This is the official newsletter of the Indian River Photo Club and is published monthly as an "e" publication.
Should viewers wish to receive this "E" publication they may do so upon making a request at the club's web site.
Visitors to the area are invited to attend club meetings as guests. Meetings are the 4th. Thursday of every month excepting
November and December and are held at the Community Center on 14th Avenue, Downtown, Vero Beach.

Fun, fun, and more fun is what I experienced at our January meeting! Many club members volunteered to make it all happen. More proof that volunteering will help you get the most out of your club membership as well as creating a bond with other club members. I personally want to thank you for "making it happen."

Lee Andruss will be our speaker for the February meeting. He will present a program on Black and White photography. Lee is a presenter for the Photographic Society of America (our club belongs to this organization). He has conducted the Nikon User Group in Brevard County and presently conducts seminars on photography next door to Southern Photo, in Melbourne, Florida. Our club is privileged to have someone of his caliber to deliver this presentation and training. If you want to increase the impact of your monochrome photos, you will not want to miss this speaker. Lighting and shading are key elements of every photograph and, with a better understanding of this, your photos will look more appealing to you and others. It will be a visual program that I'm sure everyone will enjoy.

I would like to **congratulate the entire group of contestants for last month's print contest**. It is a special experience just to see all of the creativity. Our monthly contests are not just for the awards but are meant to encourage learning skills that result in better photographs. We try to encourage experimentation with the various themes. Many of the contest themes are difficult and they require you to give serious consideration as to which photographs to enter, which photograph creates a story that fits the theme, and which meets all of the technical levels expected for

a winning photograph. Participating will definitely make you a better photographer; and it is lots of fun. That's what we are here for isn't it? Everyone who enters a contest is a winner in my eyes because you made the effort. Contests take a lot of practice and the more you

The Club President's Monthly Snapshot of what is going on in the club….

enter the more accomplished you become. Believe me; I lost many times before I started to win. Even if I don't win a photo contest I still enjoy the opportunity to share my photos with others. The biggest reward that I receive from participation is when other photographers ask questions about my entries. My answers might help someone else take a better photo or inspire them to try a new approach they might not have considered without seeing my photos.

Presently your Board is working with club members in planning Field Trips, such as "Destination Unknown" and "Outside the Box" events. Keep an eye on your email for updates! If you have any great ideas of your own that we might enjoy, please share them with a board member. (Remember you can send e-mails to any of the Board members using their title followed by *@indianriverphotoclub.org,* for instance, for the secretary, Bill…. secretary@ indianriverphotoclub.org*)*

Thank You to Dr. Juanita Baker for providing our January Program on the spot! Our scheduled presenter was injured in an auto accident and was unable to do the planned program and Dr. Baker saved the day!

We will present the **results of your survey** and will work on putting your ideas into action beginning with the February monthly meeting. We will need your help to implement some of these ideas. This should result in more fun for everyone!

Continued on next page

indianriverphotoclub.org

A good way to meet and get to know each other is to **arrive at the monthly meeting between 5:30pm and 6:00pm and help with the setup**. It's fun! Really!

Remember **2014 dues were due in January** and are **now past due** if you haven't paid yet. These dues are what keep the club going and the lights on. **Additionally, you must be a paid-up member to enter the photo Awards contests, our monthly raffle, as well as participate in many of our special events.** You may pay in person at the meeting, by mail, or online. Visit our website for more information.

http://indianriverphotoclub.org/

Stay focused, keep your sensors clean and your batteries charged!

Billy

Billy Ocker
President Indian River PhotoClub

"What's inside InFocus?" February 2014

Themes

| **2014**		**2015**	
January	Imperfection	January	Dead of Night
February	Fast!	February	Soul of a City
March	Open	March	Open
April	Metal	April	Texture
May	Spiritual Symbols	May	Atmosphere
June	Open	June	Open
July	Vertical Format	July	Retro
August	Mother Nature	August	Abstract/Still Life
September	Open	September	Open
October	Passage of Time	October	Crooked

Perfectly Timed!

