

## Club Meetings

### Saturday, August 11

#### Photo Bull Session

Daz Bog Coffee Shop

[556 Lincoln](#)

Loveland, CO

8:30–10 :30 AM

### Monday, August 13

#### Monthly Club Meeting

Group Publishing, Inc.

[1515 Cascade Avenue](#)

Loveland, Colorado

#### Social Hour

Cash Snack Bar

5:30-6:30 PM

#### Club Meeting

6:30-9:30 PM

### Monday, August 20

#### Photo Review Session

Loveland Library

Gertrude Scott Room

[300 Adams Avenue](#)

Loveland, CO

6:00-8:00 PM



MEMBER  
ORGANIZATION

## August Meeting Agenda

# "Composition: No More Rules!"

Presented by Colleen Miniuk-Sperry



BY TONY PARISO

[PROGRAMS@LPS.CC](mailto:PROGRAMS@LPS.CC)

I recently emailed an announcement of a photographic symposium in New Mexico to all of our members. One of the featured presenters at that event will be Colleen Miniuk-Sperry. I'm delighted to have Colleen presenting to our club and I'm guessing her program may inspire some of our members to travel to New Mexico. A visit to her website <http://www.cms-photo.com/> will give you an appreciation for the quality and diversity of her work, I encourage

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## Colleen Miniuk-Sperry

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you to browse through her galleries to get a sense of what you will see and hear during her presentation. Additionally, click on the **About Colleen** tab and you will get a sense of her accomplishments in the photographic world.

When I first spoke with Colleen she asked if our members might be interested in a presentation about stretching or breaking the rules of composition. We had a great discussion and ultimately arranged the August program. Colleen's description of the program follows:

*Anyone who has spent even a little time dabbling in photography has likely heard about the many "rules" of composition. And the emphasis on such topic is for good reason, for how a photographer arranges the visual elements within the frame directly affects how viewers perceive his or her photograph.*

*But oftentimes photographers spend much time forcing their scenes to fit the rules (which yields technically "perfect" but perhaps boring photographs) rather than arranging the subject matter based on emotional responses and human perceptions. Edward Weston once quipped, "Consulting the rules of composition before taking a photograph is like consulting the laws of gravity before going for a walk."*

Look forward to an insightful and educational presentation as Colleen goes beyond reviewing the predominant composition rules and shares how we can leverage the reasoning behind human perception (not rules!) to help elicit specific responses from our viewers. Hear how people respond to subject matter placement, the use of different types of lines, incorporating various color combinations, and other visual language to help us arrange our scenes to communicate our unique messages more emotionally and effectively with our audiences.

See you on August 13.





## InFocus

The e-Newsletter for the  
Loveland Photographic Society

### Newsletter Deadline

In order to publish the newsletter by the first of the month, please [email](#) your articles by the 28th of the previous month, maybe sooner if there are a bunch of pictures involved. Any plain text file, email body text, or a Microsoft Word compatible document will do, with pictures embedded or attached separately. Please don't convert text files to PDF format.

### Field Trip Registration

To register for a field trip, logon to the website, go to the calendar and click on the event. Click on **Registration Information** (lower left-hand corner) to sign up.

### Submitting Pictures for the Monthly Competition or Photo Review Session

- Log on to the LPS.CC website
- Mouse over the Competitions dropdown on the Home Page.
- Select menu item:  
**Submit images to a Competition**
- Select the Competition or the Third Monday Photo Review
- Click the **Select** button on the Left side.
- At the bottom of the screen, click on **Upload images into the Competition.**
- Then click on the button **Select** which will open a window on your computer to select images.
- Click on **Save Images**

The monthly competitions allow a single image per competition.

The photo review session allows up to two images — title the images with the letters A and B followed by your last name. This will allow us to limit the number of images if necessary.

## SIG Meetings

### Mac Users Group

Thursday, August 16

Poole's Residence in Seven Lakes  
Patio Homes and Cottages  
[2915 Purgatory Creek Dr.](#)  
Loveland, CO  
6:30 PM

## LPS Christmas Party Will be Catered

BY JAMIE CARRIER

[GREETING.HOST@LPS.CC](mailto:GREETING.HOST@LPS.CC)

The annual LPS Christmas Party will be held Monday, December 10 at Group Publishing. We hope you can join in the festivities.

