

January 2016

Volume 33 • Issue 1

LOUISIANA



Photographic Society

Focus



JANUARY EVENTS

January 2, 2016
Dropoff at Livingston Parish Arts Council
10:00 am

January 9, 2016
Livingston Parish Arts Council Exhibit and Workshop
10:00 AM to 1:00 PM

January 16, 2015
Field Trip Downtown
8:00 am State Capitol Building front steps

January 20
Burden exhibit deadline

January 21
Monthly Meeting
7:00 pm Goodwood Library

January 30
HDR Workshop with Jay Patel
9 am-3 pm Jones Creek Library



Cover photo: 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

www.laphotosociety.com



President's Message

Happy New Year to all my fellow photographers! Louisiana Photographic Society (LPS) is planning to have another great year in the world of photography. First, I must extend a "Very Special Thank You" to my committee members for agreeing to help this year and help Louisiana Photographic Society continue to grow and be a success. I really, really appreciate all your efforts.



Again, Toni Goss volunteered her home to host our Louisiana Photographic Society Christmas party. She is such a gracious host. This was a great opportunity to get to visit with your fellow photographer's at length in a warm atmosphere. Delicious food was prepared and served and then those long awaited awards to our most deserving photographers were given.

Our first priority in LPS always is to educate our members. This year we have an excellent agenda for education. Diane Linder, who is our new Education Coordinator, is a person who deserves a special thanks for planning an outstanding year for education. I feel that because she is new to this position it seemed at times overwhelming to her, but I am still in awe of all she has planned.

Photography is shared and learned through so many media whether it is print, digital, Facebook, YouTube or exhibits. My goal this year is to share our photography even more through LPS as a service to our community. We are off to a great start with Tablescape, which is a fundraiser for a scholarship. I know that individually we help in our own organizations and this is great but if LPS as a group can benefit our community then let's do it!

As always, let's have fun and hopefully meet new friends in the world of photography.

Thank you and it is my honor to serve this organization as a leader. I am looking forward to a meaningful and memorable year ahead in 2016.

Now let's go and photograph something!

Theresa Mullins Low
President

From the Editor

Greetings all and Happy New Year!

I wanted to take a few moments to share my vision for the newsletter for the upcoming year. I am pleased that both the newsletter and the website won third place recognition in the annual PSA competitions but, of course, I want us to be first! I receive critiques from the reviewers and we are attempting to implement some of those suggestions. Lind Michel and Rhino Ulery will be doing regular columns for us but I need YOU to submit your stories and ideas. This newsletter is to serve YOU, the member.

I especially need help providing the club with “shooting” opportunities. Where have you been or what upcoming event do you think would be fun to attend and take pictures? Let me know and I can include it.

What are your favorite “go to” websites for inspiration, classes, tutorials? Would you share those with the club? Don’t hesitate thinking that everyone already know about the site. There are many members who are not familiar with the offerings on the internet. Just send me the link and a sentence or two about what you like about the site.

I can always find filler materials but would prefer it to come from ideas you say would be helpful. Maybe you can write about some where you went or something you learned and wished someone had shared. Maybe you just have an idea. Please email newslettereditor@laphotosociety.com

As our club continues to grow it is increasingly more difficult to get to know the members. Lind Michel has graciously agreed to provide member profiles to be included in the newsletter each month. Read through the information in the profiles this month to get to know Lind and Mindy then help us out by providing your answers to the questions. You may email newslettereditor@laphotosociety.com. Lind will then contact you for a couple of images to be included. Our goal is to have ready supply and publish two or three each month as space allows. Thanks for your participation and I hope you find this helpful in connecting with other club members—old and new.

Rhino Ulery has offered to write a book/DVD review column each month featuring topics to help photographers advance in the art.

Maybe you have something you would like to share with us. You do not have to commit to a monthly column. I look forward to hearing from you.

Renee Pierce

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Congratulations

2015 Club Competition Winners



The Louisiana Photographic Society wrapped up its club year Dec. 8 with an annual awards ceremony.

The 2015 photographer of the year in Level A is Cathy Smart.

Tied for first place in Level B for photographer of the year are Kitty Kuhnert and Darrel LeBlanc.

First place certificates also were awarded in various categories.

Level A color print, Cathy Smart

Level A color digital, Kathy Reeves

Level A Monotone print, Linda Medine

Level A Monotone digital, Linda Medine and Cathy Smart

Level B Color and Monotone print Kitty Kuhnert

Level B Color digital, Cris Daniel

Level B Monotone digital, Darrel LeBlanc

2016 Exhibit Schedule

You must be a current, dues paid member in order to exhibit

Kathy Reeves exhibitcoordinator@laphotosociety.com

Arts Council of Livingston Parish Exhibit, Reception and Mini Seminar

January 9, 2016 from 10:00 AM to 1:00 PM

133 Hummell Street, Denham Springs, LA 70726

Drop off date: Saturday, January 2nd from 10:00 am to 12:30 pm (fill out and sign an Exhibit Form at the time of drop off) All photos must be for sale, add a 20% commission to your price.

Pick Up Dates: Friday, January 29, 10:00 AM and 1:30 pm **or** Saturday, January 30, 10:00 AM and 1:30 pm.

Presenters:

Gene Backman--**"Mirrorless Cameras *What is all the Fuss About?*"**

Rick LeCompte-- **Photoshop - The Dreams Machine *"Simplified compositing you CAN do today"***

Earl Arboneaux--**The Photographer's Eye *"Creative Design"***



Gene Bachman

Mirrorless Cameras -What is all the Fuss About?

Gene has been an avid photographer for over 35 years. He is a retired chemist from The Dow Chemical Company. Since joining Louisiana Photographic Society in 2005, Gene has won over 60 ribbons in club competitions and has been named Black & White Photographer of the Year five times. He has served the club as President and currently runs the bimonthly digital photo competition. The topic of his presentation is "Mirrorless Cameras; What is all the Fuss About?"

