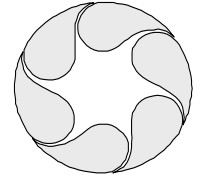


The f – Stop



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

June 2006

Next Meeting: 7:00 PM, Thursday, June 15, 2006, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

June Monthly Program: Nick Nicoles, from Brevard Community College, presents : Night and Low light photography

Field Trip: Front Street, Melbourne

Photo Displays

Fifth Ave: Anne Dubois - Labyrinth Head Stone, The Red Door; Carlos Davis - Dragonfly; Hermann Schiefner - Hibiscus; Lib Schiefner - Website, Kylemore Lough, Ireland; Linda Davis - Jack's Creek Bridge, VA; Wallace Weeks - Tulip V, Old and Older, Water on Coleus.

Community Center: Anne Dubois - North Florida Trail, St Francis; Carlos Davis - A Wine and Cheese Gathering; Hermann Schierner - Ireland's Coast, Conor Pass, Ireland, Sunday Street, Dingle Ireland; John Alives - Foggy Morning, Poppy; Lib Schiefner - Corn Cockles; Linda Davis - A Day at the Beach.

Ready for pickup: Anne Dubois - The Red Door, Lotus, Labyrinth Headstone, Beach Reflection; Connie Hayes - Ibis, The Last Thing a Blade of Grass Sees; Genie Jones - Early Fall Spot, Early Morning Flight; Hermann Schiefner - Bellingrath Gardens, Wisteria, Base Harbor, Ireland; John Alives - Mrs. Mango's Blue Door; John Wilmer - Go Fly a Kite, Sugar Town; Lib Schiefner - Azalea, Leu Gardens; Lucy Rugg - Swan and Iris Park, Sundown Indian River; Wallace Weeks - Old and older, Water on Coleus, Tulip V.

Member Accomplishments

Arnold Dubin, our webmaster, won second place in the Palm Beach Post's nature photo contest. The winning photos were published in the May 14, 2006 Accent section of the newspaper.



Second place winner by **Arnold Dubin**.

The photo he entered was a Crested Caracara bird with a Brown Hoplo fish in its mouth. There were more than 800 photographers with 1900 photos entered into this contest. The Palm Beach Post's photo staff judged these entries.

Carlos Davis has been juried into the Clearwater Fine Art

Festival, an indoor show, on August 12-13.

Last Time

Jim Angy an award winning wildlife photographer presented a fantastic program on methods that can be used to photograph wildlife. Several suggestions were made to help improve your wildlife photography. **Jim** said that you could get a greater impact if you fill your frame with your subject. You should shoot at the animal's eye level in order to produce a view that not everyone is

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)		

able to see. **Jim** went on to suggest that choosing the best light is



Wildlife photographer **Jim Angy** critiquing quarterly contest entries. Photo by **Carlos**

an art in itself. He prefers to shoot in the early morning light. In this way you don't lose the light as you would if you shot at sunset. The early light also produces a golden color, which will enhance your subject. Choose

your background carefully. By placing light subjects against a dark background (e.g. spider web) or a dark subject against a light background you can make them stand out. Don't shoot against a confusing or busy background. This will tend to make your subject hard to see. Use a shallow depth of field in order to place the background out of focus to help separate the subject from the background. When shooting the profile of an animal, leave some room for the subject to look into. In other words, don't place the subject up against the edge of the photograph. Keep an eye out for other photo opportunities. This would include geometric patterns formed by bull rushes or repeated patterns formed by several animals photographed together. Look for foggy days where you can create a layered effect with trees up close and trees almost lost in the fog as they move away from the viewer. Learn about your subject. Which way will they jump or fly. Be ready to capture the peak action in the animal's movement.

Some of **Jim's** work can be found in digital nature photo albums located at www.stillnature.com.

Next Field Trip

The next field trip is on June 16, 2006. Front Street area, located in Melbourne. We will meet in the parking lot near the boat ramps at 8:00 PM. Please go to the website www.ccbrevard.com for a map.

Since you will be using long exposures, be sure to bring your tripod, a remote shutter release and read up on how to lock your mirror in the up position in order to minimize vibration.

Helpful Hints: Wildlife Photography

The best wildlife photographers are also good naturalists. Therefore, get to know your subject through constant contact in the field. This will help you know what the subject will do next allowing you to anticipate its move. However, before you go into the field safety should be your number one goal. Many amateur photographers have been killed or injured trying to get too close to a wild animal. There are various techniques to get that “close up” shot. Art Wolfe found that when he approaches goats, sheep and elk it was best if he stayed in the open without making an attempt to sneak up on them. If the animal lives in the mountains he approaches from below, giving them free access to escape up and away. By not blocking the animals escape route you can get closer because the animals are more comfortable. Another technique is to stay put and let the animal come to you. If you know that an elk is walking in a particular direction you can move ahead of the animal and wait for it to come to you. You should not hide or sneak around because this is how the animal’s predators will act. For bears, owls, and birds of prey you should avoid direct eye contact. This is interpreted as an a challenge to the animal. It is also the policy of some magazines (e.g. Audubon) not to publish the confrontational wild-animal portrait (one where the animal is staring into the lens). However, National Wildlife and poster companies do publish these “in your face” photos. Audubon feels that any picture that shows that the animal knows the presence of the photographer means that the animal has been disturbed. They are looking for photos that show the animal is unconcerned and uninhibited by the presence of a human being. You should also be aware that your presence might cause problems for the animal. For example, one photographer was shooting nesting birdlife. He found a nest and photographed it. The next day there were no chicks to be found because a predator had visited the nest. The nest was concealed well enough, however he figured that his scent had led a raccoon, possum or a snake to the site. You should be aware that even the presence of the photographer can cause environmental damage.

Good photography is a decision-making process. It is not a passive process. The elements that go into making a good

image are basically the same for photography as for art. There is, however, one significant difference. An artist is faced with a blank piece of paper or canvas and has to construct a whole image through the use of design elements that they create themselves. The photographer is given all these same elements in the viewfinder and basically subtracts the material they find distracting and unessential to there statement.

Other suggestions for good animal photos include **1)** Show what is unique about the animal (some fish, some fly etc.). **2)** Add drama to your image by catching the peak action. You can do this by learning the clues that predict behavior. **3)** The light that is reflected in the animal’s eyes is called the catch light. This light brings out the life in the animal making them glow with vitality. Watch your viewfinder for the moment when the animal turns its head and the light shows in its eyes. **4)** Try to capture some emotion. Whenever you are able to capture an animal’s expression that appears human, you will get a greater response from the viewers. **5)** Visit National parks or other parks where the animals are accustomed to human contact and are, therefore, easy to photograph. Remember to be safe, minimize your impact on the environment, and HAVE FUN.



This photograph of snow monkeys in Honshu, Japan illustrates the emotional impact caused by our tendency to interpret this scene in human terms. The monkey being groomed has his eyes closed and it appears to be a blissful moment. Photo by Art Wolfe,.

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