

LOUISIANA



Photographic Society

Focus



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JUNE EVENTS

June 6-7, 2014

Field Trip to Rodney, Mississippi , Windsor Ruins, Lorman, MS Store Port Gibson, MS, Grand Gulf Military Park

June 19, 2014

Monthly Meeting

7:00 pm

Monthly Competition

Prints

Theme: Open

June 28, 2014

Field Trip around Baton Rouge
6:30 am Mc Donald's on Drusilla



Cover photo : Pat Beard

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

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

*Across from Louisiana State Police
Headquarters*

Guests are always welcome!

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

PO Box 83834

Baton Rouge, LA 70884

www.laphotosociety.com



President's Message

Customization is the Key!

I've been shooting my Canon 7D for almost 5 years, and you'd think I'd know about all the possibilities, options, and customizations that it offers. I learned recently that this was not the case, however.

For example, I only recently explored the capabilities of my camera to assign custom functions to some of the camera's buttons. Worse, I didn't know that some of the settings even existed.

In my case, I found three different button assignments that make shooting even more pleasurable.

First, I assigned the level function to my multi-function button (M-Fn). Now when I press the multi-function button I get an electronic level that helps me level the horizon in my shots, as well as alerting me as to whether the camera is tilted above or below the horizon.

Second, I assigned the autofocus point selection function to the multi-controller button on the camera. This allows me to change the autofocus point with little effort, which is very useful in many instances, and especially when you turn the camera from landscape orientation to portrait orientation, and vice-versa.

Third, I assigned a custom function to the depth of field preview button. Now, if I'm shooting in One Shot mode and need to change to AI Servo for a moving subject, I simply press the DOF preview button to change modes for a single image. It also works the other way round, changing AI Servo mode to One Shot mode for a single image.

Unfortunately, my old camera does not support a custom linkage that I'd love to have – some newer cameras allow you to link the autofocus point to spot metering, which I would find incredibly useful. I guess it's time to start putting my spare change into a jar and get ready for an upgrade.

I don't know how I went so long without being aware of these capabilities. I did read the manual, but somehow this stuff didn't register until I heard other photographers talking about it.

You, too, may find that you have overlooked some fantastic capabilities that are built into your existing equipment.

-David Arbour



Exhibit Info

Louisiana Old State Capitol Exhibit

100 North Blvd, Baton Rouge, LA 70801

Week of June 1st, Selection of accepted images and email the list of acceptances

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

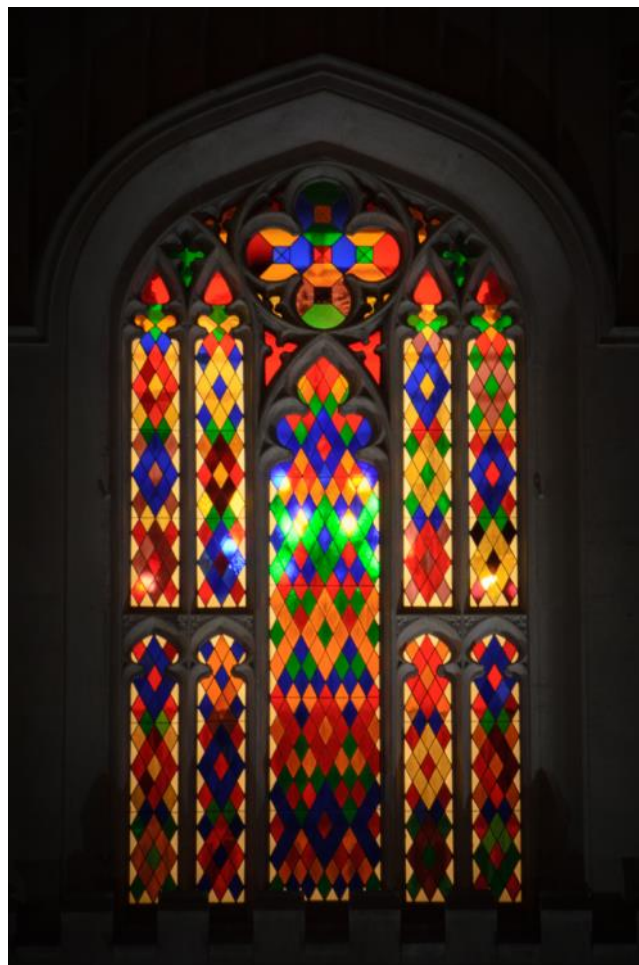
***Hosted by Secretary of State Tom Scheduler
and Old State Capitol Foundation***

**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

June Speaker Info



Our speaker for the June meeting will be Baton Rouge author and photographer Clay Coleman who is well-known for his depictions of the underwater world. His topic will be Oceans and Wetlands. His writing and photographs have appeared in national magazines such as *Sport Diver Magazine*, *Boating Magazine*, *Boating World Magazine*, *Rodale's Scuba Diving Magazine*, *Boating Life Magazine*, *Hawaiian Skin Diver Magazine*, and The Nature Conservancy's *Blue Planet Magazine*. His work has also appeared in the South Carolina Department of Tourism's annual vacation guide, *South Carolina Smiles and Places Magazine*.

