

LOUISIANA



Photographic Society

Focus



Into Africa

A Travel Journal

- page 8

MAY EVENTS

May 14, 2016
One Light Wonder Workshop
9:00 am - noon
Main Library on Goodwood
Flash Photography

May 18, 2016
Monthly Meeting
7:00 pm Goodwood Library
Digital Competition;
Mailbox theme

May 21, 2016
Houmas House Field Trip
9:30 am McDonald’s at I-10/
Prairieville Exit 173

Cover by Renee Pierce
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

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Theresa’s
Thoughts

This time of year is great for photographers. The greens are vivid greens and, if you take notice, so many shades of green.

Keep in mind the GSCCC convention is in Beaumont, Texas May 6-8. This convention has many educational opportunities. One of my favorites is that it offers the High Island, Texas excursions. This is a rookery of egrets and roseate spoonbills with near thousands of birds and their hatchings. I love to visit this place at least once per year. This was where I was introduced to birding by my wonderful LPS friends many years ago. I borrowed my first lens to go on the trip. Amazing site! I hope to see all my new LPS friends there.

I would also like to encourage those who can to volunteer their time and expertise to Operation Photo Rescue. This organization tries to salvage images for families who have had images damaged in a catastrophe. See page (8) of the Focus April 2016.

LPS continues to grow and this is because some of our members eagerly share their time, expertise, and energy The board continually strives to make events, education, exhib-its, and field trips interesting and meaningful along with a minimal charge of dues. Recently, the board voted to change the due date for the annual membership fee from March to January 1 each year. Currently, the dues may be paid begin-

ning October 1 to be a member for the follow-
ing year - this is not
part of the change. In
order to compete, enter
critiques, exhibit, and
to attend field trips you
must be a member in
good standing with dues having been paid. The board feels
by changing this due date that this would make participation
of events equal and more fairly represented for its members.
This decision also makes for a good bookkeeping practice.
This does not effect new members as the change would take
effect at the end of this year for January 2017. The board has
voted for this change but it requires a vote of the member-
ship. It was announced at the meeting and now in the news-
letter so we will vote in the May meeting. Ultimately, you as
a member along with the majority will make this decision. I
look forward to your vote at the May.2016 meeting.

Let’s share our images, time and talent. Reach out to fel-
low photographers.

Go be kind, have fun, and get that image!

Theresa Mullins Low, President





One Light Wonder

by Bernard Gillette, Cathy Smart and Janet Gelpi
9-12 am Saturday, May 14, 2016
East Baton Rouge Main Library

“One Light Wonder” is exciting hands on portraiture workshop. Beginning at 9:00am. We will review the camera, lens, speed lights and simple light modifiers. With live models we will provide a demonstration using these tools thereby enhancing the images of the lovely models.

After the demonstration, you will be invited to create attractive images of the models, both indoor and outdoor. You will have the opportunity to balance available light with that of your speed light. In addition to expanding your photo skills, you will be invited to be one of many models. To enjoy the full experience of portraiture, participating as the model, one gets true feeling of being the photo subject. So look spiffy, you’ll be on Candid Camera.

The plan is to use the speed light on and off camera. There are times when using your speed light off camera is not practical. It is a very effective tool when used as a fill.

To use your speed light off camera you will need to be able to remotely fire the flash unit. This can be accomplished by using a sync cord. (Several will be provided.) Your camera and your flash unit must be able to accept the sync cord. If your camera does not have a sync cord terminal, you can purchase an adapter. I have a “VELLO” (Brand) Has-Psu model, it is dedicated to Canon. You can find info on this adapter by visiting B & H photo. Make sure the adapter is dedicated to your camera model. It simply mounts on the camera hot shoe and provides the terminal for the sync cord.

Off camera flash can also be accomplished using a transmitter, mounted to the camera and a receiver, connected to the flash unit. I use “Pocket Wizard” Plus III.

Highly recommend that everyone review their camera and flash unit hand book.

Join us, we’ll pass a good time and learn a few things about photography and modeling, all at the same time.



Lagniappe/Critique Dates

In Louisiana lagniappe means a little something extra. We found that there was often not enough time in our meetings to be able to answer questions and include enough variety. Our solution was to add a “Lagniappe” meeting on the first Thursday of the month in the Garden Center located behind the Goodwood Library.

This year we will alternate with image critique sessions. The dates are :

- June 2 - Critique- Prints
- July 7 - Jim Layne - Black and White
- August 4 - Critique - Digital
- September 7 - Written Critique From Camera Club in Shreveport, Louisiana
- October 6 - Critique - Print
- November 3 TBA

Mentor Program for 2016

Are you new to photography or just want to get out of Auto mode? If so, we have a program for you and it’s called the Mentor Program. Mentoring is a practice where someone shares their knowledge and experience in photography and helps further your skills and knowledge. It can also help you gain confidence in your abilities. Are you interested in improving your photography? Do you feel unsure about how to use your camera? Our program consists of volunteer photographers within the LPS who can assist you with your questions pertaining to depth of field, shutter speed, ISO, etc. and can be very helpful for someone that needs a little extra help.

If you are interested in being a mentor or if you would like a mentor, please send the following information to mentor@laphotosociety.com.

Name, e-mail address, cell number, type of camera you use, and type of photography you are interested in (example: wildlife, flowers, portrait, landscape, etc.) and if you want to be a mentor or be mentored.

NOTE: We will do our best to pair you up with someone with the same interest if at all possible.

Register today Gulf States Camera Club Council 2016 Convention Beaumont, TX

Thursday, May 5th - Saturday, May 7th

Join us for three days of fun and education from industry experts Rick Sammon, William Innes, Judy Host and others. In addition to the professional instruction there will be field trips to two shooting locations that are visited by wildlife photographers from all over the world! Whether you are an expert, or just starting out, this convention has a lot to offer you!

Speakers include:

Rick Sammon – A Man on a Mission, Canon Explorer of Light and award-winning photographer.

William Innes, who became fascinated with photography at an early age after being intrigued by the buttons and dials on his father’s camera.

Steve Kozak, who is an active member of the Professional Photographers of America and the Texas Professional Photographers Association.

