

focus



The Garden Club of America

focusFALL2011



focus

The Garden Club of America



*Loan Thanh Tran, Catonsville GC
Charm City, Country Charm
Blue Ribbon in "Heart" class*

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focus: mission statement

The object of the **focus** magazine of The Garden Club of America is to enhance the knowledge and enjoyment at all levels of involvement in the art of photography and to appreciate its unique blend of technical skill, knowledge of composition and creativity. Articles written express the opinion of the writers and are for the purpose of clarity and education about the photographic process, exhibiting and judging. The Garden Club of America and the **focus** magazine do not endorse any product or service. All entries in Flower Shows are limited to members of the GCA. By submitting your work to **focus**, you grant permission to publish your work on the GCA website accessible to the public, and not limited to the 'For Members Only' area.

focusFALL2011

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Christy Snowden, Little Rock GC

Editor's Note

By Blair Matthews Louis

According to Ansel Adams, "There are always two people in every picture: the photographer and the viewer."

Every issue of *focus* invites GCA photographers to share their winning images; you, the viewers, are hopefully taking part and growing as a result of this photographic experience. Are you savoring these images just for pure fun or are you contemplating improving your

photographic skills, or better yet, are you almost tempted to jump in and enter a GCA show? Regardless of where you are at this point in time, enjoy this issue as you have the others. I hope you will think about why you enjoy the subjects and also ponder why they speak to you. This will be just a practice run for the next issue of *focus*, our online 'people's choice contest.' Enjoy this issue for any reason. We are a growing discipline that welcomes any and all who appreciate the amusement, journalistic or artfulness of the photographs of The Garden Club of America photographers.

The *focus* online photography contest has been a huge success and only one class remains open. Thank you everyone. Voting for your favorites is just around the corner!

Tour de force

ABOUTTHECOVER



Catherine Denckla

Lake Forest GC

Show of Summer—Botanica Presented by six Zone XI clubs
Chicago Botanic Garden Glencoe IL June 2011

Second and Certificate of Excellence in Photography

“Acrylic”—close-up color photograph of a plant

Papaver nudicaule Iceland Poppy

“Stellar composition demonstrating a clear grasp of the elements of design. This was a high second place. Vivid and dramatic tour de force.”

Canon T2i



Danna Dearborn

Piscataqua GC

City Roots Zone I Meeting Flower Show Sponsored by Lenox GC
Cambridge MA May 2011

First and Best in Show

“Unconventional Pairing”—two photographs mounted to form a single image

Carica papaya Papaya
Musa acuminata Banana

“Exciting and dramatic pairing of two strong images.”

“Forbidden Fruit”

Fruit shot at indigenous market in Oaxaca, Mexico
Ratsnake photographed in St. Augustine, Florida

Nadia
Valla
Little GC
of Rye



Entertaining Newport Style The Newport Flower Show
Preservation Society of Newport County Newport RI June 2011

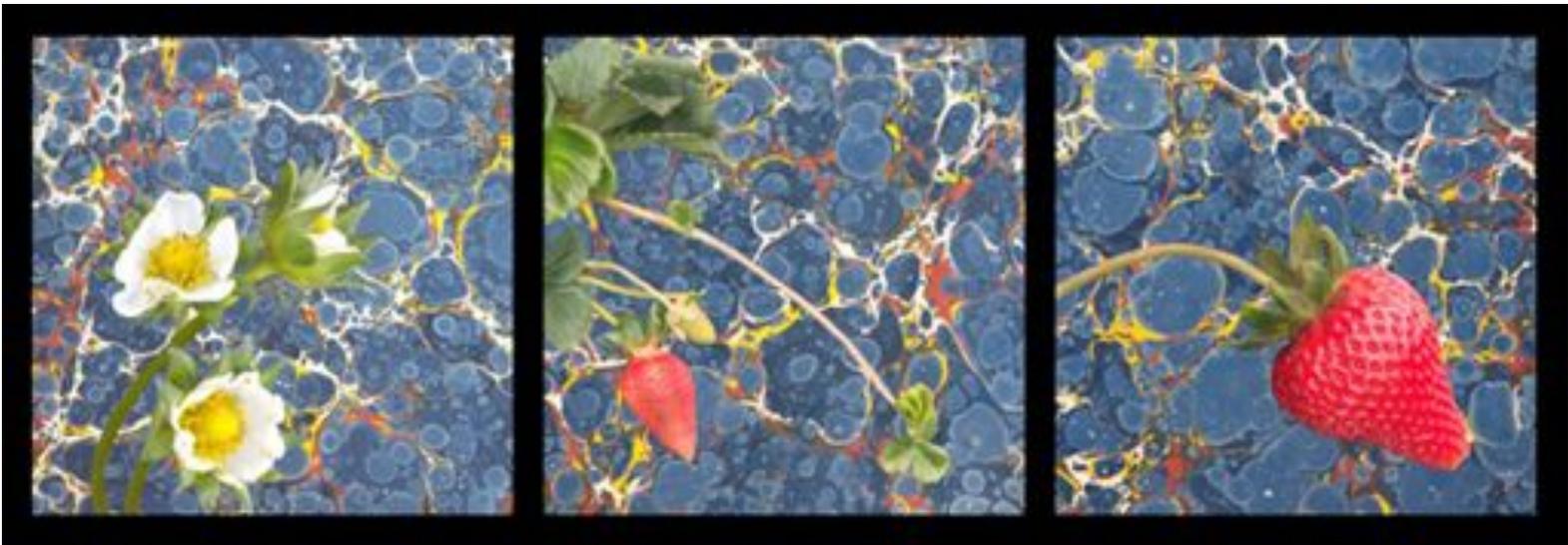
First and the GCA Award of Distinction in Photography

