



InFOCUS

Moving Forward

August 2015

The monthly E Newsletter of The Indian River Photo Club

INDIAN RIVER PHOTO CLUB

SPECIAL BOARD OF DIRECTORS MEETING

AUGUST 9, 2015

Meeting was called to order at 4:06 p.m. by Mike Ricciardi.

Attendees: Directors: Billy Ocker, Bill Conway, Mike Ricciardi, Donna Green, Nick Binghieri. Others present: Louie Ciszek, Linda Leonard, Barbara (Bobbi) Whitlam.

PURPOSE:

The stated purpose of this special meeting of the Board was to deal with the resignation of the President and Treasurer and to consider new Board assignments and how responsibilities will be shared to assure continued viability of the Club.

DISCUSSIONS:

The Board recognized Billy Ocker for his outstanding leadership and valuable contributions as President of the Club during the past two years. His continued participation as a Board member is welcomed.

As part of the restructuring discussion, Mike presented a suggested list of assignments and responsibilities. This list is attached as Appendix A. In summary, it proposes:

Presidency will be co-shared by Mike Ricciardi and Donna Green

1st Vice President: Billy Ocker

2nd Vice President: Nick Binghieri

Secretary: William Conway

Treasurer: Barbara (Bobbi) Whitlam

The motion was made to accept this restructuring and division of responsibilities by Donna and seconded by Nick. APPROVED by Board of Directors vote.

There was additional discussion of the committees, upcoming Club programs and presentations and the possibility to add advisors as part of the Board meetings. These items were submitted as an Agenda for the next regular Board meeting discussions on August 16th. The Agenda is attached as Appendix B.

A list of the current IRPC Committee assignments was submitted and attached as Appendix C.

The Meeting was adjourned at 5:13 P.M.

Respectfully submitted,

William Conway

William Conway, Secretary, Indian River Photo Club

August 9, 2015

The Perseid Meteor Shower

Thousands of miles apart but photographing the same object is something to think about. This was the activity of two clubs whose members with the same aim, endured quite a bit of discomfort at an unholy hour during the past couple of nights, as they settled in to take photographs of Shooting Stars!

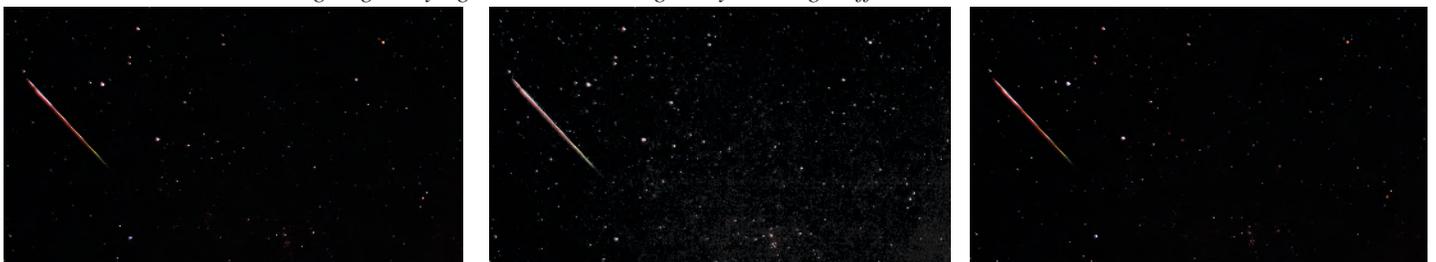
JR, one of our long standing members, sent us a blow by blow description of his nights in the wild, and below we give you a taste in his own words of his adventure and the tribulations he endured.



Please note: we have made some slight adjustments to the three photographs above to facilitate the printing and visibility of the comets.

This morning (August 11th) I took 660 10 second exposures between 3 and 5 am and got three captures. This is beyond anything I thought I might get.

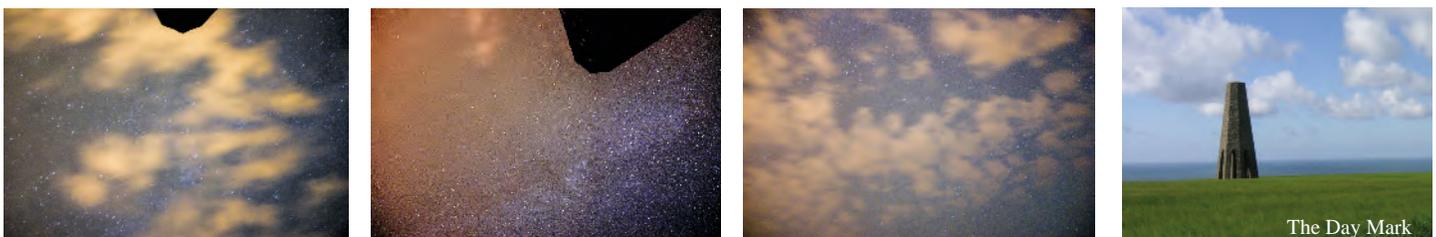
I went to the D.J. Wilcox wildlife park off Old Dixie which is about 1/2 way to Ft. Pierce and is away from all lights but only 5 minutes from my house. It was clear as a bell and with the release cable on continuous, I was able to sit in the car and sip coffee while my camera did all the work. I'm going to try again in the morning. Very exciting stuff!



These above, were taken this morning (August 12th) at about 4 am Eastern. f/2.8, 15 seconds, ISO 400. Looking ENE at about 30 degrees above the horizon with the remote set on continuous. I took about 400 shots and got 3 captures. This was the best.

