

Club Meetings

Unless otherwise specified,
all meetings will be held
online with the GoToMeeting
app using the following link:

[https://www.gotomeet.me/
LPhotographicSociety](https://www.gotomeet.me/LPhotographicSociety)

Access Code: 364-857-325

Tuesday, September 1

LPS Board Meeting

Open to All
6:30 PM

Saturday, September 12

Photo Bull Session

8:30–10:30 AM

Monday, September 14

Monthly Club Meeting

Social Time
6:00 PM
Club Meeting
6:30-8:30 PM

Monday, September 21

Photo Review Session

6:00-8:00 PM

Join the meeting via desktop
computer, laptop, or
smartphone to see and interact
with other participants. Please
mute your microphone except
when you are speaking to avoid
extraneous noises online.

September Meeting Agenda

Time Lapse Photography

Presentation by Jonathan Irvin

BY JEANIE SUMRALL-AJERO

PROGRAM CHAIR

PROGRAMS@LPS.CC

I've always been fascinated by the concept of time and our human perception of it, so I'm excited to have Jonathan Irvin speak to us about time lapse photography. While photography typically captures a single moment in time, time lapse photography allows us to visualize the passage of time that is too slow for our human eye to perceive, e.g. blooming flowers, clouds moving over a landscape or forming into a thunderhead, the transition from day to night or night to day (known as the "Holy Grail" of time lapse photography), and astronomical events, to name a few.

While it's possible to stack a series of time lapse photos into a single image (a technique known as time stacking), there is something mesmerizing about watching time speeded up in a time lapse video. I experienced this myself just recently when I set up my camera to take a series of photos while pointed in the direction of the Cameron Peak fire on the day that it started. (I was camping west of Cameron Pass.) I wasn't sure what would unfold, but I ended up with two memorable time lapses (one daytime and one nighttime) that I think are so much more powerful than any single image could possibly convey.

Jonathan will cover the basic concepts of time lapse photography such as what elements make for a good time lapse, necessary equipment, camera settings, interval settings, and more, including the process for putting the time lapse together after you've captured all of the photos.

Jonathan Irvin is a published time-lapse, wildlife, landscape, and portrait photographer, whose clients include Sony, Twin Peaks, and Hooters. He picked up a camera 8 years ago and has not put it down since, except to eat and other things... He is based in Colorado. Find him on Instagram, 500px, Facebook, YouTube, and his website, <https://www.enigmafotos.com/>.

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InFocus

The e-Newsletter for the
Loveland Photographic Society

Mailing Address

P. O. Box 7604 • Loveland, CO 80537

Public Facebook Page

[https://www.facebook.com/
LovelandPhotographicSociety/](https://www.facebook.com/LovelandPhotographicSociety/)

Members Only Facebook Group

[https://www.facebook.com/
groups/237033251716/](https://www.facebook.com/groups/237033251716/)

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 category or the Third Monday Photo Review
- 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 an image.
- Click on **Save Images and Proceed to Edit Page.**
- Type in a title and click on **Save any changes and return to original page.**
- You can replace any photo, up to the submission deadline, if desired.

The monthly competitions allow a single image per category. The photo review session allows up to three images. Include your last name in the title; this will allow us to limit the number of images if it is necessary.

Election Reminder

Election of officers of LPS will take place in October, and a slate of candidates is needed for the offices of president, vice president, competition chair, and program chair. Descriptions of those positions are included again in this newsletter on pages 4 and 5.

In addition to specific job responsibilities, members of the management team attend a board meeting every other month to discuss club issues, seeking to maintain an organization that helps members hone and advance their photographic skills. LPS also looks for ways to provide opportunities for members to meet and develop friendships with other photographers.

The four open positions are very important to the running of our organization, and it is hoped that there are members who will be willing to take on these responsibilities for a couple of years to continue the success of LPS.

Best of Show/Award of Merit Images

Members might have noticed that in some months, such as August, there are levels in which there were no BOS/AOM awards. According to LPS competition rules, there is a minimum average score for Best of Show and Award of Merit images, which is used for advancement in competition levels. For Basic, the minimum score is 16, for Advanced and Intermediate the minimum is 18, and for Masters and Masters 2 it is 20. Entering competitions can be a learning experience, and this year judges are encouraged to offer comments on photos in the Basic and Intermediate levels to provide photographers with helpful feedback. Members can also ask for suggestions in the third-Monday Photo Review sessions.

HELP NEEDED

JEANIE SUMRALL-AJERO PROGRAM CHAIR

Due to the transition to online learning necessitated by COVID-19, I have more speakers offering to do presentations for LPS than I have open slots to put them in. We could add a second presentation each month (like we did with the webinar by Matt Kloskowski), but I need help to do that!

