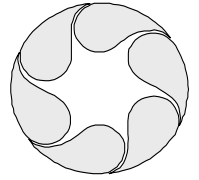


# The f – Stop



Newsletter of the Camera Club of Brevard

July 2007

Website - [www.ccbrevard.com](http://www.ccbrevard.com)

Email Address - [info@ccbrevard.com](mailto:info@ccbrevard.com)

## Club Officers

<u>Title</u>	<u>Name</u>	<u>Phone #</u>
President	Richard Thomson	848-1110
VP. (Programs)	Kathy Pihlaja-Lacina	757-8678
VP. (Field Trips)	Jim Ragan	255-1773
Secretary	Elaine Christian	259-4759
Treasurer	Dan Striby	725-9210
Display Coordinator	Lib & Hermann Schiefner	773-9505
Membership	Kathy Pihlaja-Lacina	757-8678
F-Stop Editor	Arnold Dubin	723-7787
Webmaster	Arnold Dubin	723-7787

## Membership Information

Single	\$30 per year
Family	\$35 per year
Student	\$15 per year

For more information, call any officer listed in our club directory. Friends and guests are always welcome at our meetings!

## Calendar of Events

- **Next Club Meeting:** 7:00 PM, Wednesday August 1, 2007 at the Melbourne Library located on Fee Ave.
- **August Program:** Lloyd Behrendt will present his techniques for capturing images on B&W film, developing them, and using photographic oils to capture his pictures of space vehicles and wildlife on photo paper. Below is a link to Lloyd's website. <http://stfrancis.com/index.htm>
- **August Field Trip:** The club plans to meet at Sebastian Inlet State Park on Saturday, August 11<sup>th</sup>. Since August is a hot time of time of the year, the Camera Club of Brevard will take advantage of the early morning coolness and have a sunrise photographic field trip to Sebastian Inlet. We will meet under the A1A overpass on the Northeast side of the park at 6:30am. Sunrise will be at 6:50am. The park is located 15 miles South of Melbourne Beach off State Road A1A. See the CCB website for more details.

## Monthly and Quarterly Themes

<u>Time Period</u>	<u>Theme</u>
August, 2007- Quarterly Contest	Reflections
September, 2007	Patterns

October, 2007  
 November, 2007- Quarterly Contest  
 December, 2007  
 January, 2008  
 February, 2008

Shadows  
 Simplicity  
 Annual Photos Contest  
 Black and White Photos  
 Breaking the Rules

## Members Accomplishment

The Black and White photo of Zebra that Larry Davis took first place at our 2006 Christmas CCB Contest was framed and auction off at the Eau Gallie Fine Arts Reception Dinner for \$1500.00. All procedures were donated to Arts Association. This was a major recognition for Larry ability as a photographer.

## Camera Club of Brevard Accomplishment

The Central Brevard Humane Society invited the Camera Club of Brevard to judge their annual pet calendar. For the 2008 pet calendar, the Central Brevard Humane Society wanted experienced photographers to judge the winning photographs to enhance the overall quality of the calendar's pet pictures. There were over 350 entries submitted by pet lovers from all over the county. The winning pictures will be featured for each month and the calendar cover.

The Camera Club of Brevard was asked to assist the 2007 Melbourne Art Festival committee in documenting this year's spring art festival. The camera club members gladly accepted the opportunity and provided about eight volunteers to take photographs on a Saturday and Sunday during the festival in April. Many fine photographs were taken and submitted to the Melbourne Art Festival committee. You can see many of these photographs at [www.melbournearts.org](http://www.melbournearts.org)

## July Theme Photo Theme Winners for Motion



Hermann Schiefner



Richard Thomson



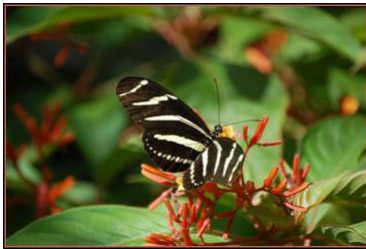
Richard Thomson

Go to this link [www.ccbrevard.com/theme\\_winners.html](http://www.ccbrevard.com/theme_winners.html) to see larger photos and details about them.

## Photos from the Zoo Field Trip



*Photographer – Bill Tepper*



*Photographer – Deborah Kossich*



*Photographer – Ed MCEwen*



*Photographer – Elaine Christian*



*Photographer – Arnold Dubin*



*Photographer – Richard Thomson*



*Photographer – Hermann Schiefner*

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## Local Events for Photographic Opportunities

### **Titus Nights Street Party**

August 3rd, First Saturday of Each Month. Historic Downtown Titusville. Local music, food, kids games, classic car show and more on the streets of downtown Titusville. 6-10pm.