“Little Gems of High Society Jewelry”—Macro

Physalis alkengi Chinese lantern

“A true gem”

Photo shot in Nadia’s garden: “In winter, the red papery covering is gone, but the orange fruit is still showing like a beautiful pearl in its precious little jewelry case...background and small traces of husk patiently removed using Photoshop.”



Crissy Cherry

Lake Forest GC

Show of Summer—Botanica Presented by six Zone XI clubs
GC of Barrington, GC of Evanston, Garden Guide of Winnetka,
Kenilworth GC, Lake Forest GC, Winnetka GC
Chicago Botanic Garden Glencoe IL June 2011

First and Best in Show

“Triptych”—Three related photographs of a plant or plants in the
rosaceae family mounted on a single mat

“Harmonious and rhythmic transition in the life stages of the strawberry”

Canon 50D

“I took photographs of marbled paper and then placed the various
strawberry elements, from three different photographs of strawberries in
the field, on top of the paper photos in Photoshop. The final entry was
three 8” x 8” photographs mounted on black foamcore.”

Freddy
Shaw

GC of Twenty
GC of Mount
Desert



To Everything There is a Season GC of Mount Desert
Northeast Harbor ME July 2011

Second and the Photography Committee Creativity Award

“Transitions: Patterns of Fall”—Manipulated color photograph

Acer rubrum red maple

“Very creative! Iridescent colors and swirls add life and say, ‘Fall’ ”

Photo taken at New York Botanical Garden, Bronx NY

Variety's the Very Spice of Life

by Blair Matthews Louis, focus editor

If you have ever had the good fortune to enjoy a GCA Major Photography Show, you probably still have some of the images in your mind. This past spring, the two Houston, TX clubs hosted *Florescence—Passages*. I am still remembering the class “Postcards from the Edge”—Color composition of plant material featuring extreme manipulation.

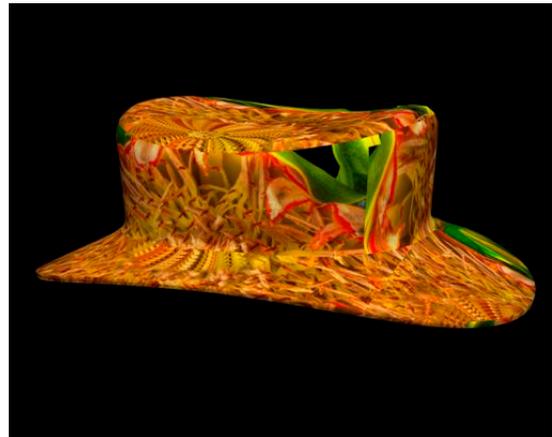
The next issue of *focus* will be an online contest with you being the judge. I thought you might enjoy seeing the wonderful images that challenged the GCA judges at that show. These images truly reflect the creativity of our members and affirm the often quoted statement by the Englishman William Cowper from the 1700's “Variety's the very spice of life, that gives it all its flavor.” Next month, you too will be challenged! You will see how much fun and yet difficult judging can be!

Midnight Fedora *Protea cynaroides* King sugar bush

Jean Matthews, GC of Palm Beach



original image



Tropical Mutation *Heliconia stricta* 'Sharonii' Sharon Helonica

Laura Simpson, Lake Geneva GC



original image



Postcard from Lotusland: Invasion of the Echinocactus grusonii

Kelty Crain, River Oaks GC



original image



Postcard of a Garden Croton Codiaeum variegatum

Lawrie Harris, GC of Philadelphia



original image



Starlight Starbright Viola tricolor Purple pansy

Betsy Carothers, GC of Winnetka



original image





Lezlie Barker

Carolina Foothills GC

Green in the City Zone VIII Meeting Cherokee GC
Atlanta, GA April 2010

First and the GCA Novice Award in Photography

“Architectural Green”—color

Tulipa sp. Tulip

“Beautiful image; excellent composition”

“April in Paris, France”

“While I was walking around Paris one afternoon, this timeless scene immediately caught my eye. The gardeners’ simple dress and wooden garden tools combined with the overcast day to make the vivid colors of the tulips pop. The creamy architectural background framed the garden and set off the beautiful colors of the grass and the flowers. I chose this image because it captured the class ‘Architectural Green’ so well. I cropped the image to line up the corner of the garden with the corner of the two buildings so that the eye would be drawn from the gardeners to the architecture.”

