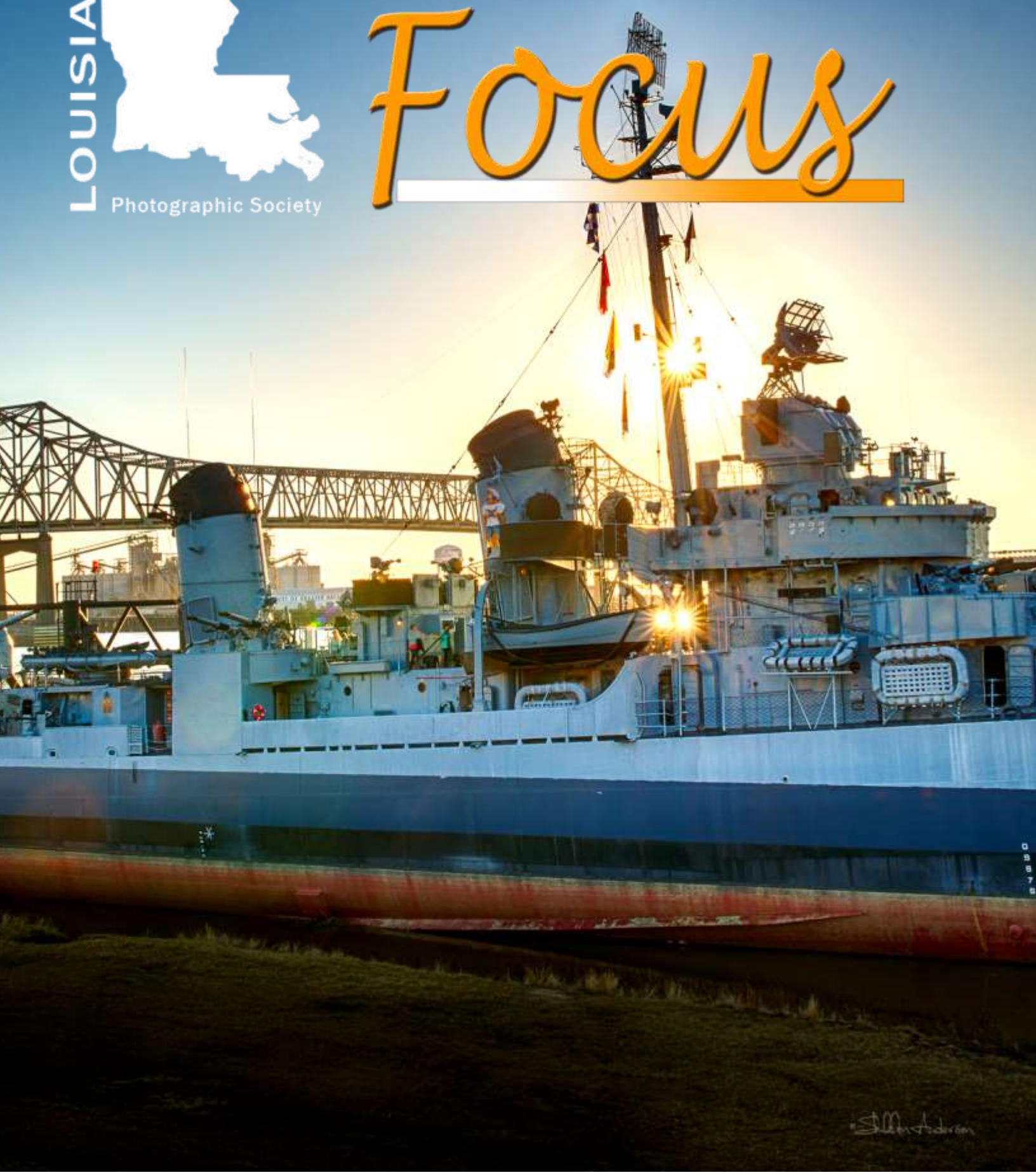


LOUISIANA

Photographic Society

Focus



© Still in Focus

FEBRUARY EVENTS

February 7, 2015
High Contrast Lighting
2:30 pm
Goodwood Library

February 17
Monthly Meeting
7:00 pm
Goodwood Library

February 24, 2015
Image Critique
6:00 pm
Fairwood Library



Cover photo : Sheldon Anderson

Louisiana Photographic Society
meets on the third Thursday
of each month at the
Goodwood Library
7711 Goodwood Blvd
Baton Rouge, LA 70806

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

LPS has had a very successful start to the new year. At the Livingston Parish Art Council there were so many LPS members that wanted to hang images, we had to limit it to 2 images.

The next weekend at the Livingston Parish Art Council, LPS had a mini seminar and reception at which there was standing room only. Livingston Parish Art Council hopes to give LPS more room next year. There were also many potential new LPS members in attendance.



I would like to thank our LPS member speakers for doing an outstanding job. David Howell spoke on the "Wow Factor", Sheldon Anderson on "Recreating What you Saw", and Bart Bennett on "Secrets of Smart Phone Photography". Thanks also to all the members that brought food for the reception and Kathy Reeves for pulling it all together.

Sheldon has expanded on his seminar given on January 10, 2015. The next Saturday, everyone was invited to downtown Baton Rouge on the Mississippi Levee for a night photography workshop. There were around 30 LPS members there. It was a beautiful evening and sunset. Fun was had by all.

If you could not make the first Night Photography Workshop, part 2 is on the way. On Saturday, February 7, 2015 at 2:30 pm there will be classroom instruction until 6:00 pm, and then outside application of what you learned. See the website and newsletter for details.

The mentor program has taken off. I want to thank all the LPS members for sharing your time and knowledge with the new photographers in our group. Sometimes by teaching we learn too.

LPS's goal in 2015 is photography education, and if you stay with LPS this year and attend our monthly meetings, go on the field trips and workshops, I feel you can move your photography up another level. I know you will make many new photography friends as well.

Watch LPS's website and newsletters for the upcoming field trips, workshops, and speakers. LPS has planned an exciting and fun year.