Mirrorless cameras are the new rage in the highly competitive field of photographic equipment. Is this just a passing trend or are these technological marvels going to take over as the preferred tool for photographers. Gene will explain the differences between mirrorless and DSLR cameras and show the advantages and shortcomings of each.

Photoshop - The Dreams Machine, Simplified compositing you CAN do today



Rick LeCompte

Photoshop is huge but it is made of many small manageable easy to understand parts. We will be talking about making your imagination come to life with tools you already have at hand.

Artographer Rick LeCompte loves the wilder imaginative side of our art. Winner of Louisiana Public Broadcasting's People's Choice Award 2015, Curator for the International Photo site ViewBug and go-to photographer for LSU Museum of Art and the Baton Rouge Gallery for the Contemporary Arts. Rick headed up the hugely successful Clicking the Light Fantastic for the Louisiana Photographic Society. From his underwater images to fancy studio work, the joy of the art is the most important ingredient to him.



Earl Arboneaux

The Photographer's Eye - Creative Design

Earl Arboneaux an award winning South Louisiana photographer will discuss how to visualize pictures using shapes, spaces, colors, light and creative design in your composition. Whether it's nature, people, buildings, landscapes or anything else. The ability to unify subjects within the image will create better photos that are both pleasing and appealing to the viewer.

Any Louisiana Photographic Society member can participate in this exhibit! Bring two photos!

I need volunteers on Sunday January 3rd 1:30 to help hang the Exhibit—Please let me know if you can help!

Please call or email me with any questions. Kathy Reeves, 225-667-9946, exhibitcoordinator@laphotosociety.com

2016 Exhibit Scheduled

Continued

Tablescapes

Garden Center: 7950 Independence Blvd.,
Baton Rouge, LA 70806

Saturday, February 20, 1 - 4 pm
Sunday, February 21, noon- 3 pm

April 2016

Louisiana State Archives Exhibit (Louisiana Theme)

3851 Essen Ln, Baton Rouge, LA 70809
Details TBA

June 2016

Arts Council of Greater Baton Rouge Exhibit

Firehouse Gallery 427 Laurel Street
Baton Rouge, La 70801

Details TBA All photos must be for sale, add a 30% commission
to your price.

October 2016

Goodwood Library Exhibit (Includes a digital projected exhibit)

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

Critiques for 2016

Begin now to select your images for our first critique session on **February 4th at 6:30 pm at the Garden Center**. This session will be digital so bring your images on a flash drive and we will copy it to the laptop upon your arrival. Each member may submit 2 images.

Our critiques have been advantageous to both our members who submit, those who do not submit, but come to hear the evaluation, and to our judges.

Future sessions are scheduled for :

June 2	Print
August 4	Digital
October 6	Print

Elizabeth Mangham,
Critique Committee Chairman

Lagniappe 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 from 7-9 pm. This year we will alternate with image critique sessions. The dates for this year are below.

January 7 - Pam Kaster & Sharon Turner - Still Life

April 7 - Ed Broussard - Wedding Photography

July 7 - Jim Layne - Black and White

September 7 - Written Critique From Camera Club in Shreveport, Louisiana

November 3 TBA

Mentor Program for 2016

This month we will begin to solicit volunteers for our 2016 Mentor Program. Last year was successful and we learned from the experiences of the group. We are looking forward to the second year of the program. Our new members can learn so much from your knowledge and experience. This truly can be a rewarding opportunity for you to teach someone how to navigate and use their camera properly so they can get out of auto mode. Please consider being a mentor and I look forward to working with all of you in the coming year. If you have questions please contact me at mentor@laphotosociety.com

Tammy Heil



The Dip: A Little Book That Teaches You When To Quit (and When To Stick)
by Seth Godin

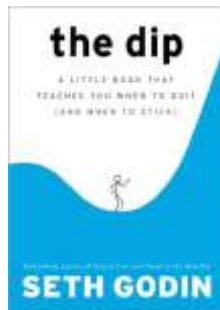
With the new year upon us we will be making New Year's resolutions and some of them we will not keep and others we will.

The old saying is wrong—winners do quit, and quitters do win.

Every new project (or job, or hobby, or company) starts out exciting and fun. Then it gets harder and less fun, until it hits a low point—really hard, and not much fun at all.

And then you find yourself asking if the goal is even worth the hassle. Maybe you're in a Dip—a temporary setback that will get better if you keep pushing. But maybe it's really a Cul-de-Sac, which will never get better, no matter how hard you try.

According to bestselling author Seth Godin, what really sets superstars apart from everyone else is the ability to escape dead ends quickly, while staying focused and motivated when it really counts.



Winners quit fast, quit often, and quit without guilt—until they commit to beating the right Dip for the right reasons. In fact, winners seek out the Dip. They realize that the bigger the barrier, the bigger the reward for getting past it. If you can become number one in your niche, you'll get more than your fair share of profits, glory, and long-term security.

Losers, on the other hand, fall into two basic traps. Either they fail to stick out the Dip—they get to the moment of truth and then give up—or they never even find the right Dip to conquer.

Whether you're a graphic designer, a sales rep, an athlete, or an aspiring CEO, this fun little book will help you figure out if you're in a Dip that's worthy of your time, effort, and talents. If you are, The Dip will inspire you to hang tough. If not, it will help you find the courage to quit—so you can be number one at something else.

Seth Godin doesn't claim to have all the answers. But he will teach you how to ask the right questions.

Next month's article will cover the book "The Creative Fight: Create Your Best Work And Live The Life You Imagine"

Rhino Ulery

Speaker Info

Our speaker for the January 21st meeting will be John Balance, Director of Photography of The Advocate, and one of his staff photographers who will talk to us about photojournalism.