5:30-6:15 — mingle time, appetizers AND feel free to BYOB wine or beer. Raffle items will be on display.

6:30 catered buffet — Chicken Florentine and London Broil along with mashed potatoes, rice, vegetables, salad and rolls. Again, you are welcome to bring your own wine or beer. Lemonade, water, coffee will be available.

End of the year competition and a dessert buffet will follow.

Cost: \$20 per person — you are welcome to bring one guest at that price. (\$30/person for additional guests) We need to have numbers and money to Jamie Carrier by November 15. You may give her a check made to LPS or cash.

End of the evening — we'll have drawings for the raffle items. Please please please — we would love to have lots of items. Do you have another hobby, matted print, a reasonably used (like new) camera accessory, up to date book — this is our only fund raiser during the year. We'd love to have everyone participate in donating something!

## Oil Fired Steam Engine

BY JOHN POOLE

The Union Pacific UP 844 oil fired steam engine stopped in Greeley Thursday morning, July 19. It's truly an impressive steamer. It was pulling a promotional passenger train from Cheyenne, WY to Denver, CO. The UP 844 was the last steam built for Union Pacific. It was delivered in 1944 and was designed for high speed passenger service.

We saw this engine partly disassembled in the UP engine house (Cheyenne, WY) in 2014. It is great to see it back on the road!





# Texture is a Form of Art

BY OCTAVIO NODA  
[PROJECTIONIST@LPS.CC](mailto:PROJECTIONIST@LPS.CC)

If you are looking to make photos that suggest art, just try texture. Texture adds a strong sense of realism to photographs, because it appeals directly to our sense of touch. Texture refers to the surface quality in a picture. It is associated with the way that things look or feel and as a result touches our feelings and emotions, and that is art.

When we look at a photograph with texture, we respond to the tangible qualities of these objects and get a sense of their three-dimensionality. They can now be called forms, because they convey the third dimension of depth. By giving this impression of solidity, texture helps us sense the weight and bulk of an object as well as its softness or hardness, its coarseness or smoothness.

Be aware that surface textures become most apparent when they are illuminated from an oblique light source. Angled light catches the shape and imperfections of an object's surface and creates a pattern of highlight and shadows to produce visual texture. The quality of light is also important as well of the composition. Before you take a picture consider the tactile qualities of subjects.

Texture, although usually best revealed in close-ups, can also be dramatically conveyed in more distant pictures.





# Creativity is a State of Mind

BY J. R. SCHNELZER

[PAST.PRESIDENT@LPS.CC](mailto:PAST.PRESIDENT@LPS.CC)

We, as photographers, like to think that we see the world differently than non-photographers; in reality it becomes the photographer's point of view that creates interest in each image. I like to consider myself as a photographic artist rather than a photographer. By this statement I mean that I make a capture of something of interest to me, but then add artistic elements from my own thought process in order to create an image rather than just take it or capture it. Photography from its inception was considered a recording of the world around the photographer. It was soon realized that with slow shutter speeds a ghost could be made to appear, and soon the world of photography was no longer just a recording. Creative photographers continue to push this envelope.

You will note in the following images that what you see is what I envisioned, with an afterthought of how to convey the final piece of art. I am constantly seeking new and better ways of doing things in order to capture what I envision for an image. I remember when HDR hit the scene several years ago. I jumped at the first aspects as a way of viewing the world with much more clarity, the way the human eye sees things. But I soon realized that less can be more and expeditious use of any technique may be the best way of representing your concept. Today everyone



seems to either be using HDR or has used HDR because it has become a standard aspect of full range of light photography; but perfection requires vigilance and a light hand.

