

Club Meetings

◆ Saturday March 8

Photo Bull Session

Daz Bog Coffee Shop
556 Lincoln
Loveland, CO
8:30–10:00 AM

◆ Monday March 10

Monthly Club Meeting

Vineyard Church
of the Rockies
900 Josephine Court
Loveland, Colorado
6:15–9:15 PM

◆ Monday March 24

4th Monday Photo Review Session

Pulliam Building
545 Cleveland Ave
Loveland, CO
7:00–9:00 PM

◆ Saturday April 12

Photo Bull Session

Daz Bog Coffee Shop
556 Lincoln
Loveland, CO
8:30–10:00 AM

◆ Monday April 14

Monthly Club Meeting

Vineyard Church
of the Rockies
900 Josephine Court
Loveland, Colorado
6:15–9:15 PM

March Meeting Agenda

Robert Morrissey to Speak at March Meeting

by Kathy Beer

We will host photographer Robert Morrissey as our guest speaker for the March 10 meeting. Robert Morrissey is one of the country's top artistic creative photography talents. He is the recipient of numerous awards from Canon and Kodak, and is a Phase One featured photographer. Morrissey's work has been published internationally more than 100,000 times.

Robert Morrissey's work is diverse, mastering many genres of professional photography. With 25 years experience, he has been published in almost every photographic genre and style there is. From food to fine art, from scientific and medical to the factory floor, from catalog products to exotic travel and heart wrenching journalistic portraits.

Robert is the author of two books – "Master Lighting Guide: for Commercial Photographers" – and his more recent release "Commercial Photographer's Master Lighting Guide." His second book will be on hand for sale (\$25) and signing at the March meeting.

During his presentation to the club Robert will cover his 25 years of photography, from the creative to the technical. He will end the talk speaking about how he has come up with the "equational language of lighting" that he has coined (ALPE) or Area Lighting Positional Equations.

This informative program is sure to be a great addition to the Loveland Photographic Society's list of speakers on the many aspects of photography.

The club began its break-out study groups in January.

Members may choose which group they would like to join at each meeting for topics such as: Hardware, software, beginners, how do I take my photography to the next level, lenses.

Loveland Photographic Society meetings are open to the public every second Monday of the month. Meetings begin at 6:15 p.m. with a short business update followed by the guest speaker. The monthly member photo competition is next on the agenda. The meeting closes with the skill-builder break-out groups.

For more information about the Loveland Photographic Society visit our website www.lps.cc



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[Click on any name to send an email](#)

Field Trip Schedule

by Kim Angilletta

fieldtrips@lps.cc

April 10 - 8:30-10:30AM - Gully's Greenhouse

Gully's Greenhouse and Garden Center has graciously allowed us to take photographs amongst their striking flora and fauna. See the website for details.



April 19 - 9AM-12:30PM - Scavenger Hunt
See the website for details.

Be sure to visit our website at www.lps.cc for more information, to register for the activities, and to see new fieldtrips as they are scheduled.

Competition Corner

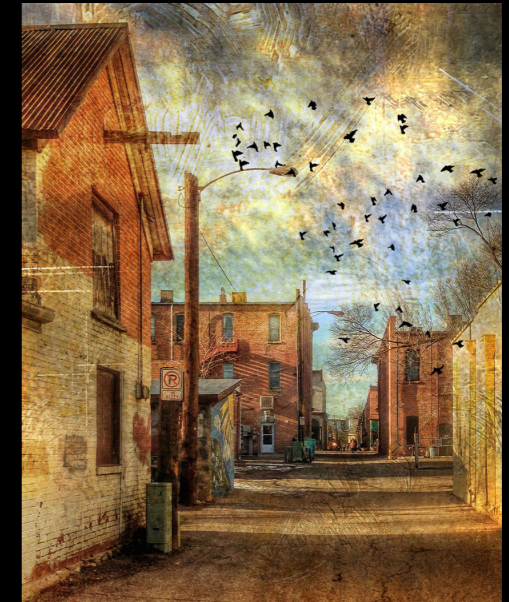
by Kevin Clarke

competition@lps.cc

March Monthly Topic Black and White	April Monthly Topic Bridges
Entry Deadline Midnight-Monday March 3, 2014	Entry Deadline Midnight-Monday April 7, 2014