Black and White in *Black and White*

by Gay Estes, GCA Photography Chairman

Monochrome photography (see “Monochrome Redux” in Focus, Spring 2011) produces an image consisting of a single hue, rather than one recording all the colors in the subject.

This technique includes all forms of black and white, and includes images containing tones of grey ranging from black to white. For non black and white monochromes, the images are still made up of dark and light values of

one hue. The main objective in monochrome is contrast, and range of darks and lights, since we don't have the color of subjects to lead the eye around the image and provide depth. The viewer registers the image as shapes, tones, textures and patterns.



I poked around the Web and found the following helpful information:

Try shooting for a mono image on an overcast day; your lighting point of shooting will determine contrast and texture; a direct straight-on shot will often produce texture. A side shot, however, will produce more texture, and a single light source produces shadows, which are desirable. Two light sources will eliminate shadow and the photo will appear flat. (A note: In photographing flower arrangements and horticulture for archiving, two sources of light are preferable in order to erase shadows.) While film has the ability to capture a greater range than digital and offers more control, in digital, chemicals are not involved and the results are instant.

Tips I found to be very useful:

Shoot RAW if your camera has that option or at the finest level available.

Shoot at the lowest ISO possible.

Choose an overcast day; however, high noon can provide great contrast on edges.

In a landscape look for active skies—it creates a mood.

Train yourself to look for contrasts—without color the eye moves around more easily.



JoAnne Rosen, Seattle GC

In most cases, pattern and texture are necessary to make a successful image.

If an image has a small range from light to dark, it will be lifeless and flat. A constructive comment on such an entry would be: “More contrast would enliven the image.” Or “A wider range in lights and darks would increase impact.”

Shoot in color and convert to monochrome. Post-production is the best option to achieve a mono photo, even if your camera has a black and white capture setting. iPhoto and Picasa do a creditable job, and there are various ways of getting to black and white in Photoshop. Lightroom has a sophisticated list of effects in monochrome. The best way in Photoshop is to go to Image Calculations and work the channel settings; this allows the most control, as you can warm or cool the image. There are two easier ways—however, selecting mode > grayscale is not good, nor is juggling the adjustments > hue/saturation, although it can be done. Layers, burning and dodging (and even a clone tool) can then be applied for greater effect. Another site suggests mode> lab color > lightness. I do this often as it does not reduce the pixels and gives you a black and white image to check for flaws.

For all the gnashing of teeth, the black and white or monochrome image is in reality a color (RGB preferably or CMYK) file. (If your camera is set to sRGB, change it). The use of a different hue makes no difference—so there is truly no “white” white or a true “black” black. In a polychrome image, the whites would look blown and the blacks lose information. Go out with the intention to create a monochrome image and enjoy manipulating it into a successful monochrome photograph. Browse the Internet. Just search for monochrome photography or black and white photography with your browser, and you will be amazed at what is ready and waiting for you.

