

Focal EXPRESSIONS



Newsletter of the Nevada Camera Club • A Member Club of the Photographic Society of America • September 2025
 See the Nevada Camera Club Web Site at <http://nevadacc.org/>

Sophia by Julia Mejorada. Purple Ribbon in Beginner Club Challenge with 27 points



The soft, natural light streaming through the window in this photograph of my daughter was a key element in shaping its mood. I captured this image with a Nikon D5000, shutter speed of 1/100, an aperture of f/5, and 400 ISO.

In post-processing, I focused on enhancing the image's depth and texture. I used Desaturate in Photoshop and adjusted the contrast to create a delicate balance between a sense of strength and softness. In Lightroom, I applied a preset to soften Sophia's skin. ●

SEPTEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

OCTOBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NCC Calendar

Events listed in **BOLD FACE SMALL CAPS** are open to the public. Events listed in plain face are open only to NCC members. Unless noted, all General Meetings begin at 7:00 PM in the St. Andrew Lutheran Church Fellowship Hall, 8901 Del Webb Blvd., Las Vegas. All Executive Board Meetings begin at 7:00 PM by Zoom.

SEPTEMBER

- 2 Executive Board Meeting on Zoom, 7 PM
- 4 **2025 ANNUAL OPEN ELECTRONIC IMAGE COMPETITION EXHIBITION OPENS WITH AWARDS AT 6 PM. CHARLESTON WEST LIBRARY, 6301 W. CHARLESTON BLVD., LAS VEGAS.**
- 10 Judges Corner on Zoom, 7 PM.
- 12 **PROGRAM MEETING IN THE FELLOWSHIP HALL OF ST. ANDREW LUTHERAN CHURCH, FEATURING ROYCE BAIR 7 PM.**
- 14 Beginner's Group on Zoom, 2 PM.
- 22 Deadline to enter Monthly Electronic Image Competition, 11:59 PM.
- 26 **MONTHLY ELECTRONIC IMAGE COMPETITION MEETING ON ZOOM, 7 PM.** Club Challenge: *Includes a "Sunstar".*
- 30 Deadline for the October issue of *Focal Expressions*.

OCTOBER

- 7 Executive Board Meeting on Zoom, 7 PM
- 10 **PROGRAM MEETING IN THE FELLOWSHIP HALL OF AT. ANDREWS LUTHERAN CHURCH, 7 PM. FEATURING TIFFANY WEEMS.**
- 20 Deadline to enter the Monthly Print Competition, 11:59 PM.
- 24 **THE MONTHLY PRINT COMPETITION IN THE FELLOWSHIP HALL OF AT. ANDREWS LUTHERAN CHURCH, 7 PM.** Club Challenge: *Leading Lines*
- 28 Deadline for the November issue of *Focal Expressions*.

President's Message

by Clayton Fox, ANCC



Here we are in September already, cooler weather is on the way! This means MORE Outdoor Photo opportunities! We have had a great year so far and last month's print competition was fantastic. I am so proud of the talent we have in our club! Let me also give a shout out to Allan and Jerome for putting on a great program meeting last month. The mini studios were outstanding and good learning took place. I also want to congratulate all the 27's last month, we had quite a few! That proves there is meaningful learning going on. As a reminder we are ramping up for the Wetlands Park Friends fundraiser, we need photos of the Wetlands that will be sold to support the Wetlands Park Friends (see the e-notice or contact me directly). Also remember to come out to the West Charleston Library on September 4th at to view the Best of Show and Best of Category winners before the 6pm awards ceremony for our 2025 Annual Open Electronic Competition! I can't wait to see those fantastic photos.

Lastly, board elections are coming up and there will be vacancies. It's time to step up and support this great club! Our future's so bright we need to wear sunglasses!

September Calendar reminders:

- 1st Labor Day
- 7th Grandparents Day
- 11th Patriot Day
- 22nd First day of Autumn ☀

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Community E-Notice

Subscribe to Community E-Notice to receive announcements regarding the Las Vegas photographic community via E-mail. To start your subscription, modify your newsletter subscriptions in your member account on the Nevada Camera Club web site.