In addition to print media, Clay was featured in the world premier edition of Dr. Walter

Stark's revolutionary CD Rom magazine, *Golden Dolphin*. Clay's work has also appeared regionally in *The Louisiana Conservationist*, and he was the feature story and cover photographer of the August 20, 2004 edition of the "Fun Section" of the Baton Rouge Morning Advocate newspaper.



Since then, he has contributed several photographs to The Fun Section, including the August 11, 2006 cover. His book, *The Certified Diver's Handbook: The Complete Guide to Your Own Underwater Adventures*, was released by McGraw-Hill in 2004, has been a consistent Amazon best-seller, and is also available in Spanish from Paidotribo Publishing. Clay's photographs have also been used for scientific reference by the GulfBase Research Group,

Fisheries and Oceans Canada, ReefNet's *Fishes of the Caribbean* reference materials, and most recently in Brandon Cole's book on circumtropical fishes, *Reef Life*.



His photography is currently represented by The Science Photo Library based in London and is marketed to textbooks, magazines, and digital projects worldwide. His work can be viewed on-line at <http://claycoleman.tripod.com>.

May Speaker Notes

MAY MEETING — MARK LAGRANGE

The May, 2014 program featured popular area speaker and nature photographer Mark Lagrange, who has previously spoken to LPS in 2007 and 2008 and, most recently, in May, 2012. On this latest occasion he spoke not of nature photography but on the contemplative and abstract aspects of photography, although not unexpectedly, his illustrative images came primarily from nature. He pointed out that the language of photography is filled with terms denoting conquest and acquisition — “taking” or “capturing” photos, what we “do to” an image, sending images away — rather than what the image does *for us*. Receiving an image rather than “taking” it demands a difference in thought and processing, and ideally a difference in our habitual patterns of living.

To be effective, contemplative images of nature require that the photographer reimagine the world so that the image communicates beyond the literal and obvious and allows viewers to begin thinking on their own. Clouds and sky are prime sources for abstract images that will allow a viewer to disengage the literal perception. Lagrange sees much of the work of photographers Freeman Patterson and Ansel Adams as examples of abstract imagery. He has also looked to impressionist painting, which he values as “unfinished work,” for abstract inspiration.

He suggests that, to take in more of a scene, one should get beyond the obvious and turn off preconceived opportunities or images. He suggests five techniques: 1. Give yourself permission to get beyond the obvious, first by just yielding to the temptation to get the obvious photo-op and getting that influence out of your system, and then looking for the unusual, the truly different view. 2. Embrace abstractions by forgetting about the literal subject and instead seeing lines, shapes and forms, such as curves, zigzags, circles, triangles, repetitive forms and bright spots. 3. Practice “OOF.” Put your lens “out of focus,” so that, instead of seeing the literal object, you must search out tones and shapes and colors. First analyze those features, and then bring the image back into focus for further interpretation. 4. Explore via “intimate landscapes.” Unfamiliar close ups of familiar objects, such as a portion of a horse’s mane or the smoothness or roughness of the bark of a tree can, as an abstraction, take on unusual and widely varying significance for viewers. 5. Minimize or carve out distractions to your message for the viewer. Distracting background details may be minimized in a foggy scene. (He describes fog as “nature’s lingerie.”) Color is not always necessary. A prosaic scene in color may achieve additional impact and be subject to further interpretation as a black and white abstraction.

Lagrange says that he is neither an amateur nor professional photographer, but describes himself as an “out-of-control enthusiast.” Nevertheless, his photos are published in various publications, including Audubon magazine and Outdoor Photography, he authored a 2008 article for *Focus* entitled “Fog Shooting,” and he has images included in an upcoming exhibit at the Smithsonian. He has traveled to numerous national parks and to other countries in pursuit of his passion for photography, and he has spoken and instructed in various venues, including GSCCC conventions and the Great Louisiana Birdfest.

By Bob Connell

Field Trips

June 6-7, 2014:

Rodney, Mississippi (almost a ghost town), **Windsor Ruins, Lorman, MS Store** (fried chicken & greens, a specialty!), **Port Gibson, MS, Grand Gulf Military Park**

This will be a long day! It will be hot, humid& historical. If you like old structures, old houses, old churches, old buildings and enjoy being with other photographers taking cool images this is the trip to be on! I encourage carpooling and caravanning! **This is a tripod fieldtrip! Consider bringing light boots, bug spray & sunscreen and hat or bandana.** I will bring a cooler with water & Gatorade. You are welcome to bring your favorite beverage and add to the cooler, or I'll carry your cooler in the truck!

NOTE: If there is enough interest, I'm considering going to NATCHEZ Friday evening to spend the night. The planned stops could easily consume 2-3 hours each! It's too far with too many opportunities for problems should we leave Baton Rouge at 5:00AM on Saturday morning.

