



Louisiana Photographic Society (LPS) • P.O. Box 80644 • Baton Rouge, LA 70898 • Website: laphotosociety.com

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

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

Across from Louisiana State Police Headquarters

Visitors are always welcome!

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

JUNE EVENTS

June 16

Louisiana Photographic Society Monthly Meeting
Dr. Malcolm Vidrine
Author, *The Cajun Prairie: A Natural History*
7:00 pm

June 24-26

Field Trip
Moody Gardens
Galveston, Texas

June 26

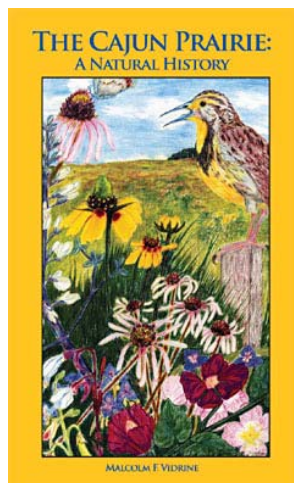
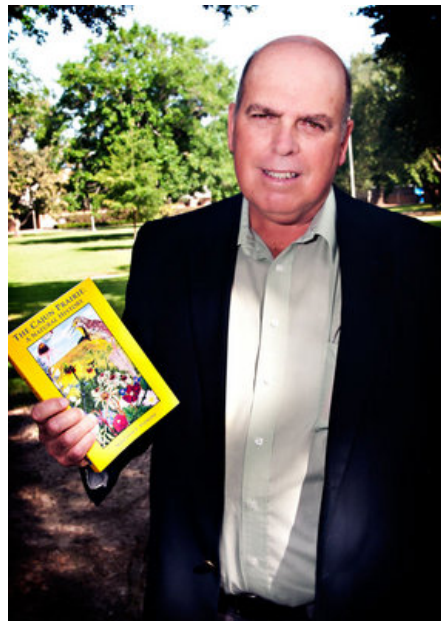
Exhibit Take down
Jones Creek Regional Library
2:30 pm

For details about these and other Louisiana Photographic Society activities, please visit our website at:

<http://www.laphotosociety.com/>

The mission of LPS is to advance and promote the art of photography in the River Parishes of South Louisiana.

Malcolm F. Vidrine, PhD
Author *The Cajun Prairie: A Natural History*
June 16, 2011 Program Speaker



Malcolm F. Vidrine is a biologist who earned a B. S. and an M. S. in Zoology at Louisiana State University in 1970 and 1974, respectively, and a Ph.D. in Biology at University of Louisiana-Lafayette (then University of Southwestern Louisiana) in 1980.

He has worked with Gulf South Research Institute on armadillos and Hansen’s disease, with the Jefferson Davis Parish Mosquito Abatement District on mosquito control and biology/ecology of rice fields, and with LSU-Eunice as professor. He has published 10 books, more than 100 scientific papers and 10 popular articles.

His research varies from wildflowers to butterflies, freshwater mussels, aquatic mites and mosquitoes. Sustainable landscaping and agriculture are recent areas of research.

His 10th book is entitled *The Cajun Prairie: A Natural History* (2010).

He was with Dr. Charles Allen when Charles rediscovered remnant prairies in southwest Louisiana.

Dr. Vidrine has visited, photographed and studied each of the relict prairie remnants that were found along railroad rights-of-way in southwestern Louisiana. He also directly participated in the reconstruction of 3 prairies—the Cajun Prairie Restoration Project in Eunice, the LSU-Eunice Prairie Project and his own Cajun Prairie Gardens. He has published many photographs and drawings as evidence of scientific events and changes and species.

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The Travel Photography Workshop has been rescheduled for **August 13**. Check the website's Education tab for details:

<http://www.laphotosociety.com/educational.php>

2011 OFFICERS

President:

Tom Stigall
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Vice President:

Elizabeth Mangham
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Past President:

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Louisiana Photographic Society is a member of the Gulf States Camera Club Council. The GSCCC Newsletter is available at:

(<http://www.gulfstatesccc.org/html/newsletters.html>)



<http://www.gulfstatesccc.org/>



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

Photographs by Dr. Malcolm F. Vidrine



Monarch butterfly on fewflower milkweed



Cajun Prairie Gardens in April



Scene of Big Bluestem and Dr. Charles Allen from prairie remnant in the late 1980s



Cajun Prairie Gardens in May



Winecup



Cajun Prairie Gardens in June

The camera is an instrument that teaches people how to see without a camera. —Dorothea Lange

2011 COORDINATORS

Digital Projection:

Gene Bachman
dpcontestcoordinator@laphotosociety.com

Education:

Ray Totty
educationcoordinator@laphotosociety.com

Equipment:

Vacancy
Volunteer needed!

