

LOUISIANA



Photographic Society

Focus

**Expand your “Shooting” Zone
Prescribed Burn by Pat Beard**

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APRIL EVENTS

April 5, 2014

Walking Tour of New Orleans Garden District

April 12, 2014

Walker, LA WWII Reenactment

April 12, 2014

Greensburg, LA Plow Days

See Field Trip page for more info.

April 17, 2014

Monthly Meeting

7:00 pm

Baton Rouge Garden Center

7950 Independence Blvd.

Baton Rouge, LA

Monthly Competition

Print No Theme



Cover photo : Pat Beard

Louisiana Photographic Society
meets on the third Thursday
of each month at the

**Baton Rouge Garden Center
7950 Independence Blvd.
Baton Rouge, LA**

*Across from Louisiana State Police
Headquarters*

Guests are always welcome!

Membership dues are \$25/year
Each additional family member \$5/year

PO Box 83834

Baton Rouge, LA 70884

www.laphotosociety.com



President's Message



April is here and the GSCCC Convention preparations are in high gear. Linda Medine and Renee Pierce, our Convention Committee co-chairs, have gone above and beyond the call of duty to pull this thing together. With the help of a number of sub-committees, each piece of the convention is falling into place.

Like many of you, I have never attended a GSCCC convention. I've been looking forward to this since last year when then-president Gene Bachman first raised the question, "Is this something we want to take on?" Gene got an enthusiastic response of, "Yes!" A steering committee was formed, and preparations began.

I'm excited about the opportunity to meet the photographers from the other clubs that make up GSCCC. I hope that all of our members will attend – it's still not too late to register. We have a first-class lineup of speakers, field trips, judging and awards events, and a Friday night extravaganza at LSU that will feature photography, jambalaya, and a Cajun band.

In other news, we have a special meeting planned for April. Elizabeth Mangham and Pam Kaster, our Program co-chairs, have asked each of us to bring from 1-3 prints, at least 8" x 10" in size, that we'd like to have evaluated and critiqued by fellow club members. Each of us brings our own perspective to evaluating and critiquing photographs, and it can be informative to share our insights with one another. The plan is to have us break off into groups of 6-8 people and discuss the prints. Please bring a print (or three) and join us. If you have a print that doesn't seem "quite right" to you, this is a good opportunity to learn how it might be improved.

Don't forget to check the LPS website and Focus, our newsletter, for information about field trips, workshops, and exhibits.

-David Arbour

Gulf States Camera Club Council Convention 2014

Celebrating 60 years 1954-2014

April 24-27, 2014

Crowne Plaza Hotel | 4728 Constitution Avenue | Baton Rouge, Louisiana 70808

Speakers and Topics

<u>Jenifer Wu</u>	Nature Photography Composition
<u>David Akoubian</u>	Composition & Night
<u>Gene Bachman</u>	Lightroom
<u>Steve Simon</u>	The Traveling Photographer
<u>Brett Wells</u>	Macro
<u>Steve Uffman</u>	Birds/Wildlife
<u>David Gulledge</u>	Still Life
<u>David Fitzsimmons</u>	Curious Critters
<u>Andrew Boyd</u>	Photojournalism
<u>Eleanor Owen Kerr</u>	Black & White
<u>Jim Byron</u>	Photo Critique
<u>John Gallagher</u>	Guided Photo Trips

Friday Night Extravaganza

On the LSU Campus. Includes a walking photo shoot of campus, a Birthday Party with entertainment and jambalaya dinner and an optional nighttime shoot of the campus. There will be an opportunity to shoot at the event as well.

Banquet

Start the evening off at 6:00 pm visiting with friends at the cash bar then join us in the banquet room at 7:00 for dinner, our guest speaker, yearly competition awards presentations and, of course, the door prizes

Lagniappe

Thursday afternoon lagniappe session with **Jim Layne**, local, professional photographer at Rural Life Museum/Burden Plantation

Also available, for an additional fee, Steve Simon, our keynote speaker, will offer 2 classes. One on Thursday, April 24 and one on Sunday, April 27. You may read more about the classes, register and pay for these workshops [here](#).

Day Long Session: The Passionate Photographer

Day Long Session: The Nikon Manifesto: A Checklist For Becoming The Photographer You Want To Be

www.gsconvention2014.com | info@gsconvention2014.com

Steve Simon will also offer 2 separate workshops bookmarking the convention.
Class size limited to 15 participants!

April 24, 2014 Day Long Session: The Nikon Manifesto: A Checklist For Becoming The Photographer You Want To Be **SOLD OUT**

April 27, 2014 Day Long Session: The Passionate Photographer
Convention Price \$199.00 (Regular \$254.00) [Register Here](#) (only 5 seats left!)

There are no secrets, at least not in this session based on the best-selling book, The Passionate Photographer: 10 Steps Toward Becoming Great. Steve Simon deconstructs the elements that make good photographers great. This workshop will take you to a higher level in your own photographic journey.

Through his innovative 10-step process, you'll be inspired to transform your passion into a unique personal vision. Steve will take you out of your comfort zone, helping you determine what you want to say in your work, while providing practical knowledge to translate your feelings into strong, meaningful content.

Some of the concepts included in the 10 Steps are:

- Finding inspiration and the importance of mastering the technical, simplifying your process and let your creativity soar.
- How persistence, practice and the 10,000 hours theory can transform your work
- How following the light increases image quality and photographer satisfaction along with strategies for the crucial art of editing.
- Strategies for even the shyest of photographers for finding success photographing people by establishing trust to gain access.
- Setting goals, following through and sharing your work.

We will look at ethics and overcoming photographic fears, recognizing your strengths and weaknesses as well as following your instincts and troubleshooting technical and practical issues.

A big part of this workshop is the critique session where Steve and the class share ideas and constructive criticism as we look at one image from each of participants' portfolio.

This will be an intense and fun experience, providing you with a reinvigorated passion for your work and a clear and concise plan of action, maximizing your strengths and talents to move forward toward becoming a great photographer.

