

# DEVELOPMENTS



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MCC meets nearly every Thursday  
1<sup>st</sup> Thursday: Competition  
2<sup>nd</sup> Thursday: Digital Class  
3<sup>rd</sup> Thursday: Program & Business  
4<sup>th</sup> Thursday: Carl & Tom's Class  
for Enthusiastic Photographers

May 2008  
[www.MemphisCameraClub.org](http://www.MemphisCameraClub.org)

## Mid Year Update

—Barry Siegel

We are just about at the half way point of the MCC year which runs from December through November. It's been a year of many changes so far. We were able to purchase a laptop for the club, though we haven't completely finished paying for it yet. The new laptop will really help make nearly every Thursday flow a little smoother. I'd like to thank those generous members who have already contributed, and appeal to those who have not to help us make our treasury whole again. A special thanks to Dale who researched, donated, installed and optimized the software, taught members how to use it, and on and on! Thanks to Patti P., too, for taking charge of the collections.

We have now been *in focus for over 70 years!* Can you believe it? The Board has already started planning for our 75<sup>th</sup> year celebration. If you have any ideas, please let us know.

Mary has been working on updating the non-bylaws portion of our member handbook. It can be found on the *About Us* page of our website. It's beautifully done and took a lot of work to get it finalized. Mary continues to make our face to the world, our website of course, a sexy one!

While we are on the subject of the website, remember that Mary can only work with what we give to her. Please remember to submit any images that won categories or that scored a 24 or higher to Mary for inclusion on the *Competitions* page. There is no time limit on submitting these images, though immediately after the competition is preferred.

In addition to the *Competitions* page, Mary has been quietly whispering behind the scenes to build interest in the *Galleries* page. We encourage every member to take advantage of the MCC Gallery page to show their work to the world. All you need to do is submit your high resolution images to Mary on a disk and she will downsize them appropriately for web viewing. I have to admit I am guilty of not having done so yet, so I'm giving myself 90 days to submit 12-20 images for a web gallery or else! If I haven't done so by then, I'll donate my mother-in-law's power scooter to the club for sale ;)

While we are on the subject of updating our website, a stranger viewing our site must think that Tom Richey is the only member who has ever been out of town taking photographs! That's the impression you get from the *List of Places* web page. I'm sure many of our members could add a little

*List of Places* web page. I'm sure many of our members could add a little information and a photo about a photogenic place they have been.

We have a lot of opportunities on our website to show our work to the outside world. In addition to the *Galleries* page, *List of Places*, and *Competition* pages, we always need photos from club events for the *Members Updates* page. Don't forget about donating photos to the Keepsakes Committee. In addition, Dave would warmly welcome any articles with or without photos for the monthly newsletter. You've got a lot of catching up to do. You had better get on it right away!

## **The Old Forest at Overton Park**

—Tom Furlotte

April 19<sup>th</sup> was bright and sunny as thirteen members of the Memphis Camera Club gathered for a shoot in the Old Forest. Dappled sunlight highlighted a wealth of native wildflowers growing within easy reach of the trail that wound through the ancient trees. Mayapple and Trillium are found in abundance, followed closely by Phlox and Wood Poppy. Jacobs Ladder and Comfrey were seen in clusters. Purple violets were plentiful but the yellow woodland violets were already gone and blossoms had been replaced by fluffy seedpods. Buckeye blossoms splashed their red trumpets along the trail at eye level. Meadow Rue and Sweet Cicely popped into view on occasion. The members spread out and set up to shoot what they found and soon the group was well dispersed.

Tripod legs splayed out to give access to the beauty underfoot. Reflectors bounced light into the shadows to open the darkness. Two hours flew by as we documented the natural beauty surrounding us.

The Old Forest has a population of Red Trillium that is the only Trillium native to West Tennessee. The other wildflowers are less rare, but are still a joy to see and photograph in their natural environment.

If you could not make this trip, you can plan your own since the park is easily accessible to everyone. And there is no admission charge. I'm going back. Maybe I'll see you there.

## **Upcoming Speakers and Programs**

—Blair Ball

May – Meet and Greet – long-term members welcoming new members – refreshments and prizes – Come One and All!!