Linda Medine



Our January meeting was the first in in the newly renovated East Baton Rouge Parish Library located on Goodwood Boulevard and we had one of the largest groups ever! It was great to see so many familiar faces and meet guests.

As a reminder, if you enter from the newly opened Goodwood side parking lot you will head down the hallway to the right before entering the actual library. The room is at the end of the hall on the right. If you prefer to continue parking in the Garden Center parking lot and enter from the rear the room will be on your left as you enter. Hope to see you at 7:00 pm on Thursday, February 19th!

We will vote on separating the Monotone Category for Prints and Digital Projection into Levels "A & B". Currently they are combined into one category for both levels. Originally this was to see if we would have enough participation at both levels to maintain it as a combined category. After reviewing last year's participation, the Level "B" entries were very low. It is perceived that many "B"s may not want to compete in the Monotone category with the level "A"s. This is a recommendation to split the category to see if we can increase all participation.

Please be prepared to vote at the February meeting.

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Speaker Info



Chris Desselles

astrophotography

February 19, 2015

Chris' interest in astronomy developed from his love for sailing offshore. He picked up an interest in celestial navigation and decided to learn a bit more about it. Astronomy was an obvious off shoot of that interest. In 1973 he purchased a 6" Newtonian reflector that he used for over 30 years until a health issue ended his offshore sailing in 2007. He decided to get more serious with his celestial observing. In 2009 he purchased his current telescope. Very quickly he realized the potential of this new instrument and decided to give astrophotography a try. His enthusiasm for his new hobby has led him to invest in the necessary accessories and software for astrophotography.

A life long resident of Baton Rouge, Chris enjoys sharing his knowledge and enthusiasm of astrophotography with others. He has had two photos published by Astronomy Magazine's digital newsletter.



Dues Now Due

The grace period ends in February. As of March 1st our records will be updated to include only current, paid members. You must be current on your dues to participate in competitions, go on field trips and have your images entered in GSCCC and PSA competitions.. The first person in the household pays \$25.00 and additional members of the same family living in the house may join for an additional \$5.00.

WHAT DO YOU GET FOR YOUR \$25.00?



[Field Trips]

- ☒ Civil War Reenactments
- ☒ Sugar Cane Tour
- ☒ Flower and Plant Excursions
- ☒ Access to "non-public" places
- ☒ Hot Rod Shows
- ☒ Rural Life Events
- ☒ WWII Museum
- ☒ Out of Town Trips
- ☒ Annual Mystery Tour

[Competition]

- ☒ LPS monthly meetings in print and digital
- ☒ GSCCC monthly in print and digital
- ☒ PSA bi-monthly digital

[Exhibits]

- ☒ Livingston Parish Arts Council
- ☒ River Region Arts Council
- ☒ EBRP Libraries
- ☒ Old State Capitol

[Education]

- ☒ Enjoy informative speakers at monthly meetings.
- ☒ Build a network of experienced photographers to learn from and then share your knowledge with a beginning photographer!
- ☒ Lightroom
- ☒ Camera Basics
- ☒ Portraits
- ☒ Macro
- ☒ HDR
- ☒ Travel Photography
- ☒ Photo Critique/Evaluation

Field Trips

Field Trip Guidelines To participate in a daytime / one-day field trip, you must be a Louisiana Photographic Society member in good standing for 30 days and must have attended at least one LPS monthly meeting **or be a guest of a current member in good standing**. To participate in an overnight / two-three day field trip, you must be a Louisiana Photographic Society member in good standing for 30 days and have attended at least two LPS monthly meetings. These guidelines allow us time to get to know and better understand the capabilities and motivation of newer members who want to participate in field trips.

We are also asking that you register to attend the trips. (There is a link on the website.) **Registration is NOT mandatory but is PREFERRED.** It will help us better plan to have enough seasoned photographers on hand to help and allow us to notify you should there be a change to the event. Thank you for your cooperation.

February 21, 2015 LSU Rural Life, Battle of Baton Rouge Re-Enactment

The Union and Confederate armies, through the interpretation of living historians and re-enactors, return once again to Baton Rouge and the LSU Rural Life Museum for the annual Reenactment of the Civil War Battle of Baton Rouge.

When: February 21, 2015

Time: 8.00 am until 5:00 pm

About: The year 1862 saw the Civil War come to the doorsteps of Louisiana

Admission: Age 12-61: \$9.00 Seniors: \$8.00

Lunch: Bring lunch money: hamburgers, hotdogs, Chili dogs, jambalaya, soft drinks, water for sale.

Meet: McDonald's on Drusilla at 7:30AM

Equipment to bring: cameras, tripod, plenty of memory cards, charged batteries, manual; no flash; 18-55, 28-135, 16-35, 70-200, or 100-400

What I carry: Canon 24-105 + 70-300 or 100-400 + tripod

February 28, 2015 Ramblin' Oldies of Denham Springs, Holiday Inn South, Baton Rouge, LA

Time: 8:00 am until 5:00 pm

About: Classic Street Rods, 1949 or older. Most are "Daily Drivers"; some are "Trailer Queens" (only built for show); some are amazing; some are rolling junk. They are all beautiful in their own way; all make wonderful photo opportunities.

Admission: Free

Lunch: Bring lunch money: hamburgers, cold drinks, water, chips for sale

Options: there are automotive vendors; event t-shirts; Live DJ; swap meet, door prizes

Meet : McDonald's at Drusilla at 8:00 am

Equipment to bring: cameras, tripod, memory cards, charged batteries, manual; no flash; 18-55, 28-135, 16-35

What I carry: 16-35 + 24-105 + tripod

March 21, 2014 Southern Forest Heritage Museum, Longleaf, LA.

The SFHM is the oldest complete sawmill facility in the South. The complex is unique in that it is a complete sawmill complex dating from the early 20th century, and that it has the most complete collection of steam-powered logging and milling equipment known to exist.

Time: 9:00 am until 4:00 pm - Depart at 6:30 am

Admission: Adults: \$8.00; Seniors: \$7.00

Lunch: Bring lunch money; we will eat as a group at The Café in Glenmora, La (quality, country eating!)

