

LOUISIANA



Photographic Society

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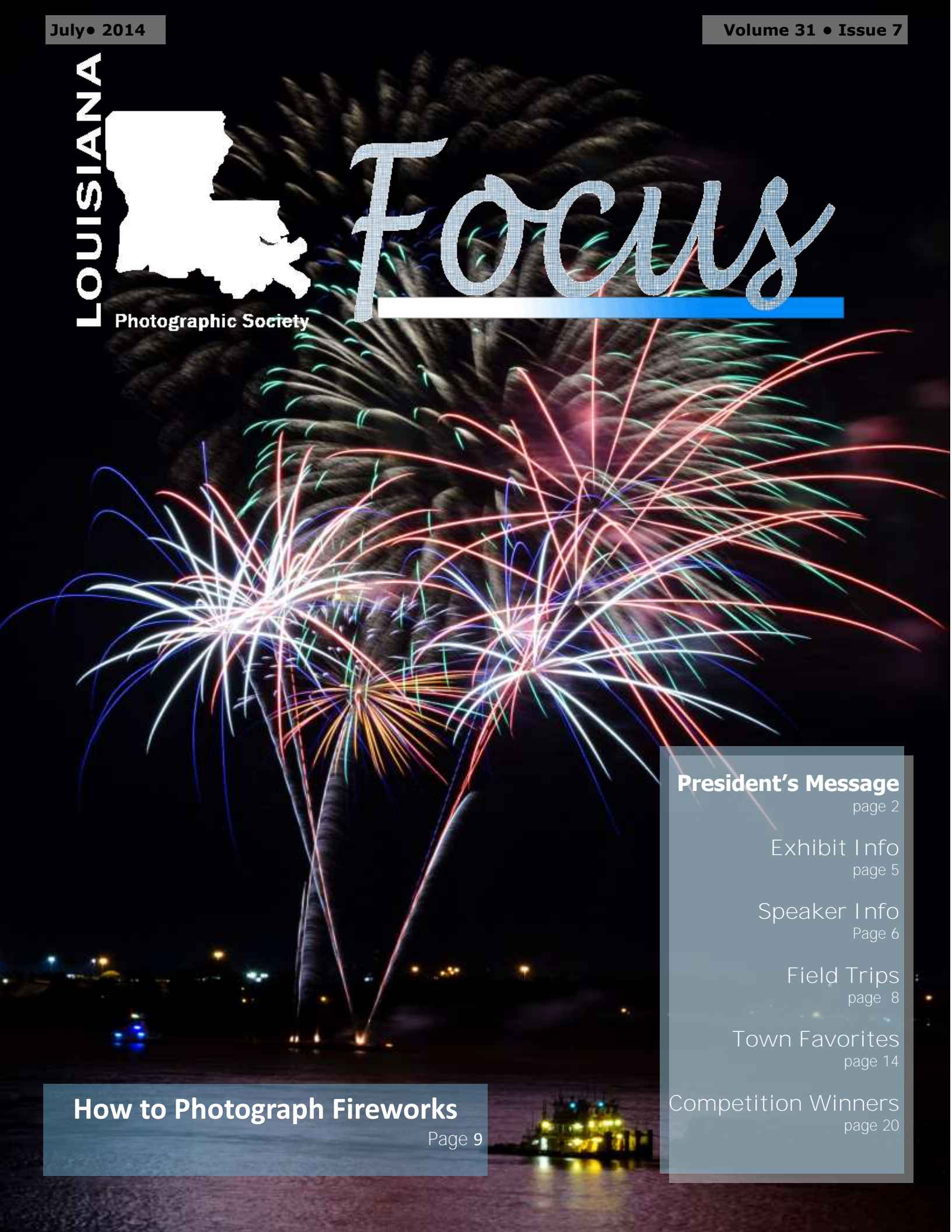
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JULY EVENTS

July 3, 2014
WW II Museum
Meet at Mc Donald's at Drusilla at 7:30 am

July 19, 2014
Monthly Meeting
7:00 pm

Monthly Competition
Projection
Theme: Contrasting Colors

July 21st and 22nd
Photos to be dropped off at OSC
9:00 am – 4:00 pm

July 24th
OSC Opening Reception
5:00 pm to 7:30 pm



Cover photo : Renee Pierce

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

Being Friendly

Some of us were discussing how to improve involvement in LPS activities recently, and a common theme that kept bubbling to the surface was that we often do not find the time to befriend visitors and new members.

We all know people for whom a stranger is just a friend that they have not yet met. But for others, it takes time to ease into new relationships. Some folks do not feel comfortable with others that they have not yet come to know. There's nothing wrong with either personality type – both give life diversity and richness.

As club members, I think that we can do a better job of making visitors and new members feel welcome – and doing so is as simple as taking a moment to offer them kind, welcoming words, and asking them to join us at our next event.