You will learn:

- To trust your intuition and rid yourself of preconceptions that hold you back
- How to transform photographic weaknesses into strengths
- An approach to translate your vision to compelling photographs and find direction and meaning in your work
- Composition and concentration techniques that can have an immediate positive impact on your work
- How to connect with your subject and improve your people pictures
- How to create an effective plan for improvement
- Steve's personal approach for working in new environments and rekindling your passion for photography

What to bring

- A JPEG photo from your portfolio for class critique on a USB FlashDrive file name: Your Name.

www.stevesimonphoto.com www.twitter.com/stevesimon

[Register Here](#)

Speaker Info

March Speaker – Amy Shutt

Many photographers have appeared as speakers for LPS, imparting sound advice and sharing tips, techniques and travel stories, but frequently their most valuable contribution is what they reveal to us about our own fascination with photography through the retelling of the progression of their lives and careers. Such a speaker was Amy Shutt, at the March meeting, telling about her life as a professional photographer and, in the telling, relating the considerable pleasure that she derives from her own personal photography. The proprietor of Amy Shutt Photography in Baton Rouge, she specializes in animal, food and commercial photography, both studio and on-location work, and in the spare time that she arranges for herself, she indulges in shooting her favorite subjects, primarily landscapes and nature.

Amy announced that she would primarily give the members basic photography tips and techniques, but the fascinating essence of her presentation was her relating her background and the interesting means by which she developed into a photography professional. Her remarks made clear the delight and satisfaction that she has derived from photography and her passion for it, beginning with her need as a child to express her feelings through a visual medium, her dissatisfaction with basic cameras that did not allow her that means of expression, her frustration with the constraints of a college photography curriculum that led to her changing her major, her real world application of the time-honored advice to “practice, practice” by closing her business for a year to concentrate on shooting for her own pleasure and to further hone her photographic skills, her application of her skills to a variety of photographic specialties, and her considerable time and energy devoted to teaching and conducting photography and lighting workshops.

Amy’s first association with digital technique was in scanning negatives and digitally printing them. She also experimented with producing Polaroid instant prints, scanning them, then vastly enlarging the images for digital printing. The resulting grainy prints would often become near abstract images. She left digital for awhile, and then returned to it with a Canon G7, initially using it to photograph a den of foxes near her residence over several months. Impatient with photo editing, she tries to limit her post processing, preferring to achieve the image she wants in her camera (primarily a Nikon D800). She also sends most of her digital work to labs for printing.

She spoke about techniques for animal photography, in general knowing your equipment’s features, capabilities and limitations, being aware of backgrounds and their distractions, and practicing repeatedly on convenient subjects, such as pets, backyard birds, zoo animals and farm animals. For zoo and other captive animals, she suggested using a large aperture to blur distracting backgrounds, filling the frame with animal subjects, and noticing details, such as aspects of an animal’s physical structure, exercising patience and shooting frequently, anticipating action with animals, learning animal habits, looking for any interesting play of light when lighting is tricky, and attending photo classes and workshops. She shoots almost exclusively in aperture priority for moving subjects and in manual mode for stationary subjects. If possible, she focuses on an animal’s eyes. She suggests using the camera’s continuous focus mode prioritized for moving subjects, such as AF-C in Nikon cameras, and AI-Servo AF in Canons. 1/1000 sec. shutter speeds or faster are essential for moving animals. Shutter speed and aperture are the essential exposure tools, but, in digital, ISO plays a big part, too. Higher ISO settings of 400, 800 or higher can help to maintain a fast shutter speed for action shots.

She conducts basic and specialized photo classes at the Audubon Zoo in New Orleans and elsewhere, and she has partnered with C.C. Lockwood in conducting photo workshops. She can be reached at amyshutt@gmail.com and her web sites are amyshutt.com and amyshuttworkshops.com.

-By Bob Connell

April Program

Because each of us is asked to evaluate and select the best photographs each month for competition and because we must evaluate and select our own best photographs for submission each month; LPS will offer a program on Evaluating and Critiquing Images. This will be different from the sit and listen program. Each member is asked to **bring 1-3 prints** (at least 8X10") of images that he/she would like to improve or would like suggestions for other types of approaches to the subject. This will not be a bashing of your "baby". It will be a positive way of looking at other ways to dress your "baby", all positive. Guests will divide into groups of 6-8 people and discuss the images. The groups will be lead by an appointed, experienced individual. It will be fun and informative, so bring your photographs and leave with some new ideas to explore.

Take note of and remember the following photo quotes. It's always worthwhile to learn from masters.

1. " You don't take a photograph, you make it. - Ansel Adams

Full awareness of what makes a good photo is essential in taking great photographs. Why would anyone be interested in this photo and what elements can be included or excluded to make it truly great?

2. " Your first 10,000 photographs are your worst. – Henri Cartier-Bresson

Do you know how many photos you have taken up until now? You will have to take thousands of pictures to reach a point where you can begin to evaluate them objectively. Looking upon your photos as if you were looking at them through someone else's eyes is a good way to give yourself constructive criticism. Comparing your first photos with your most recent, do you see improvement? Do you remember how you loved some of your first photos – do you still love them or are they now not so good anymore?

3. " Beauty can be seen in all things, seeing and composing the beauty is what separates the snapshot from the photograph. – Matt Hardy

You often don't or can't see beauty in the world until someone shows it to you. Take a look around you just now – even without moving from the computer. Can you see something in a new way, a different way of presenting something common? Just take a look again...

4. " Nothing happens when you sit at home. I always make it a

2014 Competition Schedule

To participate in exhibits and monthly competitions, you must be a member of LPS in good standing; your dues must be paid.

APR	Prints	--- No Theme ---
MAY	Projection	Showing Motion
JUN	Prints	--- No Theme ---
JUL	Projection	Contrasting Colors
AUG	Prints	--- No Theme ---
SEP	Projection	Planes, Trains & Automobiles
OCT	Prints	--- No Theme ---
NOV	Projection	Autumn Events
DEC		Christmas Party

point to carry a camera with me at all times...I just shoot at what interests me at that moment. – Elliott Erwitt

When the world is your canvas, so to speak, you need your tools with you to capture everything around you. Make a habit of always carrying a camera with you—you will never suffer the regret of wishing you had.