Meet: We will meet at McDonald's on Drusilla at 6:30AM. We will leave McDonald's at 7AM for a two (2) hour drive. We will carpool! So...come with a full tank or be prepared to share gas costs if your ride.

Equipment to bring: sturdy footwear: there could be mud, un-even surfaces, rough terrain, wet conditions; This is a mill that shut down in 1961. It is not a "walk in the park"; please consider how you dress and what you carry! Once we get on site, there is light walking. If it is hot on March 21, 2015 we will all take it easy! Consider 16-35; 18-55; 28-140; 24-105; possibly 70-200 or 70-300, tripod.

What I carry: 16-35; 24-105; (maybe) 70-200; I do not use flash; if you have one you trust consider bringing it!

March 28, 2015 The Siege of Port Hudson Reenactment, Port Hudson State Historic Site, 236 Hwy. 61, Jackson, LA 70748 More detail as we get closer.

The Port Hudson S.H.S. near Zachary will host the annual re-enactment of the siege of Port Hudson on Saturday and Sunday. Visitors will have access to volunteer re-enactors in Union and Confederate campsites performing typical activities of the assaults. Soldiers dressed in authentic reproduction uniforms will be on hand to answer questions pertaining to the siege during the summer of 1863. The three branches of the services-artillery, cavalry and infantry-will be portrayed, as well as cooks, laundresses and salters.

When: March 28, 2015

Time: 9:00 am until 5:00 pm

Admission: Free

Lunch: Bring lunch money: Cold drinks & concessions are on sale by the Zachary High School Band

Equipment to bring: If we don't get an early start, we will walk a lot after parking! Consider: 18-55; 28-140; 24-105; 70-300 or 100-400. Tripod!

What I carry: 16-35; 24-105; 100-400. Tripod!

April 11, 2014 Vermilionville Living History & Folk Art Park, Lafayette, LA

April 25, 2015 LSU AgCenter Hammond Research Station,

150 acres of flowering trees, woody plants and flowers and Home of Louisiana Super Plants!

Field Trip Follow-Up

Low Light – Bright Back Light Workshop

By Sheldon Anderson

We had a **great** turn out for our in the field work shop. Thanks to all that attended!!!

To those that felt lost and confused as to how to attack my challenge, welcome to the world of hard knocks photography. We never know what the conditions will be at the time of a shoot so we must adapt to get “the” shot...

I must admit, my challenge was a hard one but we tend to retain more of what we learn on these than the easy ones. My goal was to get you outside your comfort zone. See 1st hand the limitations of your camera. See why a good tripod is so important. See where you need more knowledge of the concept and how to use your camera.. Did it work?

Location & Time... 5PM at BTR river front levee facing the USS Kidd, MS Bridge in the background **AND** into a very bright setting sun. This created an **extreme** back lit situation and maybe the hardest image to take.

My challenge... There is an image of Capt Kidd on one of the smoke stacks. This was to be our primary focal point, it must be in focus and properly exposed with the MS Bridge in the background. Then bracket to gain exposure on the high and low light areas in your composition. Here's what happened to all. Because the sun was so bright and strong shadows on the Kidd, the camera tried to average the overall image exposure. The ship was basically silhouetted and you couldn't even see Capt Kidd. Much less know it was the focal point of the image.

What did this show? One of the biggest limitations of all cameras.... It has no clue what you are trying to achieve so it just tries to balance to high and lows to a basic exposure..

Even the best camera could not have taken a good single photo under such extreme conditions.. But here's the catch, **your job depends on getting the image....**

What do you do?????? Move around to try to reduce the backlit sun or bracket the shot...
What the heck is bracket????

Bracket is a fancy way of saying:

- Taking several shots preferable on tripod; hand held can work if you are very steady, use a fast shutter speed and use the camera's bracket function (if it can take enough photos to cover the entire exposure range)
- With each having exposure levels covering each of the main elements to be in the final target image.
- Using the cameras built in bracketing function/s or manual exposure compensation adjustments. Rule of thumb: greater the high to low exposure range, the greater the number of images to be taken.
- While maintaining a fixed Focus Point, Aperture & ISO settings.

That sounds complicated: Not really if you understand your camera's features and how to manually change the exposure level.

Here's how I would attempt to take the images and I might have to switch to plan B later on.

1. Be prepared by bringing the tools that I might need... Camera, Lens, other misc items and **Tripod**.
2. Walk around; think about what the final image should look like.
3. Then figure out what to do to overcome the limitation of the camera and the location challenges presented.

4. Frame for best composition and not worry about the sun... **Yes**, not be concerned with the sun because I know what to expect and have the tools needed to do it..
5. Set my camera to:
 - a. Low ISO, adjust as needed to deal with any movement of the subject.
 - b. Aperture Priority, adjusted to get the deep of field I need.
 - c. set bracketing function to Max number of both + & - exposure stops and 1 to 2 stop increments between each.
6. Move focus point to the target, meter the image and take a burst of images.
7. Once you start the process, critical not to change the focus point of have camera shake.
8. Look to see if you have the target in focus, (you might have to use manual focus at times) in proper exposure and images with all the other elements in good exposure.
9. In this case I would have taken a 9 shot burst but most could only take 3 so most had to do other things.
10. Likely most of my 9 would have been over exposed and the target under exposed.
11. I would then use manual exposure compensation to shift the bracket group higher or lower exposure to cover the key elements. In this case to the plus side
12. Because most could only take a 3 shot bracket group. You would move one group to cover the highs, one for the mids and the last for the low (shadows).

What if my camera doesn't have bracketing (it's likely there, you just need to find it), how do I keep my job?

1. Instead of using bracket function do it all manually with exposure compensation.
2. Do everything just as above but use manual exposure compensation.
3. If you have live view, turn that on so you can see what the exposure level is or take a test image, keep adjusting your exposure level until the target is in proper exposure. This is now your base line or 0 point.
4. Then start taking a series of image +1, +2 etc then -1, -2 until you get all good exposure in all of you image components. I might take one extra at each end of the range for good measure. It might come in handy.

