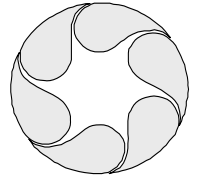


# The f – Stop



Newsletter of the Camera Club of Brevard

February 2009

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

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

**Camera Club Mailing Address**

Camera Club of Brevard  
PO Box 542  
Melbourne, FL 32902

**Club Officers**

<u>Title</u>	<u>Name</u>	<u>Phone #</u>
President	Richard Thomson	848-1110
1st VP. (Programs)	Darin Heinz	626-0558
2nd VP. (Field Trips)	Mark Mittleman	254-7722
Secretary	Shannon McGregor	868-1916
Treasurer	Dan Striby	725-9210
Display Coordinator	Lib & Hermann Schiefner	773-9505
Membership	Marsha Sea	254-9629
F-Stop Editor	Arnold Dubin	723-7787
Webmaster	Arnold Dubin	723-7787

**Membership Information**

Single	\$30 per year
Family	\$35 per year
Student (Full Time)	\$15 per year

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

**Monthly and Quarterly Themes**

<u>Time Period</u>	<u>Theme</u>
<b>2009</b>	
February	Having Fun
March- Quarterly	Food/Fruit/Veggies/Drink
April	Open Theme
May	Close-Up
June - Quarterly	Reflections
July	What Is It?
August	Hats
Sept.- Quarterly	At the Beach
Oct.	Open
Nov.	Night Life
Dec. - APC Contest	Open Theme
<b>2010</b>	
January	Red
February	Favorite Thing
March- Quarterly	It's So Soft

**Calendar of Events**

- **Next Meeting Date: Tuesday, February 3<sup>rd</sup>**  
The February meeting will be held on Tuesday February 3rd, 6:45pm at the Melbourne Library. The library is located at 540 Fee Avenue near downtown Melbourne.

• **February Field Trip**

We will hold our second annual “Scavenger Hunt” on Saturday February 21st. This year, we will visit the heart of Cocoa Village and search out several photographic themes. Don’t worry, they are not hard to find. The challenge is how to photograph them. To do so, we will form teams in groups of three. After the teams take their photos, we will meet at the very nearby Cocoa Library (Central Brevard Library and Reference Center) at 10:30am and review everyone’s best photographs of the specific themes. You will see how various teams interpreted the “hunt theme”. Time and location to meet is 8:30am at the intersection of Brevard Ave.(a one way street) and Oleander Street. .

• **February’s Club Program**

The program will be all about Pinhole Photography. Walter Johnson, formerly the Curator of Photography at Ohio State University, is one of the USA’s, if not the world’s foremost expert on historical photography will be providing the evening’s program. Walter will bring many of his hundreds of Pinhole Cameras to view. The evening’s program will concentrate on how you can achieve Pinhole Photography with modern cameras, including yours. Come to the meeting to learn all about this exciting venue of photography.

• **Next Board Meeting**

The next board meeting will be held on February 12th at 7:00pm. All club members are welcome to attend. Location is at Paneras, 275 E Eau Gallie Blvd in Indian Harbour Beach.

**January Program Review**

We had a varietal program for the January meeting. Small groups were formed and a challenging quiz about photography was discussed amongst the groups. I hope everybody learned a little something. We also had all the members choose their favorite photo contest themes for the upcoming year. The results will be provided during the Feb. meeting. In addition, Richard Thomson showed two slide shows with music as examples of different avenues you can present your photography work

**Announcements**

**Election of Officers for 2009**

Election of Officers will be held during the meeting.

Twelve of **Ursula Dubrick**’s wildlife/nature photographs will be displayed at the Mims/Scottsmor Library during the month of February. The library is having a Literary Fair during that time, and she will be the featured photographer.

