

LOUISIANA



Photographic Society

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OCTOBER EVENTS

October 4, 2014

Exhibit hanging

10:00 am Goodwood Library

October 11, 2014

Frogmore Cotton Plantation

6:00 AM

October 16, 2014

Monthly Meeting

7:00 pm

October 18, 2014

Tebow House Field Trip

7:00 pm

Monthly Competition

Prints

Open Theme



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

A New Place to Compete!

Beginning in November, 2014, LPS members will have the opportunity to enter images into competition on a global scale.

The LPS Executive Board authorized competition in the Interclub Projected Image Division (PID) of the Photographic Society of America (PSA), by unanimous approval of the present board members.

Competition within PSA brings several important benefits:

- PSA is an international organization, so competition will be on a large scale
- Images are judged against a scoring standard that is taught by PSA
- Competition is open to any member club

While several categories are available for interclub competition, LPS has initially selected the "Open" category for digital images. As we gain experience competing in this category over the coming year, we may decide to expand our options and compete in other categories in the future.

By entering the "Open" category, member's photos will be eligible for entry no matter what genre they depict.

The competitions will begin in November, and will consist of four rounds, on November 1, 2014; January 1, 2015; Mar 1, 2015; and May 1, 2015. There are six competition groups, A, B, C, D, and E. New clubs start in Group E. Six images, by six different makers, may be entered in each round.

Cindy Hunt, who also serves as our GSCCC Print Coordinator, has agreed to serve as our PSA representative for the competition, and will collect and upload our images to the designated area on the PSA website.

Please look for additional details elsewhere in this edition of Focus to learn more about this exciting new venue for competition.

In other PSA news, congratulations to LPS member and newsletter editor Renee Pierce, who is serving as the PSA Louisiana State Membership Director. Renee will be happy to answer any questions you may have about PSA.



-David Arbour

Exhibit Info

Louisiana Old State Capitol Exhibit

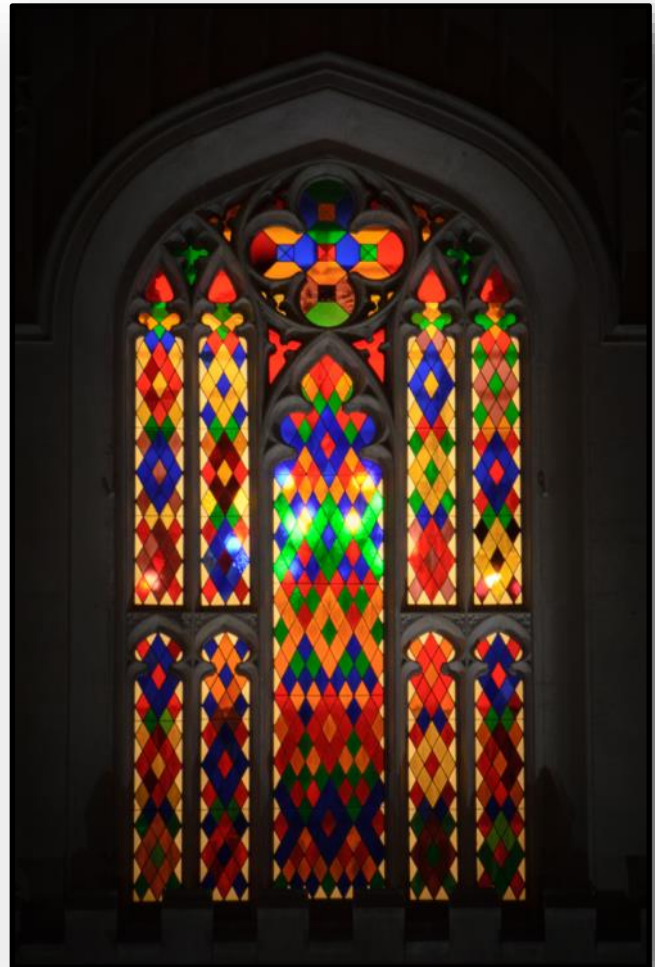
100 North Blvd, Baton Rouge, LA 70801

Exhibit Closes

Saturday September 20th

**ALL PHOTOS MUST BE PICKED
UP BETWEEN**

**SEPT 22ND AND 30TH
FROM 9 AM TO 3:30 PM
ANY DAY BUT SUNDAY**



Goodwood Library Exhibit

7711 Goodwood Boulevard

Hang Date: Sunday, October 5th
at 2:30 PM

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

Instructions are on the [website](#)

New Date

September Speaker

Bart Bennett is a native of Baton Rouge. His first interests in photography begin with a Kodak Brownie Hawkeye camera while on vacation in Florida. He then graduated to a better camera the German 35 MM Balda. Later in High School he became the Yearbook photographer and learned to build a darkroom and processed his own photos.