<http://nevadacc.org/>

Club Challenge Themes

September - Electronic

Includes a "sunstar"

October - Print

Leading Lines

November - Electronic

Triptych



25% off
Canson Aquarelle
Prints

use code: **TEXTURED25**
offer expires: 09/30/2025



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Nevada Camera Club E-Notice

Subscribe to NCC E-Notice to receive timely and important announcements from NCC officers and chairpersons via E-mail. To start your subscription, update your newsletter preferences in your account on the Nevada Camera Club web site.

<http://nevadacc.org/>



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Beginners' Group

by Jerome Hamilton, DNCC



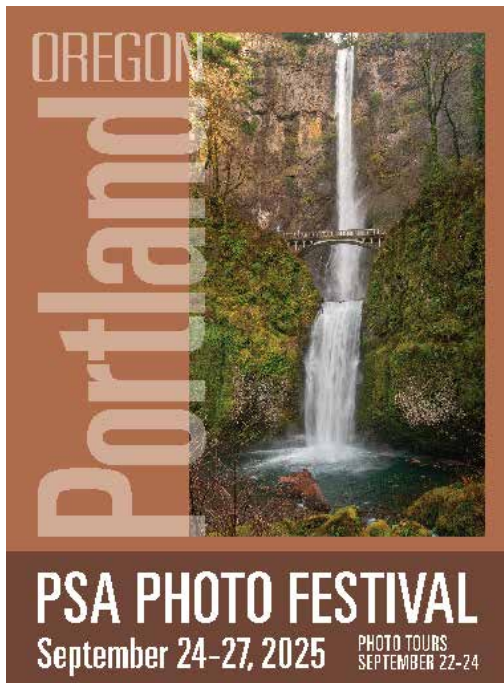
Always remember that the Beginners' Group to me is not always about being a beginner. It's about learning new things and sharing what you know. Please don't feel like you need to be a beginner to come and hang out with us.

For the last Beginners' Group I put together, I planned a Photo Walk to Circus Circus Hotel, and we photographed the front canopy and the tent.

For a few of us who stayed later, we also walked the casino, the midway, and the Adventure Dome. That has been several months back and I would really like to do another photo walk, maybe closer to the end of October as it will start to cool down, and we can do another Las Vegas Blvd. location.

However, for this month, I'm planning a zoom on September 14th. This will keep us cool and indoors. I'm going to talk a little about Photoshop and editing on certain competition categories, the do's and don'ts. I will show a couple of images and do the dodging and burning process live so you can watch and see the changes. New members, hopefully this will answer some of your questions. If not, keep asking!

A zoom link will be sent out the morning of the Beginners' Group Meeting and I will see you at 2 PM Sunday, September 14th. ☺



NEVADA CAMERA CLUB MISSION STATEMENT

The mission of the Nevada Camera Club shall be to promote the art and science of photography by sharing what is known and continuing to learn with support and respect for one another.

Monthly Competition

by Paul Bessette, HNCC

The August print competition attracted 66 entries submitted by 25 members 35 unique categories. The judges awarded five perfect scores of 27 and 24 first place ribbons.



Those receiving perfect scores were:

Harry Ghuman – *Portal to the Stars*

Jerome Hamilton – *Warrior Queen*

Doreen Lawrence – *Snuggles*

Jim Ludwig – *Waiting for the Moon on a Death Valley Dune*

Julia Mejorada - *Sophia*

The Club Challenge was Baby(s) and had 18 entries.

Thank you to the following volunteers that made the competition possible.

Set-up assistance: **Paul Bessette, Craig Hicks**

Take in Assistance: **Sandy Cornwell**

Entry Fees: **Linda Hicks, Mary Sheets**

Announcer: **Linda Hicks**

Print Handlers: **Paul Bessette, Craig Hicks**

Scorekeeper: **Mary Sheets**

Merit Recorder: **Juliana Stratton**

Ribbon Writer: **Sandy Cornwell**

Judges: **Clayton Fox, Harry Ghuman, Jerome Hamilton, Janice**

Phillips, Rob Raymond, and Ed Stiglitz.

