



# INFOCUS



ISSUE ONE JANUARY 2014,



## The Indian River Photo Club 2013 Museum Photographic Print Competition Edition



### “The President’s Snapshot”

**W**elcome to what is shaping up to be another terrific year for the Indian River Photo Club. As your new president, first I would like to thank each and every one of you for all you mean to the club. Our club is one the greatest organizations in Indian River County, because of you. Also, I would like to thank Bill Menzies, the Past Board of Directors, and all the volunteers for their contribution to our club last year. We all really appreciate their efforts made on our behalf.

Your newly elected Board of Directors (Susan Wright, Karen Schuster, Bill Conway, and myself) have already started working on club matters. We are excited to have the opportunity to continue to make the Indian River Photo Club a group that provides the kind of fun filled learning experiences which will encourage all members to be vital participants. The Board of Directors, all volunteers, assure you and pledge to do our best in the club’s interests as well.

Our goals include increasing positive public relations that will result in membership growth, by offering more occasions that provide opportunities for camaraderie among the members, and the continuance of the kinds of special learning events that members have asked to be repeated, as well as the addition of some brand new, innovative experiences.

We have a fantastic program for January. It is something I believe has never been done before. Indian River Photo Club founding member, Louie Cizek, will present a program on the history of the club! You will learn more about the club in one evening than you might learn in years and years. This is a meeting you will not want to miss!! Be sure to bring a guest to showcase our club to the community.

I am also working with our Web-Master to add our club’s history to the website. I think it will be an important addition. The website, which is beautifully done, represents our club to prospective members and the community at large.

Each of you are vital to the life and meaningful accomplishments of our club. Therefore, your enthusiastic involvement is crucial. If you see an area of need in our club, where you could serve, we need you, and we would appreciate an email describing what you would like to accomplish. My email contact information (along with all the officers of the club) is on the club website. We also need you to stay current with your club dues. That is what keep the lights on and the activities going! The club does have costs that I myself did not even know existed until I accepted this position.

I hope you will give some serious thought about how you can be a positive part of a great new year in the Indian River Photo Club. With your help, we can make an impact, not just within our club, but throughout our community. After all, in photography, the *image* is all important!

*Billy Ocker, President*

## What's Inside this "Museum" Edition

<b>Presidents Snapshot "Welcome Everyone"</b>	CVR	Museums? Why?	Page 11	Blue Grass at Yeehaw <i>Not to be missed!</i>	Page 15
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# Dues are due

Members annual dues are now payable.

You may pay on line or at the next meeting.

The membership period is from January 30 to December 31<sup>st</sup>

The dues are now \$30.00 per person with students at \$10.00. There are no longer any family rates.

## Members' Recent Accomplishments at The Brevard Camera Club

<http://ccbrevard.org/>

### Two categories were judged:

Color and Black & White. *None of the CCB submissions are required to have titles.*

3rd Place: Color - Maria Heffernan

2nd Place: B&W - Kim Hunt - leaves

1st Place: B&W - Linda Leonard - water/rocks in a stream

Awards of Distinction: (Categories) - Only One Top Image selected in each category

Earl Evans - category ?

Linda Leonard - Macro

Earl Evans - People's Choice

Bob Koczynski - 2 awards

# The Indian River Photo Club

## Board of Directors for 2014



Bill Ocker

Club President

[president@indianriverphotoclub.org](mailto:president@indianriverphotoclub.org)



Susan Wright

Club Vice President

[vicepresident@indianriverphotoclub.org](mailto:vicepresident@indianriverphotoclub.org)



Bill Conway

Club Secretary

[secretary@indianriverphotoclub.org](mailto:secretary@indianriverphotoclub.org)



Karen Schuster

Club Treasurer

[treasurer@indianriverphotoclub.org](mailto:treasurer@indianriverphotoclub.org)

On the left are the likenesses of the members of the Board of Directors.

You are encouraged to correspond with members of the board on any matters concerning the club that you might wish to bring to their attention.

Please remember that the members of the Board of Directors are volunteering their valuable time to attend to the club business on our behalf. With that in mind and with an effort to maintain efficiency you are requested to always correspond with them using e-mail, and using the e-mail addresses under their captions.

This permits the Board to have an all round awareness of what needs your attention without duplication but with immediacy, making their duties pleasantly easier and more effective.

