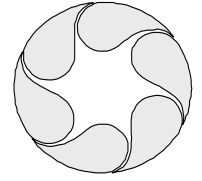


The f – Stop



Brevard Zoo Bats Photo by Carlos

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

April 2006

Next Meeting: 7:00 PM, Thursday, April 20, 2006, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

April Monthly Program: Sports Photography by Craig Bailey from Florida Today Newspaper

Field Trip: Sports photography - April 29, 2006, Meadowlane Elementary - Soccer Field

Photo Displays

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

Sattelite Beach Community Center: **Anne Du Bois** - Beach Reflection, Lotus; **Carlos Davis** - Sea Oats at Dusk; **Hermann Schiefner** - Bellingrath Gardens; **Lib Schiefner** - Azalia, Leu Gardens; **Linda Davis** - View from Clingman's Dome; **Lucy Rugg** - Sundown Indian River, Swan and Iris Park.

Ready for pickup: **John Alives** – Mrs. Mango's; **Kathy Pihlaja Lacina** – Relax Here; **Wallace Weeks** - Tulip V, Old and older, Water on Coleus.

Member Accomplishments

Carlos Davis won first place in photography at the **Celebration Art Festival** for his piece "Wishes Come True". There were twenty other photographers at the show.



Wishes Come True First Place Winner by **Carlos Davis**. The wooden pot (created by **Peter Krysenksy**, Ft. Pierce) is reminiscent of a wishing pot where you place your wish in order to have it come true. The earthenware pot is a Chinese teapot (courtesy of **Dr. Bo-Shih Ni**). The orchid is Potimini Seiched Iwasaki X SC Beaufort (courtesy **Grezzaffi Orchids**)

Next Field Trip

The next field trip is on April 29, 2006, (be there between 8:30 and 9:00 AM) at the Meadowlane Elementary School, 2800 Wingate Blvd, Soccer Field. Take Minton road South until you reach Wingate Blvd then turn left.

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!

NEW Club Directory

President	Larry Davis (752-6197)	Photo Display Coordinator	Carlos & Linda Davis (259-2470)
VP. (Programs)	Al Fox 757-8565	F-Stop Editor	Carlos Davis (259-2470)
VP. (Field Trips)	Genie Jones (723-1926)	Membership	John Wilmer (956-9718)
Secretary	Elaine Christian (259-4759)	Webmaster	Arnold Dubin (723-7787)
Treasurer	Jim Ragan (255-1773)		

Last Field Trip

The last field trip was to the Brevard Zoo. There were 14 CCB members in attendance. We were all there to try out our skill using our cameras on something other than the automatic mode. Some members tried to get extra close up views of the various birds that seemed to follow us around the aviary.



Larry Davis tries for a close up during the Brevard Zoo Field trip. Photo by **Nancy Davis**

Helpful Hints Non Automatic Camera Operation

Cameras offer different degrees of automation from fully automatic (camera makes all of the decisions) to one where you set all of the controls manually. While the automatic features are great when you are placed in a position where you need fast capture of a dynamic scene. You don't have to worry with exposure or focusing. However, total automation limits your ability to be creative.

There are several methods that you can use to take your camera out of the automatic mode. The first is the Manual mode where you set the aperture and shutter speed yourself. The second is to use Aperture Priority mode where you let the camera choose the shutter speed after you have chosen the aperture (f/stop). This lets you determine the depth of field (The wider the aperture (small f-numbers such as f/1.8, f/2.8) the shallower the depth of field and the smaller the aperture (high f-numbers such as f/8, f/11) the longer the depth of field). You can use a shallow depth of field to blur a distracting background in order to make your main subject stand out. Shutter priority is another approach where you choose the shutter speed and the camera chooses the aperture. This allows you to choose the shutter speed that will stop action (fast shutter speed) or allow objects to blur (slower shutter speed).

The aperture and shutter controls are the controls that will give you the maximum control over your finished photograph. Together they are responsible for the exposure of the film or solid-state light sensor. Getting the correct exposure is similar to the task of filling a bucket. The bucket has a fixed size and needs a certain amount of water to fill it, just like film, which has a set film speed and needs a certain amount of light to capture an image. In order to fill your bucket, you can pour a fast stream of water for a short time or a small stream of water for a long time. Either way, you need to end up with the same amount of water. In photography, the size of the stream of the water is analogous to the f/stop or aperture setting and the length of time is analogous to the shutter speed. The size of the bucket is equivalent to the film speed. From the bucket's point of view, it doesn't matter which combination of stream size and length of time you choose as long as the right amount of water ends up filling the bucket.

Giving your film more exposure than necessary will result in overexposure and the picture will be pale or light with poor washed out colors. Giving your film less exposure than necessary will result in under exposure and the picture will be dark with

poor detail in shadow and dark areas.

Both aperture and shutter speed controls run through a sequence of settings. Each setting will double or half the amount of light reaching the film from the previous setting. Shutter speeds are measured in seconds and fractions of a second and so the doubling and halving is self-evident (1/4 sec is half as long as 1/2 sec, 1/4 sec is twice as long as 1/8 sec etc.).

Determining the correct settings for the camera will involve the use of a metering system (built in to the camera or hand held). The modern day cameras have several types of metering systems. Spot metering takes its exposure reading from a small section in the middle of your frame marked by a circle or square bracket and is used when you want to be sure that a certain small area of your picture is properly exposed (e.g. portion of a face falling in shadow or backlit). Center weighted metering reads the lighting conditions in and around the center of your frame and is used for portraits and compositions where the main subject fills most of the frame. Matrix metering reads several areas throughout the scene and averages their values producing a good compromise for high contrast images. In addition to the metering systems described above, the photographer has the option of using exposure compensation that corrects or biases the camera's metering system. As an example, an extremely white and reflective subject will cause the camera to underexpose (meter tries to make white look like middle gray). In this case a positive compensation can correct this problem.

Both exposure compensation, spot metering and aperture priority was used to produce "After Dinner With Aunt Rose". The aperture was f/8, which gave a desired depth of field and a slow shutter speed (1.5 sec) in order to produce the blur in the coffee.

After Dinner With Aunt Rose. Photo by Carlos



Camera Club of Brevard
5035 Laguna Vista Dr.
Melbourne, FL 32934