoo.com](mailto:bobresrad@yahoo.com).

### Special thanks to Eric Hinson.

Those of you who attended the April business meeting were in for a treat. It was then that we heard photographer Eric Hinson give a round up of his photographic career to date. Though still young, he has had quite a lot of varied experiences, having assisted a portrait photographer early in his career, and having assisted Michael Falali subsequent to that. I would imagine that while Mr. Falali was removing detritus from ruining his beautiful pictures, Mr. Hinson had an epiphany. Something like one man's trash is another man's treasure.

Recently, Mr. Hinson has been photographing what I would classify as intimate scenics which concentrate on man's relationship with the environment. Combining both art and journalism, Mr. Hinson provides photographic commentary on our disposable society from transport to junk heap and occasionally to recycling. One of my favorites of his was taken at White Sands National Monument, but not of the usual pristine expanses of sand, but in the parking lot! Another interest of his was night photography, and he provided some

thought provoking examples of some extremely long exposures taken in minimal light. (I suspect that our own B.H. took particular delight in this, knowing that digital cameras would have failed miserably in this venue).

After his talk, many of our members crowded around to ask questions-always a sign of a thought provoking presentation!

### Other meetings nearby...

Arthur Morris--The Art of Nature Photography: It Ain't Just Birds" Atlanta, July 30-31. register online at <http://www.photoroadshow.com>

### Be a good Winner

Submit your digital files to Mary Stubbs at [maryphotocollage@aol.com](mailto:maryphotocollage@aol.com) for the web and to Ellen Isaacman Cox at [ellen.isaacman@goodadvertising.com](mailto:ellen.isaacman@goodadvertising.com) for the newsletter. If they don't have the images the pictures won't be published.

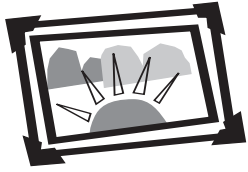


### Club notes, continued...

11. Avoid duplicating lines, forms, movement and size.
12. Avoid grouping animals and people in even numbers.
13. Never lean your subjects outward.
14. Avoid straight lines unless they are short. Disguise or modify them to curvatures.
15. Never divide the photograph into equal parts. This will look too deliberate and artificial. The horizontal line should not be in the middle.
16. Avoid "kissing" the edges. Don't have the subject too close to or touching the edges.
17. Add some drama to your landscapes by shooting in early, late or dramatic light.
18. Balance is another key factor. There shouldn't be that marked difference in mass on any of the four edges of the photograph. This will make it feel like it is leaning.

I'm sure there may be a hundred other "rules" and various feelings about some of the ones offered here. By having read them and thought about them, whether agreeing or disagreeing you learned. That is a Memphis Camera Club goal. The second goal is enjoyment, so apply the rules and have fun.

## July Print Competition



**Nature**  
Giant Cone Flower  
Barry Siegel - 26 points

**Color Open Print**  
City of Lights  
Angie Menne - 23 points

**Color Landscape/Scenic Print**  
Christmas Tree  
Shilesh Jani 27 - points

**B&W Print**  
Boulder in Snow  
Shilesh Jani 26 - points

**Portrait Print**  
Natalie & Andrew  
Sam Locastro - 24 points

**Candid People**  
All Pooped Out  
Angie Menne - 24 points

**Creative/Manipulated Print**  
Futuristic  
Paul Fultz - 22 points

**Open Slide**  
Colonial Days - Paul Fultz - 23 points  
Follow the Leader - Blair Ball - 23 points  
It's a Bird, It's a Plane - Blair Ball - 23 points

**Nature Slide**  
Sacred Lotus  
Tom Richey - 25 Points

**Stamens in the Light**  
Blair Ball - 25 points

**Landscape Slide**  
Evening Glow  
Esther Prieto - 24 points



## Photos of the month

Photo not available

**Print of the Month**  
Christmas Tree  
Shilesh Jani

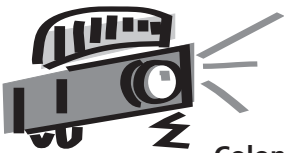


**Slides of the Month**  
Sacred Lotus  
Tom Richey



**Slides of the Month**  
Stamens in the Light  
Blair Ball

**Thanks to the judges this month.**  
Ellen Cox, Esther Prieto, Carl Nilson and Jeff Tallant.



## ASSIGNED CATEGORIES FOR 2005

September – Yesteryear

December – Movement

## Germantown Performing Arts Center (GPAC) Presents ...

Germantown Performing Arts Center (GPAC) presents... The Memphis Camera Club will be holding an exhibit Nov 2-30, 2005. Those interested in participating should submit up to 5 images (unframed) by September 1, 2005 to Quinn Strother or Tom Richey. These will be juried by the exhibit committee and returned for framing September 14th. The exhibit "LensWorks" will be composed of a mixture of members's best works, i.e. B&W, color,, scenic, candid people, creative, or macro. No formal portraits or nudes.

## “QUOTE OF THE MONTH”

“I don't know about what good composition is...Sometimes for me the composition has to do with a certain brightness or a certain thing coming to restness and other times it has to do with funny mistakes. There's a kind of rightness and wrongness and sometimes I like the rightness and sometimes I like the wrongness.” Diane Arbus. Diane Arbus was a New York fashion photographer who also photographed the “freakish margins” of society for which she became renowned. Norman Mailer said of her photography “Putting a camera in the hands of Diane Arbus is like putting a live grenade in the hands of a child.” So there you have two quotes for the price of one and a second view on composition.



## July Birthdays

Louis Ingram  
John Stitt  
Mikalya Hallford  
Shilesh Jani.