He was asked by his uncle, a forester, to process and enlarge some special photos showing great detail of tree rings. The greatly enlarged and high contrast photos helped, win a property line dispute in court.

Photography lead him down other roads too. He took Mardi Gras Balls, Dance Recitals, Karate tournaments, industrial photography, wedding photography aerial photography and photogrammetry

The first digital camera that he used was a Sony MVCFD75 Mavica 0.3MP Digital Camera. It stored mages on floppy disks holding a total of about 1MB. The second digital camera was a FujuFilm MX2900 with 2.3 mega Pixels 3 times optical zoom and 32MB SmartMedia storage. He is now using a Nikon Coolpix S100 16MB with SD card storage up to 64 GB with 5 times optical zoom.

His latest interest is in iPhone and iPad photography and special IOS applications. He currently designs and presents classes on iPhones and iPads for the Cajun Clickers Computer Club.

When you have an iPhone you're taking your camera everywhere you go.

The cameras that come equipped with the latest iPhone models are better than some point & shoots. They include applications that have HDR, auto-flash, filters and darkroom options, you always have a versatile and compact camera with you when you're on the go. But you can do so much more.

August Speaker Notes

Photographers see Batture Beauty

Louisiana Photographic Society members marveled at the black and white photos by Eleanor Owen Kerr, who addressed the group Sept. 18. Kerr showed the group her portfolio of the batture, or "no man's land," which is the area between a river and its levee. She primarily uses a 5x7 view camera. She advised to never stop looking for photo ops even if you think you're finished for the day. Keep returning to a site for new possibilities. Shoot your passion.

From left, are Dianne Richards, Jane Patterson, Kerr and Don Courtney.



Up, Up and Away with Hot Air Balloon Photography

Tips by David Peterson

The Ascension Hot Air Balloon Festival is September 26th and 27th. This is a great opportunity for people shots, fireworks, night time and photojournalism photography. Here is an article you may find helpful should you decide to give it a try.

They're bright and colorful; they usually come with beautiful landscape and skies surround them; and you almost can't go wrong photographing them. What are they? Hot air balloons! But, the truth is, you can go a bit wrong photographing them. So, I'm dedicating this post to tips for giving you a boost of confidence when you head out to capture these magnificent balloons.



Breaking Dawn Hot air balloons are often inflated during sunrise and lift off shortly after. This means the surrounding light will be very low, and you could also be shooting into the sunrise. Keeping these two obstacles in mind, there's a reason photographers grapple with lighting situations, and that's to produce awesome shots. Without creative lighting, a lot of images would be dull to look at. And in this case, the low light and silhouettes could be in your favor if you know how to work with them. Using a tripod will help you out a lot during the early morning light since your shutter speeds will be lower, especially depending on your f-stop setting. Since balloons inflate and lift off relatively slowly, say compared to a race car going around a track, you'll have time to position your tripod for optimal image capturing. With the sun coming up as the balloons inflate, you'll likely find yourself shooting into the light. This can create some terrific silhouettes, perhaps of the balloon master inflating his balloon. Try different angles so you're

not just shooting with the light in front or behind you. Side lighting might do the trick in your situation.



Fire! One of the coolest things about hot air balloons and photographing them is the fire that inflates them. If you're good with timing, these can be some of your best shots. One thing to keep in mind is that it will be harder to determine shutter speed with the blasts of light they create. Whatever your lighting situation is before they flare will change dramatically when they do, so be careful of over exposure. If you use aperture priority or another automatic mode, that will help. Then you can see what the camera picked for you and

go from there if you want to switch to manual mode.

