



## PRESIDENT'S SNAP SHOT APRIL 2012



Well our first New Evaluation meeting is under our belt and it all seemed to go very well. Some suggestions were made after the meeting to help us improve our presentation. These will be looked at and incorporated in future evaluations.

In April, due to the fact that we are conducting a Photoshop Seminar during the month, we will have a regular meeting with our old style evaluation but in May, June and July it will be the new style. In this newsletter there is a schedule on page 2, so there will be no confusion.

So on to our next project, which will be Mentoring. I would like to get 12 Mentors from our membership to guide others in the club with their photography. If each mentor had 6 members to help, we would pretty much cover the needs of the club. The Mentors will have their e-mail and telephone numbers posted on the website and initially in the newsletter so that members can contact them for advice on photography questions. The mentors can take any actions they wish to help the members. This will include phone conversations, meetings and trips. The mentor will answer technical questions as well as compositional analysis. A mentor will not be paid but may have some expenses reimbursed with prior approval from the BOD.

Expenses, such as, entry fees to a site may be reimbursed for the mentor but not the member. Gas fees, printing, equipment will not be reimbursed.

So I would like to hear from as many would be mentors as possible so we can get started on this program.

In addition to the above, we have started our subsidized training program. 20 members have signed up for the Photoshop Elements Seminar which will be a 12 hour course. Because of the popularity of this program we will be running it again in

# InFocus

the Fall/Winter months of this year. We will also be running additional seminars in the future.

Have fun with your photography.  
Jim Riley  
Indian River Photo Club President

## Our New Schedule for Indian River Photo Club Meetings



Due to the fact that the Photoshop Elements seminar is running during this April we will have a regular meeting on April 26th with the old style evaluation. All other nights in April are taken up by the Photoshop Elements Seminar.

In May we will have an evaluation meeting on May 10th, in June we will have an evaluation meeting on June 14th and in July we will have an evaluation meeting on July 12th. All of these will be using the new evaluation technique.



Our regular meetings will be on May 24th, June 28th, and July 26th. These will be presenter only meetings.



April 26 Presenter and old style evaluation Theme is Eyes; Presenter is Sondra Quatraro on Matt & Framing

May 10 New evaluation style only Theme is Standing Out From the Crowd

May 24 Presenter meeting only Presenter is Betsy Kurzinger Fresh on How to know when your photo is good enough for competition

June 14 New evaluation style only Theme is Open

June 28 Presenter meeting only

July 12 New evaluation style only Theme is Connections

July 26 Presenter meeting only. Chris & Sandy Colter speaking on travel photography and Photoshop techniques

We will use the second Thursday for the evaluation meetings.



# \*Gift Certificate

\$25 - from Jiffy Photo at the April Meeting

***as a Door Prize***



Indian River Photo Club members and guests gathered at the Vero Beach Community Center at 6:45 PM. While socializing they enjoyed refreshments provided by Anne Malsbary. Thank you Anne!

Photo Club President Jim Riley commenced the meeting at 7:00 PM by welcoming all present and asked new members to stand and introduce themselves.

Club Vice President Mike Ricciardi announced the upcoming juried photography show at the A.E. Backus Gallery and Museum in Fort Pierce. The annual show, "Through the Eye of the Camera", runs May 2 through June 2. Intake of entries is April 18- 28. See the A.E. Backus Museum website for detailed instructions and applications. There is \$25 fee for each entry. The museum is closed on Mondays and Tuesdays. Applications are also available at Jiffy Photo in Fort Pierce.

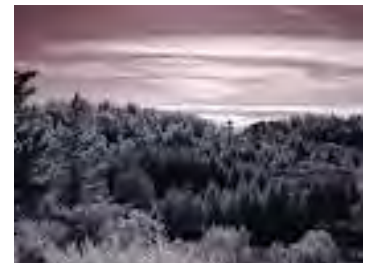
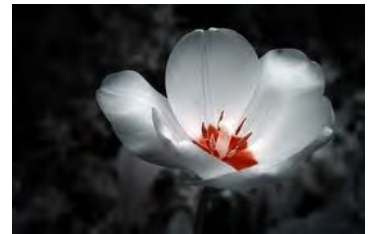
Jim Riley announced that there is again a need for a volunteer to store and transport refreshment supplies and equipment for each meeting. Louis Cizek volunteered for this duty. Thanks, Louis!