5. " Which of my photographs is my favorite? The one I'm going to take tomorrow. – Imogen Cunningham

Never be fully satisfied with what you've done. Never stop photographing. It is very likely that your best photograph has not yet been captured.

GSCCC Monthly Competition

Prints! Prints! Prints!

Louisiana Photographic Society entered four prints per category and earned the following total club points in several recent Gulf States Camera Club Council Monthly Print Competitions:

February - Pictorial Color - 47 points
February - Pictorial B&W - 43 points
February - Nature - 45 points
March - Photojournalism - 34 points

Each club is allowed to enter a maximum of four prints, by four different makers, per category. The maximum number of points earned is 15 per entry, or 60 per club in each category. Congratulations to the following members whose prints were submitted, earning our club points in the February and March competitions: Jackie Wilson, Renee Pierce, Theresa Mullins Low, Gene Bachman, Kathy Reeves, Cindy Hunt, Earl Arboneaux and Cathy Smart.

Your response to my request for prints has been terrific. We now have a large selection of prints available for entering in GSCCC competitions for the remainder of the year, and even beyond. I know that our group of fabulous photographers will continue to take great shots every day, so please continue to submit them to me at any of our monthly meetings or you may contact me at GSCCCcoordinator.com.

Thanks for your contributions!

Cindy Hunt

Please [email](#) your digital submissions to Gene Bachman.

In the **Pictorial** category, anything goes. It is ok to manipulate the image. Realism is not a requirement.

Photojournalism entries shall consist of pictures or sequences with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality.

No elements may be moved, cloned, added, deleted, rearranged, combined or changed in any way that affects the integrity of the image content. Color images can be converted to grayscale monochrome. Print, slide, or digital sequences may be entered by placing more than one picture in a single image.

Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well-informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements enhance the nature story. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add to, relocate, replace, or remove pictorial elements except by cropping are permitted. All adjustments must appear natural. Color images can be converted to grayscale monochrome. Infrared images are not allowed.

LPS members usually submit 11 X 14 prints that are matted to 16 X 20. A clear sleeve to protect the image is encouraged along with a backing. Prints must be no larger than 16"x 20", either mounted or un-mounted. For a mounted print, the mounting board should be no larger than 20"x 24". There is no minimum size. Prints may be printed commercially or self printed.

Each print must be identified with a title, the maker's name, and the name of the club.

Plant Photography Workshop

Sponsored by the
Burden Horticulture Society

Saturday, May 3, 2014

8:30 a.m.-5 p.m.

LSU AgCenter Botanic Gardens

Ione Burden Conference Center

Focus on plants and learn to bring their natural beauty and vibrant colors to your photographs. Bring your digital or film camera for this hands-on, creative photography workshop! Pick up your favorite plants at a special plant sale from Almost Eden nursery in Merryville, La.

Workshop taught by

Ken Wilson, photographer

Dr. Charles Allen, chief botanist at Fort Polk

Jeff McMillian, owner of Almost Eden nursery

For more information, contact LSU AgCenter Botanic Gardens at 225-763-3990 or 225-766-0921.

Admission \$60 (includes lunch, lectures and hands-on presentations)

Deadline for enrolling is April 28. Download enrollment form at www.BurdenHorticultureSociety.com.

Checks, made out to BHS, can be mailed to:

BHS

434 Castle Kirk Dr.

Baton Rouge, LA 70808



Special Thanks to
Whole Foods
for its generous donation

LSU AgCenter Botanic Gardens at Burden
Burden Museum & Gardens . 4560 Essen Lane (at I-10) . Baton Rouge . 225-763-3990 . DiscoverBurden.com

Field Trips

When: April 05, 2014

Where: New Orleans, Louisiana

What: Three (3) hour walking photographic tour of the Garden District of New Orleans, LA. You will be guided by professional photographers who know the area and how to get the best image for your personal portfolio. This will be a NO Tripod trip. **This trip is SOLD OUT!** Consider bringing a moderate wide-angle and a moderate zoom. These are the images you will cherish for years! Bring lunch money! Lets have fun!

Contact information: kbandphoto@att.net; 225-324-9232

Meet at Drusilla McDonald's at 6:30AM!!!!

When: April 12, 2014

Where: Greensburg, Louisiana

What: Plow Days

Bring your chair and watch the many ways folks plowed their fields with all manner of implements behind horses and mules. Folks with fine teams of horses and mules will demonstrate how it used to be. Bring lunch money, chairs, sun-screen, hats, etc. Water provided.

Meet at Drusilla's McDonalds at 8:30AM

When: April 12, 2014

Where: Walker, Louisiana

What: William W. Perkins WWII Memorial Reenactment

9AM: Gates Open

10AM: Opening Ceremonies

11AM: Allied and Axis Skirmish

11:30AM: The big band sound of The Platinum Sound Orchestra

12:30PM: Firing demonstration of Axis weapons

1:00PM: Firing demonstration of Allied weapons

3:00PM: Main Allied and Axis Battle

Consider bringing a chair, and money for eats and drinks!!! Lots to take pictures of! It is rumored to have an Army Tank this year!

