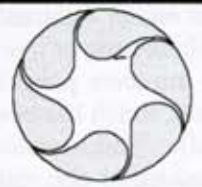




The f – Stop



Newsletter of the Camera Club of Brevard

August 2005

Next Meeting: 7:00 PM, Thursday, August 18, 2005, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

Monthly Program: Under Water

Monthly Contest – Theme is Abstracts

Bank Hangings

We need framed photos for the **September** bank rotations. **Remember that the frames must have a wire on the back for hanging.** Please bring your photos to the meeting and give them to **Carlos or Linda Davis** or call (259-2470) to make other arrangements. ***We will bring photos to the meeting only if you call and tell us you will be there. All others please call and make arrangements to pick them up at our house.*** The Bank of America banks are located at: **Eau Gallie** – 202 E Eau Gallie Blvd, **Fifth Ave** – 333 5th Ave, **Satellite Beach** – 100 Scorpion Ct., **NASA** – 175 E NASA Blvd.

Eau Gallie: Anne Du Bois - Labyrinth Headstone: **Hermann Schiefner** - Pink Water Lily: Blue Water Lily: **John O'Connell** - Yellow Flower: Wings: **Lib Schiefner** - Kylemore Lough, Connemara: Corn Cockles: **Priscilla Dolan** - Blending In: Still Life of Cattails: Old Eau Gallie.

Fifth Ave: Anne Du Bois - North Florida Trail: Lotus: **John Aleves** - Summer Day in Paris: Red Bottle: **John O'Connell** - French Perfume: Red Head: **Larry Davis** - Lake Washington Sunset: **Tom Hand** - Lacey Lady: On the Coast.

Satellite Beach: Anne Du Bois - St Francis: Beach Reflection: The Red Door: **Bob Sprinkle** - The Flower & the Fly: **Genie Jones** - Mr Big Stuffy: Pecking Order: **Hermann Schiefner** - Dogwood Tree: **Larry Davis** - Asheville Fall: **Tom Hand** - Castle Walls: Country Cottage.

NASA: **John Wilmer** - The Desert of Maine: **Keith Johnson** - Viera: Trees: **Lucy Rugg** - One Perfect Rose: The bloom is on the rose: Rose on tree: **Tom Hand** - Fishing Hole: Sheep Season: The Castle: Cape Hatteras Coast.

Ready for pickup: **Bill Meyers** - Impressions of Venice I: Still Life with pear and grapes: **Debbie Rather** - Pretty Predators: **Doctorsid** - Caged like an Animal: **Hermann Schiefner** - Angels Trumpet: Rock Formation: **John Alives** - Mrs. Mango's Blue Door: Foggy Morning: **John Wilmer** - Bass Harbor Headlight: Portland-Head Light: **Lib Schiefner** - Palm Frond: **Lucy Rugg** - Red Bridge: Stone Bridge: Bridge into Spring: **Mary Ann Skellett** - Alto, New Mexico Deer: **Patty Corapi** - Just Beginning: The Passion: Sun Daze: **Tom Hand** - Johnston Castle: Abbey Entrance (England): Red Call Box: **Wallace Weeks** - Old and older: Water on Coleus: Tulip V.

Member Accomplishments

Lib Schiefner sold a photo entitled "Colors Embard" from the Eau Gallie Bank of America.

Last Time

The July meeting was an outstanding success thanks to **Marilyn Cook**. **Marilyn**, who teaches basic black & white, color and

Membership Information

Single \$25 per year
Family \$30 per year
Student \$10 per year

For more information, call any officer listed in our club directory. Friends and guests are always welcome at our meetings!

Club Directory

President	Jim Ragan (255-1773)	Photo Display Coordinator	Carlos & Linda Davis (259-2470)
VP. (Programs)	Dr. Sid (698-6428)	F-Stop Editor	Carlos Davis (259-2470)
VP. (Field Trips)	Connie Hayes (779-1474)	Membership	
Secretary	Elaine Christian (259-4759)		
Treasurer	Tracey Wright (956-8187)		

digital photography at BCC gave CCB members a comprehensive presentation on different procedures to use in taking night photos. She used student photos to illustrate the methods. A computer generated slide presentation (projector supplied by our friends at **Southern Photo**) was used to present and illustrate the topic. CCB members left with a wealth of information. She also gave CCB members a list of web sites that contain information on night photography. They are: <http://www.thenocturnes.com/workshop.htm>, <http://www.com/nightphotos/>, <http://www.midnightexposure.com/>, <http://www.interwalk.com/night.htm>, <http://www.stujenks.com/>, [http://www.home.earthlink.net/~kitathome/LunarLight/moonlight gallery/](http://www.home.earthlink.net/~kitathome/LunarLight/moonlight_gallery/), <http://www.lostamerica.com/lostframe.html>, <http://www.mkaz.com/photo/tools/expcalc.html>, <http://www.micaelkenna.net/html/>



Marilyn Cook from Brevard Community College. Photo by **Carlos** [index2.html](#). CCB members will look forward to **Marilyn's** next presentation.