Please contact me if you what to go on this event; contact me if you want to stay in Natchez on June 6, 2014. I'll try for better pricing! **The Best Western River Inn** (on the left, before you cross the Mississippi River Bridge to Vidalia, Louisiana) is \$99.00 for two (2) queen beds (n/s); 1 king bed (n/s) So.....two people in one room.....do the math! \$50 to sleep until 5:30-6AM!

If you ask why we do not stay in a place less expensive.....I take responsibility in providing safe places for all of us to stay as a group. Where we go to take images must also be of a standard that doesn't make anyone uncomfortable.

There are those who are members of LPS who are on a fixed income yet want to participate in events with their LPS friends. I have done everything I offer.....and have stayed in all the places I have asked you to consider. I can be reached at: www.kbandphoto@att.net to discuss! (Cell): 225-324-9234

June 28, 2014:

NOTE: If you thought June-6-7, 2014 was hot.....this will be hotter! And more fun! No getting up extra early! Time for breakfast downtown! No driving for hours with the sun in your eyes!

We will meet at McD's on Drusilla at 6:30AM! We can go downtown early (when it will be as cool as it will get!) We will cover 3-5 stops.....then go to **Poor Boy Lloyd's** for lunch! We will probably be all over the Parish after lunch.....looking for new places! We might just stay in the City! It wouldn't be an LPS Fieldtrip if you knew every place we were going!

a. Old State Capital

b. New State Capital

c. Old Governor's Mansion

d. Plantations

e. USS Kidd

f. LSU

g. #7

h. #8

i. #9

July 3, 2014:

WW II Museum

Meet at McD's at Drusilla at 7:30AM; carpool + caravan!

It's OK for tripods! Lots of details; lots of interest.....everywhere! Lots of extra-cool A/C! Gotta love it!

Lunch at the American Sector Restaurant

LPS Field Trip to Allen Acres in Pitkin, Louisiana
May 23-25, 2014
By Cathy Smart



Just Hanging Around

When traveling with a group of photographers you are likely to find yourself making U turns along the way to your destination. Something catches your eye and you've just got to capture that shot. So began our memorable trip to Pitkin, Louisiana. Our first U turn was at Krotz Springs Bait Shop, where, let's say, 'one man's trash isa photographers opportunity.'

And then there was that neglected farmhouse on the side of the road.....



Ripe For the Pickin

Circling back, again, the wildflowers were calling, as we reached the Visitor's Center in Washington., LA.

A quick drive through the quaint town of Washington, led us to a simple, yet historic, family cemetery.



Wildflowers at the Visitor's Center



Family Cemetery



Pitcher Plant

On the road again until we stopped for lunch in Pitkin. Following lunch, we were introduced to “Pitcher Plants” at Cooter’s Bog in Kisatchie National Forest before reaching our home for the weekend, Allen Acres in Pitkin, Louisiana.



Allen Acres

For the next two days, Charles and Susan Allen, gave us an enjoyable and memorable experience. Their Allen Acres B & B business card promises “A nature oriented reasonably priced quiet B & B in a rural setting near Fort Polk with butterflies, birds, flowers and fresh eggs” and it didn’t disappoint.



The Tree

The two days included hummingbirds, barns, bunnies, quail, chickens, yard art, labyrinths, the night sky, light painting, bees, butterflies, moths, hiking through the forest to the river and meeting and making new friends, oh and yes, wildflowers. We visited a nursery, where there were plenty of opportunities to capture the essence of the beauty of this area in flowers, bees, the setting and the hospitality of the owner, Jeff.

Another of our photo opportunities was the Talbert-Pierson Cemetery. As was typical to the weekend, while driving to our destination we saw a tree ---- should we stop? --- and then.....”a hawk in the tree - Stop!”

We did make it to Talbert-Pierson Cemetery, where there are unique grave houses covering several of the graves. The origins of the grave houses are uncertain but are a part of the Upland South Tradition.

On our final morning, Charles took us exploring for plants and the opportunity for capturing that contemplative photo abounded.



Pat Beard and Charles Allen enjoying their surroundings



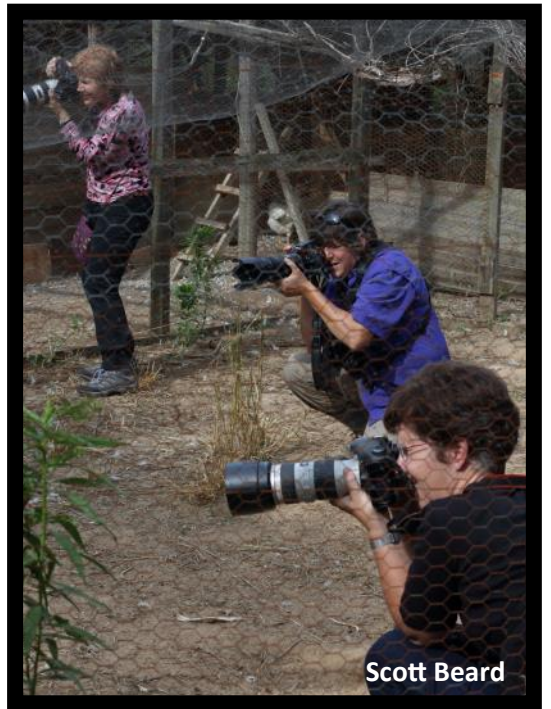
Thanks to Charles and Susan Allen for being the perfect host and hostess, and to Ken Wilson for organizing this trip.