When: May 3, 2014

Where: LSU Burden Horticulture Center (Rural Life Property)

Subject: How to photograph flowers and plants (wild, cultured, exotic, stolen, borrowed)

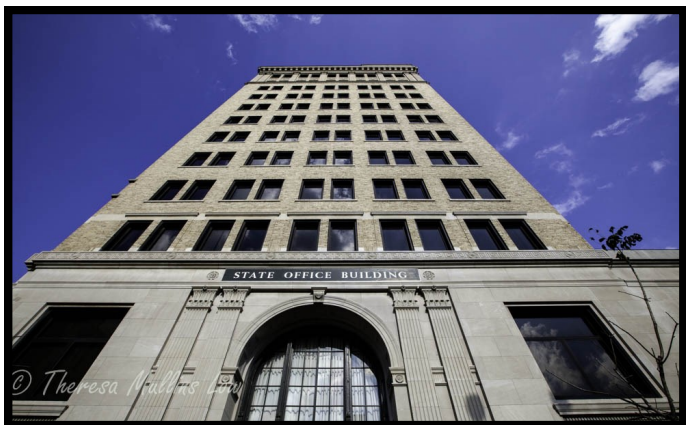
Time: 8AM to 4PM (lots of breaks)

Cost: \$60/per person (100% goes to Horticulture Center as fund raiser) **Lunch & Snacks Included in Cost**

NOTE: two guests to speak, demonstrate, discuss their topics of expertise

Topics:

- I want to learn to take good pictures with the camera I already own
- Identifying the flowers around you
- How to take pictures of flowers you like without breaking the bank
- Can I eat this? (a demonstration on Edible Plants!)
- Where can I buy plants I want that are not available at my local nursery?
- I want to get better at photography!
- I'm a good photographer: what can I learn from you?



Photographers, it is time to get out and shoot those images early. Daylight savings time has given us an extra hour in the morning so we can sleep a little later and still get those wonderful images. If you get up really early to shoot like me, you will usually get light that adds so much drama to your image before and after sunrise. Or, you can choose to shoot before and after sunset and get again that wonderful light with intense color. Either time allows for light when the colors come alive and cause breathtaking emotions. Immediately before a sunrise or after a sunset there is a different light that photographers call the "blue hours" or "sweet light" where the color is dramatic. For instance in Baton Rouge on April 1, the morning blue hour is approximately from 6:08 to 6:39 AM and

sunrise is near 6:53 AM. After sunrise the golden light begins which is soft and warm. The lighting is also softer in the late afternoon and then becomes warmer in the golden hour just before the sun goes down and then more dramatic at night when the blue light begins again shortly after sunset. Our images are two dimensional but when taken in the golden light or blue light then they may appear more three dimensional. The images shown were all taken in different lighting, one in the late afternoon, one during blue light, and then one at night, and by the way they were all taken in Baton Rouge. Photography should never be limited to a certain time. It is most important to get the shot whenever and wherever. Work with what you have.

To get that golden light, a great place to start is to of course know when your sun rises and sets. But this is not the only factor. Clouds, mist, and fog all affect the sun and its lighting. These factors also serve to create dramatic images. Then if it is a cloudy day or an overcast day you will get soft light but not golden light or a beautiful sky. Because there is not much drama or color in a cloudy sky, you may take a photo and choose to crop most of its sky for a more interesting foreground. In other words fill your subject within most of the image. Photographers should look for the light prior to taking any photo. Some of the most interesting photos can be a dramatic sky with a smaller foreground object when the two are carefully balanced. When shooting in dramatic lighting a tripod is essential for the sharpest photo using a longer exposure or slower shutter speed. The sharpest aperture is near f8 to f11.



Our next LPS meeting is being held April 17, 2014, at 7:00 PM, at Independence Blvd., Baton Rouge, LA, and is held every third Thursday of each month.



Register now for our GSCCC Convention April 24-27, 2013, www.gsconvention2014.com at the Crowne Plaza, Baton Rouge, LA. Visit our website at <http://laphotosociety.com>

This - N - That

LWF Announces Wildlife Photography Contest

All entries must be received prior to noon, July 1, 2014. Entries may be mailed to: the Louisiana Wildlife Federation, Inc., P.O. Box 65239; Audubon Station; Baton Rouge, LA 70896-5239. They must be postmarked by June 27, 2014. If you would like to hand deliver your entries on or before June 27, 2014, please call the LWF office at 225-344-6707.

Judging of entries will be conducted in July 2014 and the winners will be announced thereafter. Winners will be informed by email and their names will also be posted on the Louisiana Wildlife Federation's website. Winning entries will be displayed at the Louisiana Wildlife Federation's Annual Meeting in August 2014 and Conservation Awards Banquet in Baton Rouge in March 2015.

All photographs must be taken within the boundaries of the State of Louisiana, on its boundary rivers and lakes, or its near-shore waters in the Gulf of Mexico. Photographs must portray wildlife, fisheries, and/or natural habitats within the state and/or people enjoying these natural resources. Any photograph that has been published in print media is not eligible.

Categories:

1. Inland (or Aquatic) Scenic
2. Wildlife
3. Fish
4. Plants
5. Coastal Louisiana
6. Adult(s) engaged in fishing, hunting, birding or other activities that depend on fish, wildlife or habitats
7. Child (children) or family (families) engaged in fishing, hunting, birding, camping, or other activities that depend on fish, wildlife or habitats
8. Macro/Micro (close-up) photography

Each contest is limited to three submissions per category. Up to three places in each category may be awarded. One 1st Place recipient will be awarded the "Grand Prize" for the photograph judged best overall.

Prints are to be a maximum of 100 square inches and must be mounted on a **black 11x14 mat**. Entries not on black 11x14 mats will not be submitted for judging. Digital versions are not acceptable submissions, but we would appreciate a digital version be mailed to the following email address: photocontest@lawildlifefed.org

View complete rules [here](#).





Manual Porter
Kathy Reeves
1st Place



Sharing
Linda Medine
2nd Place



Jazz Band
Jessica Broome
3rd Place



Living in Poverty
Kathy Reeves
1st Honorable Mention



Preach it, Brother!
Renee Pierce
2nd Honorable Mention



Touched
Bridget Mayo
1st Place



ZULU
Sheldon Anderson
2nd Place



An Old Friend
Robin Stevens
3rd Place



Exhausted
Linda Medine
1st Place



Can You See It in My Eyes?

