

LOUISIANA



Photographic Society

# Focus

*Celebrate Independence*



JULY  
EVENTS

- July 4, 2016  
Fireworks Field Trip  
Old Ferry Landing, Port Allen
- July 7, 2016  
Lagniappe Session  
7:00 pm Garden Center  
Jim Layne, Black&White
- July 9, 2016  
Orchid Photo Opportunity  
6:00 - 8:00 pm Burden  
Conference Center
- July 16, 2016  
Advanced Lightroom  
9:00 am Goodwood Library
- July 21, 2016  
Monthly Meeting  
7:00 pm Goodwood Library  
Digital Competition;  
Reflections theme
- July 23, 2016  
Extreme Basics  
9:30 am Jones Creek Library  
- class is full, must be registered.

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

PO Box 83834  
Baton Rouge, LA 70884  
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Theresa’s  
Thoughts



*I am so pleased with LPS and the recognition it gets throughout Baton Rouge and the surrounding areas. LPS has grown immensely and with that growth it has reached out into our community to help others in their photography needs. I feel we are most happy and beneficial when we can help others and have some fun along the way, especially when it involves our camera.*

*I must thank Butch Spielman, our Vice President, for making the Advocate project a success. This project entails Butch collecting some 50 images from members and proofing the pertinent. identifiable information in each image for the Advocate. He has been very diligent in acquiring these images from our members. And he has been congenial in working with the Advocate to see that their expectations have been met. Butch further continues to use his expertise to improve the operations of the club. Thanks, Butch, for being a great Vice President. Oh, and I do enjoy his extra tidbits in the weekly reminders; he takes whatever he does to the next level. Butch will be a great President in 2017.*

*Also, members thank you for sending in your images to complete the Advocate project quarterly. We need your images for the projects success.*

*Last month we announced that we needed a Greeting Coordinator. Caleb Harris has stepped into this position. Thanks Caleb , we need more eager members like you to help. See Caleb at the entrance table for your name tag.*

*This month we find ourselves in need of a Publicity Coordinator. Please consider this very important position, I do have instructions. Ultimately, you decide how to effectively carry out the position.*

*In June, LPS was graciously presented with two highly successful professional photographers, Jim Layne and CC Lockwood. Thanks to Jim Layne for helping assist at the Critique session in June. I look forward to seeing him at the Lagniappe class in July. CC Lockwood shared his latest art and shared the places of why, when, where, and how he captured his Louisiana images. His new book, Wild Louisiana, showcases Louisiana’s diverse nature - conserved and restored. How remarkable to have such talented, professional artist-photographers involved with LPS.*

*Let’s share our images, time and talent.*

## Advanced Lightroom July 16, 2016 Taught by Gene Bachman 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 sideshow, sending images to Facebook and Instagram, and sending photos away to print elsewhere. Other topics members requested of the speaker will also be covered.

## 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 :

- 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](mailto: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.

## Fun with H2O

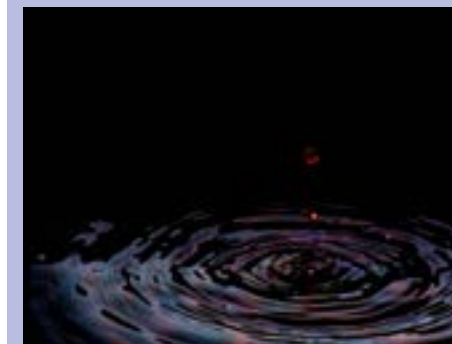
August 27, 2016  
9:00 am to 3:00 pm  
Instructor: Lind Michel

This session will be a workshop extension of the Splash Photography Lagniappe session that I did back in March. My plan is to recap some of the things discussed in that session as well as go over a few new topics, all based around photographing items of or containing water. These will include water drops, water pours/spills, water in glassware, water beads on glass, etc. The plan is to discuss 4-5 shots then everyone will move to stations to actually try some of these out. I'm certainly no expert when it comes to some of these so it will very much be a day of experimentation.



We'll play around with still life, possibly macro, and whatever else creatively comes to mind.