Next month is an electronic image competition. Make sure you have your entries uploaded and paid for by 11:59 PM on Monday, September 22nd. The Club Challenge asks members to "Include a Sun Star".

As a reminder, in October we will have a special challenge of a Halloween themed challenge. It's not too soon to find your inner ghoul and design that special spooky image. The entries will be judged by the members in attendance. Ribbons will be awarded.☺

Focal Expressions is published monthly by the Nevada Camera Club for its members. Focal Expressions uses a two-column format. Cost of advertising is \$10 per column inch per issue. Minimum ad size is one-half column inch (\$5). Standard business card size (2"x 3.5") is \$20; a quarter page is \$50; a half page is \$100; and a full page is \$200. Semi-annual and annual rates receive a discount.

Submit ad copy with payment to:

Nevada Camera Club

P.O. Box 19451

Las Vegas, NV 89132.

For further information contact Mary V. Sheets by phone at 702-521-9569 or by e-mail at: sheetsmva@gmail.com. Submission deadline for the October is September 30, 2025. Linda Hicks, editor: publisher@nevadacc.org

Save the Date: It's Picnic Time!

by Nancy Alprecht, ANCC

Nevada Camera Club will host a picnic for members and their guests at Floyd Lamb Park on Saturday, October 4 from 10:00am - 2:00 pm. picnic Area 3. The club will provide beverages, burgers, and hot dogs. If you want to contribute, you can bring a side dish or dessert to share.

While the picnic will be at no charge, there is an entrance fee of \$6.00/ car to get into the park if one doesn't have an annual pass. In order to judge interest, we are asking those planning to attend to complete a survey form at <https://forms.gle/svCxHU4gvMCEwPVi6>. Make sure to bring your camera!

Sign-in sheet will also be available at the meetings. ©

Focus Stacking

by Clayton Fox, ANCC

If you have never focus stacked an image, there are several ways to do it. Some cameras include an automated mode for focus stacking, some do not. The objective is to get a sharp image from the closest object to the furthest object (sharpness throughout the image, front to back). Let's start with the manual process using a landscape photo as an example.

Compose your image, use manual focus and on a tripod, focus on the closest thing to your lens and take a shot. Next move your focal point to somewhere midway (between the nearest and furthest point in your image), take another shot. Lastly, move your focus point to the furthest point in your image and take the third shot. You can take more shots at various distant points in your composition, but you need at least 3 to get that sharp image. I would suggest using the midpoint aperture of the lens you are using. Experiment for what works for the image you are shooting.

If your camera has a touch screen then use auto focus and tap various points on the screen, taking photos with each tap. If you have an automated setting in your camera follow those settings and hit start. Your camera will automatically take a series of photos for you to stack in Photoshop or Helicon Focus, or whatever stacking software you are using.

Next, in Lightroom Classic, import your series of images with different focus points and perform a basic edit on one image, then copy and sync those edits to all other images. Next, select all the images and choose Edit > Edit In > Open as Layers in Photoshop. In Photoshop, select all layers, go to Edit > Auto-Align Layers, and then Edit > Auto-Blend Layers using the "Stack Images" option. Once done, flatten the layers and Save the final image. It will appear as a new TIFF file in Lightroom that you can further edit if needed.

If you use Helicon Focus, export your images to it and follow Helicon's instructions.

Another technique is to use burst mode. Set your camera to continuous burst mode and use manual focus. Then, hold the shutter button to take a series of images while either slowly twisting the focus ring or physically moving the camera to shift the focus point across your subject. This method is effective for non-moving subjects like insects or flowers, but it requires practice for consistency and can be challenging handheld.

That's it. Practice and have fun.©

Programs

by Jerome Hamilton, DNCC

Astrophotographer **Royce Bair** will present "Going to the Dark Side" for our September 12th program. Royce tells us, "'Half the park is after dark' is a catchy slogan used by our national parks, and I'm encouraging people to discover this unique world with their photographic night vision.



