

# **SANP OCTOBER 2011 NEWSLETTER**

## **OCTOBER MONTHLY MEETING**

**Date:** Tuesday, October 25, 2011

Time: Social time 6:30pm/Meeting 7:00pm

Location: Goins Auditorium, Pellissippi State Technical Community College

Our program this month is veteran landscape photographer Willard Clay. He will be presenting his new program titled "Creating Advanced Compositions." This program is based on using conceptual ideas to move your photography beyond the traditional compositional tools. These ideas include tonal contrast, spatial placement of elements, shape-based compositions, and point-counterpoint. Will is a master landscape photographer and I am sure that this program will be both informative and thought provoking.

Included at the end of this newsletter is Will's handout for this program. You might want to print it out and bring it with you to the meeting. Please remember that these notes are Will's intellectual property and therefore copyrighted, so they are intended for your own personal use only.

## **BIO**

Will is a former Professor of Botany at the University of Arizona, where he left in 1982 to pursue photography on a full-time basis. Will's landscape photography first appeared in Arizona Highways Magazine and Sierra Club calendars, and has since been regularly published by 18 national magazines, 16 book and 17 calendar publishers. He also teaches workshops nationwide, including one for the Great Smoky Mountain Institute at Tremont each October. For more information about Will and his photography, check out his website at [www.willardclayphotography.com](http://www.willardclayphotography.com).

## **MEMBER CRITIQUES NEXT MONTH**

Our program for November will be another critique of member's images by a 3-person panel. Specific information regarding submission guidelines will be emailed to the membership by early November.

## **MEMBERSHIP DUES**

Membership Dues for 2011-2012 were due by May 1. You can renew your membership at the October 25 meeting, or by mail. A membership form can be downloaded from the SANP website ([www.sanp.net](http://www.sanp.net)). Please remember your dues must be paid by 12/31/2011 if you want to participate in the 2012 Salon. That said; please do not wait until the last moment.

## **2012 SANP SALON**

The SANP Board decided that the "special" category for the 2012 salon is "Simplicity". The guidelines for this category are: Images that contain minimal compositional elements. Same rules apply as other categories.

## **2012 SALON VOLUNTEERS NEEDED**

Our annual SANP Salon is scheduled for February 24, 2012. Colby McLemore has graciously agreed to be the chairperson again this year. We need other members to volunteer for other duties required for the judging and the event itself.

For several years now the same members (for the most part) have been involved with bringing this event to fruition. They have done an excellent job, and there is a good template already in place for the logistics of the process. I would ask each member to consider helping with this event.

If you are willing to help, please contact Colby McLemore at 865-924-1455 or [colby@colbysphotography.com](mailto:colby@colbysphotography.com) or Kendall Chiles at 865-363-1525 or [kchiles@knology.net](mailto:kchiles@knology.net).

## **FALL FOLIAGE INFORMATION**

If you are looking for current information about fall colors try The Foliage Network website, [www.foliagenetwork.com](http://www.foliagenetwork.com). This is a good website for fairly reliable information that is updated each Wednesday and Saturday during the fall color season. They have three regional reports: Northeast, Midwest, and Southeast. They also have previous years' reports archived for comparison. I have used this website for several years and found the information very helpful.

## **FUTURE MEETINGS**

November 29, 2011	Panel Critiques of members images
January 31, 2012	???

## **SANP OFFICERS & BOARD MEMBERS**

Kendall Chiles	President	865-363-1525	<a href="mailto:kchiles@knology.net">kchiles@knology.net</a>
Steve Shackelford	Treasurer		
<b>Kris Light</b>	<b>Field Trips</b>		
Bob Turney	Field Trips		
Paul Hassell	Program Coordinator		
Allan Glazer	Membership		
Ron & Sharon McConathy	Website		

Elected Board Members

2012

Holland Rowe

Cheryl Sherrill

Bob Turney

2013

Harry Dunn  
Ron McConathy

2014

Jim Ford  
Jack Goodwin  
Colby McLemore      Secretary

# Composition: Conceptual Ideas

## by Willard Clay, copyright 2011

*“Rules are for beginners. Real photographers simply put the image together in a way that works, learned through experience and instinct developed from all those images they have studied and made.”*----George Barr

The structural tools of composition such as “foreground/middle ground/background”, “tool of thirds”, “diagonals”, “frames”, “repetition”, et cetera can be used to create the physical framework for the composition. It is the Conceptual Ideas that define the theme and “drive the composition”. These ideas “breathe life” into the composition and elevate a photograph from a picture to photograph status.