We can also assure them that our club includes members at all stages of technical ability. Imagine a visitor seeing our competition, and thinking, "Gosh, these people are good. There's no way I can compete with them!"

Imagine yourself being the new person: you hear that an incredible field trip is coming up, and it's something you've always wanted to photograph. But you don't know anyone in the group. What will happen if you show up? Will you be welcomed? Will you ride with others, or will you have to go it alone?

These are but a few of the thoughts that enter the mind of someone when they are attempting to join a group – especially when it's obvious that so many in the group are already friends. It makes you feel like an outsider.

So let's try to do a better job of observing who our visitors and new members are. When a visitor tells us who they are and what their interest in photography is, make a mental note so that you will already have a bit of common ground, then approach them during the break.

Tell them, "I'm going on that field trip, and I want you to see a face that you recognize." Or, "Hi, you mentioned that you are interested in wildlife photography – let me introduce you to Earl and Kathy who enjoy that, too."

I know. Meetings are already packed with a lot of activity, and you do want to spend time with old friends. But I don't think that your old friends will mind if you extend kindness to strangers, and include them in your conversation.

-David Arbour





What would make this image better?

Critique Resources

Response to our critique program was so positive that your workshop and program coordinators, with the support of your president and vice president, are busy working on plans for more opportunities for critiques. We appreciate your interests and work to provide for you the desired services.

With that in mind, I have searched the net and have found some information that may interest you. There are a number of services on the net which provide professional critique services. Some cost, some do not. One critique provider that is free is the Photographic Society of America (PSA). I'll bet you thought PSA stood for something else, but no, it is a national photography origination. What's more as a member of LPS you belong to it. In the past we have not used many of their services. This is changing as our needs change. You may find it so helpful that you want an individual membership. PSA will critique images for you and answer questions you have about those critiques. They have free courses to teach you the things you want to know to improve your photographic skills. Rarely do you get so much for so little.

The PSA website states:

"The evaluator provides an email commentary regarding what was good and what could be improved. Topics covered include: exposure, depth of field, lighting, interest, composition, ways to increase impact, ideas for different techniques, how to better communicate a photographic message, and presentation."

This one-on-one service is designed to help members create better photographic images. Those who have used this service say that it has helped them think about their photography in a whole new light and to notice potential problems before taking a shot in the future

PSA also offers a course (free) on critiquing photographs. Several of our members have taken this course and say that it is very helpful. At their recommendation, I plan to take it. Perhaps you would like to join me in that decision. We could share projects.

Paid critiques offer another avenue. Guru Critiques (www.gurushots.com), is a website of professionals who give a well originated, informative critique. The first critique is free, after that they run \$20.00 per critique. While I don't like paying for what I can get free, I have learned a great deal from reading their critiques. I have learned just by seeing what is suggested for what appears to be a great photo. People only send in and pay for critiques on what they think is great, and usually they are really good photos. These evaluations give good information that I have found useful.

If you are interested in self-critique, there is help available. After all we, all need to be able to critique our own images. Some sites address individual genera of photography while others are more general. Forums provide education, comradeship, and an exchange of ideas. Here are a few links that I found:

The Photo Critique

The Photo Critique and its associated publications are designed to increase scholarly discourse on and academic interrogation of the photographic image. thephotocritique.com

The Photo Critique: Portrait Edition - Digital Photography School

... you might also like: 6 Tips for Perfect Composition in Portrait Photography; Wedding Details for Beginners; The Photo Critique: Travel, etc.

digital-photography-school.com/...e-photo-critique...

Photo Critique Forum

Users may post works for critique, or be a photo critic. Organized by genre.
www.photocritique.net

Photo Critique - Digital Camera Forum

Photo Critique - Post photos for critique and offer constructive feedback.
forums.photographyreview.com/photo-critique

All in all, it is up to you to select the venue that best suits your needs and learning style. There are many more opportunities out in space or floating on a cloud someplace, but this should get your creative juices flowing and hopefully, create within you a desire to jump into the fun and education of the critique world.

For more information and a chance to participate in critiquing, see the accompanying workshop information in the education section of this newsletter. Again, this is free. What more could anyone ask? I hope to see you July 10, 6:30 p.m. with three 11X14 to 16X20 prints at the main library.