*If readers would like to read more about our board of directors, their outline information was published in the November newsletter which may be accessed on the web at:*

<http://www.indianriverphotoclub.org/NewsletterNovember72013c.pdf>

Class

Nature Fauna



"Reflection"

Second Place, Nature Fauna

By Mike Ricciardi



"Here Kitty, Kitty"

First Place, Nature Fauna

By Gail Daman"



"Watchful Nester"

Honorable Mention, Nature Fauna

By Linda Leonard



"Christmas of The Reef"

Third Place, Nature fauna

By Mike Ricciardi

Class

Nature Flora



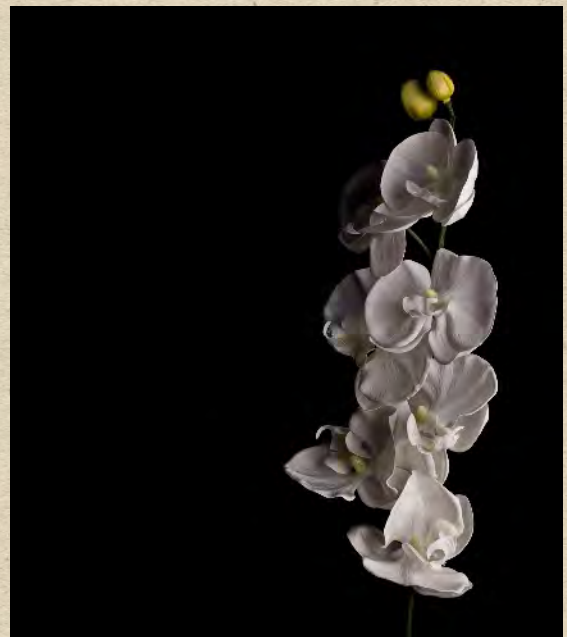
"Fungi Forest"

By Nancy Wessels  
First Place Nature-Flora



"Serenity"

By Mary Lou Christy  
Second Place Nature-Flora



"White Orchid"

By Stefania Wright-Osment  
Third Place Nature-Flora



"Sim-pa-ly Pric-ka-ly"

By Mia Arrington  
Honorable Mention Nature-Flora



"Mediterranean Bells"

By Debbie Garber  
Honorable Mention Nature-Flora

Class

Open



"Damaged Goods"  
By Jim Cohoe  
Third Place Open



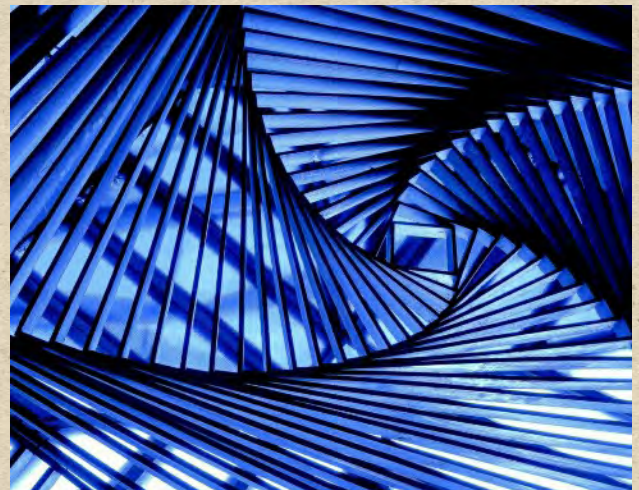
"Calla Lillies"  
By David Garrett  
First Place Open