Our Speaker for the February 18, 2016 meeting will be Jamey Firnberg, R.S., Rockit Surgeon



It all started in the late 1970's when Jamey took a photography class at LSU. For his final class project, he had to submit a themed set of 12 photos. His theme was people. That's when he discovered his passion for shooting portraits. Today he calls them Street Portraits.

Most of Jamey's natural light portraits are of strangers. He walks up to strangers and asks if he can take their picture. Over the years he has learned how to pull natural expressions and authentic smiles out of people by giving them simple instructions. Jamey makes people smile. It makes them feel good and makes him feel good.

Jamey will talk about his approach to Street Portraits and how to get people to say "yes". He will share his thoughts about posing, directing, lighting, camera settings and editing.

Jamey's work can be seen at www.RockitSurgery.com; Rockit Surgery on Facebook; and also on Twitter and Instagram.



KEEP CALM AND PAY YOUR DUES

Pay your 2016 Membership dues now. Only \$25.00 per year.
You cannot enter contest or exhibit if you are not a current
member so do not delay!

- ☑ Outstanding speakers
- ☑ Workshops
- ☑ Image critique sessions
- ☑ Lagniappe classes
- ☑ Monthly competitions
- ☑ Fun, educational fieldtrips
- ☑ Award winning newsletter and website.

You may either bring the completed application (located at the end of the newsletter) and payment to the next meeting or mail to Louisiana Photographic Society, P.O. Box 83834 ,Baton Rouge, LA 70884-3834

Education

LPS Educational Workshop on High Dynamic Range (HDR) with Jay Patel

Saturday, January 30, 2016

Jones Creek Library

Jay will teach HDR and demonstrate the HDR software programs Photomatix and HDR Focus3. The afternoon session will be a hands on workshop to give the attendees the opportunity to practice what they learned in the morning workshop. Each person will create HDR images on their laptops. Jay will provide images or attendees may use their own.

What to Bring to the Workshop for the Afternoon Session

Laptop computer

- ☒ Enough computer battery power for 2 hours.
- ☒ Two software programs already installed on your laptop:
Photomatix and HDR Focus 3.
Each of these has a 30-day free trial period.

Your images if you want to use yours.

(Take three shots of the same scene, each with a one-to-two stop difference or use the automatic exposure bracketing (AEB) function on your camera. Do this for each HDR image you want to work with.

We hope you can plan to join us for this educational workshop! Be sure to register for this workshop! If you have any questions, please let me know. Thanks. Diane Linder, Education Workshop Coordinator for 2016.

Morning

Registration: 9:00 – 9:30

Workshop: 9:30 – 11:30

Lunch: 11:30 – 1:00

Afternoon

Hands On Session: 1:00 – 3:00

April 23 , 2016 Lightroom 6.0 (not LR CC) taught by Gene Bachman

Registration	9:15 A.M. - 9: 30 A.M.
Workshop Presentation	9:30 A.M. - 11:30 A.M.
Lunch	11:30 A.M.- 1:00 P.M.
Hands On	1:00 P.M. - 3:00 P.M.

Attendees need to bring a laptop with Lightroom 6.0 or Lightroom CC installed.

The need to create is basic to the human nature. My choice of photography probably comes from my background as a chemist, even though there is no longer chemistry involve. I currently use an Olympus OMD-EM1 mirror less camera and print my own images. As a member and past president of the Louisiana Photographic Society, I compete monthly and participate in many exhibits in the Baton Rouge area. I enjoy sharing my knowledge with other photographers and learning from them as well.

I developed an interest in photography in the early 1970's and have pursued this hobby since then. I set up a darkroom to process film and have printed both black and white and color images from film. The progression to digital techniques has been a slow but steady process. I initially used Photoshop Elements for post processing, and then graduated to Photoshop CS2, then Photoshop CS3, and from there to Lightroom 2. I currently use Lightroom 6. I have been entirely self-taught by reading and watching tutorials and practicing. Lightroom is my favorite tool and I now rarely use Photoshop.

Saturday, March 19, 2016

Extreme Basics taught by Bridget Mayo and Gail Dixon

Time: 9:00 A.M.– 1:00 P.M.

Place: Bluebonnet Library

Plans for Workshop: Speakers will present a short Power Point presentation followed by hands-on instruction with attendees.

Attendees Need to Bring:

- DSLR Camera
- Extra batteries
- Camera manual

Attendees Will Learn: How to get off Auto mode and shoot in Manual mode. Will learn about the exposure triangle: ISO, Aperture, and shutter speed.

Limit: 20 People

July 16, 2016 Workshop—Tentative Topic: Advanced Lightroom (For those who attended the April 23 workshop and for the advanced Lightroom users)

Place: Goodwood Library – Large Meeting Room

Registration	9:15 A.M. - 9:30 A.M.
Workshop Presentation	9:30 A.M. - 11:30 A.M.
Lunch	11:30 A.M. - 1:00 P.M.
Hands On	1:00 P.M. - 3:00 P.M.

Plans for Workshop: 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 do some or all of the following in this workshop: Work with advanced Lightroom - making and using presets, using more advanced editing tools, saving photos as JPEGs, getting to and from Photoshop from Lightroom, resizing photos, using the Export Module - making a photo book in Lightroom, making a slideshow, sending images to Facebook and Instagram, and sending photos away to print elsewhere. Other topics members requested of the speaker will also be covered.

2016 Competition Schedule

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

2016			
January	Projection	1/21	Through a Window
February	Print	2/18	No Theme
March	Projection	3/17	Moonlight Night
April	Print	4/21	Photojournalism
May	Projection	5/19	Mailboxes
June	Print	6/16	No Theme
July	Projection	7/21	Reflections
August	Print	8/18	No Theme
September	Projection	9/15	No Theme
October	Print	10/20	“Spook”tacular
November	Projection	11/17	Shadows

We are excited about the growing number of participants in our monthly competitions. To help us better manage this increase we are changing the way we name images for Digital Competition.