"During the past two decades I've been able to avoid the crowds in our public lands and find amazing beauty and solitude in places that are oftentimes crawling with tourists in the daytime — it's like a whole new world of photographic opportunity!

"In my 'Going to the Dark Side' presentation, I hope to not only get people excited about "nightscapes" but help them find new ways of seeing and enhancing their nighttime compositions. If photographers have tried astro-landscape photography in the past and found it challenging, I will help them break some of the technical barriers and help make it more fun and fulfilling.

"If a seasoned photographer thinks they've already figured it out, I can assure them that there is much more to learn. I will teach advanced photographers new techniques that are opening up many exciting horizons in the nightscape genre!"

Royce Bair has been a professional magazine and advertising photographer for three decades. He is one of the early innovators of a genre of night photography some call "nightscapes", and has often been called "the founding father of landscape astrophotography". His unique images have received worldwide newspaper and magazine syndication. Royce believes the foreground is just as important as the starry night sky, and may need additional natural or artificial light enhancement for better recognition and aesthetic appreciation. Lecturing throughout the world, Royce has taught various ways to accomplish this, including his public service website on "Low Level Lighting" methods. ©



Photos © Royce Bair

Results from the August 2025 Monthly Print Competition

Abstract

Advanced – Monochrome

Blue 24 Chip Chisena Patterns in Stone

Animals/Pets

Advanced – Color

Blue 25 Ken Lawrence Verdin
Red 25 Janice Phillips I'll Win This Stare Down

Advanced – Monochrome

Red 22 Sandy Cornwell This Is My Road

Commercial

Beginner – Color

Red 23 Calvin Moore Taking a Cruise

Creative

Intermediate – Color

Blue 25 Philip Cenicola Frank Lloyd Wrong and the Anti-AI Rebellion

Advanced – Color

Blue 25 Juliana Stratton Sparkling Leaves

Master – Color

Blue 26 Stephen Cupp Out of This World

Master – Monochrome

Blue 26 Craig Hicks In the Woods

Documentary

Advanced – Color

Blue 25 Steve O'Melia Gotta GO!
Red 24 Chip Chisena Abandoned House, Tai O Village

Advanced – Monochrome

Blue 24 Sandy Cornwell Wupatki Pueblo

Master – Color

Red 21 Craig Hicks Green Biplane

Nature/Wildlife

Advanced – Color

Blue 25 Edward Stiglitz Show Off
Red 25 Ken Lawrence Variable Sunbird
White 23 Clayton Fox Hello Hummingbird

Advanced – Monochrome

Blue 25 Edward Stiglitz Great Grey

Master – Color

Blue 26 Doreen Lawrence Matriarch
Red 24 Clayton Fox Red Rock Nature

Photojournalism

Master – Color

Blue 26 Linda Hicks Got It!

Pictorial

Beginner – Color

Blue 24 Julia Mejorada Ablaze
Red 21 Julia Mejorada Happy Bubble

Beginner – Monochrome

Red 23 Calvin Moore When I Grow Up

Intermediate – Color

Blue 26 Serena Scalzi Lake Tahoe Sunset
Red 24 John Johnson Watery Monster

Intermediate – Monochrome

Blue 26 Jeff Hahn Clouds, but No Rain
Red 26 Jeff Hahn Evening Traffic

Advanced – Color

Blue 26 Michael Stratton Tulips
Red 26 Michael Chapman Majestic
White 25 Paul Bessette Split Rock, Lake Superior, MN
----- 25 Jerome Hamilton Costa Rican Mountain Sunrise