### I. **Tonal Contrast** – very effective in landscape photography

1. Ansel Adams – Zone System
  - a) Nine zones of tonality from black to white
  - b) Zone 5 is 18% reflectance (gray card) or “average” reflectance
  - c) The nine zones are equivalent to 256 tonalities in an 8-bit histogram
2. Rembrandt – “Chiaroscuro”
  - a) Characterized by very light regions in contrast to very dark regions to accentuate the featured bright element(s)
  - b) The “Cornsweet Illusion”

### II. **Shape-Based Compositions**

Some of the most effective compositions rely on powerful shapes to define the compositional structure. These *Power Shapes* are simple, graphic shapes that “drive” the composition by attracting and holding the eye of the viewer. Some of the most important power shapes for landscape photography are:

1. S-Curve
  - a) S-Curves effective when they enter a scene from, or near, a corner
  - b) Works best when it enters from the bottom and finishes “up” in the scene
2. C-Curve
  - a) C-Curves near edges can create interesting shapes that draw attention
  - b) A C-Curve that runs from edge to edge is an effective framing device

3. Lines
  - a) Diagonal lines are very effective
  - b) Lines ending up in corners are very effective compositional elements
  - c) Vertical lines are effective compositional elements (straight trunk trees)
4. Waves
  - a) Large single waves are effective
  - b) Multiple small waves work in repetition compositions (sand dunes)
5. Circles
  - a) Important circles are best when placed in a prominent position
  - b) Small circles effective as repetitive compositional elements
5. Zig-Zag
  - a) Effective compositional tool with streams and rivers

### III. **Point-Counterpoint** (Creating Visual Contrast)

The conceptual idea of Point-Counterpoint is loosely defined as two (or more) major compositional elements in a scene that have some important relationship with each other that creates a visual contrast. Point-Counterpoint is a sophisticated compositional concept that emphasizes the *inter-relationship* between elements that drives or defines the composition. Examples of conceptual ideas that can create a visual contrast are:

1. The Sun: The sun as a point source to create a counterpoint to softer light
2. Color: Color(s) in one location counterpoint to color(s) in another location
3. Textures: Texture of one element counterpoint to another element
4. Motion: A static element counterpoint to another element in motion

### IV. **Spatial Placement Of Element**

A space-based composition is a sophisticated concept that relies on spacing and placement of elements in a composition.

Henri-Cartier Bresson –Coined the term “Decisive Moment”

Cartier-Bresson actually used the term to mean when all the *compositional* elements (and probably light) in a photograph perfectly come together and is “ready” to be photographed at that moment. Let’s expand his definition for landscape photography to mean the spatial placement of an element(s) that is moving in relation to the static elements in a composition. When the moving element is placed in the “ideal” location relative to the static elements (determined by the photographer), this will define our concept of the “Decisive Moment”. Capturing the

decisive moment created by spatial placement drives the composition to a higher level of quality that makes a photograph a “photograph” and not just a picture.

Of course, for a landscape photographer, this definition of a “Decisive Moment” can be expanded to include when the flowers are in peak bloom and healthy (or the foliage is in peak color and healthy), the “light is right”, and the wind has stopped blowing. For the landscape photographer, this second definition definitely fits!

1. Spatial Placement: Sun placement can define the decisive moment
2. Spatial Placement: Cloud(s) placement can define the decisive moment
3. Spatial Placement: Shadow(s) placement can define the decisive moment
4. Spatial Placement: Water movement can define the decisive moment
5. “Added Touch”

**“The magic of a great photograph, which probably cannot be explained, comes from the genius of the photographer because the photographer was ready and organized to catch the image the moment it presented itself”**

**---George Barr**

**“To take a photograph is to align the head, the eye, and the heart”**

**---Henri Cartier Bresson**