Now you have all the data you need to take to software to "recreate what you saw!!", present to the client, he'll be impressed, give you a bonus and keep your job.. Yes, software, I don't have the software.... How bad do you want to keep your job is now the question???? Here again, find the solution.

Why I did you put you guys thru this?

- To prove the limitations of your camera,
- show how much you know about exposure basics
- tools you need for a job
- knowledge level on your equipment
- burn into your mind a practice that will be critical in the future.
- Critical understanding of exposure adjustments needed for the other end of the range... "low light photography"
- To show how great "God's" creation "eye sight" is. This is basically what our eyes and brain does in a split second as we look around this great world. Building HDR (high dynamic range) images of everything we see billions of times a day.

I hope that when night fall, you had an understanding of what was needed to take those night shots. It's basically the same thing, capture all the critical components with multiple exposure images.

You likely found more cases where you had to manual focus and your camera was better able to deal with night photography than it could with my challenge.

Welcome to the world of HDR.

I went back this afternoon at the same time and created my version of the challenge and some other variations.. Along with the original images.. Here's the camera settings for the series... F22, ISO 100, 32mm, 1/160 sec for the base image, +4, +2, 0, -2, -4 were the bracket steps.



Part 2 - Understanding Bright and Low Photography

For those who:

Missed Chapter 1

Got totally lost in the challenge

Want to show off your work

Want to review and hopefully learn more...

You're in luck, Feb. 7th at 3:00 I will hold part 2 at the Goodwood Library!

- 1) Group discussion on "challenge" Please not throwing things at the instructor...
- 2) I bet you have a question of two!!!! Yes, I know it was HARD!!!!
- 3) Look at some of your photos...
(digital projection formatted images, no names and send to geauxphotography@yahoo.com)
- 4) Discuss how the challenge will improve most any light situation.
- 5) HDR discussion (more details in likely chapter 3)
- 6) Discuss "low light photography" and how to achieve some cool stuff...
- 7) Then go outside and photograph something...

It's my plan to talk concepts not technical junk... It may seem technical but I'm going to comment how I sort it out in my head. Who knows, it might help you...

Things you need to understand about your camera before this event...

- 1) Does your camera have a bracketing feature?
 - a. Do you know how to set it up and use it?
 - b. Spend at least 1 hour taking photos with it. Day and night photos.
 - c. If not, why not??? This is a must...
- 2) Do you know how to manually adjust your "exposure compensation"? Canon shooters will have to assist with this detail..
- 3) Set your camera to manual and adjust Aperture, Shutter and ISO
- 4) Bring your camera and it's manual...
- 5) Bring your tripod and camera shoe....
- 6) Cable release. Some had issues with their wireless shutter release and bracketing. Best to get a cable release. Most are less than \$15 for a no name brand.

We'll start at 3 pm and go till....

Are we having fun yet???

More to come but get started learning you camera...

Sheldon Anderson

GeauxPhotography.com

2015 Competition Schedule

FEB	Projection	2/19	No Theme
MAR	Print	3/19	Photojournalism
APR	Projection	4/16	No Theme
MAY	Print	5/21	No Theme
JUN	Projection	6/18	Old Everything [Barns/Signs/Etc. (Things Only)]
JUL	Print	7/16	Elements of Water [Snow/Rain/Fog/Ice/Water]
AUG	Projection	8/20	No Theme
SEPT	Print	9/17	No Theme
OCT	Projection	10/15	ZOO/Captive Animals
NOV	Print	11/19	No Theme

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

Digitally projected entries must be sent to the Digital Projection Coordinator dpcontest-coordinator@laphotosociety.com no later than 8:00 P.M. on the **Monday** before the Thursday competition.

Sizing guidelines:

Height 1200 pixels Width 1920 pixels
Total size should be less than 2.3 megs.

Full instructions may be found [here](#).

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.

Astrophotography! Since in photography, the skies have become captivating. Why not take a photograph of the moon and the stars and anything else that may be in space? I feel that as a photographer one should be familiar with all types of photography.

Astrophotography is not difficult once you have learned the basics of photography. It is the name given to photography that pertains to anything not on Earth. With our camera and lens available, capturing the moon and stars is possible. Even some compact cameras have this capability. Because everything is moving in space, and the earth is rotating, this may cause slight concern for that perfect image. So gather your equipment and experiment.

The photos in this article are images of a beginner to astrophotography. Not bad! They were taken with very different lenses. The moon was taken with a longer telephoto lens at 420 mm; the stars were taken with a wide angle lens at 25 mm and in both situations a tripod and shutter release was used. Bring a flashlight. For star images bring all your available batteries because star images require a long shutter speed.

After your equipment has been decided, determine the location. The moon can be shot in the city but the stars probably should be somewhere in the suburbs or even more rural where no lights exist and the sky is really dark. Shoot in manual mode when possible.



For the moon choose your longest lens available and then shoot with a shutter speed such as 1/200 second and with an aperture of about f10. You can choose ISO 100 because the moon is very bright. Remember to try different settings.



For star photos the DSLR lens should be set to focus at infinity. Some point and shoot cameras may have a setting for infinity. The white balance (WB) may be better set to tungsten rather than auto white balance if shooting in jpeg. WB is important to the colors in a photo because if not correct this could result in unwanted color hues such as everything in a photo has a hint of blue, red, yellow, etc. Most of the time my camera is set to auto WB because I shoot in RAW format. This format allows for maximum editing including changing the white balance. Use your lens at the widest focal length offered and your shutter speed should be the longest shutter allowable or even bulb. But experiment at different focal lengths and shutter times for the best results. If shooting stars, shoot in

the direction away from the moon because of its bright light. Try to find something interesting to be in the foreground. Consult your camera's manual to learn your camera's capability. Know your equipment.

