

LENS LINES

The Official Newsletter of the Arundel Camera Club

April 2002

April 3 Edward Pastula, nature photographer

April 10 Slide Contest

April 17 High School Competition

April 24 Print Competition

April 3 speaker: Edward Pastula is from Lanham, and his specialty is nature, fine art, wildlife, scenic, documentation and commercial photography

April 17: The Arundel County Camera club will host a photographic competition for the Arundel County High School students. Winning prizes will be announced at the meeting.

Slide Competition of March 13

Novice

1. Peter Bachmann Paper weight
 2. Peter Bachmann Flower
 3. Richard Young Dogwood Berries
 4. Judy Atkins Red Bandit
- HM Peter Bachmann Sculpture on Pratt Street
HM Judy Picciotto Bee Balm

Unlimited

1. Mike Dulisse Autumn Red
 2. Louis Sapienza Red Stayman
 3. Diana Listmann Boatyard Red
 4. Howard Penn Otter Pond
- HM Louis Sapienza Shaft of Light
HM Diana Listmann Subject of Red
HM Diana Listmann Red Wall
HM Elizabeth Gauld Scarlet Chard

Judge:

Scott Dine worked most of his life as a photographer and photographer director in Newspapers located in Denver, Richmond, Houston, Dallas, Amarillo and the Wire service. He also worked for 35 years at the St. Louis

Composition in 1043 Words (and a ton of Imagination)

by Mike Dulisse

*Good artists know the rules of composition....
Great artists understand the rules and know how to effectively break them.*

Volumes can be said about composition. In this (limited space) I have attempted to provide you with the essentials to begin to understand composition and to whet your appetite for additional study.

Translating a photographer's 3-dimensional world into the viewer's 2-dimensional frame is a challenge for any artist for any artist. The photographer must understand how to deconstruct the scene that is the subject of his intent, and then reconstruct it using compositional guidelines to create an image strong enough to stimulate emotion in the viewer. Composition provides the tools the artist needs to envision the image statement and characterize that vision as art. Effective composition gives the photographer the necessary controls to guide the viewer through the *idea* that originally inspired the image.

To better understand composition the photographer must understand how the viewer perceives the 2-dimensional image. The gaze of the viewer generally follows visual pathways and patterns through an image. As the viewer's gaze enters the frame they have no inherent emotional connection to the image. The viewer has a need to know what he is looking at and why and to make sense out of chaos. If the image lacks compositional attraction, or an intentional and deliberate lack of those elements, there will be nothing to draw the viewer's attention or, worse, hold the eye within the frame.

Compositional controls include **graphic controls** and

Dispatch and did everything possible including Photo Editor and Director of Photography.

Results of March 27, 2002 Theme Competition Novice Black and White

1. Dave Long Across the Harbor
 2. Dolphy Glendinning Pinkney Street
 3. Jean Friday Ego Alley
 4. Jean Friday Old Alley
- HM Dave Long Shadows up to Stairs
HM Dolphy Glendinning Steadfast Soldiers

Unlimited Black and White

1. Ted Golczewski Landmarks
 2. Ted Golczewski Night View
 3. Elizabeth Gauld Brice House Steps
 4. Elizabeth Gauld Annapolis Spring
- HM Godfrey Gauld The Roofs

Novice Color

1. Peter Bachmann Shapes and Light
 2. Mike Lewis Dallas at Night
 3. Peter Bachmann Baltimore at Night
 4. Dolphy Glendinning Starry Night
- HM Peter Bachmann Inner Harbor #1

Unlimited Color

1. Diana Listmann Sail Shop Martha's Vineyard
 2. Howard Penn Line of Lights
 3. Ted Golczewski Landing Spot
 4. Howard Penn San Diego Dusk
- HM Diana Listmann Night Moves
HM Godfrey Gauld Dawn on Bodkin Bodkin Creek

Judge: Tony Sweet. After 20 years as a professional jazz artist, Tony changed [careers](#) and directed his creative juices towards nature photography. The improvisational, spontaneous and abstract nature of jazz are also integral elements of nature photography. The transition was seamless and he became a full time professional photographer after only 5 years of study and building stock. Today, Tony's work is published on greeting cards, calendars, post cards, posters, [annual reports](#), catalogs, and electronic mediums. He is represented by Digital Vision in NYC. The Orion Stock agency in the UK. Tony conducts photography workshops from April

photographic controls. The artist uses lines, color, shape and form, patterns, light, and interest weight, and lens length, aperture and shutter speed, as well as focus to guide the viewer's eye through the photograph toward the subject and retain it there.

