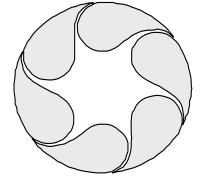


# The f – Stop



Newsletter of the Camera Club of Brevard (www.ccbrevard.com)

November 2005

**Next Meeting:** 7:00 PM, Thursday, November 17, 2005, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

**November Monthly Program:** Portraits

**Field Trip:** Attend an art show.

## Bank Hangings

We need 10 framed photos for the **January** 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 5<sup>th</sup> Ave, **Satellite Beach** – 100 Scorpion Ct., **NASA** – 175 E NASA Blvd.

**Eau Gallie:** **Carlos Davis** - Out on a Limb; **Connie Hayes** - Peace River # 6; Florida Gator; Florida Swamp; **Linda Davis** - Jack's Creek Bridge, VA; **Tom Hand** - Orange Flower; Scottish Coast; Coastal Scene; Reflection Johnston Castle.

**Fifth Ave:** **Carlos Davis** - Debutante; Peachy Keen; **Hermann Schiefner** - Anhinga; Orchids; **Kathy P. Lacina** - Relax Here; **Larry Davis** - St. Martain; St. Thomas; Red Rock Canyon; **Linda Davis** - Southern Belle.

**Satellite Beach:** **Carlos Davis** - Water on Mossy Rock, TN; **John Wilmer** - Reflections of McKea; Sunrise after Dennis; Birds of a Feather; **Larry Davis** - New Orleans; Space Shuttle Returns; **Tom Hand** - Pink Daisies; Rievaux Abbey; Center of Small English Town; Sunset at Cape Hatteras.

**NASA:** **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** - Old Eau Gallie; Still Life of Cattails; Blending In.

**Ready for pickup:** **Anne Du Bois** - The Red Door; Beach Reflection; St Francis; Lotus; North Florida Trail; **Bob Sprinkle** - The Flower & the Fly; **John Alevs** - Summer Day in Paris; Red Bottle; **John O Connell** - French Perfume; Red Head; **John Wilmer** - The Desert of Maine; **Larry Davis** - Lake Washington Sunset; **Lucy Rugg** - One Perfect Rose; Rose on tree; The bloom is on the rose; **Patty Corapi** - The Passion; Just Beginning; Sun Daze; **Tom Hand** – Lacey Lady, On the Coast, **Wallace Weeks** - Tulip V; Old and older; Water on Coleus.

## Quarterly Contest

This month the quarterly contest topic is Silhouettes. Bring your matted and/or framed and/or mounted photo to the November meeting.

## Christmas Party & Annual Contest

The Christmas party will be on December 19<sup>th</sup> (Monday) at 7:00 PM at the Imperial's Comfort Hotel and Conference Center, 8298 N. Wickham Rd. (near I-95). The dinner will be a buffet and cost

## 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

<b>President</b>	Jim Ragan (255-1773)	<b>Photo Display Coordinator</b>	Carlos & Linda Davis (259-2470)
<b>VP. (Programs)</b>		<b>F-Stop Editor</b>	Carlos Davis (259-2470)
<b>VP. (Field Trips)</b>	Connie Hayes (779-1474)	<b>Membership</b>	Kathy Pihlaja-Lacena (757-8618)
<b>Secretary</b>	Elaine Christian (259-4759)	<b>Webmaster</b>	Arnold Dubin (723-7787)
<b>Treasurer</b>	Tracey Wright (956-8187)		

\$30.00 per person. The deadline for reservations is midnight Sunday, December 11<sup>th</sup>.

Entries may be dropped off at the Melbourne Municipal Golf course pro shop located on 192. If you have any questions please call **Tracey Wright** at 956-8187.