Our next LPS meeting is being held January 19, at 7:00 PM, and is held every third Thursday of each month. Our scheduled guest speaker is Chris Desselles who will speak about astrophotography. Our next meeting and subsequent meetings are being changed to the Goodwood Library, 1st Floor, large conference room. For more information visit our website at: [Louisiana Photographic Society](http://LouisianaPhotographicSociety.com)



COUNTRY ROADS

FROM NATCHEZ TO NEW ORLEANS

Relics: 2015 Photo Project



In our ongoing effort to catalog every cultural nook and cranny in the region, we turn our gaze (and lens) to the forgotten, faded things. That crumbling bridge spanning out to nowhere. That echoing building with its occupants long gone. The theme is "Relics," and we're opening the door to your photo submissions.

Each month in 2015, we will profile a different photograph on the back page of *Country Roads*, accompanied by an interview with the adventurous photographer. Are you up to snuff?

Here's how to enter:

Send your submissions to photos@countryroadsmag.com with the subject line "Relics: 2015 Photo Project." Include a short description of the photo (including a title for the photo, location, and history if you can provide it).

All photographs should be at least **300dpi** and larger than **4.5 inches**. Photographers may submit up to four photos at once. We will be accepting submissions all year.



Congratulations, Sheldon Anderson, on being selected for the February issue!

PSA Competition

PROJECTED IMAGE DIVISION Interclub Digital Projected Competitions CALL FOR ENTRIES - DUE February 5th Each member may submit 3 images.

Competition Dates - This competition is held four times each year beginning in the fall, with four rounds in November, January, March, and May. Entries are due on the 5th of the month prior to each round. Call for Entries will be announced in the LPS monthly newsletter prior to each round.

Category - This is a general category open to all digital images (color, B&W, including alterations and manipulations).

Image Size - Horizontal Images - MAXIMUM 1024 pixels wide; **Vertical Images** - MAXIMUM 768 pixels tall (images exceeding these restrictions will not upload)

Format - JPEG only

Color Space - sRGB is recommended

File Name - Enter the Title of the image as the File Name (or Version Name)

Submit Entries - Email entries by the due date as follows:

Email address: psaentry@laphotosociety.com

Subject line: PSA Competition

Body of email: Enter "Title of Image - Your Name" (make sure the Title listed here matches the File Name of the image file)

Attach image

MAXIMUM of 3 images may be submitted per person for each round

Eligibility - All LPS members in good standing are eligible to participate. Dues must be paid up-to-date prior to submitting entries.

Club Entries Allowed - Each club may enter up to 6 images by 6 different makers for each round. The final images submitted for LPS will be selected by a committee.

Awards - Any club that is a PSA member may chose to compete as a club, with honors awarded to individuals and to clubs with the highest accumulated points for the year.

Contact - If you need assistance in preparing submissions or if you have any questions, please contact the PSA Rep at psaentry@laphotosociety.com.

**Congratulations to the following LPS Members for receiving PSA Awards
in the Projected Digital Image Competition Round 1**



Foggy Morning Flight
Renee Pierce
Honorable Mention



Exhausted
Linda Medine
Honorable Mention

**Congratulations to the following LPS Members for receiving PSA Awards
in the Projected Digital Image Competition Round 2**

Giraffes
Kathy Reeves
Award: Honors



Morning Catch
Butch Spielman
Award: Honors





In addition to the interclub competitions you, as an individual member of PSA, can enter contests. Some are digital and some are print. Categories include [Individual Creative](#), [Individual Portrait](#), [Photo Essay](#), [Nature](#), [Photojournalism](#), [Photo Travel](#), and [Pictorial Print](#). By visiting the links provided you will find all the guidelines and deadlines for submitting as well as galleries of previous winners. We as a club are limited to 6 images every other month but you as an individual member may submit on your own. I encourage you to consider [joining PSA](#).

Here is a partial list of the member benefits you receive for only \$45.00 a year:

- *PSA Journal* full-color monthly magazine (mailed & online) and annual *Who's Who in Photography* publication
- Opportunity to submit articles for potential publication in the *PSA Journal*
- Access to My PSA free web site services
(e.g., Image Evaluation, Mentors, Consultants, resource links, up-to-date product and book reviews)
- Free online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course
- **Free Study Groups:** online for digital images and via mail for prints
- Free services (e.g., Species Identification Service, Photo Travel Planning Service, Digital Product Information)
- Listing in and access to online Membership List following login
- Publication of photos on the PSA web site (e.g., a photo in the New Member Gallery on joining, in the Show Your Stuff Gallery on renewing for year two, and in ROPA Galleries following receipt of a PSA Distinction)
- Creation of a **personal photo gallery** on the PSA web site for posting up to twenty (20) images and a biography
- Use of PSA logo on personal web site and business card
- **Competitions** for specific topics/themes (e.g., Creative, Portrait) or format (e.g., 3D, digital essays, story boards, B&W prints)
- Reduced fee for PSA Adventures (e.g., Humanitarian trip to Cuba, cruises)
- **Discounts** on photography-related products and services






Digital membership - (Adult or Youth)	Includes online and mobile access to PSA Journal (NO printed PSA Journal by mail)
Digital Membership - Adult	\$45
Standard Membership - (Adult or Youth)	Includes printed copy of PSA Journal by mail AND complimentary access to online and mobile PSA Journal
Adult Membership	\$60

The Great Louisiana BirdFest

<http://northlakenature.org/birdfest/>

The Great Louisiana BirdFest is an annual event of the Northlake Nature Center. It is held each year in the spring (April 10-12) when many species are migrating north through Louisiana from Mexico and South America. (See <http://losbird.org/checklist.htm> for a birding checklist.) Our location in southern Louisiana makes this an excellent time of year for birding. The weather is typically warm but not yet hot and the trees are usually leafing out, but still thin enough for improved visibility. BirdFest trips will visit varied habitat including swamps, wetlands, pine savanna, and hardwoods of southeast Louisiana. Among the many excellent birding locations scheduled for this year's BirdFest is Pine Island, a rookery located in a private preserve. BirdFest includes birding trips, some Southern food and hospitality, and a few workshops. Check the details below and join us for good birding and a wonderful time. Before and after our scheduled trips, take a leisurely walk through the Northlake Nature Center preserve. There are seven miles of trails through our 400 acres, marked for self-guided tours. Habitats and features at the Nature Center site include a grove of giant southern magnolias, Cypress/gum swamp, and a beaver pond on Bayou Castine. You may see wood ducks, migrant warblers, and if you're lucky, our flock of over twenty wild turkeys! So, plan to take this pleasant walk.