Exhibits:

Kathy Reeves
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Field Trips:

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GSCCC Representative:

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Library:

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Monthly Competition:

Barry Spears
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Programs:

Linda Medine
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Refreshment:

Vacancy
Volunteer needed!

Website:

Elizabeth Mangham
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LPS Member Notes

LPS member **Helen Haw** exhibited her work at the St. Mark Catholic Church Arts & Crafts Fair in Gonzales on May 21-22.



June 2011 Monthly Competition

Medium: Prints Theme: None
Thursday, June 16, 2011

The medium for the June 2011 monthly competition will be Prints. There is no assigned theme.

LPS Monthly Competitions are open to LPS members, who may submit two images each month.

To be eligible for the June competition, members must be in good standing and must follow the requirements laid out in the "Competition Rule Revisions Effective January 1, 2010" document and the "LPS Print Competition Process" document found on the LPS website at:

(<http://www.laphotosociety.com/docs/Jan%202010%20Competition%20Rule%20Revisions.pdf>)

(<http://www.laphotosociety.com/docs/Prints%20competiton%20Display%20process.pdf>)

The 12 Elements of a Merit Image

The Professional Photographers Association uses 12 elements as the "gold standard" for judging the qualities of an image. We started with number 12, and will count up to number 1 as the year progresses.

#7—Print Presentation

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

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

IN COMING MONTHS

Programs

July 21, 2011

Dr. Leon DeMent
Bird Photography

August 18, 2011

John Ballance
The Advocate

September 15, 2011

Print Critique
LPS members

October 20, 2011

Frank Relle
Frank Relle Photo

November 17, 2011

Aaron Hogan
Eye Wander Photo

December 15, 2011

Christmas party

Educational

August 13, 2011

Travel Photography Workshop
with Tom Stigall

September 10, 2011

Print Mounting
with Debra Babin & Ray Totty

November 12, 2011

What You Want for Christmas
with Ken Wilson

Field Trips

LPS offers its members educational classes by request.

LPS Members can submit up to 10 photographs each month to the Member's Gallery on the LPS web-site. Send your submissions to:

websitecoordinator@lphotosociety.com

Be sure to read the sizing guidelines before submitting.

Find us on Facebook at:

(www.facebook.com/group.php?gid=118222914902488)

May 2011 Guest Speaker — Daria Doyle

Speaker at the May meeting was Daria Doyle, a professional photographer in Baton Rouge engaging primarily in portrait and wedding photography. She also produces commercial photography projects and has several regular commercial clients, including a local bakery. She also owns and operates Renaissance Gallery along with her husband David. Daria holds a bachelor's degree in graphic design and she has studied fine art, graphic design and photographic art. She learned photography from an early age from her father, photographer Jack Luckett. She has studied art under painter Frank Covino, and she usually approaches her photographic commissions from an artistic point of view.

All of her work is accomplished with digital cameras, digital scanners and related equipment, and she relies on Adobe Photoshop and Corel Painter for editing work. She studies painting's old masters for ideas and inspiration, especially for period effects and historical and religious themes.

In all of her photography, including wedding events, Daria prefers to be adventurous, and she shows her clients examples of various effects, such as black and white, sepia tones and digital hand painting, so that they can consider the possibilities for their end product. She carefully plans her projects and works with her clients to include poses and scenes that will offer creative possibilities for her final images, often a more painterly look and feel that appeals to her subjects. Many of her portraits are commissioned from old photographs that clients wish to have copied or updated. She utilizes digital scanners along with the editing software for restoring, editing and, in some cases, altering old photographic prints.

In her portraits and other images of people, Daria often engages in some subtle digital "plastic surgery," by slightly altering an original image to flatter her subjects. Portraying a subject in a two-dimensional photographic image without editing can produce a slight flattening effect, sometimes causing the appearance of facial or bodily weight gain. The effect can be lessened or eliminated through editing technique, but one must be careful not to overdo and make the alteration appear obvious. She has also on occasion altered a frown into a smile with Photoshop. She also uses the digital software to blur or alter distracting backgrounds, and even to substitute new ones. Sometimes clients request or insist on such an alteration. Another often utilized technique, especially in group photographs, is substituting a pleasant face from another photograph in place of a frown or unflattering facial expression in the original. Clients inevitably choose the altered images for their final prints.