Night Sky



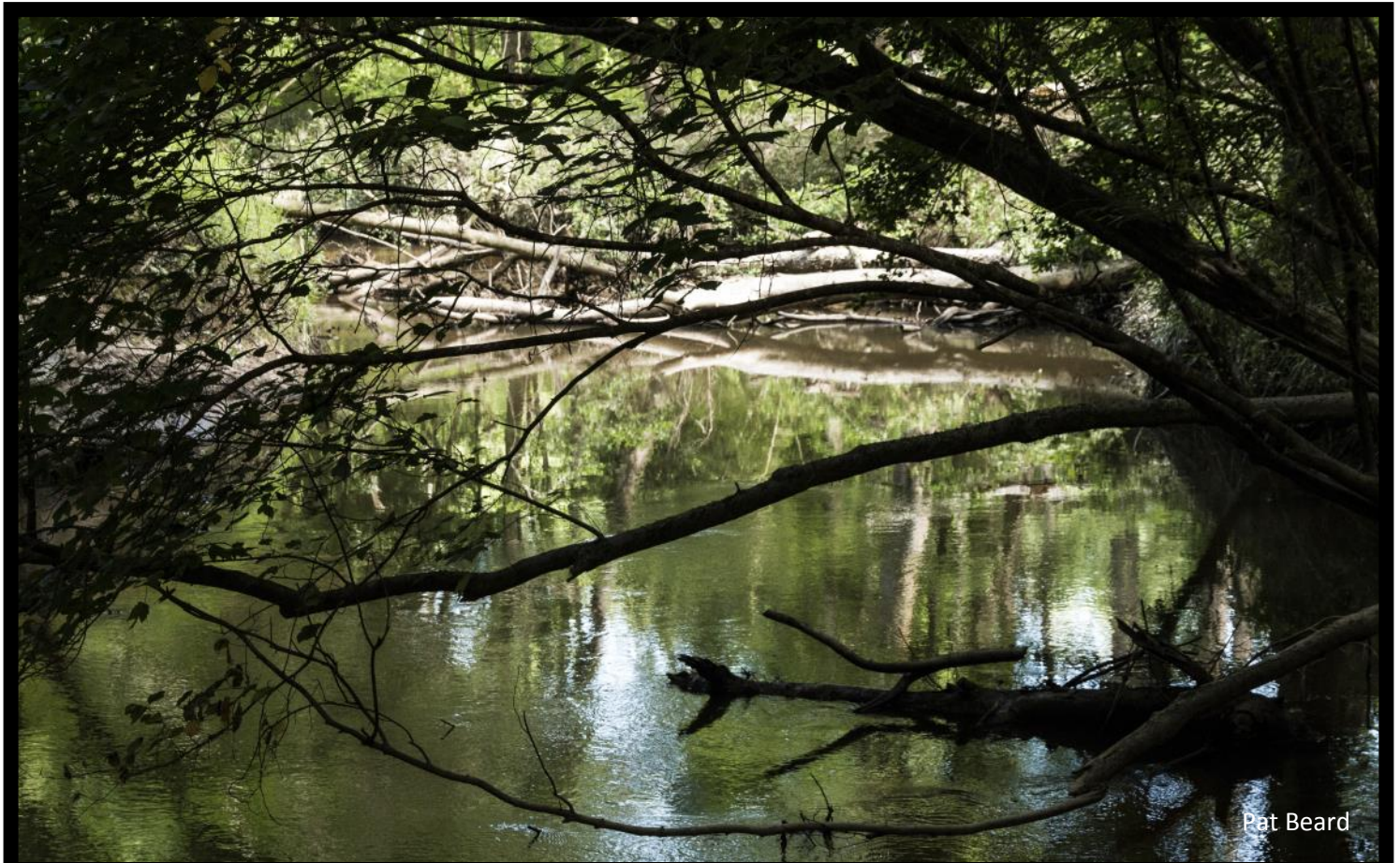
Images on the following pages were submitted by those in attendance on the trip.