Could you make one?
Can you shoot one?
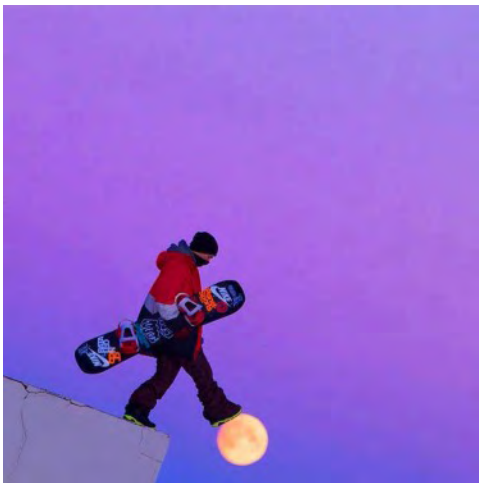
Sochi Snow Boarding with aplomb!

What on earth is this?
Do you know? Please tell us?
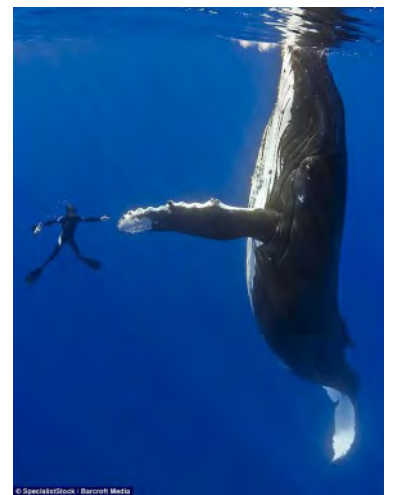
"High Fiving in the Deep"

Lee Andruss

Lee Andruss will be our presenter at our February meeting.

His program will be a discussion on digital Black and White photography, what filters to select for black & white shooting, and finding the settings in your camera for black & white photography.

Lee is a presenter for the Photographic Society of America in which the Indian River Photo Club has a club membership.

He has conducted the Nikon User Group in Brevard County over the past years and regularly conducts seminars on photography

This is an opportunity for club members to get additional understanding on Black & White photography

We are very privileged to have someone of his caliber to present our February program.

If you want to increase the impact of your photos you will not want to miss this speaker.

Lighting and shading are very important part of every photograph and with a better understanding of this your photographs will assume a greater appeal to you and others.

It will be a visual program that everyone will enjoy.

An Army Brat. Resultantly, Lee lived in Germany and Japan as a child. He grew up in Indian Harbor Beach, Florida.

"I've had a camera most of my life. I was processing my own film by age 17" Lee says. He is a Graduate of Florida Atlantic University. He has worked as a Public Information Officer, Writer/ Photographer, Medical Photographer at University of South Florida Medical School, Camera Sales and Photography Instructor for Southern Photo in Melbourne. *"The only film I still shoot is Kodak HIE Infrared. I started shooting it in the late sixties and have been unable to give it up"* he confesses.

Lee has a background in news photography and medical photography at USF Medical School.
He has 40 years experience shooting infrared film for scientific applications and pleasure.
He has been teaching photography since the 1970's.
Lee has been involved with film and digital camera sales for over 12 years.
He leads digital camera training classes, often receiving standing ovations from attendees.
With so many years of photography, Lee can honestly advise you on buying the best digital camera and digital camera accessories, should you be contemplating making such a purchase.

Drawing with Light…..well done Mary Lou

Mary Lou Christy has two photographs juried in to the **"Drawing with Light"** exhibit in Melbourne at The 5th Avenue Art Gallery.
They are left, "Celebration" (fireworks in Sydney, Australia), and right, "Rowing through Florence".
The exhibit had its opening on Friday, Feb 7th, and goes through March 4. *Worth a visit!*

Judging is just Monkey Business to some……
So here is
"How to Critique and Judge Photographs"
and perhaps, "Evaluate Your Own Work"!

Judging each other's images has long been a tradition in local photography and camera clubs world wide, but the Internet now provides every enthusiastic photographer with an opportunity to give and receive criticism.

