



**LOUISIANA**  
Photographic  
**SOCIETY**

**FOCUS**



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

This Month's Meeting is  
**March 19, 2009**, to be  
held at 7950 Independence  
Blvd.

Board Meeting: 6:00 p.m.

**Regular LPS Meeting: 7:00  
p.m.**

**Visitors are encouraged!**

Each month LPS has a  
Competition. The **Competition**  
for March is **Projected images**.  
The Theme is  
**Photojournalism**.

#### **Field Trips**

**Contact David Dendy**

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

***Each month: Please submit  
your favorite photo or  
editorial to the newsletter to  
tmullow53@yahoo.com***

LPS is a member of the  
GSCCC. To view the Gulf  
States Camera  
Club Council newsletter click  
on this link: [Newsletters](#)

### **PRESIDENT'S MESSAGE – BOB CONNELL EDUCATION IN PHOTOGRAPHY**

Education is defined as the theory and practice of teaching, or information about or training in a particular subject. We cannot know a subject or be proficient in its various facets unless we educate ourselves. This holds true for photography as well as for any worthwhile and comprehensive subject. How does one become educated regarding photography? There are numerous ways, from reading, experience, attending workshops, listening to and watching others work, and, not insignificantly, interacting with others at camera club meetings and on field trips and at other various camera club functions such as exhibits.

Perhaps surprisingly, a most effective means of educating oneself on a photographic subject is to *teach* that subject. There is no better means of learning a subject than to prepare to teach it to others. One must learn the subject more thoroughly to teach it, because one must be prepared for every question that might arise regarding the subject from the students who are being taught. This does not mean that you must learn a subject exhaustively. You need not try to teach too much or too broadly — neither you nor the students would benefit. You would wish to keep the scope of the subject narrow enough so that you have a comfortable grasp of it after study. Perhaps it would suit you better to teach one facet of a broader subject and save the remainder for future study.

LPS has a need for photographic teachers just now. The education committee is gearing up for 2009, and teachers are in short supply. You could be of great benefit to LPS if you would volunteer to teach a subject at one of the several education sessions planned for 2009. As a teacher, you would be of even greater benefit to yourself because of the superior knowledge that you would gain from your preparation. Other experienced LPS members will be happy to help you in your preparation.

LPS is an educational organization. We exist to teach and learn about photography. It benefits all of us when we share our knowledge. I urge you to consider volunteering in this manner.

**LPS 2008 Officers and Board Members**

President  
Robert "Bob" Connell  
president@laphotosociety.com

Vice President (and web site coordinator)  
Jay Patel  
vicepresident@laphotosociety.com