Renee Pierce
2nd Place



The Seriousness of War
Sheldon Anderson
3rd Place

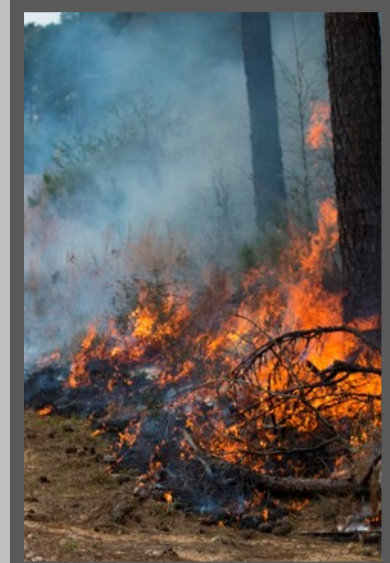
Member Submissions

Controlled or **prescribed burning** is a technique sometimes used in forest management, farming, or prairie restoration. Fire is a natural part of both forest and grassland ecology and controlled fire can be a tool for foresters or land managers. Controlled burning is conducted during the cooler months for fuel reduction to reduce fuel buildup and decrease the likelihood of serious hotter fires. It is also used for control of undesirable species in the understory of pine stands and to stimulate the germination of native grasses to improve wildlife habitat turkey rabbits and many non-game species. Sprouting of hardwood species creates fresh and palatable browse for deer.



A firebreak is created to protect areas not in the burn and allow access to the area being burned. Most firebreaks are not as large as the one pictured. This firebreak also serves as a food plot for wildlife in the winter.

A drip torch containing a mixture of gas and diesel is used to set the desired area on fire.



It is also advisable to have equipment on hand incase fire gets out of desired area or to help keep the fire within the desired area. This 4-wheeler has a water tank mounted to the back to assist in managing the fire. Area being burned must be constantly patrolled until the fire is out or far enough from the fire line to be safe.



A successful burn removes fuel, kills hardwood brush and does not destroy the humus layer next to the soil. This burns needs to be repeated every 2 – 3 years to provide the best hardwood control and wildlife habitat.

For quail, the burn needs to be repeated every other year.

- Pat Beard

Sheldon Anderson found what could have been a good deal on a used lens. He shares his story with us. Many of us have or will face similar situations and I hope you will, as Sheldon did, reach out to your fellow club members.

Once upon a time, there was a great deal on a lens on the web. It rolls in on UPS, eagerly you mount onto your camera body, snap goes the shutter, rush to view the image and it doesn't look sharp. Being your 1st ultra wide angle, 14mm f2.8, you wonder "is this normal"?

Belonging to the world's greatest club, you reach out to those you trust and respect, asking them to share their great wisdom. They too are unsure about that "ultra wide lens design". Being such fine people, they are willing to test on their body, view the images and give their opinions.

In fact, they pass some of their trusted secrets such as "auto focus fine tune". Wow, you grab your camera book, "yes, it really does exist" But how do I use such a tool?

Thanks to one of our wonderful past vice president for inventing the internet, ;) there's all kinds of info on the subject... Even templates to make your own focus chart. Maybe my camera body and this lens aren't calibrated as a pair. YES, AS A PAIR!!!!

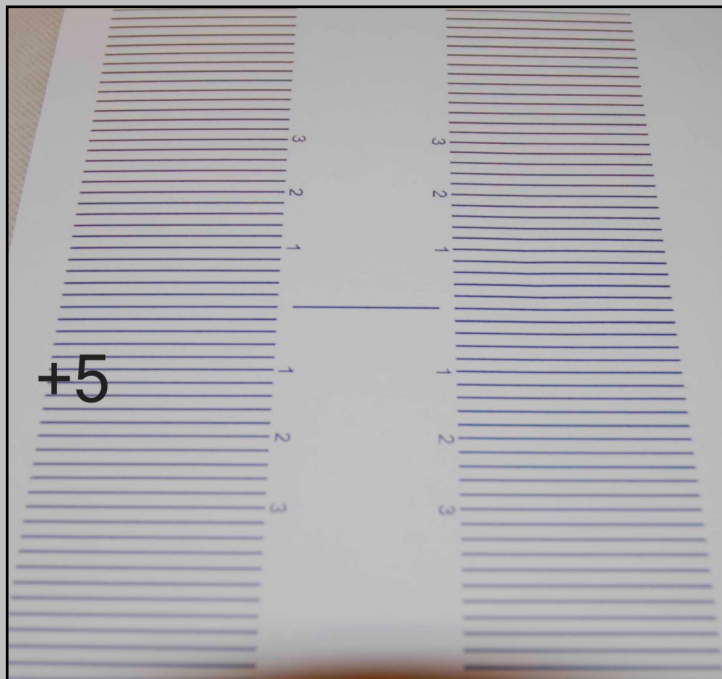
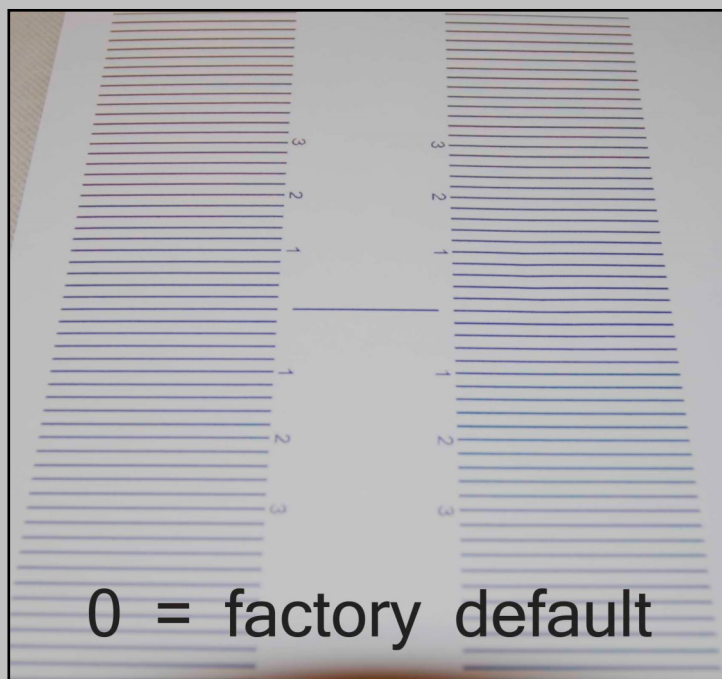
Here are the images in 5 steps as I determined what was going on...