## Last Time

Last time CCB member **Linda Davis** gave an outstanding



**Linda Davis** demonstrating the application of adhesive to the back of a photograph. (Photo by Carlos)

presentation on how she does the mounting, matting and framing of **Carlos and Linda's** art show photography. One of the techniques used produces a double mat appearance while using a single top mat. This is accomplished by mounting the trimmed photograph directly to the mounting board. The mounting board will become the background mat. The top mat is then cut so that a ¼ inch gap exists between the photograph and the top mat. This allows the bottom mat to be seen surrounding the photograph. **Linda** also showed how to determine the mat's border width and how to mat using a "bottom" weighted method.

she also showed several examples of alternative matting methods using foam core to space out the different layers of matting giving the mats a 3D appearance and fancy corner cuts. **Carlos and Linda** have used these methods at various times during their growth as artists. The adhesive used to mount the photo to the mounting board is Scotch PMA positional mounting adhesive. It can be moved until you press it down using a roller or squeegee. This is not a reversible process and should only be used on photographs that will never need to be removed from the mounting board. **Ralph Sanders** of **Art Supply of Melbourne** can help you with mat cutter alternatives and the mounting adhesive.

### Member Accomplishments

**Hermann Schiefner** sold a photo named Quo Vadis at the Eau Gallie branch of Bank of America. **Hermann and Lib Schiefner** sold seven of their photos to decorate an office of A. G. Edwards. **Carlos Davis** sold a photo named Buried Treasure at the Eau Gallie branch of Bank of America. **Arnold Dubin** has setup a website for the camera club at [www.ccbrevard.com](http://www.ccbrevard.com). Be sure to go to the site to see all of the latest information and the latest f-Stop.

### Helpful Hints: Framing Mounting and Matting

For a good display, prints should be put behind glass or Plexiglas (in a frame) or mounted on a stiff material. A print may curl or wrinkle if it is only pinned or taped to a wall.

The most widely used mounting material is stiff multi-ply cardboard. The cardboard should be covered on both sides by thin paper, which gives it a specific color and texture. Only use mounting boards that are advertised as photo mounts. This is because cardboard contains sulfur, acids, and peroxides. These are all harmful to print emulsions. Other mount materials include Masonite (used for large murals), foam-core (special paper-covered styrofoam board), sheet aluminum, and plywood.

For full mounting (print and mounting are the same size), smooth surfaces are best. For mat mounting (the print is smaller than the mount), a slightly pebbled, cream or white surface will lend a feeling of quality. All colored mounts, including silver, gray, and black, should be smooth.

Mounts should be of a size and proportion to complement the print size, shape and subject matter. It's best to standardize on mount sizes and adjust the image size to yield the desired

mount sizes and adjust the image size to yield the desired relationships. A suggested standard set of sizes includes 8 X 10 in, 11 X 14 in, and 16 X 20 in. From these you can make long or tall sizes 8 X 14 in, 8 X 20 in etc. or square sizes 8 X 8 in, 11 X 11 in etc. Other combinations tend to be more wasteful. The following table lists some common mounting materials. The thickness is given in points (50 points = 1.3 mm = 0.05 inch).

Name *= preferred	Ply/Thickness	Use
Poster board	2, 4, 6/10-25	Not for mounting
Light weight	8, 10/30-35	Small prints (5 X 7 in max)
*Single weight	14/50-55	General purpose (to 16X20")
Double weight	28/100-110	Frameless (to 16 X 20 in)
100% rag	4, 8/50 - 100	Archival mounting
1/8" Masonite	-/125	Large prints (to 2 X 4 ft)
1/4" Masonite	-/250	Huge prints (to 4 X 8 ft)
Foamcore	-/250	Huge prints (to 4 X 8 ft)

Mount color should be white with most high-key subjects (prints that are light, with predominately bright highlights with no black shadows only gray). With blue toned prints, use white or cream. Warm toned or brown toned portraits go well on cream. The following table is a set of recommended colors.

Print	Mat Color
Full-range	Gray
High-key	White
Mid-Key (prints are flat with few highlights/black shadows)	Gray or bleed (prints are borderless)
Low-key	Bleed or full-mount
Blue-toned	White or cream
Red-toned	Cream, or full-mount
Brown-toned	Cream, or full mount
Color prints	Gray

Most mount boards have a gray core. You should paint the outer edges of these boards (felt-tipped markers work well).

In bottom weighted mounting, mount the print with an equal amount of mat at the top and sides and a slightly larger mat area at the bottom.

Never use rubber cement, except for temporary mounting. The rubber cement contains sulfur, which ultimately combines with the silver of the print image to form silver sulfide, resulting in faded and stained prints.

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