I have three different sources offering multiple (online) educational opportunities for LPS that I would love to hand off to someone so that they can make them happen. The actual tasks are pretty much identical to the job description for program chair (also in this newsletter) except that the scheduling will be in addition to our monthly meetings. It would be best if the person who volunteers to schedule additional online presentations is different from the person who volunteers to fill the program chair position. While the jobs are similar and the two people will work closely together, I feel it would be too much for one person to take on both roles.

Please contact me at programs@lps.cc to help take advantage of this unique opportunity that online learning provides us!

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**. Annual dues are \$45.

Competition Corner

BY LORIE SMITH, COMPETITION CHAIR

September Competition

Open Projected

Nature Projected

Monthly Topic: These are a few of my favorite things

Submission Deadline

Before Midnight, Monday, September 7

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, or selective focus.

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

Open Projected—The image must begin as a photograph. From there, it is up to you. Any photograph may be entered in the Open Projected category.

Nature Competition Reminder

BY ARDETH CARLSON, NEWSLETTER EDITOR

Occasionally an image is submitted to our competition that does not meet the guidelines for a specific category and the competition chair will ask a member to remove their photo. One example is a nature photograph that is obviously a composite, which is perfectly acceptable in the Open category but not in Nature or Travel. At other times, the competition judges might simply give a lower score to an image they deem does not quite fit the guidelines, such as an overly saturated image.

The rotating category for the September LPS photo competition is Nature. Here again is a reminder of what constitutes **acceptable adjustments** for a nature competition image:

1. Cropping
2. Image quality adjustments such as exposure, contrast, saturation, sharpening, and noise reduction—must still appear natural
3. Dodging and burning
4. Removal of spots caused by dust on a digital sensor or scratches on a scanned image—does not include cloning objects in or out
5. High dynamic range (HDR) techniques and focus stacking, as the pictorial content of the individual images and the combined image is not being changed —this is not the same thing as compositing different images
6. Adjustments that compensate for lens deficiencies such as distortion or chromatic aberration

7. Gray-scale monochrome images—but gray-scale with spot color not allowed
8. Use of camera techniques such as slow shutter speed to blur movement—but blurring produced in post processing is not acceptable
9. Judicial use of artificial lighting such as flash—image must appear natural

Using PSA guidelines for LPS competitions is intended to help facilitators from our club find images to submit as our club entries to the PSA interclub competitions, and this is proving to be a learning experience for both club members and our judges! Be sure to take a look at the winning photos in the Nature Division (ND) Interclub Competition for the 2019-2020 season at <https://psa-photo.org/index.php?2019-20-season>.

Members Moving Up in Competition Level

Congratulations to Mike Teska, who is moving to Advanced

2020 LPS Monthly Topics

October—Abstract

November—Fall colors

LPS Leadership Opportunities

Step Up to the Plate

It takes a team of LPS members to keep Loveland Photographic Society activities and opportunities running. The offices of president, vice president, secretary, treasurer, program chair, and competition chair are elective positions that hold a voting position on the LPS board of directors and should make every effort to attend all board meetings (six scheduled per year, on the first Tuesday of odd months). Elections are held in October, and new terms begin in January of the following year unless a vacancy is being filled.

The remainder of the responsibilities are performed by volunteers or appointees, who also generally attend the board meetings. These members of the management team are listed on page 1 of the newsletter.

This year, LPS will need candidates for the offices of president, vice president, competition chair, and program chair, as those officeholders will be stepping down at the end of the year. Volunteers to assist in other roles on the leadership team are also welcome, and the position of publicity chair is not currently filled.

Those board members who are leaving office at the end of the year are all willing to train their incoming replacements and spend time familiarizing them with carrying out the duties of the office. Although these positions are not lifetime positions, a commitment of at least a couple of years is appreciated!

This club belongs to its members, and its members should seriously consider taking on any board or committee position to continue the success of LPS now and into the future.

Duties of the President and Vice President

The primary objective of the president is to preside over all general meetings and board meetings to help direct the club in the decision-making process.

The vice president will assume these duties whenever the president is unavailable.

Basic Duties:

- Act as the primary spokesperson for the Society
- Act as ex-officio member of all committees
- Provide for coordination with other organizations
- Appoint other officers or chairpersons to act in any capacity they see fit
- Administer the business of the club
- Give regular reports to the membership
- Sign all contracts or obligations of the Society as authorized by the board, or may appoint a board member to do so

Time Commitment:

There is no set time commitment, and Kurt Flock, the current president, is available to further discuss his experience as president and vice president of LPS. According to Kurt, most of his time commitment has been attributed to the meetings, plus some random amount of time reviewing and responding to emails.

