



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

Palimpsests — By Bob Connell
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From Popular Photography: July, 1983

Columnist Kenneth Poli, in his column “Critical Focus,” admonished readers to learn and embrace the rapidly advancing features of automated photography and to anticipate the use of computers in photography. At the same time, he reminded a reader that, no matter how much a photographer is relieved of the mechanics of picture taking; better photographers must still understand the fundamentals of photography. “The price of working with an automated camera that does most of your technical photo thinking for you is [that you must] be completely familiar with what it will not do for you, as well as learn how to operate it efficiently. Why else did my Canon A-1 come with a 100-page instruction book?” He suggested putting the camera in manual exposure mode from time to time as practice, and to focus manually occasionally as well.

From Focus: December, 1986.

Guest speaker in December, 1986 was Tony Fama of Plaquemine, La, a long-time photo-enthusiast who spent many years documenting scenes, sites and people in the Plaquemine area, creating an invaluable photographic record for that community. He was reportedly a member of Louisiana Photographic Society in the 1950s.

The subject of Fama’s presentation was “Photography as a Hobby.” He urged members to photograph what pleases you, not what someone else wants. In addition to his photography as a hobby, he utilized his camera in his work as a juvenile officer in Iberville Parish, using photographs to help in communicating with troubled youths. He presented a slide program titled “The Tender Years,” a collection of photographs of children conveying a range of emotions, showing happy, sad, thoughtful and tender moments in the lives of his subjects.

Birthdays in Photography: Henri Cartier-Bresson (1908–2004)

August is the month of birth of Henri Cartier-Bresson (August 22, 1908). Cartier-Bresson was a French photographer, considered to be the father of modern photojournalism, an early adopter of 35-mm format, and a master of candid photography. He helped develop the street photography style, which he called the “Decisive Moment,” that has influenced generations of photographers that followed him. His watchfulness for peak moments defined and shaped the modernist small-camera aesthetic of intuitively anticipating when an element of life opens for an instant and defines itself. His stripped-down photographic method shunned traditional fine print rules in favor of a direct application of materials and process, which was ideal for magazine and newspaper photographers. He co-founded the Magnum Photo Agency with Robert Capa in 1947.

Travel Destinations

Longwood Gardens – Kennett Square, PA

Longwood Gardens is one of the nation's premier botanical gardens and a nature photographer's paradise. It is located about 12 miles from Wilmington, DE or 30 miles from Philadelphia, PA. The property covers over 1000 acres and includes conservatories, gardens, fountains, trees and architecture.

Longwood Gardens was originally farm land owned by William Penn. It was purchased by George Pierce and then sold to Pierce du Pont (of the du Pont chemical company) in 1906. Du Pont added to the gardens throughout his life, and formed the Longwood Foundation in order to sustain the property for education and enjoyment of the public.

Although there are many things to photograph at Longwood (a rose garden, an orchid garden, a children's garden, water fountains, the du Pont house) my favorite place was inside the conservatories. The conservatories (indoor heated greenhouses) comprise four acres and boast of 20 different inside gardens with over 11,000 different plant types. A tripod is a must inside the conservatories.

I've visited Longwood in the spring and in the fall. Spring was my favorite time. I especially enjoyed the color groupings of spring flowers – blue hydranias and yellow tulips, and various pastel mixes.

Longwood is open every day, year round. You can find more into at www.longwoodgardens.org



photos by Lisa Magee at Longwood



Our very own photographers, members of the LPS, of whom we are most proud, have gone professional. Please view the open invitation to their Reception.

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Shooting with My Wife's Camera

Several months ago, when I was mulling over what to get my wife for Christmas, I decided it was time for her to be exposed to the pleasures of photography. After all, I had been an enthusiast for more years than I care to remember, and it was not fair to keep all this fun to myself.

Since Connie was a novice, it seemed appropriate to choose a camera that would not require a lot of fiddling around to make good pictures. Point-and-shoot seemed like a good choice. But I didn't want a cheapie—one that would fall apart as soon as the warranty ran out—so it ought to be durable. Small size and lightweight would be good too..