If you go to a hot air balloon festival, they often have an event in the evening that is especially for lighting up the balloons. These events can draw large crowds, often due to the balloons, food and music. You'll contend with more people, especially families and other photographers, so keep in mind that getting an image without people in it if you're aiming for the whole balloon might be difficult. This example above is cropped along the bottom, likely to get rid of the crowds below. To find a hot air balloon festival near you, check out sites like [Hot Air Balloon Directory](#).



Blue Skies Above Naturally, when shooting hot air balloons, you'll be getting a lot of sky in your images. There are a few things to keep in mind because the sky is not necessarily the limit. If you have one, bring your polarizer filter. You'll want it to enhance the blue sky and to cut down on any reflections. If you don't have one, you can achieve a similar effect with an editing program, but that will take longer. In the image of a balloon floating in a cloudless sky, it's only interesting because the photographer used the rule of thirds and kept the balloon to the left third side of the image. Had it been smack in the middle, it would have been too boring. Instead, to keep your balloon in the sky

shots more interesting, try capturing more than one in the scene and play with depth. They often look like jellyfish in an aquarium when they're up there floating against a blue sky, so let them scatter and be creative.

Another technique is to zoom in on just the top or the side of a balloon – in other words cropping it. This can make for some great shots as well. Don't feel like you have to get the entire balloon in, in fact, it can be better if you don't.

Up Close and Personal A lot of times photographers forget to get more intimate with a hot air balloon setting. It's not always all about the balloons. A close up of the balloonist in his basket before lift-off, maybe as a silhouette, can make for some almost journalistic images. While it's tempting to think broad scoped, big skies, and all balloons, remember that sometimes what's right in front of you can be even more interesting.

Perspective: Under and Above In the realm of perspective, notice the balloon's backdrop. Are you in a mountainous or some other area of interest? If so, you'll be sure to have some great backdrops to work with. The trick then is to wait for the right moment when the background and the balloon create a stimulating image. You'll still want to keep in mind the rule of thirds because likely the backdrop will stretch the entire scene, so positioning the balloon on the left or right third of the screen will likely offer you the best results. Your other option is to photograph from right under a balloon. Between the basket, people, the fire, the rotund balloon, and natural lighting penetrating inside the balloon, you'll have a lot to work with.



If you're able to scope out the area ahead, see if you can get above the balloons and capture them as they lift off. It's a completely different point of view and one that's rarely accessible, so if you can, go for it! Lastly, a lot of balloons aren't just squares and stripes. They'll have some kind of picture or logo, so be careful not to crop those if you can help it. Cropping a repeated pattern like the stripes or squares is okay, but cropping an image usually doesn't look good.

Hot air balloons can be a fantastic subject to photograph because of the unique lighting when they fly, and their wonderful colors. Try taking photos of them this weekend. - See more at [Digital Photo School](http://DigitalPhotoSchool.com).

Education Corner

Basic Portrait Lighting Techniques

September 27, 2014

Jones Creek Library

10:00 am to 4:00 pm (Room 3)

By Bernard Gillette

One of the greatest challenges for a photographer is to understand and control studio lighting, and then apply it to portraits. Basic Portrait Lighting Techniques will be an introduction to those interested in studio lighting techniques and provide a foundation in all elements of studio lighting.

We will review the equipment - cameras, lenses, strobe lights and light modifiers. We will review quality, quantity and direction of light to posing your subject. We will show how to meter your set and subject.

We will demonstrate the intricacies of lighting patterns, including Rembrandt, butterfly, loop and hatch lighting and how to create the right mood. In the end our goal is to have you create stronger, more compelling portraits.

If you plan to attend one of the workshops please email
educationcoordinator@laphotosociety.com
to receive confirmation of attendance, as seating is limited.



Save the Date

Christmas Party
and
annual awards presentation

December 9, 2014

Field Trips

October 11, 2014 Frogmore Cotton Plantation, Ferriday, Louisiana

It is an 1800 acre working cotton plantation with 18 restored antebellum structures that date from the early 1800's. Our guide will share with us the evolution of change, from decade to decade beginning in the 1790's. The work habits and the slave customs are the main focus throughout the tour. The cotton will still be in the fields!

