



# InFocus- Trash

<http://indianriverphotoclub.org/>



May 2014

The Monthly Newsletter for The Indian River Photo Club



**M**any of you got your “creative mojo” while **photographing TRASH/LITTER** along our local waterways during our recent *Think Outside the Box* event. The resourcefulness of the each participant resulted in a lot of

*and vision. I see photographs all the time which, at best, are nice pretty pictures, but they are full of sameness and predictability.*

*They are ‘formulamatic’ or robotic in t h e i r capture. .... they are uninspiring or I have seen them before.*

*For a photograph to be creative, I need to be surprised or I need to be moved forward. I need newness in some form.*

**Show me something I have not seen before....**

**‘Newness’ requires something of us. It requires action.**

*It involves putting old ideas aside while we try something different. It involves risk of failure and stepping into the unknown.*

laughter and enjoyment on a perfect morning, while feasting on an enormous hot breakfast casserole delivered right to our table, by Pam Price. At our May meeting, we all get to view many of the “out of the ordinary” photographs. Bring your quarters (cash) and have fun voting for your favorite *trashy photos*.

Read the following and determine if you think TRASH PHOTOGRAPHY was CREATIVE !

*“Creativity involves searching for, acting on and creating, some sense of newness to our work*

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*It involves experimentation, learning and discovery. It necessitates feeding our minds with fresh stimulus....being open and observant to everything around you no matter how big, small, relevant or not.*

***Newness might require us to abandon our current values and the context around which we judge things. It might require us to be open to ridicule and scorn, to be uncomfortable and unsettled in going down unfamiliar paths.***

***Creativity has a price you might need to pay. “***

*Excerpt from: Creativity and the Photographer  
June 23, 2013 by Steve Coleman -*

<http://www.lightinframeblog.com/how-to-be-a-more-creative-photographer/#sthash.qndrmiwE.dpu>

If you have a photographic experience you would like to share with the club, please email me at [president@indianriverphotoclub.org](mailto:president@indianriverphotoclub.org) and let's see if we can put an event together. If you want someone to help you, we can arrange that as well.

The Program Speaker for our monthly meeting in May (Thursday, 22<sup>nd</sup>) will be Indian River Photo Club Past President and owner of JPRIMAGES, Pat Rice.

Pat has spoken to our club on numerous occasions and he has always given us practical information that is useful to photographers of all levels of expertise, age and accomplishment.

You can view some of his outstanding photographs, at <http://jprimages.com>.

DID YOU KNOW that there is a museum of photography within driving distance? The Southeast Museum of Photography is a fixture at Daytona State College. It is located near the International Speedway in Daytona Beach.

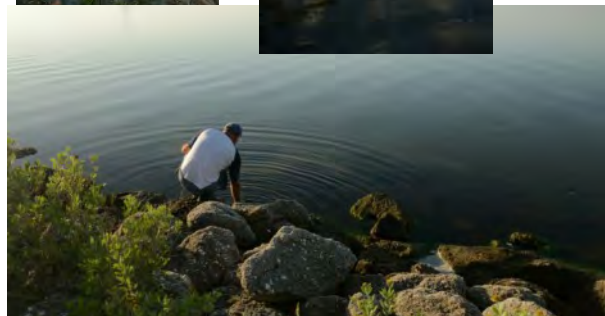
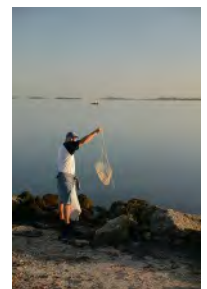
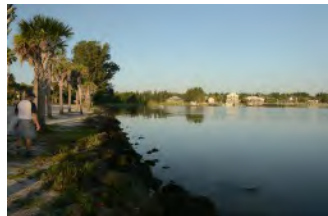
**Free Admission and Free Parking.** Might be something nice to do as the weather gets hotter and more humid this summer

<http://www.smponline.org>

Currently on exhibit:

[http://www.smponline.org/ex\\_departures2014.htm#U1-25kjD-70](http://www.smponline.org/ex_departures2014.htm#U1-25kjD-70)

**Below:** Our “Leading Man in Action”, trashing the shore line. Photographs taken by George B at dawn on a gloriously detritus day!