Please use the following naming scheme:

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
no later than 8:00 P.M. on the Monday before the Thursday competition.

Height 1200 pixels Width 1920 pixels. Total size should be less than 2.3 megs. Full instructions may be found [here](#).

Field Trips

Adventure in Architectural Detail

Louisiana Photographic Society Field Trip

Led by Bernie Gilette

January 16, 2016 – 8:00 AM

Meeting location: Louisiana State Capitol Building on the front steps

Creative vision and photo toys are required

The “Louisiana State Capital” building is a remarkable structure and has been photographed thousands of times. I believe what makes this building unique is the vast amount of detail throughout the exterior and interior. We’ll take a closer look and you’ll discover the details that many overlook.

During the past ten years or so, additional state buildings have been built in the close proximity of the state capital building. The architectural style of these new structures reflect the look of the Capital Building. For most, they provide a new challenge for those who look.



Downtown Baton Rouge has changed. New buildings provide interesting details and many of the established buildings have a new look. Photo opportunities are numerous, you are only limited by your vision.

Perspective correction (PC) lenses are ideal for Architectural photography, as they allow the photographer to maintain vertical lines of the building. If you have one bring and we’ll look forward to a demonstration.



For most everyone else, this field trip will invite you to use all of your lenses. With the wide angle lens you can extend leading lines and with the telephoto lens you can reach the details.

Afterwards we will gather for lunch and compare images. If you desire, include your laptop for this gathering, I’m sure it will be a fun time.

Looking Forward to seeing all !



Member Profiles



Name: Lind Michel

Where are you located?
Gonzales

How did you get interested in photography?

I've always had an interest going back to high school, but only got serious about learning more this year.



How long have you been a club member? I joined the club in January 2015

What are your goals as far as photography are concerned or what do you hope to get out of being a club member? My primary goal is to be a better photographer. I've learned so much this past year but found that consistency is very much about repetition.

What type of photography are you interested in? This is all very much a learning experience for me so I haven't found any one particular area that I prefer more than another. If you've seen any of my post on the Facebook page, you've seen me post things from landscape, to light painting, to still life. I do tend to gravitate towards long exposure or HDR images (yeah, I'm a fan of details & big saturated colors).

What photographers inspire you? I really enjoy following Trey Ratcliff & Jimmy McIntyre. I had the pleasure of attending a photo walk with Trey in San Antonio last August.

Do you use programs for post processing and if so what are your favorites? I primarily use Lightroom and a Topaz Adjust plugin. I only occasionally use Photoshop.



What equipment is in your camera bag when you go out shooting? My primary camera is a Nikon D7000. Most of the time, I use the 18-140mm kit lens. I also have a 70-300mm Tamron & a Nikon 50mm prime lens. My camera bag is generally way overloaded with filters, flash, remote shutter release, etc, etc. I'm a believer in "It's better to have it and not need it than needing it and not having it!".



Name: Mindy Guidry

Where are you located? Breauux Bridge, LA

How did you get interested in photography? Both my Mom and Dad were photography hobbyist during their younger years, so I guess you could say that photography was in my blood. I started shooting with my first point and shoot back in high school during the early 80's. I purchased my first film SLR camera in 1994. After many years of shooting as an serious amateur, I had decided to try my hand at running a part time photography business in 2006. At the time, I was working fulltime as an AutoCAD/ GIS Specialist for a huge offshore survey company. Along my photographic journey, I did a handful of weddings and a multitude of Family and Senior Portrait Photography sessions during those three years. It had become very difficult to balance my free time with family while having a full time job and and a part time photography business, so, I gave it up and focused on my family and full time job opportunities. I sold all my equipment and purchased a small mirrorless camera so I wasn't completely without something to keep my creative juices flowing in the thing that I loved doing so much.

How long have you been a club member? I just recently joined officially but have been on the Facebook group for about a year.

What are your goals as far as photography are concerned or what do you hope to get out of being a club member? My goals are to keep learning and to possibly try new genre's of photography that I haven't yet tried. Hoping to learn and grow artistically and to just have fun with it.

What type of photography are you interested in? I love all types of Photography: Nature Photography, Fine Art Photography, Travel Photography, Street Photography, Still Life Photography, Photojournalism, Night Photography, Portrait Photography, Equestrian Photography

What photographers inspire you? Art Wolfe, Ansel Adams, Michael Campbell, Tinman Lee... just to name a few.



Do you use programs for post processing and if so what are your favorites? I am currently using Photoshop CS6 and a multitude of Photoshop plugins. Some include: Imaginomic's Noiseware, Topaz Adjust, Clarity, and Impression, the entire NIK collection, Portrait Pro, and Lucis Pro 6.



What equipment is in your camera bag when you go out shooting? I currently own a Canon 5D Mark III, 50mm f/1.2, 100-400mm f/4.5-5.6L IS II, and a 24-70mm f/2.8. I also own a Leica D-Lux camera for travel and when I don't want to lug the heavy stuff around.



TOWN Favorites

Picture Perfect

Published January 2016
by Theresa Mullins-Low

Photographing cemeteries can be a creative and beautiful experience. It is January, the beginning of the new year and, I am writing about cemeteries! What's this all about? Cemeteries comes to my mind mainly because I was recently photographing a cemetery. That was not my goal, rather it was part of the setting. In many situations this is what happens - it is part of the setting or in a town that may be of interest. In recent months I did not like to photograph cemeteries mainly because of my own personal experiences at an early age. But there is so much history, beauty and solace in a cemetery, especially the older cemeteries. Did you know that the elaborate cemeteries began in the United States about 1831?