Tomorrow morning should be the best. JR.

www.jrwilliamsphotography.com



While JR was doing his thing, some 4302.5 miles away, at the same time of night (allow for a time difference though) a group from the Paignton Photo Club was really struggling. Their vantage point was on a very high sea promontory point about 10 miles away as the crow might fly from township lighting. It was a good fifteen actual miles by the narrow twisty lanes often just a car width wide! It is known as *Day Mark*. A seaman's navigational aid built a long while back. There, it was pitch black. The wind was gusting with winds up into the 40's and 50's. It was hard to stand up let alone hold a flash light and manage the equipment. It was cold! The tripods were quivering in the wind and getting a good shot was almost impossible. Then as the night progressed the clouds rolled in and torrential rain took over destroying any hope of taking photographs. It proved a great way of getting to know each other better, so nothing was wasted.——— Photographs above from the Paignton Club, courtesy the secretary Anna Goodchild.



A grand parents' close-up view of “modern day” growing up !..... with a camera at hand !

By MEB



For the July Awards theme last month, RETRO, we took Mia (our grand-daughter) to several thrift shops as well as the Antique Mall for her to find her own inspiration at a price we thought we could handle.

At GOODWILL, Mia found the glasses in this photo... Which started her off and running with ideas about doing a “selfie”.

She researched the Hippie Era on line.
She researched clothing and hair styles of the era.
She got strips of leather and braided her own head tie.
She used a flower from the yard. (Flower Child) and she made her own tie-die shirt.

We had lots of discussions about what the era was like.
She learned “why” they wore sunglasses.
She asked Grampy to set up a “white” backdrop in the yard. (*Which he, of course, did... because he would do “anything” for “his” girls.*)

She borrowed Grampy’s tripod, set her camera on a timer, and ran and jumped in front of the white background.

The hardest part of her photo shoot was *not laughing*.

Trying to look stoned made her giggle and she had to do it over and over until she could make “the look” on her face.
Also the giggling made her glasses fall off.

Grampy was watching this and also laughing which made it even harder for her.

She used “solarize” in Elements to make the psychedelic look.

It was a great educational experience for her in so many ways and we had great fun watching her.

Thank you MEB

meb

A lovely piece!



Class A – Color

Steve O'Neill Edison's Factory circa 1910
 Linda Leonard Comin' or Goin' ?
 Christine Wickham Hello Can You Tell Me Where the Camera Club Meets

1st
 2nd
 3rd



Class A - Monochrome

Steve O'Neill Early Chemist's Office
 William Lord When Chrome Was King
 Christine Wickham Michael Jackson's Glove is Not the Only Thriller
 George F. Bollis, Jr. Kool-Aid Man

1st
 2nd
 3rd
 HM



Class A – Special Techniques

John McManus Gilbert Chevrolet
 Christine Wickham Campfires and Summer Fun in the 70's
 William Lord Flashback 68
 Patty Corapi Betty

1st
 2nd
 3rd
 HM



Class B – Color

Mia Arrington Tie Dye
 Danny Bendick Those were the Days
 Tom Castaldi Talk to Me
 Dyan Chester To the Moon and Back

1st
 2nd
 3rd
 HM



Class B – Monochrome

John Girard Smoky Mountain Cabin
 Skip Murphy Steel Stacks
 Rene Donars Running Since 1929

1st
 2nd
 3rd



Class B - Special Techniques

Mia Arrington Try Peace Again
 Rene Donars Noa That's a Hot Car!
 Skip Murphy The "Rail"

1st
 2nd
 3rd



July 2015 Awards Results

Theme: RETRO



Edison's Factory Circa 1910

By Steve O'Neill

Class A Color First Place



Comin' or Goin'