## Pat Rice

May's club meeting presentation is by our very own semi-pro who will give us some.....Tips & Techniques for getting better images with your camera

Pat Rice will be presenting many tips and techniques for improving your photography from his many years of experience in creating razor sharp images. Since purchasing his first digital SLR in 2004 Pat has strived to constantly improve his knowledge and skill in the use of a digital SLR. He will share tips & techniques for you to use with your own camera and will share his thoughts on what to look for when capturing an image. Starting with some of the basics of proper set up of your camera he will share his strategies for settings to use in different situations. Some of the areas he will cover will include:

Camera Modes - Shutter Priority, Aperture Priority and Manual Mode

Lens Choice

JPEG vs Raw

Auto Focus - One Shot, AI Focus, AI Servo

Using Exposure Compensation and how to quickly determine how much to apply

General Maintenance of your camera equipment

Although photography is not his profession, Pat has been a part time freelance sports photographer since 2009 to Scripps Treasure Coast Newspapers and has also recently freelanced for Miami Herald, Orlando Sentinel, Sun Sentinel, Pensacola News Journal, Lakeland Ledger, Tampa Tribune, New England Baseball Journal and other publications. Come out and join in the program as Pat shares his passion and knowledge of photography. This one program you should not miss!

## Perfectly Timed

*Timing is everything these days!*

*Use your camera for getting "fun" shots!*



## Indian River Photo Club Meeting Announcements/Minutes April 24, 2014

By Jennifer Lanam



- I. IRPC President, Billy Ocker called meeting to order at approximately 7:00 pm
- II. Karen Shuster, Treasurer reported on the balance.
- III. Club total membership as of the meeting is 110 members
  - a. IPRC display at North County Library during August, September, & October 2014
    - i. Total of 9 images will be displayed for entire month's theme
    - ii. Pictures must be framed and wired for hanging (no larger than 16 x 20)
    - iii. Monthly themes
      1. August – Travel (preferably out of Florida)
      2. September – Indian River County
      3. October – Wildlife
- IV. IRPC Display at Emerson Center (IRSC) May 1<sup>st</sup> – June 3<sup>rd</sup> (Bill Conway)
  - a. May 28<sup>th</sup> – free public show and gallery open (Dreamers and Schemers)
  - b. Images will be for sale
- V. Upcoming competitions (Mike Riccardi)
  - a. Florida Camera Club Council
    - i. For more information, visit <http://www.f3c.org/>
  - b. A.E. Backus Museum Juried Photography Show “Through the Eye of the Camera”
    - i. For more information, visit <http://backusmuseum.com/>
- VI. Elections
  - a. New procedure to hold elections in April so new Board and outgoing Board have overlap time to work together
    - i. Outgoing Board remains until August
    - ii. Ballots were presented; voting
    - iii. Results:
- VII. Outside the Box Meet up (Mary Esther Bollis)
  - a. 3 locations to accommodate members (Wabasso, Vero, Ft Pierce)
  - b. Saturday, April 26<sup>th</sup> 8-9 am
  - c. Follow up at Riverside Park at 9:15
  - d. Images shared at next month's meeting
  - e. Newspaper reporter on locations to promote club activities
- VIII. Youth Guidance (Rene Donars) Photography project needs volunteers/adult mentors
  - a. Training program mentoring local youth in basic photography skills
  - b. Using Point and Shoot equipment
  - c. 6 themes/lessons
- IX. The Round Robin presenters shared their own images and imparted knowledge and techniques
  - a. George Bollis
  - b. JR Williams
  - c. Hazel Lacks
  - d. Dave Garrett
- X. Presentation of Awards for the theme Metal
- XI. Conclusion of meeting

## April 2014 Awards Results - Metal



### Class A – Color

David Garrett	"Hot Sparks"
Donna Green	"Hammered"
Christine Wickham	"Cutting Edge"
Maria Heffernan	"Pull the Steps Please"

1st  
2nd  
3rd  
HM



### Class A - Monochrome

Billy Ocker	"Old Post Office Beams"
Donna Green	"Armored"
Maria Heffernan	"Grandma's Tea Pot"

1st  
2nd  
3rd



### Class A – Special Techniques

Donna Green	"Waiting for a Hitch"
Kathy Graham	"Blue Speed"
Maria Heffernan	"Be Careful, Long Nails!"