eclectic
(adjective: composed of elements drawn from various sources)

Ellen Case Photography	Alice Case Painting & Drawing	Jackie McManus Jewelry & Ceramics
		

Coates Guest House
4518 Hyacinth Ave. (at Lee Dr.)
Baton Rouge, LA

PLEASE JOIN US FOR OPEN HOUSE
SUNDAY, FEBRUARY 8, 3:00-6:00 & FRIDAY, FEBRUARY 20, 5:30-8:00

For more information contact Ellen at ellencaseimages@gmail.com



PART OF THE
ART IN THE PARK
EVENT ON MARCH 21, 2015

JUROR:
BRIAN BAIAMONTE

DESCRIPTION/MISSION STATEMENT

'Picture Your Park' aims to engage the audience of City-Brooks Park in capturing a photographic image of the splendor of the BREC park setting. Located on 154 acres in the southwestern part of East Baton Rouge Parish near LSU, City-Brooks Park encompasses a playground, picnic areas, a recreation center, outdoor basketball courts, a tennis center, baseball fields, soccer fields, the golf course, dog park, croquet court, hard surface walking paths, a walking loop, and a fishing lake. Photos taken of people, animals, the landscape and architecture, or in any of the areas of the park are requested. Photographs will be judged on the following criteria: 1. conceptual and aesthetic quality and 2. adherence to the 'Picture Your Park' mission statement.

ELIGIBILITY

Baton Rouge Gallery invites photographers working in all mediums, styles and schools of thought to participate. Artists must be 17 years of age or older and may be amateur or professional artists. Any photographic process is acceptable as long as it is original work.

PRIZES

Cash prizes for first, second and third place.

JUROR

Brian Baiamonte is one of Baton Rouge's most prolific and widely respected photographers. In his 20 years as a professional photographer he has contributed to a wide variety of publications such as The New York Times, Paste, NPR and MTV.com, among many others. As well as his personal and professional photography, Baiamonte has long been an active member of the Baton Rouge community. In the late 1990s he owned Oculus Gallery, a space that led to the redevelopment of Baton Rouge's long neglected downtown district. He is currently co-owner of The Radio Bar, a popular bar in the town's Mid City area.

His photography encompasses a wide range of subjects and styles, and contains elements of both order and chaos. He aims to take photographs that can be enjoyed on both abstract and detailed levels, images that challenge the viewer's preconceived notions of how things are and should be. His pictures frequently chronicle the wild beauty – both natural and man-made – of South Louisiana, in often unexpectedly beautiful ways. His most recent projects exemplify the diverse nature of his work. Along with several commercial shoots he is currently working on a series involving 89-year-old blues pianist Henry Gray for The BluesMagazine; he has also taken haunting photos in Ferriday, Louisiana, a faded town that is the former home of rock and roll singer Jerry Lee Lewis.

SUBMISSION REQUIREMENTS

Submissions are preferably accepted via the online process at Entrythingy.com. Mailed submissions will also be accepted. All submissions must be received at the gallery by midnight on Tuesday, February 17, 2015. Cost of submission is \$10 per photograph entered. Artists may submit no more than one work to be considered for the exhibition. Chosen work should be presented either matted or framed and ready for hanging. Final work should be no smaller than 11" x 14". Physical application/ submission materials become property of BREC's Baton Rouge Gallery upon receipt. BREC and Baton Rouge Gallery reserve the right to use any images submitted for promotional purposes. Artists will be notified via email or phone of the juror's selections for 'Picture Your Park'. All judging will be done "in the blind" with juror having no access to applicants' names or any information connected to the submitted artwork.

IMPORTANT DATES

Deadline for Submission	Tuesday, February 17, 2015
Notification of acceptance into show	Tuesday, March 3, 2015
Deadline for delivery of photograph	Tuesday, March 10, 2015
Event Date	Saturday, March 21, 2015
Final Day to pick up photograph	Thursday, March 26, 2015

SALES

Photographs may be made available for sale as determined by the artist. BREC and Baton Rouge Gallery encourage all artists to price their work in a way that encourages sales. Artists will receive 50% commission on work sold during the exhibition. Checks will be mailed to the artist's address submitted in application process.

CONTACT

Jenny Poulter, BREC Special Facility Manager, Baton Rouge Gallery

Email: jpoulter@brec.org

Website: www.brec.org and www.batonrougegallery.org/art-in-the-park

Address: 1515 Dalrymple Drive, Baton Rouge, LA 70808

Phone: 225.383.1470



Exhibits

2015 Exhibit Schedule

You must be a current, dues paid member in order to exhibit

Questions? Exhibit Coordinator

Kathy Reeves exhibitcoordinator@laphotosociety.com

Greenwell Springs Library

11300 Greenwell Springs Rd, Baton Rouge, LA

Hang date: Wednesday, April 1st, 2015 at 11:00 am

Plan on 2 images but, depending on how many participate, there may be room for more. Also plan to go out to eat after we finish hanging the images!

Take down: Sunday, April 26th, 2015 at 2:30 pm

Bluebonnet Swamp

10503 N. Oak Hills Parkway, Baton Rouge, LA 70810

Drop off date: Thursday, April 28th, 2015

Located one block off of Bluebonnet Blvd. between Perkins and Highland Road.
Turn toward the Whitney Bank and follow N. Oak Hills Pkwy into parking lot.

Limit of 2 prints, matted and framed, no larger than 16x20

Theme -- "Nature of Louisiana", preferably images of Bluebonnet Swamp

We need a few volunteers to hang images.

Pick Up : Monday, June 1st, 2015 at 11:00 am

Goodwood Library

September 2015

Theme -- "Native to Louisiana"

Education

Critique Session

Ken Wilson is prepared to Critique 50 members' images x two (2) images each. You may send your images to him immediately at www.kbandphoto@att.net.