June – Mark Weber, staff photographer for Commercial Appeal

July – Patsy McLaughlin – China trip

August – Mary Hughes, professional Portrait photographer and former MCC member

Oct – Tom Fox – Out West

## **Embrace the Journey**

—Juli Eck

We are a little late at getting this notice out, but the Memphis Professional Photographers Guild extended an invitation to all Memphis photographers to attend their event at the studio of one of their members.

“Embrace the Journey, thinking outside the box”  
Speaker: Victoria Kelly

Her website is <http://www.victoriakellyphotography.com>

“There will be fun, mingling, food (light hors d'oeuvres), Victoria Kelly, and door prizes. No RSVP is necessary; just show up.”

Monday, May 12 6:00 p.m.  
Watercliff Studio (home studio)  
6560 Black Thorne Cove  
Memphis, TN 38119

Directions:

From Poplar and Kirby Parkway, turn South on Kirby Parkway. Go across the railroad tracks and make immediate right on Old Poplar Pike (same as Park Avenue). Take immediate left on Old Lake Pike. Take immediate right on Black Thorne Cove. House is at the end of the cove...big brown contemporary house, 6560.  
Contact Juli Eck at 737-8021 if you have questions.

We hope to receive additional notices that may be of interest to our members.

## North to Alaska - Uttam Shah, April Speaker

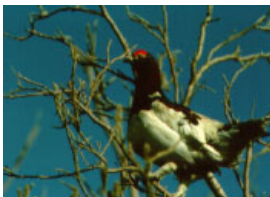
—Blair Ball

Our long standing member Uttam Shah delighted us with his showing of the Alaskan wilderness... which is both beautiful and vast. Uttam was there in 2005 and again in 2007, shooting Medium Format in 2005 and Digital in 2007.

Best times to visit are the end of August and the beginning of September. Less skeeters, they say. Plan on booking sleeping arrangements in select lodges 1-2 years in advance.

Here are just a few interesting facts about Alaska.

- Link to map of Alaska <http://www.mapofalaska.net/>
- Russian whalers and fur traders on Kodiak Island established the first settlement in Alaska in 1784.
- In 1867, United States Secretary of State William H. Seward offered Russia \$7,200,000, or two cents per acre, for Alaska.
- On October 18, 1867, Alaska officially became the property of the United States. Many Americans called the purchase "Seward's Folly."
  - Alaska officially became the 49th state on January 3, 1959.
  - Alaska accounts for 25% of the oil produced in the United States.
- The state of Rhode Island could fit into Alaska 425 times.
- The wild forget-me-not is the official state flower.
- The willow ptarmigan is the official state bird.



- The Sitka spruce is the official state tree.
- Juneau is the only capital city in the United States accessible only by boat or plane.
- The state's largest city is Anchorage; the second largest is Fairbanks.
- Seventeen of the 20 highest peaks in the United States are located in Alaska.
- At 20,320 feet above sea level, Mt. McKinley, located in Alaska's interior, is the highest point in North America.

Uttam showed us glaciers that were photographed from his cruise to Juno in a small boat that allowed them closer access to these sprawling glaciers. The sheer size and colors were amazing... a deep

and vibrant blue color resonated from these glaciers. The reason for such colors was density of the snow. Near several glaciers were seals which frolicked about. No sharks there.

The premier park of Alaska is Denali, a short 2 ½ hour flight from Anchorage in a small plane. Then 90 miles into the park which takes around 4-5 hours. The Denali Park road is the only road in the park and is mainly made up of gravel. Personal cars are not allowed unless a rare permit is issued, so most transportation is by bus.



This park spans six million acres of wildland, offering spectacular scenery. Uttam had several great shots; the colors are more vivid because of the number of hours of daylight. It was not uncommon for Uttam to be shooting at 9:30 at night. The expanded daylight hours bring a whole new meaning to golden hours for photography. A goal of many visitors is to see the big Five... Moose, Grizzly Bear, Caribou, Wolf and Dall sheep.