Web sites like PhotoSIG.com make it very easy to post your images and get fast feedback. You can also critique the work of others, and learn from comments made about any photos that interest you.

Feedback often comes from skilled photographers, and their comments will quickly help you improve your skills.

As you become involved in these activities, the photograph judging tips listed on the next two pages are intended to help and guide you in two ways:
1) How to evaluate your own images. These suggestions show you how to check for dumb things you've overlooked, before showing your images to friends or posting them on line for feedback.

2) How to critique the work of others. You will see what to look for in many different areas, to help you provide constructive feedback. After reading these suggestion, you won't be lost for words.

These judging hints are offered as yet another opinion in this very subjective but important discussion on how we determine what we think is a good, mediocre or perhaps a great photograph.

The check list is of about 75 points/issues that might help you evaluate an image..……any image………yours or some one else's, it really does not matter..…………..it is all very subjective anyway! However, to really learn, you must be able to accept criticism, not just give it! That lesson will make you grow in your endeavors, photographic or otherwise.

"Critiquing and Judging Photographs"...........some pointers for you

Impact & Interest		
Does the image grab your attention and hold it?		Is there space in front of animals, faces or transportation? *Space to move to*
Does the image appeal to the senses?		Does the composition lead the eye to the main subject? *Through the use of lines and curves*
Does the image suggest mystery or intrigue?		Does the main subject stand out from the background? *Contrasting color, brightness or focus*
Does the image provide a fresh and original view of the subject matter?		Does the composition avoid the "bull's eye effect"? *Main subject offset from center*
Does the image express a unifying thought or idea?		Does the image make good use of forms, patterns and textures?
Does the image focus on one simple subject?		Does the image convey a sense of depth? *Shadows, perspective, selective focus*
Does the image make the most of the available subject matter?		**Color**
Is the image more than a mere snapshot?		Was the best choice made from color, black & white or sepia?
Does the image achieve the creator's objective?		Is the white balance correct? *No yellow, orange or green cast*
Does the image avoid being too busy or confusing?		Are color saturation levels appropriate?
If the image breaks with tradition, does this enhance the experience?		Has appropriate use been made of contrasting and complementary colors?
Viewpoint		**Technique**
Is the horizon level; are the verticals vertical?		Is the image free of barrel and pin-cushion distortion? *Common with very wide angle lenses*
Is the image free from unwanted perspective distortion? *Caused by tilting camera*		Does the image avoid lost detail in blown out highlights and dark shadows?
Has the creator used a fresh viewpoint?		Is the image free of distracting reflections?
Does the viewpoint highlight the important features of the subject?		Is the main subject in sharp focus?
Does the viewpoint avoid unfortunate juxtapositions? *Lamp post sticking out of head*		Is the image free from dust specs, smudges and scratches?
Has the best choice of low, normal or high viewpoint been made?		Is the image free from lens flare effects?
Does the viewpoint make best use of light and shadows?		Was fill flash used where needed?
Does the viewpoint minimize clutter and distractions?		Does the image have a good tonal range?
Composition		Is the image free of excessive contrast?
Is the cropping appropriate for the subject? *Should the crop have been tighter?*		Is the image free from handshake blur?
Has the best format been used (vertical, horizontal, square, panorama)?		Is the image free from digital sensor noise?

"Critiquing and Judging Photographs"…….more pointers.