Cost: Cotton Historical Tour:	\$15.00;	Cotton, Modern Tour:	\$5.00
Plantation Civil War Tour:	\$12.00;	Both Historical Tours + Modern:	\$25.00

Note: Gates open 8:30 AM, Close 3:00PM. Meet at McDonald's at Drusilla at 6AM, leave at 6:30AM. We will be home no later than 5PM. We will stay at Frogmore until 12-1PM, eat in Ferriday and head home. Bring lunch money, entrance fees

October 18, 2014 Bunkie, Louisiana (Private Home & Property)

The home, its grounds, buildings, 80 tractor collection will be available. Each attendee is to provide the land owner two (2) 8x10's or (2) 8x12's of your work. **Property owners will provide lunch—RSVP to kbandphoto@att.net**

November 1, 2014 All Saints Day Cemetery Tour

New Orleans :

Lafayette #1 & #2; St. Louis #1 & #3; St. Roch Cemetery; Holt Cemetery

Lacombe, LA:

La Fontaine Cemetery; Cousin Cemetery; Williams Cemetery

Meet at McDonald's at Drusilla at 7:30AM and bring lunch money!

November 15, 2014 LPS Second Annual Photographic Mystery Tour

Meet at McDonald's at Drusilla at 8AM and bring lunch money!

November 22, 2014 Camp Moore Civil War Reenactment

Camp Moore is in Tangipahoa, Louisiana which is 25 miles North of Hammond, LA on Hwy 51. Take Exit #57 off I-55 and follow signs. Gates open at 9AM. Admission: \$5.00 adults. Bring lunch money! Meet at McDonald's, 110 Rushing Road East, Denham Springs, LA, at 7AM!

December 6, 2014 Sugar Cane Tour, Cora-Texas Plantation, White Castle, LA

Cost: \$25.00 includes lunch provided by local caterer in White Castle

The guide through the plant & in the fields is a retired Sugar Cane farmer. Any funds left over from lunch costs goes to Gary's wife. If we were not there Gary would be working in the fields harvesting cane. Everyone who goes on the trip will get to ride the sugar cane combine!

Cost #2: There will be lots & lots of photographic opportunities on this trip! Please expect all participants to provide our guide and his wife 2-8x10's or 2-8x12's from the shoot. You never know where your pictures will take you!

December 24, 2014, Bonfires on the Levee in Paulina, LA

Leave Baton Rouge at 4PM, to be in place at 5PM

Bonfires are lit at 7PM! It can be quite cold and/or wet; wear light boots and expect it to cool off!



Fall is approaching and a photographer's life changes. As the summer comes to an end the beautiful fall colors begin. It's time to get creative using light and those fall colors.

No, it is not necessary to leave our great state of Louisiana to get color. A couple of years ago I went on an exploration and hiking adventure in Tunica Hills just north of Baton Rouge in the fall. What sparked my interest was that I had heard that waterfalls exist here. With Louisiana's land being mostly flat it is almost miraculous to have waterfalls. When I got there I discovered secluded pathways, lots of trees that sported their color, and then those surprising waterfalls. When hiking in the woods usually you won't find large buildings, or many flowers, or lots of people, so a photographer must get creative. This is a good thing; not to mention the quiet solitude and amazement at nature's wandering's.

I was extremely excited when almost the first thing I saw on my hike was the sun beaming through the trees. Yes! I had my new wide angle lens with me. This was a perfect opportunity for a starburst. I had just begun to learn about starburst, what a moment, a starburst and a waterfall in the same scene. I chose to focus on that bright sunlight (not the waterfall) through the trees to create my starburst. They add so much impact to an image. Now to get this starburst the aperture must be set to a small aperture on a (DSLR) digital single reflex camera, which is an f stop with a larger number such as f16 or f22 and a wider focal length such as near 20. This starburst was captured at f22 with a wide focal length which caused lots of starburst points. The smaller aperture, such as this, captures a larger starburst and with more points. Because there was significant light the ISO was kept at 100. A wide angle lens is a great lens to use because they offer the wider focal lengths. Don't forget your tripod and remote switch, whether wired or wireless, for stability. Use the lens that you have available. Take many shots at different exposures and then compare them. If you have a point and shoot try using the camera's manual mode with a tripod. Starbursts are also created by night lights and even Christmas tree lights.



Waterfalls too can be shot with wide focal lengths and smaller apertures and slower shutter speeds if you prefer that silky smooth water, or if you choose to freeze the water or stop the action a faster shutter speed is necessary. More information will be given on waterfalls later.