Locally Grown



Penelope

Ross

GC of East
Hampton
Fairfield GC

Country Life Zone III Meeting Flower Show
Sponsored by Millbrook GC June 2011

First and the GCA Photography Committee Creativity Award

“Locally Grown”—color

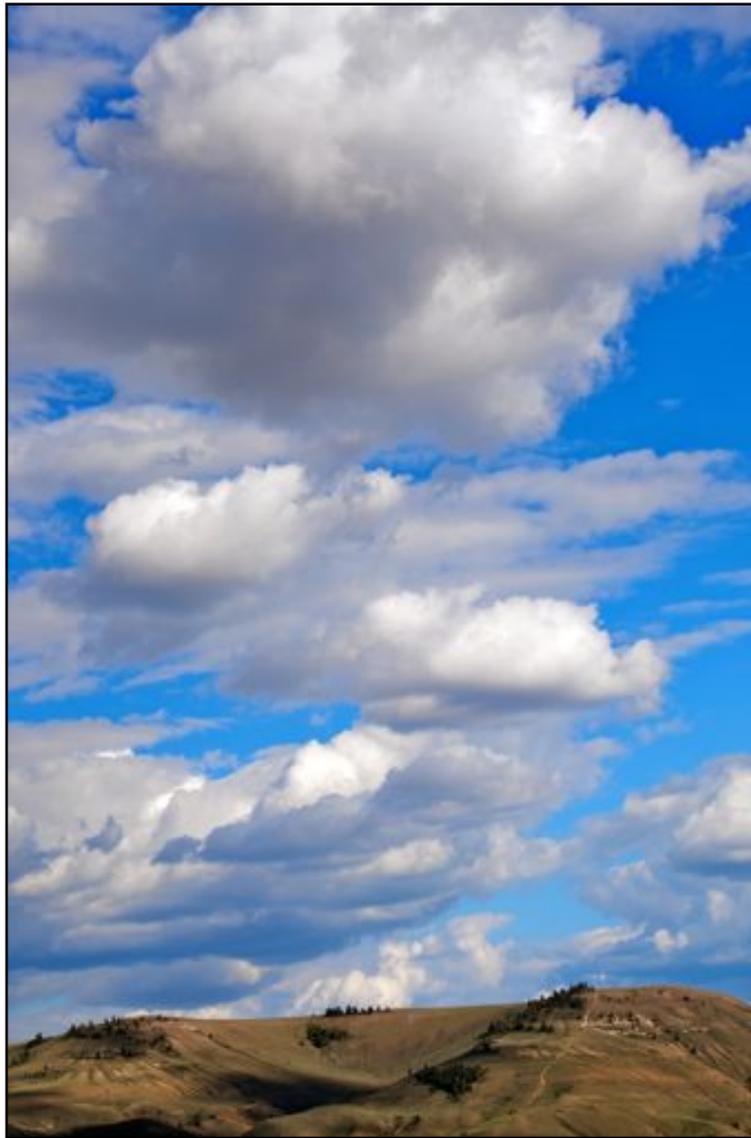
Allium sativum garlic

“Fabulously creative”

“Quail Hill Farmstand Garlic Scapes”

Lezlie
Barker

Carolina
Foothills
GC



Poseidon's Treasures GC of Halifax County
Daytona Beach FL April 2011

First and Best in Show (color division)

“Sky”—Color

Pinus ponderosa Western yellow pine

“Perfect exposure and depth of field”

“This image was shot using a Nikon D300 with a Nikkor 18-200 zoom lens set at 56mm. On this particular day the clouds captured my attention because they seemed larger than the sky itself. I played with perspective a bit by tilting the camera up towards the clouds and away from the ridgeline to overemphasize the clouds and to deemphasize the land.” Photo was taken near Crested Butte, Colorado

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Margaret M. Porter

Red Mountain GC

Poseidon's Treasures Zone VIII Flower Show GC of Halifax County
Daytona Beach FL April 2011

First and Best in Show (black and white division)

"Sky"— monochrome

Enterolobium cyclocarpum Elephant ear tree

"Poseidon's Sky"—Full moon in Costa Rica. This shot was taken from an elevated porch as the moon came up behind the tree and over a bay.

Lyndon
Chamberlain
Westport
GC



Joie de Vivre Westport GC
Kansas City MO May 2011

First and the GCA Novice Award

“Les Raisins” —color

Barbera d’Asti grape

“Beautiful composition—The quality of the light
makes the grapes look succulent.”

Canon Powershot

Photo taken in Costigliole, Piedmont, Italy

Alternative Energy



**Bryn
Bettelheim**
Piedmont GC

Visions 2011 GCA Major Show presented by five Zone XII clubs
Carmel-by-the-Sea CA May 2011

First and the GCA Certificate of Excellence in Photography

“Alternative Energy”—color photograph of alternative energy sources

“Solar Energy—A Clean Alternative”

“Solar powerful. All elements exquisitely handled.
Charming subject tells powerful story.”

Partnering with Laurie Morrison, Bryn also won Horticulture Best in Show, the Certificate of Excellence in Horticulture and the Marilyn Hills Award.

Preserving Your Photographs

By Lisa Duncan, Art Conservator

Photographic Materials have been produced commercially since 1839 when Louis Daguerre revealed the Daguerreotype to the photographic societies of France. Under the umbrella of *photography* are a wide range of processes including daguerreotypes, ambrotypes, tintypes, albumen prints, cyanotypes, gelatin silver prints (black and white), slides (color transparencies), chromogenic prints (color photographs), Polaroids and negatives. Photographs can be found on various substrates such as metal, glass, plastic and paper. Today the photograph has also come to include digital files and digital output prints.



How can I identify different kinds of photographs?

It is important that photographs are identified by process. Certain preservation measures are specific to certain processes. There are several resources for identifying photographs. Two of the best are Care and Identification of 19th-Century Photographic Prints by James M. Reilly and Photographs of the Past, Process and Preservation by Bertrand Lavédrine. For a hands-on approach, most photograph conservators can provide a workshop on identification.

How should I handle photographs?

Photographs are fragile and can be easily damaged during handling. One should hold images with two hands and be sure that fingers are clean. Fingerprints can etch the surface of photographs; try to handle only the edges. When writing on the back of photographic prints, be sure to write in pencil. Pencils come in a variety of hardnesses—a number 2B-5B is best for writing on both paper-based and resin-coated (RC) prints.



How should I store my photographs?

All photographic materials are susceptible to damage when exposed to poor quality storage materials, pollutants and environments with high humidity and temperature. High relative humidity (above 68%) will cause mold growth; high temperatures accelerate fading. The best environment for photographs is room temperature at 35-50%

relative humidity. Museums strive to lower the temperature when storing photographs, but collections in homes should be at room temperature or less. Storage of prized photographs in the attic or basement is a risky practice. It is better to store them in a more stable environment such as a closet on the main floor. Remember to keep them up on a shelf in case of flooding. Color slides, color negatives and color prints are best preserved in a cold environment, wrapped in polypropylene bags and stored in a frost-free refrigerator. If you choose cold storage as an option, contact a photograph conservator before proceeding.

What storage materials should I use?