Was subject motion handled appropriately? *Either frozen or exaggerated*		**Portraits**	
Does the image avoid clumsy or obvious post-processing?		Was the correct choice made between flattery and revealing character?	
Manipulation & Presentation		Does the image minimize un photogenic features?	
Has the image been over-sharpened?		Does the image emphasize photogenic features? *Have small blemishes been removed?*	
Is the image free from the artifacts of excessive JPEG compression?		Is the lighting effective?	
Has any manipulation contributed to the subject matter and its impact? *or is it just a PhotoShop demo?*		Does the subject appear natural and relaxed?	
Does any manipulation represent a fresh style with merit?		Does the image reveal the subject's character and interests?	
Is the size of the printed or displayed image appropriate for the subject matter?		Does the image tell a story or suggest history?	
If printed, is the image's resolution high enough to support the print size?		Is the image free of red-eye effects?	
If used, is the framing suitable for the subject matter?		Was a good choice made of lens focal *No big noses from wide-angle lenses length?*	
Is the most suitable paper used to make the print?		Are the background and props appropriate?	
Landscapes		Are the eyes in sharpest focus?	
Is the horizon *not* in the middle?		Does the lighting make the hair "alive"?	
Does the image avoid wasting space on a featureless sky?		Do the clothing and accessories avoid drawing attention away from the subject?	
Does the image include elements in the near, middle and far distances?		Does the lighting and viewpoint reveal the shape of the subject's head?	
Was the image taken at an appropriate time of the day?		Is the subject free from unfortunate shadows on the face or elsewhere?	
Was good use made of the hyper-focal plane?		Is the sharpness of focus appropriate for the situation?	

This is not a complete list of all the points that should be considered when judging a photograph. Many of these points are auto-assessed by most photographers the moment they view the exhibited photograph . It becomes nature to do this evaluation in that millisecond of visual contact. Indeed many of you do it at the instant of making the photograph.

However, we hope that this set of suggestions will assist you. You may print this out for your personal use. If you have difficulties doing so, please let us know and we shall be happy to e-mail you a separate PDF of the listing for printing.

COMPETITION PHOTOGRAPHY FOR ALL (suggested classification changes)

Presented and authored by Derek Doar, Nottingham & Notts Photographic Society

Photo clubs and associations through out the world are always looking for ways to tweak the rules governing their particular club's or associations presentation rules. The reasoning is that with our high level of technology we are able to create photographs in ways so unlike the methods used in the past, and by doing so, the question arises questioning the integrity of the photographer. Here is a point of view offered for discussion by a leading photographer. Why not join in? Our club rules differ somewhat anyway, but often cause some consternation.

I have an idea of a solution to the argument of what I would call the class wars, where photographers are in conflict over where the borders of traditional photography ends and creative photography starts. My views are that we should encourage all styles of photography, but not necessarily allow them in the same competition melting pot which is currently a very hotly debated topic. It is quite clear to me that some sort of solution or common ground needs to be found, to allow competition photography to evolve without the current climate of backbiting and sour-grapes syndrome. Putting aside my personal bias on the situation I have listened to lots of different photographers views and have modified my ideas in the formulation of my suggested changes.

I currently see that we have photography split into 4 types.
1. Images created from a single capture.
2. HDR and PANORAMIC Images created from more than one capture and merged together to look like one capture.
3. Images created from more than one totally different captures and merged together to look like one capture.
4. Images created that look surreal due to montaging or added artwork. In competition circles, OPEN COLOR currently embraces all of the above types of photography as the word OPEN might suggest.

I am suggesting that the Open Color class is replaced by 3 new classes
1. Natural Color
2. Photo Realistic Color
3. Creative Color.

If there is an Open Monochrome class it could be replaced with the same Natural, Photo-Realistic and Creative classes.

We need rules to go with my suggested classes and I have created a set of rules that still allows the much needed latitude. I have on purpose, kept the rules as short as I can because too many rules increase the effort needed by competition organizers to implement them.

Natural Color:
A "Natural" image is one that has been created from a single capture and without major digital afterwork. The integrity of the subject must be maintained and the making of major physical changes to the image is not permitted. You may not, for example, import parts from another image. (HDR from a bracketed set of the same image and Panoramas from a panned set of the same scene are viewed as a single capture)

Photo-Realistic Color:
A " Photo-Realistic" image is one that has been created from more than one image, but looks like a single capture image. The ability to create seamlessly merged images is encouraged in this class, but the end image should look similar to a single capture image.

Creative Color:
Open Creative Color is a class that allows the photographer to manipulate images by the use of montages, changing color, form, shapes, sharpness, etc.,to make an image more surreal or less realistic than it would otherwise be. (The use of HDR techniques without further montage or manipulation would not be included in this class.)