**Jeanee James** was selected by the Art Director of the King Center of the Performing Arts for a photographic exhibition featuring many of her outstanding and award winning photographs at the King Center. Jeanee, along with Jerry Hanzl will be the featured artists exhibiting through the month of February, 2009. The opening will be on February 5th 4:00 to 6:00pm. We hope you can attend. Click here for more details [www.ccbrevard.org/jeanee\\_invite.pdf](http://www.ccbrevard.org/jeanee_invite.pdf)

**Annie Leibovitz: Women**, January 10th to March 8th  
 Noted American portrait photographer Annie Leibovitz has captured the images of our celebrity hungry culture. Her sensitive portrayals of actors, artists, celebrities, and of everyday women reveal a close collaboration between the photographer and the subject; showing the true personalities behind the public persona. This fantastic exhibit will be at the Brevard Museum of Art, 1463 Highland Avenue in downtown Eau Gallie. 321-242-0737. You won't want to miss it!

**Free Photography Lecture**

There is a free photo lecture at Brevard Art Museum (321-242-0737), Harris Auditorium, on February 5, 2009 Thursday at 10:30 AM called "Seeing is Believing-The Languages of Photography" by Kevin Miller, Director of the SE Museum of Photography.

**CCB Member Spotlight**

If you would like to be featured in the "Spotlight", please contact Shannon McGregor or any executive member or email [info@ccbrevard.com](mailto:info@ccbrevard.com)

**Request for BCA pictures by Feb 7th.** Contact Hermann Schiefner for details 773-0505

**November Photo Theme Winners - Showing Perspective**



Al Rollins 1<sup>st</sup> place      Arnold Dubin 2<sup>nd</sup> place      Harry Fleck 3<sup>rd</sup> Place



Terri Wells 3<sup>rd</sup> place      Rob Scharpf 1<sup>st</sup> & 2<sup>nd</sup> place

**January Photo Theme Winners - Backlighting**

**Class A**



Debby Hamilton 3<sup>rd</sup> place      Harry Fleck 1<sup>st</sup> Place & 2<sup>nd</sup> place

**Class B**



Rob Scharpf 3<sup>rd</sup> - place      Lib Schiefner 1<sup>st</sup> - Place      Ron Seivert 2<sup>nd</sup> - place

## SPOTLIGHT PERSON OF THE MONTH

*Jeane James*



I was raised in the small town of Homer, Alaska. (known for huge halibut, see attached picture), surrounded by beauty, art, hippies and fishermen. I went to college in Hawaii and Israel/Egypt and traveled many parts of the world. My husband and I met while working on cruise ships. We were blessed with identical twin

daughters. When they were just babies, he got a job working as an officer on Disney Cruise Lines. That is what brought us to Merritt Island, where we have lived for 11 years.

I always had a point and shoot camera, have tons of lame pictures in albums. But when my daughters were born, something changed. I realized you could capture a moment in time, and I was hooked. They were really my inspiration. I put pictures of them on my walls. Friends and visitors would come over and ask who was the photographer. Saying I took the photos, things started. From newborns and maternity, I have expanded to whatever comes my way. I am a Nikon girl, although I do talk to Canon users!

I try to capture images that touch the heart. People are my favorite subjects. I am trying to expand my horizons and shoot other things, thinking outside the box. The Club is helping me with that!

I would love to go to India to capture the colors, culture, people and textures, things for which that country is known.. Maybe when I win the lottery (as I have no wealthy relative). Dang!!

Parting words and my favorite quote, "A work of art which did not begin in emotion is not art." ~ Paul Cezanne



Photographed by *Jeane James*

## January Field Trip Recap

Early daybreak on a chilly and windy Saturday morning, nearly 20 members braved the elements to take photographs at the Viera Wetlands. There were numerous and varied species of birds and other wild things to photograph. Beforehand, Arnold Dubin provided brief details of the Wetlands and some birding photography tips. I hope everybody realized some nice pictures.

Afterwards, many members gathered, and had a nice breakfast-get-together at a nearby restaurant.



