



f/STOP

The Newsletter of the Camera Club of Brevard

DECEMBER 2024

***Changes are coming
Some big . . . Some small . . .***

There is no monthly meeting in December, since we all will be gathering for the Annual Print Competition (APC) dinner on December 7th at the Indian Harbour Beach Recreation Department Center, 1233 Yacht Club Blvd, Indian Harbour Beach.



The APC is the highlight of the CCB year . . . See you there!

*Cover photo by
Debby Hamilton*

In This Issue

Welcome to your monthly Camera Club of Brevard newsletter! December is always the big “Grand Finale” for photographers in CCB, as we get to “strut our stuff” in print form. Each member can submit up to 2 color and 2 B&W prints, and we all enjoy a catered banquet. The night culminates with the 1st, 2nd and 3rd place winners in both color and B&W categories, and an award of merit in each of 10 different subject categories. The big winner is the “People’s Choice” award, voted by club members attending the APC! We all look forward to seeing you at this year’s APC event December 7th!

– Gordie Elwell - info@ccbrevard.com



MESSAGE FROM The President

"Education is the movement from darkness to light." - Allan Bloom

I thought this quote might resonate with us as photographers, and in 2025 the camera club will be placing a huge emphasis on education. The Board of Directors has been discussing ways in which we can offer more and better opportunities to advance our member's photographic skills.

We looked hard at our monthly competitions and realized we were celebrating only the winning entries each month. What about the entries that didn't win? How will our members know how to improve their photography? As a result, I asked two of our more advanced photographers, Richard Thomson and Chuck Palmer, to review our competition protocols and to come up with a plan to address this issue. They presented two ideas to the Board:



Scheduled critiques

Each April, July and October we will send your Open + Creative entries to an expert(s) for a professional critique. At the monthly meeting we will share the comments on the winning entries. In some cases, the critic may be present. Critiques of non-winning entries will be offered via zoom soon after the meeting and will be anonymous if you choose. For the rest of the eight monthly competitions your entries will be judged by our speaker, if qualified, or by one of our advanced members. Available time will determine if non-winners will be critiqued.

Scheduled tutorials

In addition to critiques, we will be offering periodic tutorials on a variety of photographic subjects such as composition, lighting and processing. Subjects have not been decided so please contact us if you have a suggestion for the tutorial. These sessions will be via ZOOM and are planned for March, June and September. Details to follow.

There will be an exclusive email address for submitting photos. We hope you embrace our efforts to help you with your photography and I thank the board members who added input to create these educational opportunities!

Stay focused,
John

CCB 2024/2025 Planner

CCB 2024									
DATE	PROGRAM	SUBJECT	CONTEST	JUDGE	OTHER	FIELD TRIPS	DATE	WORKSHOPS	DATE
December	2024 Annual Print Competition - Dec 7th banquet/party	Deadline: Turn in prints by Nov 5th CCB meeting	Up to 2 color and 2 B&W from each member	Judging coordinated by CCB President		MELBOURNE NIGHT SHOOT	Dec 14		
CCB 2025									
DATE	PROGRAM	SUBJECT	CONTEST	JUDGE	OTHER	FIELD TRIPS	DATE	WORKSHOPS	DATE
January is nominations for club officers									
January	SLIDE SHOW EXTRAVAGANZA	MEMBERS	LONG EXPOSURE	JOHN Buck and Chuck Palmer				Composition with Chuck Palmer	25-Jan
February is club election of officers									
February	MARK POOLE	ASTRO PHOTOGRAPHY	FOOD AS ART	KIM Hunt and Isabella Mulligan				Portrait Workshop	
March	GEORGE KAMPER Part II	The Constant Evolution of George Kamper	GOOD OLD DAYS	George Kamper					
April	STEVE LYNCH	JUNGLE PHOTOGRAPHY	OPEN/ CREATIVE	Richard Thomson and Stuart Landman					
May	JOHN BUCK	INSIGHT	MINIMALIST	Steve Zeit				Insight Walk About - John Buck	
June	DEB SANDIDGE	TBD	NEGATIVE SPACE	Mike and Debbie Hamilton					
July	VIDEOS	MEMBERS	OPEN/ CREATIVE	Marilyn Cook and Mike Brown					
August			MONOCHROME						

A couple of reminders . . .

- **Membership dues** have increased to \$45 per member per year, and \$55 for a family membership. This went into effect starting in November.