Personal benefits include getting to know other members while furthering personal interests in the field of photography.

Duties of the Competition Chair

The competition chair manages the monthly club competition process.

Basic Duties:

- Select the monthly theme topics
- Send out monthly reminder to club members
- Maintain the list of qualified judges and create the judging schedule
- Facilitate new judge training as needed
- Resolve any issues with non-qualifying entries
- Present slideshow of images submitted monthly
- Record member points awarded monthly (best of show, award of merit)
- Notify members of progression through competition levels, based on points accumulated, and update member's status on the website
- Update website with winning images monthly
- Set up the monthly competition templates on website
- Serve as club contact for the competition software provider

There is a helpful manual that provides step-by-step instructions for most of the tasks outlined here, thanks to previous competition chair Kristi Norman. Lorie has kept it updated, so it should be useful to whoever is the next competition chair, and she is certainly available to help train her replacement. There are other individuals in the club who are familiar with the competition software, and she has also found that the software help desk is quite responsive.

LPS Leadership Opportunities

Duties of the Program Chair

The primary objective of the program chair is to obtain quality presenters for the monthly meetings (January–November each year).

Basic Duties:

- Contact prospective speakers and suggest topics to help them present appropriate programs
- Be specific about the allotted time (typically 45 minutes plus 15 minutes for Q&A)
- Let the speaker know that we pay a \$50 gratuity
- Give a brief synopsis prior to the meeting for the newsletter, the publicity chair, and the website
- Introduce the speaker at the meeting
- Time the speaker and make sure he/she does not run over the allotted time
- During virtual meetings, monitor the “chat room” for questions and verbalize them to the speaker
- Thank the speaker and turn the meeting back to the president

Time Commitment:

There is no set time commitment in obtaining speakers. The contact process is usually by email. Many professionals jump at the chance to talk about their craft and their projects. The process of obtaining good speakers may include asking LPS club members for suggestions, communicating with other clubs for recommendations, reading photographic related material to search out professionals and educators, and visiting websites on topics of interest to the club.

A personal note from Jeanie (current chair):

I have found this job to be very rewarding in that I've met some fascinating photographers and expanded my photographic horizons by finding speakers that roused my curiosity.

During this time of virtual meetings due to COVID-19, the job of program chair has changed a bit. For example, instead of just sitting back and enjoying the presentation during an in-person meeting, I am now multi-tasking by monitoring the chat room for questions and interrupting/relaying them to the speaker during the presentation.

On the other hand, it has become easier to find speakers since many of them have (necessarily) figured out how to transition their teaching online, and therefore, travel distance is no longer a limitation in finding potential speakers. In fact, there are more speakers offering to do presentations than I have slots for right now. (See my related “HELP NEEDED” article in this newsletter, asking for help with that!)

In any case, *now is the time to start scheduling speakers for 2021 and I will not be working on that*, so unless someone steps forward to take this role, we will not have any speakers next year. I am more than happy to help bring a new chair up to speed and offer suggestions to get them started. The sooner we start the transition, the easier it will be for both of us.

National Fine Art Show at Lincoln Gallery

The previously postponed National Fine Art Show at the Lincoln Gallery in Loveland will now run from September 4 through October 2, 2020. The show includes submissions in oil, mixed media & acrylic, pastel/drawing, watercolor, 3D/sculpture, and photography.

The Lincoln Gallery at 429 North Lincoln is open Tuesdays through Saturdays, noon to 6 pm, with a few guidelines to accommodate safety concerns regarding the current virus pandemic. Masks are required, with no more than 10 people in the gallery at a time. Surfaces are regularly disinfected, and curbside pickup is available.

The National Fine Art Show will also be featured in a series of pre-recorded and live-streamed video productions throughout the show to allow everyone throughout the country to view every piece of art and view the Artist's Reception as it happens, including the awards ceremony & judge's comments on Friday, September 11, at 6:30 pm.

You can see thumbnails of the invited works at <https://www.lincolngallery.com/2020-nfas-invitees.html>. LPS members J.R. Schnelzer and Lisa Schnelzer have entries that have been accepted.

In addition, the nationally acclaimed Governor's Art Show at the Loveland Museum Gallery (located a half block from the Lincoln Gallery) will be on display from September 25 through November 1.

The Lincoln Gallery is a nonprofit cooperative gallery owned by the Thompson Valley Art League and features different art mediums for show and sale.