Pat Beard



Pat Beard



Ken Wilson



Ken Wilson



Ken Wilson



Ken Wilson



Allen Acres Bed and Breakfast

*A Nature Oriented Bed and Breakfast Located in Rural
Vernon Parish in West Central Louisiana*

Allen Acres Bed and Breakfast is a 26 acre wooded paradise near Fort Polk and adjacent to the Kisatchie National Forest, near the picturesque Ouiska Chitto Creek. It is listed as a State Natural Area. The Allens have spent years developing gardens specifically designed to attract butterflies and hummingbirds. Trails with native trees labeled for identification are available on the property. A circular chicken pen with at least 19 different breeds of chicken and a flock of guineas can be seen and heard. Breakfast is your choice but the fresh eggs are very popular. Dr. Charles Allen, an accomplished authority on the native plants of Louisiana can provide tours, for a fee, to some of the rarest ecosystems of the Kisatchie National Forest, Louisiana prairies, spring-fed Bay Galls, or pitcher plant Bogs. The Enduro Trail is nearby in the Kisatchie National Forest and is great for ATV, Motorcycle, Mountain Biking, Hiking, and Horse use.

DR. CHARLES AND SUSAN ALLEN, INNKEEPERS
5070 HIGHWAY 399
PITKIN, LOUISIANA 70656
PHONE: 337-328-2252 OR 318-358-5194
<http://www.allenacresbandb.com>

PSA NEWS

The same definition for nature and wildlife categories will now be used in competitions and exhibitions by three major international photographic organizations.

1 June 2014 -- Three of the world's largest international photography organizations have defined a common definition for nature and wildlife photography. The Photographic Society of America (PSA) which represents 6500 members and 470 camera clubs, the Fédération Internationale de l'Art Photographique (FIAP) which represents more than 85 national associations and The Royal Photographic Society (RPS) with over 11,000 members will all use the same definition for nature and wildlife categories for their respective competitions and exhibitions.

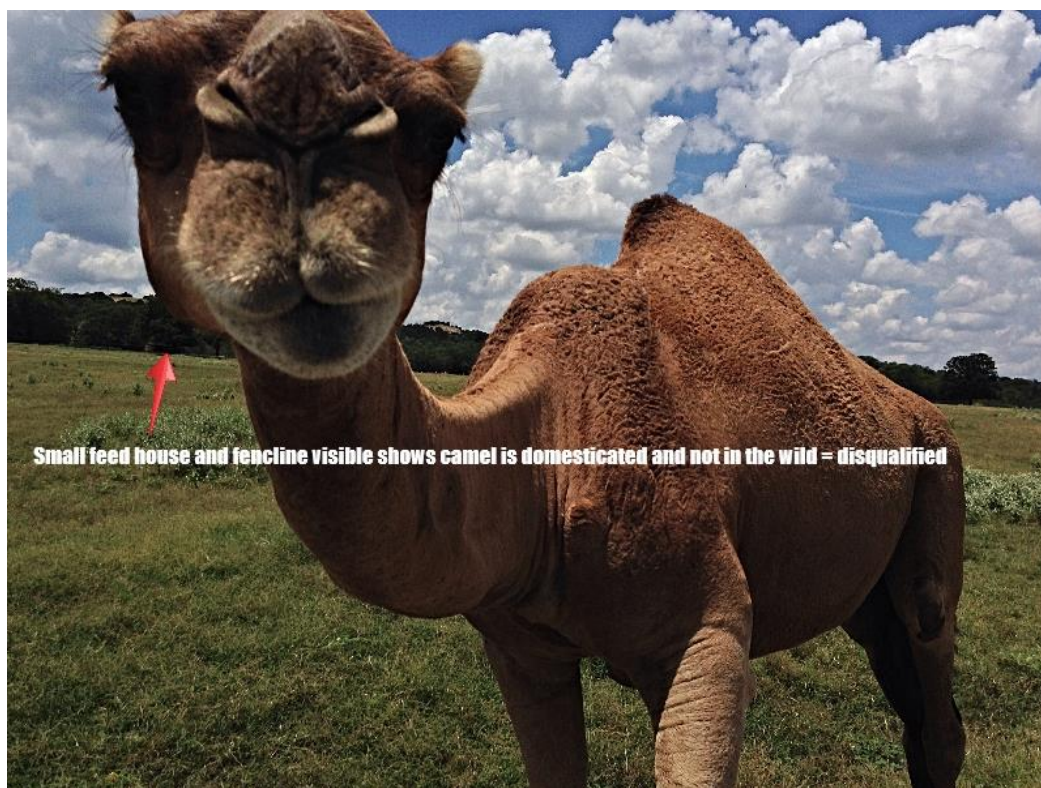
The new definition will come in to effect from 1 January 2015.

The introduction of a common definition is primarily intended to provide clarity to competition entrants. In addition, it will support efforts by all three bodies and their affiliated organizations to clamp down on those entering ineligible images or who set out to abuse the rules.

Commenting on the new definition John Davis / Riccardo Busi / Derek Birch, President of PSA / FIAP / RPS said: "The development of a common definition for nature and wildlife photography will be an important step in helping photographers, many of whom enter competitions internationally, know what the rules are. It will also provide organizers with a very clear definition when they need to deal with the problem of ineligible images. We would encourage other competition organizers to adopt the definition."