All storage materials should be archival, lignin-free and acid-free. Photographs should be stored individually in enclosures and placed together in an archival box. For most photographs, both buffered and non-buffered enclosures are fine. Certain processes like cyanotypes (blueprints) should be stored in only non-buffered enclosures. If you buy from a reputable supplier make sure the materials pass the International Organization for Standardization (ISO) specified Photographic Activity Testing (PAT). The test ensures that storage materials will not adversely damage photographs over time. The best storage materials are archival paper and chemically stable polyethylene, polypropylene or uncoated polyester plastics. Many plastics, such as polyvinyl chloride (PVC) enclosures are not recommended. Proper enclosures keep pollutants and dust off the surface of the photograph and reduce abrasion caused by poor handling.

Are there any helpful hints when scrapbooking?

When scrapbooking try to use photo-corners instead of glues or tapes in direct contact with the back of the photo. Make sure that the album pages are archival and refrain from using self-stick *magnetic* album pages. Over time, the *magnetic tape* hardens and causes fading to certain photographic processes. If one chooses to store photographs in plastic sleeves, any of the chemically stable plastics listed above can be safely used in albums. Remember to remove all staples, paper clips and rubber bands from photographs before storing, as metal will rust and rubber bands lead to fading.

How should I store my digital images?

The proper storage of digital media will ensure that your memories are not lost. It is recommended that files are stored as a TIFF (.tiff). Although most cameras produce JPEG (.jpg) files, it is not an archival format. Every time a JPEG image is saved, the file is compressed and image is lost. Make sure to name files by separating words with underscores (_). It is possible that spaces in the file name may restrict opening it in the future. Also store images in multiple places with backup onto multiple hard-drives. Compact Discs (CDs or DVDs), including gold CDs, are not recommended for long-term archival storage. Digital output prints are best when printed using archival pigmented inks. Dye-based inks should be avoided.

How should I display photographs?

Photographs suffer when displayed for a long time. It is best to rotate your collection in order to reduce the risk of damage. Photographs should be matted and framed behind UV filtering glass or Plexiglas. Window mats are important in keeping the image off the glass and should be made with archival materials. If your mats have a yellow core, they are not archival. Incidental light exposure should be reduced whenever possible, because the damage is cumulative and irreversible. One should refrain from hanging photographs in direct sunlight. In particular, photographs that are hand-colored should be placed in areas of diffuse light. To control fluctuations in relative humidity and temperature, one should consider hanging photographs on interior rather than exterior walls. Air ducts create zones in which relative humidity and temperature fluctuate; one should not hang artwork above them.

When do I need to contact a photograph conservator?

When a photograph is damaged, either physically or chemically, a conservator who specializes in photographic materials can help you. Cherished photographs not properly stored may become dirty or crack. Others may have applied tapes and adhesives, which can cause fading to the image. Mold can grow on photos stored in humid climates; they should be cleaned. Some photographic processes are inherently prone to deterioration and may need to be stabilized. Due to the complexity of photographic processes, it is recommended that a trained conservator be contacted, rather than experimenting on irreplaceable photographs.

For more information on the field of art conservation, visit the American Institute for the Conservation of Artistic and Historic Artifacts (AIC) and the Photographic Materials Specialty Group at <http://www.conservation-us.org/>. AIC can guide you toward conservators in your area, resources for research, gifting, recent conservation projects, and opportunities in conservation.

Where can I get archival supplies?

University Products, <http://www.universityproducts.com/>

Talas, <http://www.talas-nyc.com/>

Gaylord, <http://www.talas-nyc.com/>

Archival Products, <http://www.archival.com/>

Hollinger Metal Edge, <http://www.hollingermetaledge.com/>

Light Impressions, <http://www.lightimpressionsdirect.com/>

Brodart, <http://www.shopbrodart.com/library-supplies-school-supplies/archival-supplies/>

Lisa Duncan holds a BA in Chemistry from Occidental College and a MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. She owns a private practice in Eugene, Oregon, and specializes in photographic materials and works on paper. For more information about Lisa Duncan, Art Conservator, LLC, visit her website at www.lisaduncanllc.com or email her at lisaduncan.artconservator@gmail.com.

Mary Jo
Beck
GC of
Cincinnati



Florescence Passages River Oaks GC and The GC of Houston
Houston TX April 2011

First and Certificate of Excellence

“The Road Not Taken”—color

“Textural contrasts and strong diagonal line create a dynamic composition.”

Rhododendron maximum white rhododendron

Nikon D60 Nikkor 18-55 lens

”I’ll Take the High Road – You Take the Low Road”
Roaring Fork Creek, Great Smoky Mountains National Park