By Linda Leonard

Class A Color Second Place



Hello Can You Tell Me Where The Camera Club Meets

By Christine Wickham

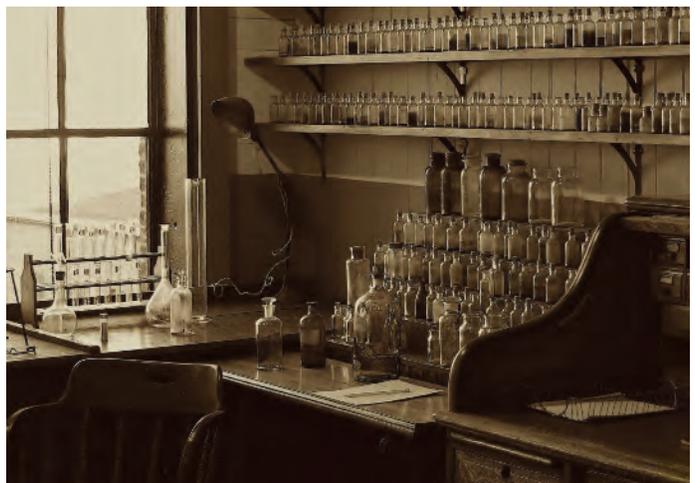
Class A Color Third Place

An Early Chemist's office

By Steve O'Neill

Class A Monochrome

First Place





When Chrome Was King

Class A Monochrome

By William Lord

Second Place



Michael Jackson's Glove is Not The Only Thriller

By Christine Wickham

Class A Monochrome

Third Place



Kool-Aid Man

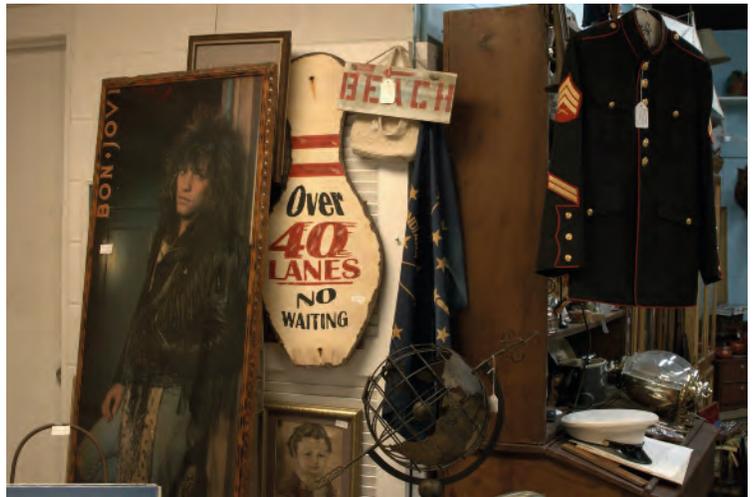
By George Bollis

Class A Monochrome

Honorable Mention



Tie Dye
By Mia Arrington
Class B Color
First Place



Those Were The Days
By Danny Bendick
Class B Color



Talk To Me
By Tom Castaldi
Class B Color Third Place

I Love You To The Moon and Back!
By Dyan Chester
Class B Color
Honorable Mention





Smokey Mountain Cabin

By John Girard

Class B Monochrome

First Place

Running Since 1929

By Rene Donars

Class b monochrome

Third Place



Steel Stacks

By Skip Murphy

Class B Monochrome

Second Place





Try Peace Again

By Mia Arrington

Class B Special Techniques

First Place



Now, That's A Hot Car

By Rene Donars

Class B Special Techniques

Second Place



The Rail

By Skip Murphy

Class B Special Techniques

Third Place

Depth Of Field - Creative Focus Effects

by Jim Zuckerman

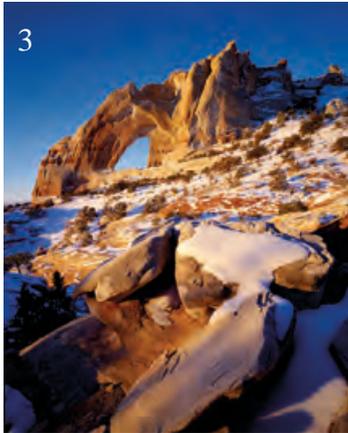


One of the most important concepts in photography, and one that you have to deal with every time you take a picture, is depth of field. Depth of field refers to how much of the scene is in focus in front of and behind the subject on which you've focused.



For example, the picture of the Nile crocodile (#1) has shallow depth of field. Notice the grass in the foreground is soft, the head of the crocodile is sharp, and the back of the reptile and the distant background are significantly out of focus. In some instances, depth of field can be so shallow that mere inches, or even millimeters, make a difference.

Photo (#2) shows a katydid whose face is sharp, but the flower in front of it that's about 1" closer to the lens is soft.



At the opposite end of the spectrum is White Mesa Arch in Arizona (#3). This shows extensive depth of field where the immediate foreground as well as the distant arch in the background is tack sharp.

Depth of field is a big deal in photography because it directly affects the artistry of your pictures. Sometimes you want it to be so shallow that the background is completely blurred with no definition at all. You can see in (#4) that the soft, green background gives us nothing to focus on except the red bellied woodpecker. This is a great way to direct a viewer's attention exactly where you want it—on the subject.



You can do the same thing when photographing people as you can see in the portrait of a little girl in India (#5).



Out of focus backgrounds are not only acceptable; many times they are desirable. However, out of focus foregrounds are usually unattractive and very distracting. For example, (#6) shows the leopard sharp but the large branch that was about 8 ft in front of the cat is soft. This degrades the artistry of the image significantly.



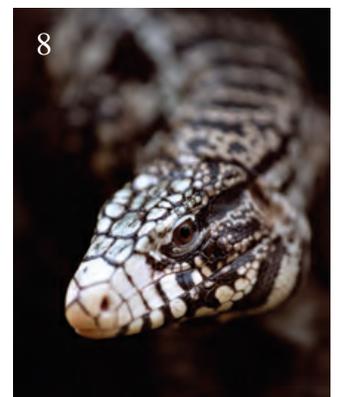
Compare this with (#7) where I corrected this problem using Photoshop (more about this later). With the foreground branch sharp, the picture is now flawless. Notice that the background is out of focus, but that's fine. It means that nothing behind the cat competes for attention.



Another example of where an out of focus foreground isn't ideal is the close-up of a tegu (#8). Notice that the tip of the nose is soft. I feel that this kind of detail in close proximity to the camera should be sharp.



Can foregrounds ever be out of focus and work? Yes, they can. However, they should be significantly out of focus so they end up being a blur of color. For example, in the portrait I took in Papua New Guinea (#9), the fern closest to the camera blurred completely. I did this to imply that the Huli warrior is an integral part of the jungle.



Depth Of Field - Creative Focus Effects continued next two pages:



Similarly, in (#10), the out of focus foreground grass shows the lion camouflaged in its natural environment. The focus is on the young cat, but the soft foreground creates the feeling that we are getting an intimate look into the private life of this wild animal.

Manipulating Depth Of Field

There are three ways to manipulate depth of field in your pictures. These three factors come into play every time you take a shot.

1. Focal length of the lens. The longer the focal length, the less depth of field you have. Conversely, as the focal length gets shorter, depth of field increases. Long telephotos, then, have very shallow depth of field. You can see this very clearly in photo (#6), in which the branch in the foreground is soft, and in (#4) the background foliage behind the woodpecker is completely out of focus because I used a 500mm plus a 1.4x teleconverter, making the lens 700mm (more about teleconverters later).