Nature Photography Definition

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.



No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.

[The Photographic Society of America](#) (PSA) is an educational non-profit organization founded in 1934, dedicated to the promotion of the art and science of photography. It is an international organization comprised of individual, club, federation and society members from around the world. The Society publishes the PSA Journal, provides recognition to international exhibitions, publishes an annual Who's Who in photography list, provides online education courses for photographers, offers study groups and other member services, conducts an annual Conference and offers events year-around through its Chapters, member Councils and Clubs, and provides honors, distinctions and other recognitions to photographers.

Have you ever questioned what stops action in a photo or considered what settings are required to stop action? The answer is a fast shutter speed. If you have a child to photograph or perhaps your interest is in nature such as birds, insects, and flowers, they all require a fast shutter speed to freeze their action and to create a sharp image. A fast shutter speed makes this possible without using a flash.

On one's camera a particular mode of shooting is selected once you have turned it on. With a DSLR you do not have to shoot in shutter priority (Tv) to control your shutter speeds. Compact or point and shoot cameras usually offer Program mode or fully Automatic mode, and then you usually see these little icons (pictures) on a command dial that represent other modes of shooting. The Kids and Pets mode or the Sports mode is the mode you choose for action shots which uses the highest shutter speed possible to freeze motion or action in an image.

Photography is all about light and your shutter speed controls the amount of time the shutter in your camera's sensor remains open to allow for the appropriate light. It is generally measured in fractions of a second. A fast shutter speed or larger number such as 500 or 1/500sec, along with other variables, is usually appropriate to freeze action. A slower shutter may cause blurriness especially in those action or moving shots.



Remember the triangle – Aperture (the size of the lens opening), Shutter, and then ISO (measures light to camera sensor). A larger aperture or smaller number is most often preferred, such as f4-f8, because smaller numbers allow for a larger lens opening or more light. The ISO is the last consideration when the appropriate shutter speed can't be achieved - increase the ISO setting. I too am learning that I can shoot at a higher ISO and not get as much noise as in the past. Digital technology has come a long way since its introduction. Try the ISO auto setting and know your camera.

My settings are generally shooting in Aperture priority (Av) mode or manual mode with the shutter speed kept to a number that is at least greater than my focal length or lens size. This enables action to freeze and better assures that the image will be sharp. My aperture typically is kept between 5.6 and 8. As always settings vary greatly and are dependent on whether or not a tripod is used along with other light and action factors and the lens.

Know the rules and break them. Photography is subjective.

Our next LPS meeting is being held June 19, 2014, at 7:00 PM, at Independence Blvd., Baton Rouge, LA, and is held every third Thursday of each month. The guest speaker is Clay Coleman, Baton Rouge author and photographer. He is well-known for his depictions of the underwater world. Visit our website at: [Louisiana Photographic Society](#)



This - N - That

LWF Announces Wildlife Photography Contest

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

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

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

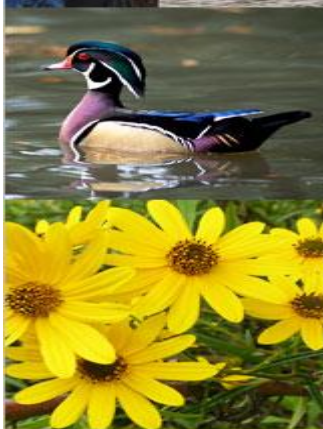
Categories:

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

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

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

View complete rules [here](#).



GSCCC Monthly Competition

PHOTOJOURNALISM PRINTS are needed for GSCCC PRINT COMPETITION!

Bring to June meeting or contact Cindy Hunt.

Photojournalism entries shall consist of images or sequences of images with informative content and emotional impact, including human interest, documentary and spot news.

The journalistic value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth and model or staged set-ups are not permitted. Techniques that add to, relocate, replace or remove any element of the original image, except by cropping, are not permitted. Techniques that enhance the presentation of the image, without changing the photojournalism content, are permitted. All adjustments must appear natural. Color images can be converted to grayscale monochrome.

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

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

The Importance of Image Analysis

by Cindy Hunt

As photographers, we are constantly analyzing images. We analyze our own images when we select them for competition entries. We analyze the images of others when we vote for them during the competition at our monthly meetings. We even analyze images when we "Like" them on Facebook. We all know that image analysis is subjective, and there is no right or wrong opinion. However, image analysis is very important in selecting entries for photographic competitions because many judges look for certain elements when assigning scores. We may improve our photographic skills by understanding what these elements are and how to apply them to our own work. We are occasionally reminded of these elements because they are vital to the success of an image, so a quick refresher from time to time will help to memorize and utilize them whenever possible.