Nadia
Valla
Little GC
of Rye



Country Life Zone III Meeting Flower Show
Millbrook GC June 2011

First and Best in Show

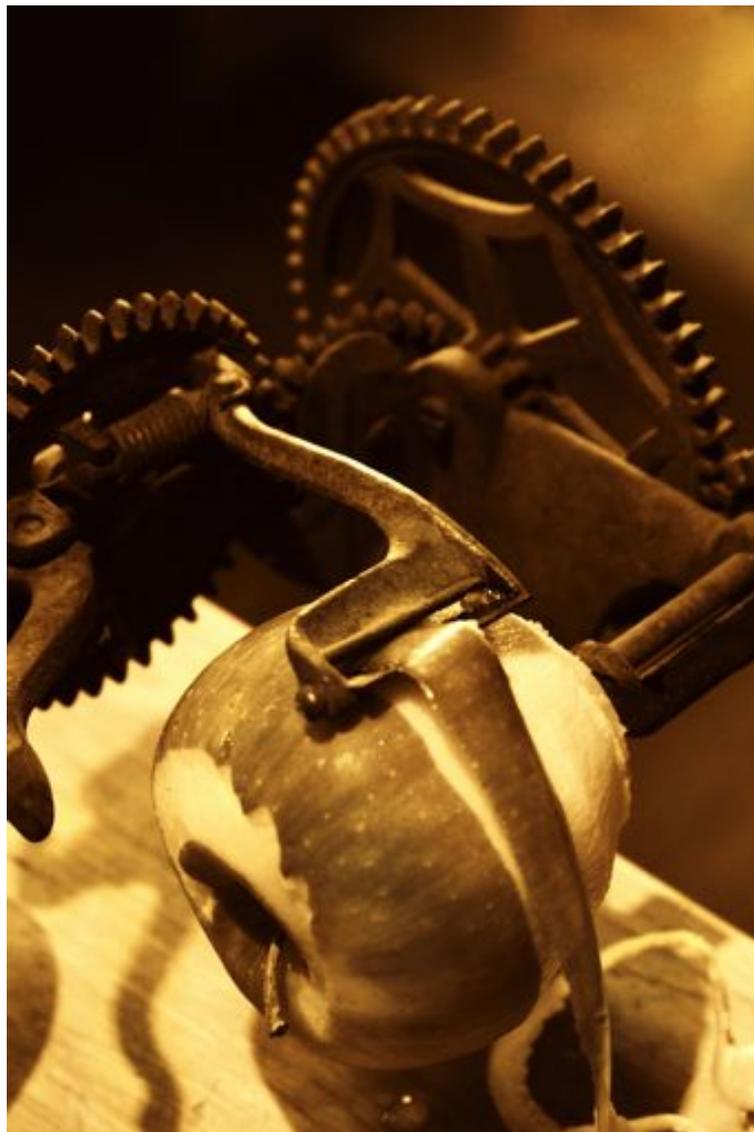
“Locally Grown—A Plant Portrait”—monochrome

Cucurbita Squash

“Stunning rendition of a dancing squash”

Subject was bought at a farmer’s market, then
photographed on a dark background and cleaned
up in Photoshop.

“I was inspired by the movement of the stem, which
reminded me of a dancer holding a ribbon.”



MaryEllen
O'Brien
The Lenox
GC

Timescapes The Stamford GC
Stamford Museum and Nature Center May 2011

First and the Photography Committee Creativity Award

“Gizmos and Gadgets”—color

Malus Apple

“Rhythmic composition...flow of color leads the eye.”

“Attractive sepia tones. Very creative.”

The *Piano*



Leslie
Kuenne
Stony Brook
GC

Photography Show Mini Zone IV Meeting GC of Somerset Hills
Somerset Hills NJ November 2010

First and Best in Show

“Nature Fighting Back”—Flora and fauna reclaiming manmade structures

Vitis spp. Wild grapevine

“Great tonal quality”

Canon EOS Rebel

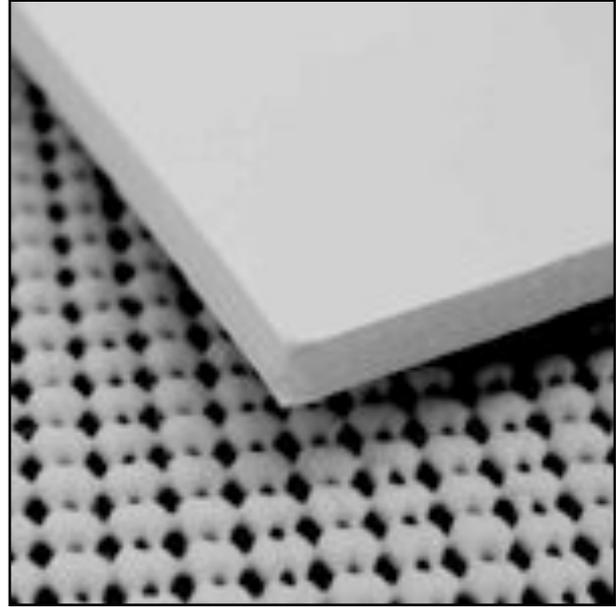
“The Piano”

Foam Core vs. Mat Board

for mounting images in GCA photography shows

By Arabella Dane, North Shore GC of MA,
Photography Area Vice Chmn, Zones I,II,III

The issue of which matting material - foam core vs. mat board vs. anything else - continues to be a hot topic among our photographers. We are in search of a matting material that is inexpensive, won't damage the images, is lightweight, and won't warp. None of the possibilities seem to be perfect, each having the usual plusses and minuses. Price is always a factor, as is product that is readily available in the sizes our gals need to use to meet the GCA show guidelines.