Photographed by *Al Rollins*



Photographed by *Carl H Jefferson*



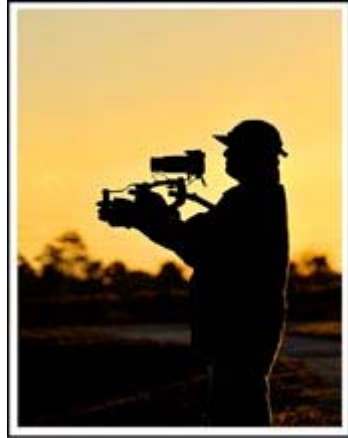
Photographed by *Earl Evans*



Photographed by *Ursula Dubrick*



Photographed by Rob Scharph



Photographed by Ed McEwen



Photographed by Richard Thomson



Photographed by Eric Albert



Photographed by Erik Magnuson



Photographed by Mike Ehnert



Photographed by Arnold Dubin

## Member Accomplishment

This past month, one of **Johny Alives** photos was selected by Digital Photo Pro magazine, as one of the Top Photos in their Creativity Unleashed Photo Contest.



Photographed by Johny Alives

## Local Events for Photographic Opportunities

**February 14th and 15th, Indiafest**, at the Wickham Park Pavilion in Melbourne. Experience the rich heritage, traditions, music and foods of India.

**February 28th, Deland Bike Rally** in historic downtown Deland, FL. 10:00am to 7:00pm. See web-site for more details: <http://www.delandbikerally.com/>

**February 28th to March 1st, 43 Annual Grant Seafood Festival.** 1st Street in Grant Florida. Along with the Seafood Festival, they will have displays by local artists and crafters at an outside show held on the festival grounds that are located behind the Community Center just north of First Street in Grant.

**March 5th – 8th. The Calema Midwinter Windsurfing Festival.** Racing will be held in the Banana River just off Kelly Park in Merritt Island. See World Cup Pros, Olympic class competitors, beginner sailors and all other levels of competitors. See web-site for more details: <http://www.calema.com/midwinters.php>

**March 27, 28, 29.** The 16th annual Battle at Narcoossee Mill. St. Cloud Fla. Sponsored by the Jacob Summerlin Camp #1516 Sons of Confederate Veterans. The Battlefield is on 150 acres of open and wooded land on the shore of East Lake Tohopekaliga.

## Upcoming Rocket Launches

**February 12, 2009:** NASA's space shuttle Discovery to launch from Kennedy Space Center in Cape Canaveral, Fla., on the STS-

119 mission to deliver the fourth U.S. solar array truss segment to the International Space Station. Time: 7:32am

**March 5, 2009:** A United Launch Alliance Delta 2 rocket to the Kepler observatory to hunt extrasolar planets in a space shot staged from Cape Canaveral Air Force Base in Cape Canaveral, Fla. 10:48 p.m.

**March 9, 2009:** A United Launch Alliance Atlas 5 rocket to launch the second Wideband Global SATCOM satellite from Cape Canaveral, Fla. 9:25-10:07 p.m.

## Up and Coming Contests

### **2009 Pelican Island Wildlife Festival Photography Contest**

#### **Deadline for entries is March 6, 2009**

An Exhibition of Florida Landscape, Plant, & Wildlife photographs will be held 9:00am to 4:00pm Saturday, March 14, 2009 at the Riverview Park in Sebastian. Click the below link for more details.

[www.pelicanislandfriends.org/festival/PhotoContest09.pdf](http://www.pelicanislandfriends.org/festival/PhotoContest09.pdf)

### **George Glennie Nature Exhibition**

As a camera club, the CCB will be entering the 2009 George Glennie Nature Exhibition sponsored by the Merrimack Valley camera Club in Massachusetts. This contest is a nature photography contest that has been limited to photography clubs located in the New England area. This year's competition has been broadened and the CCB is eagerly waiting to participate. Last year, 52 camera clubs participated in the Exhibition. CCB member's entries will be via email with all entries juried for inclusion into the contest. We are limited to entering 10 photographs. Think about the best photographs you want to enter. More information on this contest will be provided at the January meeting and on the CCB web-site. Visit this web-site to view rules and see the winning pictures from the previous contests: <http://www.mvcameraclub.org/comp-interclub/comp-interclub-01-glennie.htm>