Judy Host, who has redefined the Portrait Photography world with her unique talent for capturing the innocence and trust that lies within the heart of each individual.

Monica Royal, who started making images when she was just 12. She also has one of the most discerning eyes in the macro fine art world.

Drew Loker has been an avid photographer for over 30 years, with over 25+ of those years shooting as a wedding photographer, photojournalist/photo editor, and most recently, 19 years of teaching high school photography.

There are several other speakers. For more information, schedule and registration, visit the [website](http://www.gulfstatescameraclub.com).

The Library Corner

by Helen Haw

“Local Flavor” is an interesting read for photographers, as most of us like to travel. The author states travel publications are looking for personal authentic travel stories. Photographers who aspire to write articles that include their photography will benefit from reading this article.

The article explains that publishers are looking for personal, authentic travel stories. Publishers are looking for personal authentic travel stories that include reality, portraits of locals, and close-up details as well as the usual landscapes.

Renee Pierce suggests in our January newsletter we write about somewhere we have gone. Contributing to our own newsletter may be just the place to start a new career as a writer using our photography to enhance our work. I suggest you read the article by Sarah Coleman. It can be read in its entirety on line by using your East Baton Rouge Library card.

Coleman, S (2015) LOCAL FLAVOR. *Photo District News*, 35 (5) 28.

Our speaker at our April meeting, Deborah Burst, has books and articles using both her photography and her personal experiences. These are examples of this type of travel articles. Her books *Southern Fried & Sanctifies* and *Louisiana’s Sacred Places* are interesting reads using this approach to combining photography and writing. They are available at www.deborahburst.com if you missed the chance to purchase her books at the meeting.

Advanced Lightroom July 16, 2016 Goodwood Library

Registration	9:15 am -	9:30 am	Workshop	9:30 am -	11:30 am
Lunch	11:30 am -	1:00 pm	Hands On	1:00 pm -	3:00 pm

The workshop speaker will teach advanced Lightroom 6 in the morning session and attendees will work in Lightroom in the afternoon session. Let the speaker know in advance what you, as advanced learners, would like to learn and do in this workshop.

Attendees need to bring:

Laptop computer with fully charged two hour battery. Your images already in the Lightroom Library module. Lightroom 6.0 or Lightroom CC installed on your laptop. Bring images on a SD card, if needed

Attendees will work with advanced Lightroom - making and using presets, using more advanced editing tools, saving photos as JPEGs, getting to and from Photoshop from Lightroom, resizing photos, using the Export Module - making a photo book in Lightroom, making a slideshow, sending images to Facebook and Instagram, and sending photos away to print elsewhere. Other topics members requested of the speaker will also be covered.

Member Profiles



Gail Dixon

www.gailadixon.com

Where are you located?
Baton Rouge

How did you get interested in photography?

When my mother placed a Kodak Brownie in my hands at the age of 10, I was instantly smitten. I have been shooting with a DSLR since 2008. Right now it's a Canon 5D Mark II, but I've got my eye on the Mark III as soon as the price comes down.

How long have you been a club member?

I joined the club in 2014, encouraged by Bridget Mayo, who has been a wonderful friend and mentor.

What are your goals as far as photography are concerned or what do you hope to get out of being a club member?



Focus May 2016

There are still areas of photography that I need to learn more about, such as flash. The educational opportunities through LPS are a huge draw for me. Mostly, I love being around those who share my passion, and sharing tips.

What type of photography are you interested in?

Mostly birds, but any type of wildlife, really. I also love macro, the Pacific Northwest where my daughter lives, and the swamps of Louisiana.

What photographers inspire you?

I follow a few on Facebook that inspire me. Eastern Oregon Images, Irma Kok-van Dijk, Tanja Brandt, Lizzy Pe, Georgianna Lane, Vivian Maier, Flora & Fauna Photography, Swamp Dog Photography, Alicja Zmysłowska Photography, Kiran Poonacha Photography, Glenn Bartley Nature Photography, and many LPS members, too! Well, I guess that's more than a few.

Do you use programs for post processing and if so what are your favorites?

I use Lightroom 5 for basic editing and file organization. If more complex work is needed, I export the image to Photoshop and it saves it right back to Lightroom. Very convenient.

What equipment is in your camera bag when you go out shooting?

Since I shoot mostly birds, I always have my Canon 100-400mm lens with me. My 28-135 is a great walk-around lens if I'm in New Orleans or just around town. If I know I'm shooting macro, I'll bring along my 100mm dedicated macro. It also shoots in regular mode, making it a very versatile lens



Louisiana Photographic Society



Rick LeCompte

Where are you located?

I am located in Baton Rouge

How did you get interested in photography?

I got interested in photography when living with a bunch of people back in the 60's. One of the people had a darkroom set up in the basement. He showed me how to develop film and I was hooked! I went to a pawn shop and bought a Leica 3F, post WW2 model. When I saw my first image of a railroad engine come to life in the dim red light, I never stopped.

How long have you been a club member?

I have been a member of LPS for about 2 years now. I saw a TV show where our President was speaking of the GSCCC convention. I found them on-line and sent in my membership dues before ever attending a meeting!



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What are your goals as far as photography are concerned or what do you hope to get out of being a club member?

What I get most from LPS is the camaraderie of other photographers. We have super Pro's and we have newbies. What we have the most of are interesting friendly people willing to share their ideas, techniques, and thoughts ... every day. There is always some kind of education going on and a field trip or two in the offering, whether it be 'sanctioned' or a loose knit group getting together.

What type of photography are you interested in?

My main interest is I have no main interest :-). And the Society provides that resource. We have nature photographers, we have studio photographers, we have still life, action, headshot, dog, cat, and children photographers. If you want it, LPS probably has it.

What photographers inspire you?

The photographers that inspire me are not only national people like Sue Bryce, Hurley, Kohanim, and the like, but a lot of Society members. Finberg, Anderson, Medine, Caffey, Lowe, Michel, Pierce, Arboneaux, and many I have left out due to space.

Do you use programs for post processing and if so what are your favorites?