The DEADLINE for receiving members' images is February 10, 2015. Please Do not wait until the last minute! Start sending your images immediately!

The Critique will be on February 24, 2015 at Fairwood Branch Library, 12910 Old Hammond Highway, Baton Rouge, LA 70816. **We will start at 6:00 pm and be done by 8:00 pm. LPS has Room #2 reserved for our use.** [Register online](#)

Please review the LPS Newsletter regarding the Critiquing Process.

Aesthetics: 60%
Originality: 20%
Technical Aspects: 20%

NOTE: If something prevents me from attending (work) or I get too many images to Critique: Alternate/ Additional Date: March 3, 2015.



Photography Basics by Aaron Hogan

Saturday, March 14, 2015

MAIN LIBRARY

**7711 Goodwood Blvd., Baton Rouge, LA 70806
9:00 till Noon (Room 102)**

Aaron Hogan is the owner and principal photographer of Eye Wander Photo, a Baton Rouge photographer that specializes in capturing life in a beautiful yet natural manner. He specializes in weddings and portraits.

You will learn: camera functions, exposure control (aperture, shutter speed, ISO, focus, white balance), on-camera flash and available lighting techniques, plus lens use and composition rules for portraits and landscapes.

[Register online](#)

Future Workshops:

- Lightroom – Gene Bachman
- Still Life



Shrimp Boat Trawler
David Howell
1st Place



Mr. Bingle's Bignets
John Crifasi
2nd Place



Hidden Barn
Theresa Mullins Low
3rd Place



Big Ben
Sheldon Anderson
1st Honorable Mention



Brooklyn Bridge
John Crifasi
2nd Honorable Mention



Sundown Bear
Kathy Reeves
3rd Honorable Mention



© Janet Gelpi

A Boy and His Bible
Janet Gelpi
1st Place



Building a Nest
Chris Garcia
2nd Place



Bonfire Color
Nancy Clark
3rd Place



Bubble Baby Birthday
Kitty Kuhnert
1st Honorable Mention



Blue Doors
Pat Beard
2nd Honorable Mention



Boys
Rick LeCompte
1st Place



Tower Bridge
Sheldon Anderson
2nd Place



I Can Barely Keep My Eyes Open
Linda Medine
3rd Place



"B" is for Boat
Cathy Smart
1st Honorable Mention

6 Things You Didn't Know About Using Apertures, but probably should

Article from By Jeff Meyer, Written for Digital Camera World, June 21, 2014



One of the first things that we learn when we start taking photographs seriously is that 'aperture', the size of the hole in the lens through which light passes, controls depth of field.

A large aperture creates shallow depth of field while a narrow one creates wide depth of field. But there's a little more to aperture than that. In their latest guest blog post our friends at Photoventure take a closer look at this most fundamental photographic control.

1. Doubling and Halving

Apertures are often referred to as stops. Opening up the aperture by one whole stop or 1EV (exposure value) doubles the amount of light passing through the diaphragm, while closing down by one stop halves it.

However, modern cameras are usually set to adjust aperture in one third stops, something that can confuse novice photographers.

If you wish, it's usually possible to set a camera to adjust in half or full stops via the custom menu.

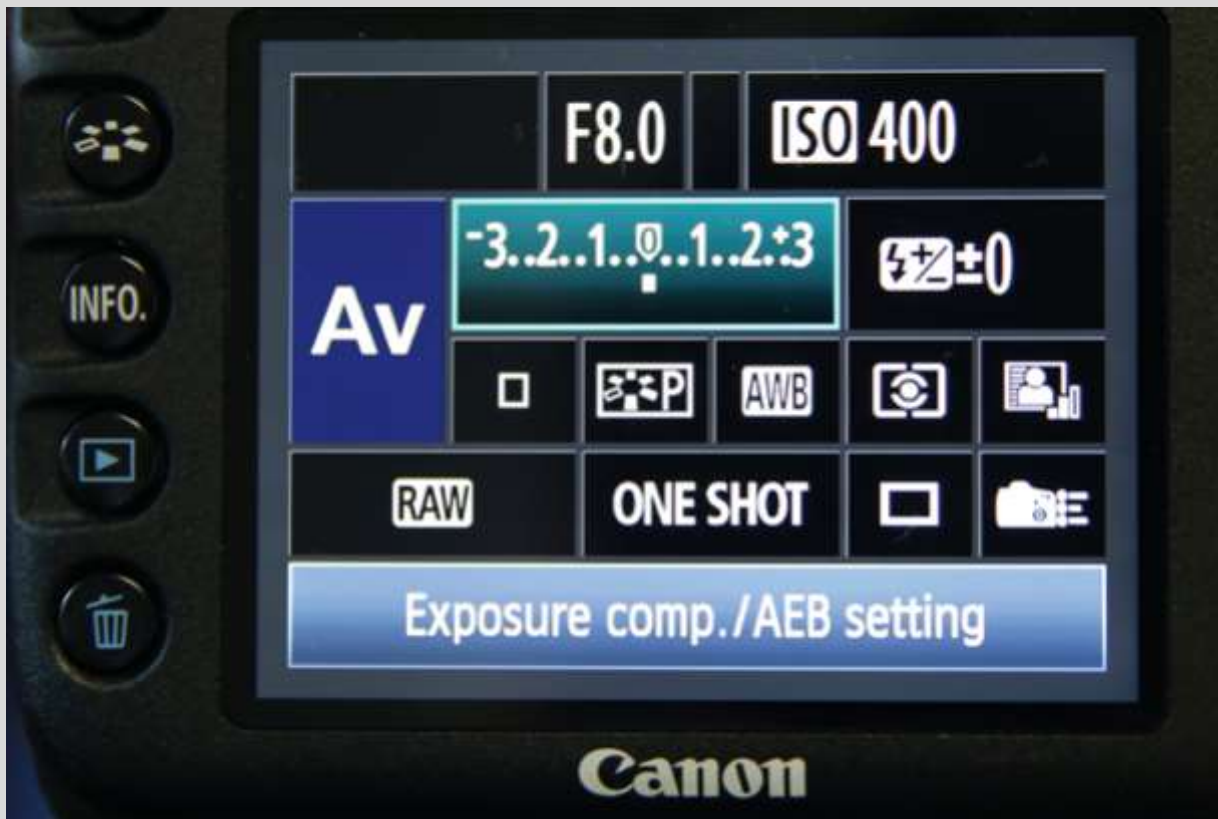
The full stop aperture settings that you are most like to encounter are: f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22 and f/32.