To participate in the Glennie Nature Exhibition, here are the rules:

- This exhibition takes place in digital format only - no printed pictures.
- Color and monochrome will be accepted.
- Not more than two picture-files per club member. There is no fee for participation.
- Format: JPEG (.jpg) not to exceed 1 Megabyte per file.
- Size in pixels: Not larger than 1024 in width and 768 in height.
- Suggested resolution: 100 ppi or less.
- Suggested color space: sRGB.
- E-mail or submit on CD by March 4th 2009 to Hermann and Lib Schiefner
- hermannandlib@gmail.com phone: 321-773-9505.
- File naming convention: Your image title (with spaces filled in by underscores) followed immediately by a dash followed immediately by your first and last name (separated by underscore).
- Contents of pictures must conform to the PSA Nature Definition and Digital Guidelines.
- CCB will prejudge and reduce the quantity of picture-files if more than a total of 10 are submitted. Only 10 files per club are allowed by the Glennie exhibitors and only 2 per person.
- Awards will be presented to clubs and individuals.

The Photographic Society of America (PSA) Nature definition: (PSA) Nature Photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archaeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those elements enhance the nature story. The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

This definition does not limit nature photography to Wildlife subjects. Scenics, zoo shots and game farm shots are fair game for the Nature Photographer.

Authentic wildlife is defined as one or more organism, living free and unrestrained in a natural or adopted habitat. Therefore, photographs of zoo or game farm animals are not eligible for Wildlife competitions.

(PSA) Basic Digital Guidelines applicable to Nature images: No elements may be moved, cloned, added, deleted, rearranged, combined or changed in any way that affects the integrity of the image content. No manipulation or modification is permitted except resizing, cropping, horizontal flipping (equivalent to reversing a slide), selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be added or applied, and any sharpening must appear natural.

Image adjustments allowed in Nature competitions are as follows:

- 1) Exposure adjustment.
- 2) White balance/color correction.
- 3) Adjust highlight and shadow detail.
- 4) Adjust contrast.
- 5) Adjust saturation.
- 6) Dust spot removal.
- 7) Noise removal.
- 8) Flare removal.
- 9) Cropping.
- 10) Sizing.
- 11) Straightening.
- 12) Reversing (flipping horizontal).

All adjustments must look natural to be successful.

## **CCB is now a member of the Florida Camera Club Council (FCCC)**

This organization has other Florida camera clubs as member-clubs for the purpose of fellowship and mutual assistance among all members and to further the appreciation of photography in general. This is a brief overview of the program. More details are available on their website. The website address is [www.f3c.org](http://www.f3c.org).

Among other things, FCCC holds triannual photo competitions (i.e. 3 times per year) as well as an end-of-the-year competition for individuals. There is no interclub competition. Member-clubs take turns to serve as hosts for the competitions. Host for 2009 is the Southeast Volusia Camera Club.

The triannual judging will take place in March, June, and September of 2009.

The end-of-the-year judging for 2009 will take place in January 2010.

Due dates for submitting will be announced.

There is a PRINT Division and a DIGITAL Division. Fee for prints is \$1.00 per entry. Digital is free.

PRINT has two categories: Monochrome and Color. Each category has two classes A and B.

No more than two entries per person may be entered in any category.

Prints must be mounted on 16x20 mat-board or foam-core.

End-of-the-Year competition entries must be ribbon winners of the current year.

25% of the entries in each triannual competition will receive ribbons.

DIGITAL has no categories but has classes A and B (advanced and beginner).

No more than four entries / person may be entered in color or monochrome in any combination.

Format is JPEG with no size and gamut restrictions.

Entries must be made as e-mail attachments on one e-mail only per person.

25% of the entries in each triannual competition will receive ribbons.