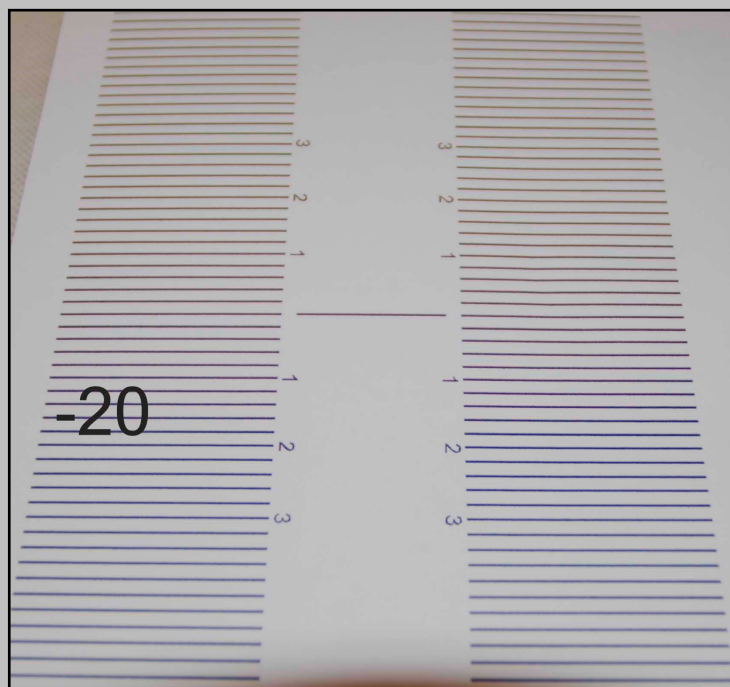
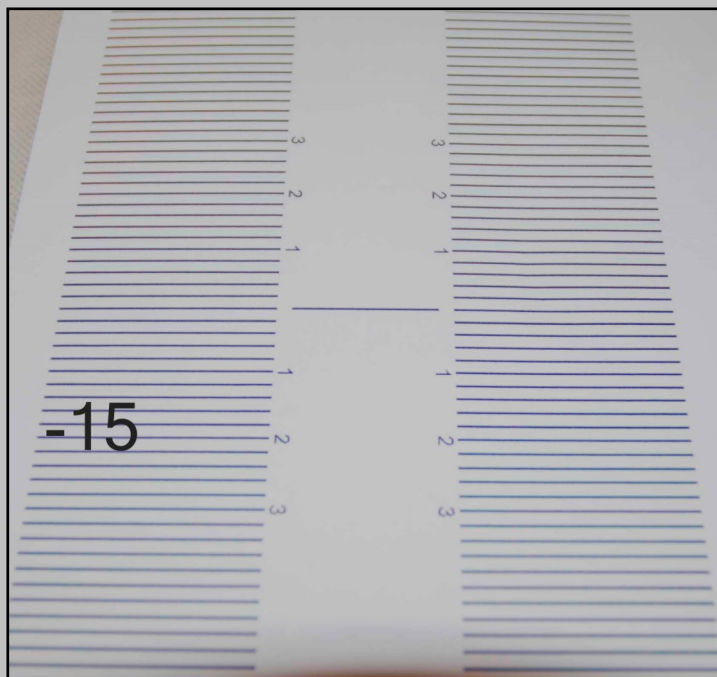
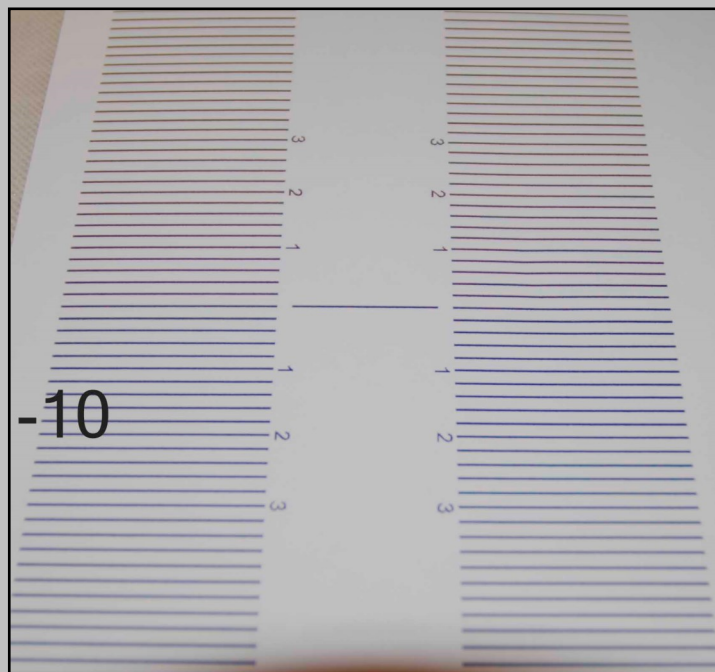
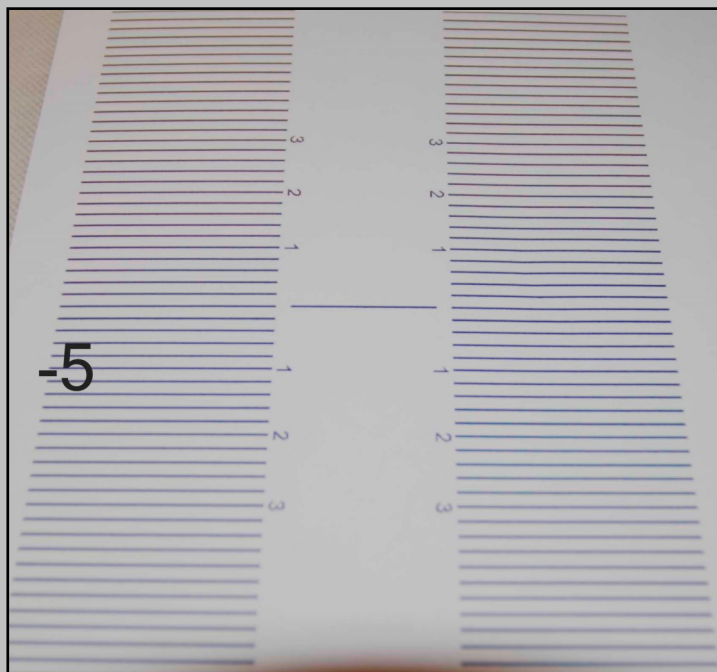
The 1st image is without any adjustment. You can quickly see that the in focus point was well behind the target point. That's why my image wasn't sharp. Then I started making adjustments to see if this secret really did work.... see for yourself.. -17 seems to be the magic number.