Our next LPS meeting is being held October 16, 2014, at 7:00 PM, at Independence Blvd., Baton Rouge, LA, and is held every third Thursday of each month. Bart Bennett, a native Baton Rouge photographer, will be our guest speaker at this meeting. For more information visit our website at: [Louisiana Photographic Society](http://LouisianaPhotographicSociety.com)

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 Photojournalism

- ☒ 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.

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.

OCT	Prints	--- No Theme ---
NOV	Projection	Autumn Events
DEC		Christmas Party

All prints must be mounted (matting is an option) such that they are self---supporting for vertical display.

Frames are not allowed.

All photos shall be 5" X 7" or larger and not to exceed 24" in width. These are the outside dimensions and shall include the matting. This is a physical limitation due to display area.

Congratulations!

GSCCC Print Competition Winners



Through His Eyes
Renee Pierce
Honorable Mention
GSCCC August 2014
Photojournalism



Louisiana Red Hots
Chandan Sharma
1st Honorable Mention
GSCCC August 2014
Photojournalism



Members Beverly Coates, Toni Goss and Dede Lusk have a group portfolio published in the current *LensWork* magazine, Issue #114. The collaborative project is titled *La Louisiane Enchantée*. Additional images and an interview with editor Brooks Jenson can be accessed through the members only site, <http://www.lensworkonline.com>. Copies of the magazine or a DVD can be ordered through www.lenswork.com. More of their work can be viewed at their websites: www.bevcoates.com, www.tonigoss.com, and www.dedelusk.com.

Proper Care and Maintenance for DSLRs and Smartphones

Taken from [TheSnugg](#)

Rather than spending a lot of time editing out little specks of dust in post-production or sacrificing the quality of your images, get into the habit of regularly cleaning your camera. Although some of the newer DSLR cameras have internal cleaning systems that remove dust from the sensors, even these cameras don't fully remove all of the dust. If you want to have spotless images and extend the life of your camera, there's nothing better than a thorough but gentle cleaning. Just arm yourself with a lens cleaning kit and find a clean, dust-free area of the house with plenty of light.

Cleaning Lenses

Because camera lenses are expensive to replace or repair, it's essential that you clean them carefully. Always start with a dry cleaning. Use a blower to remove any dust particles from the lens. Avoid sweeping a soft cloth over the lens because this can pull dust particles across the glass, scratching it. Also, use a small pen brush to gently sweep in between the moving parts of the barrel of the lens. This will eliminate dust and keep the barrel working smoothly. Always use clean brushes to clean your camera so you don't transfer dirt onto the lens.

Cleaning the Camera Sensor

Out of all of the parts that make up a camera, the sensor is the most delicate. It's basically the heart of the camera. The sensor is easily damaged, so if you're not sure about cleaning it yourself, have a professional do it for you. Fully charge the camera's batteries before setting it to manual with a 30-second exposure. After opening the shutter, blow dust from the sensor with the blower. Ensure that you hold the camera so the sensor faces down and dust particles can easily fall out. For severe dust, use a moist cleaning. Gently sweep a lint-free pad that's lightly moistened with cleaning fluid over the sensor.

Cleaning the Mirror/Focusing Screen

Dust and dirt on the mirror and focusing screen of the camera won't affect photographs. However, if a lot of dust is present, it might impact your ability to focus. A quick blow with an air can can eliminate any dust. Always be gentle because the mirror of the camera can get easily damaged.

Cleaning the Outer Casing

The outer casing of a camera is often what persuades consumers to purchase it. It basically determines the appearance of the camera. If the outer casing is dusty or dirty, it's best to clean it off. Not only will this maintain the aesthetic appeal of the camera, but it will also prevent dirt from getting on the inside of the camera. A quick but gentle wipe with a damp cloth should do the trick. Always clean the outer casing before cleaning any other parts of the camera.

Cleaning the Accessories and Camera Bag

Cleaning the accessories that come with a camera is also essential to keep them working correctly. Whether they are electric or mechanical, if the accessories don't work right, it can be disastrous and impact your photography significantly. Whether you're cleaning a battery charger or a tripod, a swift blow with an air can or a gentle wipe with a soft cloth can eliminate dust buildup. A dirty camera bag is bound to result in a dirty camera. This is why it's essential to keep the camera bag clean at all times. To clean the bag, remove all equipment from it and vacuum the inside of the bag until any signs of dirt, dust, and sand are gone.