FCCC requests that all submissions be made through the member-club's contact person.

Contact person is Hermann Schiefner, 321-773-9505, [hermannandlib@gmail.com](mailto:hermannandlib@gmail.com).

## **Florida State Park Photo Contest**

The 2008 Florida State Park Photo Contest is now underway, and they have begun accepting Photographer registrations. Click here for more details: [www.floridastateparks.org/PhotoContest/default.cfm](http://www.floridastateparks.org/PhotoContest/default.cfm)

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## **Workshops**

### **Beginner Camera Instructions**

The date for this workshop still needs to be determined. This workshop will be a hands on learning experience for members who want to learn more about how to use their camera and what techniques can be used to improve their photography skills. We will pair learning members with more experienced members.

Together, they will work with you and your camera to make sure you understand their basic operation. Also, several techniques will be demonstrated for you on the effect of using different size apertures and shutter speeds.

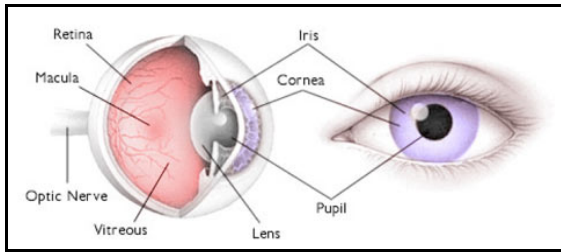
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## **Useful TIPS**

### **The Photographic Eye**

#### **How Our Eyes See vs. How Our Cameras See By Allan Weitz - 1/20/09**

The human eye, with support from the brain (the fastest CPU on the planet), visually reconstructs our surroundings in real-time as we go about our days and nights. Describing the human eye and how it interprets the world around us in terms of camera optics is a tricky process to explain, and that's before we even get to the 'how does it compare to my camera' part of the story.



The camera-like features of our eyes include the cornea (which serves as the focusing mechanism and a 'UV filter' to protect the 'lens' surface), the iris (the round blue, green, brown, or hazel part of your eye that dilates wider or smaller depending on the f/stop required), the pupil (or lens), and the retina (the de facto film plane / sensor surface that lines the rear inner-surface of the eye).

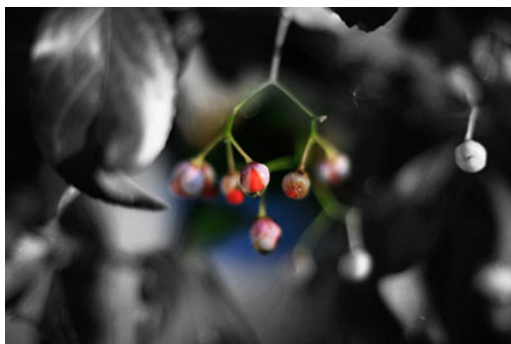
The image we actually see is upside-down and backwards (like a view camera), but is 'corrected' by the portion of the brain responsible for turning things right side-up and forwards. Newborns see the world uncorrected, which is why they sometimes glance or reach in the opposite direction of the movement they are trying to follow.

Experiments with adults wearing glasses that revert vision back to its uncorrected state show that they adapt to the reversed perspective quicker than you'd imagine. Once acclimated to these glasses, the test-subjects become equally disoriented when the glasses are removed.

### A Patchwork of Snapshots

What we 'see' is in fact a constantly changing field of information, which we continuously update and re-assemble into the 'big picture'. Our eyes dart about gathering data, retaining static information, while continuously scanning the scene and updating details that change within our fields-of-view.

The amount of image area we actually focus on at any given point in time is only about  $0.5^\circ$  of the total scene. The rest of the image is fuzzy and gets progressively so as you get towards the corners of the visual field. The details of what we see are the results of data collected by the light-gathering rods and cones, which line the rear, inner surface of the eye, with rods outnumbering cones by a ratio of about 10:1 (or about 120-million rods and about 7-million cones).