2. Lens aperture. As you close the lens down to a small opening, like f/16, f/22, or f/32, depth of field increases to the maximum the lens can provide. When you choose to use large lens apertures like f/2.8 and f/4, you lose depth of field.

3. Distance to the subject. When you move in close to a subject, such as when doing macro (close-up) photography or when you want to fill the frame with a small object, depth of field decreases. Conversely, as you back away and put a greater distance between the camera and the subject, depth of field increases. There is a fourth factor that influences depth of field, but it is relevant only when doing close-up photography. By placing the camera such that the back of it (i.e. the plane of the digital sensor) is parallel with the subject, you will increase depth of field. When the camera is positioned such that the back of it is oblique to the plane of the subject, you lose depth of field.



Let's look at some examples of different subjects and I'll explain how these factors interact with each other.

When Depth Of Field Doesn't Matter

There are two photographic situations in which depth of field does not have to be considered at all. In other words, everything will be in focus at any lens aperture. The first case happens when the elements in the scene are far away. Photo (#11) of Chicago was taken from the 94th floor of the John Hancock building, and the skyscrapers were all quite a distance away. Any lens aperture used would produce the same depth of field you see here. The same is true for the village I photographed in fog along the Cinque Terre coast in Italy (#12). This was taken at f/5.6 because a smaller lens aperture wasn't necessary to get the entire image sharp.



The second example has to do with photographing something that has a single plane. Photo (#13) is the side of a bed and breakfast establishment in Austria, and even though this wall and the flowers in front of it obviously have depth, from my shooting position of about 30 ft away there appeared to be a single vertical plane.

Whether I used f/2.8 or f/16, the depth of field in this shot would be the same.

Integrating Principles

The three ways you manipulate the focus in your images work together and, in fact, influence each other. This may be a strange way to describe what happens, but it's nevertheless true.

Continued next page

For example, large lens apertures give you shallow depth of field. However, if you are also using a wide angle lens—which has tremendous depth of field—much more of the picture comes into focus than you might expect. The photo of the interior of St. Mark’s cathedral in Venice, Italy (#14), was taken at f/3.5 due to the dim ambient light and the fact that I



I couldn't use a tripod. As you can see, the foreground is sharp and so is the distant background. This only happened because the depth of field capability of the ultra wide 14mm lens eclipsed the large aperture's influence. Had I used a normal or telephoto lens from this same shooting position (and gotten a very different composition, of course), I would not have been able to get the entire shot tack sharp from the foreground to the background.

Let's add another factor into the mix. If I had placed the 14mm lens only 3" away from the foreground mosaics and the lens aperture was still f/3.5, the depth of field would have been significantly decreased. Specifically, if I focused close to the camera position, the background would have been soft. In that case, the way I could have recovered the loss of depth of field—assuming I didn't want to change the camera position of being 3" away from the foreground—would be to use a smaller lens aperture like f/16 or smaller. That, however, would have required a tripod because in the dim light of the cathedral, the shutter speed would have to be too long for hand-holding.

As you can see, in this example the ultra wide angle influenced the amount of depth of field the f/3.5 aperture was able to produce, and the close proximity to the foreground would override the incredible depth of field of the lens.



Let's take another example. Photo (#15) was taken in Papua, New Guinea with a 19mm focal length (I used a 16-35mm wide angle zoom) on a full frame sensor camera. The background is out of focus but it is still defined. If I wanted to completely blur the vegetation behind my subject, what were my options? I could use a larger aperture, true, but this was taken with f/7.1. Opening the lens up 2-3 f/stops while using a wide angle lens wouldn't blur the jungle enough. Had I used a telephoto, the larger aperture would, in fact, significantly influence the focus on the background. Since wide angles inherently have so much depth of field, a larger aperture would only make a small change.

subject to move away from the background about 15 or 20 ft, that would make a huge difference as well. So, to effectively blur the background I would need to do three things:

I could move even closer to the subject, but a few more inches wouldn't matter much. My only option, then, was to change lenses and use a telephoto. In addition, if I asked the that would make a huge difference as well. So, to effectively blur the background I would need to do three things:

1. Use a telephoto lens, and the longer the lens the more out of focus the background would be.
2. Use a large lens aperture.
3. Ask the subject to move further away from the background.



I have simulated the effect of an out of focus background using Photoshop in photo (#16) because I didn't do this at the time. You can see, though, how the three factors that allow you to manipulate depth of field don't work in a vacuum. They work in conjunction with each other in every picture you take.

The Tripod Factor

Tripods are an important part of the equation in enabling you to manipulate depth of field for this reason: When you close the lens down to use a small aperture, less light enters the camera.

This means that the meter must compensate for that light loss to maintain a correct exposure, and the shutter speed therefore becomes longer. A tripod makes the camera immovable, thus eliminating the possibility of getting blurred pictures of stationary objects. When you move in very close to small objects, i.e. when you are doing macro photography, depth of field becomes extremely limited simply because the shooting distance between subject and lens is so close. Consequently small apertures are often used in macro work to recover that loss in depth of field, and therefore we are forced to use slow shutter speeds.

If you don't use a tripod when doing macro photography, you are shooting yourself in the foot. It will be a self-defeating endeavor because you will get pictures that are either blurred or that have very shallow depth of field. The same is true when using long telephoto lenses. Movement is greatly magnified in these lenses, and a tripod stabilizes the camera and lens and helps you get sharp pictures.

August: Abstract/Still Life

*This Month's Awards
Subject*



Learn on-line

The Simple Way You Can Master the Art of Photography for FREE !

You Can Get Instant Access to a Complete Library of 90+

Expert Photography Tutorials, today.