Advanced – Monochrome

Purple 27 Jim Ludwick Waiting for the Moon on a Death Valley Dune
Loyal Friends

Red 24 Paul Bessette

Master – Color

Blue 24 Harry Ghuman Steeple in the Sunset
Red 25 Linda Hicks Morning Blaze

Portraiture

Advanced – Color

Purple 27 Jerome Hamilton Warrior Queen
Red 25 Steve O'Melia Soaking It All In

Advanced – Monochrome

Red 23 Nancy Alprecht The Stare

Master – Color

Blue 24 Stephen Cupp Stretching in the Desert

Still Life

Intermediate – Color

Blue 25 John Johnson Water Lily
Red 23 Philip Cenicola Bikini Wax

Advanced – Color

Blue 26 Michael Stratton Peppers

Master – Color

Blue 25 Doreen Lawrence Judy Garland

Unclassified

Intermediate – Color

Blue 24 Serena Scalzi St. Mary's Artwork

Advanced – Color

Blue 25 Janice Phillips My Turn
Red 24 Juliana Stratton Mid-Summer Storm Coming In
White 21 Michael Chapman Emerald Lake

Master – Color

Purple 27 Harry Ghuman Portal to the Stars

Club Challenge

Beginner

Purple 27 Julia Mejorada Sophia

Intermediate

Red 23 Serena Scalzi Stella Starts Standing
White 22 Philip Cenicola Mom Always Liked You Best

Advanced

Blue 25 Jerome Hamilton My Twins
Red 25 Ken Lawrence Obsidian Cubs
White 24 Janice Phillips Not Sure About This

Continued on page 5

Results from the August 2025 Monthly Print Competition

Continued from page 5

----	24	Sandy Cornwell	I See You
----	23	Paul Bessette	Kara
----	23	Clayton Fox	Cell Phone Baby
----	23	Edward Stiglitz	I Am Hungry
----	23	Michael Stratton	Hours Old Baby Hippo
----	22	Narcy Alprecht	Too Many Siblings
----	22	Steve O'Melia	Happily Tucked Under Mom's Wing
----	22	Juliana Stratton	Fawn
<u>Master</u>			
Purple	27	Doreen Lawrence	Snuggles
Red	25	Craig Hicks	Baby Rebel Fan
White	24	Harry Ghuman	My First Best Friend
----	23	Linda Hicks	Three Kids ●

PSA Is Coming to Las Vegas!

We're thrilled to announce that the 2026 PSA Photo Festival will take place in Las Vegas, Nevada, from September 13–19, 2026.

Mark your calendars and get ready for a week of inspiration, photography, and celebration with photographers from around the world. ●



2025 Annual Open Electronic Image Competition Exhibition Opens and Awards Presentation

West Charleston Library
6301 W. Charleston, Las Vegas
Thursday, September 4th, 2025
Gallery opens at 5:30 PM
Awards at 6:00 PM

Judges Corner

by Jerome Hamilton, DNCC

I have been on the judges panel for monthly competitions quite often this year as well as many years in the past. It greatly pleases me seeing some entries in Beginners class during the competitions lately. That means we have new members and, in most cases, new photographers. Competition is a great way to get feedback on your images and most of the time some great constructive criticism. Everyone needs to remember to pay attention to all of the images being judged and not only our own as there is so much to be learned. Hopefully you don't get discouraged in the time it takes to learn the different competition values and some of the finicky traits of the judges themselves. If you can withstand the time, I can guarantee you will learn from the process.

Judges Corner is a discussion group I lead to help further the learning and understanding process from monthly competitions in the club and abroad outside the clubs main functions. Feel free to submit images each month for the formal discussion with Jerome and other judges who join in. Anyone can actively participate and ask questions or just sit back relax and view as an attendee. I'm the first to say I'm not the greatest judge, by far, but I have judged for many entities through the past 35 years.

Judges' Corner has been gaining a little ground as the attending numbers have been on the rise these past few months. Some of the discussions have been rather stimulating, creating very good feedback. During the month of September, we will talk about the Portrait category vs the People category and Still Life compared to Pictorial. I'm looking for some images from these categories in the past competitions or some new images to see where they fit best. Let's meet online via Zoom on September 10th for this version of Judges Corner. The zoom link will be sent out the morning before the discussion via E-Notice.