The Photographic Society of America (PSA) offers an Image Analysis Course online which is available free to PSA members. I highly recommend this course to anyone serious about improving their photography skills. I recently completed this Image Analysis Course, and passed the test for judging PSA club competitions. PSA suggested that we share the following information with our camera clubs. The course provided an in-depth study of analyzing images using the elements as described below. According to PSA, using as many of the following elements as possible creates a fine photograph:

Impact is the sense you get upon viewing an image for the first time. This is the "WOW" factor. Compelling images evoke laughter, sadness, anger, pride, wonder, horror, dislike, discomfort, or any other intense emotion in the viewer.

Technical Excellence is the image quality, such as the use of retouching, manipulation, sharpness, exposure, depth of field, presentation, and color. This refers to the visual excellence of the image.

Creativity is the original, fresh, and external expression of imagination of the maker, and the viewer. The creative presentation will manifest itself a bit differently by each viewer.

Composition is important to the design of an image, bringing all of the visual elements together in concert. Proper composition holds the viewer in the image and prompts the viewer to create a meaning from the image. Effective composition may be pleasing or disturbing. Rules are meant to be broken, and your perception of composition may see beyond the rules.

Presentation affects an image by giving it a finished look. The mats and borders used, either physical or digital, should support and enhance the image, not distract from it.

Color Harmony is created when tones work together to enhance the emotional appeal of an image. Color harmony is not always comfortable and may be used to evoke diverse feelings. Color may very well be used to enhance composition by balancing the image much like a scale. Dark colors may appear heavy, and bright colors conversely may appear light. You may consider black and white here also. Tonality may take the place of color and serve the image in a similar way.

Interest Areas refers to the point (center of interest) or points (multiple areas of interest) on the image where the viewer wants to stop and view the image. There can be primary and many secondary interest areas. Occasionally, there will be no specific center of interest at all, when the entire scene collectively serves as the center of interest. Interest areas serve to keep the viewer's mind from wandering and create pleasant fixation points.

Light - The use and control of light refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is manmade or natural, proper use of it should enhance an image in every way, including but not limited to, color, highlight and shadow, exposure, distractions, as well as the impression of depth.

Technique is the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are part of the technique applied to an image. There may be any number of additional techniques you may discover.

Storytelling refers to the image's ability to evoke imagination in the viewer. A vivid imagination may be one of the most powerful tools in reading photographs, as each viewer may create a different story within an image.

For more information on the Image Analysis Course, as well as other courses and programs offered by PSA, visit www.psa-photo.org. You may submit GSCCC competition prints to Cindy Hunt and digital images to Gene Bachman. Contact us at GSCCCcoordinator@laphotosociety.com.



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 the competition is prints and the first month of the new policies for competition. Full documentation is available on the [website](#).

The most important things to remember for now are:

- ☒ All prints must be mounted such that they are self-supporting. Matting is optional.
- ☒ **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.



Night Lights in Baton Rouge
Cathy Smart
1st Place



Shaking off the Trail Dust
David Arbour
2nd Place



Extreme Experience
Renee Pierce
3rd Place



Up Up and Away
Kathy Reeves
1st Honorable Mention



Bubbles
Gene Bachman
2nd Honorable Mention



Air Brakes
Bruce Roberts
2nd Honorable Mention



Take Off
Bruce Roberts
3rd Honorable Mention



Safe
Bridget Mayo
1st Place



Campfire
Tina Harrison
2nd Place



Slot Canyon Falls
Sheldon Anderson
2nd Place



If I Hurry, I Can Beat The Other Boats
Pat Beard
3rd Place



Festival
Mark Canatella
1st Honorable Mention



People Watching
Robin Stevens
2nd Honorable Mention



Evening Tide
Cathy Smart
1st Place



Catch Me If You Can
David Arbour
2nd Place



Get Outta My Way
Pan Kaster
2nd Place



Angola Tumble
Gene Bachman
3rd Place



River Runs Wild
Sheldon Anderson
1st Honorable Mention

Member Submissions

Flower Photography

Flowers are among the most accessible, beautiful, and cooperative subjects to photograph. You can usually find a suitable candidate right in your own yard, or somewhere close by. If you locate a specimen whose image you would like to capture, it will gladly pose for you. The beauty of flowers is self-evident and unsurpassed by any of nature's other creations.