Trees, crosses, and fleurs de lis are what I like to photograph the most when visiting a cemetery. Crosses have a special, personal meaning which brings so much joy and thankfulness. Have you noticed the

different types? Each has its own meaning.

I am usually shooting midday at a cemetery when black and white images gives strong highlights and darker shadows that may invoke that feeling of mystery. Patterns and textures and tones are easily captured. Single out the many different symbols. These alone can make interesting images. Research their meaning.

Photography is telling a story using the existing light. Follow the light and use its effect to be creative. At times the sun is gazing through a tree or peeping behind a taller statue for a challenge and a creative effect using a sunburst. Many times angling the camera up to get a really nice sky in the background makes an ordinary photograph become exceptional. Get down on your knees and shoot up. This will make the perspective look even larger and grander than usual. More often you will want to blur the background when shooting at eye level. Consider the distance from camera to subject and the focal length of the lens, then focus on the subject while using a maximum aperture or near f/5 to create a pleasing background.

Typically a 24-105 focal length lens is the lens of choice. Birds or other animals can be found because cemeteries are usually located in secluded, out of the way places where not many people frequent. Bring along



a long telephoto lens just incase you see wildlife.

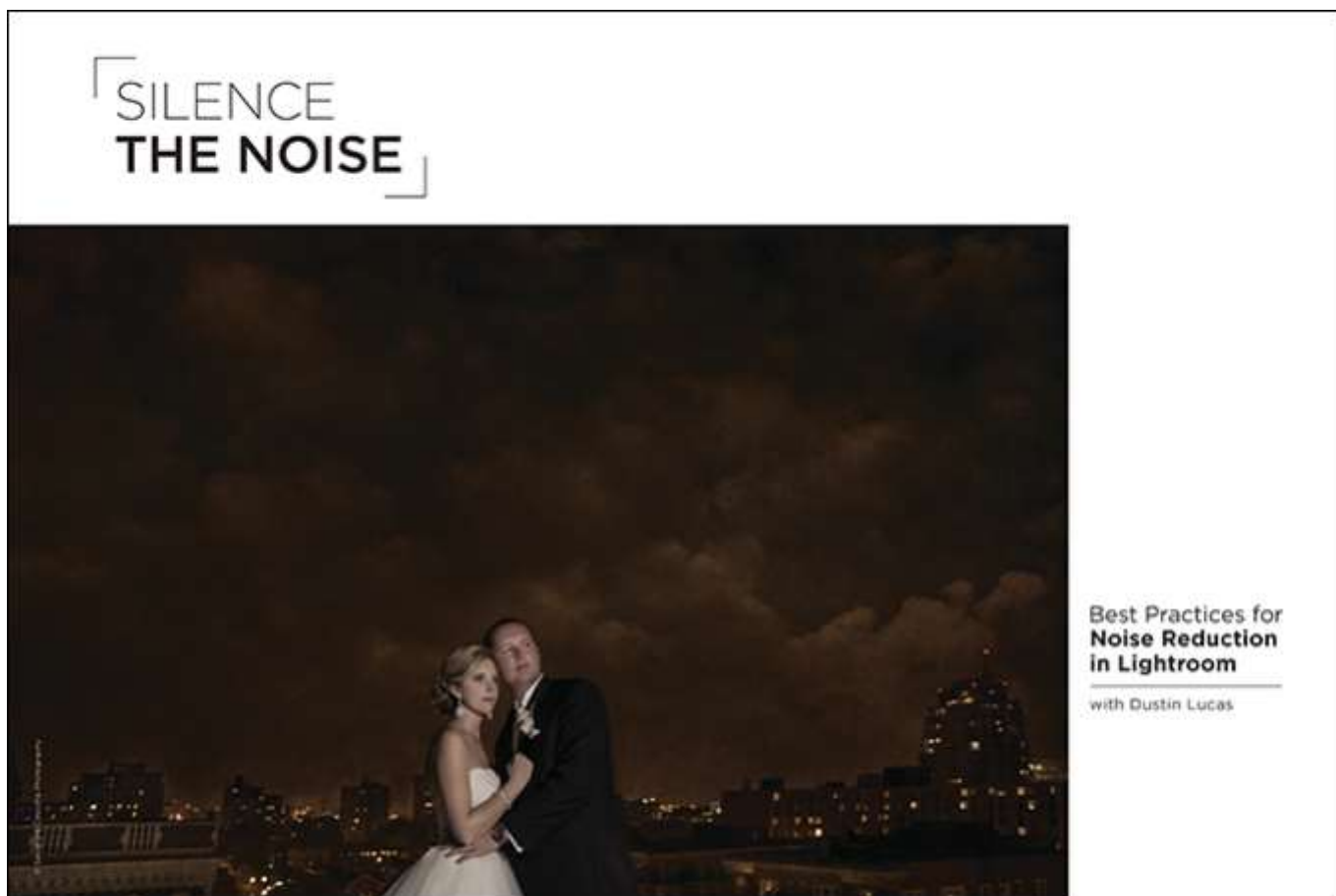
Those elaborate cemeteries are probably a thing of the past. Photograph, but follow the rules and etiquette. New Orleans cemeteries are unique with very interesting history. Do your research prior to visiting a cemetery and you will be surprised at the history. I was! Use your knowledge to capture that compelling story.



Our next LPS meeting is being held January 21, 2016 at 7:00 PM, and is held every third Thursday of each month. The meeting is held at the Goodwood Library, 1st Floor, large conference room. For more information visit our website at: Louisiana Photographic Society The guest speaker will be from the "Advocate" who will talk about photojournalism.

Resources

Shutter is a free magazine that I find offers pretty good articles and informative “how to” guides. You have to create a free account but that gives you access to all the tutorials and the online version of the monthly magazine. Included below is the beginning of an article on noise reduction. The link to the full article is at the end. In addition, I have included 5 links to a series on Lightroom workflow.