Daria also has an interest in fantasy art, and she plans a showing later this year of her fantasy art portfolio series. She exhibited some examples of her fantasy art, and demonstrated how she builds a fantasy image step-by-step, usually beginning with a photograph. In some images, she uses a glazing technique with several Corel Painter brush variants to create and build up a faux 3-D effect.

Throughout her presentation, Daria utilized a slide show exhibiting her work. The images were often in series, with either before-and-after demonstrations of her digital editing techniques, or step-by-step progressive images from the original to the final edited result.

—Bob Connell

I like to make people look as good as they'd like to look, and with luck, a shade better. - Norman Parkinson

IN COMING MONTHS

Exhibits

July 5, 2011

Hang date
Louisiana State Archives
10:00 am

July 24, 2011

Take down
Louisiana State Archives
11:00 am

September 3, 2011

Hang Date
Greenwell Springs Regional Library
10:00 am

October 1, 2011

Take down
Greenwell Springs Regional Library
11:00 am

Additional Exhibit details at:

(<http://www.laphotosociety.com/exhibits.php>)

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

Membership dues of \$25 are payable in January of each year.

Read Elizabeth Mangham's monthly article "Picture Perfect" at:

<http://townfavorites.com/pictureperfect.htm>

The LPS website has a new, quick checklist for preparation of images for digital projection competitions. The new checklist can be found on the Monthly Competition page of the website, or by using this link:

(<http://www.laphotosociety.com/userfiles/Checklist%20for%20Entering%20Digital%20Competition.pdf>)

A History Lesson

How much do you know about the history of camera clubs?

In 1941, an article written by W. F. Brent of the Eastman Kodak Company appeared in *The Complete Photographer*, entitled "Camera Clubs and Club Activities." It seems that things have not changed that much in the last 70 years of photography, insofar as organizational activities are concerned.

Brent writes, "Historically the camera club goes back to 1853 when the Photographic Society of London was organized. Later this group became known as the Royal Photographic Society. The first American club was organized in 1858 in New York City. It was called the American Photographic Society."

Concerning the objects of camera clubs, Brent enumerates "promotion of the art and science of photography in its various branches, the association of its members for study and entertainment in matters relating to photography through exhibitions and contests, and the sponsoring of activities which will promote greater interest and betterment in the knowledge and practice of photography." Sound familiar? As far as I can tell, Brent's summary is still pretty accurate.

When I first joined LPS six years ago, nobody gave me a list of club activities and events. But I soon learned what the members valued and considered important. Monthly competitions were, and still are, the highlight of each meeting. There were other things going on that appealed to me—topical presentations, field trips, exhibits and workshops—but it was the monthly competitions that seemed to consume most of the attention of members.

The more mundane aspects of organizational structure, governance and logistical support were not very visible. There was a constitution, but no bylaws. As a result, things were handled mostly on an ad hoc basis. As Brent reminds us, "...the primary purpose and raison d'être for the camera club should not be forgotten. It is an association of those interested in photography. Parliamentary procedure should be kept at a minimum. Much of the 'business' of the club can be consummated at separate meetings of the directors and officers and if necessary later submitted to the membership as a whole for approval." To emphasize his point Brent adds, "Photography is fun and full time should be allowed for its enjoyment."

Brent describes print competitions this way: "The competitions are arranged for by the print committee or a print director and the competing members are classified as beginners or advanced workers. Specific subjects are assigned each month with an occasional open competition when members are free to choose their own subject matter. Points are awarded in each competition and grand awards are often given for winners compiling the most points during the whole camera club season."

A recurring theme concerns the best way to conduct monthly LPS competitions. How should monthly themes be selected? What are the criteria for judging the merits of a print or projected image? By whom and how should voting be conducted? The voting method that has been used since I have been a member has been to allow all dues-paid members present to vote using tokens representing first, second and third place choices. In the past, I understand that a rotating pool of judges were used, chosen from the membership.