-Elizabeth Mangham

Exhibit Info

Louisiana Old State Capitol Exhibit

100 North Blvd, Baton Rouge, LA 70801

Monday / Tuesday July 21st and 22nd

Photos to be dropped off at OSC

9:00 AM – 4:00 PM

Plain Black Frames and White Matts Only-

Wire for hanging

*Name, title, price, phone numbers securely
attached to back of frame*

20% Commission to OSC

Tuesday / Wednesday July 22nd and 23rd

Hang Exhibit

OSC will hang with committee's help

Thursday July 24th Opening Reception

5:00 PM to 7:30 PM

*Hosted by Secretary of State Tom Sched-
uler and Old State Capitol Foundation*

Saturday September 13th Seminar/Workshop 10:00 AM to

1:00 PM

Details TBA

Saturday September 20th Exhibit Closes

All photos must be picked up 9:00 AM to 4:00 PM



Goodwood Library Exhibit

7711 Goodwood Boulevard

Hang Date: Saturday October 4th at 10: 00 AM

Take Down: Saturday November 29th at 11:00 AM

July Speaker Info

Jay Patel will be our speaker for the July meeting. Jay has been a member of LPS for a number of years and has taught several classes for us. I am sure we will all learn something new. For those of you who do not know Jay, he provided a bit of background information.



I came to the United States in 1967 to study Chemical Engineering at LSU. Baton Rouge has been my home for the last 47 years. Being in the middle of the petrochemical industry I did not have to go very far in search of a job. I designed, built and started up several chemical plants, designed engineered plastics for automobiles and later went back and fixed up chemical plants I had built so they could be efficient and less polluting. The Baton Rouge community has blessed me with many opportunities and have made many of my dreams come true and for that I am grateful and proud to be a part of the best community in the whole world.

I got interested in photography about 25 years ago and it has grown into a great hobby that has brought me tremendous joy. Many years ago I attend a George Lapp photography workshop just when the digital photography was beginning to gain popularity. This is when I met LPS members who had organized this workshop and soon after the workshop I joined LPS. My skills have improved through many trials and errors and working with LPS members.



I like all types of photography but vacation photography is my most favorite. Photography has absolutely revolutionized the way I travel on vacations. I used to photograph while sightseeing along the vacation travel path. Now I pick out photography spots and travel to such places with a specific plan and what I want to photograph. Interest in photography has taken me to places where as a tourist I would have never ventured out.



During our last vacation trip I wanted to improve my High Dynamic Range (HDR) photography skills by handling my camera and gear with precision. I also upgraded my computer to 12 GB RAM 64 bit processor and HDR software to 64 bit version of HDR Focus 3. I also had specific locations in mind that I wanted to photograph.

Badlands, wild flowers of Colorado, Native American petroglyphs of southern Utah and old churches of Taos and Santa Fe were on top of my list. I did a thorough research on internet on these locations and decided how I want to photograph these locations and how much time I want to spent at each locations also allowing for rainy days. During the research I also looked around in the surrounding area to see if there are other locations along the path worth photographing and added them to my itinerary. I found several locations that were very appealing such as Custer State Park, Black Hills, Mount Rushmore, Crazy Horse, Dinosaurs' National Monument, Great Sand Dunes Park, Tent Rocks, Ambudo old gas station museum, Sonora Caverns and Native American cultural shows and pueblos. We drove 8125 miles over six weeks to cover all we wanted to see and photograph. It was one of the most exciting trip we have taken. I spend several months processing HDR images reminiscing about the places and memories. I have put together a slide show with background music for you and look forward to presenting it at the July LPS meeting. I am also working with Debra our Education Coordinator to arrange a workshop on HDR photography sometime this fall.

June Speaker Notes

JUNE 2014 SPEAKER — CLAY COLEMAN

The speaker at the June meeting was Clay Coleman, well known as an LPS member, but better known regionally, nationally and internationally for his beautiful and often startling depictions of the denizens of the underwater world. His underwater photos and articles have appeared in many national publications as well as in local newspapers, and in 2004 he published a book, *The Certified Diver's Handbook*. He has previously served as program speaker to our organization at the April, 2009 and April, 2012 meetings.

Clay, who readily acknowledges that he could not accomplish his work without the essential help of his wife, Sharon, who is also an accomplished diver and photographer, spoke and presented images in a program entitled "Oceans and Wetlands." He began by pointing out that the basic principles of photography apply to underwater imaging, with some additional wrinkles. Because the cameras and lenses are encased in special waterproof housings, lenses are not interchangeable underwater. Changing settings can be difficult, although the housings are outfitted with control knobs. Using strobes is essential to capturing accurate color, even in clear water, since color distinctions are often impossible beyond a distance of four feet. It is also essential to avoid backscatter (the illumination of distracting particles suspended in the water), and the angle of the strobe is important for this purpose.

He uses three lenses for underwater work, a 60 mm. with macro capability, a 12–24 mm. zoom wide angle for fish portraiture, and a 10.5 mm. fisheye lens. In addition, he has a 500 mm. telephoto lens that he uses for other wildlife photography, and he recently purchased a Tamron 150–600 mm. telephoto for that purpose. He does very little post-process editing in Photoshop, preferring to trust his instincts and experience (and that of Sharon) to capture satisfactory images. The fisheye lens does not produce a noticeable circular effect common to images produced with that lens elsewhere, because underwater there are no familiar points of reference to alert a viewer.