Cleaning a Smartphone Camera: Care and Protection

Many people use their smartphone to take photos or record videos because they always have it with them. To continuously get quality photos and footage, cleaning the lens is a must. To do this, use a microfiber cloth or a Q-tip. Avoid using a paper tissue because this can leave tiny scratches on the lens. Lightly dampen the cloth or Q-tip with lens cleaning solution, and wipe it over the lens in a circular motion. To keep the lens as clean as possible, always carry your smartphone in a case.

This - N-That

The 225 Magazine is accepting submissions until October 6, 2014 for its reader photo contest. The categories' include:

Abstract	Children	Drinks
Food	Instagram	Nature
Portrait	Pets	Only in Louisiana

Category winners and an overall "Best in Show" will be chosen and receive prizes. For complete details and rules, visit 225batonrouge.com/photocontest



Coalition to Restore Coastal Louisiana (CRCL) is having a photo contest now through October 12, 2014.

2014 commemorates the 26th annual National Estuaries Day and the second annual National Estuaries Week: September 20-27, 2014. Over a quarter century after the first National Estuaries Day in 1988, we under-

stand that estuarine ecosystems serve as natural barriers to buffer against storms and floods, absorb and store carbon, and provide critical habitat for commercial and recreational fisheries. The need to protect and restore these critical places has never been more pressing.

We want to see how YOU spend your time either in our estuaries or enjoying the seafood produced in these vital estuarine nursery grounds. Send us your picture with a caption and we'll post the top five on our website, Facebook, and Twitter! Top five winners will also win a free membership to CRCL.

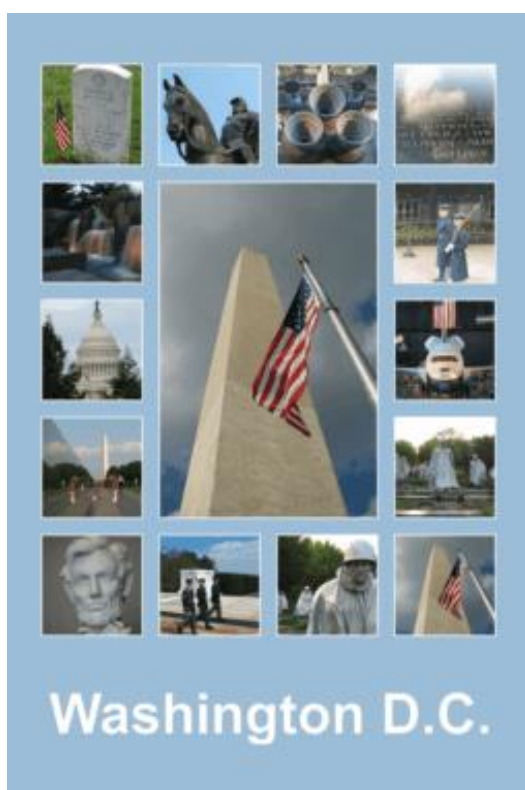
We will award two prizes, one in each category:

Three Pelican Category: At CRCL, we love our three pelican logo. We want to see if you can capture these mesmerizing birds flying high, swooping down or sitting low in a group of three. The best picture in this category will win a Tabasco Gift Basket.

Loving Louisiana's Coast Category: This category includes everything great about Louisiana. Seafood, sunsets, boats, beach, marsh, trees, anything that you love about Louisiana. The best picture in this category will receive a Ruby Slippers Cookbook, Sarah Ott Bracelet and a CRCL hat.

For more information about the photo contest, please visit <http://crcl.org/events/national-estuaries-week.html>.

Found this on a photography blog I watch and thought it was pretty cool. It is free software to create collages. The holidays are coming, this might be useful...Check them out at Photospills.com. Here are a few samples.