Please join me at 7 PM on September 10th and let's spend some time discussing categories. While discussing some images, I will do my best to give you my insight on the judges mindset of judging your images. ●



Join PSA

For membership information, go to

<http://www.psa-photo.org/>

or contact PSA Liaison,

Stephen Cupp

lvthunder@lvthunder.com

August 2025 Monthly Print Competition 1st Place Images

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Harry Ghuman
Portal to the Stars

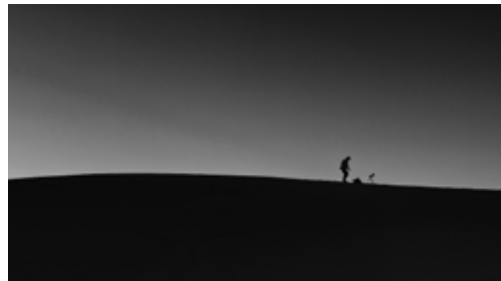
27s



Doreen Lawrence
Snuggles



Jerome Hamilton
Warrior Queen



Jim Ludwick
Waiting for the Moon on a Death Valley Dune

Blue ribbons



Janice Phillips
My Turn



Stephen Cupp
Out of This World



Ken Lawrence
Verdin

August 2025 Monthly Print Competition 1st Place Images

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Craig Hicks
In the Woods

Blue ribbons



Steve O'Melia
Gotta GO!



Doreen Lawrence
Matriarch



Philip Cenicola
Frank Lloyd Wrong and the Anti-AI Revolution



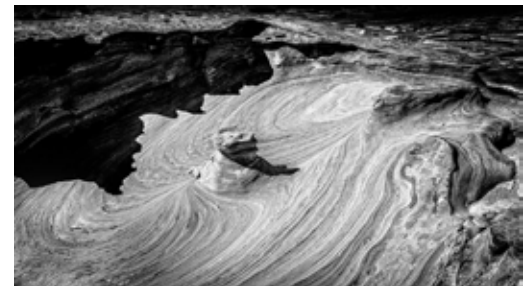
Michael Stratton
Tulips



Julia Mejorada
Ablaze



Serena Scalzi
Lake Tahoe Sunset



Chip Chisena
Patterns in Stone



Jerome Hamilton
My Twins

August 2025 Monthly Print Competition First Place Winners

All photos © 2025 by named artists. All rights reserved.



Doreen Lawrence
Judy Garland



Sandy Cornwell
Wupatki Pueblo

Blue ribbons



Harry Ghuman
Steeple in the Sunset



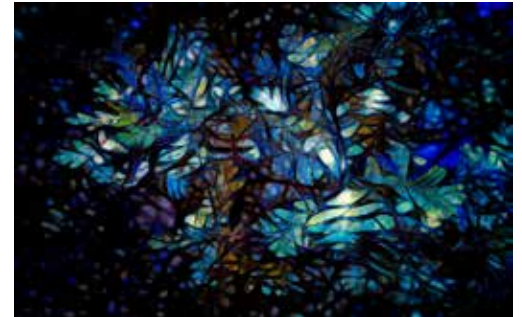
Serena Scalzi
St. Mary's Artwork



Linda Hicks
Got It!



Stephen Cupp
Stretching in the Desert



Juliana Stratton
Sparkling Leaves



Michael Stratton
Peppers

Fall Colors: From Capture to Edit

How to photograph autumn's brilliance and bring it to life in post



by Harry Ghuman, HNCC



Few seasons stir a photographer's imagination like fall. The landscape transforms into a canvas of gold, crimson, and burnt orange. But capturing the magic of autumn goes beyond pointing your camera at colorful trees — it's about light, timing, thoughtful composition, and subtle editing.

In the Field: Timing, Light & Color

Fall color is fleeting. Peak foliage varies by location and elevation, often lasting only a week or two. Use online foliage trackers or local parks' social media to plan your outings. It is advisable to use multiple resources. A good one is <https://www.explorefall.com/>

Close to Las Vegas, there are good opportunities in Utah. Zion NP and the Cedar City area have many great spots. In the West, there is great potential in the eastern Sierras, within driving distance.

Finding good color requires significant driving as you incorporate the information from many sources. A little rain and wind can disrupt your plans for an area, requiring you to drive to another location, which could be hours away.