In his slide show, he showed, among other sea creatures, a pygmy seahorse, a spotted moray eel, a queen angel fish, a tiny anemone fish, a red-lipped batfish (Galapagos Islands), a toad fish (Pensacola), a lion fish, a sea turtle, spotted dolphins and a goliath grouper. He showed numerous photos of sharks, including lemon sharks, tiger sharks (in the Bahamas), and great white sharks (the latter photographed from an underwater cage). Clay and Sharon also spend time relaxing, bird watching and photographing wildlife in the Atchafalaya Basin, where they have a camp at Bayou Pigeon. Here and nearby they have photographed loggerhead turtles, a cottonmouth, numerous alligators, and a variety of birds, including yellow-crowned night herons, purple gallinules, pelicans, swallowtail kits, ospreys, ibis, flamingos, spoonbills and bald eagles. He often uses a GoPro camera with a waterproof housing mounted on his boat for wildlife shots.

Some of his favorite underwater sites are the offshore rigs in the Gulf of Mexico and various locations in the Caribbean. Clay asked for a show of hands from those who are interested in underwater photography and also from those who have already engaged in it, and he was surprised at the large number of people who responded. His web site is <http://claycoleman.tripod.com>.

By Bob Connell

Education Corner

Photo Critique Workshop - July 10, 2014

The Louisiana Photographic Society (LPS) will conduct a Photo Critique Workshop at the Main Library on Goodwood Blvd. from 6:30 pm to approximately 8:00 pm on Thursday, July 10, 2014.

Participants should arrive shortly before 6:30 and bring three 11X14 or up to 16X20 prints to be critiqued. If you plan to attend the workshop please send an email to our Education Coordinator at educationcoordinator@laphotosociety.com to receive confirmation of attendance, as seating is limited.

This critique workshop is the first of several we hope to hold before the end of the year.

Field Trips

July 3, 2014:

WW II Museum

Meet at McDonald's at Drusilla at 7:30AM; carpool/caravan! Bring your tripod. Lots of details; lots of interesting exhibits and lots of extra-cool A/C! We will have lunch onsite at the American Sector Restaurant

The National WWII Museum in New Orleans opened on June 6, 2000, as The National D-Day Museum. Founded by historian and author, Stephen Ambrose, the Museum tells the story of the American Experience in *the war that changed the world* — why it was fought, how it was won, and what it means today — so that all generations will understand the price of freedom and be inspired by what they learn. In 2003, Congress officially designated us as America's National WWII Museum. The National WWII Museum is a private 501c3 corporation.

Designated by Congress in 2003 as the America's National WWII Museum, the campus includes the Louisiana Memorial Pavilion, showcasing the large artifacts of the war and exhibits on D-Day at Normandy, the Home Front and the Pacific; the Solomon Victory Theater, a 4D theater showing the exclusive Tom Hanks production, *Beyond All Boundaries*; the Stage Door Canteen, where the music and entertainment of the "Greatest Generation" comes to life; the John E. Kushner Restoration Pavilion, where staff and volunteers restore artifacts in public view; the American Sector restaurant and Soda Shop — delicious onsite dining options by Chef John Besh; and the new US Freedom Pavilion: The Boeing Center, where exhibits and interactive experiences paint the picture of a nation mobilized for war.

How to Photograph Fireworks Displays

A Post By: Darren Rowse

<http://digital-photography-school.com/how-to-photograph-fireworks/>

The following article is a post by [Darren Rowse](#) who is the editor and founder of [Digital Photography School](#) and [SnapnDeals](#). He lives in Melbourne Australia and is also the editor of the [ProBlogger Blog Tips](#). Follow him on [Instagram](#), on Twitter at [@digitalPS](#) or on [Google+](#).

Do you want to know how to photograph fireworks? With 4 July just days away I thought I'd refresh this article in which I give 10 Fireworks Photography tips to help you get started.

Fireworks Displays are something that evoke a lot of emotion in people as they are not only beautiful and spectacular to watch but they also are often used to celebrate momentous occasions.

I've had many emails from readers asking how to photograph fireworks displays, quite a few of whom have expressed concern that they might just be too hard to really photograph. My response is always the same – 'give it a go – you might be surprised at what you end up with'.

My reason for this advice is that back when I bought my first ever SLR (a film one) one of the first things I photographed was fireworks and I was amazed by how easy it was and how spectacular the results were. I think it's even easier with a digital camera as you can get immediate feedback as to whether the shots you've taken are good or not and then make adjustments.