Software for editing or creativity? ABSOLUTELY! They are the seasonings to



the image. Just as we Louisiana folks enjoy cooking and our spices, so do I enjoy Photoshop CC, Adobe Camera Raw, Bridge, Perfect Effects. To frown on adding something is crazy. I wouldn't eat a raw hamburger and I won't steer from the spice of software.

What equipment is in your camera bag when you go out shooting?

When asked, "What is in your camera bag?" I simply say that I don't have one. I travel light. I shoot with the world's finest camera, a Sony A7 Mark 2. I have a Sony 24-240 lens on it and it fits in a leather protective case. I don't want to be worried about leaving or losing something - I want to be focused (no pun *initially* intended)



Louisiana Photographic Society



Into Africa

A Travel Journal

by Cathy Smart, Theresa Low and Renee Pierce

It began one typical evening when Cathy Smart and her husband had just finished dinner and were watching TV, when she received a call from Theresa Low. Theresa recently had to cancel her trip to Italy and really wanted to take a photo trip that was on her bucket list. “Would you like to go on an African Photo Safari this year with me?” They were looking for a third person and Renee Pierce rounded out the group....And so began the adventure of a lifetime.

Getting Ready ...Getting There



For the next several months we paid the deposit for the trip, purchased our air fare, purchased appropriate clothing and necessary photo accessories, got shots and took medicines recommended by the CDC. As the time drew closer we secured all necessary papers for travel including an e-visa into Kenya, paid our final balance and met together to plan what we were taking with us, worried about the weight of our carry-on luggage (camera gear is heavy) and packed our bags. We were ready.

The flights were long, about 18 hours in the air, but we were too excited to let that bother us. For two nights we stayed in the Serena Hotel in Nairobi, Kenya where we met the rest of our group. We were a Focus May 2016

group of 10 photographers and two guides. (Natures-Images.co.uk led by photographer guides David Lloyd and Mark Sisson to the Maasai Mara, Entim Camp - March 10-20, 2016.)

Our group flew out of Nairobi on a small plane and landed on a dirt air strip in the Mara. Our Maasai drivers for the week met us there and proceeded to drive us about 45 minutes on dirt “roads” and through rivers and streams to what we would call home for the next 7 days. We were told that riding in the vehicles would be rough and bumpy, but that was an understatement. Cathy told her grandchildren that it was like riding “Goofy’s Sky School” in Disneyland for a straight 6 hours each day. (They understood.) It only took us a day to adjust and get ourselves ready and braced for the rides. It would be especially interesting if someone radioed that they had spotted a “kill” - and off we went.

The Accommodations



Renee Pierce

Our “tents” were extremely nice. They had wooden floors, canvas walls that zipped us in nicely and each tent had it’s own bathroom facilities complete with solar heating for the water which made for great hot showers. At 5:00 am each morning we Louisiana Photographic Society

were greeted with a wake up call at our tent door with coffee and tea biscuits by one of the Maasai. Each morning while we were gone the tent flaps were opened and the room cleaned awaiting our arrival back at camp. Each evening while we were at dinner the staff turned down the beds and placed hot water bottles under the sheets and a bit of chocolate on the night stand.



Cathy Smart

The camp staff was outstanding. The food was wonderful and there was plenty of it. We had a buffet for lunch and dinner was more formal with a set menu but always offering several choices of entrées. The camp consisted of eight tents for sleeping and several additional tents - two computer/Internet facilities, a lounge tent and a dining tent. The staff made a campfire each night before dinner. Our dining tent faced the campfire and the Mara. One night we were able to watch the giraffe wander beyond the fire as we had dinner. Maasai Warriors were always available to carry our gear and on guard to walk us to and from our tents once it became dark as we were located out in the middle of the Mara and the animals could come in to camp. There were times at night that you could hear the animals rooting around outside the tents. The staff was willing to cater to our every need. In fact, they were very good at remembering each of our requests and anticipated them. We were welcomed back to camp each evening by name and offered an appetizer and a drink. [More images available here.](#)

The “Hunts”

We departed each day at 6:15 am, enjoyed watching the sun rise over the Mara eagerly anticipating the sighting of the first cat of the day, had a picnic breakfast while on the Mara, returned to the camp for lunch and the heat of the afternoon, then met again at 4:00 pm for our afternoon drive until sunset.

The Land Rovers had three rows and we Page 8

each got a row to ourselves so we could photograph out both sides, in addition to the top being open. We also rotated seats each time we went out on a drive, so we all had an opportunity to experience the best and the worst of the vehicle. Our guides took turns riding in our vehicles and they were very helpful in sharing their knowledge and experience on how to photograph these wild animals.

Our Maasai driver for the week was Daniel. A very experienced driver who on the first day helped us find our first big cat - a cheetah and her cub. This safari focused on “big cats” but for the next week we were so blessed to have seen all these amazing animals in the wild; lions and their cubs, a leopard and her cubs, giraffes, elephants, African buffalo, zebras, a wildebeest (even though it was very unusual to see them at this time of year) a family of baboons, and a pool of hippos, and all in their beautiful surroundings. We were also able to visit a Maasai Village where we were greeted by native songs and dance by the villagers, welcomed into their homes and introduced to the Maasai way of life.



Renee Pierce

The Gear

Cathy’s gear consisted of a Canon 1Dx (rented) and Canon 5D Mark III, 100-400mm f4.5-5.6L IS II (rented), 70-200mm f2.8L, 24-70mm f2.8L II and 1.4x III extender. For 95% of her shots she used the Canon 1Dx with the 100-400mm f4.5-5.6L IS II lens (sometimes with the 1.4 extender and sometimes without.) Most of her photographs were taken with a high ISO (higher than she normally would use), wide open aperture (which was usually around f8 when using the extender) and shutter speed would vary, depending on the light and how far she was willing to push the ISO. We were always very close to the animals and sometimes they would even be too close to use that camera/lens/extender combination.

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Theresa Mullins Low

Renee’s gear consisted of a Nikon D750 full frame, a D7200 crop sensor cameras, a 24-70mm and 70-200mm f/2.8, a 200-400mm f4 (rented) lenses and a 1.7 extender. Most of her images were taken with the 200-400 mm with the extender.