There are many places on line where you can search and find the answer to your photo question and solve the momentary problem you are being faced with.

U-tube is one of the sites with thousands of answers if you wish to spend time in trolling through and viewing the videos. However, if you are like the writer, memorizing the video clip is not that easy these days. I like to be able to print out or record the information and then play it alongside me on a laptop while I use the desk top. Then I can apply the instructions at my own pace and re-perform them if I wish to hone my skills, gradually.

Over the years the editor has invested time in just one or two speciality sites. By doing that there is a consistency of presentation which makes learning much easier. Years ago the information sites were quite amateurish in their presentations. However there has been much improvement in quality and professionalism and po

lish has become their hall mark.

One such site is **Photzy** (<http://photzy.com/>)

Much of what is on offer is free, but they do need to exist so there are many special

The Hidden Talent amongst us!



Amongst us in Indian River County we have some exceptional photographers.

It is a great pity that many are not members of the Indian River Photo Club. If they were we could view their work and enjoy learning a lot about their techniques and skills.

One such photographer is Mark Schumann the editor of “Inside Vero” an online Electronic news media publication. Part of his presentation is a section called “Ray of Hope”.

In this, Mark regularly presents some superb photography. His images are used to support the inspirational writings and sayings of many of our great thinkers and writers.

It is well worth signing up for his regular e-mails and getting encouragement from the stunning images and discourse accompanying them.

The editor has known Mark and his family since his birth and I am sure you will enjoy his writings as much as the editor does. Below is one of his recent pieces! Above the photograph accompanying it.

“*Last week, while hiking with my wife and a friend from Vero Beach in the Wild River Recreation Area, I noticed a scene near a campsite along the Red River where I knew I would want to return armed with more than a point-and-shoot camera.*

Packing a 4X5 field camera and a dozen loaded film holders, I headed back to Wild Rivers Saturday where I camped along the Rio Grande Gorge. Well, to call it camping would be the kind of an exaggeration one might expect from a politician, or from one of those talking heads that pass these days for journalists. In truth, I spent the night, not under the stars, but in an RV, bedded down on a Tempur-Pedic mattress.

Well rested, I awoke, not to a colorful sunrise, but to overcast skies. A thin layer of clouds blanketed the landscape, casting muted light on the scene I had earlier pictured in my mind as illuminated by bright early morning sunshine. Hoping the skies would clear, I packed up my camera gear and headed down the El Aguaja trail, which descends 560 feet to the Red River near a point near where it merges with the Rio Grande.

When I reached the river, I realized the muted light would be perfect for a picture far different from the one I had envisioned. It was as if God, or whoever is in charge of such things, had placed a giant soft box over Wild Rivers. The filtered light gave the scene a mystical look, and it allowed me to shoot at a shutter speed slow enough to blur the motion of the flowing water, making it appear as a river of silk.

After photographing for nearly an hour, I placed my camera, lenses, film holders and tripod in my backpack and started up the switchbacks to the rim. As I hiked away from the river, I thought of how so very often, whether it is a photo shoot or something far more important, life does not conform to our expectations. It seems that I am continually being presented with opportunities to learn how to work with what the day brings. – Mark Schumann © Mark Schumann 2015

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Educating and Connecting People Through Photography



If you are really serious in improving your photography then you should join the leading world-wide group of photographers, who are just like you!

Join the PSA. As a world wide organization the PSA is more than exceptional.

The PSA administrative paid staff total less than six persons! The Indian River Photo Club with only 100+ members struggles with a BOD of 6! (Unpaid we acknowledge)! The PSA even has real people to answer your telephone call. Yes, you will get answers when you need them, without being put on hold! The staff will guide you to whom is the best person to help you.

The money you pay for your membership in the PSA is not used for over paid executives' remuneration, but to maintain an office staff and the technical persons required to maintain the association web site and also publish the monthly publication. It is still less than a total of six people at their head office managing all that!

The monthly mailed publication (should you opt to include that in your membership) is worth many times your annual membership fee. The quality of articles and printing is first class.

The success of PSA is dependent upon highly skilled photographers who volunteer their time to the many services, competitions and educational programs that are available to you free, as soon as you are a member.

You will not regret joining the PSA, we can assure. The annual convention is coming up, and there is still time to register. The convention is an event that will go a long way to satisfying your quest for knowledge. You will enjoy meeting photographers who share your enthusiasm.

We suggest you take a moment and go to the PSA web site. Take a long look and browse through the myriad of offerings that are available. Explore and set your sights high and make your personal international recognition your target. You will enjoy the trip, and be more that satisfied at your achievements.

Many of our members are more than capable in achieving international recognition. Why not try/ There is nothing to loose and a lot to gain. You are never too old to learn!

<http://www.psa-photo.org/>



From Across The Pond

The weather is the daily subject here. Summer has sort of arrived, at last. The sun has recently appeared more frequently than during the past two months. It has actually reached 70° on several days. Even 90° on one day!

Planning photo outings is difficult. Plans of a great sunrise trip of brilliant sunshine ends up being a gray and damp foggy morning shot. Leafy trees and plush grass through thick sea fog do not an exciting mood create!

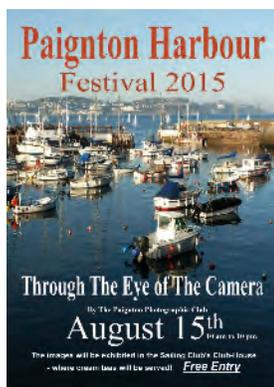


School vacation time is in full swing. The beaches are not crowded. Traveling fairs are visiting the village greens, and in spite of cool windy periods the Brits are determined, as per their nature, to enjoy every second they can out of doors. Sitting on the beach with a wind break around them and a heavy coat on is acceptable! They rarely complain! Thankfully there are great life style shots are ready to be taken.



taking “pictures” of her car! With much self control and a quiet voice I asked her what she had to hide and to be sure to point out which car was hers so I would know not to include it!