Of course it's not just a matter of going out finding a fireworks display – there are, as usual, things you can do to improve your results. With 4 July just around the corner I thought I'd share a few fireworks digital photography tips:

1. Use a Tripod



Perhaps the most important tip is to secure your digital camera to something that will ensure it doesn't move during the taking of your shots. This is especially important in photographing fireworks simply because you'll be using longer shutter speeds which will not only capture the movement of the fireworks but any movement of the camera itself. The best way to keep your camera still is with a tripod (read our series on tripods and how to use and buy them). Alternatively – keep in mind that there are other non Tripod options for beating camera shake.

2. Remote Release

One way to ensure your camera is completely still during fireworks shots is to invest in a remote release device. These will vary from camera to camera but most have some sort of accessory made for them. The other way of taking shots without touching your camera is to use the self timer. This can work but you really need to be able to anticipate shots well and its very very hit and miss (read more on [remote shutter releases](#)).

3. Framing Your Shot



One of the most difficult parts of photographing fireworks is working out where to aim your camera. The challenge you'll face in doing this is that you generally need to aim your camera before the fireworks that you'll be photographing goes off – anticipation is key. Here are a few points on getting your framing right.

Scope out the location early – Planning is important with fireworks and getting to the location early in order to get a good, unobstructed position is important. Think about what is in the foreground and background of your shots and make sure you won't

have people's heads bobbing up into your shots (also consider what impact you'll have on others around you also). Take note of where fireworks are being set up and what parts of the sky they are likely to be shot into – you might also want to try to ask some of those setting up the display for a little information on what they are planning. Also consider what focal lengths you might want to use and choose appropriate lenses at this time (rather than in the middle of the show).

Watch your Horizons - One thing that you should always consider when lining up fireworks shots is whether your camera is even or straight in it's framing. This is especially important if you're going to shooting with a wide focal length and will get other background elements in your shots (ie a cityscape). Keeping horizons straight is something we covered previously on this site and is important in fireworks shots also. As you get your camera on your tripod make sure it's level right from the time you set up.

Vertical or Horizontal? – There are two main ways of framing shots in all types of photography, vertically (portrait) or horizontally (landscape). Both can work in fireworks photography but I personally find a vertical perspective is better – particularly as there is a lot of vertical motion in fireworks. Horizontal shots can work if you're going for more of a landscape shot with a wider focal length or if you're wanting to capture multiple bursts of fireworks in the one shot – but I don't tend to go there that often.

Remember your framing – I find that when I photograph fireworks that I spend less time looking in my viewfinder and more looking at the sky directly. As a result it's important to remember what framing you have and to watch that segment of the sky. Doing this will also help you to anticipate the right time for a shot as you'll see the light trails of unexploded rockets shooting into the sky.

4. Focal Length?

One of the hardest parts of photographing fireworks is having your camera trained on the right part of the sky at the right time. This is especially difficult if you're shooting with a longer focal length and are trying to take more tightly cropped shots. I generally shoot at a wider focal length than a tight one but during a show will try a few tighter shots (I usually use a zoom lens to give me this option) to see if I can get lucky with them. Of course zoomed in shots like the one to the left can be quite effective also. They enable you to really fill the frame with great



color. Keep in mind however that cropping of your wider angle fireworks shots can always be done later to get a similar impact in your photography.

5. Aperture

A common question around photographing fireworks displays is what aperture to use. Many people think you need a fast lens to get them but in reality it's quite the opposite as the light that the fireworks emit is quite bright. I find that apertures in the mid to small range tend to work reasonably well and would usually shoot somewhere between f/8 to f/16.

6. Shutter Speed



Probably more important to get right than aperture is shutter speed. Fireworks move and as a result the best photographs of them capture this movement meaning you need a nice long exposure. The technique that I developed when I first photographed fireworks was to shoot in 'bulb' mode. This is a mode that allows you to keep the shutter open for as long as you hold down the shutter (preferably using a remote shutter release of some type). Using this technique you hit the shutter as the firework is about to explode and hold it down until it's finished exploding (generally a few seconds).



You can also experiment with set shutter speeds to see what impact it will have but I find that unless you're holding the shutter open for very long exposures that the bulb technique works pretty well.

Don't keep your shutter open too long. The temptation is to think that because it's dark that you can leave it open as long as you like. The problem with this is that fireworks are bright and it doesn't take too much to over expose them, especially if your shutter is open for multiple bursts in the one area of the sky. By all means experiment with multiple burst shots – but most people end up finding that

the simpler one burst shots can be best.

7. ISO

Shooting at a low ISO is preferable to ensure the cleanest shots possible. Stick to ISO 100 and you should be fine.

8. Switch off your Flash

Shooting with a flash will have no impact upon your shots except to trick your camera into thinking it needs a short exposure time. Keep in mind that your camera's flash will only have a reach of a few meters and in the case of fireworks even if they were this close a flash wouldn't really have anything to light except for some smoke which would distract from the real action (the flashing lights). Switch your flash off.