"Acceleration"  
By William Lord  
Second Place Open



"Microcosm"  
By William Lord  
Honorable Mention Open



"Radiating"  
By Donna Green  
Honorable Mention Open

Class

People



"Man in The Park"  
By Linda Leonard  
Second Place People



"Jeanine"  
By Jim Cohoe  
First Place People



"Primal Instinct"  
By Helen DiBenedetto  
Third Place People

Class  
Scapes



"Built to Last"  
By Susan Wright  
Second Place Scapes



"Santorini"  
By Linda Leonard  
First Place Scapes



"Serenity"  
By Mia Arrington  
Honorable Mention Scapes



"Stormy Sunset at Sebastian Inlet"  
By Billy Ocker  
Third Place Scapes



"Life on The Water"  
By Joe Cosmano  
Honorable mention Scapes

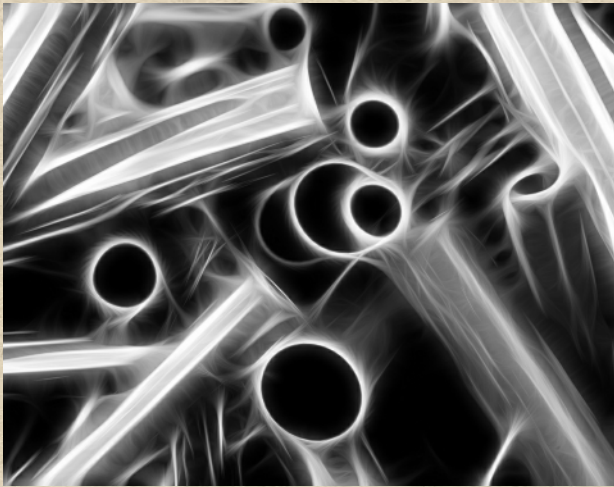


"Grand Prismatic Spring"  
By Lisa Willnow  
Honorable Mention Scapes

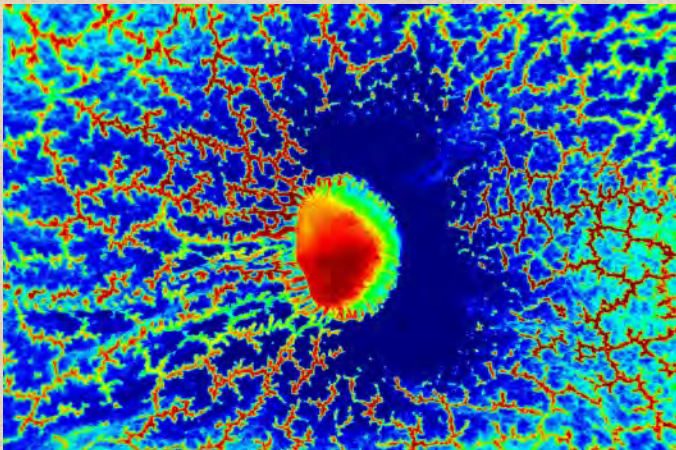
Class  
Special Techniques



"Doors of Jaisalmer"  
By Linda Badgley  
First Place Special Techniques



"Pipe Dreams"  
By Kathy Graham  
Second Place Special Techniques



"Re-entry"  
By William Conway  
Honorable Mention, Special Techniques



"Green Seahorse"  
By Betsey McKean  
Third Place Special Techniques



"Final Destination"  
By Toni Hill  
Honorable Mention, Special Techniques

Class  
Still Life

“Go Ahead Make Up My Day”  
By George Bollis  
First Place Still Life



“The Wash Room”  
By Lynn Luzzi  
Second Place Still Life



“Gourd on A Chord”  
By Kay Gibson  
Third Place Still Life



# The Museum, why the Museum?



A question that pops up almost every year when we are getting ready to enjoy our annual Vero Beach Museum Print Competition, is “why do we hold it in a museum”? “Are there not galleries for such a display”?

To be colloquial, “that’s a good question”!

The answer is not as simple as just that the museum is probably the only place we can hold such a prestigious event at; in this immediate area. Perhaps we need to wonder why such a question is asked in the first place.

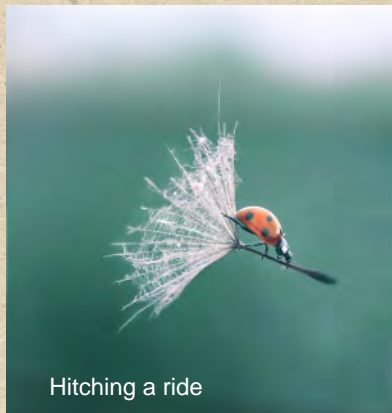
Maybe the questioner holds a long standing impression of what they perceive a museum to be. For in the old days (and that is not too many years ago) a museum often stood for an old unattractive looking building that was full of miscellaneous things, all of which were old! It was probably very dusty, sometimes showing “broken” items such as jewelry or ceramics or other artifacts, and included in its offering such items as stuffed animals, birds or bones or antlers mounted on walls or in glass cases together with suits of armor and old military uniforms enjoying pride of place. The visitor upon entering the museum usually sensed a distinct odor of antiquity as well as the aged appearance. It had few places to sit and could only be classed as boring and very much out of touch with life at that instant.