Theresa’s gear consisted of a Canon 5D Mark III and Canon 7D Mark II, Canon 300mm 2.8 II and Canon 100-400mm II and 1.4 extender, Canon 70-200mm 2.8 and 24-70mm 2.8. She mostly used Canon 300mm 2.8 II and Canon 100-400mm II and 1.4 extenders.

We used beanbags on the open windows of the vehicles to help steady our camera.

What We Learned

This was not just a photo safari, we were led by experienced big game photographers who offered individual critiques of our work and constant tips for getting the best shots - pushing us to “shoot outside our comfort zone” and we all learned from the experience.

Theresa learned that shooting on f/2.8 can create some beautiful images with foreground and background being soft. She said “I felt I was the intruder in an animal kingdom.”

Renee had always heard to shoot to the right of the histogram but never really knew why. Mark explained that the noise is in the dark side. If you crank up the ISO to get a fast shutter speed, which can produce

noise, you want to be sure you are “shooting light” to minimize the noise. You can bring the level down in post processing.

Cathy felt that the experiences and emotions she had during the week were hard to put into words. Technically she was reminded again how important that “light” is when photographing any subject. Also, being aware and trying to capture the personality/emotion of the subject, which meant being ready with the camera and then sometimes, waiting, for that perfect expression or moment. She learned to capture not only the animal close up, but was encouraged to include their environment. There is always something to learn as a photographer and she was reminded how powerful a still photograph can be.

We would all absolutely recommend this trip to anyone and would definitely go back.

Click [HERE](#) for sideshows of the animals, village and encampment,

<http://www.natures-images.co.uk>
<http://davidlloyd.net/#>
<http://www.entim-mara.com/>

www.cathysmart.com
www.theresamullinslow.zenfolio.com
www.reneepierce.com

Louisiana Photographic Society



Theresa, Cathy and Renee - Before
Focus May 2016 Louisiana Photographic Society



Our entire group, one from Canada, three from the US and the rest from the UK.
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Theresa, Daniel, Cathy and Renee
Focus May 2016 Louisiana Photographic Society

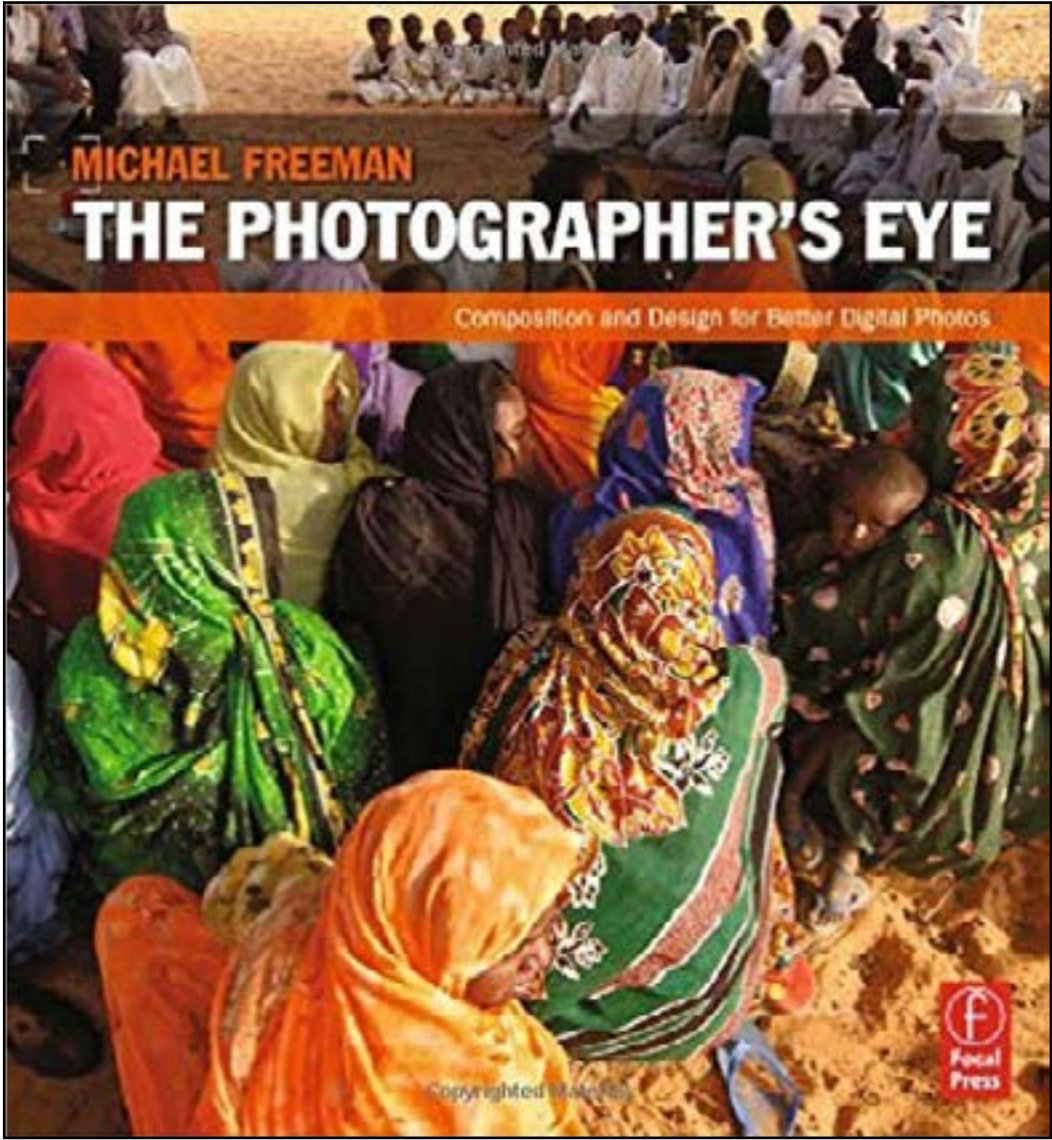


Theresa, Mark Sission, Cathy, David Lloyd and Renee - After
Page 11

The Photographer's Eye:
Composition and Design
for Better Digital Photos

by Michael Freeman

List Price \$29.95 Amazon \$17.95



The Photographer's Eye is a book recommended by Earl Arboneaux, Jr. who gave a lecture a few months ago also titled *The Photographer's Eye*. I am glad he recommended this book as it has made me a better photographer.