9. Shoot in Manual Mode

I find I get the best results when shooting in manual exposure and manual focus modes. Auto focusing in low light can be very difficult for many cameras and you'll end up missing a lot of shots. Once your focusing is set you'll find you don't really need to change it during the fireworks display – especially if you're using a small aperture which increases depth of field. Keep in mind that changing focal lengths will mean you need to need to adjust your focusing on most lenses.

10. Experiment and Track Results

Throughout the fireworks display periodically check your results. I generally will take a few shots at the start and do a quick check to see that they are OK before shooting any more. Don't check after every shot once you've got things set up OK (or you'll miss the action) but do monitor yours shots occasionally to ensure you're not taking a completely bad batch.

Also experiment with taking shots that include a wider perspective, silhouettes and people around you watching the display. Having your camera pointed at the sky can get you some wonderful shots but sometimes if you look for different perspectives you can get a few shots that are a little less cliché and just as spectacular. Most of the best shots that I've seen in the researching of this article have included some other element than the fireworks themselves – whether it be people, buildings, landmarks or wider cityscape perspectives.

More Tips from DPS Readers

“Find Out the Direction of the Wind – You want to shoot up wind, so it goes Camera, Fireworks, Smoke. Otherwise they’ll come out REALLY hazy.”

“Also, I find that if you shoot from a little further back and with a little more lens, you can set the lens to manual focus, focus it at infinity and not have to worry about it after that.”



“Remember to take advantage of a zero processing costs and take as many pictures as possible (more than you’d normally think necessary). That way, you’ll up your chances of getting that “perfect” shot.”

“Make sure you are ready to take pictures of the first fireworks. If there isn’t much wind, you are going to end up with a lot of smoke in your shot. The first explosions are usually the sharpest one.”

“Get some black foam core and set your camera to bulb. Start the exposure when the fireworks start with the piece of foam core in front of the lens. Every time a burst happens move the foam core out of the way. You will get multiple firework bursts in one exposure”

“Another tip I would add to this is pre-focus if possible (need to be able to manually focus or lock down focus for good) before the show starts so other elements in the frame are sharp They did mention that you only need to focus once but its a lot easier to take a few shots before the show starts and check them carefully rather than wait until the show has begun and you are fiddling with focus instead of watching fireworks!”



Be brave on this 4th of July and show your independence! Go shoot the activities downtown and finish off the night with the fireworks. Then, next month, show off your work by submitting a few pics and something you learned for the newsletter and the galleries on the website!



Last month stopping action in a photograph was addressed. This month the focus is on blurred backgrounds. Have you ever noticed the blurred background on an image and wondered how did that happen? A blurred background is very pleasing to the eye; most of the time it isolates your subject while placing emphasis on the subject. Think of those flowers or the family portrait against a blurred background. How creative is that? Choosing the correct maximum aperture will allow you to get this effect.

What is an aperture? It is the hole within a lens that allows light to travel to the camera's sensor. Once the shutter button clicks on the camera, a hole opens on the camera's image sensor. If a small aperture number is chosen such as f 2.8, f4 or f5.6 the hole opens large and lets

more light in allowing for a blurred

background. If a larger f number such as f16 is selected then more of the scene is in focus such as in a landscape photograph.

On a DSLR it is the lens that determines the maximum aperture not the camera. Every lens has a set maximum aperture (lowest f number). Aperture or f numbers are as follows: f/1.4, f/2, f/2.8, f/4, f/5.6 etc. Zoom lenses have variable apertures such as f/4-f/5.6. To get the wider aperture zoom back to the widest setting. The low f number helps determine the amount of background blurriness and how effective the lens may be in dimly lighted situations. Before purchasing a lens educate yourself about the lens also consult with fellow photographers.

A blurred background can work best when the subject is close and far away from the background or use a zoom lens for a narrow depth of field standing as close to the subject as possible. A point and shoot with a good optical zoom should also create this effect. For a great composition be sure to fill your frame with your subject.

If you are ready to take that photo, choose the f4 or f5.6, or lower aperture and focus on the

subject. The subject should be sharp and the background blurred. This probably sounds confusing but once you start practicing you will see that it really works. Aperture rules should be learned not necessarily understood.

Aperture mode is my favorite mode. In aperture mode the shutter speed is set automatically. So choose an aperture and ISO, (keeping ISO to a minimum) that will allow the shutter to be kept to a number that is at least greater than the focal length of the lens. This helps assure that the image will be sharp. Settings vary greatly and are dependent on whether or not a tripod is used along with other light and motion factors and the focal length of the lens.



