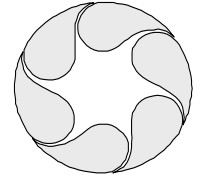


# The f – Stop



**Next Meeting:** 7:00 PM, Thursday, November 16, 2006, at the Henegar Center for the Arts, 625 E. New Haven Avenue, Melbourne.

**November Program:** Still Life Photography by Carlos & Linda Davis

**Field Trip:** To be announced.

**Quarterly Contest:** Portraits

## Photo Displays

We need 10-framed photos for the January 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 Ave:** **Al Fox** - Love in Bloom, True Beauty, Polly, Blue Bird; **Hermann Schiefner** - Orchids, Sunflower, Vermont, Orchard in Spring; **Larry Davis** - Summer in Paris, Christmas in New York, African Sunset.

**Community Center:** **Bill Beach** - Loch Lomond, Scotland, Largest Cannon in World, Da Vinci Code, Ravenscraig Scotland, Walk in the Park; **Carlos Davis** - First Cup of the Day; **Deborah Kossich** - After the Storm, Little Face, Signpost; **Hermann Schiefner** - The Gators.

**Ready for pickup:** **Anne Du Bois** - Labyrinth Headstone, St Francis, North Florida Trail, Lotus, The Red Door, Beach Reflection, The Red Door, Labyrinth Head Stone; **Connie Hayes** - The Last Thing a Blade of Grass Sees, Ibis; **Genie Jones** - Zebra Butterfly; **Hermann Schiefner** - Purple Cornflower, Sunflower, Vermont, Wild Cosmos, Vermont, Vermont Wildflowers, Elephant's Ear; **John Alives** - Poppy, Foggy Morning, Mrs. Mango's Blue Door; **Larry Davis** - St Basil's Cathedral, Orchid in Bloom, Beginning of Fall, Church of Transfiguration; **Lib Schiefner** - Snowy Egret, Bird's Eye View, Orchids; **Stan Crandall** - Blood Pond, Japan, Bridge over Chen Ha River; **Wallace Weeks** - Old and older, Water on Coleus, Old and Older, Tulip V, Water on Coleus, Tulip V.

## Member Accomplishments

**Carlos Davis** has been juried into the Wellington Art Festival on January 27-28. He also participated in Art Harvest in Dunedin on November 4-5.

## Last Time

**Dick Robertson**, 40 years as a master portrait photographer, gave an outstanding presentation on his life as a photographer and techniques that he used in photographing landscapes. His early cameras included a 5 x 7 (baby Deardorff circa 1950-88.) view camera. He now uses a Cannon 20 D digital camera with several lenses. Among the lenses are a normal, 121mm, 72mm,

## 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)		



and a super angular lens with a 115-degree coverage. He used Kodak Tri-X 320 film and would adjust both the exposure and development to increase contrast. He does this by shooting at 20% under exposure and increased the development by 30%. **Dick**



**Dick Robertson** talks about his photographs. Photo by **Carlos Davis**

started using color around 1980. He adds texture to prints by blowing up a 2 ¼ x 2 ¼ negative to 5 x 7 positive and printing this image in reverse on paper. He then exposes another piece of paper through the back of the negative print (face down), which produces the texture of the paper on the new final print.

For panorama photographs **Dick** uses a Hasselblad X Pan.

**Dick** offered some suggestions when shooting landscapes: First, use a tripod, don't fill the negative with the scene (leave room for cropping to the final size), keep the camera parallel with the ground and raise it up or down instead of tilting. **Dick** also suggests shooting the photograph at different times (in the rain, snow, sunrise, sunset etc). When shooting weddings, **Dick** would take three rolls of film for the job. He would shoot two rolls with the standard poses and then use the last roll to experiment with different approaches (different poses, different

locations, different lighting etc.)

### Dues Increasing in January

The CCB board recommends dues increase to \$30.00 for single membership, \$35.00 for family membership and \$15.00 for students. This action requires the vote of the club membership. This will occur at the November meeting, so mark your calendar to attend.

### Christmas Party & Annual Contest

The Christmas party will be on December 7<sup>th</sup> (Thursday) at 7:00 PM at the Eau Gallie Yacht Club, 100 Datura Drive, Indian Harbor Beach, FL 32937. The dinner will cost \$32.00 per person. The **deadline for reservations is Thursday, November 16<sup>th</sup>** at the meeting.

The **deadline for the annual contest is also Thursday, November 16<sup>th</sup>**. Entry fee is \$5.00 per photo.

### Helpful Hints Photographing Scenes

A good scenic photograph is exciting. It can vividly express the mood of the place, show rich textures of the land/sea, or reveal delicate carvings of a cathedral or government building. However, even when shooting spectacular subjects, many scenic photos fail. The following are some suggestions on how to avoid some of the more obvious traps that the scenic photographer may fall into.

First, what looks impressive to the eye may not always produce a good photograph. For example, a towering mountain becomes a hill or a church spire dwindles to a needle. Size is reduced and space is flattened.

Avoid this problem by simplifying the photo. Eliminate anything that doesn't contribute to the picture (meaningless bits of foliage, distracting outbuildings, outcroppings of rock etc.). Find something interesting to look at in the foreground or middle distance and make it the center of interest. A single silhouetted tree, or one jagged peak instead of an entire mountain range may tell your story better than a wider all encompassing photograph.

Not every scenic photograph needs a distinct center of interest.

Sometimes the pattern of fields, forest, or water can give you a pleasing composition. The photograph may have more than one center of interest (e.g. the eye may tend to travel back and forth between something important in the foreground and something in the background). However, a successful scenic picture usually has one or more clearly recognizable things in it that attract the viewer's eye.

Second, in composing any photograph your job is to select and arrange things in your viewfinder to get a strong, well organized photo that emphasizes your vision of what are the most important aspects of the scene. The best way to accomplish this is to change the camera position. By moving closer to your subject you include less; by moving farther away you include more etc. Changing to a higher or lower angle or approaching from different sides also alters the composition.

Third, look for a sense of rhythm. Our eyes are quick to sense visual rhythms, shapes and colors repeated at more or less regular intervals.

Rhythm can be a powerful compositional aspect of any picture, but it is especially important in scenic photography, where the result often can be static and dull. Look for strong rhythmic elements like a line of trees along a road, a row of sailboats, a pattern of rooftops for example.

Fourth, use framing to add depth. A simple and effective way to add depth to a scenic photograph is by framing. To frame a scene, you find some foreground object and use it as a kind of



Yellowstone Falls framed through trees.

Photo by **Carlos Davis**

picture frame around the subject. When the viewer looks at the scene they get a sense of seeing past the frame and into the space beyond. Remember to have fun.

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