Here is what Brent has to say about print competitions: "It is not possible to be arbi-

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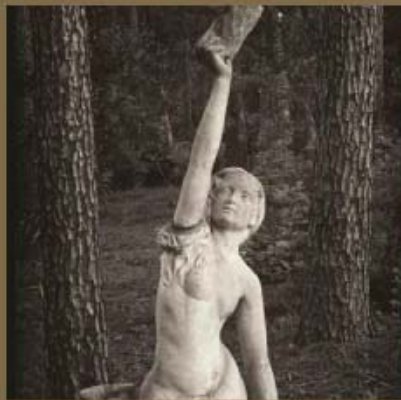
trary in setting up this point system but roughly speaking, prints are judged on three main qualifications: artistic merit, originality and technical excellence. The relative importance attached to these three qualifications naturally depends upon the judges and it is safe to say that no two judges get exactly the same reaction from any particular picture. It is usual to obtain outside judges who have had experience along these lines or who are noted for their photographic work. By doing this the possibility of prejudice is nullified and also the club derives benefit from the remarks and opinions of these various authorities.”

The LPS Competition Committee, chaired by Gene Bachman, and the Board of Directors are considering various options that might improve our monthly competitions and make them more lively. Among other things, the current voting method has proven to be cumbersome and time-consuming. Suggested alternatives have included paper ballots or a rotating panel of judges. There is no single way of doing things that works best for all clubs. But, according to recent surveys, the most common practice is to use judges.

Brent stresses that “All members should be urged to participate in these competitions but no onus should be attached to those who don't. After all, enjoyment of the hobby of photography is the reason for belonging to a camera club and there should be a place in camera clubs for those whose photographic interests do not necessarily include the making of salon prints. A more rounded group will result. Also compulsion makes work out of pleasure.”

In reading about the experiences and practices of past decades, I am struck by how timely the advice and recommendations are. If anyone is interested in reading the full article, I will be happy to make it available. Now about that bylaws committee...

—Tom Stigall



“Louisiana Wanderings”

Photographs by:

**Beverly Coates
Toni Goss
Eleanor Owen Kerr
Dede Lusk**

May 16 - July 10, 2011



www.grapevinecafeandgallery.com

211 Railroad Avenue · Donaldsonville, Louisiana

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Education Activities

The Travel Photography Workshop Is Rescheduled for August 13

We have completed four workshops and have three more planned for 2011. The three remaining are: “Travel Photography” by Tom Stigall on August 13th, “Photo Print Mounting” by Ray Totty & Debra Babin on September 10th and “What You Want For Christmas” by Ken Wilson on November 12th.

39 pre-registered for the Photoshop workshop held at Jones Creek Library, with 32 actually attending.

Overall consensus of participants was a very well presented program from which they learned and were inspired to learn more.

Jay Patel, the workshop leader, did a magnificent presentation of photo editing possibilities using Photoshop Elements. Jay thoughtfully made available thumb drives from which participants downloaded photos and data for the presentation. Then they could follow along on their own computers using the same photos Jay used and steps he described on screen.

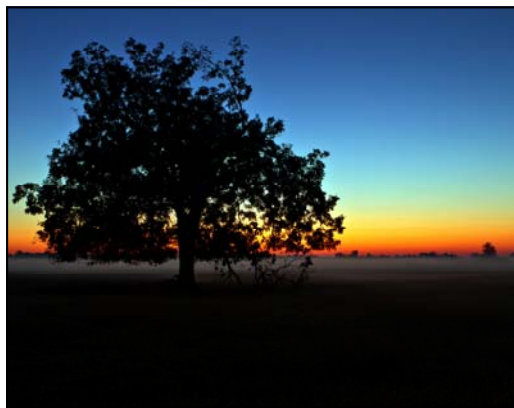
Our arrival at 9am found the room not set up with the expected tables and chairs. The library staff immediately started moving in the tables and chairs, participants pitched in and assisted in arranging the room. Loaned extension cords and power strips, provided over 30 power plugs for the computers. An interesting note is all the computers plus the projector were plugged into two duplex house outlets and we did not blow a fuse! Everything was arranged and in order before the scheduled 9:30am start time. A short break was taken about 10:45am and then a lunch break at 12noon. The workshop restarted at 1:30 pm and finished about 4:00pm.

Some participants were not familiar with downloading files and finding them to load into Photoshop. Several different computer operating systems were being used. Different versions of Photoshop Elements were used. This caused some confusion when the tools being demonstrated were not available in the participant’s version of Photoshop. Several attendees were not at all familiar with using Photoshop Elements. There were many instances of participants helping each other with their computer problems, and we like to believe the preprinted nametags helped set this friendly tone in the meeting.