The golden hours are great for fall foliage photos, just after sunrise and before sunset. The light bathes leaves in soft, warm light, adding depth and glow. On cloudy days, diffused light enhances color without harsh shadows, perfect for close-ups or forest scenes.

However, you will find compositions that have light in the front and during the day. Backlighting is an excellent option for shots during the day, as in the image on the left.

A polarizing filter can deepen blue skies and cut reflections on wet leaves, making colors richer. And don't overlook the ground — fallen leaves, puddles, and shadows can create striking foregrounds and reflections.

Continued on page 11

Composition Tips: Lead, Layer, Frame



Autumn scenes can feel chaotic, so use **leading lines** like fences, roads, or tree rows to direct the viewer's gaze. Compose with **layers** — foreground leaves, midground trees, distant hills — to create visual depth.

Natural frames like arching branches or window-like forest gaps help isolate and emphasize a subject.



Leading lines and layers create a dynamic fall composition. Roads, rivers, and implied lines can help guide the viewer's eye.

In Lightroom: Enhancing the Magic

Once you've captured your shots, a few subtle Lightroom edits can bring them to life:

- **Vibrance:** Boosts muted colors without oversaturating the image.
- **HSL Panel:**
 - Shift the yellow hue slightly toward orange for richness.
 - Increase orange luminance to make leaves glow.
- **Tone Curve:** Add a gentle S-curve for contrast and depth.
- **Clarity & Texture:** Use lightly to bring out leaf details without making the scene harsh.

Optionally, finish with a slight vignette to draw the eye inward, especially effective in forest scenes with strong central subjects.



Raw image



A subtle edit to add contrast to the sky, and gently add vibrance to the leaves

A subtle edit enhances warmth, depth, and contrast without overdoing it.

Final Tip: Edit with Restraint

Fall colors are naturally vivid — let them speak. Don't push saturation or contrast too far, or you risk making the image feel artificial. ●

Mastering Leading Lines

by Harry Ghuman, HNCC

In photography, your job isn't just to capture a scene — it's to direct attention. Leading lines are one of the most effective compositional tools to do just that. Whether they're bold and obvious or subtle and suggestive, leading lines draw the viewer's eye deep into the image and toward your intended focal point.

A leading line is a visual element in a composition that draws the viewer's eye toward a specific point of interest in the image, often the subject or focal area. In photography, painting, and design, leading lines can be actual (like roads, fences, rivers, or building edges) or implied (like a row of lights, shadows, or repeating shapes). Leading lines have been used in art for many centuries, and photography has adapted to those conventions.

Key aspects of a leading line:


Directional guidance: It naturally guides the eye through the frame.

Connection to the subject: It often starts near the edge of the frame and points toward the main subject.

Depth creation: It adds a sense of perspective and three-dimensionality.

Types: Can be straight, diagonal, curved, converging, or even zigzag, each affecting the mood differently. The key is that they direct attention to the main subject. Lines without a central subject are not leading lines.

Classical examples of Leading Lines in Art and Photography

Classical work	Image	Why it Works
Leonardo da Vinci – The Last Supper Painting (1495–1498)	 The image shows the painting 'The Last Supper' by Leonardo da Vinci. It depicts Jesus Christ and his twelve apostles seated at a long table in a room with a strong sense of perspective. The architectural lines of the room, including the walls, ceiling beams, and table edges, all converge toward the center of the composition, where Christ's head is located, effectively drawing the viewer's eye to the focal point.	All architectural lines (walls, ceiling beams, and table edges) converge toward Christ's head at the center of the composition. <u>Key Point</u> Use perspective and structural lines to emphasize the focal point.