Uttam showed us shots of bears, bald eagles, seals, puffins, ptarmigan, and Mt. McKinley. The biggest cause of death for bald eagles is drowning because of the large fish they catch and can't release from their talons. Puffin birds go to sea. The state bird, the Ptarmigan, stays on land, and turns 100% white in the winter.

Mt. McKinley located in Denali Park is 20,320 feet, the highest point in the US. On average during the past few years, about 1000 climbers attempt the

# THIS MONTH'S WINNERS

## May 2008 Competition

Dodie Bush

Category	Winners	Title	Points
Assigned: Light	Mary Stubbs	MegaWatt Interior	26
Black and White	Mary Stubbs	Concealed by Magnolias	26
Candid People	Emanuel Villa	Cheerfulness	24 (tied)
	Peter Pace	Little Dixies	24 (tied)
Color Open	Jim Nazzarro	Bob's New Toy	22 (tied)
	Peter Pace	Early Morning Light	22 (tied)
Creative	Steve Copen	Mojave Outpost	24
Digital	Jill Griffith	Dock of the Bay	26 (tied)
	Alexey Halenkov	Arizona Dreams	26 (tied)
Landscape	Blair Ball	Spring is Around the Corner	24
Nature	Allen Sparks	Rocky Mountain Groud Squirrel	24
Portrait	Peter Pace	Rouge	26 (tied)
	Beverly Hammond	Breezy Bridal Session	26 (tied)
Image of the Month	Alexey Halenkov	Arizona Dreams	26 (tied)
	Allen Sparks	Rocky Mountain Ground Squirrel	26 (tied)
	Mary Stubbs	MegaWatt Interior	26 (tied)
	Peter Pace	Rouge	26 (tied)
	Beverly Hammond	Breezy Bridal Session	26 (tied)

summit per season, 500 make it, and 3 die.



So...plan your trip to Alaska! Make it a memorable moment of a lifetime and remember to shoot 24/7 when you are there...well almost. You'll need some time to sleep, but that might be hard since you will have sunlight for... almost 24 hours.

## Fieldtrip to Reelfoot Lake State Park

—Tom Richey

Just about every July we do a club trip to Reelfoot. For those of you that have never been or are new to the club, here are some particulars.

July 11, 12 & 13<sup>th</sup>. You arrive Friday the 11<sup>th</sup> at your own schedule. If the weather permits, we usually do a sunset shoot from the pontoon boats that evening.

Saturday morning there will be a sunrise shoot followed by breakfast. Then it is on to the pontoon boats for about 5 or so hours on the lake. We will probably see American lotus, American water lily, pickerel weed, spatterdock, and various other flowers around the lake. With any luck there may be some un-fledged Osprey chicks in the nests. We can expect to see great blue herons and egrets and perhaps an eagle. We stop for lunch at the pier in Samburg, followed by another hour or so on the boat and then back to shore. After dinner there will

be another sunset shoot from either the boats or a location on the shore, to be determined.

We will stay at the Reelfoot Lake Inn. It is on the south side of the lake near the visitors center. All of the rooms have 2 queen beds and 1 twin size bed. Based on the number of people per room, the cost of the rooms will be about \$67 including tax. The boat trips cost \$6-7 dollars per person. The number of participants will determine the total cost of the trip per person. It could range from \$25-35 dollars per person. If you think that you might be interested in going, let me know so I can start to lock down some of the rooms and the boats.

## Exhibits in The Making

—Quinn Strother

There is still a little time left to visit our exhibit at Christian Brothers University - Plough Library. Memphis Camera Club members, you do a great job.

Congratulations and many thanks to those who contributed works for the Ave Maria auction. Contributors include the following:

Peggy Copen	Steve Copen	Ellen Cox
Dale Cox	Paul Fultz	Mary Stubbs
Patty McLaughlin	Quinn Strother	
Joe Sullivan		

Don't forget to be getting your images ready for the Meeman-Shelby Forest exhibit. These need to be turned in June 5<sup>th</sup> to be judged for hanging. We need nature photos, so keep your eyes open for all those spring flowers and little critters that are making their first appearances in the world. I'm looking forward to seeing all of your great entries!

