

Club Meetings

□ 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

□ Monday April 28

4th Monday Photo Review Session

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

□ Saturday May 10

Photo Bull Session

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556 Lincoln
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8:30-10:00 AM

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April Meeting Agenda

Quinn Jacobson will speak on the Wet Plate Collodion Process of photography

by Kathy Beer

publicity@lps.cc

Photography was a part of Quinn Jacobson's life from an early age. Both his mother and father were avid photographers, and both were accomplished in their own right.

Quinn began his career as a photographer in the United States military in 1982. After serving in the U.S. Army as an Infantryman for three years he served as a Combat Photographer for three years.

In 1993, he received a Bachelor of Integrated Studies degree in Photography, Visual Art and Communication from Weber State University, Ogden, Utah. In 2007, he received a Master of Fine Arts degree in Photography from Goddard College, Plainfield, Vermont.

In 2000, after searching for several years for a way to connect to his work and have a deeper understanding of it, he discovered the Wet Plate Collodion process.

The Wet Plate Collodion process was invented by Frederick Scott Archer in 1851. The process produced a glass negative, and a beautifully detailed print. Preferred for the quality of the prints and the ease with which they could be reproduced, the new method thrived from the 1850s until about 1880.

The first body of Collodion work Quinn made was called, "Portraits from Madison Avenue" This body of work is not what you might think from the Title, but rather a collection of gritty portraits from the street.

Quinn's next collection was "Kristallnacht:

The Night of Broken Glass" later changed to, "Vergangenheitsbewältigung" (struggling to come to terms with the past).

Both of the projects were shown in a major exhibition at Centre Iris Gallery for Photography in Paris, France. The show was called, "Glass Memories".

Quinn's interest is in portraiture work. Specifically, he's interested in "otherness", the people and places we tend to ignore or choose to forget. He's currently working on a new project called, "Ghost Dance: Native American Massacre Sites".

You can take a look through Quinn's collections at www.studioq.com

Quinn is probably best known for his part in the revival of the Wet Plate Collodion process in Europe. For five years (2006 - 2011), he traveled throughout Eastern and Western Europe teaching the Collodion process. From Glasgow to Barcelona, from Paris to Budapest, he taught hundreds of people the process.

He taught in art schools, private studios, cultural centers and galleries. And now the hundreds of people he taught are teaching hundreds more. He also created and manages the largest, and most active, Collodion Forum Board (www.collodion.com) on the web (since 2003).

Quinn actively works in, and teaches, the Wet Plate Collodion process. His books, workshops, lectures



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and demonstrations are all part of the Chemical Pictures movement.

"The Contemporary Wet Plate Collodion Photography Experience" 2006 (out of print). "Conferring Importance: Thoughts and Images About Identity, Difference and Memory" 2007 (out of print). "Chemical Pictures: The Wet Plate Collodion Photography Book & DVD" 2009 (out of print). "Chemical Pictures: The Wet Plate Collodion Photography Book (2nd Edition)" 2010.

Quinn's presentation to the Loveland Photographic Society on Monday, April 14, 2014 will be about his work in Wet Plate Collodion over the last 15 years, his three major exhibitions in Paris, and his project "The American West Portraits".

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.

Location: Vineyard Building, 900 Josephine Court,

Loveland

The Loveland Photographic Society's website has been undergoing a major overhaul. Thanks to several dedicated members; the website is up and running with an updated look and new features. Our apologies to anyone who has had difficulty contacting the club while the website was down.

The webpage address is still the same so you can contact us at lps.cc.

Best of Show March 2014

Montly Topic:
Black and White



Tulip Time - Tom Luhmann

Advanced - Open

Advanced - Traditional



A Little Falls - Larry Purdy

Master - Traditional



Night Clouds - Pat Gaines

A Labrador in Brugge - Keith Clements



Master - Traditional

Field Trip Schedule

by Kim Angelletta

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.



There will be lots of great colors to capture with the sun shining through the balloon envelopes. Register on the website.

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

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

May 6 - 3PM - 6PM - Shambhala Mountain Center
Shambhala is a 600 acre mountain haven of forests, meadows, and sweeping valleys 50 miles northwest of Fort Collins. The Great Stupa of Dharmakaya crowns a meadow at the upper end of the main valley. This is an opportunity for architecture, nature, and bird photography. Register on the website.

May 17 - 6AM - 9AM - Erie Balloon Festival
See the crews inflate the balloons just after sunrise, the launch into the morning sun.