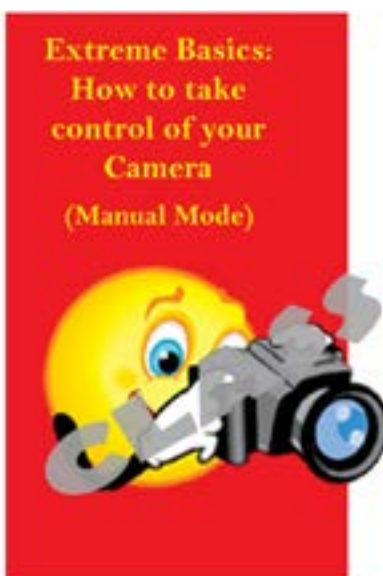
After lunch, we'll load our images on our computers and walk through some post processing. I'll be using a combination of Adobe Lightroom, Photoshop, Topaz Adjust plugin, and Nik software. I believe Adobe & Topaz have free 30-day licenses and the entire Nik suite is free now, so plan on coming with as many of these as you can install. I'll walk through my editing process on a couple of images. At the end of the day, I'll cover a couple of topics in Photoshop, such as how I got the wine glass to appear to hang in the air in this shot. If we don't get to actually capture similar images, I'll share my raw images of this so everyone can follow along with the steps in Photoshop.



### What to bring:

Laptops with a full battery charge. I'll try to have some extension cords for power but not sure the layout of the library. Have Adobe Lightroom, Photoshop, Topaz Adjust & Nik loaded if possible.

**Camera:** Bring what gear you have. As mentioned, this will be about experimenting. If you have a macro lens, bring it. Tripod, remote shutter release, off-camera flash (either wireless or wired). We may have to share. Glassware. If you have drinking glasses of different shapes, bring one or 2 (some that are easily identifiable as yours). Preferably clear glass with no painted logo. Colored glassware may be interesting as well. I have one off camera flash (Nikon mount) and several lights that we can use for lighting.



This class is being offered to accommodate those who were on the waiting list from the last class. If you see a class you would like to attend but see that it is full, please go ahead and sign up. We will do our best to continue offering as long as there is a demand.





# Member Profile



Judy Momenzadeh



## Correction

Please accept our apologies. The correct Member Profile information from last month is below.

**Name:** C. Lynn Naul

**Where are you located?**

Baton Rouge, LA

**How did you get interested in photography?**

I became interested in photography while in the Army and took thousands of slides while in Viet Nam. I also took and developed some black and white film. At that time I had a 35mm Pentax Spotmatic. I became interested again when I became a grandfather, primarily taking candid shots of my grandson.

**How long have you been a club member?**

I have been a club member for about 3 yrs.

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

I am hoping to learn how to use my DSLR and learn to take better images. The club has great speakers, field trips, and courses and I hope to take advantage of them more and more as time goes on, and especially when I retire.

**What type of photography are you interested in?**

Candid photos are what I am really interested in at this time but would also like to take some good portraits.

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

Photoshop is the program that I have used, but I have never taken the time to really learn it. I need to spend more time reinforcing the material that I learn and hope to do so in the future.

## Arts Council of Livingston Parish

The Member Photographers

Steve Uffman, Ken Wilson, K.C. (Kitty) Kuhnert, John Gallagher, Kathy Reeves, Kristen Stone and Pierce Rainey

Exhibit and Sale July 2016

Meet the Artist

Reception July 9th, 2016

10 AM to 2 PM

133 Hummell Street  
Denham Springs, LA 70726  
225-664-1168

This exhibit is free and open to everyone!

a percentage of the proceeds will benefit the many programs of the Arts Council of Livingston Parish



## Exhibits

### Goodwood Library Exhibit

(Includes a digital projected exhibit)

October 2016

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

You must be a current, dues paid member in order to exhibit  
[exhibitcoordinator@laphotosociety.com](mailto:exhibitcoordinator@laphotosociety.com)



# FREE PSA Webinars

These free webinars are available to PSA members only

In response to feedback from our members, PSA is pleased to announce 2 FREE webinars targeted at developing proficiency in the use of Lightroom to optimize images. Attendance to the Webinar will be restricted to the first 1000 registrants. All who register will be given access to the recording of the webinar.

Tim Grey is a photographer who has written more than a dozen books for photographers, has published dozens of video training courses, and has had hundreds of articles published in magazines such as Digital Photo Pro and Outdoor Photographer, among others. He also publishes the Ask Tim Grey eNewsletter, the monthly Pixology digital magazine, and a wide variety of video training courses through his GreyLearning website. Tim teaches through workshops, seminars, and appearances at major events around the world. Learn more at <http://www.timgrey.com>. Please send your questions, comments and feedback to: [membershipvp@psa-photo.org](mailto:membershipvp@psa-photo.org)

## Getting Started with Lightroom's Develop Module Wednesday, July 6, 2016 11:00 AM - 12:00 PM CST

In this free one-hour webinar for PSA member photographers, Tim Grey will help you get started using the Develop module in Lightroom to optimize your photos. Along the way you'll gain insights into how the Develop module works, and how you can make the most of this powerful tool in your photographic workflow.