## COMPOSITION

### Part I: The Study of Lines

—Newt Reed

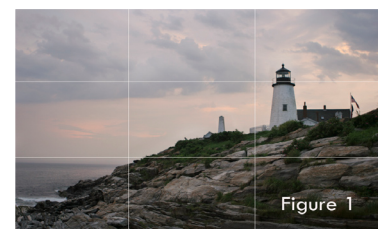
To be a better photographer you need to become a master of organization and construction. This happens by learning the rule of thirds, the nuances of lighting, the elements of perspective and by paying careful attention to the psychological lines in your photos and studying the fundamentals of subject placement.

Composition is one of the most important fundamentals that must be learned and studied in order to produce artistically pleasing photographs. In this newsletter and others to follow, I shall be discussing and summarizing the elements of composition.

The most important rule of composition is the elimination of any unnecessary elements in an image. Look carefully through the lens. Is there an element that doesn't support the visual image you are trying to convey? Eliminate the extraneous elements by cropping them out. Analyze your composition, taking the time (slow down) to look for a simpler uncluttered visual angle. **If you learn only one thing about composition: Keep your images simple and your photographs will improve.**

**Rule of Thirds:** Knowing the rule of thirds is basic to understanding the fundamentals of placing elements in an image. Briefly, the rule of thirds stresses the placement of the primary subjects or elements along the intersections of imaginary lines that divide your frame both horizontally and vertically into thirds. Important to remember: If a subject is looking or facing out to the left margin, the subject should be placed in the right third of the frame. If the subject is looking out to the right margin, the subject should be placed in the left third of the frame. The same principle applies if the subject appears or suggests a movement to the right, it should be placed on the left third of the frame or the opposite if it is on left side.

If you want a more sophisticated solution to placement then you may want to study the Fibonacci ratio rule of placement using numbers 1, 2, 3, 5, 8, etc., a system used by many well known painters like Leonardo Da Vinci. Be aware these rules require some math and are a little complicated to understand. See Figure 1.



**Lines:** Lines are one of the strongest elements in composition. Lines lead the eye around and through an image. Lines may function as divisions between other picture elements, or stand alone as the prime element. An image may have a variety of lines leading the eye through the image. Lines may also act as symbols that infer meanings that are not readily

apparent. The following discussion describes how lines direct and affect the visual roadmap and the emotional cues within a photograph.

**The Horizon Line** is the most often encountered line in outdoor images. Horizons should always be parallel with the top and bottom edge of an image. A low horizon emphasizes height, while high horizon emphasizes distance and /or depth. Horizon lines can also create a feeling of restfulness, space and expansiveness. The horizon should be placed in the position that augments the intended theme but should not be placed in the center of an image because you jeopardize the image by creating two equally important pictures on one image. The rule of thirds is important to remember with this line. See Figure 2.

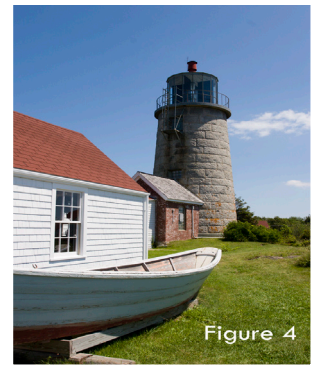


**The Vertical Line** is found in objects we look up or to look up at. These lines indicate stateliness and balance. A vertical line may present itself as a solid object, sometimes as a boundary between two shapes. The lines can be bold as in a tall building or as faint as a slender branch. Usually a scene containing strong vertical lines works better if formatted as a vertical or portrait frame. Unlike horizon lines that often run from border to border, a vertical line should rarely do the same because it will cause the viewer's eye to wander out of the frame. For example, a tree trunk rising from the bottom of the frame and exiting out of the top. See Figure 3.



**The Diagonal line** is both powerful and dynamic and implies movement. Usually the most expressive images contain strong diagonal lines that lead the viewer's eye into an image. We learn to read a written page from left to right and top to bottom, a diagonal line entering from the left will more quickly draw the eye into the image than a similar line entering from any other margin. The most harmonious diagonal line is one that rises from the bottom left of the frame. It brings the eye into the frame more slowly causing the

eye to linger longer. The most important thing to remember is that diagonal lines should never enter or exit at any of the corners of a frame. There are times when rules can be bent or broken; this is not one of them. See Figure 4.