Our next LPS meeting is being held July 17, 2014, at 7:00 PM, at Independence Blvd., Baton Rouge, LA, and is held every third Thursday of each month. The guest speaker is Jay Patel, photographer who specializes in travel photography and excels in High Dynamic Range (HDR). Visit our website at: [Louisiana Photographic Society](#)



This - N-That

Hello Mr. Arbour,

I wanted to reach out to you and let your organization, Louisiana Photographic Society, know about NOLA.com's June photo contest. We are seeking photos that capture the essence of Louisiana summers or photos of snowballs, which are a symbol of Louisiana summers for sure. The contest closes on June 30, but I thought you all probably had some phenomenal snapshots to share!

Here's where they can upload their photos and get more details about the contest: http://www.nola.com/photo-contest/index.ssf/2014/06/share_your_snowball_and_summer.html#incart_river

Additionally, because I see that you all hold your meetings in Baton Rouge, we have a feature that we need to start up again called Lens on Baton Rouge. We just want to feature photos from around Baton Rouge. If you or your members have any Baton Rouge photos they'd like to send along at any time (**not just June**), we would absolutely love to feature them!

Thanks,

Kiri L. Walton/@kirilanice

Community Engagement Specialist | NOLA.com-Baton Rouge | The Times-Picayune
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PSA News

Free Mentor Services

Are you interested in learning more about a particular photographic topic?

Would you like to learn more about a specific area of photography from an expert who is willing to share his/her expertise?

Go to the PSA website ([http:// psa-photo.org/index.php?education- mentor-services](http://psa-photo.org/index.php?education-mentor-services)) to find a photographic topic and the PSA member who is expert in your specific interest.

The mentor will supply materials and the "HOW TO" via email. You must be a PSA member and be logged in on the home page to access this free member service.

There are many different mentors available for topics such as Cell Phone Photography, Portraiture, Macro, Still Life, Under Water, and Landscape Photography. See the list and use this wonderful member to member service. Contact Mentor Committee Chair, Sharp Todd, FPSA, GMPSA: mentors-director@psaeducation.org

GSCCC Monthly Competition

REQUIREMENTS FOR SUBMISSION OF GSCCC COMPETITION PRINTS

Pictorial Color, Black & White, and Nature Prints:

- ☑ maximum print size 16x20
- ☑ can be mounted or un-mounted, mounting board should be no larger than 20x24
- ☑ no minimum print size

You are welcome to submit the maximum size, but it is not necessary or recommended, as most LPS members submit prints sizes in the range of 11x14 or 8x10.

Photojournalism Prints: new rules effective June 2014 for PJ

- ☑ **print sizes are 8x10 or 8x12**
- ☑ mounted or un-mounted.

The print sizes were changed in order to encourage more participation in this category.

All prints submitted for GSCCC competition must be marked on the back with the following: title of print, maker's name, LPS, and the category. Review the rules at www.gulfstatesccc.org to ensure that your print meets the eligibility requirements for the category of entry. Prints may be either commercially or self-printed. Clear sleeve for protection is optional, but recommended.



*Congratulations,
Earl!*

"Family Time"

1st Honorable
Mention

GSCCC Nature
Prints
May 2014



*Congratulations,
Gene Bachman !*

**"Archbishop
Hannon's Funeral"**

Second Place

Photojournalism
Print Competition

June 2014

*Congratulations,
David Howell !*

"Poor Among Us"

Third Place

Photojournalism
Print Competition

June 2014





*Congratulations,
Cathy Smart !*

"La Jolla Sunset"

Second Place

Pictorial
Digital Competition

June 2014

*Congratulations,
Kathy Reeves !*

"Day Dreamer"

1st HM

Pictorial
Digital Competition

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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.

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

Reminder

This month is digital projection. Complete information may be found on the [website](#). Instructions begin on page 21 of the document.

Titles as follows:

- 1) Your name #1A (or #1B) Title of Photograph – **Color or Monotone Category**
- 2) Your name #2A (or #2B) Title of Photograph – **Color or Monotone Category**

DO NOT PUT YOUR TITLE(S) IN THE ATTACHED JPG FILE

Email to:
dpcontestcoordinator@laphotosociety.com

Subject: LPS Digital Projection Competition
DO NOT PUT SPACES OR PERIODS IN "LPS"

Send no later than **Monday** before 8:00 PM prior to the Thursday meeting.

Level B Photographers 2013 & 2014 YTD Acquired Points

SECTION 8 of our Bylaws outlines the procedure for moving from Level "B" to Level "A".