Best of Show February 2014

Montly Topic:
Emotion



No Parking in the Alley - Bob Barley

Intermediate - Open

Advanced - Traditional



Aspens on a Hillside - Tom Luhmann

Master - Traditional



High Camp - Pat Gaines

Fairy Falls - J.R. Schnelzer



Master - Traditional

Reflections of the Library Art Study Field Trip

by Kim Angilletta

fieldtrips@lps.cc

Whenever I organize a LPS fieldtrip, afterwards I always wonder, "How did it go and what could I have done differently?" I can honestly say that the Art Study Session at the Loveland Library knocked it out of the park. How do I know? I think it was successful because there were numerous thanks from participating members and an interest for more.

For those who couldn't make it, here's a brief summary. On March 1st, JR Schnelzer led a discussion about well-known works of art and what the artists did to make them successful. Some of the compositional rules were discussed in context of paintings and sculptures. It was very interesting to see how some artists follow the rules. But, at the same time many artists break all the rules and it still works. JR made sure to drive the point home that the rules are not everything, what matters is what appeals to YOU. Sometimes I think that is the hardest part to believe, that approval of others is not the goal. The ultimate goal for any artist is for the viewer to linger over a work of art and THINK. Isn't that what we all really want in the end?

So, what's is our next step? Because many people wanted to continue learning, discussing, and practicing we will start a monthly art study group. Look for details in the

near future on our website or announcements on the LPS facebook site.

Thanks to everyone who came and contributed to the enriching conversation and I look forward to doing it again.

Kim Angilletta

New Website Update

by Bill Standerfer

newsletter@lps.cc

Preparing the new website is moving along and we expect to turn it on shortly. We will email all current members when we make the change. There will be several things that will be different and we will update everyone on those changes when we go live with the new site. Thank you all for your patience.

Master - Monthly Topic

Intermediate - Monthly Topic

Intermediate - Traditional



Love of Life - J.R. Schnelzer

Albuquerque Angel - Mark Klawin

Moulton Barn - Cal Iles

The View From The Hill

by Bill Standerfer

newsletter@lps.cc

Recently, I did a job for the Loveland Chamber of Commerce to photograph the Dancing With The Stars event they put on. I've done several events like this over the past few years and have learned a few things that apply to this and other types of photography.

I am admittedly a fanatic of big prints and tack sharp images. I shoot with a D800 with 36 megapixels and the best lenses Nikon makes. I want to get the best image in the camera possible. However, I made the comment to Don Reilly, who was shooting the event with me, that we aren't doing fine art here. "Good" is good enough. The lesson here is to be aware of your customer when you make an image. In this case, our images were going to be used on the Chamber's website and newsletter. I would be surprised if any of them get printed or displayed larger than maybe 300 pixels wide. What that meant for the photography was that I could crank up the ISO to get a reasonable shutter speed and not worry about the increase in noise in the images. Nobody will see it at those sizes. The bottom line - know how your images will be used and obsess about only those things that really matter for that job, whether it's a family vacation or a paying gig.

If you've attended a live show or concert at a theater like the Rialto, you might think the lighting is great for photography. Let me assure you that that's far from the truth. The audience is in the dark while the stage is lighted. Your eyes accommodate and make you think the stage is brightly lit. I find that ISO 1600, f/4 or wider, and 1/160 second shutter speed or slower is usually required. Trying to stop action requires anticipating the movement so you can shoot at the right time to minimize motion.

Depending on the size of the venue, picking lenses might pose a problem. For example, at the Rialto, I usually sit at the back of the lower level next to the lighting and audio guys. It's a long way to the stage from back there, so I use my 200-400mm f/4 lens for medium closeups of performers. In a smaller church, you can probably get away with something like a 70-200mm lens. I park in the back of the room or, if there's a balcony, go upstairs to stay out of the way of the audience. Keep in mind that most DSLRs are rather noisy, so be nice to the patrons and find a place out of their way.

Light position in theaters and other venues is often rather unflattering for closeups of performers on stage. In my experience, for some reason, the Rialto is particularly bad for this. Churches also often have strong overhead lighting that puts bad shadows under the eyes.