Topics Include:

- An overview of the Develop module in Lightroom
- Configuring the Develop interface
- Using presets as a starting point
- A workflow for optimizing in Lightroom
- Undo and reset options
- Understanding the most important adjustments
- Using virtual copies

[Register here](#) for this FREE Training!

## Realizing your Vision: Optimizing Photos in Lightroom Friday, July 8, 2016 11:00 AM - 12:00 PM CST

In this free one-hour webinar for PSA member photographers, Tim Grey will help you better understand how to approach optimizing your photos in Lightroom based on your vision for each individual image.

Topics Include:

- An overview of optimizing in Lightroom
- How to focus on the "why" for each photo
- Deciding which adjustments are most important
- Maximizing the impact of your photos
- When (and how) to send photos to Photoshop

[Register here](#) for this FREE Training!

## Monthly Competition 2016 Schedule

July	Projection	July 21	Reflections
August	Print	August 18	No Theme
September	Projection	September 15	No Theme
October	Print	October 20	"Spook"tacular
November	Projection	November 17	Shadows

**Please use the following naming scheme for Digital Competition:**

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**

Digitally projected entries must be sent to the Digital Projection Coordinator at [dpcontestcoordinator@laphotosociety.com](mailto:dpcontestcoordinator@laphotosociety.com) **no later than 8:00 pm on the Monday before the Thursday competition.**

Height no more than 1200 pixels Width no more than 1920 pixels. Total size should be less than 2.3 megs. Full instructions may be found on the [LPS Website](#).



Saturday, July 23, 2016

FREE PRE-CONVENTION DAY

Southern ProXposure is Professional Photographers of Louisiana's annual state convention. They are offering a pre-convention free day with great speakers. **You must register ahead of time or pay \$25.00 at the door.**

[Robert Trawick](#) presents XPerience EXPOSURE

[Ross Benton](#) presents Sales WoW Factor!

[Charlie Mosher](#) presents Blending & Composites – Sponsored by Society for Professional Imaging

[Brett Wells](#) presents Long Lenses for Sports and Wildlife – Sponsored by Sigma Details <http://www.southernproxposure.com/>

[Register](#) ahead of time to be sure you get in for FREE.

## The Library Corner

by Helen Haw

### Photography Beyond Technique:

**Essays from F295 on the  
informed Use of Alternative  
and Historical Photographic  
Processes**

by Tom Persinger

The book Photography Beyond Technique: Essays from F295 on the informed Use of Alternative and Historical Photographic Processes by Tom Persinger is, as the title indicates, a compilation of essays by twenty well-known photographers. Robert Hirsch, Martha Casanave, Mark Osterman and Jerry Spagnoli are four of the twenty photographers who have contributed to the book.

This work is not an easy read, nor is it a how-to book. Rather it is contemplative in nature. There is a theme throughout the essays harkening back to the beginnings of photography. These contemporary photographers study the use of alternative, historical, handmade photographic methods. The essays emphasize the importance of process, theory, and artistic intent, while not forgetting the importance of subject, light, time and apparatus.

Again I will remind you this is not a read for everyone. I found parts of it interesting, but a little boring, (okay really boring). But that may be more to do with my taste in reading. If anyone reads this book please let us know your opinion of the book.



# Getting Started in Underwater Photography

by: Ana Cris Garcia

I learned to SCUBA dive while I was working on my masters degree in Marine Biology. Having always had an interest in photography, it was a natural progression to want to take my camera underwater. However, underwater photography is not just for marine biologists, SCUBA divers, or professionals. Many of the principles of underwater photography presented here apply for compact and dSLR cameras alike and can be used for documenting family vacations (pool or beach), surfing trips, SCUBA/snorkeling trips, underwater model shoots, and even pet photography!

Of course getting started in underwater photography requires making some choices about what equipment to use. A dSLR camera provides total control for the precise underwater photographer, but also can cost thousands of dollars. There are many benefits to compact cameras; they are generally less expensive and smaller. Their size makes them easier to travel with and handle underwater. Whether you choose to use a compact camera or dSLR, the ability to place the camera in manual mode, switch lenses, add diopters, and add external strobes greatly increases control over the final image.