### **Phoenix**

Aug. 3 - Phoenix is the new Mars lander mission and the first of NASA's scout missions. Phoenix will work to uncover clues in the Martian arctic soils about the history of water and potential for habitability. Launch time 5:35am. Delta2 rocket

### **STS-118 Space Shuttle Endeavour**

Aug. 9. STS-118 will deliver the S5 Truss and will be the twenty-second mission to the International Space Station.

### **Trip to the Palouse region in Southeastern Washington**

In conjunction with the Indian River Photo Club, Inc., Camera Club of Brevard member Hal duPont and Mike Ricciardi of the Indian River Photo Club, Inc., are organizing a fantastic photography trip to the Palouse region in Southeastern Washington, North Central Idaho, and possibly into Northeast Oregon. All Camera Club of Brevard members are invited to participate in this photography trip.

The Palouse is a major wheat-producing agricultural area located near the Oregon Trail. The geography of this area consists of ancient silt dunes that provide thousands of rolling hills in this picturesque region. Hundreds of old farming barns are located within the Palouse, and these barns and surrounding areas are the primary focal point of this photographic trip.

Hal visits this area twice a year, in the spring for the green wheat and barns, and later in the year when the wheat has turned a golden color. Hal believes the late summer is the best time of year to photograph this area if you only visit it once. There are over two hundred farms incorporating these fascinating barns that Hal has photographed. He has all them logged into several GPS units, therefore finding them will be very easy and efficient. His expertise makes him one of the world's best photography guides for this region.

To see how beautiful this region is, please visit Mike Ricciardi's web page of The Palouse for 43 wonderful pictures. You will see why it is so picturesque. Here is the link to Mike's web pages of the Palouse:

<http://divermike.com/ThePalouse20032005/>

The trip will leave on **August 25th** from Orlando and will last about a week. If you are interested in participating in this photographic journey, please contact Mike Ricciardi. He may be reached at: 772-231-2727

There will be a preview of information at the Indian River Photo Club meeting Thursday, July 26th at 7:00pm. The meeting will be held at the Community Center in Vero Beach located at 2266 14th Avenue, Vero Beach. See: <http://irphotoclub.org/index.html> for directions and details of the IRPC meeting.

This is a unique photographic opportunity you that will reward you with new camaraderie and great photographs.



*Photographed by Mike Ricciardi*

### **NKF Pro Am Surfing Tournament**

September 1-3, 2007 - Each Labor Day weekend the NKF of Florida holds a Surfing Festival. It is the largest event of its kind

in the world to benefit charity. This year's event will be held at the Lori Wilson Park, 1500 N. Atlantic Ave., Cocoa Beach.

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## **Helpful Hints - Richard Thomson**

### **Photographing Sunrises and Sunsets**

Photographing Sunrises and Sunsets can be easy, or they can be technically challenging. They produce all kinds of dramatic and inspiring images. Sunrises and Sunsets also elicit a whole spectrum of emotional responses, from awe to tranquillity to romance.

One way to enhance your photograph is to include a foreground subject. This will add interest to the image and also supply a clue to the location where the photograph was taken. It will help tell a story. Most of these foreground subjects will be cast in silhouettes so choose subjects with clean and recognizable shapes.

Exposures of the image can vary with pleasing results. You will want to bracket your photos and later choose the one, which provides the best exposure results. When metering the scene, make sure the sun is not in the metering area. Meter to the left or right of the sun, set your exposure manually or lock your automatic exposure, recompose the picture, and take the photo.

After the sun sets, do not put your camera away. Clouds in the sky will be illuminated and produce an afterglow of the sun's remarkable colors above the horizon and in the reflections of water. These clouds will have colors reflected up to 45 minutes after the sun sets. You may find the same phenomenon before the sun rises, though not as extensive.

On the more technical side, you may want to use a split field neutral density filter. These filters have a 1, 2, or 3 f-stop difference from top to bottom. They are used to compensate for the exposure difference above and below the horizon line. A typical difference is two f-stops between the land and the sky. Usually, these filters have a gradient between the densities allowing for a smooth exposure transition in you scene.

You may also try different color filters. Orange, red and warming filters will add to the image overall tone. Colored filters are also available with two colors. For example, purple/red. Orange/yellow, blue/green, etc. Use your imagination when using these filters. When using gradient filters, it is best to use a large lens openings to increase the transition zone between the colors.

Another important factor in Sunrise and Sunset photos is arriving on the scene early. It takes time to find good photographs, determine proper exposure, and compose the image. The sun moves very quickly through the horizon, and does not wait for photographers.