From my research, foam core is one of the more preferred materials used for backing photos (and other art work) as it is inert, light weight, and cheap. Generally it is made up of a core of a non-toxic stable petroleum based product, perhaps polystyrene, sandwiched between 2 or more layers of another product - generally a cellulose paper product made from products such as wood, cotton, rags, silk or something else, natural or composite, and often coated with a couple of layers of clay to buffer the art from any possible acid migration or gaseous drift. It may or may not be coated with another product to make it water resistant. Foam core mats stay rigid, and inert. But it is clearly a petroleum product, which offends some.

Mat board is an equally satisfactory backing. Generally made with a cellulose based core, sandwiched between a paper-like coating of some sort, it is treated to create the PH buffer (the acid free barrier), sometimes with a layer of clay, as well as a surface coating of polymer layers. The PH buffer is often calcium carbonate. The amount of buffering material used, gives the life expectancy of the product before it is expected to deteriorate and damage the art. Mat board tends to warp, as the lignin in the cellulose core of mat board will break down, releasing acids and trapping gasses under the frame, causing the artwork to eventually deteriorate.

But, often the price of mat board is right, and an image submitted to a flower show, is not going to have an archival future. Bleach is often used in the process to get the color white to be brilliant, in all these products used to mat artwork, and of course assorted dyes, are used to give color. All these processes have environmental consequences.

There is talk of a product being developed for use in matting art work, that is completely acid free, and contains less petroleum product - with the possibility of soy being used - but we are not seeing it on the market at this time. On the Eco site they talk of a wonderful product made from renewable resources - certain resins - mixed with polymers that are being used in windmills and airplane wings that is lightweight and fire retardant, a substitute for Balsa wood, but they are not mentioning the product as a resource for matting pictures.

The GCA conservation committee has suggested to us (2010) that matting materials for photography is not of concern to them as the quantity of these products that we use is insignificant, and none of the available options are significantly more environmentally friendly than the others. If you have any information that will add to my understanding of this issue, I'd appreciate learning whatever you choose to share.

Resources:

Foam core - Wikipedia

Mat board - Wikipedia

Framing supplies.com

Framing yourself.com - quality mat board -what's the difference?

pinoyboats.org - alternative to wood (boats)

Ecolink. Renewable energy natural composite alternative to balsa wood (windmills & airplane wings)

Blick art materials

matcutter.com

mpix.com

FROM OUR READERS

By Beth Herod, Stamford GC

Results of last night's musings:

What is creativity? There are many definitions as to what it is. Simply it is the ability to create, but that is rarely how the word is used. According to en.wikipedia.org/wiki/Creativity, it is "a mental process involving the discovery of new ideas or concepts, or new associations of the existing ideas or concepts, fueled by the process of either conscious or unconscious insight." I like that definition.

I rule out clichés and stereotypes. According to www.europeanphotography.com/labor/lab, it is "the production of previously non-existent information. All new items of information are based on preceding ones, and they are 'new' because they restructure the preceding items and/or insert foreign informational elements (noises) into them." That is VERY European.

Let us just say that creativity involves "something new."

What is creativity in photography? Essentially, in photography, it involves avoiding clichés and stereotypes. A good way to prepare for this is to look at a lot of famous and maybe not-so-famous photographs by others. In your novitiate, you should try to copy the style of these photographs, but in order to be "creative," you need to develop your own style. This might include combining styles that you learned from the masters, but ideally, it is a style unique to you. It is a very high goal and few photographers reach it. Most photographers survive on copying the creative styles of the masters who preceded them.

What are we looking for in terms of creativity when it comes to photography in The Garden Club of America? Are we sacrificing technical merit over creativity? Are we spending too much time worrying about whether or not the image meets the standards in terms of plant material, or are we worrying about the theme? Technical merit should be given the most central weight because that is something that can be easily learned with effort. In other words, technical merit shows that the photographer has put a lot of effort into the photo and, since this is not a photography club, that should be rewarded. Theme is purely subjective and plant material is purely arbitrary. Creativity should not be counted as a negative but only as a bonus because it is so rare.



*Beth Herod, Stamford GC,
Rye Daffodil Show 2009,
Stretched Tulip Tree, Red Ribbon*

In my limited time in the GCA photography judging program, it has come to my attention that some of us are focusing primarily on composition (I am one of those). Others focus on the whimsical, others focus on the botanicals. Lighting should be one of the most important aspects of photography. After all, that is what "photography" means—"Light writing." In essence, technical merit encompasses composition, lighting, and exposure and that should be the first consideration in judging a photograph. Composition and lighting should be self-explanatory. "Exposure" means several things: focus, depth of field, brightness, contrast, and color saturation (if the photo is in color). The subject of the photograph becomes less important as a result.

Many clubs find a wonderful photography speaker who shows images, and talks to us about photography. Good lessons, but it rarely translates to what we judges are saying in our comments.

What are our goals in GCA photography? Do we want perfect images of the perfect garden, or a close-up of a flower? Do we want an abstract of a flower or do we want a well-composed image that meets the mission statement of GCA?