A member in Level B may voluntarily move up to Level A at any time

Movement from Level A to Level B is discouraged, and, if requested, can be approved only by action of the Executive Committee

Movement from Level B to Level A is required if the photographer accumulates 20 or more points in a calendar two---year period. Points are accumulated using the following scoring system:

- 4 points for first place
- 3 points for second place
- 2 points for third place
- 1 point for an honorable mention

Photographer	Total
Sheldon Anderson	25
Robin Stevens	17
Bridget Mayo	16
Dianne Richards	13
Bill Lane	11
Kitty Kuhnert	11



View from Above
Cathy Smart
1st Place



Courir de Mardi Gras
David Howell
2nd Place



A Tight Squeeze
Pam Perkins
3rd Place



Old Country Church
Bruce Roberts
1st Honorable Mention



Winter White
Kathy Reeves
2nd Honorable Mention



Evening Light
Sheldon Anderson



Dramatic Sky
Sheldon Anderson
2nd Place



A Place to Pray
Pat Beard
3rd Place



LA Red Hots
Chandan Sharma
1st Honorable Mention



Stained Glass Magic
Linda Weinstein



Tuba Reflections
David Howell
1st Place



Little Old House on the Prairie

Linda Medine

2nd Place



Wind in my Mane
Kathy Reeves
3rd Place



Raindrops on a Philodendron Leaf

David Arbour

1st Honorable Mention

Member Submissions



London and Paris

May 2014

By Sheldon Anderson

Weeks, months of planning and it's finally here.... May 16, we set out on a 15 day adventure to London, then train to Paris.

London, what can I say... Big Ben, London Eye, Tower Bridge, so much to see and where do we start. 6 days, feeling the miles of walking and the stairs to the top of St Paul's Cathedral. The View was worth the climb.



Then comes the 200+ MPH train ride to Paris. 2 1/2 hrs and we are there.. Drop the bags and off to our Paris adventure. We made our way to the hill top area called Montmartre, absolutely love this area.



We spent most of the 2nd day on a Hop on Hop off bus seeing all the top attractions and getting a feel of the city. Then comes our list of things to do, wow, thank God we planned ahead.

London was a joy to see but Paris, there are TOO many photos left to take in Paris. We ARE going back soon.



Paris is a must for the photographer without question.

If you like night photography, both London and Paris, start tuning off fountains and lights on many buildings at midnight. If you go in the summer, the days are VERY long and doesn't get dark till 10ish. VERY short window for photography that caught us by surprise. Weekends they stay on a little later.



Rent a scooter in Paris if you dare. Daytime it's crazy but you can park most anywhere and you cover so much ground. A GPS makes getting around great, other than the traffic. We rented in the evening, stayed out all night and had the city mostly to ourselves. After midnight subway and buses are very limited or have stopped. Scooter is the way if want to go longer.

Sheldon



Member Submissions

Great Photo Opportunity in Fort Pickens, Florida

by David Howell

My wife and I just returned from a visit to Fort Pickens which is located along Gulf Islands National Seashore near Pensacola, FL. It is a great place to visit for a weekend or longer. Only about six hours from Baton Rouge you will find a very scenic Seashore Park with white sandy beaches, clear blue green Gulf waters and abundance of wildlife. Photographers will experience endless opportunities for images of beautiful sunsets, birding, old Fort Pickens, and the Naval Museum. There are many other opportunities in and around Pensacola. There is a public fishing pier. You can catch fish and crabs and there is no license required.



The National Naval Aviation museum is just across the bay on the naval base. Admission is free and it is well worth the visit. Allow yourself plenty of time and lots of storage space on your camera card, you will want it!

This is the home of the Blue Angels and they practice on Wednesdays when they are in town. Bring your family, the show is free and you all will be amazed.



I am not a "birding" photographer, as I do not have the long lens required or the patience to sit and wait for the birds. However, I am amazed and love the great bird images I see at LPS. At Ft. Pickens you will find 40-60 Osprey's that nest there in the spring and summer. Many females are building nests or already nesting, the males are out fishing (ha that sounds like us guys)....sometimes the male will drop a fish in the nest to her. From what I understand most of them will migrate to Central and South America by the end of August. It is real easy shooting even with a point and shoot camera with zoom.



Fort Pickens has a great campground, I suggest you reserve your campsite in advance at <http://www.reserveamerica.com>. There are plenty of hotels in the Pensacola Beach area for non campers.



Quotable

"If I saw something in my viewfinder that looked familiar to me, I would do something to shake it up.

— Garry Winogrand

How often have you seen a photo that is missing something, thinking, "This is a good photo but I'd make it different somehow."? Sometimes small things make a big difference. Don't be afraid to shake things up.

"It can be a trap of the photographer to think that his or her best pictures were the ones that were hardest to get.

— Timothy Allen

Editing photos can often be the most difficult but also the most satisfying part. Sometimes taking a quick look at all the photos and then going away for a while before taking a closer look lends a fresh eye to your viewing. You may see things you did not notice previously. Stepping away from the mass of photos can make certain images stand out in your mind's eye, leaving a memorable impression that can characterize a good photo.

What photography quotes do you think everyone should know?

The Photographic Society of America (PSA) is a worldwide organization for anyone with an interest in photography and 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..

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.

To learn more about PSA and its activities, visit About PSA.



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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

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<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:

newsletereditor@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!