No matter which underwater camera you choose, there are some "rules" for underwater photography that will help take your photos to the next level.

**#1: The Rule:** Get comfortable in the water and know your equipment!

**The Reason:** Getting comfortable with your buoyancy and equipment, will allow you to focus on capturing your subject while staying safe under the water. When photographing critters on a reef, practicing a slow and careful approach is vital to avoid kicking up sediment or spooking critters away. Try practicing with your camera in a pool prior to heading anywhere with current or having your model join you. Glue a string to the hole on the bottom of the rubber ducky and add a weight to the other end; this will create a moving subject to photograph at the bottom of the pool.



**#2: The Rule:** Get closer, and when you think you are close enough, get even closer!

**The Reason:** When light hits water, the light interacts with suspended particles causing the light to get diffuse and to lose color. As you go deeper in the water column, reds, oranges, and yellows are absorbed, leaving everything looking blue or green. Getting close to your subject minimizes the amount of water between your lens and subject, maximizes the impact of your strobe to restore the actual colors of your subject, and minimizes backscatter (light reflected off particles suspended in the water column that appear like white specs in your photo). Have you ever reached out to touch something underwater, and realized that the object was further than you thought? Water also magnifies your subject, so get closer and fill the frame!

**#3: The Rule:** Shoot Up, or at least at eye-level with your subject!

**The Reason:** When snorkeling or SCUBA diving, the most comfortable position is often one where we are swimming horizontally looking down on our subject. However, photographing from this position often produces a flat, two-dimensional image where your subject tends to blend into the background. This is especially true when photographing fish due to counter-shading (camouflage meant to deter predator attacks from above). Photographing your subject from this position also makes it difficult to make a connection with your subject's eyes.

**#4: The Rule:** Shutter speed controls the color of the water, while your aperture, ISO, and flash control your depth of field and exposure.

**The Reason:** Assuming that you have a strobe, built-in-flash, a video light, or flashlight, the light produced will illuminate your subject and will have a negligible impact on the water surrounding your subject. Generally a shutter speed of 1/250 second will produce an image with black water, while decreasing the shutter speed will produce successively lighter shades of blue (however, this will vary depending on the amount of natural light available).



**#5: The Rule:** Embrace negative space!

**The Reason:** Maneuvering yourself so that you frame your subject against the open water column will allow you to emphasize your subject and have control over the color of the water using rule #4. Using rule #3 often helps you to embrace negative space.

Post processing for the underwater photographer will almost always include white balancing and some backscatter removal. However, by practicing the "rules" of underwater photography, you can minimize post processing while capturing unique and intriguing images.

**Interested? Here are some additional resources to help you dive right in (pun intended)!:**

- Edge, Martin. The Underwater Photographer. Oxford: Focal, 2010. Print.

- [www.underwaterphotographyguide.com](http://www.underwaterphotographyguide.com)- Equipment reviews, lighting guides, lots of free information

-[www.reefphoto.com](http://www.reefphoto.com)- Located in Ft. Lauderdale, FL; new and used equipment sales, equipment repair, and workshops offered year round

- [www.bluewaterdivetravel.com](http://www.bluewaterdivetravel.com)- workshops offered worldwide and year round



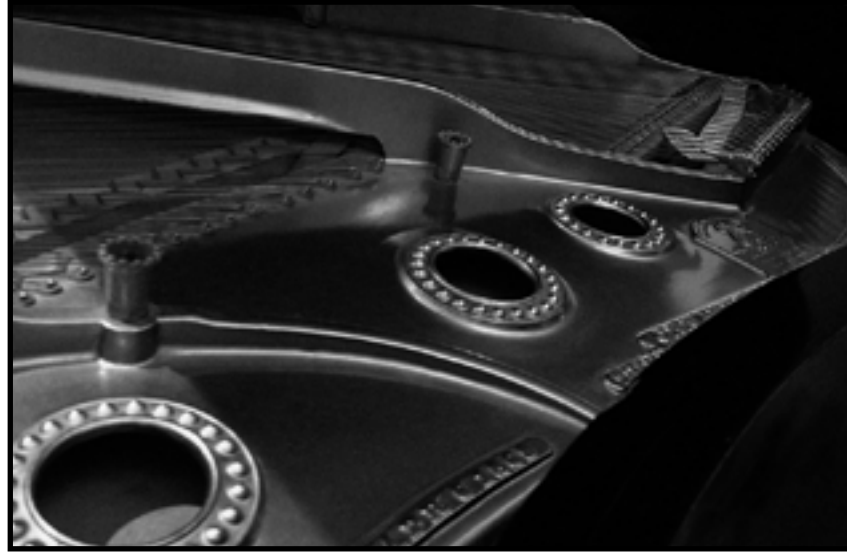
# Lagniappe Session

For the meeting on July 7 at the Garden Center, Jim Layne will talk about Black-and-white, both old fashion film and new digital techniques.