And then there's light color. It's almost always incandescent which, by itself, isn't a problem. Theaters, however, usually gel some or all of the lights for effect. Sometimes, you want that colored light and other times you don't. Whenever possible, I get to the venue long before the show starts and photograph a gray card so that, if I want, I can set the color balance in post processing. You will almost always want to use incandescent color balance, though, then correct if necessary from there.

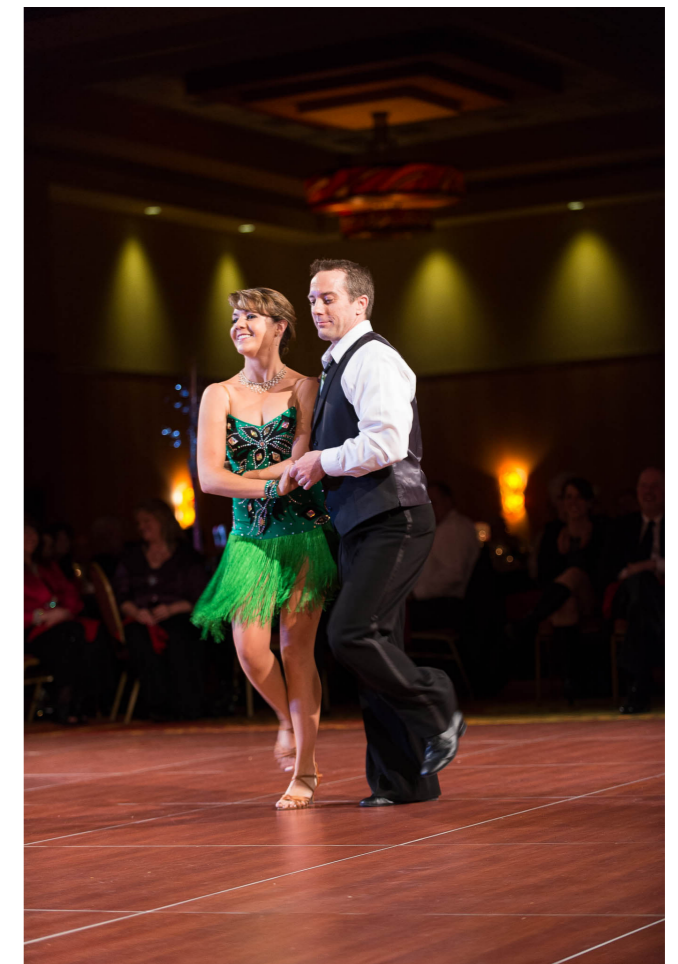
Afternoon concerts at churches can present additional challenges. Most have beautiful stained glass windows, giving a rather complicated mix of colors filtering onto the stage. Add to that artificial lights inside and you have a color mess to deal with. This is where a gray card shot before the performance will usually save the day.

Some of you might wonder about using flash. In most cases, a flash would be very unwelcome in situations

like concerts. Also, unless you are on stage or in the orchestra pit, your flash won't be powerful enough to do any good.

I'm not a wedding photographer, but I suspect those of you out there who are have your own variations on event photography. That's a very different game than photographic a chorus on stage in a big theater.

So, if you get a chance to photograph an event, whether it's big concert or your kid's recital, give it a try. Keep some of these ideas in mind and you can come away with excellent images and have a good time.





Bryce Canyon Sunrise - Ken Eis



Panic - Julie Devine

Photo-a-day

by Donna Bearden

secretary@lps.cc

Have you practiced today?

I used to dread that question when I was growing up and taking music lessons. My parents were sticklers for that rule about practicing at least 30 minutes a day. After three years of nagging, I finally faced up to the fact that I was more in love with the idea of being a musician than the work of becoming one.

A few years ago, when I still lived in Dallas, I thought about that practice idea. I am passionate about photography and I want to become a better photographer. What if, I asked myself, I applied

that idea of practicing every day? If it works for kids and music lessons, even if they don't particularly want to learn, wouldn't it be a good thing to do with something you really love?

That's how my year-long experiment with shooting at least one photograph every day began.