We need to revisit some things in our workshops. Lighting, what is exceptional. Composition and balance. How does the percentage break down? I think many judges stop at creativity. If you do the math, there are many photos that could surpass a creative image just by being technically superior, and an outstanding composition.

We need to teach clubs about writing schedules. In the past we often subdivided classes.

Now we are judging an amazing array of photographs in the same class. Still life, landscape, and botanical all in the same class. Do we want that? If we do, we need to do a really good job of judging the composition and the lighting, as that will often be the turning point.

I went to pick up my photograph yesterday, and reread some of the comments. In one case, I asked myself, "I was a part of that?" There were some truly wonderful images in the show, fabulous lighting and composition that were not rewarded appropriately, because the subject did not meet our expectations of what we think should be rewarded. The images that I am speaking about would all make it into a juried show.

Upcoming Flower Shows

with Photography Classes

SEPTEMBER

September 22-23, 2011 -- "**Namaste**"- A GCA Flower Show, presented by the Little Garden Club of Rye, Rye, NY. Contact: Laura Haley at LJah@aol.com [Click for Schedule](#) *P

September 22-25, 2011 -- "**Art Blooms! Kaleidoscope**"- A GCA Flower Show, presented by the Akron Garden Club, Akron, OH. Contact: Margeurite Tremelin at mtremelin@neo.rr.com or www.akrongardenclub.org/artblooms *P

September 26-27, 2011 -- "**Living Green**"- A Zone Meeting Photography Show, presented by the Green Tree Garden Club, Milwaukee, WI. Contact: Sandy Dawson at sldawson12@sbcglobal.net [Click for Schedule](#) *P

September 28, 2011 -- "**Connections**"- A GCA Flower Show, presented by the North Country Garden Club, Glen Head, NY. Contact: Jane Greenleaf at janegreenleaf@optonline.net [Click for Schedule](#) *P

September 30 - October 1, 2011 -- "**Coloratura**"- A GCA Flower Show, presented by the Fairfield Garden Club, Fairfield, CT. Contact: Suzanne Dale at kcapers28@aol.com [Click for Schedule](#) *P

OCTOBER

October 13, 2011 -- "**Tapestry**"- A GCA Flower Show, presented by the Little Rock Garden Club. Contact: Gladys Whitney at gladyswhitney@mac.com [Click for Schedule](#) *P

October 18-19, 2011 -- "**Going Native**"- A GCA Flower Show, presented by the Guilford Garden Club and the Friends School of Baltimore, Baltimore, MD. Contact: Helen Couch at hlcouch@comcast.net [Click for Schedule](#) *P

October 18-20, 2011 -- "**Spanning the Centuries**"- A GCA Zone Flower Show, presented by the Fauquier and Loudon Garden Club, Middleburg, VA. Contact: Harriett Condon at hmc@davidcondon.com [Click for Schedule](#) *P

October 26-27, 2011 -- "**Neath the Elms**"- A GCA Zone Flower Show, presented by the Garden Club of New Haven, New Haven, CT. Contact: Victoria Arkins at tar7453906@aol.com [Click for Schedule](#) *P

MARCH

March 2-3, 2012 -- **"The Nature of the Game"**- A GCA Major Flower Show, presented by the Greenfingers Garden Club, Greenwich, CT. Contact: Frankie Hollister at frankiehollister@msn.com [Click for Schedule](#) *P

March 7-8, 2012 -- **"The Botanical Times... All the News That's Fit to Print"**- A GCA Flower Show, presented by the Jupiter Island Garden Club, Hobe Sound, FL. Contact: Susan Hemmes at sshemmes@yahoo.com or Joanne Payson payson1187@aol.com *P

March 28-29, 2012 -- **"Delta Blues"**- A GCA Zone Flower Show, presented by the Greenville Garden Club, Greenville, MS. Contact: Pattye Wilson at pattiewilson7@hotmail.com or Mary Lynn Powers at mlpowers@tecinfo.net *P

APRIL

April 27-27, 2012 -- **"Modern Dialect: American Paintings from the John and Susan Horseman Collection"**- A GCA Major Flower Show, presented by the Memphis Garden Club, Memphis, TN. Contact: Laine Park at Lep950@aol.com or Camille Mueller at CandBMuell@aol.com *P

MAY

May 9-10, 2012 -- **"Rooted in Thyme"**- A GCA Zone Flower Show, presented by the Plainfield Garden Club, Edison, NJ. Contact: Tucker Trimble at tjtrimble@aol.com [Click for Schedule](#) *P

May 11-13, 2012 -- **"Pacific Horizons 2012: Echoes of Rainbows"**- A GCA Major Flower Show, presented by the Garden Club of Honolulu, Honolulu, HI. Contact: Victoria Hill at hillv001@mac.com or Dorothy Nitta at dorothynitta@hawaii.rr.com *P

May 17-19, 2012; **"Splish Splash"** - A GCA Flower Show, presented by Sasqua Garden Club, Fairfield, CT. Contact: Judy Sarsgard at judysarsgard@mac.com *P

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