He will discuss the old fashioned “Zone System” used by Ansel Adams and how that relates to the technology available today and will have some examples of Ansel Adams to show how it is done. He will also have a few samples of his own to show.

He would like for attendees to go out to a place like LSU Rural Life to make some black-and-white images ahead of time, and bring 3-or-4 images on a USB stick for constructive critique. He would suggest at least 1 of those images be SOOC (straight out of camera) with nothing done except overall exposure correction so we can talk about what can be done to improve it.

Jim’s philosophy is we all learn from doing. That’s why he likes the “image critique” sessions. Professional Photographers of Louisiana Association uses it at least twice a year, and it is well attended and well received.



# Speaker Info



Zack Smith is a fine art and commercial portrait photographer who has been documenting the social, musical and cultural landscapes of Louisiana for the past 15 years. He is also a musician, artist, and storyteller. Zack was awarded "Best Music Photographer" from Offbeat Magazine

in 2009, and has twice been voted one of "New Orleans Best Photographers" by Gambit Magazine readers in 2013/2014.

Zack will discuss Five Types of Portraits – From Sunlight to Strobe at our July meeting. For more info on Zack and his popular upcoming workshops Photographing Fireworks and New Orleans at Night, check out his website at [www.zacksmith.com](http://www.zacksmith.com)



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](mailto: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!

## HELP WANTED

We currently need a Publicity Coordinator. This person would be responsible for writing simple press releases recounting our meetings and promoting upcoming events and sending to local magazines and newspapers. A list of places we currently send to will be provided.

We also need a backup for the Refreshment Coordinator for the remainder of this year and hopefully remain in position for next year. This is a great opportunity for training.

If you would be interested in either of these positions, please contact Theresa at [president@laphotosociety.com](mailto:president@laphotosociety.com).



# Field Trips

## Celebrate Our Nations Birthday, July 4th Old Ferry's Landing, Port Allen

You are invited to our nation's birthday party this year on the 4th of July. (Imagine that.) The "Old Ferry's Landing" located in Port Allen will be the celebration site. Take in the Fireworks as they Snap, Crackle and Pop over the mighty Mississippi.

Cross over the I-10 Mississippi River Bridge, (some call it the New Bridge) take the Port Allen exit (Right lane) onto La.1 until you get to Court St. (Traffic Signal). Make a right turn towards the river, passing Brian's Furniture and continue towards "Old Ferry Landing" turn right towards the parking lot. (Please note the parking lot is small.)

Old Ferry's Landing is an attractive site on the levee. It is paved with numerous park benches along the walkway. This location offers an excellent view of the river and should be an ideal location to photograph the fireworks. This site suggests using a telephoto lens. (70mm-200mm could be the lens of choice.) Firework photographing tips are posted in the club newsletter. The article recommends the preferred photo toys for this topic. Take a peek, you may discover something of interest.

Check with the news folks for the scheduled time for the event, usually around 9:00 pm. Naturally, we don't expect a 4th of July crowd the size of Baton Rouge, however there will be many. Tentatively, I plan to arrive about 5:30 pm to establish a location. Also parking maybe a challenge. Plan to arrive accordingly. Carpooling is suggested.

Focus July 2016

In addition to photo toys, I recommend the following: lawn chairs, umbrella or canopy, sun protection, insect repellent, ice chest with cold drinks, snacks and anything else I may have forgotten.

## Anything Goes ! Jones Creek Library August 6, 2016 at 9:30 AM

South Louisiana in August is just too hot for this old timer. I made a command decision for the August field trip to be indoors- Like in the cool A/C; no sweat and all that jazz! I said to myself, just chill!

Here's the deal. The topic is "Still Life" hence "Anything Goes!" By that I mean, bring your still life subject, flowers, fruits, veggies, pottery, dolls, toy cars, trucks and anything else you can imagine. Limit your imagination to table top objects. You may want to include fabrics, poster boards or something unique to create a background. If you have a background stand, light stand or something to support the background, that would be a good idea.



