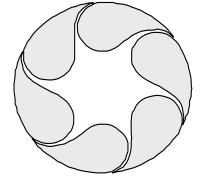


The f – Stop



Next Meeting: 7:00 PM, Thursday, February 16, 2006, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.
February Monthly Program: Free Lance
Field Trip: To be announced.

Bank Hangings

The Brevard Bank of America offices have been changed to a different set of auditors. These new auditors will not allow the camera club to hang our photos there any longer. The Fifth Ave. branch has not been audited yet and wanted photos for another month. We expect to get a call this month to come pick up those photos also. If you have any ideas where we can hang photos, talk to Jim Ragan. If you want us to bring your photos to the meeting, call 259-2470. Please make arrangement to pick up your photos. *We have 29 photos ready to be picked up. Storage space is tight so please make arrangements to pick them up.*

Fifth Ave: **Connie Hayes** - Ibis, The Last Thing a Blade of Grass Sees; **Genie Jones** - Early Morning Flight, Early Fall Spot; **Hermann Schiefner** - Base Harbor, Ireland, **John Alives** - Poppy, Foggy Morning; **John Wilmer** - Sugar Town, Go Fly a Kite.

Ready for pickup: **Anne Du Bois** - Beach Reflection, St Francis, The Red Door, Lotus, Labyrinth Headstone, North Florida Trail; **John O Connell** - Red Head, French Perfume; **John O'Connell** - Yellow Flower, Wings; **John Wilmer** - Sunrise after Dennis, Reflections of McKea, Birds of a Feather; **Larry Davis** - Space Shuttle Returns, Lake Washington Sunset, New Orleans; **Lucy Rugg** - The bloom is on the rose, One Perfect Rose, Rose on tree; **Patty Corapi** - Just Beginning, Sun Daze, The Passion; **Tom Hand** - Rievaux Abbey, Pink Daisies, Sunset at Cape Hatteras, Center of Small English Town; **Wallace Weeks** - Tulip V, Old and older, Water on Coleus.

Member Accomplishments

Hermann Schiefner sold a photo named Wisteria at the Eau Gallie branch of Bank of America. **Carlos Davis** has been juried into the Celebration Art Show (April 1-2) and Mandarin Art Festival (Jacksonville) on April 15-16.

Quarterly Contest

This month's topic is mountains of Florida. As an example, find any mound of dirt or sand and photograph it so that it appears that the mound is a mountain. Mounds of dirt can be found at construction sites or at the beach. You may find that a mirror will be useful.

The purposes of the quarterly contests are to encourage members of the Camera Club of Brevard to take photographs

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)		F-Stop Editor	Carlos Davis (259-2470)
VP. (Field Trips)	Connie Hayes (779-1474)	Membership	Kathy Pihlaja-Lacena (757-8618)
Secretary	Elaine Christian (259-4759)	Webmaster	Arnold Dubin (723-7787)
Treasurer	Tracey Wright (956-8187)		

and to obtain feedback in a positive manner to improve the quality of our photography. In addition, a slightly competitive attitude is added to the quarterly contest to promote a more planned, skillful approach to our photography. Following are the rules for the quarterly photography contests:

1. Any member may enter either slides or prints, which the member has taken within the last 18 months.
2. The number of slides and/or prints combined is limited to three per member, per contest.
3. Slides and/or prints may be submitted in any format. This means that a member may decide on how to display his or her photography; such as whether the photograph is mounted or not mounted, matted or not matted, placed in a protective plastic sleeve of a various type, or any other manner that the member selects.
4. 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.
5. The slides and/or prints entered in each quarterly contest must pertain to the topic listed for that particular quarterly contest.
6. The members will judge entries in each quarterly contest.
7. Winning entries will be awarded as follows:
 - 1st Place - Blue ribbon
 - 2nd Place - Red ribbon
 - 3rd Place - White ribbon
8. Slides and prints will be judged together. In the event of a tie, a run-off vote will commence.
9. A photograph of the winners of each quarterly contest will be taken.

Helpful Hints: Architecture

Architecture is an endlessly fascinating subject and the vivid, accurate picture language of photography is an ideal medium for telling its story.

However, you must be sensitive to buildings so you can interpret them accurately with your camera. Buildings have a spirit and personality that reflect the architect and the tastes and values of their time.

When a viewer looks at your photograph they will want to see various kinds of information. For example: Why did the architect choose this particular shape? What purpose is the building designed to serve? What materials are used and why? Is there anything new or unique here?

Understanding the spirit or personality of a building is only the beginning. You must apply the techniques of camera handling, composition, and lighting in order to put this understanding on film.

In lighting for architectural pictures, too, you often must select rather than arrange. In twelve hours or less the same building may go through moods ranging from the brilliant clarity of early morning, through the glare of noon, to the softness of dusk and the mystery of night. The play of sunlight and shadow may change with each shift in the sun's position.

An important problem you'll encounter is the control of perspective. We've all seen pictures taken with the camera tilted upward so that a tall building seems to be unnaturally squeezed together at the top and falling over backward. Your brain corrects the distortions the eye sees when looking without a camera, but a camera doesn't have this ability. A view camera can correct these distortions by tilting and swinging the back of the camera. However, there are other techniques that can be used with 35mm cameras. The techniques used are: **1 Back away from the subject:** Keep your camera level so that the film plane is **parallel** to the **front o f the building** and move away until you get the entire structure in your viewfinder. **2 Shoot from a midpoint elevation:** Try to locate yourself at an elevation where your

line of sight intersects your subject at a point about halfway up the building. **3 Correct perspective during enlarging or in**

Photoshop: Converging horizontal or parallel lines can be corrected to some degree by tilting the easel at the time you make the printing exposure. Photoshop has a distortion/perspective control which makes the correction easy.

A good architectural photograph is more than a pleasing picture that shows overall form, structure, and setting. It also has accuracy of detail. Part of your interpretive job is to bring out the building's architectural fine points so clearly that the viewer can study your photograph for information as well as enjoy its emotional or pictorial qualities.

A view camera makes this easier through the use of a large negative size. You can focus precisely and you needn't worry about loss of detail through enlargement. You will have to work harder when using a small 35-mm camera. Here are a few tips on how to get a great photograph.

1 Choose the right film: Follow the basic rule . Choose a film that's as fast as you need but no faster. **2 Use crisp lighting:** Strong side- or backlighting can bring out details clearly, reveal texture, and make your photo look sharper. **3 Don't overexpose:** For finest grain and greatest possible sharpness, use an exposure meter and aim for the least exposure required to get necessary detail in important shadows. **4 Focus to make most efficient use of depth of field:** Use the depth-of-field scale and focus at a point that makes the far and near limits of DOF include the important details. **5 Fill the frame:** The more you need to enlarge, the more you risk losing sharpness and fine detail. Compose your picture to fill the negative frame edge to edge. **6 Hold steady:** A good sturdy tripod is best for your purpose. Use a shutter speed no slower than 1/50 second and press your camera against a wall, column, or other firm support. **7 Choose the right developer:** There are developers designed for use with the slow, fine-grain, ultra-sharp films.

A final tip: Keep alert for the unplanned and unpremeditated shot that may leap out at any time, even when you're finishing the day's work. It could be the best of the lot.

Camera Club of Brevard
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