Compositional Elements

Graphic Control

- “ Lines provide direction and stimulate emotion for the viewer. Line types are:
 - upright lines evoke order or balance
 - diagonal lines evoke order or balance or sense of imbalance
 - horizontal lines evoke a sense of restfulness and peace
 - curved lines provide a sense of grace or softness
 - converging/diverging to provide depth or imply distance
 - “ Color is used to stimulate emotion in a scene. Classic examples of this are reds that evoke passion or warmth and blues that evoke distance or coolness.
 - “ Shape and form provide information about an object. Use shape and form to make image connection with the real world.
 - “ Pattern and repetition provide a regular and ordered placement of objects within the image.
 - “ Subject Weight provides direction to the viewer as to what compositional value you may place on the subject in the scene. For example, in a sunset sky scene if you place the horizon toward the bottom of the image, the obvious would be the sky.
 - “ Placement and the rule of thirds provide a classic guide of help focus a viewer's attention by keeping the center of interest out of the center of the frame and providing a harmonic balance within the frame. The photographer accomplishes this technique by dividing the film into vertical and horizontal lines located at a distance of one-third of the frame length and width. The subject would be located either at one of the intersecting line points or along one of the one-third lines.
- Photographic Controls**
- “ Light. Be sensitive to light (and shadow) and use it to create character and mood. Walk around your subject and observe how light affects the scene. Remember that the eye usually wants to go to the area of the image that is the brightest.
 - “ Shutter and aperture allow the photographer to control

through October. Tony's articles and photography are featured in Shutterbug magazine in the `Pro Tips' column, Rangefinder magazine, and as contributor to Nikonnet.com. His first book, "Fine Art Nature Photography: Advanced techniques and the Creative process" will be published by Stackpole Books in July 2002.

Club-Events Competition May 15th

The [Club Events](#) Competition will be held on May 15th. In this event, club members enter photos and slides taken on field trips, tabletop night, Chesapeake Bridge Walk , Christmas Party, or any other club sanctioned event. Entrants may enter one black and white, one color print and one slide from each field trip they participated in. There will be no class sizes and prints can be up to 16 X 20 for all entrants, regardless of usual class sizes in regular club events. Best of show winner will win a free membership for the coming 2002 - 2003 year.

Year-End photo Contest

It is time to start gathering all your 1st, 2nd, 3rd, and 4th place winners, during the past club year, that you have accumulated in the black and white, color prints and slides for a year end contest. If you are not sure which pictures were winners, contact Howard Penn. He maintains the list of winners.

ACC Web Site.

You can read all past and present issues of the Newsletters and individual photo web sites by dialing into the club's web page site at <http://start.at/acc>

Howard Penn's URL is:

www.angelfire.com/md3/pennfoto/home.htm

You can also reach it by using the shortcut: go.to/howard_penn

exposure, depth of field, and subject movement.

“ Lenses are the photographers "eye to the world."

Lenses and *lens control* allow the photographer to vary and control the way the viewer will perceive elements within the scene.

“ Focal Length and Lens Control

- Perspective provides a size relationship between objects within a 2-dimensional frame;

- Compression: telephoto lenses compress image objects so that distant objects appear closer to the subject;

- distortion; all lenses distort, most notably when the film plane (camera back) is not parallel to the subject;

- expansion; wide angle lenses expand the field of vision making distant objects appear farther away from the viewer

- Focus: use focus to bring attention to your subject or soften an image for a more creative approach.

Remember that the eye wants to go to the area of sharpest focus.

- Depth of Field: use depth of field to maximize the apparent depth of focus in the image; or to selectively focus on one area within the scene

A nominating committee headed by Elizabeth Gauld will be looking for candidates to fill offices for the coming year. If you are interested, please submit your name with Elizabeth Gauld.

Board Member

Richard Young

The Arundel Camera Club meets every Wednesday evening when school is in session. We meet at 7:30 and usually end around 9:00 p.m. at Severna High School, 60 Robinson Road, Severna Park in room G144.

Meetings are open to the public, but only dues paying members may enter competitions. Annual dues paying members may enter competitions.

Annual dues are \$15, \$7.50 per full-time student. If a second family member joins the club, the second member's dues are discounted 50% - \$7.50 per adult.

For further information, feel free to call any of the club's officers:

Howard Penn (410) 544-1742

Program Donna Bagdasian (410) 956-6971

Contest Kathy Funk (410) 437-0315
Sect/Treas Judy Atkins (410) 867-1699.00

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