The main focus of this book is on photographic composition. This is a subject which is most difficult to teach and difficult to master. Most photography books only have one chapter devoted to composition, this is not enough to learn all that is need and you only learn a few basic rules. That's why this book should be among your photographic library.

Michael Freeman's book has hundreds of images and a number of diagrams to show what makes a photograph have a successful composition. This book is not a quick read but is clear enough to help those who are struggling with composition.

The Photographer's Eye is a 192 pages filled with information that you should not skip.

Look at how great a photographer Earl Arboneaux Jr., so if he recommends a book I will take his advice any day.

“Just a reminder when photographing anything”

Composition!

by: Linda M Medine

- | | |
|---------------------------------|-----------------|
| • Rules of Thirds | • Color Harmony |
| • Balance | • Subject |
| • Leading Lines | • Light |
| • Patterns and Texture | • Close Up |
| • Background and Depth of Field | • Story |

Staci Brimer will be our speaker for the May meeting. She is one of five Google Trusted Photographers in Louisiana trained by Google to provide street view imagery of the inside of businesses. The equirectangular projection imagery is a 360 degree virtual experience and appears on Google search and Google maps. She is a member of the International Virtual Reality Photographer’s Association.



Speaker Info

When Staci was seven years old her father gave her a Pentax K-1000 and a roll of film. Staci has been shooting ever since. She has worked in printing and photo labs, the prepress industry, and as a freelance assistant for photographers working on Gourmet Magazine and Sports Illustrated jobs. She has several commercial clients in Baton Rouge but, for the past three years she has thoroughly enjoyed focusing on Google Street View.

Staci will explain her work with Google, equirectangular projections and Tiny Planets.



Some of her recent 360 work can be viewed at:
Main Library: <https://goo.gl/maps/DqVdNHvF8EA2>

BREC Bluebonnet Swamp: <https://goo.gl/maps/XwSxT37z8eq>
COX Center for Student Athletes: <https://goo.gl/maps/LRXpMZBSitN2>

Deborah Burst, the speaker for the April meeting answered several questions in reference to writing and publishing a book. She has blogs and an entire website page dedicated to what she has learned in her journey in doing both traditional and self-published books.

She sent us the following information to use as future reference.

- <http://deborahburst.com/faq-self-publishing-vs-traditional-publishing/>
- <http://deborahburst.com/2015/06/self-publishing-tips/>
- <http://deborahburst.com/2015/07/newbie-author-self-publishing-checklist/>
- <http://deborahburst.com/2015/06/self-publishing-links/>

- www.facebook.com/deborahburst
- www.facebook.com/burstmediacommunications
- <http://www.twitter.com/debburst>

LPS has been asked by the Advocate to provide images to them for publishing on their website. The first submissions were accepted beginning April 1, 2016. Please send to Butch Spielman, at vicepresident@laphotosociety.com

THE
ADVOCATE

PLEASE use the Subject “Advocate Images.” We are asking for no more than three images per member. This number may vary depending upon the response that we get in fulfilling the Advocates’ needs.

The subject of the images should reflect the environs of the Advocates’ subscription range. Preferred are images from across South Louisiana. Images MUST be no smaller than 1 meg and no larger than 4 meg and saved as .jpg files.

Detailed instructions for submissions may be found on our [website](#). This metadata is crucial to the Advocates’ filing and recovery system. Thus, a failure to comply in that respect, will cause your image to not be accepted.

Each image will have a caption including your name and several sentences about the image so this is an excellent way to get your name out to the general public and show your work. We are live- [CHECK IT OUT](#) and tell your friends!

Field Trips

Houmas House
Saturday, May 21, 2016
Led by Lind Michel



Meet up at McDonald's **at exit 173 on I-10** at 9:30, depart at 10:00 or meet us at Houmas House at 10:30. The cost of entry is \$15 for just the grounds and \$25 for house and grounds. If we have 15 or more people, it is \$15 for house and grounds. We will shoot/tour until 12:30 and break for lunch at the Turtle Bar. After lunch, we will travel just down the road to the Cajun Village, for some rustic photography and beignets and coffee (for anyone interested).

Great Smoky Mountains National Park
October 16 through October 30
Led by Bernie Gillette

Great Smoky Mountains National Park is definitely on the short list of places for all nature photographers to visit. The diversity of flora and fauna within the park gives anyone with a camera more than ample opportunities to capture beautiful scenes. Four complete seasons, each full of subtle changes, allows great photography during any month of the year. My focus happens to be the amazing fall colors sometime during the weeks of October 16 through October 30.



The soft gurgle of a mountain stream, the stillness of the open forest displayed in a pallet of nature's fall color, add in the parks wildlife are just a few of the countless scenes you will encounter.

Naturally, with today's hectic schedule and the popularity of the park, advanced planning for a long distance field trip is necessary. I have been to the park several times and I am familiar with many popular



locations. Perhaps others have been as well. Together, the potential for a successful photo adventure awaits.



The tentative plan, would include a favorable date as mentioned. A favorite location of mine is Townsend, Louisiana Photographic Society

Tennessee. The photo itinerary would include, Blue Ridge Parkway, Pigeon Rivers, Cade's Cove, Clingman's Dome, wildlife and numerous water falls to mention a few.

I am seeking a head count of interested photographers. If this includes you, please [pre-register](#)

Once we have a number, future planning sessions will follow. We are trying to schedule a planning meeting on Sunday afternoon either May15 or 22. Come join us, the fall scenes are amazing...

Monthly Competition 2016 Schedule

January	Projection	January 21	Through A Window
February	Print	February 18	No Theme
March	Projection	March 17	Moonlit Night
April	Print	April 21	Photojournalism
May	Projection	May 19	Mailboxes
June	Print	June 16	No Theme
August	Print	August 18	No Theme
September	Projection	September 15	No Theme
October	Print	October 20	"Spook"tacular
November	Projection	November 17	Shadows

Reminder- you must be a current member to participate in the competition. This means you must have paid your dues before the meeting to be eligible.