Continued on page 13

<p>Raphael – The School of Athens Painting (1511)</p>		<p>The tiled floor and central arch guide the viewer's eye directly toward Plato and Aristotle.</p> <p>The arches above, the edges of the ceiling coffers, and even the alignment of figures form invisible arrows pointing to the philosophers.</p> <p><u>Key Point</u> Symmetry and receding lines can guide attention in a scene full of complex detail.</p>
<p>Caravaggio – The Entombment of Christ Painting (1603–1604)</p>		<p>The gestures and diagonals of the mourners' arms and Christ's body direct the eye to the emotional center.</p> <p><u>Key Point</u> Not all leading lines are literal—gaze, gesture, and anatomy can function as invisible guides.</p>
<p>Ansel Adams – Clearing Winter Storm, Yosemite Photography (1944)</p>		<p>Natural lines of the valley, river, and cloud formations draw the viewer into the depth of the landscape.</p> <p><u>Key Point</u> In landscape photography, terrain and light can create compositional flow.</p>

<p>Henri Cartier-Bresson – Behind the Gare Saint-Lazare</p> <p>Photography-1932</p>		<p>The puddle reflection, railings, and figure in motion create lines and movement across the frame.</p> <p><u>Key Point</u> Use elements in the environment to guide and balance action.</p>
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Why They Work

Our eyes instinctively follow lines. In photography, this behavior is a gift: it allows us to control the visual journey. A well-placed line creates flow, adds depth, and connects elements across the frame. It's particularly powerful in wide-angle or landscape compositions where there's a strong sense of space.

How to Use Leading Lines Effectively

1. Find or Create Natural Lines
Scan your scene before shooting. Look for patterns, convergences, or repeated elements — like lamp posts or fence pickets.
2. Shoot Low for Impact
A lower perspective exaggerates lines, especially on paths or roads. Get down low and let the lines stretch toward the horizon.
3. Use Converging Lines for Depth
Lines that meet near the center or vanishing point create a strong illusion of depth and distance.
4. Lead to the Subject
The line is only as powerful as where it leads. Ensure it ends at something important — a person, a landmark, or a moment.
5. Break the Rule Creatively
Sometimes, letting a line lead out of the frame can create mystery or tension — just be sure it's intentional.

Nevada Camera Club Contact List

NCC Officers

President	Clayton Fox	949-838-6847
Vice President	Ken Lawrence	505-250-5930
Secretary	Roger Millett	702-459-0416
Treasurer	Mary Sheets	702-521-9569

NCC Committees and Trustees

Advertising/Resident Agent

Mary Sheets 702-521-9569

Beginners Group

Jerome Hamilton 702-682-9514

Club Apparel

Juliana Stratton 702-860-8394

Club Publications

Linda Hicks 219-477-0750

Community Liaison

Darryl Ginwright 808-782-5955

Competitions (Monthly Electronic)

Craig Hicks 702-497-5753

Competitions (Monthly Print)

Paul Bessette 702-561-7265

Education

Harry Ghuman 650-454-0751

Exhibit Display Modules

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Membership

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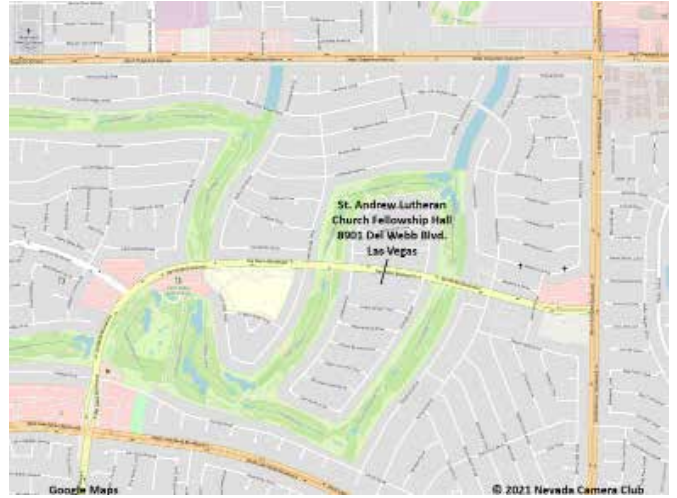
Jackie Strat 732-829-8551

Contact us at info@nevadacc.org

Membership Information

Annual dues: \$48 for adults, \$36 for juniors (under 18) and students or seniors (63 and over). Dues are prorated for persons joining after January. Members automatically receive Focal Expressions. For further membership information call Steve O'Melia, 702-497-5448.

Meeting Location Map



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