Over the past three years the British attitude of “you can’t take my picture under any circumstances” has thankfully dwindled away. Although, a few days ago when taking my car in for servicing and pausing outside the dealership to take a photograph of a jam packed service area, I was literally attacked. Some rather bitter lady said I was taking “pictures” of her car!



Next week the local photographic club will be involved with a special “harbour” day event. The club has been offered a room in the yacht club and members will be serving cream teas for persons interested in viewing the display of photographs taken of the harbour by the club members. Entry will be free, but the cream teas will be about \$5.00 per person. Photographs will be available for purchase with profits in aid of a specified charity.



I was humbled to be asked to design the promotional poster for the event and the business card for use by the club members.



For those who are wondering what a “cream tea” is, it is a pot of tea served with home- made scones, strawberry conserve and Devon or Cornish cream. The cream is a deep cream color and thick rather like butter. It is made from the cream fatty part of the milk and cooked to 176 degrees and then cooled quickly. The result is a delicious spoon licking weight putting on delight.

At Wimbledon each year the crowds enjoy “strawberries and cream” as one of the rituals of attendance. The cream served at Wimbledon is clotted cream as are both Cornish or Devonshire creams. The West Country cows seem to produce the finest milk, ideal for making this product. The



US government will not allow the creams to be imported into the US, which is a great shame in my opinion. It starves the American palate of a truly wonderful experience, and delicacy! The ban does control the potential of an enlarged waist line though!

London, as always during the spring and summer, has been busy with the annual Queen’s Birthday parades, Ascot Races and opening of Parliament, plus this year the Royal Christening. Visiting those events is quite a tough task and an adventure for most people, especially those of my age. People, people everywhere most doing “Selfies”! Getting good shots is a real effort. However, once attended! Yes, there is always next year!

Enjoy the summer and take lots of photographs for the coming club season. Go to new places. You’ll then be sure of achieving Award’s commendations with new images using new skills! At least your gas is not \$1.75 a litre as it is here, but then a bus is always available at regular intervals, and for me it is free!

A Chance in a Lifetime offer - !

**Top of The Line Pampered
Professional Photographic Equipment**

Member, Tom Smoyer is retiring from Professional Photography.

Tom has a lot of high value Photo equipment he would like to offer to club members at a considerably discounted price.

Equipment includes :

- Studio equipment
- Light stands
- Tripods
- Background cloth
- Filters
- Grids
- Cameras, etc.

For more info please contact [Tom Smoyer at 772-567-0929](tel:772-567-0929)

Equipment is available on a first come basis.



John Nelson

Our Presenter for the August 27th Meeting

About John Nelson, The "Voice of The Audubon Moment"

As a preachers kid in Washington state, John's parents were "assigned" new churches on a regular basis. That meant moving to yet another town and making friends all over again. In 1972 at the age of 16, John's parents told him to pack for central Africa.



John's last two years of high school were spent at Rift Valley Academy at Kijabe, Kenya. Already an accomplished photographer, he turned his cameras to the wildlife that Kenya is famous for. He's never looked back.

In the states, John has been privileged to take his cameras to nearly every state in the union, but Florida truly is blessed when it comes to the incredible wildlife diversity that one can experience. In 2008, John made a dramatic change from still photography to high definition video. Video allows you to better capture the behavior of an animal instead of just a moment in time.



To better understand his subjects and the environment, John became a Florida Master Naturalist through the University of Florida. He completed his course work in 2012.

Almost every week you can find John out "swamping" throughout the wilds of south and central Florida.