1st  
2nd  
3rd



### Class B – Color

Bill Lord	"Sky – Metal"
Dave Petersen	"The Iron Mask"
Bob Konczynski	"Metalic Swirl"

1st  
2nd  
3rd



### Class B - Monochrome

George Zazanis	" A Round"
Rene Donars	"Last of the Iron Horses"
Toni Hill	"Rings and Things"

1st  
2nd  
3rd



### Class B - Special Techniques

Rene Donars	"They Toll No More"
Toni Hill	"The Colors of Nostalgia"
Bobbi Whitlam	"Tread Lightly Staircase"

1st  
2nd  
3rd





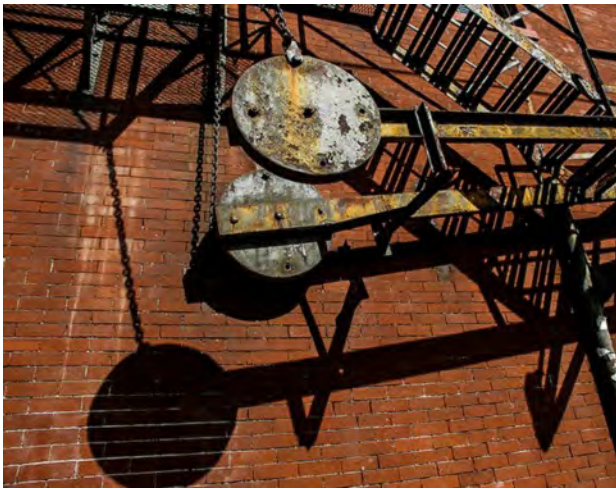
# Metal - Awards Photographs April 2014



Hot Sparks  
By David Garrett  
Class A Color First Place



Cutting Edge  
By Christine Wickham  
Class A Color Third Place



Pull The Steps Please  
By Maria Heffernan  
Class A Color Honorable Mention

Hammered  
By Donna Green  
Class A Color Second Place





# Metal - Awards Photographs April 2014



Grandma's Tea Pot  
By Maria Heffernan  
Class Monochrome Third Place



Armored  
By Donna Green  
Class A Monochrome Second Place



Old Post Office Beams  
By Billy Ocker  
Class A Monochrome First Place



# Metal - Awards Photographs April 2014



Be Careful, Long Nails  
By Maria Heffernan  
Class A Special Techniques  
Third Place