If you feel that you would like to write to the Editor on this subject, please feel free to do so. Readers comments are always appreciated. This article is offered for discussion and further thought. Thinking outside the box!
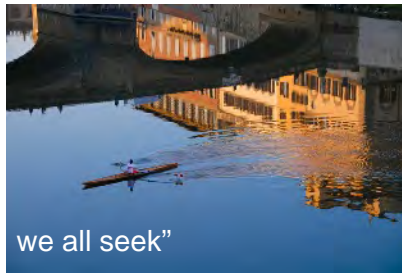
MARY LOU CHRISTY

By MEB

"With a photographic talent we all seek"

Mary Lou Christy grew up in St. Paul, Minnesota. Her dad was a mechanical engineer with the railroad and served in the military in WW II. Her mother had been a ballet dancer in New York City prior to raising children. As a little girl, Mary Lou loved playing with her mother's old costumes.

Mary Lou **began photography as a teenager** but became serious about it in the past five years.   She graduated from Northwestern University with a degree in theatre. While at Northwestern, she especially valued the back stage work such as costuming and set design.
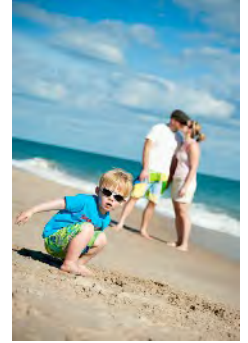
She enjoys being **creative at photographing people**. However, she feels she has experienced some "burn out" due to time consuming editing (often working late at night).   So, she is currently taking an *on line* class titled, "Photography Magic," to add some diversity.   Mary Lou's love of learning has prompted her to take many courses, mainly on line, and a few on locations. What really inspires her is color. (Purple is her favorite.)

Lots of times, she really **plans for a shot** and puts a considerable amount of work into it.   For example, a photograph, "Magical Summer Dew Drops," (right center) was one of those that required considerable effort. She went out every single morning (just after sunrise) for three weeks, set up her shot by getting down in the wet grass, a soft pillow to steady her camera, affix extension tubes, and trying many techniques to get the dew drops just right.   One morning, a new neighbor came running out of his house and shouted, "Are you all right?" because he noticed on his security camera she was lying in the grass. She simply replied, "Yes, I do this sort of crazy thing quite often!"

She admits to spending a lot of **sleepless nights inspired with an idea**. Sometimes it works, but often her ideas are quite a challenge.   She really loves setting up a scene and feels that she should have been a window designer. (Humm! Perhaps that theatre degree with the backstage work, playing with her mother's costumes, and starting photography as a teenager are all influences in her photography today?)

Mary Lou admits that **some of her great shots are partly "luck."** Her image, "Zurich Toast", (bottom right) taken on a vacation, was one of those lucky shots. She thought the flowers and the wine glasses, on their table, looked so romantic. Of course, she took a photo. When she looked at the resulting image, she realized the church towers across the river were reflected upside down in the glasses. (Fortunately it was WHITE wine in the glasses.)   That experience has led to her photographing numerous reflections in wine glasses. She did a whole series for a charity wine auction last year. (A *"sobering"* accomplishment! ☺)

She loves combining her photography with writing (with a novel partly written) so she started a blog. www.mlcthoughts.com   Here are some thoughts she has about her love of photography:

1. *The satisfaction of doing a job well is great payment*

2. *I love pleasing others with my images*

3. *I love creating an emotion in someone*

4. *One purpose of photography is to grow personally*

5. *One purpose is to create beauty and happiness for others to enjoy*

6. *Photography makes me happy*

7. *Photography gives me a space to be creative*

*One thought that Mary Lou expressed, which **this writer found to be deeply profound**, was that **"Photography at times, <u>comforts</u> her ."** She explained by saying:* **"When her third brother died last June, she was photographing the water lilies at McKee Gardens. When her second brother died in 2012, she was photographing the fabulous glass maker Chihuly's works in Seattle.** *She finished by saying that she **"realized that God gives her something beautiful to photograph at times like this."** (She wrote a blog about this called, "Beauty in a time of Sorrow.")*