**The Intersecting Line** is simply a line that meets or crosses another line. These lines can be vertical, horizontal, diagonal or curved. The eye will stop or linger at the intersecting lines so this is usually a good spot to place a focal point. Straight lines that intersect are usually man-made and can sometimes symbolize or represent a sense of conflict. It becomes the point where something is marked to happen. Again, when placing the focal point remember the rule of thirds. See Figure 5.



**The Oblique line** is generally a gentle sloping diagonal line that is often slightly curved. It is a good visual cue to lead the eye into the image especially when it enters from the bottom, or near the bottom of the frame. Oblique lines that converge are often used to create the illusion of depth. Picture two rails that appear to merge into one as they fade into the distance. Other good examples of oblique lines are footpaths, roads, streams and coastlines. This is one of those lines that generally should not enter from the corners of frame. See Figure 6.



**The Curved Line**, in my opinion, is the most beautiful or pleasing of all the lines. A curved line may be vertical, horizontal, oblique or diagonal and will guide the eyes in a smooth soft direction. The smooth movement of a curve line suggests a peaceful place or a quiet motion. Think of a meandering stream, rolling hills and a road that gently curves. The female form is a good example of a series of S-curves. The S-curve can be introduced into the image from the left or right as well as the bottom side of the frame. Experiment

with the curved line by entering the frame from different margins and see the visual change in distance and perspective. Usually, a curved line should not enter from the frame corners unless it is a broad line such as a wide stream, path or road entering from the bottom margin. See Figure 7.



Psychological Lines can be called invisible lines, lines of motion, lines of force or implied lines. Even though this line is hard to visualize it is of importance if you wish to execute meaningful thought provoking images. When an implied line connects two or more picture elements, a powerful effect is achieved. Usually this requires at least one animated object: often two or more. An example of this visualization: a mother staring down on her baby and the baby looking up to her mother. Another example is an animated object pointing to the intended focal point in the photograph. See figure 8.



One of the best ways to become familiar with lines is to write down your own description of each type of line. Keep the list in your camera bag as a reference. Review your photographs to see how lines can improve the visual cues and the intended meaning of your images. Lines are an important building block toward thoughtful composition and improving your Photographer's Eye.

## Leave Nothing but Footprints

Tom Richey

We are at a time of year where those of us who love outdoor and nature photography are very active. It is a time where we can do a lot of great images but also a time when we can do some serious damage if we are not real circumspect about what we are doing. I read a recent blog that was written by nature photographer Art Weber, the director of the National Center for Nature Photography. In it he pointed out some interesting and important issues.

No matter how well meaning we are, it is never a

good idea to disturb nests. If you flush the adult birds away and keep them away for too long the care of the young could be interrupted with dire consequences. You could be leaving a scent trail that would give predators an indication of where the nests are. Cutting away vegetation to get a better view also gives a better view to predators.

Another area that he mentioned that is a little less obvious was amphibians and reptiles. Collectively they are in trouble on a number of fronts. Loss of habitat coupled with illegal collecting for personal use and for the pet trade has been a one-two punch that decimated numbers of certain species. Amphibians in particular are extremely sensitive to changes in their habitat.

The main point to be made here is to address an issue that many photographers do and often do wrong, even with the best of intentions. They take an animal from its habitat in order to get more controlled photos of the species. They make take it home for studio shots or simply move it to another location.

Any many areas it is against regulations to collect or disturb these animals. While most photographers, unlike a family, will take the species for a short period of time instead of as a pet. Nevertheless it is important to remember that the turtle that you pick up may have had a decade's long impact on the environment that he lives in. By removing him you have upset that balance. If you do not replace it to the exact location where you took it, it may never breed again. Some species are location sensitive. They may not survive if you return them to a different pond then the one they were hatched in.

Just because you genuinely care about your subject – and I believe most nature photographers care passionately about them - doesn't mean you can't inadvertently bring harm.

No photo is worth jeopardizing the individual or adversely affecting the local population of which it's a part.

Note: This was mostly the work of Art Weber and is used with his permission.

*Thanks to all of our contributors this month!*