Quarterly Contest

This month's contest topic is Abstracts. Any photograph that is an illustration of this theme is acceptable. Voting will be done by the members present. Any member may enter either slides or prints, which has been taken within the last 18 months (max of 3 total). Slides and/or prints may be submitted in any format (mounted or not, matted or not etc.). The size of each print will be limited to no smaller than 7 inches in the shortest dimension and no larger than 14 inches in the longest dimension. Ribbons will be awarded to the winners. If you bring slides please let Jim know ahead of time so we can arrange for display.

Helpful Hints Night/Low Light Photography

During the day we expect the film to reproduce what we see. However, at night the difference between what we see with our eyes is sometimes dramatically different than what the film records. This is because the film can "add up" light and reproduce color and shadows that we cannot see with our eyes. As an example, one bright light can prevent us from seeing detail in adjacent shadows. Film does not have this limitation.

Table of approximate exposures for night photography

Subject	Type of lighting	Effect	ASA400 Exposure
Street scene	Sodium or Mercury vapor light	Dark bright	1/60, f-2.8 1/125, f-2.8
Shop window	Small store spotlight items very bright	Normal Normal Normal	1/20, f-2.8 1/30, f-4 1/30 f-5.6
Street lights	Mixed	Lights only	1/30, f-4
Bonfire	Flames	Fire Fire & people	1/30, f-4 1/15, f-2.8
Fireworks	Mixed Sparklers	Light People	1 sec, f-4 1/30, f-2.8
Car lights (50 mph)	Light source	Streaks	1/30, f-2 10 sec, f-8
Neon signs		Light source	1/60, f-5.6
Floodlit	Various	Normal	1/60, f-5.6
Floodlit buildings	Various	Normal	1/8, f-2.8
Moon	Clear night	Detail	1/250, f-16

Exposure can sometimes be a hit or miss proposition. However, the table shown above can give you a head start on getting a good exposure. Always remember to bracket your shots by 1 f-stop or more.

Reciprocity failure is a characteristic of general-purpose black and white and color film. This means that when the correctly calculated or measured exposure time is longer than about 1/2 second, the film will look underexposed. You can solve this problem by using a faster film or by giving the film more exposure than the meter recommends. Typically, this is one or two stops. Both exposure time and a change in development time are needed for black and white films. However, the recommendations are different for different manufactures. The following is an example.

Film	Exposure Time Values are f-stop or time			
	B&W	1 Sec	10 Sec	100 Sec
Conventional	+1 f- or 2 s	+2 f- or 50 s	+3 f- or 1200 s	
Development time increase	-10%	-20%	-30%	
T-Max 400 pro	+ 1/3 f-	+ 1/2 f- or 15 s	+1 1/2 or 300 s	
Development	No change	No change	No change	

If you are in a situation where the light is so low that your camera's metering system is unable to provide you with a reading, try some of the following.

Open your lens to a wider aperture or set a slower shutter speed (e.g. let in more light). Find the exposure settings and then "backtrack" to the aperture/shutter speed that you want. For example: Suppose you get a reading of 20 sec at f/4, but you want to take the photo at f/16. Each f stop change results in a doubling of the exposure time. The series is: f/4 to f/5.6 (40 sec), f/5.6 to f/8 (80 sec), f/8 to f/11 (160 sec), f/11 to f/16 gives 320 sec (5 min 20 sec). Be sure to bracket your exposure for insurance.

Try increasing the film speed setting instead of the aperture. You may not get a reading at ISO 100 but you might at ISO 3200. You would use the same backtracking technique as above. For example: Suppose you get an exposure reading of f/4 at 15 sec on a film speed setting of ISO 3200. Now adjust the film speed to the real value (here ISO 100) and each time you half the speed you double the time. The sequence would be: 3200, 1600, 800, 400, 200, 100. The corresponding time series would be: 15 sec, 30, 60, 120, 240, and finally 480 sec. You would produce an exposure at 480 sec (8 min) at f/4.