Museums were then, and certainly still are, places of scholarship show casing special collections of art and historical items and very often quite static in their displays.

However, museums have evolved tremendously in the past fifty years. People no longer go just to view. The public more than ever go to learn, to debate and to participate. The later is what we as members of a photo club do.....we participate in our center of learning and community activity, The Vero Beach Museum of Art. We take to our community a measure of achievement that our form of artistry has now reached. Just as we ourselves are learning. We are also teaching, The Indian River Photo club is proud of the part it takes in making the Vero Beach Museum of Art, the cultural center it is.

**Editors note:** World wide there are now over 55,000 museums, which is over double what there were 20 years ago. US museums had over 850 million visitors this past year. *Looks like a potential Disney business!!!!!!!!!!!!????*

## Perfect Timing - can you make one?



Hitching a ride



Headless gymnast



No PhotoShop though!

What is this.....you tell us!



# Judging For a Ribbon In Photography



## Part 1

The judging of our photographs has a big impact on how we develop as photographers. The acceptance of our photographs in juried competitions and their subsequent placement is a big factor on how we view our personal capabilities and subsequently how we progress in practicing the photographic art form we love so much.

Yes, "the judge" has an enormous influence on how we perceive the level of our own skills. However, we must remember that the judge is not the only factor in the determinations that are made about our photography. We, as the maker of the photographs, have total control of the success of the picture, and ultimately of ability to become an accredited artists.

Judging is totally subjective. There are NO rules, just suggested guidelines. Each judge will have their preferences of style. One may want to see everything pin sharp. One may prefer the "rules of thirds", while another has a quirk about straight lines! The variations are unending. Whatever the leanings might be of the judge it is always good to be judged by that judge even though you resist doing so, and then to listen to what he or she has to say about your work. You may not agree, but please listen and remember what is said There will always be something constructive there in the comments. Those few words are what will help you progress towards your level of personal satisfaction.



Judge commenting one on one

That is why you attend the club meetings, and why you enter the awards assessments every month. There are really no winners or losers, we all are , whether we enter or not, all "gainers". Do not be intimidated by the fact that it seems that every month the same members are receiving ribbons. They enter as a way to hone to perfection their abilities, and to polish their camera and computer skills and become expert.

We shall be running short monthly series of articles on judging written by six or seven different and very experienced internationally rated judges. This we hope will help us all see the intricacies of the stature of being a judge and to understand the responsibilities held by those we depend upon to guide us along the photographic way.

The first article starts below. Some of the comments refer to a club system that differs from ours but the idea of what is implied remains the same. Photography is photograph

## **HOW TO REDUCE JUDGES' CRITICISMS © by Roger Wates**

*First published in Tonbridge Camera Club's excellent twice-yearly "Grain" magazine.*

### ***Judges have to be critical, but why make it easy for them?***

I have been interested in photography for many years and in the good old days I developed and printed both in black and white and colour. My photography blossomed with the advent of digital camera technology when in 2000 I obtained my first digital compact camera. Then in 2001 I purchased a 3.3MP Canon D30 in preparation for a holiday in southern Africa, then progressing to my current Canon 5D Mk III.

I joined the Tonbridge Kent, UK Camera Club in 2006 after I visited the annual exhibition and was very impressed with what I saw; a much more diverse subject matter than I was used to, a real eye opener. Since being a member, my photography must have improved, as I am now a permanent member of Class 1 for both prints and PDIs. Between then and now I have observed and noted many of the more common comments and criticisms that seem to be judges' favourites.

## Judging continued

After all, the primary function of a camera club in my opinion is for members to 'improve' their photography/image making. In order to achieve this it is necessary to have some measure of the 'quality' of their work. This is not easy, as any form of art is very subjective but as you are reading this you probably do, or intend to, enter club competitions and develop your photographic ability. Club competitions seem to be a useful if not perfect tool for achieving this measure of 'quality'.



Talking it through

So if you are new to our camera club and intend to progress from our Class 3 through to a permanent member of Class 1 and maybe acquire distinctions, here are my observations in the form of a checklist with a few explanatory notes that may help to reduce point-losing 'oversights'. Of course there is no need to take notice of any of them and just do what you want to do artistically. But at least being aware of them may be useful as a reminder of what to ignore.