2014 PSA Mid-Atlantic Chapter
National Photography Cups Competition
Closing Date: November 1, 2014



IMAGES UPLOAD SITE IS NOW OPEN

The First Annual PSA Mid-Atlantic Chapter National Cup Competition judging event will be held on November 8th, 9th, 2014. **You do NOT have to be a PSA member to enter.** We will follow PSA definitions, with the following sections:

SECTIONS:

The PSA MAC National Cup Competition in this November, 2014 will have four sections:

- A** - Digital Color - General/Open
- B** - Digital Monochrome - General /Open
- C** - Digital Nature - Open
- D** - Digital Nature - Wildlife

AWARDS:

Over 100 awards to be presented which including:

- 12 Polished Metal Trophies/Cups
- 16 MEDALS including Judges Choices and Chairman Choice
- Minimum of 80 HM Ribbons (up-to 10%)

ENTRY FEE:

- Pay with CHECK or PAYPAL
- \$7.00 USD for any individual section
- \$28 USD for all four sections

Click the link below for the complete rule
[2014 PSA-MAC National Photography Cups Competition](#)



Sunrise on a Wing
Cathy Smart
1st Place



Into the Wild Blue Yonder
Kathy Reeves
2nd Place



Fill Her Up
Renee Pierce
3rd Place



Night Lights
Kathy Reeves



Cog Railway Climbs to the Top
Sheldon Anderson
2nd Honorable Mention



No Introduction Necessary
Bernard Gillette
3rd Honorable Mention



Bed of a Chevy
Robin Stevens



Close Call
Mark Canatella
2nd Place



Blue Truck
Bill Lane
3rd Place



Spiffy Studebaker
Kitty Kuhnert
1st Honorable Mention



Early Arrival
Debra Canatella
2nd Honorable Mention



The Number 4933
Cathy Smart
1st Place



I See This Train a Coming
Theresa Mullins Low
3rd Place



Beer Truck
Janet Gelpi
Honorable Mention

PSA Interclub Competition

This competition will be held four times each competition year, beginning in the fall. Judging will be in November, January, March, and May. Any club that is a PSA member may chose to compete as a club, with honors awarded to individuals, and to the clubs with the highest accumulated points for the year. The photographs will be digital only and will meet PSA's general requirements for photographs entered into exhibitions. (The photographic work must be the maker's, commercial clip art is not allowed, etc.) The category is General, and includes Alterations.

Each club may enter up to 6 images per competition from 6 different makers. (A full complement for one season would be 24 images. Only one image from the same club maker per competition is allowed.) Make-up images are not eligible for honors. No more than one month's images may be made up in one season. Once an image has been entered into the Interclub PID Competition, it is ineligible for re-entry in this competition only, even from another club. No two clubs may submit images by the same maker. (The first club submitting an image by the same maker is considered the legitimate submitter for the season.)

Qualifications for Images

Each image must have the following maximum size:

Horizontal images will be no more than 1024 pixels wide or 768 pixels tall.

Vertical images will be no more than 768 pixels tall.

(Unless your image proportions are in the exact ratio of 4 to 3, one of these dimensions will be less than the maximum. The images will be projected as received, as long as not over the maximum.)

Save the file in jpeg format only. (There are no file size restrictions.) sRGB color space is recommended for optimum results. File name restrictions are only those that are designated on the entry web page. The web site will send an automatic response back to the representative, confirming entry. If entries are submitted after the closing date for the competition, they may be refused acceptance.

Judging

Images shall be scored from 1 to 5, with the maximum total score of 15 possible. 20% of the scores, excluding non-eligible make-ups, will be eligible for honors, based on highest scores. If required, from that lowest eligible score group only, entries in excess of the needed number shall be dropped using the standard "IN" and "OUT" voting method. (At least two judges must vote an image in.) Once the approximately 20% have been selected, the judges will select approximately one half for Honorable Mention, and one half for Award, again using "IN" and "OUT" method. Finally, from the awards only, one image will be selected as Best of Show. Scores are **not** to be readjusted, based on the honors level received. Judging of one Group are by a Host club that belongs to another Group.

Member Submissions

"Raising the Steeple!"

By Cindy Hunt and Linda Medine

One day in September we took a drive along River Road looking for photographic opportunities. We had nothing in mind, just drive and see what we would find. As we stopped to shoot the usual dilapidated farmhouses and scenes that change with the seasons, a gentleman spotted us on the side of the road. His invitation to come visit the old church down the street set the stage for the rest of our day.

Built in 1871, St. Paul is situated on River Road in Bayou Goula and is cherished for its historical and architectural significance. The steeple was blown off of St. Paul Catholic Church and the Church suffered severe damage by Hurricane Gustav in September of 2009. The last Catholic Mass was held in this Church the Sunday before the hurricane. "The Friends of St. Paul Church Inc." was established shortly thereafter by this gentleman, who lives next door to the church, saving the 140 year-old building from demolition.