Club Treasurer Crystal Samuel gave the Treasurer report. She announced the ending balance of \$7,187.04.

Jim Riley next introduced speaker Deborah Sandidge for the evening's presentation, "Digital Infrared Photography". Jim noted that she is well known for her writing and teaching on the subject. She is the author of "Digital Infrared Photography".

Ms Sandidge started her presentation by explaining what infrared is: light wavelengths that are too long for our eyes to see but can be captured with digital cameras. She discussed the two methods of capturing digital images: (1) by converting a digital camera that would be dedicated for infrared or black and white photography since color would not be sensed, or (2) use of an infrared filter on a camera lens. The second is much less expensive but images are inferior to images captured with IR (infrared) cameras according to Ms Sandidge.

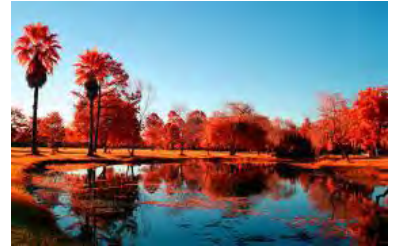
Ms Sandidge showed the audience images and text via slide shows throughout her presentation to demonstrate and teach the use of IR. She discussed the reasons IR is used: It brings out depth and works with different textures to bring out depth and toning. She pointed out In landscape photography the major key elements when using IR : more dramatic clouds and darkening of the sky and water, lightening of foliage. Some leaves such as maple are more reflective than others. She pointed out IR black and white landscapes done in the traditional style of Ansel Adams are very artistic. When photographing people skin tones are clear and soft, porcelain-like, thus used now by some portrait photographers. She showed the use of IR in wildlife photography: eyes are softer, lighter, and more dramatic. More shades can be seen in hair or fur.





Continued from page 3

Deborah Sandidge discussed the essentials of IR composition with the goal of creating a compelling composition that will draw in the viewer: leading lines and curves, shapes and patterns, balance and symmetry, mirror images, architectural details, people in compositions, use of correct lens for good composition, and think about tonality. The dramatic use of HDR was also discussed.



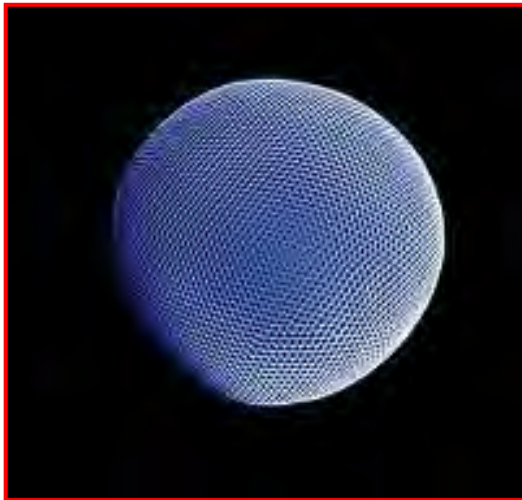
She encouraged audience members to "tell your story" by being creative and artistic with infrared photography.

Our speaker provided some websites for the audience to view her educational workshops, her blog for photography tips, books, and editing software information .

Here are some: [askdeb@me.com](mailto:askdeb@me.com); [www.blog.deborahsandidge.com](http://www.blog.deborahsandidge.com); [www.betterphoto.com](http://www.betterphoto.com); [www.lifepixel.com](http://www.lifepixel.com); [www.digitalsilverimaging.com](http://www.digitalsilverimaging.com)

Thank you, Deborah Sandidge, for a very informative and educational presentation! The meeting ended with a raffle drawing for a book on Photoshop. The winner was George Bollis, who is giving the book to his "photo editor" and wife, Mary Ester.

Congratulations to both!



This month's "Photo Awards" Subject is

EYE

A challenge indeed



A Training Session with a Difference!