Judging some DPI's

Entering pictures in competitions requires considerable effort by the photographer, especially for prints, and to see your best efforts criticised can be, at best, character building. I remember feeling quite hurt initially with what I thought were unjustified comments. But in the cold light of the next day I realised that maybe the judge did have a point.

I have tried to list my point-losing criteria roughly in order, but this obviously does vary from judge to judge and, I suspect, the same judge at different times.

- A Focus** – If the image is a portrait it is vital that the eyes or at least the nearest eye is in sharp focus. If it is, say, a close-up of a flower, at least some part should be in sharp focus for the eye to settle on.
- B Blown highlights** – Another easy one for a judge. There are obviously some exceptions to this, i.e. spectral highlights, with the sun reflecting off shiny surfaces, or artificial lights at night etc. But otherwise be careful.
- C Too tight cropping** – Give the subject room to move into or look into the picture. Alternatively crop really close in so there's no mistake as to what is intended.
- D Over-sharpening** – Especially don't try to compensate for poorly focused or soft images. If the image is to be a print and is not as sharp as you would like, try printing it smaller (within reason). Or save it for the Small Print competition.
- E Bland areas** – In landscapes in particular don't leave too much of what a judge may describe as 'uninteresting sky' or 'bland foreground' visible that doesn't add interest to the picture. If there is, say, a featureless white or grey sky visible, crop it out. I have however seen some lovely pictures where this 'rule' has been abandoned to good effect.
- F Make the picture look 'right'** – Even if the picture is correct geometrically or colour wise, a judge won't necessarily know this. A slightly sloping field in the foreground of a landscape may give an uncomfortable feeling to the viewer. An unusual dominant colour in a scene may look like a colour cast. You may of course have a colour cast, so always view your prints under daylight conditions. Ideally your monitor and printer should be profiled.
- G Crooked horizons** – Water tends to find its own level, so show it that way. It's amazing how many club pictures I have seen with this problem.
- H Converging verticals** – Some judges subscribe to the myth that verticals should be vertical and should not converge. Verticals do converge due to perspective, i.e. go to a 'vertical vanishing point', but some judges don't seem to know this. However, perspective distortion is a reality, which can be caused when the camera is not square on to the subject and appears worse with wide-angle lenses. I have seen many articles that show how to



Making extensive notes

'correct' converging verticals particularly regarding tall straight-sided buildings. The results appear to me to make the building appear wider at the top. I find what works for me when correcting excessive convergence is to adjust the amount of correction by eye until aesthetically correct. This usually means that the verticals are not absolutely vertical, but look natural. A possible exception to this is record photography, where the emphasis is on portraying the object with total accuracy together with technical excellence. Maybe for camera club purposes it is better to stick with smaller more manageable subjects and avoid the problem altogether. So you have a choice (for non-record photography) of making the verticals correctly converge, or have them absolutely vertical to avoid judges' criticisms. Your call!



Group Judging

- I Irrelevant objects** – Try not to include objects that do not add to, or maybe more importantly, distract from the main subject of interest. This is especially true if the object is dissected by the edge of the picture. I think of it this way: if I were to attempt to paint the scene that I wanted to photograph, would I include everything I could see? Probably not, so why include it in the photograph if it can be avoided?
- J Black backgrounds** – If the subject is a close-up of a flower for example, avoid a solid black background. Some judges like black backgrounds, some don't. Always try to have at least some out of focus detail just visible preferably complimenting the main subject.
- K HDR/tone mapping** – Avoid excessive HDR/tone mapping, or any other 'artistic' effect, some judges are just not appreciative. It's too much of a gamble. Play safe.
- L Light edge areas** – Avoid light areas near the edges of the image. Some judges don't even like dark areas or high colour contrast areas near the edges, if they contrast too much with the main subject. Judges tend to say these areas 'draw the eye' away from the intended point of interest even if you don't think they do. Additionally even if there aren't light areas near the edge, it is sometimes helpful to slightly darken the corners/edges with a soft-edged vignette. This can help to concentrate the viewer's attention on the intended subject. I find it surprising how little is needed to produce the desired effect, it shouldn't be obvious so don't overdo it. Toggle the effect on and off to see the difference. Adobe Camera Raw 'Post Crop Vignetting' is a good tool for achieving this.
- M White borders around PDIs** – Most judges will adversely comment on white borders if they are thought to be unnecessarily wide. However, the technique of adding a border may be useful where the image has a dark background and the edges would otherwise be ill defined from the projector background. To achieve this isolation a border need only be one or two pixels wide and preferably of a mid-tone colour sampled from the image itself.
- N Colour saturation** – Don't be tempted to boost colour just to give more impact, it can be beneficial but often isn't. If the image is a landscape, judges love to pick on 'digital-green' grass. If you really think more colour is required, first try reducing the saturation by quite a bit, let your eyes adjust, and then return the saturation to as it was before. You may decide the colour is just fine as it is. I find this technique is useful to help decide on other tonal adjustment settings as well.
- N Composition rules** – The 'rule of thirds', which is possibly the most, well known, is a reasonably good guide, but only a guide, and has many exceptions. At least a judge is less likely to criticise the composition from this perspective.
- O De-spot** – Remove any sensor dirt spots that are visible especially in areas of low detail like sky etc. Blemishes like this have a habit of becoming more visible when viewed on the club projector or print-viewing box.