Louisiana Photographic Society

You will have several options for lighting including the very popular window light. Your speed light is always handy and if you have the ability to use it off the camera all the better. I will provide one station set up complete with my Pocket Wizard Plus III transmitter and receiver, light stand, umbrella and flash bracket, to share. Naturally, you'll need your own speed light. (plenty of fresh batteries of course.) Additionally, I'll have two stations set up with studio strobes. I am going to provide several very large fabric backgrounds, unfortunately only one background support. However, be creative, as the backgrounds can be draped from one or two light stands.



Our topic "Still Life" challenges us to be creative with our subject and our lighting technique. Even though several stations will be primarily using flash, tripods and cable releases are encouraged. This allows the photographer the ability to take a good look at the set-up then make final adjustments. Depending on the numbers, forming teams may be a good idea. The added benefit of course will be to share ideas.

Should you be fortunate enough to own a macro lens, this is an ideal opportunity to take it for a test drive.

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My Canon 100mm f2.8 macro is a wonderful tool for this assignment. We are expecting some exciting images from the many talented photographers in this club. Be cool and join us!



## Great Smoky Mountains National Park October 23-26, 2016 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.

We will be in the park October 23-26. A block of rooms are reserved at Talley Ho Inn in Townsend, TN but you will need to make your own reservations. Several of us have already done so and there may be possibility of room and ride sharing.

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.



Bernie has been to the park several times and is familiar with many popular locations. Perhaps others have been as well. Together, the potential for a successful photo adventure awaits.

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.

If this includes you, please pre-register. Come join us, the fall scenes are amazing...

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## This and That

In keeping with the article on underwater photography, here is a [link](#) to shooting Aquariums.

The Baton Rouge Orchid Society is holding their annual show and sale at the Burden Conference Center on Essen Lane. Thanks to Linda Medine for photographing the winners, we can all go view and photography from 6:00 to 8:00 pm on Saturday, July 9.

Here is an interesting article about write speeds for memory cards. The [link](#) is to the Nikon D750 but from there you can find other test results.

Popular Photography [Photographing Fireworks: 24 Tips](#)

Digital Photography School [Getting your Portrait Photography to the Next Level](#)

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# Level A Winners



COLOR DIGITAL		
1st Place	Reddish Egret	Kathy Reeves
2nd Place	Glorious Morning	Robin Stevens
3rd Place	Cajun Pathway	Robin Stevens
Honorable Mention	The Now, Past & Future	Linda Medine
Honorable Mention	Lion Pride	Cathy Smart

MONOTONE DIGITAL		
1st Place	I Am From New York	Linda Medine
2nd Place	Horse Power	Kathy Reeves
3rd Place	Three Giraffes	Cathy Smart



Reddish Egret  
Kathy Reeves  
Level A, Color, 1st Place





*Glorious Morning*  
 Robin Stevens  
 Level A, Color, 2nd Place



*Cajun Pathway*  
 Robin Stevens  
 Level A, Color, 3rd Place





*The Now, Past & Future*  
Linda Medine  
Level A, Color, Honorable Mention



*Lion Pride*  
Cathy Smart  
Level A, Color, Honorable Mention

www.cathysmart.com  
Maasai Mara 2016





*New York is My Home*  
Linda Medine  
Level A, Monotone, 1st Place



*Horse Power*  
Kathy Reeves  
Level A, Monotone, 2nd Place



# Level B Winners



*Three Giraffes*  
Cathy Smart  
Level A, Monotone, 3rd Place

<b>COLOR DIGITAL</b>		
1st Place	A Mother's Love	Tammy Heil
2nd Place	Peggy's Cove Sunset	Mark Canatella
3rd Place	Precision	George Carpenter
Honorable Mention	Quack	Lynette Sullivan
Honorable Mention	Lizard Uses Thorn to Shed	Pat Riddick
Honorable Mention	Louisiana Legacy	Ashley Herrick
<b>MONOTONE DIGITAL</b>		
1st Place	Waterfall	Mark Canatella
2nd Place	The Dancer	Moinul Mahdi





*A Mother's Love*  
Tammy Heil  
Level B, Color, 1st Place



*Peggy's Cove Sunset*  
Debra Canatella  
Level B, Color, 2nd Place





*Precision*  
 George Carpenter  
 Level B, Color, 3rd Place



*Quack*  
 Lynette Sullivan  
 Level B, Color, Honorable Mention





*Lizard Uses Thorn to Shed Skin*  
Pat Riddick  
Level B, Color, Honorable Mention