Dustin Lucas – Silence the Noise: Best Practices for Noise Reduction in Lightroom

In post-production, image noise can be almost as distracting as a blurry image. When shooting in Aperture Priority mode, opening up your aperture all the way and seeing the shutter speed has dropped, it's ISO to the rescue. Throughout your daylong wedding shoot, you're going to encounter low light and be forced to throw your camera up into the high-ISO range. No need to worry about image quality—as long as you expose the image properly, you should be fine, right? Noise depends on many factors, but mostly how high you set your ISO, how much you increase exposure in post and whether or not you recover the shadows. After making these adjustments in Lightroom, move down to the Detail panel to silence the noise.

Using Lightroom for noise reduction can seem like a daunting task when editing hundreds of photos at a time. Taking a step backward, even adjusting one photo can be difficult. I definitely want to address noise reduction for an entire set of images, but first we need to understand some fundamentals. There are two kinds of noise: color and luminance.

Classifying and Correcting the Noise

When looking in a large, single-colored area, you might notice a fragmented patch of discoloring. For example, in this night shot zooming in at 2:1, or 200%, the groom's suit has noticeable color noise (Figs. 1, 1a). Usually noise is more prevalent in the underexposed midtones and shadows where large gradients of a color have noise, especially in this night sky. Once you find an area you wish to correct, you can use the Detail panel to begin removal. You will notice that the Sharpening amount defaults to 25; adjust this to 0 for now. We will circle back to this adjustment after we complete noise reduction.

Under Noise Reduction, skip down to the Color, Detail and Smoothness sliders. Like sharpening, Adobe Camera Raw defaults color at 25. Start by moving the slider to the right and adding the correction effect (Figs. 2, 2a). At this point, I like to toggle the Detail panel on and off to see the change. I start by correcting color noise to fix the distracting discolored speckles and keep the clarity in the image. Moving below in the detail and smoothness sliders, these default at a value of 50 each. Adjusting the detail slider gives you the ability to control the threshold. This means that, as you move the slider to the right, the edge detail increases in color noise. Smoothness does quite the opposite: As you increase the value, a softened effect is applied to the speckled color tones.

Now let's look at luminance noise (Figs. 3, 3a).

Luminance noise is visually the most obvious in underexposed and high-ISO images. There is evidence of this noise in the entire image. Using the same area we corrected for color noise, we have a range of highlights to deep shadow tones. This will work out great for reducing the noise for the entire image. Luminance noise is a major factor in the noise, or grain, of your images (Fig. 4).

Correcting luminance noise can quickly start to remove detail in your image, as you see I have done (Fig. 5). Once you find a balance between soft and sharp, you can move the detail slider to the right. This gives you back some of the defined edges in the image, rather than sharpening the noise. You definitely do not want to sharpen the noise. Contrast is useful for blending areas where opposing tones meet. In short, this reacts similarly to editing the contrast: The less you use, the smoother tones seem side by side; adding more causes more distinct, or separated, tones. Generally, I stay around the default values and occasionally add detail under luminance noise (Figs. 6, 6a).

Lightroom incorporates noise reduction with some of the adjustment brushes as well. These tools are the Graduated Filter, Radial Filter and Adjustment brush. Lightroom has added the ability to specifically edit areas of the photo in order to add more noise reduction (move the slider to the right) or remove the effect (move the slider to the left) that was created under the Detail panel earlier (Figs. 7a, 7b, 7c). A huge benefit of selectively editing an image is bringing back some detail in an area that needed less attention.

Creating a Noise Reduction Workflow

We just walked through correcting noise for a single image, but what about the rest of the images? Syncing settings is a huge efficiency tool across similarly lit and exposed images. This is a great starting point. With the image we corrected already, it can be a middle ground for settings across the entire set of images. If you are interested in making the different presets for noise reduction, this is a great tool to begin bridging the individualized and batched editing processes. I would start by correcting individual low-, middle- and high-ISO images to gauge differences between each of them. For each image, make a new Develop Preset and name each accordingly. (I explain presets in-depth in my previous article "Efficiency With Lightroom Presets" [Fig. 8].)

Now that you have made these noise reduction presets, you can filter your catalog by ISO in the Library module to select images and batch-apply the presets (Fig. 9). You will repeat this step for every set of images needing the other noise reduction presets. If you want to be extremely particular, you can make a preset for every camera and ISO speed.

Plug-ins and External Editing in Lightroom

One step further than applying generalized presets based on ISO is using plug-ins to automate noise reduction. Plug-ins such as Topaz DeNoise, PictureCode Photo Ninja and Nik Dfine 2 require you to go to the menu bar and select Photo > Edit in > [software name], which forces Lightroom to export and save a duplicate (Fig. 10). I have an example of the auto setting applied in Nik Dfine 2, which seems to be the best balance between easiest interface and best quality (Fig. 11). They all include automation features that can batch-process your images, which is great when you want to rasterize your RAW file (Fig. 12). Not to mention that this becomes time-consuming once you process an entire wedding.

The remainder of the article may be found [here](#).

Links to Lightroom workflow articles:

<https://www.behindtheshutter.com/lightroom-cc-workflow-with-dustin-lucas/>

<https://www.behindtheshutter.com/5-part-workflow-with-lightroom-cc-part-2-with-dustin-lucas/>

<https://www.behindtheshutter.com/5-part-workflow-with-lightroom-cc-part-3-processing-files-with-dustin-lucas/>

<https://www.behindtheshutter.com/5-part-workflow-lightroom-cc-part-4-advanced-editing-dustin-lucas/>

<https://www.behindtheshutter.com/5-part-workflow-with-lightroom-cc-part-5-finalizing-files-with-dustin-lucas/>



Deadline for entry is January 20th

The Art Show in the Orangerie

First Place* – \$400

Second Place* – \$300

Third Place* – \$200

Honorable Mention* – \$150

Four Merit Awards

The Photography Show in the Conference Center

First Place *– \$400

Second Place* – \$300

Third Place* – \$200

Honorable Mention*– \$150

Four Merit Awards

*All award-winning works will be displayed following the show at the Shaw Center for the Arts.