What is the moral of the story? "Belong to the best club in the world and never stop learning your equipment!!"

The lens is going back, focus point is too close to the MAX adjustment setting for my comfort.

PS, thanks all for your willingness to assist... you know who you are!!!!



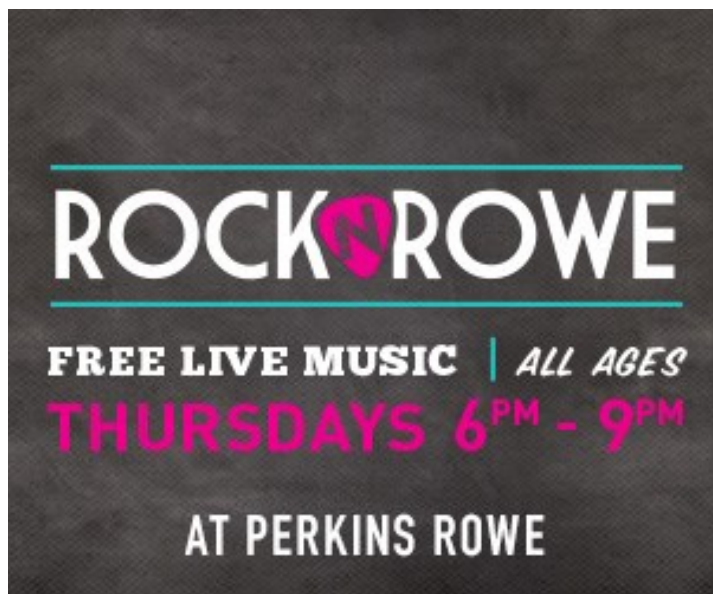


Here is a link to making your own adjustment tool to calibrate your lens. Please be aware the we are not recommending you do this, merely pointing out that it may be useful/necessary and that there is information on the web should you choose to try it. Also be aware that you may have to send your lens in for repair should you not be successful.

<http://petapixel.com/2013/03/12/ghettoca-a-diy-lens-calibration-tool-for-micro-adjustment-enabled-dslrs/>

Peachtree Camera repair will be at the GSCCC Convention and provides this service.

Looking for something to shoot? Here are a few ideas. Remember, the upcoming competition themes include showing motion, contrasting colors and planes, trains and automobiles.



[Kite Fest](#) in Port Allen, LA April 5-6

[FestForAll](#), April 5-6

[Capitol Park walking tour](#) April 5

[Zippity Zoo Fest](#) April 5

[Music in the Park](#), Gonzales April 6, 13

[Bayou Teche Wooden Boat Show](#) April 11

[Rock N Rowe Concert](#) April 17 Perkins Rowe



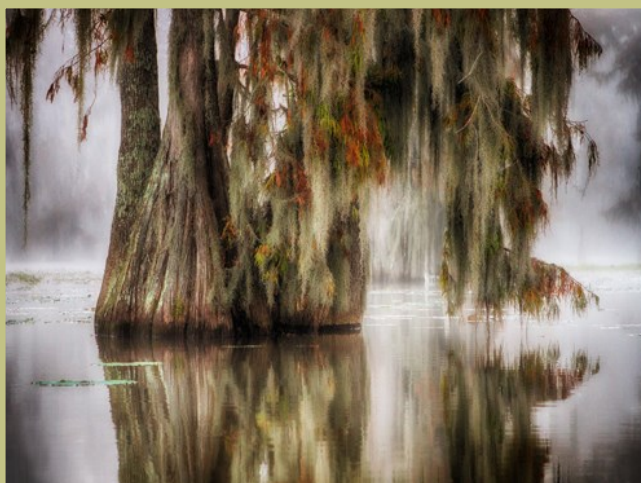
PSA Offerings

Recently I joined PSA Photographic Society of America and it has so far proved to be a wise decision. There are opportunities for instruction, competition and evaluations, monthly newsletter, among other things. I have taken advantage of the evaluation area and feel that this is something that could help me to grow as a photographer. The following four photos were ones that I submitted for evaluation and the comments I received from the evaluation follow each photo. <http://www.psa-photo.org> is their website. Why not take a few minutes to check it out? You might find something that interests you. - Cathy Smart



"Huey P Long Bridge" I think this is a nice angle with interesting foreground. I especially like the light on the water. I think the light may be a bit flat for international competition.

"Texture of Hay" - I think the hay image may be a bit plain for international competition. The two objects may be separated a bit too far with little to connect them. the corners seem to be a bit light almost like they have a vignette.



I think the "Color of the Swamp" has a very good feeling. I like the soft ethereal look, and the spot of color. I think it may compete very well for you.



I have taken advantage of the (PSA) evaluation area and feel that this is something that could help me to grow as a photographer.

- Cathy Smart



“Zydeco” seems to illustrate an event. A good human interest Photojournalism image makes the viewer feel something and this one does seem to convey a feeling of happiness. Although PJ photos usually need some environment to complete the story, I don't think this one does, so you might want to try a closer crop to focus on the joy and cut out distracting elements such as the half face and bright front of the other woman (example attached). But that is just a suggestion and it would also be OK the way it is.



The Photographic Society of America (PSA) is a worldwide organization for anyone with an interest in photography. Founded in 1934, the Society is for casual shutterbugs, serious amateurs, and professional photographers.