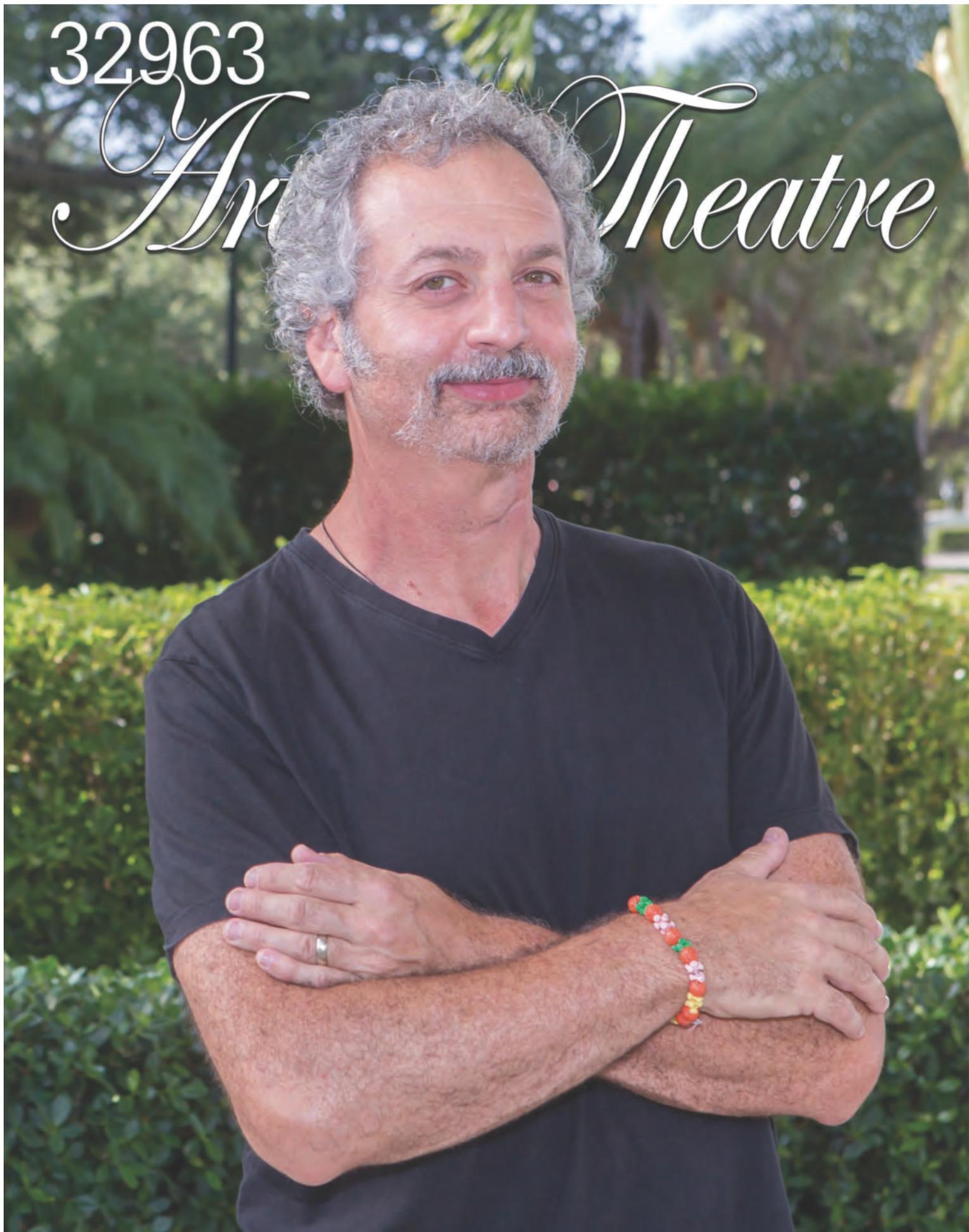
Sometimes that means getting wet, while other times its could be hours of sitting in a hot photo blind waiting for that special bird or critter. John is also the host of "The Audubon Moment". Each episode provides listeners with tips on how to identify a specific bird that can be found in Florida.



[Listen for The Audubon Moment on your local public radio station](#)

32963

Art Theatre



ARTS & THEATRE

BY ELLEN FISCHER
Correspondent

As a photographer working in abstraction, Aric Attas is often asked the same two questions: "What is it, and how did you make it?"

"Those to me are the least interesting questions," he says, adding, "It's not the how, but the why."

In the case of his series "Seeking the Light," selections from which will be shown at the Center for Spiritual Care in August, the "why" of the creation of Attas's photos took on new meaning in the midst of his own cancer treatment, when his photographs provided him with spiritual solace.

The photographs that comprise "Seeking the Light" are atmospheric compositions with interlocking geometric shapes that softly meld into one another, with many a long gradation of hue and tone in between. To say the photos are blurred would be beside the point, because they are not descriptive of objects. Attas' works record the shifting relation-



Aric Attas's photo installation, "Seeking the Light."

ship between the presence of light and its absence.

Attas understands the confusion some might feel viewing "Seeking the Light." He allows that the nature of photography demands that "something out there in the world" serve as the basis for his images, but for Attas, photography is more than

a slavish imitator of visible reality.

What was Attas pointing his camera at when he clicked the shutter for this group of works? He'll never tell. That's because, he says, revealing the mundane origins of his ethereal images would impede the viewer's appreciation of them as works of art.

"I want people to engage the work in some way that hopefully has a meaning for them," he explains.

Fortunately, Attas is not averse to speaking in general terms about his process.

The origin of his compositions is "a multifaceted reflective object in my home. I use a long exposure, and move the camera during the exposure, and that allows me to paint with light," he says.

That's the simple explanation. The concept behind the work is rooted in Attas's meditation practice and personal study of Kabbalah, an esoteric school of thought that originated in Judaism.

"It's the metaphysics of light, is one way you can think of it. Light is one



of the most important words in Kabbalah. It's kind of a way of life, but it's also very inspiring for my artwork. It's a launching point," Attas says.

Attas's education in photography began after he graduated with a degree in psychology from Hobart and William Smith Colleges in Geneva, N.Y. That's when he took a job as a commercial photographer's assistant in Hartford, CT.

An interlude in Chicago followed where Attas worked for a number of commercial photographers before opening his own studio in that city. Returning to Connecticut, Attas entered the graduate photo program at Hartford Art School in West Hartford, where he was awarded an MFA in 1996. Prior to his 2003 move to Vero Beach, Attas taught and lectured on photography and art in colleges in the area, including the University of Connecticut.

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Aric Attas teaching Photography 101 at the Vero Beach Museum of Art. photo by Denise Ritchie

In Vero, Attas offers his services as a fine art and commercial photographer through his business, Aric Attas Creative. He teaches classes in photography and creativity at the Vero Beach Museum of Art and is one of the artist partners at Project Space 1785, an alternative gallery that opened earlier this year.

Prior to creating his "Seeking the Light" series, Attas's fine art photography was inspired by cosmology, the science of the origin of the universe.

"Relativity, quantum physics. I taught myself those subjects in lay terms. I'm not a mathematician, so I'm understanding them visually and conceptually. I'm using my art work to think about what would a black hole look like, or what would it look like to travel through space and time," he says.