Please use the following naming scheme and submit your images to dpcontestcoordinator@laphotosociety.com no later than 8 pm on the Monday before the meeting. [See full instructions.](#)

Photographer Name-number and category-image name with category being either AC (level A, color), AM (level A, monotone), BC (level B, color), or BM (level B, monotone).

Examples:
Your Name-1AC-Title.jpg and
Your Name-2AM-Title.jpg

Your Name-1BC-Title.jpg and
Your Name-2BM-Title.jpg

Exhibits

The Bluebonnet Swamp Exhibit/Competition/Sale

The theme this year is "Swamp Patterns"
Hang date is May 2, 2016 at 9:00 am

"Meet the Artist" Reception will be on May 29, 2016 from 2:00-4:30 pm.
There is a limit of 1 photograph per artist with a maximum size of 16x20.

Ken Wilson will be doing a "Photography 101" workshop and the Bluebonnet Swamp will have his wildflower photography book for purchase at the gift store.

Arts Council of Greater Baton Rouge June 2016

Firehouse Gallery 427 Laurel Street
Baton Rouge, La 70801
Details TBA All photos must be for sale, add a 30% commission to your price.

Goodwood Library Exhibit (Includes a digital projected exhibit) October 2016

Hanging date: Saturday, October 1 at 10:30 am

You must be a current, dues paid member in order to exhibit
exhibitcoordinator@laphotosociety.com

Getting Your Works Displayed

By. Chris Campbell

For the last two years, I have been displaying and selling some of my photography around Baton Rouge and New Orleans. Here is a quick guide to getting your artwork displayed.

I still remember the day, January 7th, 2014. The temperature was just around 20 degrees in Baton Rouge and half the city was shut down due to the cold weather. I decided to go to City Park to photograph it for a photo contest BREC was sponsoring. After photographing the park and freezing my butt off (the pain us photographers sometimes must go through for the perfect shot), I decide to head home. As I was driving down Perkins Road near the overpass, I see a giant ice palace in front of a little coffee shop. I stop to grab some pictures of this rare sight in South Louisiana. The owner intentionally left his sprinkler on the night before to freeze and protect his herb garden. After grabbing some images, I headed inside to warm up with some good coffee and breakfast. Once inside, I notice artwork of some unknown artist adorning the walls throughout the restaurant. I asked the owner about it, and he said he features local artists for two months at a time. He asks me if I would like to display my works because he still hadn't filled the two months following the artist on display at that time. I wasn't sure if my work was "good enough" to be displayed in a coffee shop but I was very interested. He asked to see some of my pieces and assured me the pieces were very good and offered me the two month display time.

I didn't realize the logistics it would take to display just eight pieces at a simple coffee shop. I had to print and frame my pieces, costing me over \$300 at Hobby Lobby. It was a lot of work, time, and money, and after all said and done, not a single piece sold during the two months of display. I was never expecting any pieces to sell, but it was a good lesson in displaying my pieces. Since then, I have had my works displayed in a few different establishments, and have sold quite a few pieces. These places range from restaurants, gift/antique shops, and hair salons. How did I get my pieces in these businesses? There is one simple answer, I asked.

Since having my pieces on display at the coffee shop (Magpie Cafe, great place, highly recommended), I was always on the look out for other places that might display my work. Every place I had my work displayed, other than Magpie, the business was newly opened, with very little artwork on the walls. I would simply ask the owner if they would like artwork decorating the business. I would tell them about how they could feature local artists every couple months and in return, have free artwork in their place of business. This worked great in a salon that was newly opened, and I did sell a couple pieces.

Gift/antique shops are a little different because they will charge you a commission for every piece sold, ranging from 20-35%, so you must consider this when pricing your pieces. You could even go as far as renting space in the shops, but I would not recommend this due to the logistics. One good word of advice, keep it simple, let other people do the work, you just simply collect a check.

How did I get my pieces in these businesses?

There is one simple answer, I asked.

The third place my pieces are on display is a new concept restaurant in New Orleans called "St Roch Market" (also highly recommended). The way I stumbled upon this place was via an on-line forum for restaurants. I started a thread asking about the restaurant and just so happened, the manager was also a member of the forum. Again, I simply asked him about featuring artwork of local artist and he said they did do it and were looking for an artist at the time. My stuff was hanging within a week, and I have already sold one piece there.

As for the logistics of getting your photos framed, plan your stuff well. I learned the hard way, that getting my stuff cheaply framed and matted at Hobby Lobby produced just that, cheaply framed pieces. I now only print on canvas with CG Pro Prints. I discovered them via a YouTube video of a guy doing a comparison of different on line canvas printers, ranging from the cheap places like Wal-Mart, to the high dollar print shops. The guy found that CG Pro Prints has the highest quality prints with prices even lower then the cheap place. For the price of just a cheap frame at Hobby Lobby, I can get a professionally wrapped, backed, and ready to hang canvas print. After only selling two pieces at the beginning, I am now able to use money I have made to print more without going into my pockets.

If you are not sure what to print, consider what most people will be more likely to purchase. I find sticking to a theme (New Orleans is my theme) does better than just random images. My first display at Magpie Cafe had no rhyme or reason, another reason I think none of the pieces sold.

When pricing your pieces, consider what would you pay for the piece if you were shopping. Have you ever walked into a restaurant with art for sale on the walls and said to yourself, "\$1000 for that thing, they must be crazy?" I price my pieces about four times what I paid to have them made. My highest piece is a 20x30 canvas in New Orleans for \$229, but the exact same piece is at a gift shop here in Ascension Parish for \$185, keeping in mind who will be customer in that area.

Lastly, I will tell you not to quit your day job, you will not get rich doing this. Like photography, displaying my pieces is still just a hobby and fun. Another good piece of advice is every time Louisiana Photographic Society does a hanging at a gallery or museum you need to participate. This way, when you are trying to promote your pieces to a restaurant or gift shop, you can say your pieces have hung in local galleries.