"Raising the Steeple!" is a historic restoration project being completed in several phases, and we had the fortunate opportunity to be given a tour by the founder. Anyone is invited to visit St. Paul Church, which is now non-denominational, just knock on the door of the founder's house that sits to the left of the Church. Here are a few images documenting the St. Paul historic restoration project by Cindy Hunt and Linda Medine.







Shoot Great Macro Photos — with a Cheap Plastic Cup

By [Joseph Linaschke](#)

Have you ever shot really close-up hand-held [macro photography](#) and struggled with keeping your subject still, holding your camera steady, or avoiding harsh, ugly shadows?

I'm going to show you how to solve all of those problems in just a few minutes with nothing more than a plastic cup and some scissors.

The Challenges

There are lots of challenges when shooting macro photography outdoors, especially if you're shooting handheld.

For one, things move. If you're trying to capture a bug, it's probably crawling away. If you want to shoot a flower, even the subtlest breeze can seem like a hurricane through a macro lens.

Secondly, if you're shooting handheld, it can be a real challenge to hold the camera steady. Even focusing can be tricky. But setting up a tripod to shoot something on the ground can be a real pain in the rear—and a tripod makes moving quickly very difficult.

Finally, if you're shooting outdoors on a sunny day, hard shadows can ruin your shot. But setting up diffusion panels and reflectors just adds another layer of complexity to the shoot that can leave you frustrated and take the fun out of your photography.

The Homemade Solution

All of these challenges can be overcome by a single, simple cup.

Here's all you need:

1. A white plastic cup
2. Scissors or a hobby knife
3. Black gaffer tape (bonus)



Visit your grocery store for white plastic cups—ideally the kind with a bottom that's slightly bigger than the end of your macro lens. The Western Family brand worked great for my [Panasonic LUMIX 45mm f/2.8 Micro Four Thirds lens](#).

Cut a hole in the bottom of the cup to match your lens size. If you get the sizing just right, it should snap onto your lens and stay there!

At first I just used the cup as is, but it started to crack pretty quickly after popping it on and off the lens repeatedly, so I added gaffer tape to seal the hole and keep the cup from cracking any more. You don't have to do this, but your modifier will last longer if you do.

How To Use It

Simply set the cup over your subject, like in the picture below. I'm using a [Panasonic LUMIX GX-7](#), which has the really nice bonus of the articulated LCD screen. This makes shooting objects on the ground, or down low, a lot easier.

Why It Works

Here's what's happening:

1. The cup solves the "moving subject" problem. If you're shooting a bug, it traps the bug and keeps it from crawling away. Also it blocks any breezes.
2. The cup acts as a stabilizer for your camera, instead of using a tripod. Of course it's not as solid as a big tripod, but it's a lot better than handheld.
3. Finally—and here's the best part of this—you get really soft, diffused light, even in the harshest of direct sun.



Check out the samples below, with and without the cup. What a huge difference!





Here are some shots of a flower on a bush, and a tomato on a vine. I couldn't set the camera down on the ground, but the cup still acted as both a wind block and a diffuser. As you can see with the tomato, it's not just about softening shadows, but eliminating harsh highlights as well.



Here's a shot I wouldn't have wanted to even try to get without the cup. I spotted yellow jackets flying into an air vent, and quickly put the camera over them to trap them so I could get a few shots. Needless to say, be very careful if you try something like this!



Limitations and Work-Arounds

One of the biggest immediate limitations is that you're pretty well locked into the distance from subject-to-lens. However, you could stack multiple cups (or cut the top off of one) to make your cup-modifier taller or shorter. Or look for different-sized cups to suit different needs.

If the end of your lens is bigger than the bottom of the biggest cup you can find, you can always cut more off the bottom until the cup is wide enough (as long as the lens is smaller than the *top* of the cup). But this could result in a very short cup—so again, consider stacking multiple cups.

Where to learn more

For more neat macro techniques, including cost-saving tips, check out my last article, "[Shoot Macro Photos — with a Pringles Can](#)" and watch my [Photography 101: Macro and Close-up Photography](#) course on lynda.com.

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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.

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

The LPS website has a 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**

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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!