*Louisiana Legacy*  
Ashley Herrick  
Level B, Color, Honorable Mention





*Waterfall*  
Mark Canatella  
Level B, Monotone, 1st Place



*The Dancer*  
Moinul Mahdi  
Level B, Monotone, 2nd Place



# Picture Perfect

By [Theresa Mullins Low](#)

It's summer and our landscapes are beautiful and amazingly green! I love that about our Louisiana! Photographers can enjoy getting their image by going either early morning and staying out until 10:00 am or from about 4:00 pm into the late evening. This is a photographer's best time to photograph under any conditions and this is when our weather is the best in the summer. The early morning light gives a soft golden color while nighttime gets into the blue light. Midday brings excellent black and white. Look for the light. The dew could be your best friend.

I find myself usually visiting a zoo sometimes in the summer. In zoos there are usually many obstacles to work around for good photographs. There is tricky lighting, the foliage, the glass cage, or the cage bars that all may obstruct your view. Just the mere fact that animals are always moving is an enormous challenge; or, not moving and in the wrong place. But the action of the animals is what makes zoo photography so fun and interesting.



Either a digital single-lens reflex (DSLR) camera with a long zoom lens or a point and shoot with a 10 - 12x zoom allows you to take those great zoo photographs. A monopod is preferred at the zoo because of the crowds. A tripod or monopod can be very useful for stability and will allow for sharper images in low light conditions. If no tripod or monopod open your aperture near f/4 and increase your ISO and be sure you have a higher shutter speed to stop the action.

When shooting nature photography, focus on the face of the animal. The eyes should be the focal point. Capturing the intimacy of the animal and the details in the face will get viewers' attention. The

up-close and personal shots reveal facts and features of the animal that one doesn't usually see. This will also eliminate distracting backgrounds. Remember to get down low when necessary so that you will be on the same level as the animal but keep your distance using that zoom lens. To eliminate those cage bars get close to the bars, use the largest possible aperture f5.6 or f/4 etc. on your camera, or look for a larger opening in the bars. If you are shooting a point and shoot try using the portrait mode which uses a wider aperture. After all what you are actually trying to capture is a portrait of your animal that shows emotion.

Our next Louisiana Photographic Society meeting is being held July 21 2016 at 7:00 p.m. at, the Goodwood Library, 1st floor conference room, Baton Rouge, LA and is held every third Thursday of each month. The guest speaker will be Zack Smith at [www.zacksmith.com](http://www.zacksmith.com) who is an award winning photographer from New Orleans. His presentation will be about Five Types of Portraits from sunlight to strobe. See our website for updates at <http://www.laphotosociety.com>. You may visit my website at [www.theresamullinslow.zenfolio.com](http://www.theresamullinslow.zenfolio.com).

# Tripod Anyone?

By [Bernie Gillette](#)

## The Tripod:

That three legged monster that most photographers would rather do without. Yet, as an accessory, it is the most valuable tool a photographer can own. The tripod, tripod head and cable release allows the photographer to use all the features the camera offers. The slowest shutters and beyond become available, the smallest apertures and the lowest ISO ratings also become available. Knowing the right way to use a tripod can make your photography more enjoyable and successful. Close attention to composition, details and the stability required for crisp images all happen when using a sturdy tripod.

## Setting Up:

Determine the location. Before you start setting up your tripod, it's best to know where you want to take your photo. Be sure the background will work for your subject; decide on the direction of the light.

Arrange the legs. Point one of the legs in the same direction that your camera will face. This provides a stable position while allowing space between the remaining legs for you to stand. A safer and more comfortable position for you to work, while concentrating on your subject.

Extend the legs. Open the latches that release the legs and extend the sections. Start by extending the thickest sections, they will provide more stable support than the thinner segments.

Be sure the legs are secure. If you are attempting to set up on an uneven surface, you will need to readjust the leg length accordingly. When on soft ground or sand, push the tripod legs all the way down, thereby securing the legs against something solid. Some tripods feature a hook which allows the photographer a place to hang additional weight for extra stability.

Level the tripod. Many tripod's and

tripod heads feature a leveling bubble. The leveling bubble aids in establishing a level horizon line.