We only see color in the center portion of our field-of-view, which is where most all of the eye's color-sensitive cones are located. Cones are responsible for our daylight vision, and are dedicated to capturing red, green, or blue light. As daylight fades, the cones recede in activity and are supplanted by the rods, which are monochromatic. As a result, much of what we see at night is rendered in black and white.

Even in bright light, the edges of our field-of-view remain monochromatic. If you were to stare straight ahead while someone entered the corner of your field of vision wearing a red shirt, you'd remain clueless as to the color of the shirt was until your eye darted over to catch a fleeting glance of the shirt in question.

Light sensitivity is extremely acute in rods, which can detect light levels as low as a single neuron. As a point of reference, under average lighting conditions, our eyes recognize about 3000 neurons every second. And because the central area of our field of view is overwhelmingly populated with daylight-oriented cones (especially in the centrally-located fovea), we actually see more image detail off-center once the sun dips below the horizon.

This is most notable when stargazing on a clear night. If you allow your eyes to acclimate to the night sky and stare at a fixed point, you begin seeing clusters of faint stars off-center to the point you are focused on. Yet when you shift your eyes to any of these clusters, they (seemingly) vanish, and (seemingly) reappear in the area of the sky your eyes originally focused on.

Many animals, birds in particular, have far higher numbers of cones compared to us common folk, which enable them to spot small animals and other prey from great heights and distances. Conversely, nocturnal animals and creatures that hunt at night have higher numbers of rods to facilitate better night vision.

### What is the Focal Length of the Human Eye?

Describing the focal length of our eyes requires a bit of background, since our vision encompasses and responds to a far greater set of dynamics compared to the cut-and-dry specs of that fancy zoom lens you've been dreaming about.

Human vision, as interpreted by the brain through 2 eyes, has a combined field-of-view of about  $120-140^\circ$ , sometimes a bit less, but seldom more. This means our eyes see the world much like a wide-field, panorama camera captures it on film, minus the distortions. But while the angle of view can be described as ultra-wide, the overall perspective and spatial relationships between objects within the image field are rendered as if taken with a 'normal' lens.

Contrary to the traditional industry standard of 50 - 55mm, the actual focal length of a normal lens is 43mm. (Note- Journalists and Leica owners will argue it's a 35mm lens... preferably - but-not-necessarily - the f/2 version).

After figuring in the wide-field factor and how it plays out in a  $24 \times 36$ mm field, you end up with – depending on numerous factors including ambient light, subject-to-eye distance, as well as the health and age of the individual – a focal length of about 22 to 24mm, with 22.3mm getting the majority vote as being closest to how we see.

Note- If you see claims of 17mm (or 16.7mm) as being the focal length of the human eye, this figure is based on an image projected outward from the inside of the eye. The incoming image has a focal-length equivalent to 22-24mm. Just as looking through the wrong end of binoculars makes the subject look further away instead of closer, so too the human eye. Hence the discrepancy.

For medium-format imaging, the fixed-mounted 38mm Biogon lens found on Hasselblad SuperWide-series cameras with its distortion-free,  $90^\circ$  corner-to-corner angle-of-view, would be the

camera of choice for capturing the most accurate photographic renditions of 'how we see'.

### So How Many Mega-pixels of Detail do Our Eyes Resolve?

This is definitely the \$64 question, mostly due to the fact what we see at any given moment is a composition of numerous bits of data gathered over multiple moments in time. Add to this equation age (our eyes weaken with time, and not at the same or constant rates) and the overall health of the individual.

One number that pops up commonly is 576MP, which is based on a scene with a 90° field-of-view, which is similar to what a 24mm lens on a full-frame 35mm camera takes in (and exactly like the Hasselblad SuperWide). This too is somewhat misleading, because unlike a photographic image, which depending on the f-stop used, can be sharp corner-to-corner, the human eye only resolves a small sliver of the total scene at any point in time. The fact that we resolve differing levels of color, contrast, and detail under different lighting conditions further clouds the numbers.