Waiting for A Hitch  
By Donna Green  
Class A Special Techniques  
First Place



Blue Speed  
By Kathy Graham  
Class A Special Techniques  
Second Place



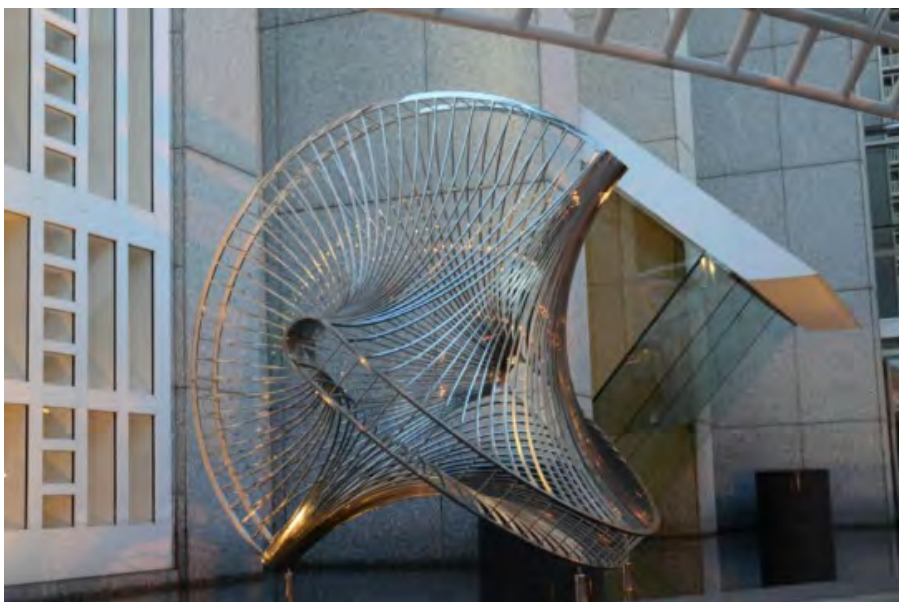
# Metal - Awards Photographs April 2014



Sky Metal  
By Bill Lord  
Class B Color First Place



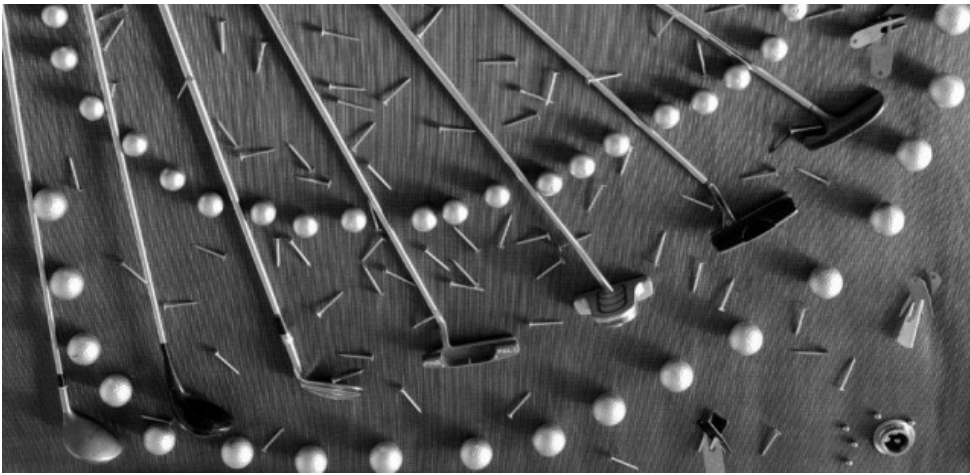
The Iron Mask  
By Dave Petersen  
Class B Color Second Place



Metalic Swirl  
By Bob Konczynski  
Class B Color Third Place



# Metal - Awards Photographs April 2014



A Round  
By George Zazanis  
Class B Monochrome  
First Place

Rings & Things  
By Toni Hill  
Class B Monochrome  
Third Place



Last of The Iron Horses  
By Rene Donars  
Class B Monochrome Second Place



# Metal - Awards Photographs April 2014

They Toll No More  
By Rene Donars  
Class B Special Techniques  
First Place



The Colors of Nostalgia  
By Toni Hill  
Class B Special Techniques  
Second Place

Tread Lightly Staircase  
By Bobbi Whitlam  
Class B Special Techniques  
Third Place





## JUDGING POOR PICTURES

By Chris Forster EFIAP FBPE DPAGB

*This is a continuing article in our series discussing the various aspects of judging in photography.*

*You may not realize it but as a photographer you are also a "judge". You must be able to judge not only the work of other photographers but also your own work, or else you will not allow yourself the opportunity to perfect your skills as an artist, which of course you are.*

*Chris is not only a good judge but an excellent photographer. We include two of Chris's photographs at the end of this article which are examples of "poor" pictures....., pictures of the poor! Note the emotions stirred by his skillful development of the images.*

*Here, in this discussion, you are encouraged by Chris to visualize the examples that Chris comments on. This is good training for you, because when you "judge" photographs you look at, (say at one of your club's meetings) you will need to carry an image of what you may or may not like in one photograph to compare to other images you are viewing. It not being possible for you to run amok ,to and fro, amongst the presentations while making up your mind!*

**W**e all enjoy looking at interesting, well-executed photographs. However, it is a fact that photo and camera club judges will have to spend much of their time considering average or poor pictures. What advice should we give to the judge, or to yourselves when judging?