Tentatively, workshops for the coming year will start with the following: “Camera Basics”; “Photoshop Elements Tools”; “Advanced Photoshop”; “Lightroom”. These could become permanent annual events planned for the months of December, January and February. After February the weather starts getting too nice to spend a day inside when we could be outside making great photos.

Your comments, suggestions and requests are always welcome.

—Ray Totty



Dawn's Early Light
by David Arbour



Passerby
by David Arbour

Shooting Flowers in Bright Sunlight

These are four rose photos made at Burden Rose Garden on May 25, 2011 in very bright sunlight. I wanted to practice shooting in very bright sunlight, and it turned out the wind was very strong. I needed a fast shutter speed because of wind and bright sun.

—Ray Totty



Rose in Bright Sun and Strong Wind: shutter 1/250, aperture 8, ISO 80, Exposure Compensation -1, White Balance - Day light



Rose in Bright Sun: shutter 1/160, aperture 5, ISO 80, Exposure Compensation -2/3, White Balance Day Light



Rose in Bright Sun; shutter speed 1/250, aperture 7.1, ISO 80, Exposure Compensation -2/3, White Balance Day Light



Rose in Bright Sunlight: shutter speed 1/250, aperture 7.1, ISO 80, Exposure Compensation -2/3, White Balance - Day Light

...to be a photographer, one must photograph. No amount of book learning, no checklist of seminars attended, can substitute for the simple act of making pictures. Experience is the best teacher of all. And for that, there are no guarantees that one will become an artist. Only the journey matters... —Harry Callihan

May 2011 Digital Projection Competition Winners



1st
Place

Squirrelectric
by Willie Morris

Level
A



2nd
Place

Canal Street
by David Howell

Level
A



3rd
Place

Black Bear with Salmon
by Kathy Reeves

Level
A

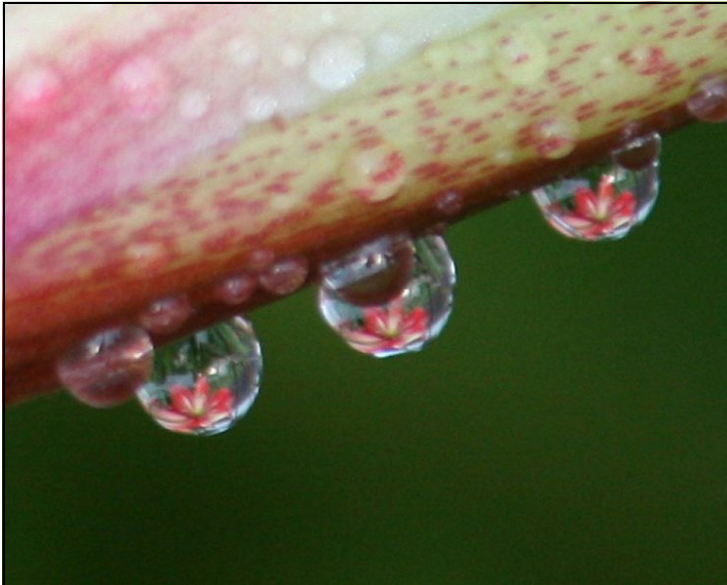


1st
HM

Mother's Day
by Bernard Gillette

Level
A

May 2011 Digital Projection Competition Winners



2nd
HM

Flower in Drops
by Willie Morris

Level
A



1st
Place

The Reprieve
by Pam Jenkins

Level
B



2nd
Place

Shadow Dancer
by Pam Jenkins

Level
B



3rd
Place

Sunset
by Ron Harris

Level
B

Let me here call attention to one of the most universally popular mistakes that have to do with photography - that of classing supposedly excellent work as professional, and using the term amateur to convey the idea of immature productions and to excuse atrociously poor photographs. As a matter of fact nearly all the greatest work is being, and has always been done, by those who are following photography for the love of it, and not merely for financial reasons. As the name implies, an amateur is one who works for love; and viewed in this light the incorrectness of the popular classification is readily apparent. —Alfred Stieglitz

May 2011 Digital Projection Competition Winners



HM

LSU Football: Then and Now
by David Arbour

Level
B

*I don't want to achieve
immortality through my
work. I want to achieve
it through not dying.*

—Woody Allen

June 24-26, 2011

Louisiana Photographic Society
Field Trip to

Moody Gardens
Galveston, Texas

See the May issue of FOCUS for
additional details