Level A Winners



COLOR

1st Place

All My Friends

Robin Stevens

2nd Place

The Legend

Robin Stevens

3rd Place

A Sad Day

Rhino Ulery

Honorable Mention

Play Ball

John Crifasi

MONOTONE

1st Place

The Music Man

Larry Johnson

2nd Place

Cozy on the Curb

Kitty Kunhert

3rd Place

World War II Reenactment

Kathy Reeves

Honorable Mention

Happy With What I Have

Renee Pierce

Honorable Mention

Honoring Archbishop

Gene Bachman





All My Friends
Robin Stevens
Level A, Color, 1st Place



The Legend
Robin Stevens
Level A, Color, 2nd Place



A Sad Day
Rhino Ulery
Level A, Color, 3rd Place



Play Ball
John Crifasi
Level A, Color, Honorable Mention



The Music Man
Larry Johnson
Level A, Monotone, 1st Place



Cozy on the Curb
Kitty Kunhert
Level A, Monotone, 2nd Place



World War II Reenactment
Kathy Reeves
Level A, Monotone, 3rd Place



Happy With What I Have
Renee Pierce
Level A, Monotone, Honorable Mention

Level B Winners



Honoring Archbishop
Gene Bachman
Level A, Monotone, Honorable Mention



COLOR

1st Place

2nd Place

3rd Place

Honorable Mention

Honorable Mention

Honorable Mention

MONOTONE

1st Place

2nd Place

3rd Place

Honorable Mention



Color Fun

New York Skyline

Dream Shot Taken in Reality

Mystery Woman

Summer Time Trading

Running Against the Wind

Julie Miller

Suzanne Strahan

Moinul Mahdi

Linda Weinstein

Mike Cooper

Mark Canatella

Set Your Soul on Fire

Healing Touch

What the Hay

Conflict at Trump Rally

Moinul Mahdi

Tammy Tate

Darrel LeBlanc

Linda Weinstein





Color Fun
Julie Miller
Level B, Color, 1st Place



New York Skyline
Suzanne Strahan
Level B, Color, 2nd Place



Dream Shot Taken in Reality
 Moinul Mahdi
 Level B, Color, 3rd Place



Summertime Trading
 Mike Guillot
 Level B, Color, Honorable Mention



Running Against the Wind
 Mark Canatella
 Level B, Color, Honorable Mention



Mystery Woman
 Linda Weinstein
 Level B, Color, Honorable Mention



Set Your Soul on Fire
Moinul Mahdi
Level B, Monotone, 1st Place



Healing Touch
Tammy Tate
Level B, Monotone, 2nd Place



What the Hay
 Darrel LeBlanc
 Level B, Monotone, 3rd Place



Conflict at Trump Rally
 Linda Weinstein
 Level B, Monotone, Honorable Mention

Picture Perfect

By [Theresa Mullins Low](#)

As we explore our photographic opportunities this month let’s not forget Memorial Day, the day we are to remember those who have gone before us in our nation’s service. The images of the flag in front of the Old State Capital and the eagle is a representation of our great country. Lets take a solemn moment to remember those who have served our country.

We ask ourselves “How do I properly expose for my photograph?” A time of challenge is when our scene consists of great contrast in light. A photographer does not want to blow out the whites if possible because loss of pixels exist which means no detail and if too dark the dark areas create noise.

When using the “P” mode or program mode the camera is determining the exposure. The problem with this is when areas of an image has great contrast. The camera does not know which area is more important. When your camera has the capability to change your ISO, aperture, shutter speeds, and exposure compensation learn about these options for a near perfect exposure. This is the basics of photography.

Generally, you want to look at a scene and decide what your subject is and focus on that part. The subject should be well exposed. I use spot metering most of the time to expose for my subject. That way I feel confident that my subject is sharp and properly exposed. One way to eliminate high contrasted areas is to fill the frame with your subject. Another is shoot at least three images at different exposures from extreme light and extreme dark and one mid-tone. Combine in post processing. Shooting in RAW mode opposed to jpg mode allows more control over correcting exposure in post processing of images.

Blinkies in a camera show blown out highlights. If your camera has this feature, turn it on. Most cameras have histograms. This is an extremely valuable tool on a camera. If the histogram touches the left then you have a photo probably too dark. If the



histogram touches the right then you have a shot that is probably too light. Either too dark or too light, the quality of your image has been impacted. Remember to learn the rules and then break them. Read your manual that came with your camera. Learn something new about your camera and photography. A suggestion is to shoot in aperture priority and change your exposure compensation to see the relation to shutter and exposure of your image. Now go practice taking photos and have fun.



Our next Louisiana Photographic Society is being held May 19, 2016 at 7:00 p.m. and is held every third Thursday of each month. The meeting is held at the Goodwood Library, 1st Floor, large conference room. For more information visit our website at: Louisiana Photographic Society The scheduled guest speaker is Stacy Bimer who is a Google Trusted Photographer in Louisiana who provides street view imagery of the inside of businesses. You may visit my website at www.theresamullinslow.zenfolio.com

Basic Portrait Tips

By. Bernie Gillette

For sure my favorite subject to have in front of my camera is people. Men, women, children, seniors, babies and families all fascinate and challenge me. I love the diversity in personalities and the variety in expressions.

If you are new to photography or new to portraits and getting frustrated because you aren’t getting the portraits you had hoped for, here are a couple tips.

Try the 50 mm Lens

50 mm lens, you’re thinking he’s crazy. The preferred focal length is between 85 mm and 135 mm, as this brings the nose and ear to proper proportion. Read on! The 50 mm lens is inexpensive, versatile and great way to get started. Once you’ve gotten the hang of this lens you’ll know what other lenses to invest in and you’ll never regret having this prime lens in your bag.

For many, your camera probably came with a zoom kit lens. The disadvantage of this lens is that you cannot open the aperture very wide. Hence, this limits your ability to be creative with depth of field. Have you noticed portraits that have a creamy blurred background and the subject just pops? This is achieved by setting the aperture on a very low number, usually between f1.8 and f2.8. Your kit lens can only reach f3.5, and if you zoom out, the lowest aperture is probably f5.6. You can purchase the 50mm f1.4 or f1.8. It is the least expensive lens that offers this wide of an aperture. A great lens to start with.