I was aware that digital cameras had become the new standard, displacing film-based SLRs, but I was confident that digital could not provide the resolution and high quality enlargements that traditional photography and darkroom technique offered. Still, I thought, why not give it a try. It should be more than good enough for a beginner. After perusing back issues of Pop Photo and visiting a number of informative web sites, I settled on the Canon G9.

On Christmas morning, anticipating her reaction to this generous and thoughtful gift, I was unsure of what she would think of it. Well, she did not exactly reject the camera, but she was obviously not overcome with delight either. That is to say, she did not immediately pick up the camera and start shooting, nor did she seem interested to read the rather detailed manual. As a result, I decided to give the G9 a try—just to check the basic operation and make sure everything was working. It would be a perfect opportunity, with family around and holiday activities to document.

In a nutshell, I quickly learned that the little G9 was truly lightweight and easy to handle. It seemed solid and well-built. And it had a traditional optical viewfinder, as well as the digital screen. That was reassuring. If it took a while to get used to the extensive menu options and unfamiliar controls, there were compensations.

After shooting with my wife's camera for six or seven months, I have come to appreciate the versatility and flexibility of digital photography. One of the first things I learned is that digital frees me to take many more exposures than I used to do with film-based equipment. I no longer hesitate to shoot dozens of pictures of the same subject. More shots increases the probability that one or more will be satisfactory, maybe even excellent. And the feedback that comes with immediately viewing the digital product allows for on-the-spot adjustments in exposure and composition.

I soon discovered that my composition skills had improved. There is something about looking at a three-inch display, instead of squinting through the viewfinder of an SLR or rangefinder camera, no matter how bright and accurate, that causes one to become more aware of perspective. Adjusting for angle of view and squaring up of vertical lines quickly becomes second nature. Placement of the subject in relation to its surroundings seems easier as well.

My long-held skepticism about zoom lenses faded. A six-to-one zoom ratio leaves no room for purist philosophy. Image stabilization was a big plus too, salvaging handheld shots that otherwise would have been unacceptably blurred. The one drawback that I see is viewing the digital screen in bright sunlight. Often, I look for a shadow in which to stand (tree branches and utility poles work well) while composing the image. And when that is not possible, I tell myself that I can always fall back on the smallish optical finder.

But the real clincher for me was the stunning output from large format digital printing of 1.2 megapixel files. I consider myself to be a print maker, as well as a serious photographer. And now that I am retired from the full-time practice of psychology, I have the luxury of perusing photographic interests and activities free of guilt that comes from neglecting other responsibilities. Since last Christmas, the Maxxum 9 has been relegated to the Domke bag on the shelf in my closet. Much as I have enjoyed using SLRs, I do not miss having to lug around heavy and cumbersome camera bodies, multiple lenses, and accessories.

My wife has yet to get her hands on the G9, except for the few occasions when I have been invited to get in the picture. She thinks I gave it to her in the first place just so I would have an excuse to get into digital photography.

Tom Stigall

Louisiana Photographic Society Monthly Competition Rules and Guidelines

Revised 2/5/2007

The Louisiana Photographic Society (LPS) sponsors photographic competitions for its members. The competition provides an excellent opportunity to show the best and latest efforts of club members as well as to get constructive critique and feedback from fellow members.

The intent of the LPS monthly competition is to promote interest in the many different facets of photography. To this end, LPS has established categories that represent both classic and new photographic techniques and equipment. Categories and guidelines may change according to the interests of the LPS membership. The following are LPS rules and guidelines for this internal competition.