A new aspect that has intrigued me lately is the concept of *Timescapes*, which is a way of representing long periods of time in a single image. We see the world in brief snippets of time and we are incapable of seeing longer periods of time in a single moment. In the old days (I guess I am showing my age) I would set up my camera on a tripod at night and leave the shutter open for extremely long periods of time, thus producing star trail images. We have all taken long exposures of water moving, which gives us that

beautiful ephemeral look of ribbons of water which our eyes can never see. This ability of representing long periods of time has intrigued me, so I set out to record our natural world in terms of time. One of the most easy to record is the clouds that build up during a storm, or the changing lighting on them as the sun sets. In order to do this I set up my tripod with a camera attached and using an intervalometer—my camera has one built in—shoot hundreds of images over a long period of time, say 45 minutes. I then stack them all together into one image and the results can be mystifying. The time duration between the images is determined by the speed of the moving objects; anything not moving remains a sharp object in the image. I have found that, an exposure every 3-5 seconds for cloud movement, tends to work

best for me. Photoshop® has stacking capabilities for these images.

Human portraits have also been of interest to me, but so many are just mundane. I have loved the work of Karsh and Irving Penn, and set out to utilize their concepts but put my own spin on things. The distinctive part of any portrait is the connection with the photographer. This is usually apparent in the eyes of the person whose image I am capturing. I have seen a lot of portraits with beautifully constructed sets but the models seem detached from the photographer. I try very hard to capture a person's moments of recognition with

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## Creativity

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me, allowing me to enter his/her world. I then take those images and enhance them, as I feel their personality exudes from the image. I use many different techniques, but one I tend to use on a somewhat regular basis is to enhance the hair. I can accomplish this with many different plugins. I might use one of the Topaz® impression filters, or Corel® painter, or even Redfield Fractalus on a separate layer, then using layer/layer mask/hide all; then using a white paint brush at 20 opacity, 40 flow slowly bring back some the textured hair elements. I might also make a relief black and white duplicate image using Topaz simplify/wood carving and layer it back on top of the original image using the same method as mentioned above. Then using the same setting mentioned above, I will bring not only some texture to certain areas of the image but also I will highlight the eyes and make them the point of contact with the observer. While I do work with studio lighting, I also work with natural light as I travel the world. Many of the images I take of people are not posed but rather grab shots along my way of travel. For these types of images I love to use my 70-200mm, which allows a nice working distance without having to enter the person's personal space. I try hard to make a moment's contact with each person I tend to photograph in public places, but not all of them are successful. You have to take a lot of grab shots to get a few stunning images.

For my nature work including landscape images, I tend to use a wide range of lenses. I work with a 200mm macro lens so that the working distance is great enough to not intrude on my subjects but also gives me nice out of focus backgrounds. I love to work with wide-angle lenses for my landscape work. My favorite is a 14-24 mm, which I also use for night photography. I learned a long time ago in order to use wide angle

or ultra-wide angle lenses I need to point them slightly downward and include something significant in the foreground. This gives some weight to the bottom of the image and adds depth (three dimensions) to the image. I always have three elements in landscape—foreground, midground and background, and always make sure the objects closest to the foreground are sharp. I am not opposed to moving objects or adding elements to my images, producing an image which my mind sees and not necessarily my camera. This is why I call myself a photographic artist and not a photographer. I realize that many of these are not true “nature” images, but rather my aesthetic representation of the natural world. For my longer lens I use a 200-400mm f4 lens.



Wanderlust exists in many of us and I am one who has come to love and appreciate travel, whether it is in the United States or internationally. When I travel I attempt to capture a sense of place and a sense of culture utilizing all the aforementioned techniques. I have no problem utilizing the digital skills I have developed to portray what my mind saw and not what the camera captured. Of course I would never pass these off as true photo travel images if I created them. I love to work in rich tones and deep contrasts similar to what I would do in the wet darkroom.

For me, photography is the process of creating future memories. My work is my language; I view the world in terms of form and beautiful light. The hope of my art is to hold for you, in the subsiding's of life's rush, the beauty of visual moments.