Eyes, the Windows to the Soul.

For sure focus on the eyes. Toggle your focus point of your camera until it’s right on the eyes, if your subject is close, focus on the nearest eye, recompose, depress the shutter button. If your camera is automatically selecting the focus point, now is the time to change that.

If your subject’s eyes are in focus, it will be a much more compelling portrait. If possible, position your subject so that they have some catch lights in their eyes.

Be aware, when creating really close portraits, make sure your aperture number is high enough to allow all that you want in focus will be in focus. Being really close and selecting a very small aperture (f1.8 or even f2.8) you may discover that the eyes are in focus and the nose is out of focus. (This effect can be very pleasing, if that is your intention) Just open up, or step up to a larger aperture number to increase the depth of field. While your image may look in focus when viewed on the back of the camera, when you see it on the computer screen it may be out of focus.



When creating portraits of more than one, it’s best to use a larger aperture; number f5.6 is a good beginning for couples.

Experimenting with Distance and Orientation.

Sometimes we get stuck in habits and continue to photograph in the same way. This may apply not only to portraiture photographers, but also to landscape and wildlife photographers. For portrait photographers we may feel the need to place the subject’s entire body into the portrait or just head and shoulders. Neither is right or wrong. The important thing is not to repeat the same photo over and over. (Unless, you’re doing school portraits!)

Try stepping back a bit for the full length portrait, include some of the surroundings, it may tell a story about the person you’re photographing. Then when you get close, get closer, don’t worry about what grandma is going to say-it’s okay to cut off the top of the subjects head in a photo.

Perhaps you’re one who almost always shoot’s vertically (portrait mode) or maybe you’re stuck in horizontal (landscape mode) all the time. Don’t let yourself get in a rut. Often I’ll shoot both ways.

Create a True Portrait

We can always stick someone in front of a paint splattered backdrop, sit them on a posing stool, turn them, say cheese and call it a portrait. And you’d be correct. However we can use our creative skills to create a portrait that shows who the subject is, and

what they are about. Portraits that tell a story about my subject are truly favorites, because I know that I have captured something that both the subject and I enjoy. It’s truly a keeper.

Get to know your subject better, learn of their interest and personality then create a portrait that anyone could look at and know a little bit about that person. You can do this by adding props, expression, posing or a little of all three. If there passionate about something, include it. If the person has a natural smile, a serious portrait may not be the best idea.

As a portrait photographer your assignment would be to create a portrait that will be treasured by all who know them. They will know that you really captured his style and personality. The beauty of it, is that this image will increase in value with each passing year. It happens all the time!



Light First, Background Second.

Lighting your subject’s face is foremost when creating a portrait. When using available (ambient) light, look for good lighting before selecting a background. The easiest lighting conditions to work with are those found on an overcast day. Under these lighting conditions, having your subject face towards the primary light source will produce the most favorable image. Even under cloudy conditions, often the direction you have your subject face will illuminate their eyes or put their face in shadow. If you’re unsure, rotate your subject until you have that “Ahhhhh” moment when the light is just right.

On a bright day, look for the shade created from a building or in the shade of a tree. Be aware of patchy light when using trees for your shade source. You don’t want a spotty portrait. Try to have the light even on their face. Avoid having full sun on your subject’s face. This will



create harsh shadows and make it almost impossible for them not to squint. Expose for your subjects face, allow the background to be overexposed. Naturally, your subject is the prime interest. A good idea!

Often using fill flash will provide a big assist when creating outdoor portraits.

The “Rules”

Learning the rules of photography is important. Learn them, practice them and use them. Then become creative, have fun, experiment without worrying about the rules. If you're creating a portrait the eyes don't have to be looking into the lens. The rule of thirds doesn't always apply. You don't have to do what everyone else does, enjoy the moment. Capture the spirit of the three year old, create that unique portrait. Often it won't happen again. Make sure it represents your style, and make sure it represents the person you are creating the portrait for. Understanding the lighting conditions and being prepared offers you the best opportunity for an exciting image.



Go for it and have fun..

Congratulations!

Congratulations are in order for Nancy Clark who won the grand prize for the Greater Baton Rouge Zoo's photo contest with her image "Eye Of The Tiger"



She will receive an autographed C.C. Lockwood zoo poster and a commemorative Baton Rouge Zoo Christmas ornament. In addition, as a first place winner she will also receive a household membership to Friends of the Baton Rouge Zoo, and as the Grand Prize winner will receive an honorary Keeper (Patron) Level Membership to Friends of the Baton Rouge Zoo, as well as a behind the scenes tour for the winner and three guests

March GSCCC Winners



Evening Cardinal
Butch Spielmen
HM Pictorial Projected



Picture Time
Earl Arboneaux
3rd Place Pictorial Projected

Fire
Rhino Ulery
Honorable Mention Photojournalism prints



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:

- 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)
- 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
- 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



PSA COMPETITION

PHOTOGRAPHIC SOCIETY OF AMERICA

PROJECTED IMAGE DIVISION

PID INTERCLUB - GROUP D



We have submitted our last round of images.

Thanks for your support.

Start now shooting for the best images to enter in the next year

We are allowed to submit 6 images per round. Please send 2 or 3 of your best so the team has a good pool of images to choose from and can send a variety. If you have any questions or need assistance in preparing images, contact the PSA Rep at psaentry@laphotosociety.com.

2015-16 Competition Dates

Round 4 - May 2016

Entry Deadline

LPS members in good standing may submit entries by the 5th of the month prior to each round; it is requested that members submit no more than 3 images per round

Category

Projected Image Division
General Category (open to all digital images, including color, B&W, and manipulations)

Image Requirements

Format: JPEG only

Color Space: sRGB recommended

Image Size: HORIZONTAL - MAX 1024 WIDE;

VERTICAL - MAX 768 TALL

File Name: Title of Image

Submit Entries

Email to: psaentry@laphotosociety.com

Subject Line: PSA Competition

Body of Email: Title of Image - Your Name

Attach image



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!

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Competition Review Chair:
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pastpresident@laphotosociety.com



Check out our
[Facebook Page](#)

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