Other settings such as f/3.5 and f/6.3 are fractions between these whole stops. F/3.5 could be thought of as f/2.8 and 2/3, for example, and f/6.3 as f/5.6 and 1/3.

Understanding the doubling and halving effect of aperture is helpful when setting exposure and deciding which shutter speed and/or sensitivity setting to use.

If shutter speed is kept the same, the difference in exposure between opening up the aperture from f/8 to f/5.6 is the same as pushing sensitivity up from ISO 100 to 200; the image will be one stop brighter in both cases.

Similarly, if sensitivity is kept the same, the difference in exposure between a shutter speed of 1/125 sec and 1/60 is the same as adjusting from f/8 to f/5.6; again it's one stop brighter.



2. F-number

Many novice photographers are confused by the fact that a small aperture has a large f-number or f/number, while a larger aperture has small f-number.

This is because aperture is expressed as a fraction of lens focal length with 'f' standing for focal length.

Hence, an aperture of f/11 on a 100mm lens denotes an aperture with a diameter of $100/11$, which is 9.09mm. With a 50mm lens the same aperture (f/11) has a diameter of 4.54mm.

Clearly the same amount of light cannot pass through a 4.54mm diameter hole as passes through a 9.09mm, but the exposure at f/11 is the same with both lenses because the light loses more of its intensity as it travels along the 100mm lens.

The loss in intensity follows the inverse square law which says that intensity of the light is inversely proportional to the square of the distance it travels.

It can be shown mathematically as follows:

I=Intensity

D=Distance

$$I = 1/D^2$$

50mm lens at f/8

Aperture diameter = 4.54

Aperture radius = 2.27

Area of aperture = $2.27^2 \times \pi = 16.1883$

Intensity = $16.166/50^2 = 0.006475$

100mm lens at f/8

Aperture diameter = 9.09

Aperture radius = 4.54

Area of aperture = $4.54^2 \times \pi = 64.753$

Intensity = $64.753/100^2 = 0.006475$



3. Diffraction

While closing down the diaphragm to create a smaller aperture increases depth of field it also increases the impact of diffraction which softens the image.

Diffraction is the bending of light rays as they pass over the edge of the aperture blades. These rays don't converge on the sensor surface and consequently they give a soft image.

The smaller the aperture, the fewer the number of light rays passing through and the greater the proportion of rays being bent. As a general rule, it's advisable to not close down a lens aperture to the smallest value available.



4. Optimum Aperture

Most lenses don't achieve maximum sharpness when the aperture is wide open, they need to be closed down a little.

Sharpness continues to improve until the impact of diffraction becomes apparent. Somewhere in between is the lens's optimum aperture at which it produces the sharpest images. You can identify the optimum aperture of a lens by shooting a subject with plenty of detail at every available aperture. It's essential that the camera is mounted on a solid tripod and that you focus on exactly the same spot.

Then examine the images at 100% on screen to find the image that shows the subject sharpest and check the EXIF data to find which aperture was used.

This is the lens's optimum aperture.



5. Blade count and bokeh

The way that out of focus areas, particularly highlights are rendered is referred to as the lens's bokeh, a Japanese word that is pronounced in a number of ways including boke and bouquet.

Good bokeh is generally considered to have highlights that are rounded rather than having straight sides, for example, forming a hexagon.

The edges of these highlights should also be soft and not haloed or hard-edged. Photographers often describe an out of focus background with good bokeh as being 'creamy'.

Bokeh is a property of a lens rather than a camera with the optical elements and aperture come into play.

The best results are usually seen when the iris or diaphragm that opens to create the aperture has many blades (9 being typical) that have a rounded edge to create a near spherical opening.



6. AF and aperture

With the exception of some more advanced models, most modern cameras require an aperture of f/5.6 or larger for the AF system to operate.

However, this doesn't mean that you can't shoot at smaller apertures because modern cameras measure exposure and focus the lens when the aperture is wide open, only closing it down to the taking aperture shortly before the image is captured.

Thus if you mount a 70-200mm f/4 lens on a camera and set an aperture of f/11, it will focus the lens quite happily.

However, if you add a teleconverter to double the focal length of the lens, the effective aperture of this optical combination drops to f/8 and many cameras (apart from some more advanced models) will be unable to focus the lens.

Even high-end cameras may only be able to use the central AF point in these circumstances.

Fitting a lens with a wider maximum aperture, such as as 70-200mm f/2.8, allows the AF system too receive more light, which can often mean it performs better.

Member Submissions



Tom Bush, Rick LeCompte, Pat Reddick, Bridget Mayo, Beverly Coates

LPS Has Gone to the Dogs!

Last week LPS member went to the Denham Springs Animal Shelter to take photos of 50 dogs that need good homes. Participating LPS members: Tom Bush, Beverly Coates, Rick LeCompte, Winston and Pat Riddick, Bridget and John Mayo and Kathy Reeves.



Photo Credits:

Top: Bridget Mayo
Bottom: Pat Riddick

Top: Beverly Coates
Bottom: Bridget Mayo

Congratulations are in order for Cindy Hunt for completing the Individualized Photography Course offered through PSA. Her name will soon be listed on the [PSA web site](#), she will receive a course completion certificate and her name will be published in the PSA Journal. Congratulations, Cindy and please continue to take advantage of the benefits of your PSA membership,



Out and About
at the Livingston Parish Arts Council and downtown Baton Rouge for a night shoot. What an impressive bunch!



LPS OFFICERS

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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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Competition Review Chair:
Gene Bachman
pastpresident@laphotosociety.com



<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**

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!