# SHARPEN Projects Photographer

## *A Program to Sharpen Blurry Images*

**EVALUATION BY GEORGE M. KINDT**  
[W0MKZ@ARRL.NET](mailto:W0MKZ@ARRL.NET)

Ashampoo (yep, that's their name) sent me an e-mail flyer for a new program called 'SHARPEN projects photographer.' This program claims to be "Your lifesaver for blurred and unsharp images." Since I have used at least 7 of the Ashampoo programs and I am completely happy with them, I thought I would try this new SHARPEN program. Ashampoo has a bunch of programs under the Ashampoo name, and some that are Partner Software programs. SHARPEN is a program that is under the Partner Software, that is, they use Ashampoo to market the product. The flyer stated that the program normally sells for \$69.00 US but is currently (at least for me) only \$19.99 US. So I bit the bullet and went for it. SHARPEN is from a company in Germany, and is available in only a few languages.

I have only played with it a little bit, but so far the results are very good. The program does integrate into Lightroom, Photoshop, and Elements, so you also need to download the Plug-ins. The program does recognize a large selection of RAW files, in addition to the JPEG files, and the sharpened output files can be 8 bit or 16 bit TIFF, 8 bit or 16 bit JPEG, 16 bit PNG, or 16 bit PPM. It will not write to the RAW file. If you Exported the image via the SHARPEN plug-in, there will be a 'Send to Lightroom' button on the SHARPEN panel, which will setup Lightroom to Import the one image.

If you Mouse-over any item on the programs panel, a pop up ToolTip appears. I found a direct link to the User Manuals, see the Reference area below.

Here is one sample of Before and After of an image using the programs default presets:

This image was exported from Lightroom as a 90% JPEG.



This image is the output from SHARPEN. Seems a little darker, but that is probably something I did or did not do correctly.

Compare the two images and see what you think. Happy pixels.



### References

**Ashampoo home page:**

<https://www.ashampoo.com/en/usd>

**SHARPEN projects photographer home page:**

<https://www.ashampoo.com/en/usd/pin/partner0208/partner-software/SHARPEN-projects-photographer>

**SHARPEN projects photographer User Manual (English):**

<http://transfer.franzis.de/support/70462-sharpenprojects-handbuchen.pdf>

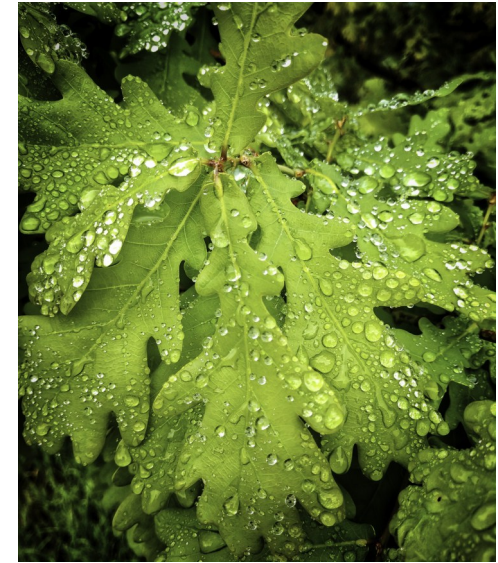
Careful...there are 4 different versions, NOT 2018, NOT Professional, choose standard (black box)

**SHARPEN projects photographer Plug-ins:**

<http://www.projects-software.com/plugins>

Careful...there are 2 different versions, NOT Professional, scroll down, choose standard (black box), click on Win or Mac icon.





# Phone Images and Software Apps

BY KRISTI NORMAN  
[COMPETITION@LPS.CC](mailto:COMPETITION@LPS.CC)

**Q: What is the best camera to use?**

**A: The one you have with you.**

Today's mobile phone cameras rival some DSLR cameras, and far surpass the first point and shoot digital cameras both in quality and features. Carrying around your DSLR everywhere you go may be an admirable goal, but for most of us not very practical. So what do you do when during the course of every day life, you see something that makes you wish you had your camera? As the saying goes – the best camera is the one you have with you. Reach in your pocket right now and take out your smartphone. Do you know all the features your phone camera has? Do you know there are inexpensive apps available that

give you more control over your image capture? I'm not talking about all those goofy animal faces or decorative frames. While those have their place, because photography is fun, I'm talking about controlling ISO, white balance, exposure, flash, RAW/JPEG, and even displaying the histogram (Camera FV-5).