Treasurer  
Sharon Turner  
treasurer@laphotosociety.com

Secretary:  
Theresa Mullins-Low  
secretary@laphotosociety.com

Newsletter Editor:  
Michael Tilley  
newslettereditor@laphotosociety.com

Immediate Past President – Vernita "Vickie" Veal

**2008 Committees**

**Committee Chairs**

**Competitions:** Barry Spears

**Exhibits:** Kathy Reeves  
exhibitcoordinator@laphotosociety.com

**Field Trips:** David Dendy  
fieldtripcoordinator@laphotosociety.com

**GSCCC Representatives:**  
Darelyn Marshall and Gordon Buck

**Projection Contest Coordinator:**  
Gene Bachman  
dpcontestcoordinator@laphotosociety.com

**Education Coordinator:** Claude Nall

**Equipment Coordinator:** Greg Hersh

**Program Coordinator:** Elizabeth Mangham

**Refreshment Coordinator:** Marie Dendy

**Publicity Coordinator:** Julie Nall  
**Librarian:**

**Field trips – by David Dendy**

Late last year a group made a trip over to the North Shore of Lake Pontchartrain. Our first stop was in the Big Branch Marsh National Wildlife Refuge, where there is a really nice elevated boardwalk through various types of swamp and marshland, with descriptive markers. At a different location on the open marsh, we apparently caught the tide just right for seagull action. The gulls were extremely interested in an area of fast moving water, funneling through a narrow pass. The scene looked like the lunch line at a fast food restaurant. We were able to get quite close. Later on outside of Madisonville, we caught a beautiful sunset across Lake Pontchartrain that included the Tchefuncte River Lighthouse. In January, there was an equestrian event on River Road. This particular event was more for the competitors than the spectators, as the spectators stood with the competitors (who were on their horses). Not being too comfortable with horses, I spend most of my time trying to stay out of their way, and being very careful of where to step! Later on, I did get some good shots at the ruins of the antebellum home south of LSU on the River Rd. Everything was from the road, as the area is fenced off, luckily with a low fence. If you would like to check out this location, be advised that the fence appears to be electrified and energized (for the cattle). Recently we were invited to a program sponsored by the Broadmoor Baptist Church, honoring their military veterans. Our group photographed the WWII veterans. We got quite a few candid shots, a real good group picture, and many Vets stayed for portraits. This was interesting, a lot of fun, and a great group of people. Photographing WWII Veterans is an ongoing project. Our imagery will appear in on our website. This year we are going to plan some fieldtrips to augment some of our educational classes. As noted, we are in the planning phase, if there is something of particular interest, please let us know. We will keep you updated. If you are not receiving my direct email announcements, please let me know, so I can correct my address list.

**March Program and Presentations**

The program this month honors our members who were the top competition winners of 2008. Recognition of these photographers will be followed with a presentation of more examples of their work. They will tell us how they accomplished each photograph and answer any technical questions you may have. This is an opportunities to learn their "secrets" to winning photographs. Be sure to put this informative program on your calendar."

**RICK OLIVIER, PHOTOGRAPHER  
FEBRUARY SPEAKER AT LPS MEETING**

The speaker at the February meeting was personable professional New Orleans photographer Rick Olivier. He spoke about his career in photography from his earliest days in high school. He set up a darkroom and engaged in sports photography, also photographing motorcycles and dirt bikes and country and western concerts. He gave up playing football to be a sports photographer. He attended Nicholls State, majoring in photography, utilizing medium and large format cameras. He emphasized the idea of "what happens just outside the camera frame," and its importance to a photograph.

After college Olivier moved to New Orleans (1982), and first engaged in music photography, shooting concerts and writing and shooting for *Wave Length*, a music publication, at \$15 per image and \$10 for each story published. The major influence in his career has been the famous photographer Irving Penn, who believed that commercial art should also function as fine art to the greatest possible extent. Olivier moved to a series of advertising jobs embracing that same philosophy.

Olivier discovered zydeco music when he went to Richard's Club, in Lawtell, Louisiana for a photo shoot. He continued to shoot zydeco concerts and musicians, and the result was his 1999 book *Zydeco*, documenting much of what he saw and experienced. Many of his portraits of Zydeco players are full-length, plain frontal views without embellishment.

Other sources of inspiration for Olivier were Walker Evans and Russell Lee, famed Farm Service Administration photographers during the Great Depression. Their fierce determination and dedication to their tasks, and insistence on in-depth coverage of their subjects and essays were qualities that appealed to him. Olivier tries to get to know his subjects before shooting, to establish a rapport which will allow the subject to relax and reveal his or her character and personality to the camera and lens.

**MESSAGE FROM ROSE PARKER  
PRESIDENT, GREATER NEW ORLEANS PHOTOGRAPHIC SOCIETY**

Photo Gumbo 2009, the GSCCC convention being hosted by the Greater New Orleans Photographic Society April 2-4, 2009 has an early bird registration fee which will expire on March 5<sup>th</sup>. If you plan to attend the convention, you should make an effort to register early to take advantage of the savings.

A block of rooms for attendees at the host hotel, Homewood Suites, is nearly booked. However, reservations can be made at the Drury Inn across the street. Please check our website [photogumbo2009.com](http://photogumbo2009.com) for further information.