Firstly, we should agree on a basic standard for "good" photographs. Any photograph that is technically adequate has some merit but, but since the camera does most of the work for us these days, we should try to move beyond "point and shoot" skills. I feel that club photographers should be aiming to achieve photographic standards which would be likely to be accepted into inter club, state or national exhibitions. A judge who is asked to compare a photograph to *exhibition standards* obviously has to have personal experience of work at this level.

This is not always the case however, and is, in my opinion, a major cause of poor judging at camera/photo club events. So, let us assume that we know what a good picture should contain. So how do we comment on pictures that fall short of this standard?

Judges are required to give useful, honest assessments in order to separate good pictures from bad pictures and to be able to explain their decisions to an audience. Many of whom are the entrants in the array entered for judging. Judges are not required to make friends or to maintain egos.

On seeing a picture, all people will have an instant reaction. This is very important, and a judge must consider why the picture caused such a reaction. You must not hide your emotions, as, a picture might, for example:

- Delight** - What exquisite lighting. What lovely colors.
- Intrigue** - What is this person doing or where are they going? How did you set up or arrange this photo op?
- Confuse** - I don't understand this. Why did the photographer take this?
- Boring!** - No center of interest. Seen it all before. Nothing new or fresh.
- Disgust** - Environmental damage. Starving beggars. Obscenity of some sort.
- Astonish** - What an amazing event. How or when did the photographer capture this?
- Dismay** - Ordinary picture. Poor quality.

Strong emotions may be positive or negative, but both may add to the strength of a photograph when combined with a strong story telling content.

A judge must not only recognize the emotive content or story telling aspect of the picture, but must realize that emotions will vary from person to person as viewer and creator of the photograph.

Continued over

Next a judge should consider how well the story has been told by considering composition and content.

Then lastly the judge should consider the technical quality.

I consider the emotive content to be the most important, the layout of the picture second in importance and then the technical quality after that.

Unfortunately, it is much easier for a judge to talk about the technical aspects alone when assessing the photograph with his or her audience. So, I believe that this positioning of the technical aspect in being so emphasized by many judges, as a major cause of poor judging.

### **Let's consider a couple of examples.**

*You are presented with a small print of a cute child eating an ice cream. The background is cluttered with slightly out of focus people and what looks like fairground equipment. The bright sunlight has burnt out the child's white hat and left the eyes in deep shadow. There is a small patch of light sky in the top left hand corner. What would you say in your evaluation?*

*Your heart sinks when you see the picture, because you know it is miles away from exhibition standard, but you don't want to upset anyone, especially if the parent is in the room or the photographer present!*

First, **emotive** content and story telling are obviously present. For many people, the picture will remind them of their own children, or childhood, and fun days out during the Summer. In other words, the emotive content is strong. However, most people will not know this particular child and, unless the ice cream is about to drop onto someone's bare stomach, the story telling aspect of the picture is weak!

Next consider **composition and content**. The child eating the ice cream is the focal point of the picture. Has the child been visually isolated or placed correctly relative to other objects in the picture (maybe another jealous child looking on)? The background is distracting and weakens the composition. Could a different viewpoint have been chosen? Could the bright patch of sky have been excluded?

Lastly, the **technical quality**. There are obvious exposure problems with both the highlights and shadows. A judge can offer advice (maybe move the subject into shadow, possibly use fill-in flash to reduce the shadow). A larger aperture could have been used to simplify the background by putting it more out of focus. Some judges will mention the bright patch of sky first and keep coming back to it. They may even hold up bits of card to try to crop the area out. They may mention the messy background, and nothing about the story. They know it is not a good picture, but don't really explain why.

