

The Brant Camera Club executive approved the list of topics for our upcoming season's Clinics and Verginnia Barrie competition.

The executive also approved a motion that panoramic images, including photo-stitching, are no longer considered digital manipulation (which previously would have to have been entered in the Digital Manipulation category). Many of today's cameras have built-in technology to achieve this result, and it was felt we should "get with the times".

Many of these topics will really get you thinking! There are some descriptions included beneath the list. You can also search online for further information and sample images, and we will also be going over some of these topics early in the club's new season.

CLINIC 1

Entry Deadline: Tuesday, October 18th

Judging: Saturday, October 29th

1 A Scene with Water

2 Open

* Digital Manipulation

You may enter 1 image per category.

CLINIC 2

Entry Deadline: Tuesday, Jan 17, 2017

Judging: Saturday, Jan. 28, 2017

1 Fences

2 Open

* Digital Manipulation

You may enter 1 image per category.

VERGINNIA BARRIE

Entry Deadline: Tuesday, March 21, 2017

Judging: Saturday, April 1, 2017

1 Dynamic Tension (man made or in nature)

2 Rhythm or repeating patterns (progressive or alteration and undulation)

3 Lovely Dead Stuff

4 Creative Wide Angle

5 Stopped motion

6 Night Photography or Light Painting

7 Framing

8 Macro/close-up

9 Negative Space

10 Balance (symmetrical, asymmetrical or Radial)

* Digital Manipulation

You may enter 5 images from the list of 10, but only 1 per category. If you are entering the Digital Manipulation category as well, you would have a total of 6 entries.

* Digital Manipulation entries are scored separately, with the Digital Artist of the Year award going to the member achieving the highest total score in the Digital Manipulation categories over the season.

NEGATIVE SPACE

Negative space, in art, is the space around and between the subject(s) of an image. Negative space may be most evident when the space around a subject, not the subject itself, forms an interesting or artistically relevant shape, and such space occasionally is used to artistic effect as the "real" subject of an image.

The use of equal negative space, as a balance to positive space, in a composition is considered by many as good design. This basic, but often overlooked principle of design, gives the eye a "place to rest," increasing the appeal of a composition through subtle means.

SYMMETRICAL BALANCE

There are basically two types of balance in photography. The first is formal balance, also called symmetrical balance. As the name suggest it is when one or more identical or similar subjects are repeated symmetrical on each sides of a given point. The formal balance is most often recognized by subjects that are uniform in shape.

ASYMMETRICAL BALANCE

The second type, informal balance or so called asymmetrical balance is when one or more dissimilar elements are balancing on each side of a given point. Informal balance is less obvious because the subjects are not uniform. A well made image using informal balance is more appealing to the viewer compared to a symmetrical composed image.

If you have a large object in the image it should be counter balanced with a smaller object or objects to make a good composition. If you have flower appearing large in the foreground on the right side of the frame you can balance it with two or more smaller flowers on the left side. It does not need to be flowers on the left side, but anything that naturally balances the image. Use of asymmetrical balance is more challenging and requires more artistic skill and training to do well compared to symmetrical composition.

RADIAL BALANCE

There is also a third type of balance in photography - radial balance. This is when all the elements of the design radiate from a center point in a circular fashion. Radial balance is a great way to lead the eye into the focal point in the center of the ad.

DYNAMIC TENSION

Dynamic tension is a way of using the energy and movement available in various features of the frame to draw the eye out of the picture, in contrasting directions.

This is one of those things that, once you've learned about it, you can't stop seeing, making it quite easy.

What you need to look out for is as follows:

- Multiple diagonal lines moving away from each other in different directions.
- Paths that move in opposing direction.
- Body language that contrasts between 2 or more subjects.

FRAMING AND ROTATION

Try rotating your image when going for a more abstract approach; different angles produce varying degrees of tension, which can make a big difference to the final image. A good place to start is in the architecture world. It's quite easy to spot Dynamic tension in buildings and other structures. From there consider moving on to finding tension in nature, emotion, colour, body language...the list is endless!

I'd like to extend my thanks to Clinic Chair Brad Thorne for his work putting these topics together, and the executive members for suggesting some tweaks resulting in this final list.

You'll also note that we have moved the Clinic 1 deadline to a later date in October to allow you even more time to work on your entries!