Member Profile

Ruth Sprain

"Just stand still. Don't move. The horses will run around you," instructed my friend, Dennis, the owner of the two massive Belgium horses. A group of 18 LPS photographers and I huddled in the corner of the corral as the horses frolicked and chased each other around the fenced area. Then the horses thundered towards us. Click, click, click went my camera before I beamed a smile fueled by adrenaline.



That LPS fieldtrip to the Kuehl horse farm was one of two I arranged. Since I joined LPS about nine years ago, I've enjoyed a variety of field trips, classes, and speakers. When I retired, one of my goals was to improve my photography skills. The LPS competitions and mentoring sessions proved an ideal resource for me to do that. When I joined PSA a couple years later, I participated in more classes and a digital dialogue group.

My husband, Scott, and I moved to Loveland after marrying in 1977. I taught elementary school in Greeley, and after the birth of our children I taught at Edmondson, Garfield, and Coyote Ridge. For four years, I worked in the professional development department at Thompson schools, teaching classes for teachers in literacy, curriculum, and instruction. I served as a literacy teacher and instructional coach at Garfield, Coyote Ridge, and Ponderosa.

Fortunately, our immediate family all lives in Colorado. Our daughter lives in Boulder with her husband, working as professor of communication at CU Boulder. Our son lives with his wife and their three children in Fort

Collins where he works with people experiencing homelessness. Scott and I are pleased that we spend time with our grandchildren, ages 8, 6, and 3, every week.

Since retirement, I've pursued a number of interests and volunteer opportunities. I learned to watercolor. I now regularly paint and draw, in addition to my photography. My church choir gives a place to enjoy singing. Time with my grandchildren and volunteering in kindergarten and 1st grade classrooms give me the opportunity to share my love of reading and books. Scott and I love to ski and hike in the mountains. We also travel extensively in the U.S. and internationally.

In LPS, we have a unique opportunity to encourage high school students to express themselves through photography. I started on the LPS Youth Showcase Committee about seven years ago, the next year assuming the role of chair committee chair. Our committee coordinates a photo competition, the Youth Showcase, with schools in northern Colorado. Our committee organizes the judging of 300-450 photos and awards 1st-4th places as well as the Best Senior Award. We then enter the high scoring images into the PSA Youth Showcase. Our club has a



Morning Run

reputation of winning numerous awards with our students' high quality photos. Our club members can be very proud of this support of our young photographers in northern Colorado.

Ruth serves on the LPS management team as the scholarships chair.



Descending



Viewing the Cloister

Judging & Analysis: Objective or Subjective?

BY JON P. FISHBACK, APSA, ARPS

Judging & Analysis: Beyond the rules, Edition two © 2013 Jon P. Fishback, FP, ARPS; reprinted by permission.

The following two definitions are from the New World Dictionary:

Objective: Being, or regarded as something outside the mind of the subject or person thinking. Being independent of the mind; real; actual. **Subjective:** Of or resulting from the feelings or temperament of the subject, or person thinking; not objective; personal.

It may be loosely interpreted that the judging process is the act of placing a numeric score on an image to determine its worth within a process, and the analysis may be explaining or defending that score. Using the two dictionary definitions above, the nature of the process might appear to be SUBJECTIVE. Although the image itself may be OBJECTIVE or tangible, the thoughts of one analyzing it may be very subjective.

The tools one uses in their mind to analyze a photograph may also be SUBJECTIVE. A rule such as the Rule of Thirds may very well be OBJECTIVE, as it is real, can be drawn on paper and made to reside outside the mind. When an OBJECTIVE rule is applied from the mind of the analyst and then communicated, it may very well become quite SUBJECTIVE. Here its application becomes a feeling and part of the temperament of the analyst. It becomes personal and therefore SUBJECTIVE.

In an attempt to shed some light on just how subjective the process may be, we may use images and examples of real life analysis by

students in an online Image Analysis course. The students in this course run the gamut from the very experienced judge to the aspiring one. In most cases they are good photographers who have been in the camera club environment for some time and in many cases are the members who are looked up to when it comes to analysis.

I must say, in most cases the comments are extremely good. The student sees well, communicates feelings, their comments are well thought out and follow the prescribed rules that have been handed down for decades in the Camera Club (CC) environment. The disparity of their comments in no way reflects on their perceived relevance in this environment...Each analyst sees this through their own image filter. This filter may be made up of learned experience and bias....

[Here the author has inserted specific photographs and student analysis comments as examples of his point.]

Suffice it to say there are wide variances in the comments from every image in the course. The images have been arbitrarily changed from time to time to see if the content of the course might be the reason everything seems so subjective. Prize-winning images and ones from beginning photographers have been used. It does not seem to matter; the comments pro and con are so disparate overall that the only conclusion one might come to is that the process itself is subjective beyond what you could have imagined.