### **Let's consider another example.**

*This time it is a print of a pleasant landscape that is on the easel. It was taken with a wide angle lens and the weather was rather dull. The top third of the picture is filled with quite interesting looking clouds, but the foreground is rather dark. There are a couple of people wearing red anoraks in the lower left hand corner walking out of the picture. The whole image is not very sharp. What would your comments be in this instance?*

Most judges would have mentioned the figures first -should they be there, does the red distract, should they be walking into the picture? The judge would then have inspected the print from two inches away and pronounced "it's not as sharp as it could be but it doesn't really matter!" And continued saying "A nice enough landscape, but there are better pictures here tonight, 15 out of 20" - not much help to the photographer or for that matter any help to anyone!

continued over

You know that this picture is not up to exhibition standard, but most of us enjoy walking in the countryside, or at least enjoy the idea of the freedom to roam. We can identify with the disappointing lighting (been there, done that!). The emotive content of the picture is quite strong but the story telling aspect is lacking. (Why were you there on that day? Which path were you taking? Did you go to look at lovely Spring flowers or Autumn colors?).

Next, the composition is rather poor. There is no strong focal point and no lead in lines. The lack of suitable lighting has made it impossible to get any feeling of depth, drama or contour. Maybe by using a longer focal length lens to concentrate on just part of the landscape would have strengthened the composition. The size of the figures would determine if they are a distraction or if they give a useful sense of scale.

Anyway, who cares which way they are walking? Really the best advice to proffer is to suggest finding a good or better viewpoint and return to it when the lighting is more appropriate.

Lastly technical quality. Even on the obviously dull day, the exposure range between the sky and ground was too great. Advice may be given to overcome this (use of graduated filters, concentrate on the ground or the sky, mix different exposures in post processing). The dull day has probably led to the use of a slow shutter speed and, without a tripod, could easily have lead to camera shake and hence the lack of sharpness.

Always remember that if you judge poor pictures badly, then you will help no-one, you will annoy both good and bad photographers by giving inappropriate marks and you will lose respect from colleagues, friends and incidental enquirers. You will also probably not enjoy judging as much as you could as a result. Judging needs some practice, but it's not difficult to judge correctly. ***When an average or poor picture comes before you, judge it as you would a good picture.***

You do not need to start your verbal or written assessment with praise and then damn it with details.

Express what you see and what you feel. Judge it and then score it appropriately. Don't shirk your responsibility.



Poor Amongst Riches, Past and Present

Two outstanding images By Chris Forster EFIAP, FBPE, DPAGB



## David and Lisa Doidge, club members and enthusiasts

By MEB

This is a love story of Biblical proportion of one of our club's more recently wed couples, David and Lisa Doidge. A lot had to happen around the country for these two to meet.

Lisa Cameron was born in Oklahoma and soon her family moved to northern Kentucky where her father had a business in which he sold electrical supplies to electricians. She was the middle child between two brothers but her family also helped to raise over a dozen foster children. Her parents encouraged Lisa and her brothers to raise calves to learn how to be in business for themselves. Eventually, as an adult, Lisa decided she wanted to move away from the cold weather and moved to Cocoa, Florida, which was near her brother.

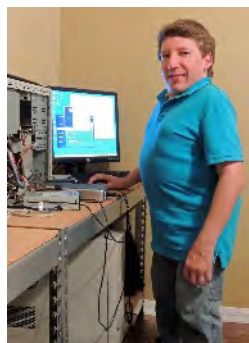


Meanwhile, David was born in Iowa and, at age three, moved to Florida when his parents invested in a small orange grove in Lake Wales. David's father was in charge of maintenance at Warner Southern College and his mother was a school teacher. Like Lisa, he also was the middle child between two brothers. The Doidge family raised goats, chickens, rabbits, and geese. David learned to be an expert and quick climber when the family acquired a pair of aggressive Geese that were chasers and biters. Lake Wales was not exactly a bastion of excitement so David spent his time with other kids riding his bike, swimming, water skiing behind old boats, and throwing around "rotten" oranges.