Eligibility

This show is open to all U.S. residents 17 years of age and older and to all art media except video and film. Works must be original, must have been produced in the past three years and must never have been exhibited in Brush With Burden. All artwork must be priced and available for sale. Please consider your framing expenses when pricing your piece.

Submission

The 2016 Brush with Burden Art Show and Sale's entry process will be conducted using CaFÉ™ (CallforEntry.org™), a Web-based service that allows artists to submit images and entry fees online.

- Log on to callforentry.org to set up your artist profile.
- Select "Brush With Burden 2016 Art Exhibition."
- Upload images. (These must first be added to your portfolio).

Entries

- A maximum of six entries will be accepted from any artist.
- File format: JPEG only.
- File dimensions: No smaller than 1920 pixels on the longest side.
- File resolution: 72 ppi/dpi (standard Web resolution).
- File size: 5 megabytes maximum.
- Uploaded image should show artwork or photograph only. No framing should be visible.

Works to be in the exhibition will be selected based on the digital images submitted. Only one digital image should be submitted for each piece.

Fees

A nonrefundable fee of \$20 for one entry and \$15 for each additional entry (up to six entries) should be submitted. Fees can be paid online or can be mailed to: LSU AgCenter Botanic Gardens, Attn: Pamela Rupert, 4560 Essen Lane, Baton Rouge, LA 70809. Make checks payable to BHS, with "Brush With Burden entry fee" in memo line. All checks must be postmarked by **Jan. 20, 2016**. (Registration is not complete until fee is received.)

http://www.lsuagcenter.com/en/our_offices/research_stations/Burden/News/BrushwithBurden.htm



PSA COMPETITION

PHOTOGRAPHIC SOCIETY OF AMERICA
PROJECTED IMAGE DIVISION
PID INTERCLUB - GROUP D



Round 3 is Due in March
We need NEW images NOW
Images are due February 5th!

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.

2015-16 Competition Dates

- Round 3 - March 2016
- Round 4 - May 2016

Entry Deadline

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

Category

Projected Image Division

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

Image Requirements

Format: JPEG only

Color Space: sRGB recommended

Image Size: HORIZONTAL - MAX 1024 WIDE; VERTICAL - MAX 768 TALL

File Name: Title of Image

Submit Entries

Email to: psaentry@laphotosociety.com

Subject Line: PSA Competition

Body of Email: Title of Image - Your Name

Attach image

If you have any questions or need assistance in preparing images, contact the PSA Rep at psaentry@laphotosociety.com

CONGRATULATIONS KATHY REEVES!!!

"Day Dreamer"

Best of Show Award

PSA Competition 2015-16 - Round 1

To get an idea of what wins and to assure yourself that you have images you should enter, take a look at the slide show of the winning images at

<http://www.psa-photo.org/index.php?2015-16-pid-ic-round-1>





In addition to the interclub competitions you, as an individual member of PSA, can enter contests. Some are digital and some are print. Categories include Individual Creative, Individual Portrait, Photo Essay, Nature, Photojournalism, Photo Travel, and Pictorial Print. By visiting the links provided you will find all the guidelines and deadlines for submitting as well as galleries of previous winners. We as a club are limited to 6 images every other month but you as an individual member may submit on your own. I encourage you to consider joining PSA.

Here is a partial list of the member benefits you receive for only \$45.00 a year:

- Opportunity to submit articles for potential publication in the *PSA Journal*
- Access to My PSA free web site services (e.g., Image Evaluation, Mentors, Consultants, resource links, up-to-date product and book reviews)
- Free online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course
- **Free Study Groups:** online for digital images and via mail for prints
- Free services (e.g., Species Identification Service, Photo Travel Planning Service, Digital Product Information)
- Publication of photos on the PSA web site (e.g., a photo in the New Member Gallery on joining, in the Show Your Stuff Gallery on renewing for year two, and in ROPA Galleries following receipt of a PSA Distinction)
- Creation of a **personal photo gallery** on the PSA web site for posting up to twenty (20) images and a biography
- **Competitions** for specific topics/themes (e.g., Creative, Portrait) or format (e.g., 3D, digital essays, story boards, B&W prints)
- Reduced fee for PSA Adventures (e.g., Humanitarian trip to Cuba, cruises)
- **Discounts** on photography-related products and services

Digital membership - (Adult or Youth)	Includes online and mobile access to PSA Journal (NO printed PSA Journal by mail)
Digital Membership - Adult	\$45
Standard Membership - (Adult or Youth)	Includes printed copy of PSA Journal by mail AND complimentary access to online and mobile PSA Journal
Adult Membership	\$60



Many of our members are up for renewal over the next couple of months.

Don't forget to take
advantage of the many offerings PSA has.

Congratulations to Elizabeth Mangham

who is one of 10 PSA members to have an image featured on the PSA PID homepage. Here is the link to the current page which should be updated by January 15th. <https://www.psa-photo.org/index.php?projected-image-division-pid#ad-image-7>

Elizabeth has completed several online courses and participates in study groups and takes advantage of the image critiques offered by PSA. Keep up the good work, Elizabeth!

GSCCC

REQUIREMENTS FOR SUBMISSION OF GSCCC COMPETITION PRINTS

Pictorial Color, Black & White, and Nature Prints:

- ☑ maximum print size 16x20
- ☑ can be mounted or un-mounted, mounting board should be no larger than 20x24
- ☑ no minimum print size

You are welcome to submit the maximum size, but it is not necessary or recommended, as most LPS members submit prints sizes in the range of 11x14 or 8x10.