Now, all this said, this may not be a bad thing. On the contrary, it may keep things in equilibrium. If the process was objective and the images could be judged and analyzed by a computer, things might get boring very fast.

Winners would be the ones who mechanically followed the hackneyed rules programmed into the computer. The trick for camera club members who may be asked to judge and analyze is to recognize this subjective process and try not to arbitrarily apply objective rules like a computer might. Above all else, take ownership of any hackneyed rule you may wish to apply to your analysis.

It may be important to utilize objectivity in your own work. You can even make a transparent mask to hold up in front of the camera with the rule of thirds scribed on it. This may be the height of objectivity, as it is tangible and you can see it, it is real. Here you will be applying an objective tool to your photography. The thing you may want to avoid in analysis is arbitrarily applying that objectivity to the work of others....

[Here the author has included a photograph with an example of a "painfully subjective and poorly worded analysis."]

If you learn anything from this book, I am hopeful you will learn this: No one can tell you what to think, so when you analyze a photograph ask yourself three questions.

- (1) Am I looking at the image as a whole or am I breaking it down to component parts for the purpose of finding something wrong?
- (2) Is what I am saying about the image actually what I think, or am I saying something that someone taught me to think?
- (3) Is the comment I am making sensitive and personal?

Jon Fishback is the Education Services Director and an instructor with Photographic Society of America. Mr. Fishback's entire essay on image analysis is provided to PSA members taking the Image Analysis course that is available as part of membership in PSA.

COTREX App for Colorado Hikers

If you love to hike and photograph in beautiful Colorado and are interested in detailed information about planning future trail adventures, there is a helpful downloadable app called COTREX—(Colorado Trail Explorer) Colorado's official trail map.

According to the Colorado Parks & Wildlife website, this free app is created from data collected from over 230 trail managers. The map shows allowed uses of Colorado trails, features trail routes and popular areas to visit, and provides space to record your own trips and field notes. Offline maps are downloadable to use when you are out of reach of cell phone service.

You can download the COTREX app and also find Colorado Parks & Wildlife updates and information at <https://trails.colorado.gov/>.

Fort Collins Natural Areas Guidelines

Before You Go: Check Trail & Parking Conditions

Natural Areas Trail Conditions webpage
NoCoTrailReport.org (map includes Larimer County Open Spaces, Lory State Park)
Facebook ([Facebook.com/FCNaturalAreas](https://www.facebook.com/FCNaturalAreas))
Twitter (@FCNaturalAreas)
Call an on-duty Ranger, 970-416-2147

The busiest times at natural areas are weekends, 9 a.m.–5 p.m., so try visiting earlier or later or on weekday mornings for the best chance at parking. Have an alternate destination in mind. When parking lots are full, try another trailhead or come back another time. Avoid a parking ticket! Only park in designated spaces.

Use webcam images to check for parking before you go.

The LPS Affiliate Program

The following companies have offered LPS various programs for the club and anyone who uses the special **Affiliates** link provided on the website to make purchases.

- ◆ Adorama
- ◆ Feisol
- ◆ MindShift Gear
- ◆ Red River Paper
- ◆ Think Tank Photo
- ◆ Topaz Labs

It's important to use the links on the LPS website **each time you order**. Otherwise, you and LPS will not receive the benefits of the program each company offers.



Member Submissions Request

Photography Tools

Tilt-shift lenses, fisheyes, ultra-fast shutter controls, portable lighting setups, camera straps—options for tools to add to your camera bag seem limitless. For those of us who have pondered what innovative equipment would help boost our photography experience, your first-hand experience would be helpful.

Your Favorite Photography Location

Where do you love to take your camera in the Colorado Front Range—or even farther afield? Share one of your go-to spots with other LPS enthusiasts! Write an article for InFocus or just send some basic info to be included in a future issue, and perhaps include one or two photos from that location.

Travel Tips & Stories

Many LPS members travel extensively, both in the U.S. and internationally. For an upcoming issue or issues, you are invited to share your experiences, as well as tips for traveling with photo gear. What equipment do you usually take, what can't you do without, and how do you keep your valuable cameras, lenses, etc., safe from airline abuse? Stories about successes, disasters, and do's and don'ts are all welcome!

Your Ideas & Suggestions

If you have ideas for newsletter articles for future issues of InFocus or upcoming events to report, you're always welcome to share those with the editor. Send suggestions, inquiries or written articles for consideration to Ardeth.Carlson@gmail.com.