Just like your DSLR, know how to use the features on your mobile phone and practice so when you stumble across that great scene just waiting to be captured you know how to adjust the settings to meet your vision.

There are also some great post processing apps for your smartphone (Lightroom CC, Snapseed) so you can shoot, process and post directly from your mobile device without the use of a PC/Mac.

Do you know you can enter mobile phone images into the LPS Image Competition? Just upload like any other image into the appropriate category.

Not having your camera is no longer an excuse for missing a great capture. While your mobile phone won't replace your DSLR or give you the "I want to print it as big as a billboard" capability, it can help keep those creative juices flowing and to capture the content rich potential surrounding you.

For LPS members, join us on our [Facebook](#) page and share your favorite phone apps for image capture or processing.

Images taken with my Android, processed with Snapseed.



# Competition Corner

BY KRISTI NORMAN

[COMPETITION@LPS.CC](mailto:COMPETITION@LPS.CC)

Please congratulate the following members who have advanced to the next level of competition.

## Advanced

Cecil Hellyer

Wayne Snodderly

## August Theme — Fences

Submission deadline:

Before Midnight, August 6, 2018

## Please keep the judging criteria in mind:

**Impact and Viewer Interest** — "Wow" factor is the nebulous quality where an image "pops". This subjective aspect of judging should not preempt the technical or composition aspects of an image.

**Composition** — Good composition is a pleasing arrangement of the elements in an image. There are many guidelines for good composition that judges may consider.

**Technical Quality** — This includes sharpness, focus, color, tonal scale, contrast, appropriate depth of field and other qualities. Consideration is also given for the effect the photographer was trying to achieve such as high key, multiple exposure, selective focus, etc.

**Monthly Themes** — The subject matter should be related in some manner to the theme. While there are no formal "deductions" or penalties, judges may reduce their overall score if they feel the image does not align with monthly theme. With that said, creative interpretation is encouraged.

## 2018 Monthly Themes

September — The "grunge" look

October — Tombstones

November — Jump shot

December — "Best of..."



## Photography Exhibit

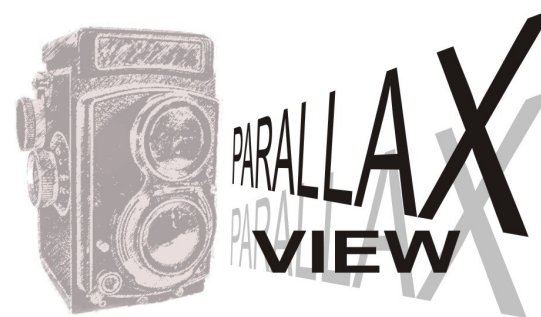
BY ANN YANG

"New Territory: Landscape Photography Today" will be on view through September 16, 2018 at the Denver Art Museum. There's a review of the exhibit in the Wall Street Journal at this link:

<https://www.wsj.com/articles/new-territory-landscape-photography-today-and-new-topographics-review-the-lay-of-the-photographic-land-1531865104>

## Join the Club!

If you are reading the newsletter as a non-member and would like to join the Loveland Photographic Society, go to the main page on the LPS.CC website and click on **Membership > Join or Renew**.



## Photoshop Stuff

BY BILL SHANAHAN

[NEWSLETTER@LPS.CC](mailto:NEWSLETTER@LPS.CC)

The more I shoot, the luckier I get, and the more I play around in Photoshop, the more I learn. When working on a jpg, the first thing I usually do is go to Filters, Camera Raw Filter to bring up a Lightroom-looking panel full of sliders. Come to find out, that can be done automatically by making a change to preferences.

Edit

Preferences

Camera Raw

JPEG and TIFF Handling

☒ Automatically open all supported JPEGs

Now all JPGs will open up with Camera Raw, ready to go. Anything done in raw editing mode can be undone or redone, but once you open the image, it's over. Unlike Lightroom, Photoshop changes are destructive and the original photo is lost, unless you do a Save As after editing.

## Social Hour

Group Catering will offer soft drinks, coffee, tea, smoothies, and light snacks prior to our regular monthly meetings as long as enough members participate.