Avoid raising the center post. After you've set up, you discover you need to raise the camera position, do so by adjusting the legs. The legs provide stability, extending the center post sacrifices stability, often required for longer exposures. Raise the center post only as a last resort or if your required to make minor adjustments.

## Securing the Camera:

Remove the camera base plate from the tripod head. Most tripod heads have a plate that screws into the base of the camera and locks into place on the tripod head. This allows you to quickly attach and remove the camera. Double check to insure your camera is firmly attached to the tripod.

Securely attach the base plate to the camera. A loose base plate can ruin a beautiful photograph. Place the camera on the tripod head. Most tripods heads will lock the camera in place automatically. Listen for the base plate to click into place. Always double check. Be absolutely sure the camera is secured to the tripod head before releasing your grip.

Adjust the camera angle. You may decide that you need to adjust the composition; this can be accomplished with the adjusting knob on the tripod head. Once you have determined the Final composition, tighten the adjusting knob, securing the camera in place.



Manfrotto Model #058B. A Big Boy, capable of supporting large lenses. Although a bit heavy, a marvelous tool in trying conditions.

## Capture the Image:

Adjust camera settings. You will likely be required to reset your camera when switching from hand holding to tripod.

Disable the image stabilization or vibration reduction feature on your lens. This is not required since the camera is tripod mounted.

Enable mirror lock up if your camera offers this feature. The motion of the mirror can cause vibration. Locking the mirror prior to exposure helps to stabilize your image.

Turn off auto ISO. Select the base ISO, for most cameras is between 64 and 100. This will help reduce the amount of noise and allow for beautiful enlargements.

Most camera's feature a self-timer, available in a two and ten second delay's. Using the two second delay allows the camera to settle prior to exposure. (continued next page)



The 10 second delay allows you to get that selfie.

Use a remote shutter release. After preparing the ideal composition, don't risk messing it up by bumping the set up inadvertently when releasing the shutter. Instead of depressing the shutter button, use a remote cable release. Available in a wireless mode and/or with a flexible cable.

**Deciding if you need a Tripod:**

Use a tripod when your shutter speed is to slow for the focal length of your lens. (Referred to as the "Reciprocal Rule".) If your shutter speed is 1/60 sec and your focal length is 100mm, you need a tripod. If you're using longer lenses and photographing in low light conditions, you'll benefit greatly by using a tripod.

Use a tripod if you're planning to create a wall portrait. If you seek high resolution prints you will want to use a tripod, thereby allowing you to take advantage of the lower ISO levels as well as the lower shutter speeds. This will increase the quality of your pixels when you enlarge your photos.

Many photographers will use a tripod when seeking the highest amount of detail for landscapes. Macro shooters will almost always use a tripod for those precise close-ups. Time lapse and multiple expose images are another reason to employ the use of the tripod. Subjects and conditions often determine when you can and cannot use a tripod. How flexible is the subject. Sport and wildlife photographers often need to move often and quickly, not a good idea for a tripod. Increasing the shutter speed, raising the ISO, selecting shutter priority is some of the adjustments these photographers employ when hand holding for these topics.

Avoid using tripods in crowds. The base is too wide and makes a large obstacle in crowded places. Your shot could be ruined if someone bumps one of the legs. Someone could knock over



ProMediaGear Ball head. A popular item with photographers, capable of setting up accurately and quickly.

your equipment, resulting in damage to your toys and incurring injury. Often photographers will use a monopod in these conditions.

Skip the tripod when using flash.

**Selecting a Tripod:**

Tripods are available from many manufacturers and available in a variety of models and prices. Consider your needs. If you're a back packer, then you would desire a carbon fiber tripod. If you don't venture more than 1/4 mile from the car, then a sturdy aluminum model will do.



Joby Gorilla Pod Focus & Ball head X. This silly looking thing works very well in unbelievable situations.

Often the better quality tripods will require a second purchase, that being the tripod head. Once again when considering this tool, you're shooting style and camera should determine your make and model.

Consider the purchase as an investment; the tripod system will be required to securely support your camera, lens and accompanying accessories. For many, a quality system has out lasted several camera models.



Induro Gimbal Head, Model #GHBZ with the Big Boy tripod. This toy is a must when using large lenses and you are attempting to photograph wildlife or aircraft.



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 benefit; 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 Conference Registration is now open. [Click Here](#).

**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](mailto:psaentry@laphotosociety.com).

**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](mailto: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](http://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](mailto: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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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:

[newsletereditor@laphotosociety.com](mailto:newsletereditor@laphotosociety.com)