May 2, 2011. Day 1. Rainy. I didn't want to go outdoors. What could I shoot? I noticed the raindrops on the screen and the mottled colors of blues and greens in the backyard. And thus began my practice.



The screen with raindrops and mottled greens and blues in the backyard.

From that day on, my camera was with me at all times. I began noticing things I hadn't seen before. I began looking for interesting things in my own backyard and neighborhood. I began jumping in the car and driving down to the lake or to the local gardens. I began experimenting more with my close-up lens.

May 11, 2011. I was driving across a bridge coming into Dallas and happened to look over my shoulder. There was a big, nasty storm coming in. Great lighting, great setting, and one of those opportunities that if it had happened just 11 days earlier, I would have said that common photographer's lament: "If I only had my camera." Well, I DID have my camera. I did a quick U-turn into the jail parking lot – yes, the jail in downtown Dallas – jumped out of my car and ran to a restricted lot behind the jail. I got a great shot of the new bridge with the storm coming in and, lucky for me, a train in the foreground. (And I didn't get arrested in the process.)

That was the day I knew I was onto something with this photo-a-day idea.

I rarely tried to plan in advance what I would shoot. I didn't worry about it the night before. I just woke up each day and wondered what I would see. There was always something. Something I hadn't noticed before or something I saw in a new light. There were a few occasions that I got to the end of the day and realized I had not practiced. On those days, we would jump in the car and try for a night shot somewhere. The point was never to go to bed without practicing for 30 minutes a day.

May was easy. June was easy. In July we went on vacation – piece of cake. August came. At some point, practicing 30 minutes a day can get old. You're in the same place, seeing the same things, doing the same things. I needed a focus. I set myself a new criteria. I would shoot the colors of the rainbow: red, orange, yellow, green, blue, indigo, violet. For the entire month of August, I shot the colors of the rainbow, in order. On a blue day, I would see blue possibilities everywhere. On a red day,

red would catch my eye.

By this time, I was also posting my photo-a-day to Facebook. Share what you do and people will give you feedback and offer suggestions. It was a little scary at first to post a photo a day. Who did I think I was: Some really good photographer? Nope, just someone practicing, trying to become a better photographer. And the "LIKES" on Facebook were encouraging. When I posted a so-so picture, no one said anything. There's not a REALLY? button on Facebook, only a LIKE button. So you don't get criticism, only positive reinforcement. When 5 or 6 people said they LIKED one of my pictures, that feedback made me want to do another good one.

In September, I decided to shoot public art. At this time, I was still living in Dallas. Loveland is known for its public art, but I only knew of a few examples of public art in Dallas. An interesting thing happened. As I posted a photo-a-day to Facebook, people began telling me of other places: parks, mass transit stations, libraries, malls, office buildings that had interesting pieces of public art. I "discovered" so many new places and art pieces that I did not know existed.

"They" say that if you do something for 30 days, it will become a habit. I made it through an entire year never missing a day of practice. There were days I was scrambling for something new, days that I wandered around the yard with my close-up lens because that was always a good fall-back option. But I learned to carry my camera with me – always.

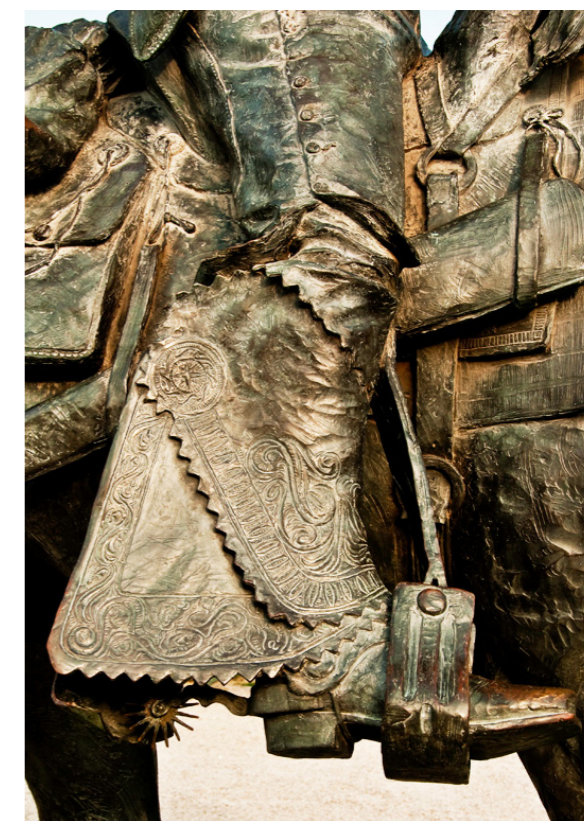
It has now been almost three years since I began my practice. I have only missed a few days.

