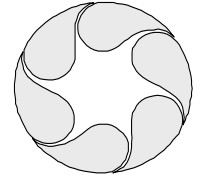


# The f – Stop



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

August 2006

**Next Meeting:** 7:00 PM, Thursday, August 17, 2006, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

**August Monthly Program:** **Phil Parker** presents Evaluating and Judging Photos

**Field Trip:** **FIT Botanical Gardens** August 31 at 6:30 PM

**Quarterly Contest:** **Open** Photographer's choice

## Photo Displays

We need 10-framed photos for the August rotation. 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 Davis** or call 259-2470 to make other arrangements. We will bring photos for return to owners to the meeting if you call and let us know. Otherwise call and make arrangements to pick them up at our house.

**Fifth Avenue:** **Anne Du Bois** - North Florida Trail, St Francis; **Carlos Davis** - A Wine and Cheese Gathering; **Hermann Schiefner** - Sunday Street, Dingle Ireland, Connor Pass, Ireland, Ireland's Coast; **John Alives** - Poppy, Foggy Morning; **Linda Davis** - A Day at the Beach.

**Community Center:** **Al Fox** - Lily, Orchids; **Carlos Davis** - Circle of Life; **Hermann Schiefner** - Dogwood Tree, "Fungie" Dingle, Ireland, Swamp Lilly; **Larry Davis** - Church of Transfiguration, Beginning of Fall, Orchid in Bloom, St Basil's Cathedral.

**Ready for pickup:** **Anne Du Bois** - Lotus, Beach Reflection, The Red Door, Labyrinth Headstone; **Connie Hayes** - Ibis, The Last Thing a Blade of Grass Sees; **Wallace Weeks** - Old and Older, Tulip V, Water on Coleus

## Member Accomplishments

**Al Fox** sold a photo entitled "Orchids in Bloom" from the Satellite Beach Community Center. **Carlos Davis** has been juried into the Winter Park Autumn Art Festival (Oct 12-13).

## Last Time

**Marilyn Cook**, from Brevard Community College, gave an outstanding presentation to CCB members on Composition. **Marilyn** is a long time friend of the camera club and has graciously spoken to us on several occasions. She always presents in depth material in a clear, easy to understand manner. This time she presented information on how judges decide what photographs are award winners and how composition can improve the photograph.

**Marilyn** started by telling us how photos are eliminated from judging. The items included; too much boost in saturation, too high a contrast (no gray tones, near pure black and pure whites), too flat (no contrast, all tones are close to being the same value), mat is smudged or dirty, and poor quality. She went on to say that the photographs should have a strong visual impact. You can do this by showing a strong statement or story, avoiding a confusing background, and by taking the photograph at the same level as the subject. If you want to shoot in color or black and white, then choose the format for a reason. Not every photograph will lend

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



**Marilyn Cook** from BCC talks about composition. Photo by **Carlos Davis**

itself to black and white. Watch for the balance between negative and positive spaces in the scene. The eye catchers are creative in their approach, tell a story or set a mood.

While setting up a scene, you should change your point of view while looking through the viewfinder. Spend time with your subject. Determine the depth of field that you will need. Try panning the camera for action photos.

**Marilyn** also suggested a presentation that consists of a small photo surrounded by a large mat. When you see **Marilyn** be sure to thank her for a very informative presentation.

## Next Field Trip

The next field trip is to **FIT's Botanical Garden** on August 31, at 6:30 PM. A stream bordered by a shady hammock abounding in palm trees and other tropical growth winds through the campus and is the setting for a 30-acre botanical garden. One trail has been named the Dent Smith Trail in honor of the founder of the Palm Society, a worldwide organization primarily engaged in the study of the palm family in all its aspects. Florida Tech is well on the way to becoming one of the most unique botanical gardens of its kind in the continental United States.

Be sure to come to the next meeting to get more details.

## Helpful Hints: Composition

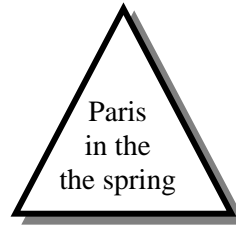
Throughout the history of human civilization, man has always attempted to mold his reactions into laws and rules. Composition is no exception. Composition of a photograph is the means that a photographer has to direct another person toward or through the idea that motivated them in the first place. Composition manipulates and extends the photographer's influence over the viewer physically, emotionally, and intellectually. Composition guidelines were developed after the fact. Art critics analyzed well-composed works in the hope of recognizing patterns and trends that anyone could employ to achieve similar results. Established formulae in the graphic arts have existed for thousands of years. An example is the "rule of thirds". However, a compositional guideline is useful only so long as it enhances the idea that the photographer is trying to express. If, for any reason adhering to the guideline detracts from the ability of the photograph to convey the intended message, then the rule not only can be, but must be, broken. There are two things to realize at this point: 1) Only a talented few can master the techniques of good composition **IS A MYTH!** Any one can learn the techniques of good composition. 2) The "rules" of composition are not really rules at all, but guidelines.

A picture, which holds our interest, is one, which asks the questions as well as provides answers. Sometimes it's the question that invites the audience in ("What is it?") and it's the answer that satisfies ("Ah, I see, a pair of gloves"). The motive behind this is not merely to tease or frustrate but to allow your viewer to make some discoveries. Composition techniques can help to lead the viewer through the image to the discoveries that the photographer wants them to find. When looking at an image, take note of how your eyes move through the scene. If you tend to stay within the image, then the viewer will also tend to stay within your photograph. Do you tend to be lead to the main subject?

Photographs often fail to communicate ideas because they did not identify why they wanted to take the photograph. Therefore, the next time you take a photograph ask yourself: 1) What is the purpose of the photo? 2) What is the main point or emotion that I want to convey? 3) What objects detract from 1 and 2 above and how can I decrease their effect? 4) What can be added to enhance the point of the photo?

It's difficult, without long practice, to judge a composition directly by eye, without the aid of a viewfinder since your eye usually takes

in too much. A good viewfinder shows only what the camera sees and cuts off the rest. However, You still see things selectively. Your eye and mind tend to ignore unimportant or uninteresting details. In effect, you see mainly what you want to see. In the following example, read the sign out loud before reading any more of this article.



Now that you have read the sign, did you notice the extra "the" in the sign? I use to use this sign when I taught Physics. It was a method to get the students to pay more attention to the details of a problem.

The photographer must detach himself from the reality of the scene in front of him and

view it objectively as a collection of many visual elements that interact not only with each other but also with the frame of the photograph. No technique of composition is more important than this detachment nor more difficult to develop and sustain.

Most photographers cannot force themselves to view the scene not for what it is in the real world, but as a collection of lines, shapes, forms, colors and background. One of the best examples of this is when you get a photograph back and you notice a tree limb is growing out of someone's ears. The following photograph was taken in London. I was so focused on the action created by the goose pulling on the ladies coat I didn't notice the guy with the spiked hair.

All photographs are an interpretation of "nature in the raw". Translate it into your language and interpret it according to your attitude towards life and things. This will allow you to achieve a



personal style, which is the rarest and most valuable quality in photography.

Lady with goose pulling on her coat. "Spike" was not seen when the shutter was released. Photo by Carlos

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