Sincerely,  
Rose Parker  
President,  
Greater New Orleans Photographic Society

**2009 MONTHLY COMPETITION SCHEDULE**

<b>Month</b>	<b>Medium</b>	<b>Theme (if any)</b>
January	Digital projection and slides	None
February	Prints	None
March	Digital projection and slides	Photojournalism (see guidelines)
April	Prints	None
May	Digital projection and slides	None
June	Prints	Louisiana delights
July	Digital projection and slides	None
August	Prints	None
September	Digital projection and slides	Let's eat
October	Prints	None
November	Digital projection and slides	None
December	No competition	

**PHOTOJOURNALISM  
MARCH, 2009 LPS COMPETITION**

The LPS competition for March, 2009 will be in two categories, digital projection and slides. Significantly, the theme for this month will be Photojournalism. Your shooting on this subject requires some special attention. Normally, the LPS digital projection competition can include images which have been digitally enhanced or otherwise manipulated, but we ask that, for this competition only, you adhere to the Gulf States Camera Club Council's rules for photojournalism entries.

The reason is simple. We want to use the best images from our March competition to in turn submit for the GSCCC photojournalism competitions. (The slides will be utilized, too, of course.) This may include not only our local winners but other deserving images that are entered but not awarded a ribbon. We won't be able to use them if they don't follow the GSCCC rules. Those rules are set forth below. Please abide by them for this forthcoming competition.

**GSCCC Photojournalism Rules**

*The rules for Photojournalism competition in GSCCC are the same as set out by the Photographic Society of America*

Photojournalism entries shall consist of pictures or sequences with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are unacceptable in Photojournalism competition.

No elements may be moved, cloned, added, deleted, rearranged, combined or changed in any way that affects the integrity of the image content. No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be added or applied either before or after image creation, and any sharpening must appear natural. Print, slide, or digital sequences may be entered by placing more than one picture in a single image

**The Pelorinho**



**Night Cathedral**



## Website of the Month

The website for the month of March is Flickr (<http://flickr.com>). Flickr is a photo sharing website where you can upload your photos and share them with the world. Your photos can then be sorted into sets and tagged with several keywords to make search easy. Flickr also has several groups that you can join with a wide range of interest from animals, food, architectural, portrait, the list is endless. Each of the groups has discussion forums. To discuss everything from photographic technique to identification of a particular animal. Some groups have contests. You can even create your own group. A basic Flickr account is free but if you want to be able to upload a large volume of pictures a pay account is only \$20 a year.

## Louisiana Photo Society

### Minutes prepared by Theresa Mullins-Low for February 19, 2009

Meeting was called to order by President, Bob Connell

Those in attendance were

Bob Connell	Michael Tilley
Theresa Low	Kathy Reeves
Sharon Turner	David Dendy
Barry Spears	

Rick Olivier, photographer, is the February 2009 speaker.

Announcement was made that at our next meeting in March 2009 the program will be presented by the photographer of the year. Barry Spears, Competition Chairman, should tally the results and notice be given to the photographer of the year so that he/she may prepare for the presentation.

It was noted that we need a Librarian. It was stated that Vicky Veal has contents of library. Art Newman is a possibility for a new librarian.

Claude Nall has resigned as Education Coordinator. It was noted that Richard Evans will help out but will not be available until after June. Jay Patel has also offered to help out along with Gordon Buck. Treasurer, Sharon Turner, reported that we have 73 paid members with over \$6,000 in our account. All dues and bills are current except that of the BREC Garden Center only because the bill has not been received. Sharon suggested that the LA Photo Society become members of the Livingston Art Council. This was approved by the President. It was noted that we are members of the Baton Rouge Art Council and this has been paid.

The rules for counting ballots has been posted on the website. Scoring has not yet been revised to reflect how we are voting.

Michael Tilley, Newsletter Editor, stated that the 1<sup>st</sup> Thursday of the month is the deadline for submitting entries of interest to the Focus.

The themes for competition are scheduled in March, June, and September. March is Photojournalism; June is LA Delights; and September is "Let's Eat."

David Denby announced possible field trips in March are Strawberry Festival and the Corvettes displayed in Clinton.

Kathy Reeves announced that the next planned exhibit is in April.

Barry suggested that we invest in a lavalier microphone.

The meeting was adjourned.

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## 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.)
- Print entries and slides must be signed in by 7:15 P.M. on the meeting night to qualify for judging. Digitally projected entries must be sent to the contest coordinator not later than 8:00 P.M. on the Tuesday before the Thursday competition. E-mail to [dpcontestcoordinator@laphotosociety.com](mailto:dpcontestcoordinator@laphotosociety.com).
- 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.