- **Starting in January** (for the February competition), monthly competition photos should be submitted to the new dedicated e-mail address just for competitions:

photos@ccbrevard.com .



It's Time for the Slideshow at the January 2025 Program Meeting!

The January Camera Club of Brevard program meeting is always one of the most anticipated programs of the year. The program on the January 7th monthly meeting will showcase ten entertaining AV slideshows created by our very own club members. This is a really fun program with incredible photography all set to spectacular music. Member's photography will take you from Florida to throughout the world. You'll enjoy spectacular imagery enhanced with terrific musical tracks.

Arrive early to the meeting so you can be sure of a good seat... it will be a packed house. The AV Slideshow Extravaganza is always one of the CCB's most popular programs of the year. It will be a memorable way to begin 2025. If you have questions, please contact Richard Thomson at richard@rwtphoto.com

TIPS to becoming a better photographer!

Have you mentored a new CCB member lately?

by Gordie Elwell

Are you a landscape photographer, or perhaps a portrait photographer? Or are you a real square?

The vast majority of our cameras are configured to expose a rectangular image at a 2X3 ratio. In addition, our cameras are generally set up when the rectangular 2X3 exposure is horizontal. This is often referred to as shooting in “Landscape” mode, because it offers a wider than tall image. Hence the term shooting in “landscape orientation”.

But, when we look at images of people (a single person) that 2X3 is usually turned sideways, so the long part of the image goes up and down. This allows for a more pleasing appearance of the person. Again driving the slang term “shooting in portrait mode”.

This by no means limits your orientation of your camera. When looking at your subject (or scene), you should have an idea what the image will look like. We often shoot narrow landscape images in “portrait mode” because it fits the intended composure. Same logic applies when the subject is a person or group of people, it may be way better to shoot horizontally when a large group is involved, or your subjects need to interact with the background.

Ergonomically, your camera is much more effective when shooting horizontally. All the controls, buttons and dials are designed for horizontal use. So if you need to turn your camera to the vertical orientation, you become somewhat a contortionist trying to stretch and bend fingers to make adjustments as you shoot.

As you set up and envision your final image, think about these manipulations you go through to get your desired shot.



Shooting in “Portrait” mode – Internet image



Shooting in “Landscape” mode – Internet image

When deciding on what your final image will look like, take into consideration these aspects of your shot. Shooting vertically could induce camera shake or other issues. Look through your viewfinder and see if shooting horizontally is acceptable even for a shot that will ultimately be cropped to present as a vertical image. Remember, post processing can provide many options for the final image, and there is no need to be a contortionist to capture the scene.

MONTHLY Competitions!

1. We are returning to two levels of monthly competition. More details at the January meeting.
2. We have ***"Awards of Excellence"*** in each level at the discretion of our monthly judges.
3. When submitting your entries, name your image files as:
{Your Name} {Level A or Level B}.jpg and for Creative Class competitions files should be named as:
{Your Name} Creative.jpg.

MONTHLY CONTEST THEMES - 2025 - 2026 THEMES

2025

January ~ Long Exposure
February ~ Food as Art
March ~ The good old days
April ~ Open + creative class
May ~ Minimalist
June ~ Negative Space
July ~ Open + creative class
August ~ B & W - Monochrome
September ~ Water
October ~ Open + creative class
November ~ Light and Shadow
December ~ Annual Print
Competition

2026

January ~ Geometry
February ~ Wide Open Aperture
March ~ Architecture
April ~ Open + creative class



January 2025 Monthly Competition "Long Exposure" for the two categories, Level A and Level B. We will continue with our "Award of Excellence" in each category, where the month's judge will decide how many deserve special recognition for excellence in that month's theme.