- Competition categories are: Transparencies (slides), Digital Projection, Color Prints, Monochrome/B&W Prints, and Digitally Enhanced Prints.
- For each monthly competition, entries may be either "Open" or "Assigned/Theme" as a subject.
- Assignments (Themes) will be announced in the newsletter and at the meeting prior to the actual night of competition. The purpose of the assigned theme competition is to challenge LPS members with a photographic assignment; however, assigned themes are broad based and open to wide interpretation. An assigned theme based competition may be in any of the categories (transparencies, digital projection, color prints, monochrome/BW prints, and digitally enhanced prints).
- The purpose of the Transparency competition is to promote classic photography using transparency film for which there are limited opportunities for out-of-camera enhancement or manipulation. That is, this competition is a test of the in-camera skills of the photographer. Traditionally, transparencies are film based using transparency film exposed in the camera; however, for purposes of the LPS Transparency competition, transparencies may be made from print film negatives or from digital files.
- For purposes of the LPS Transparency competition, transparencies made from digital files must be made directly from the in-camera file and format (usually .jpg) without any external editing.
- Transparencies must be mounted in a 2x2 inch frame slides suitable for use with the LPS projector. Classic transparency techniques, such as "sandwiching" two images, double exposures (in-camera), etc. are permissible. Again, the intent to use or simulate classic transparency techniques is the key consideration for Transparency entries.
- The purpose of the Digital Projection competition is to promote digital photography without requiring a physical print. Images for the Digital Projection competition may originate from film or digital cameras. Images must be suitably sized and in the proper format for the LPS computer and digital projector. Images may be manipulated, enhanced, etc to any degree; however, awards are according to the taste of the judges. It is not necessary for the photographer to make his/her own computer based image in its entirety; however, the photographer is expected to have taken the original exposure and substantially participated in any enhancements. See the separate instructions.
- The purpose of the Color Print competition is to promote classic color photography producing a color print. Color Prints may be derived from either film or digital cameras. Color prints may be made using convention dark room (wet chemistry) or computed based printers (inkjet, laser,

etc). Color prints must not be “enhanced”, see separate instructions defining enhanced prints. It is not necessary for the photographer to make his/her own prints.

- The purpose of the Monochrome (B/W) Print competition is to promote classic monochrome photography producing a monochrome print. Monochrome prints may be based from either film or digital cameras. Monochrome prints may be printed using convention dark room (wet chemistry) or computed based printers (inkjet, laser, etc). Monochrome prints must not be “enhanced”, see separate instructions for enhanced prints. It is not necessary for the photographer to make his/her own prints.
- The purpose of the Digitally Enhanced Print competition is to promote photographic creativity and allow for non-traditional processing and editing techniques. Digitally Enhanced Prints may be derived from either film or digital cameras. Printing a photo taken with a digital camera, or scanning/printing an image is not considered digital enhancement, even if slight color/exposure adjustments were made. However, if "physical" changes were made with software (i.e., removing a branch, turning sun green, adding a sailboat from one image of a lake to another, etc.) then the final image shall be considered enhanced. It is not necessary for the photographer to make his/her own print in its entirety; however, the photographer is expected to have made the original exposure and substantially participated in any enhancements. For more information, see the guidelines for digital enhancement.
- Hand-tinted, or computer tinted, monochrome prints shall be included in the Monochrome Print category.
- Each LPS member is limited to two entries each month. The LPS member does not have to be present to enter the monthly competition but must be an LPS member in good standing. Members who wish to enter the monthly competition but who will not be present for the meeting must make their own arrangements for entering and retrieving their entries.
- All prints must be matted and/or mounted, and/or framed such that they are self-supporting for vertical display. The maximum size is 18x24 inches. These are the outside dimensions of the mat or frame, not the image size. (This is a physical limit due to display area and handling.)
- Entries must be signed in by 7:15 pm on the meeting night to qualify for judging.
- Entries are judged using a 1-10 point scale. Although LPS prefers to use a judge (one person) without LPS affiliation, this is not always possible. Non-LPS judges will be encouraged to give a verbal critique of the winning images. In the absence of an outside judge, a panel of three LPS members in attendance at the meeting will be appointed to judge the competition, also using a 1-10 point scale; however, no critiques are given. See the separate guidelines for judging criteria.
- Ribbons for 1st, 2nd, 3rd, 1st Honorable Mention, and 2nd Honorable Mention will be awarded to the highest scoring images. The number of ribbons awarded is based on the number of entries for that category. See the separate guidelines for judging.
- In the event that the number of entries for a given category is insufficient to make awards in that category, those few entries will be placed in another category and judged along with those entries without regard to the differences between categories. (The expected re-assignments are that B/W and Enhanced prints will be moved to the Color Print category; slides will be moved to the Digital Projection category.)
- If an image receives a ribbon, it shall be retired from further LPS competitions. However, it may be included in non- competitive exhibitions sponsored by the club. At the end of the year, the sum of each person's scores in each category shall be totaled for consideration as LPS Photographer of the Year for that category.