Photojournalism Prints:

print sizes are 8x10 or 8x12 mounted or un-mounted.

All prints submitted for GSCCC competition must be marked on the back with the following: title of print, maker's name, LPS, and the category.

Review the rules at www.gulfstatesccc.org to ensure that your print meets the eligibility requirements for the category of entry. Prints may be either commercially or self-printed. Clear sleeve for protection is optional, but recommended.

2016 Officers and Coordinators

President.....	Theresa Mullins Low
Vice President	Butch Spielman
Secretary	Cathy Smart
Treasurer	Janet Gelpi
Digital Projection Contest Coordinator	Gene Bachman
Education Coordinator	Diane B. Linder
Equipment Coordinator.....	Mark Canatella
Exhibit Coordinator	Kathy Reeves
Facebook Coordinator	Stephanie Ross
Field Trip Coordinator	Chris Campbell
GSCCC Coordinator – Digital.....	Gene Bachman
GSCCC Coordinator –Prints	LeTonya Elmore
PSA Competition Coordinator	John Crifasi
Library Resource Coordinator	Helen Haw
Mentor Coordinator	Tammy Heil
Monthly Competition Coordinator	Darrell LeBlanc
Newsletter Editor	Renee Pierce
Program Coordinator	Pam Kaster
Publicity Coordinator.....	Mark Claesgens
Refreshment Coordinator	Dennis Stevens
Website Coordinator	Butch Spielman

2016 LPS OFFICERS

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Vice President:

Butch Spielman
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Past President:

Linda Medine
pastpresident@laphotosociety.com

Secretary:

Cathy Smart
secretary@laphotosociety.com

Treasurer:

Janet Gelpi
treasurer@laphotosociety.com

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/>

Find us on Facebook



Membership Drive

While we are always eager to welcome new members our Membership drive continues. Please remember to pay your dues and to invite your friends and colleagues to our meeting and encourage them to join us this year. To continue to be eligible for competitions and receive the newsletter, you must be current on your dues. The membership form is at the end of the newsletter.

2016 LPS COORDINATORS

Digital Projection:

Gene Bachman
dpcontestcoordinator@laphotosociety.com

Education:

Diane Linder
educationcoordinator@laphotosociety.com

Equipment:

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Exhibits:

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exhibitcoordinator@laphotosociety.com

Facebook:

Stephanie Ross
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Field Trips:

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Greeter/Name Tags:

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GSCCC Representatives:

Gene Bachman - Digital
LaTonya Elmore - Prints
GSCCCcoordinator@laphotosociety.com

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Mentor Coordinator:

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Refreshment:

Dennis Stevens

Website:

Renee Pierce/Gail Dixon
websitecoordinator@laphotosociety.com

Competition Review Chair:

Linda Medine
pastpresident@laphotosociety.com

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

LPS Members are encouraged to submit photographs and articles for inclusion in FOCUS, the Louisiana Photographic Society Newsletter. Items received up to 3 days before the end of the month will be included in the following **month's newsletter**.

Send your submissions to:

newslettereditor@laphotosociety.com



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



MEMBER OF PHOTOGRAPHIC SOCIETY OF AMERICA
AND GULF STATES CAMERA CLUB COUNCIL

Membership Form

Mail completed form and dues to:

Louisiana Photographic Society
P.O. Box 83834 ,Baton Rouge, LA 70884-3834

www.laphotosociety.com

WELCOME TO LOUISIANA PHOTOGRAPHIC SOCIETY

LPS communicates to members through website, e-mail, and monthly meetings. All members are encouraged to visit the LPS website at www.laphotosociety.com for the latest on club news and events. The monthly newsletter "FOCUS" is available on the website on the first day of each month. Please provide an e-mail address below to receive club updates. If you do not receive e-mail communications after 30 days, notify LPS at treasurer@laphotosociety.com.

Select one: ☐ **Membership Renewal** ☐ **New Member** – If you are a New Member, how did you learn about LPS:
☐ Current Member ☐ LPS Website ☐ Newspaper/Magazine ☐ Social Network ☐ Other _____

Select one: ☐ **Individual Membership \$25.00/year** ☐ **Student Membership \$5.00/year–Must be a current student**

Name _____ Date _____

Address _____ City _____ State _____ Zip _____

Home Phone (_____) _____ Cell Phone (_____) _____

E-mail Address _____

☐ **Additional Family Member \$5.00/year–ONLY available with the Individual Membership, not Student Membership**

Name _____ Date _____

Mailing Address _____ City _____ State _____ Zip _____

Home Phone (_____) _____ Cell Phone (_____) _____

E-mail Address _____

SPECIFY FOCUS OF PHOTOGRAPHY:

SPECIFY AREA OF LEARNING INTEREST:

SPECIFY AREA OF INTEREST IN CLUB PARTICIPATION:

- ☐ **Competition** (set up, tally votes, present ribbons)
- ☐ **Education** (plan/teach, set up workshops and seminars)
- ☐ **Equipment** (store, transport, set up for LPS functions)
- ☐ **Exhibits** (explore locations, set up/take down exhibits)
- ☐ **Field Trips** (plan and arrange to photograph at various sites)
- ☐ **Gulf States Camera Club Council** (GSCCC liaison, collect and submit entries for GSCCC competition)
- ☐ **Library** (display and maintain materials, check-in/out)

- ☐ **Programs** (plan speakers, make arrangements for speakers at monthly meetings)
- ☐ **Projection** (set up and operate equipment for digital projection competition)
- ☐ **Publicity** (publicize programs, meetings, events)
- ☐ **Refreshments** (plan and set up refreshments)

YOUR PARTICIPATION IS GREATLY APPRECIATED!