INSPIRATION

Internet Articles, Photographs, and Photographer's Blogs - PPSOP on line (She has taken 35 + -, four week courses) Interaction with PPSOP instructors and classmates, and critiques - Gone on several workshops with instructors - Gone on four workshops with Bryan Peterson, founder of PPSOP - PPSOP instructors frequently send ideas though emails - Free Courses on line at CreativeLive, Portrait photographer's blogs (Jessica Drossin, Holli True, Munchkins and Mohawks children's photography, Meg Bitton, Souls Imagined, Kathleen Clemons, Rover LaFollette, Tony Sweet - IRPC Think Outside The Box - Destination Unknown - Themed Competitions - Art (paintings, particularly artists with wild color and shapes)
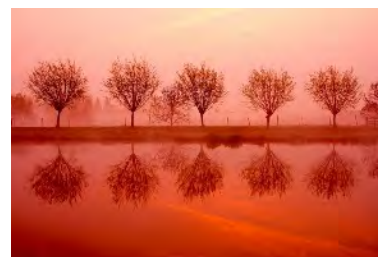
ACCOMPLISHMENTS

Two shows of her work (75 – 78 photos each show) 2012 Parkersburg Art Center Parkersburg, West Virginia 2013 Washington State community College Permanent Collection - John Rossi Art Gallery, Marietta, Ohio - Juried

Competitions Vero Beach Museum of Art (juried in twice) - Backus Museum (placed two years) - Port St Lucie Civic Center (four photos accepted)

Miscellaneous Awards PPSOP's Student of the Month PPSOP Contest, 2nd Place Pelican Island Audubon Society, Bird of the Month, see at……..
http://www.pelicanislandaudubon.org/

Mary Lou has a gift being able to express, in words as well as photographs, what many of us feel, but we cannot quite so eloquently convey.

Visit her website to confirm this statement:
www.marylouchristyphotography.com

Awards Results January 2014 theme "Imperfection"

Class A Color

George Bollis	Broken But Just as Sweet	First Place
Lynn Luzzi	No Exit	Second Place
JR Williams	Weiner Gets Grilled	Third Place
Mary Lou Christie	Imperfect Christmas	Honorable Mention
Keith Wright-Osment	Perfectly Imperfect	Honorable Mention

Class A Monochrome

George Bollis	The Hangover	First Place
David Garrett	Imperfect Esteem	Second Place
Billy Ocker	Topless	Third Place
Lee Benson	Lemonade	Honorable Mention

Class A Special Techniques

Billy Ocker	No Head	First Place
Keith Wright-Osment	Seen Better Days	Second Place
Mary Lou Christie	Christmas Past, Imperfect	Third Place

Class B Color

Bobbi Whitlam	Beauty in Imperfection	First Place
Joe Cosmano	Safe	Second Place
Donald Hill	I Will make You Perfect	Third Place
George Huizinga	Imperfection Floating Away	Honorable Mention

Class B Monochrome

Bobbi Whitlam	Humpty Dumpty's Fall	First Place
Toni Hill	Some Minor Imperfection	Second Place
Bill Lord	Bent Antenna	Third Place

Class B Special Techniques

| Donald Hill | Are you Through? | First Place |
| Bill Conway | A Unique Fixer Upper | Second Place |

Broken, but Just as Sweet
By George Bollis
First Place Class A Color

No Exit
By Lynn Luzzi
Second Place Class A Color

Weiner Gets Grilled
By JR Williams
Third Place Class A Color

Perfectly Imperfect
By Keith Wright-Osment
Honorable mention Class A Color

Imperfect Christmas
By Mary Lou Christy
Honorable mention Class A Color

No Head
By Billy Ocker
First Place Class A Special Techniques

Christmas Past Imperfect
By Mary Lou Christy
Third Place Class A Special Techniques

Are you Through
By Donald Hill
First Place Class B Special Techniques

A Unique Fixer-Upper
By Bill Conway
Second Place Class B Special Techniques

Awards Photographs - January 2014 - Theme "Imperfect"