When he was offered a show at the now-closed Lighthouse Art and Framing, he decided to create a body of work that was unlike anything he had done before. "Seeking the Light" was created as a reflection on, and reconciliation with, the arc of his life since coming to Vero. The series debuted in February 2014.

Attas wanted the audience experience at Lighthouse to be "immersive." The small scale of the gallery in relation to the photos in it – some as large as 30 by 40 inches – aided that.

"If you get in close enough to be absorbed by the work, you can actually feel a sense of movement, and space – even sort of an enveloping quality to them."

Attas uses the term "healing" to describe the sense of well-being he felt in creating "Seeking the Light."

The series' beneficial effect on him did not stop there.

Not long after the show came down, Attas was diagnosed with oral cancer. In processing the shock of that news, Attas turned to the wisdom he ac-

quired being an artist for guidance.

His art practice taught him "how to face things like fear through commitment, courage and creativity. As artists we are often in that place of fear of the unknown."

While he admits that artistic angst is "a different fear from facing cancer treatment," Attas insists that important similarities between the two exist.

In art, he says, "there are points where you want to give up, and you have to stay committed, and you have to have courage, and you have to engage your creativity."

After undergoing surgery to remove a tumor from his tongue, Attas applied creative solutions to the problem of getting through six weeks of radiation treatment.

That was done through being an artist, he says.

"In order to get radiation treatment, you lie on a table, and a machine shoots photons at you as it spins around your head. They use different angles so they can accumulate intense radiation in specific areas and minimize it in others, like your optic nerve."

The prospect of having his head enclosed in a fitted, immobilizing mask while holding a mouth guard between his jaws for the daily ten-minute treatments overwhelmed Attas with anxiety. In a test of the procedure, he found himself unable to lie still without gagging.

And so, in the week and a half before his treatments were to begin, he determined to master his fear.

"I play slide guitar, so I have some slides around (they are small glass cylinders). I stuck a slide in my mouth, and set the timer on my i-phone for ten minutes."

Recalling the serene environment of his show at Lighthouse, Attas summoned up in memory a large, primarily blue photograph that hung at the center of the gallery.

"I focused on that piece. If I felt myself gagging I'd go there, see the image in my mind's eye."

Over time he was able to overcome the urge to gag. "So that became my meditation."

And although it was "the most difficult thing I've ever done by far," Attas was able not only to conquer his anxiety but also, despite the discomfort of his irradiated mouth and throat, to take in enough food to maintain his weight, thereby avoiding the necessity of a feeding tube toward the end of his six-week ordeal.

Attas is justifiably proud of that accomplishment.

"I was one of the few people who've ever done that," he says.

Now he is eager to share his "Seeking the Light" imagery with others.

"That's why showing at the Center for Spiritual Care is important to me," he says.

"I hope my work facilitates a reflection, or a meditation, or even some small transformation. If it can open up some doors, that's incredible to me. That's a lofty aspiration. Whether it does that or not – my hope is that it does. I know it has for me."

A public reception for the exhibition will be held on the evening of Aug. 7 from 5:30 to 8:30 p.m. ☿

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DPI-SIG of Naples Florida

Digital Photo Club Information and Activities

DPI-SIG and Nikon

present

Mike Corrado,

August 29th, 9 a.m. to Noon.

at Florida Southwestern College Auditorium

(formerly Edison State College

7505 Grand Lely Drive, Naples

Free admission to DPI-SIG Members

Membership only \$30.00 a year, sign up on-line: <http://dpi-sig.org>

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Impact. Energy. Emotion.

Three Key Ingredients to Capturing More Powerful, Dynamic Images.

The success of any image is derived from the simple fundamentals of photography combined with three key ingredients, Impact, Energy and Emotion. Join Mike Corrado as he takes you on a fun, exciting journey of learning while guiding you with his experiences and crazy stories along with pro tips and techniques to elevate your photography to the next level. Mike will explain his approach to each of the unique photographic situations he encounters.

Mike Corrado's Presentations Brochure is now on-line:

via this link: (<http://dpi-sig.org/mike-corrado-aug29-2015/>)

Or above at <http://dpi-sig.org> under Member Activities.

We already have four great DPI-SIG Photography Lecture/Workshop events scheduled, all are scheduled from 9:00 a.m. till Noon.

Saturday, August 29th Mike Corrado, sponsored by Nikon, at Florida Southwestern College Auditorium

Monday, November 23rd Rick Sammon, sponsored by Canon, at the Norris Center Theater

Saturday, January 16th Adam Jones, sponsored by Canon, at Florida Southwestern College Auditorium

Saturday, March 19th Roman Kurywczak, sponsored by Sigma, at Florida Southwestern College Auditorium

Free Admittance to all of these presentations/workshops for DPI-SIG members.

All non-members may join on-line for \$30.00 a year, and you can attend all the other great lectures/workshops that are scheduled for free.

Sonny Saunders

DPI-SIG Co-Founder, FCCC Vice President, FCCC Past President, <http://dpi-sig.org>

Our Winning Waussauk Photographer is bidding us fair well

Just wanted to let you know that I have enjoyed all the news, etc. you have been sending and I also appreciate the opportunity to participate, on behalf of the club, in the international competition. I only wish that I had joined years ago as I'm certain the benefits and the knowledge acquired would have been fantastic.



Unfortunately, I am leaving Florida and returning to the cold north of Michigan. The good news is we will be reunited with family and I also will have some new photographic challenges like shooting in the snow (BRRRRR!!!).

We shall miss Charlie Newman and his great photographic skills and perception. The BOD and all the club wish him well in his move and hope he and his family enjoy great happiness with good health in Michigan. Thank you Charlie for giving us the winner!



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