The lessons for me have been these:

- Practice what you love and you'll get better.
- Share what you do and you'll get feedback.
- Creativity comes from looking for new ways to shoot the same things you see each day.
- Carry your camera with you at all times.



A "purple day" photo.



For public art, I tried various approaches including close-ups of details of familiar statues.

Judy Barnes, Horse Rescuer

by Dave van Riper

Rose and I feel very fortunate to have met Ms. Barnes. She is not just a really nice lady; she's single handedly trying to help several bands of wild horses survive. The horses are not part of the Bureau of Land Management program, they are wild and free living in Southern Colorado as they have been for hundreds of years. Most people do not know that horses roamed this continent thousands of years ago. Some of them migrated over the Bering Land Bridge into Asia and Europe only to have their descendants return here about 500 years ago on Spanish ships. Yet, today the BLM considers wild horses as a non-native species.

Judy has an almost magical connection with the bands of horses that make up the herd living on Horse Mesa in Southern Colorado. Over the nine years she has lived among them, they have learned to trust her. This enables her to bring small groups into the area to photograph and observe these wonderful creatures.

She spends her own monies to help supplement their diet in the winter with hay or alfalfa, when it snows and good grasses aren't as readily available. In the summer, when ponds in the area dry up, she spends hundreds and hundreds of dollars to bring in water for them. All the income she derives from horse tours, donations from wild horse lovers and the photographs and items she sells, ALL go to help these wild horses.

We felt that there had to be some way we could help her, short of donating the much needed funds; we would gladly do, if our finances permitted it. If she can get just one tour a month, it would pay for a good part of her supplementation to the herd. She has looked into applying for grants and other means to not just help these horses but to protect them as well. They are all living on private

land and as wild animals, do not belong to anyone. She fears the day may come when land will be purchased, fences will go up and the horses will be more threatened.

There are two tours currently planned to go down and photograph these beautiful creatures, March 27th and April 5th. These tours are limited to 10 people each. An announcement about these was sent out to the membership on February 24th. For more information if you are interested in going, please contact Dave Van Riper at 970-532-5043.

You may contact Judy directly if going on a tour with other photographers isn't your thing. She will do tours for individuals as well as other groups. She is the Executive Director of the Spirit of the Wild Horse Foundation, where donations are tax free.

You can contact her at 719-206-2749 or 719-480-0262 or email her at JudyBarnesPhotography@gmail.com or visit her website www.SpiritOfTheWildHorse.com



Field Trip Changes

by Kim Angilletta

fieldtrips@lps.cc

For the past year or so, the LPS fieldtrips have been based solely on location. But since we had the brainstorming session at a monthly meeting, we have changed our course. The message about acquiring new photography knowledge was heard loud and clear. Because main priority is the learning, the fieldtrips are now based on a main photographic topic is complimented by a location; for example, Using Depth of Field intentionally at Gully's Greenhouse and Garden Center. The fieldtrip's facilitator(s) will discuss the topic and guide participants during that fieldtrip. Our greatest hope is that this will encourage learning, participation, and members getting to know each other.

If you ever have feedback about these excursions or want to make a suggestion about a topic, don't hold back. We always know we want to hear from you. (Perhaps you would like to facilitate a trip?!) Just email Kim Angilletta at the fieldtrips@lps.cc with your ideas. It's that easy.

Beginner - Open



Purple Flower - Jose Maria Quera

Intermediate - Monthl



Albuquerque Angel - Mark Klawin

Intermediate - Traditional



Palouse Sunset - Cal Iles

Master - Monthly Topic



Memories - Keith Clements

Advanced - Open



Keep on Truckin' - Tom Luhmann

Master - Open



Redwoods - Terry Kness