The Hangover
By George Bollis
First Place Class A Monochrome

Lemonade
By Lee Benson
Honorable Mention Class A Monochrome

Imperfect Self Esteem
By David Garrett
Second Place Class A Monochrome

Topless
By Billy Ocker
Third Place Class A Monochrome

Beauty in Imperfection
By Bobbi Whitlam
First Place Class B Color

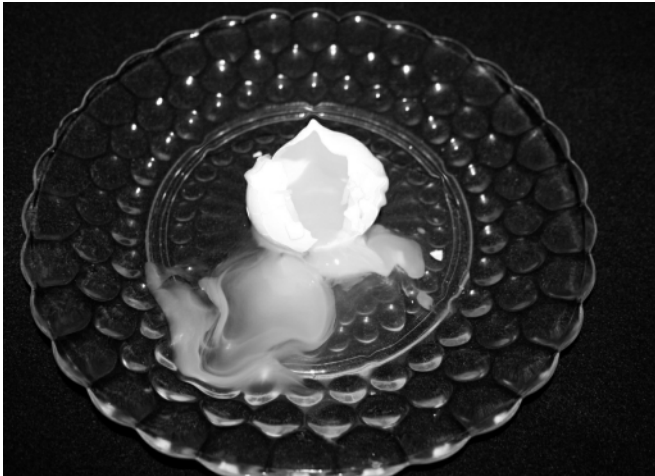I Will make You Perfect
By Donald Hill
Third Place Class B Color

Safe
By Joe Cosmano
Second Place Class B Color

Imperfection Floating Away
By George Huizinga
Honorable Mention Class B Color

Humpty Dumpty's Fall
By Bobbi Whitlam
First Place Class B Monochrome

Bent Antenna
By Bill Lord
Third Place Class B Monochrome

Some Minor Imperfection
By Toni Hill
Second Place Class B Monochrome

Seen Better Days
By Keith Wright-Osment
Second Place Class A Special Techniques

Spring Is In The Air - In Florida: Don't Miss It !

MEB would like to remind you that there are some great *SPRING* places to photograph (within driving distance). Grab another photographer, call a friend, hop in the car, and just go.

Bok Tower	http://boktowergardens.org	*Lake Wales*
Gatorland	http://www.gatorland.com	*Kissimmee*
Jupiter Light House	http://www.jupiterlighthouse.org	
Jupiter Mounts Botanical Gardens	http://mounts.org	
Palm Beach Lion Country Safari	http://www.lioncountrysafari.com	*Loxahatchee*
Archie Car Wildlife Preserve	http://www.fws.gov/archiecarr	Melbourne Beach
Melbourne / Brevard Zoo	http://brevardzoo.org	*Melbourne*
Palm Beach Zoo	http://www.palmbeachzoo.org	*West Palm Beach*
Lou Gardens	http://www.leugardens.org	*Orlando*
Sebastian Inlet	http://www.floridastateparks.org/sebastianinlet	*Sebastian*
Wakodahatchee Wetlands	http://www.pbcgov.com/waterutilities/wakodahatchee	
Delray Green Cay	http://www.pbcgov.com/parks/nature/green_cay_nature_center	*Boynton*

The Annual Hibiscus Festival
Saturday, April 12, 2014 - 10:00am - 8:00pm

The **Hibiscus Festival Fine Art & Crafts Show**: Artists may apply at
Zapplication.org.
Deadline: **March 1, 2014.**

The Hibiscus Festival is a yearly celebration for the City of Vero Beach, to increase awareness of the historic downtown sector. Also to raise funds for Main Street Vero Beach that are used towards the preservation and growth of the area. It also encourages community participation from residents, organizations and businesses.

http://mainstreetverobeach.org/hibiscus.html

Main Street Vero Beach (MSVB) is a non-profit organization affiliated with the Florida Main Street program, part of the State Division of Historical Resources and is a member of The National Main Street Center a subsidiary of the National Trust for Historic Preservation. Across the nation, Main Street's 4-point approach of Organization, Promotion, Design, and Economic Restructuring has transformed the way communities revitalize, promote and manage their historic downtowns and neighborhood commercial districts. Main Streets everywhere thrive again living on as places of shared memory where people still come together to live, work, and play.