### What DPI Setting Do You Actually Need to Produce a 'Sharp' Print?

According to one online estimate, a 74MP image file can produce a full-bleed 13x19" color print, which when viewed from a distance of about 20", resolves the maximum amount of detail that a normal human eye can resolve from a high-quality photographic print.

### What's the ISO of the Human Eye?

Here's another tricky one to nail down, mostly due to the variables involved in coming up with an answer that sticks to the wall. The problem is that unlike film and digital sensors, the eye doesn't have a native, or base, ISO level. What the eye does have however, is an amazing ability to adjust to ambient light levels under the most extreme of lighting conditions, be they brightly-lit beach scenes or dimly-lit alleyways.

That said, the answer to the question is that under bright sunny skies the human eye has an effective ISO of about 1, and under low-light conditions an ISO of about 800. It's also worth mentioning the contrast range detectable by a typical human eye under brighter lighting conditions is in excess of 10,000 to 1, which blows away any camera/lens combination, film or digital.

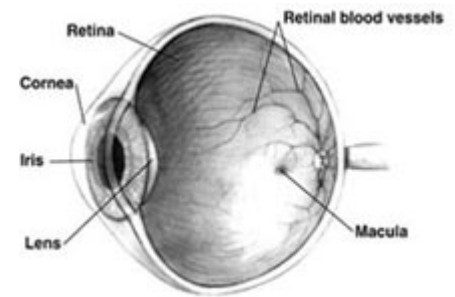
### And the F-Stop and Shutter Speed?

Based on the maximum diameter of the pupil of a fully dilated pupil, the maximum aperture of the human eye is about f/2.4, with other estimates placing it anywhere from f/2.1 through f/3.8. And once again, these figures decrease with age and/or health-related issues. Minimum aperture or how far our eyes can 'stop down' when romping in the snow or playing at the beach is about f/8.3 to f/11, again depending on all of the previously mentioned variables.

As for shutter speed, the human eye can easily detect flashes of light as short as 1/100th-second, and under controlled conditions shorter than 1/200th-second, depending on the ambient light and the by-now-familiar health/age-related issues.

### Blind Spots

An oddity that exists within our fields of vision is a small blind spot that exists within each of our eyes. The rear inner lining of our eyes (the retina) is covered with gangs of nerve cells called photoreceptors. When light strikes these photoreceptors, it is turned into electrical impulses which in turn, are forwarded to the brain for further processing.



The point where these photoreceptors bundle together before heading off to our brains for batch-processing is known as the optic nerve head, which is devoid of photoreceptors. In a nutshell, it's a blind spot and a fairly large one at that.

In case you're wondering what this blind spot looks like (or doesn't look like), try this little experiment. While covering (or closing) your left eye, stare directly at the '+' below this text box using your right eye. At a certain point – roughly 12-or-so inches from the screen – the asterisk seemingly vanishes from view. If you reverse this process and watch the '+' with the right eye, the results repeat themselves.

How does this blind spot affect our vision? As it turns out, not much, since brain cells fill in the missing gaps of data.

(BTW, if you're concerned others around you will get weirded-out watching you moving your head back-and-forth in front of the computer screen, print the page and try it at home when nobody's looking)

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## Equipment for Sale

### For Sale: Like New

- 1) Mamiya 6x7 model 7II, with 65 mm lens model F4. Also comes nylon bag and 40 to 50 rolls of film stored at 0 degrees F. (\$1500)
- 2) Jobo CPE with chemicals and accessories (free with purchase of camera and lens)
- 3) Nikon LS9000ED digital Film and Slide Scanner, with optional glass plate film holder for 6x7 film (\$1200)

Contact John Ruckser: (321) 626-3676

[jruckser@hotmail.com](mailto:jruckser@hotmail.com)

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## Help Wanted

"Be There 360", a local photography company has an opening.

Contact Walt Simpson at 321-725-0360 or email

[walt@bethere360.com](mailto:walt@bethere360.com) for information