**And finally – Enjoy your photography and don't be too hard on judges. There are good ones and not-so-good ones but they all try to do their best. Please, always try to put yourself in their position.**

*We acknowledge this contribution to our knowledge base by Roger Wates of the Tonbridge Camera Club, Kent, United Kingdom. Thank you Roger.*

Great music, great photo op, great character studies

KD Bass Productions, LLC Presents **20<sup>TH</sup> ANNUAL**

# Yee Haw Junction BLUEGRASS FESTIVAL

## January 23-25 2014

2887 HWY 60 | Yee Haw Junction, FL 34972



Sideline (NC)  
Thur



Grasswowne (SC)  
Fri & Sat



American Drive (KY)  
Sat



Monroe Crossing (MN)  
Thur



HWY 41 South (FL)  
Sat



Ernie Evans & the Florida State  
Bluegrass Band  
Thur & Fri



Generations Bluegrass (FL)  
Fri



Jerry Butler & the Blu J's (TN)  
Thurs & Fri

### Tickets & Show Times

**Ticket price does not include camping**

Wednesday	4:30 pm Pot Luck Dinner	
Thursday	12pm until 9pm	\$25
Friday	12Pm until 9pm	\$25
Saturday	12pm until 9pm	\$25
Weekend Advance (by 1/16/14)		\$65
Weekend Gate		\$75

12 years old and younger FREE with a paid adult ticket

\* Showtimes and dates are subject to change without notice

\* Bands and times are subject to change without notice.

### CAMPING

Weekend camping with electrical hookup per unit - \$100  
 \$10 per day additional charge per unit for electric before 1/22/14  
 Weekend dry camping per unit w/o electric - \$25  
 \$5 per day additional charge per unit before 1/22/14



Keith Bass &  
The Florida Bluegrass Express  
Sat

MC - Mike Robinson

Pot luck dinner  
Wednesday night  
meat supplied by KD Bass Productions

Host Hotel Hampton Inn-Okeechobee  
 1200 State Road 70 East, Okeechobee, FL 34972  
 863-824-0003 use code KD Bass  
 Reservations must be made by 1/2/14  
[www.okeechobeelakeokeechobee.hamptoninn.com](http://www.okeechobeelakeokeechobee.hamptoninn.com)



For additional information, call:  
Darlene Bass @ 863-634-5815  
Keith Bass @ 863-781-2376

[www.YeehawBluegrass.com](http://www.YeehawBluegrass.com)

# Awards Themes for 2014 & 2015

## 2014

January	Imperfection
February	Fast!
March	Open
April	Metal
May	Spiritual Symbols
June	Open
July	Vertical Format
August	Mother Nature
September	Open
October	Passage of Time

## 2015

January	Dead of Night
February	Soul of a City
March	Open
April	Texture
May	Atmosphere
June	Open
July	Retro
August	Abstract/Still Life
September	Open
October	Crooked

This month is "Imperfection"



**A longish word with very little to its meaning!**

**But a lot of potential!**

**Imperfect - Incomplete - Defective - Not fulfilling its design - Liable to error**

Do you know what the picture on page 11 is of?

If you do...then please let us know.....first correct answer receives a very nice award.

The Annual General Meeting & "Best Picture of The Year" Judging on December 6th