The editor recently attended a portrait training session at a photo club in the UK. The models were local Pageant Beauty Queens. All fifty club members in attendance, had a chance at hands on (not quite!) sessions with each of the three models. This was under the direction of two professional photographers using two lighting studio set-ups

# *Have you ever been framed?*

We hope not!

However, let's learn how to do it the right way!

Our presenter this month is Sondra Quataro, a Master Framer, of pictures, of course!

Sondra holds a Master Certified Picture Framer designation through the Professional Picture Framers Association of whom there are less than 60 in the world. She has been framing for approximately 30 years with 35 years of photography back ground. She has won framing competitions at the state and at international levels of the PPFA. Sondra teaches framing at the state level for the PPFA.

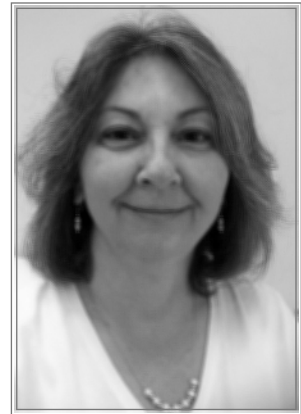
Sondra's talk will include the use of matting in assisting you in making the best presentation of your photograph for judging and exhibiting.

She will also discuss the use of conservation mats and backing, as well as the proper mounting and hanging methods. The use of color mats in photographic print presentation will be investigated as it relates to the mounting and final framing presentation needed to enhance the piece of art.

The question of using conservation glass or acrylic material in order to protect your art from light and long term environmental damage will be discussed. These materials will be compared.

Also, methods for properly installing a mat package in a frame will be closely looked at and demonstrated.

Our members are invited to ask our presenter questions and present her with possible problems. If anyone wishes to bring a mounting or framing problem piece to the meeting, it can then be discussed. Sondra will handle as many questions as possible and, after the program, members are encouraged to email her with questions or visit her at Frank's Hang-Up.



This stunning photograph, "Clarinet in Blue", by Club President Jim Riley, was chosen for the Program Cover of the Indian River Symphonic Association for the 2011-2012 season. The Indian River Symphonic Association, has eight concert programs held in Vero Beach featuring world renown orchestras, conductors and soloists.

Jim was very pleased to be chosen for this honor and the club congratulates him on this achievement.



# Frames and Framing

By Dr. Len S. Hood

Why do we put pictures into frames? The answer is quite simple and not because our 11 x 17's won't lay flat or hang on the wall nicely.

sight to the subject matter.

Simply, the frame separates the art from its surroundings. It forms a boundary area that encourages the eye to view the picture as the artist intends it to be viewed. The frame is an eye-corralling visual aid that guides our



Over the centuries artists, and more recently since the mid 1800's, photographers, have realized that natural elements in their scene can provide a ready-made frame for their subjects over and above the more artistic frame added after the fact.

During composition of the scene, the artist and photographer try to position the subject in such a way that the viewer's eye does not wander away from or out of the picture, thereby losing interest. So framing added, after the fact, as well as framing included while composing the scene are really devices to hold the attention of the viewing audience. Cinematographers were quick to realize this and together with being able to zoom in on the subject were also able to use the framing as an aid to "telling" the moviestory.



As a photographer, you can also do that. Use your framing to create harmony within the total image, as indeed an external frame does. A matt, too, can do just that, and often will enhance a scene that might otherwise be quite mediocre.

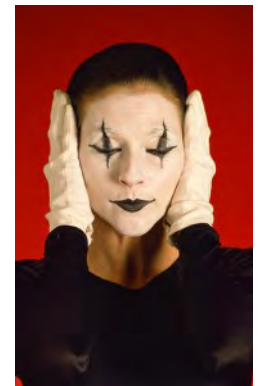
story that you are pictorially telling.

There are an endless number of devices that can be used to frame your subject, but beware, do not make a frame just for the sake of doing so. Make sure the frame is part of the



Open doorways, windows, archways, old church doors or building ruins are perfect parts for your script. Then there are some less literal interpretations of frames such as using over hanging boughs in a landscape shot. Letting branches and leaf clusters droop into the picture will help you point the eye to the main subject of your photograph, which could either be a distant object or a bird quite close by.