***Awards of Excellence
for the month of November:
Action/Motion***

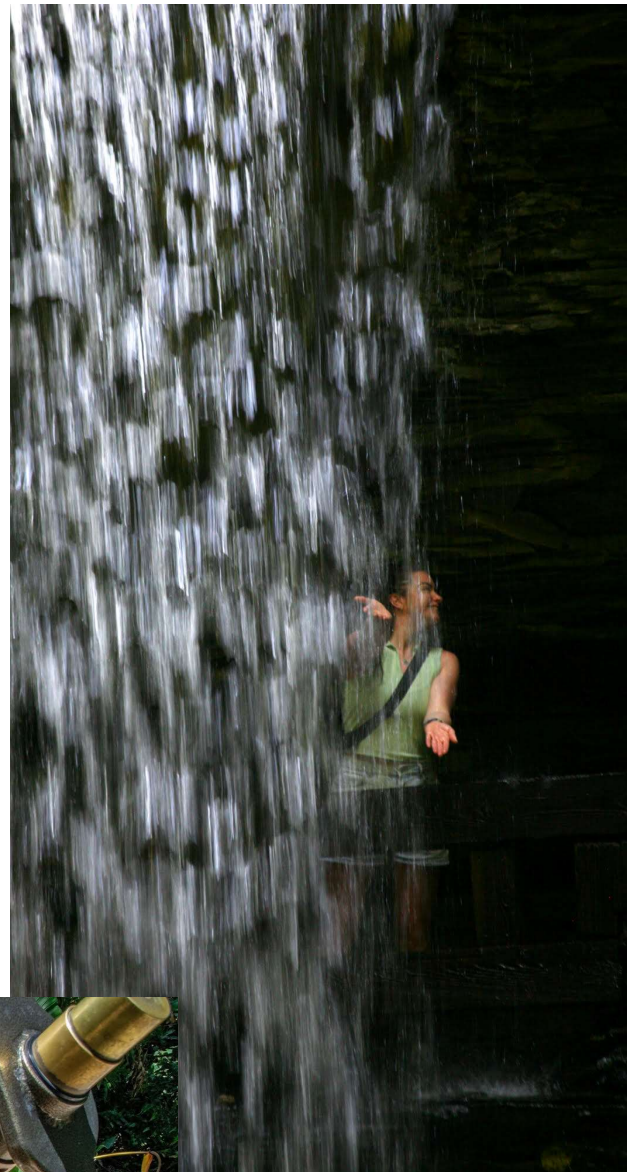
***Our Judge for November's
Competition:
Richard Thomson***

MONTHLY Competitions - November 2024!

Awards of Excellence for the month of November: Action/Motion

Novice Category

Tyler Buck



Intermediate Category



Curtis Jensen

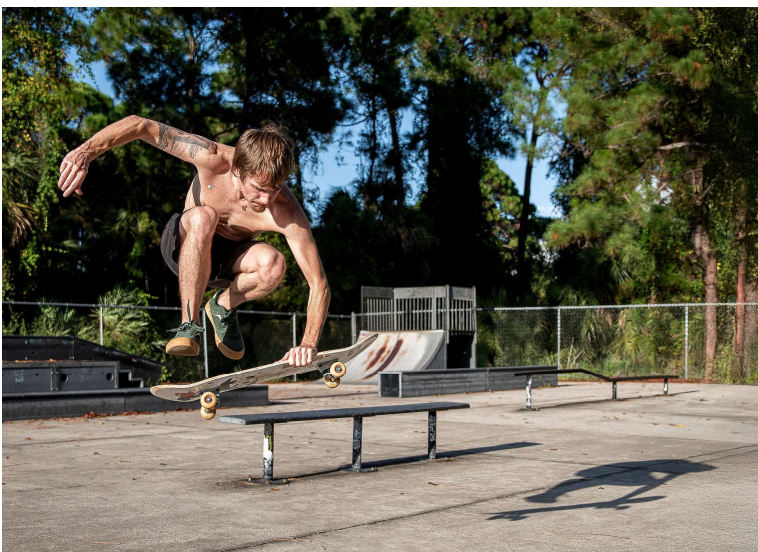
MONTHLY Competitions - November 2024!

*Awards of Excellence for the month of November: Action/Motion
Advanced Category*

Chuck Palmer



*Stuart
Landman*



Isabelle Mulligan

CCB MEMBERS – Flashback from last year!

*f/STOP issues are available on our website going back an entire year!
Surf over and catch some of the great content from the past!*

This great article by Chuck Palmer was featured in the November 2023 issue!

Lines. . . a powerful photographic design element

By Chuck Palmer

Lines are effective photographic design elements for many reasons. They help create a sense of depth. They can evoke mood and feeling. They can direct your viewer’s eye through an image. And they can even be the main subject of your composition.