When David was 12, his father was in a highway accident and died a week later.

After high school David left Lake Wales and moved all the way to Orlando to attend the University of Central Florida. While there he had various jobs including a stint working at Universal Studios at the Ghost Busters Animations as an illustrator, drawing the mechanics behind the scenes to document the inner workings so that the attraction could be reproduced for Disney in Tokyo. He later held a job in Palm Bay as a technical illustrator of Industrial Laser Printers using 3-D IBM CAD to make the graphics for the operation and user manuals. He also worked doing manual design drawings for a company doing Subway and TCBY signage.

Both David and Lisa are quick to tell you that the most important thing in their life is their Christian faith.



One day David got a call from a youth minister asking him to come to Vero Beach to be on the youth staff at a large church. He immediately said, "Yes." He also started a seven year apprenticeship at PDM Net as a computer tech which resulted in him eventually opening his own computer business, Dependable Data.

In 1999, David wanted to meet other people his size, gain confidence, medical information, **and** he wanted a wife. ☺ So, he joined Little People of America. He began attending the two closest Chapters located in South Florida and Central Florida. He soon became the Treasurer then Director for the District which covers around 200 families living in the State of Florida and Puerto Rico.

No, Lisa was not there.....yet. But he did make new best LP friends with Robert and Angela Van Etten. Robert is a registered engineer and Angela is practicing attorney and author who live in Stuart, Florida. On January 15, 2009 (yes, they know the exact day and time) Lisa decided to attend her first LPA meeting in Orlando. So, she drove from Coca to Orlando. Little did she know that a young, eligible bachelor was simultaneously driving to the Orlando meeting, from Vero Beach, praying in his car for God to supply a Christian wife.

Continued on next page

When David walked into the room he looked around the room and noticed a young lady that had never been to a meeting before. He arranged to sit next to her. At that meeting, Lisa volunteered to help set up a meeting in Rockledge and a friend arranged for David to also help with that event. Yes, the perfect arrangement to start a new relationship.

Their first date was February 14 (Valentine's Day). Being the ultimate romantic guy, David took Lisa on an airboat ride! They were married, in Vero Beach, January 15, 2011. Exactly two years to the day that they first met in Orlando.

Lisa moved to Vero Beach and immediately set about turning the bachelor pad into a couples retreat. Yes, the bachelor's furniture had to go, the walls repainted, and all new floors. (Writers Note: So, be very careful what you pray for...or at least make sure you can afford it. ☺)



Besides changing David's life completely, Lisa also began building her own business that offers administrative assistance, website building and managing inventory. Her longest customer (and friend) sells DECORATIVE BOXES on line. Lisa photographs the items and posts them to the website.

Six months into the marriage they adopted three year old Cinnamon, a Pembroke Corgi from the Sunshine Corgi Rescue in south Florida.



When Lisa moved to Florida, she had several goals. Two of them were completing her AA in Business Management and to learn photography. She finished her degree in Melbourne and is currently working on the photography. She joined the Indian River Photo Club in order to receive instruction and ideas. She says that the club has made her more aware of the direction of light, focusing, and subject matter. She enjoys photographing landscapes, outdoor things, and animals.

Two of Lisa's favorite photos are a bird she entered in the March contest and a landscape.

Lisa said, *"I like the bird photo because I finally took a shot that focused on the subject and blurred the background. I have been working of that kind of shot for a long time. However, the sad part is I don't remember how I did it."* Surely the club can help her with that!



Lisa took this landscape through a tinted bus window at the Christmas, Florida Wetlands. She says she, *"simply, likes it."* And, she now able to use her photography in her business endeavors.



David joined the club mostly in support of Lisa but admits that he is now more aware of what he photographs.

When he does photography, he is more interested in architectural type photographs. He is good at illustrating and enjoys creating super hero type comics. (When you see him at the club, ask him about *Bleeb!*) While he and Lisa own their home, in the future, he would like to build a home himself.