Don't just frame at the sides of your project, but consider any of the sides and maybe more than one side including the top of the frame. You might have noticed that some photographers actually use their two hands (forefingers and thumbs) to make a frame and examine the subject. This is quite a common practice since the arrival of the point and shoot.



Always try to let the viewer feel part of the picture you are composing. Allow the viewer to peek into the landscape or patio or "private place"! This is crucial, as it helps prevent the eye from wondering out of the frame and maybe focusing on the wrong thing. Remember the "rules",



Continued from page 6

which are just a guide. Yes, we can PhotoShop some things away, but many of use still try to compose our photographs as we wish them to be ultimately viewed.



Having a tree trunk to the left or right edge, or through a “V” bough can help focus on a distant or middle distant landmark. When you are out with your camera make a point of seeking interesting and unusual ways to frame your subjects. Use the car window, through a crowd, or a hand on the hip, or even between some ones legs or from under an umbrella, are ways of bringing focus to your subject.

Even when doing some portraits, framing can be helpful, but that is another subject and that we will address a little more fully at another time.

Yes, you will never believe it, but, it is up and running.....

<http://indianriverphotoclub.org/>

**Indian River Photo Club**  
A Friendly Photo Club for Photographers Residing on The Treasure Coast

Home | About The Club | Calendar | Competitions | Awards Rules | Membership | Galleries | The F Stop | Newsletters

### WELCOME

Welcome to the Indian River Photo Club, the oldest photo club in Indian River County and a proud member of the [Florida Camera Club Council](#) as well as the [Photographic Society of America \(PSA\)](#).

We are also avid supporters of the Vero Beach Museum of Art.

The Indian River Photo Club is for photographers of all ages and levels of skill, from beginner to advanced.

We provide educational programs, competitions, photographic outings, special interest groups and encouragement. We are also a great bunch of shutterbugs.

Please join us at the Vero Beach Community Center on the 4<sup>th</sup> Thursday of every month (except November and December).

Meetings begin at 6:45 pm for social time, then 7:00 to 9:00 for the meeting. For more information, please click on [Meetings](#).

You need not be a member to attend but must be a member to compete in the monthly club awards competition.

### Join or Renew your Membership

Here's how to [Join](#) or [Renew](#) your Membership Today!

Our Photographer of the month

Featuring Past President George Bollis and a selection from his portfolio including some superb natural history photographs that are among his wide range of subjects. A Nikon user, he and his wife spend countless hours in the wild photographing the treasures that this area of Florida has to offer. Patience obviously pays.

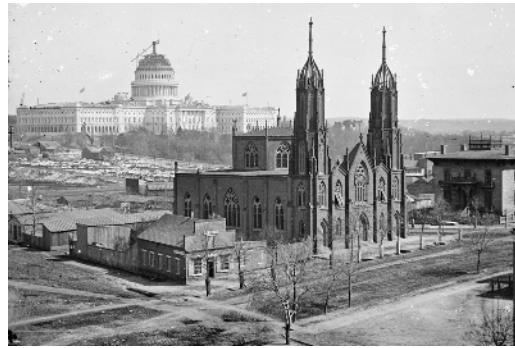
April 2012

# Civil War Photography *“photography was still in its infancy”*

Submitted by Kay Gibson

Last year marked the 150 th anniversary of the start of the American Civil War, a milestone commemorated by *The Atlantic* in a special issue ([now available online](#)).

Although photography was still in its infancy, war correspondents produced thousands of images, bringing the harsh realities of the front lines to those on the home front in a new and visceral way.



<http://www.theatlantic.com/infocus/2012/02/the-civil-war-part-1-the-places/100241/>

## 2012 Pelican Island Wildlife Festival Photo Contest

Contributed by Patty Corapi

On Saturday, March 17, 2012, the annual Pelican Island Wildlife Festival took place. Each year there is a Photo Exhibition and Contest held as part of the festivities.



The contest is judged digitally by the USFWS staff and the Best of Show and the top three winners in each non-student category are printed and framed. The prints are then sold by silent auction the day of the festival for the benefit of the Pelican Island Preservation Society. The awards were presented by Teddy Roosevelt (I need to get his name) and Vince Lamb who is the PIWF Photo Contest Coordinator at 1:00 on center stage during the festival. All entries from this year and the past two can be seen at [www.pelican.zenfolio.com](http://www.pelican.zenfolio.com).