PSA has members in over 70 countries. Individual and photo organization memberships offer a wide variety of services and activities: a monthly magazine; online photo galleries; image evaluation; study groups; courses; competitions; an annual conference; opportunities for recognition of photographic achievement and service; and discounts on photography-related products and services.



To learn more about PSA and its activities, visit [About PSA](#).

The 76th PSA Conference has an exciting lineup of photo tours, workshops, programs, featured speakers, and social activities. The conference will take place at the Albuquerque Marriot, in Albuquerque, New Mexico, beginning Saturday, September 27 and running through Friday, October 3, 2014.

Registration will begin on Tuesday, April 1, 2014. Conference Hotel Information and registration can be found [here](#).

LPS OFFICERS

President:

David Arbour
president@laphotosociety.com

Vice President:

Linda Medine
vicepresident@laphotosociety.com

Past President:

Gene Bachman
pastpresident@laphotosociety.com

Secretary:

Cathy Smart
secretary@laphotosociety.com

Treasurer:

Janet Gelpi
treasurer@laphotosociety.com

Louisiana Photographic Society is a member of the Gulf States Camera Club Council.

The GSCCC Newsletter is available at:

<http://www.gulfstatesccc.org/html/newsletters.html>



<http://www.gulfstatesccc.org/>

Find us on Facebook



Membership Drive

While we are always eager to welcome new members our Membership drive continues. Please remember to pay your dues and to invite your friends and colleagues to our meeting and encourage them to join us this year. **To continue to be eligible for competitions and receive the newsletter, you must be current on your dues.** The membership form is at the end of the newsletter.

LPS COORDINATORS

Digital Projection:

Donald Ewing
dpcontestcoordinator@laphotosociety.com

Education:

Debra Canatella
educationcoordinator@laphotosociety.com

Equipment:

David Howell
equipmentcoordinator@laphotosociety.com

Exhibits:

Kathy Reeves
exhibitcoordinator@laphotosociety.com

Facebook:

Stephanie Ross
facebookcoordinator@laphotosociety.com

Field Trips:

Ken Wilson
fieldtripcoordinator@laphotosociety.com

Greeter/Name Tags:

Stephanie Ross
facebookcoordinator@laphotosociety.com

GSCCC Representatives:

Gene Bachman - Digital
 Cindy Hunt - Prints
GSCCCcoordinator@laphotosociety.com

Library:

Pat Riddick
librarycoordinator@laphotosociety.com

Monthly Competition:

Tommy Graner
monthlycompetitioncoordinator@laphotosociety.com

Newsletter:

Renee Pierce
newslettereditor@laphotosociety.com

Programs:

Elizabeth Mangham & Pam Kaster
programscoordinator@laphotosociety.com

Publicity:

Mark Claesgens
publicitycoordinator@laphotosociety.com

Refreshment:

Dennis Stevens

Website:

Gene Bachman
websitecoordinator@laphotosociety.com

Competition Review Chair:

Gene Bachman
pastpresident@laphotosociety.com



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

The LPS website has a new, quick checklist for preparation of images for digital projection competitions. The new checklist can be found on the Monthly Competition page of the website, or by using this [link](#).

LPS Members are encouraged to submit photographs and articles for inclusion in FOCUS, the Louisiana Photographic Society Newsletter. Items received up to 3 days before the end of the month will be included in the following month's newsletter.

Send your submissions to:

newslettereditor@laphotosociety.com

Please be sure to read the sizing guidelines before submitting.



MEMBER OF PHOTOGRAPHIC SOCIETY OF AMERICA
AND GULF STATES CAMERA CLUB COUNCIL

Membership Form

Mail completed form and dues to:

Louisiana Photographic Society
P.O. Box 83834 ,Baton Rouge, LA 70884-3834

www.laphotosociety.com

WELCOME TO LOUISIANA PHOTOGRAPHIC SOCIETY

LPS communicates to members through website, e-mail, and monthly meetings. All members are encouraged to visit the LPS website at www.laphotosociety.com for the latest on club news and events. The monthly newsletter "FOCUS" is available on the website on the first day of each month. Please provide an e-mail address below to receive club updates. If you do not receive e-mail communications after 30 days, notify LPS at treasurer@laphotosociety.com.

Select one: ☐ **Membership Renewal** ☐ **New Member** – If you are a New Member, how did you learn about LPS:
☐ Current Member ☐ LPS Website ☐ Newspaper/Magazine ☐ Social Network ☐ Other _____

Select one: ☐ **Individual Membership \$25.00/year** ☐ **Student Membership \$5.00/year–Must be a current student**

Name _____ Date _____

Address _____ City _____ State _____ Zip _____

Home Phone (_____) _____ Cell Phone (_____) _____

E-mail Address _____

☐ **Additional Family Member \$5.00/year–ONLY available with the Individual Membership, not Student Membership**

Name _____ Date _____

Mailing Address _____ City _____ State _____ Zip _____

Home Phone (_____) _____ Cell Phone (_____) _____

E-mail Address _____

SPECIFY FOCUS OF PHOTOGRAPHY:

SPECIFY AREA OF LEARNING INTEREST:

SPECIFY AREA OF INTEREST IN CLUB PARTICIPATION:

- ☐ **Competition** (set up, tally votes, present ribbons)
- ☐ **Education** (plan/teach, set up workshops and seminars)
- ☐ **Equipment** (store, transport, set up for LPS functions)
- ☐ **Exhibits** (explore locations, set up/take down exhibits)
- ☐ **Field Trips** (plan and arrange to photograph at various sites)
- ☐ **Gulf States Camera Club Council** (GSCCC liaison, collect and submit entries for GSCCC competition)
- ☐ **Library** (display and maintain materials, check-in/out)

- ☐ **Programs** (plan speakers, make arrangements for speakers at monthly meetings)
- ☐ **Projection** (set up and operate equipment for digital projection competition)
- ☐ **Publicity** (publicize programs, meetings, events)
- ☐ **Refreshments** (plan and set up refreshments)

YOUR PARTICIPATION IS GREATLY APPRECIATED!