Let’s explore five types of lines and the impact they can have on our composition so we can more effectively incorporate them into our images. - Horizontal Lines – Some authors suggest the horizontal is the “baseline” in composition. There is a definite horizontal dynamic to the way we see the world. Our eyes usually scan from side to side, so it is probably not surprising that horizontal lines feel the most comfortable. The horizon is our fundamental reference that supports us on earth. So horizontal lines convey stability, calm, restfulness, and tranquility. And if we associate our composition with the actual horizon, we can suggest distance and breadth.

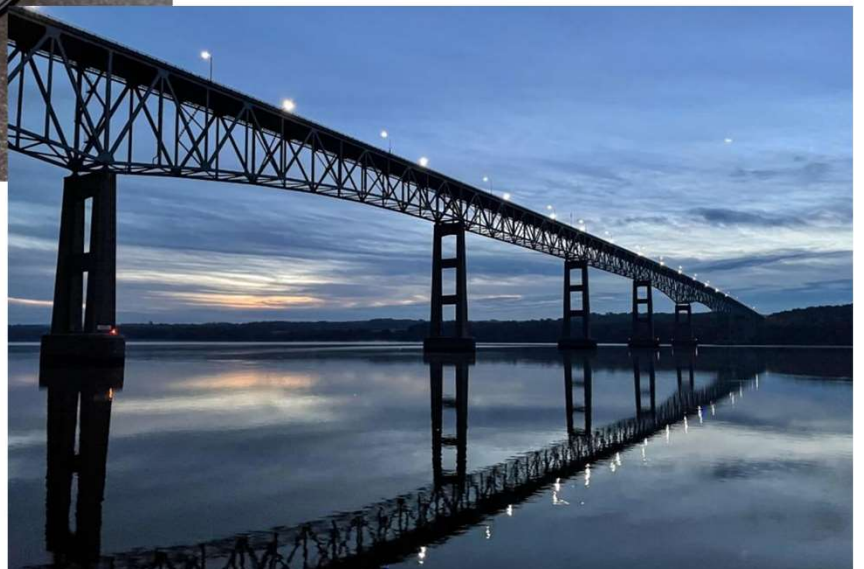


CCB MEMBERS – Flashback from last year!

- Vertical Lines – A vertical line is the main component of a tree, a building column, and human form. The vertical tends to evoke feelings of strength and stability. If we incorporate a single vertical line in our composition, this can convey a sense of solidarity. Several vertical forms are often associated with a barrier (think fence), adding tension to a scene. It should be noted that vertical and horizontal lines in a photograph are compared by our eyes with the frame edges. For better or worse, even the slightest discrepancy is immediately noticed.



- Diagonal Lines – Of all lines, diagonals convey the most dynamics to our image frame. They bring action, motion, and energy because they represent unresolved tension. A diagonal is in an unstable position because it is in the process of falling. They have a remarkable power to grab our viewer's eye. What's more, converging horizontal or vertical lines become diagonal that convey a sense of depth and distance. From a practical standpoint, a horizontal or vertical line can be transformed into a diagonal line just by tilting our camera or changing our point of view. The resulting diagonal will introduce action and energy into our composition.



CCB MEMBERS – Flashback from last year!

- Curves – Unique to a curved line is that it contains a progressive change in direction and avoids direct comparison to the horizontal and vertical edges of the image frame. Curves give the feeling of being gentle, smooth flowing, graceful, and elegant. Curves are also interesting to most people especially when they undulate. Curves are harder to introduce in a composition than diagonals. They must be introduced by including elements with real curves.



- Implied Lines – Lines that are conceptual or implied are not represented graphically. Instead, a line is represented in one of two principal ways: First, lines can be implied by the alignment of two or more elements in the image frame. An example may be a photo of several planes in flight aligned along an implied diagonal line. Viewers will connect the dots and therefore see the diagonal in their minds eye and feel the implied energy in the image. The second way to imply a line may be the most valuable that can be used in designing a composition. We humans are so strongly attracted to other humans, a person looking at something will form a strong implied line our viewers will certainly follow. It is simply normal curiosity to look where the eyes are looking. Whenever these “eyelines” occur, they carry significant importance in the composition of an image. Furthermore, if the eyeline is looking outside the image frame, our viewer will wonder. . . “What are they looking at?”. This creates a sense of mystery in our viewer’s mind.



Implied Diagonal Line of 4 jets as well as the lines formed by each jet’s vapor trail.

CCB MEMBERS – Flashback from last year!



"Eyeline" begs the question; What is she looking at?