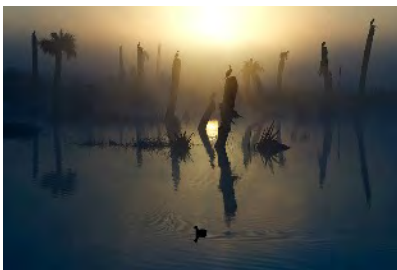
Winners from the Indian River Photo Club for 2012 were:



David Garrett- 1<sup>st</sup> Place  
in the category Landscape & Macro in NWR  
Blue crab was photographed at Pelican Island  
State Park.  
Couple of days after the full moon on October  
13, 2011. Canon 1D MarkIII 100-400mm IS  
400mm hand held. ISO 800. F8 at 1/800th



Patty Corapi – 3<sup>rd</sup> place  
Wildlife in Florida



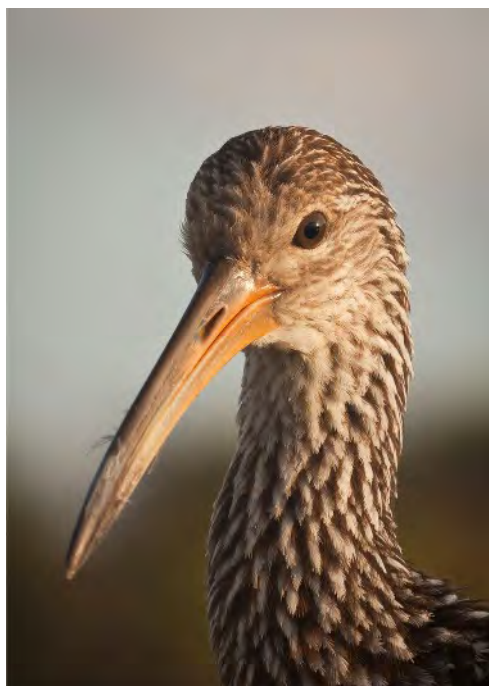
Earl Evans – 1<sup>st</sup> place  
in the category of Landscape & Macro in Florida



Earl with Teddy R.



Bird Photo of the Month, Pelican Island Audubon Society  
February 2012



Title: Portrait of a Limpkin (*Aramus guarauna*) by J.R. Williams

**Order** GRUIFORMES – Family ARAMIDAE

What a portrait -- a confident presence! We rarely see human-like portraits of a bird. Only at a distance with his Cannon EOS 50D Camera 1/400, f/8.0, ISO 250 using a EF 100-400mm lens at 235mm, was photographer J R Williams able to bring the feather and facial details into fine focus depicting this Limpkin's inner aliveness.

Sixty years ago Limpkins were plentiful, but became rare as development reduced their food source by draining wetlands. However, now Limpkins thrive here, even in some populated community retention ponds, perhaps due to the recent proliferating invasive Island Apple snail *Pomacea canaliculata*. Limpkins snap their wings, flying like their cousins the Sandhill Cranes. They are smaller with long curved bills, thus often confused with the immature mottled brown White Ibis. All birds' bills are shaped to best access their primary food source. Notice the bottom mandible slightly curves to its right, allowing the bill to slip more easily around the shell door (operculum) and the curves of the Apple snail. Then like forceps bringing mandibles together, the Limpkin severs the muscle attachments. In 20 seconds a tasty delicious snail is eaten, where plentiful consuming one every 2-3 min, some 40-50 per day, piles of broken empty shells are left at extraction sites.

Limpkins are rarely seen in the US outside of Florida because snails do not thrive below 50°F. They are common in other Caribbean, Central and South American tropical countries. The male, often heard before being seen, with its loud, repetitious raucous calls stakes out its territory, then another male may screech back, "Carao!" Listen, during pair bonding Jan-April, for the female answering with a softer "gon."

*Juanita Baker*  
Coordinator of the Photo of the Month  
Pelican Island Audubon Society



JR Shooting