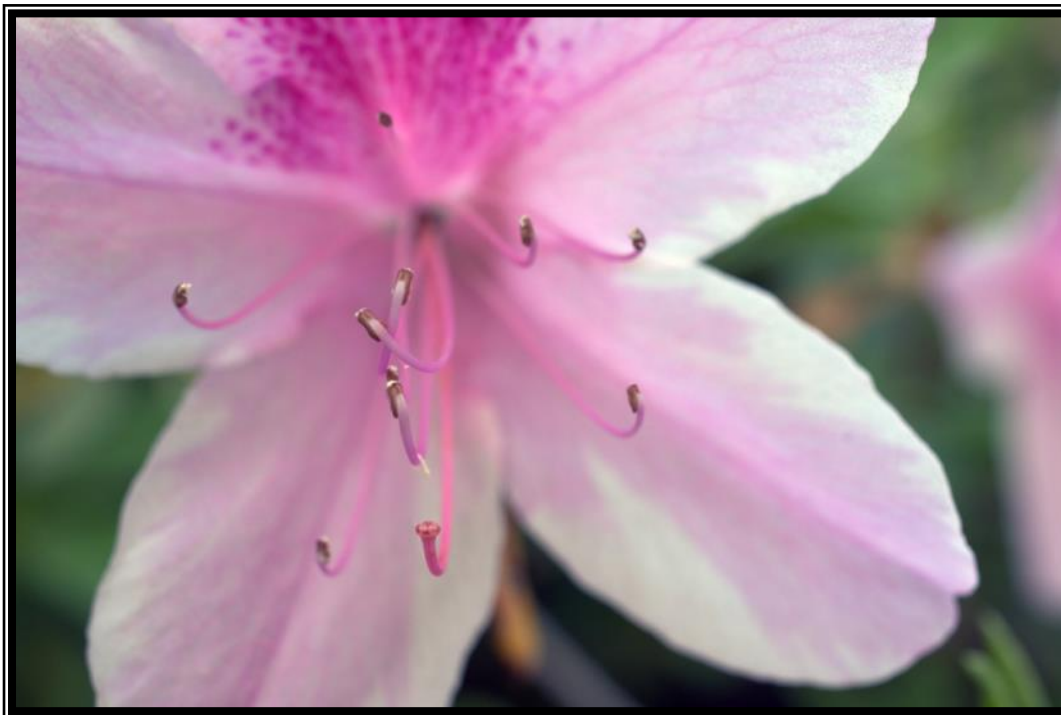
Here are a few suggestions to keep in mind when photographing flowers—and here I mean plants of all varieties, not just blossoms. The distinction from landscape photography is sometimes difficult to make. Consider a field of daffodils. You might choose to put away your macro lens and select a wide-angle lens to capture the whole scene.

A tripod is recommended, but not essential, when photographing flowers. I have had good success using hand-held equipment. It gives you greater flexibility in composition and choosing a vantage point

from which to photograph. Sometimes, just a few degrees one way or the other makes a world of difference. Since background is so important in flower photography, think about possibly distracting elements in your composition. Such things as bright sunlight entering the field of view in the wrong place can ruin an otherwise good photograph.

Simplicity is called for in photographing flowers. Sometimes it helps to use props or blur the background to help your subject stand out. I have found a black umbrella useful when I want to isolate subject from background. Keep it far enough behind the flower so as to remain out of focus. Selection of aperture will affect how much the background will be out of focus and how much depth of field you will achieve. It depends on what is most important in a given situation. If you want a beautiful, soft background (bokeh), use a large f-stop; alternatively, if you need to keep the flower in sharp focus over a wider depth of field, a smaller f-stop is required.





A word of explanation is in order here. I think of a large f-stop as the same as a large aperture for the light to come through. So, when I refer to a large f-stop, I am thinking of something between f 5.6 and f 2.8. A small f-stop would be something like f 11 or smaller, down to as small as f 32. Keep in mind that I am thinking about the size of the opening that will admit the light reaching the camera's sensor or film plane.

The best results are usually obtained when the subject is still. If the wind is blowing,

you will need a higher shutter speed and, consequently a larger f-stop, unless you want to allow the subject to become blurred for artistic effect. A calm day and stationary subject will give you more control over exposure and depth of field.

Sometimes adverse weather conditions can work to your advantage when photographing flowers—and many other subjects as well. After a rain, or early in the morning when the dew is still on the petals of a flower can be an ideal time for photographing flowers. An extra bonus can be the softer morning light. The soft light of late afternoon is a good time to photograph flowers too. Try to avoid bright, contrasty lighting and heavy shadows such as are associated with noonday.



It may help to think of flowers as portrait subjects. Your job as the photographer is to decide what kind of portrait you want to make. High key or low key? What is the subject's "best side?" Or perhaps you want to emphasize a particular feature of the flower. How much foliage is needed for identification or context? Often a very low angle will help to produce a dramatic image.

Tom Stigall

Quotables

"I always thought good photos were like good jokes. If you have to explain it, it just isn't that good." – *Anonymous*

Sometimes it is interesting to hear the story behind the photo and you see the photo in a new light. But in most cases a photo shouldn't need a story to back it up. It has to speak for itself.

"Twelve significant photographs in any one year is a good crop." – *Ansel Adams*

Even one of the masters in photography, Ansel Adams, didn't expect to get more than 12 great photographs each year.

How can anyone expect more? Take a look at your last year in photos – do you really see 12 photos that stand out from the rest?



Now that I have your attention...

As a "thank you" to our club for your support of a very successful GSCCC convention, we will have enhanced refreshment and a recap of the convention. We could not have done it without your support. Look forward to having you join us in this celebration!

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

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

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.

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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:

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!