David and Lisa are two absolutely wonderful people. If you don't know them, introduce yourself at the next meeting. You will be glad you did.

MEB

# SPIRITUAL SYMBOLS

The theme for the Month of May is spiritual symbols.

This should allow you a very wide range of subjects for your photography, and it does not imply that your subject material has to be oriented around any particular faith. We discuss below the skeletal idea of what a spiritual association might mean

So, what exactly is something that can be inferred to as being spiritual?

It is something that has the nature of a spirit, it can consist of spirit. It can be something that relates to the mind or quite even be immaterial. It need not be a thing of real existence, and it may imply some abnormal phenomena.



Something that pertains to the mind can be called spiritual, or something intellectual can also be considered to be spiritual. A spiritual symbol can be something holy, or divine or relating to things considered to be sacred.



A thing that is spiritual may suggest that the thing is not lay or temporal. A spiritual symbol could suggest spirituality and refinement and being free from sensuality, or might indicate that the thing carrying the symbol is connected to a philosophical doctrine. This may not be real or even have existence, but might still have soul and spirit!. To have spiritual mindedness is to live with holy affections and expectations.



Now, unlike something alcoholic, which at a stretch could be labeled spiritual, the matter of the meaning of *spiritual* requires some sober thinking and deliberation. You may have time yet to make that great (spirited) photograph for the awards event this month. So why not have/take a "shot"!



# SPIRITUAL SYMBOLS

**REMINDER TO THOSE WHO  
PARTICIPATED IN OUTSIDE THE BOX #3  
UNCONVENTIONAL ENVIRONMENTAL  
PHOTOGRAPHY**

Please remember to bring some photos for our  
25 Cent Per Vote  
**FUN TRASH FUND RAISER COMPETITION.**



**Two Rules:**  
Give It a Title  
No Smaller Than 8 X 10

**CATEGORIES**  
On Location  
Still Life,  
Manipulated/-3-D/Multimedia



Yes you can put your local waterway trash right on your photo. You can snip it, rip it, tip it, top it, tramp it. Whatever you like.

Yes, you can write on your photo.



**THANK YOU TO THOSE WHO  
PARTICIPATED IN OUTSIDE THE BOX #3  
UNCONVENTIONAL ENVIRONMENTAL PHOTOGRAPHY  
AND *SENT IN PHOTOS TO SUPPORT OUR CLUB.***

**DONE:** Your participation at 3 local waterway sites taking photos to make people aware of the destruction of natural beauty with litter.

**DONE:** Your photos have been submitted to the newspaper for IRPC Public Relations publication.

**DONE:** Your photos have been used to make an instructional video which will be shown at the next meeting (May 22) to stimulate photographic creativity.

**STILL TO DO: The FUN TRASH competition at the next meeting.  
25 cents per vote.**



## PHOTOGRAPHING WATERLILIES *CLASS & EXHIBIT AT MCKEE*

**McKee Botanical Garden** is hosting a waterlily photography class on May 17th from 9 a.m. to noon.

"Photographing Waterlilies" will cover concepts such as framing, texture, pattern and depth as well as proper lighting techniques.



2013 People's Choice Winner:  
"Trinity" by Katherine Tucker of Barefoot Bay

Class will begin with an instructional session followed by a photo shoot in the Garden.

Cost is \$20 for McKee members and \$25 for non-members.

Advanced registration is required for the May 17 "Photographing Waterlilies" class.

To register, Call [772-794-0601](tel:772-794-0601).

McKee's waterlily photo contest is held in conjunction with its annual  
Waterlily Festival.

This year's festival will take place June 21 from 8:30 am to 2:00 pm.

The Garden is currently accepting photo submissions through June 17th.

For the second year, a Youth category will be available for those ages 17 and under.

Photos must be of waterlilies photographed at McKee in 2013 or 2014.

For the list of rules with entry form, visit [McKeeGarden.org](http://McKeeGarden.org).