We have discussed different types of lines and how they can impact the mood and feeling of our photographic art. However, lines may have the most compositional power when they are used to direct our viewer's attention.

Leading Lines A leading line that directs our viewer's eye to the specific subject or object within the frame will make that part of the image stand out. If you read this article, then send an email to cepalmer@yahoo.com to be eligible for a prize drawing. Although, like all compositional tools and techniques, there are no hard rules. . . effective leading lines terminate at our main subject instead of continuing, directing our viewer's attention beyond our primary point of interest.

When it comes to leading lines there is probably only one important question, we need to ask ourselves. "Where do I want my leading lines to direct my viewer's eye?" If they confuse or point to an undesired place, we need to recompose our image.

Leading lines can't be used in every image we make, but they can make a significant impact on the "interestingness" of our images. Finding leading lines is not usually easy. However, changing our point of view of the scene can be an effective way to uncover them. Move closer. Move farther away. Get down low and look up. Get up high and look down. Exploring the scene in this way uncovers hidden leading lines that can turn a good photo into a remarkable one.

CCB MEMBERS – Flashback from last year!



We've reviewed several types of lines we can incorporate in our photo compositions. We have also discussed how leading lines can impact how viewers are guided through our image. Featuring lines can make our photography significantly more remarkable and interesting. Playing with possibilities can be the difference between an ordinary good image and an extraordinary one.

As always, keep shooting and may only the remarkable photos be yours.

Chuck

I'd like to take a moment to thank Chuck for this, and the literally hundreds of other different ways he has shared his knowledge and experience with all the members of the Camera Club of Brevard. A selfless gentleman, to be sure!

Thanks Chuck!

CCB MEMBERS Facebook Adventures!

Did you know we have a Facebook page?

It is the perfect place to display recent photos and photo albums you wish to share with other club members. Our Facebook page is not public; only CCB members will be allowed access so your images are not out in the viral universe.

It's super easy to add images singly or as a group. Simply type in Camera Club of Brevard or click on this link:

<https://www.facebook.com/groups/20511326417>

Contact our Facebook manager, CCB member Isabelle Mulligan at mulliganfam@att.net if you need assistance or have any comments or questions. It's time to share!



Stuart Landman

Andy Kochendorfer



Ellie Rex

CCB MEMBERS Facebook Adventures!



Isabelle Mulligan



Debby Hamilton



Marsha Sea

PARTING Shots



Lek Wallace

Do you have a Parting Shot? Submit your funny or unique Parting Shot photo to info@ccbrevard.com for publishing consideration!

Your CCB Executive Team values your ideas. Feel free to contact us at info@ccbrevard.com

EXECUTIVE BOARD Meetings and Info

Executive Board meetings are being held via Zoom. All club members are invited and welcome to attend. If you are interested in attending our next board meeting, please contact John Buck at the club email address.

By attending, you will see it takes a team effort to make the club successful. We would like your help to make it even better. – email us with ideas!



Camera Club of Brevard, Inc.
PO Box 542 Melbourne, FL 32902

WEBSITE: <http://ccbrevard.org/> EMAIL: info@ccbrevard.com

For PHOTO COMPETITIONS: photos@ccbrevard.com

GENERAL MEMBERSHIP Monthly Meetings

MEETINGS The CCB normally meets the first Tuesday each month from 6:00 – 9:00 pm at the Eau Gallie Civic Center, 1551 Highland Avenue in Melbourne. See all our club event opportunities at: <https://ccbrevard.org/events/> matrix page

THE CAMERA CLUB OF BREVARD NEEDS YOUR SUPPORT – Why not be an active member of our club management team? If you are interested in serving your Camera Club of Brevard as a appointed director, please contact John Buck at info@ccbrevard.com You can find all the details about positions where you can serve on our website at <https://ccbrevard.org/club-management/> Click on the bylaws link at the bottom of the page for a description of the duties for each officer and director.

Membership has its privileges! Your membership makes a big difference to our programs offered at the Camera Club of Brevard. If you would like to join the Camera Club of Brevard or renew your membership, yearly dues are \$45 for individuals, and \$55 for a family membership. You won't find a better investment if you enjoy photography and the fellowship we appreciate as club members. Please submit your membership payment by US mail to Camera Club of Brevard Inc., P.O. Box 542, Melbourne, FL 32902 or find out how to pay online at the Camera Club of Brevard Membership Website.

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