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## **Seminars and Workshops**

**Outdoor & Digital Seminar** - Aug 4-5 Bob Krist and Bruce Dale Miami, FL Link - [www.opseminar.com/nikon](http://www.opseminar.com/nikon)

## Photo contests

Indian River Lagoon Photo Contest – 2008 (must be submitted by July 31<sup>st</sup>)

Go to the below website for details

[www.sjrwmd.com/programs/outreach/irlnep/pdfs/2008\\_IRL\\_photo\\_contest.pdf](http://www.sjrwmd.com/programs/outreach/irlnep/pdfs/2008_IRL_photo_contest.pdf)

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## Intresting Facts - Hermann Schiefner

### **F-stops or f-numbers**

1 1.4 2 2.8 4 5.6 8 11 16 22 32 and so on.

I'm sure many of us often wondered why the f-stops on camera lenses have such seemingly crazy numbers. I will explain this but first we must talk about two important attributes of lenses: focal length and aperture.

In very simple terms, focal length is the distance behind a lens where the picture is created. As kids, I'm sure we all played with a magnifying glass, holding it up so that the sunlight would be focused on a piece of paper. Soon the paper would smoke and then ignite. Well, that distance between the magnifying glass and the paper would be the focal length of that lens. So that's what a focal length is – and it's measured in millimeters (mm).

Aperture is just a fancy word for opening. It's an adjustable opening in camera lenses to regulate the amount of light that passes through. Inside the camera lens is a diaphragm that can be made large or small. It is similar to the iris in our eye which will get large in a dark room and small in bright sunlight.

Here now is the anatomy of an f-number: It is the focal length of a lens divided by the diameter of its diaphragm opening. A 100mm lens with an opening of 50mm is f/2. The same lens with an opening of only 25mm is f/4. Now we know why the f-number gets larger when the opening gets smaller.

When we adjust the lens by one step, from f/4 to f/2.8, we're doubling the amount of light passing through.

When we adjust the lens by one step, from f/2.8 to f/4, we're cutting the amount of light in half.

Here's why: When we want to double the amount of light going through an aperture, we must double the *area* of the opening; not its diameter. (If we double the diameter, the area would increase four times. Remember, the area of a circle is its diameter squared times  $\pi$  divided by four.) To double the amount of light, we must multiply the diameter by  $\sqrt{2}$  (about 1.4), not by two.

To half the amount of light, we must divide the diameter by  $\sqrt{2}$ .

This is the important thing to remember: Each successive step in that f-number sequence (shown at the very top) doubles or halves the amount of light passing through the lens. For example, with two steps from f/16 to f/8, we increase the amount of light four times. And from f/8 to f/16, we quarter the amount of light. Of course we can set the aperture of a lens also between whole steps, let's say f/4.5 or f/7.1. Cameras with automatic exposure do that all the time.

Here's a little more insight for those who want to dig a little deeper:

Let's take our lens with 100mm focal length (f) and the max diameter of its aperture of 50mm (d). (That would be an f/2 lens.)

The formula for the area of the aperture opening, where the light goes thru, is:

$A = d^2 * \pi / 4$  ... where (A) is the area and (d) the diameter.

Therefore the area of that max aperture calculates to:

$A = 50^2 * \pi / 4 = 1963.5\text{mm}^2$  (From this value, we can only go smaller, not larger).

The next full exposure value must have half the square-mm of the max area:

The new (A) therefore is  $1963.5 / 2 = 981.75\text{mm}^2$ .

Reversing our formula to calculate the diameter (d) of an area:  $d = \sqrt{(A * 4 / \pi)}$

The diameter of that smaller area now calculates to:

$d = \sqrt{(981.75 * 4 / \pi)} = 35.36\text{mm}$

And consequently, the new f-stop (f/d) is  $100 / 35.36 = 2.8$

We can now continue to half each of the areas, calculate their new diameters and divide these diameters into 100mm focal length to get the new f-stops. We will arrive at the tabulation below:

<u>area</u> (mm <sup>2</sup> )	<u>diameter</u> (mm)	<u>f-stop</u>	<u>shutter speed</u> (seconds)
1963.50	50.00	f/2.0	1/1000
981.75	35.36	f/2.8	1/500
490.88	25.00	f/4.0	1/250
245.44	17.68	f/5.6	1/120
122.72	12.50	f/8.0	1/60
61.36	8.84	f/11.3	1/30

...and so on.

Every time we turn our aperture ring by a full stop up or down, the amount of light (photons) going thru the lens doubles or halves. If we want to maintain the same exposure value, we must compensate by halving or doubling our shutter speed.