Master - Monthly Topic



Intermediate - Monthly Topic



Advanced - Traditional



Intense - J.R. Schnelzer

Ansels White Horse - Jack Brinn

Sleeping - Ruth Sprain

The View From The Hill

by Bill Standerfer

newsletter@lps.cc

I want to thank everyone for the great support you have given me and the rest of the team who put together the new website. It's been a lot of work, but I think it will serve us well and be easier to maintain.

If you haven't yet logged into the new site with your temporary password, I encourage you to do so to make sure your profile is correct. When I moved the member list to the new site, I moved all current members and those who had expired since January 1, 2014. Please check that your data got moved correctly, especially your membership expiration date. If you find anything incorrect, please correct it. If your membership date is incorrect, please contact our membership chairman, David Valenta, at membership@lps.cc.

The new site does not have a convenient way manage other than individual memberships. So, all members were moved to the new site as individual members, including family members and students. The board debated this at some length, but the final decision was to eliminate all but the individual level. The primary use of a family membership was to allow those members to enter competitions. From now on, you will have to have a full individual membership to enter.

In the transition, we had to make decisions about what to move to the new site. The bottom line is that very little was moved, other than the basic information about the club. There are two reasons for this. First, most of the non image articles were individual files that would have had to been moved one file at a time. The time required to move even a few of those was more than I could justify, especially since many were quite old. Second, our web site account has a limit on the number of images we can upload each month and have saved.

So, none of the images from previous competitions or member galleries were moved. Basically, we're starting with a clean slate for most things. I'm sorry about that, but there's a limit to the time we have to devote to the project.

Some of you may remember the discussion forums we used to have on the old site. They were seldom used and were eventually turned off for lack of interest. I had a request from the special interest groups and the fieldtrips coordinator, Kim Angelletta, to have a place to discuss their specialties, so I've turned on discussion forums on the new site. For now, there are groups for the SIGs, plus one for advertising photo gear for sale. If there is interest in other discussion groups, I'll consider setting them up. Please take advantage of this way to stay in touch with the groups you are interested in.

Of course, the most visible part of the web site is the competition section. Kevin Clarke has done a great job of setting up that piece of the puzzle. See his update in the Competition Corner of this newsletter. You should also verify your competition level. I moved over the level in your profile from the old site. However, it appears that most people didn't update that when they changed levels entering competitions, so there may be some with the incorrect level on the new site. If your competition level is incorrect, please contact me or Kevin Clarke to get it changed.

The calendar section allows us to set up events and take registrations. So, for all field trips and other events, you will need to go to the calendar entry and register like we did on the old site when that feature was working.

I'm sure you noticed that the web site is accessed by going to lps.cc instead of the old www.lps.cc. That's an

issue that I'm still working on and I'll let you know when it gets fixed.

The first major steps are done and we have a working web site for LPS. There are many things that need to be added, like pictures, for example. That will happen as time permits. If you have suggestions for features or have other inputs, please let me know at webmaster@lps.cc or catch me at a meeting.



Competition Corner

by Kevin Clarke

competition@lps.cc

Competition Changes

Our April competition will be the first time we use the new competition web site. If you've entered an image for April's competition, you've no doubt noticed significant changes in the process. Among these are:

- 1) A new interface to submit and update your images (and it works!)
- 2) All members are eligible to enter up to four (4) images for the monthly competitions
- 3) There are new limits to the number of images submitted in each category. Currently these are: one image for Traditional, one image for Monthly, and two images for Open.
- 4) More information is displayed regarding each category's rules. If you haven't read through these, please take time to become familiar with the rules for each category.

For the May competition, the limits will be adjusted once more as we introduce a new competition category. The idea here is to continue with our normal Traditional, Monthly, and Open categories, but then to add one more category that aligns with standard Photographic Society of America (PSA) rules. This new PSA category will be different each month and will feature topics such as Creative, Journalism – General, Journalism – Human Interest, Nature – General, Nature – Wildlife, Pictorial – Color, Pictorial – Monochrome, and Travel.

I hope you find the new entry process to be easy and understandable, but if you have any questions, please don't hesitate to contact me.

Judging Changes

For folks who will be judging images, there will also be a completely new judging system and process in place. Judging will take place by interacting with the web site. No longer will we use the Smugmug site and spreadsheets to record and calculate the scores. Judges will display images on their computers as before, but scores are recorded by the web site as you view the images.

You may start and stop judging as needed. Your scoring values can be changed up until the point you declare your scores as final. Similar to the "Who Wants to Be a Millionaire" game show with Regis Philbin where he asks "Is that your final answer?" Once you declare your scores are final, you cannot change them. Once all judges have submitted their scores, the Competition Chair can determine awards.

Live Judging in May

Stay tuned for news about May's competition where we will be attempting to perform "live judging". This sounds a little bit like a gladiator competition, but rest assured, no judges will be harmed – we hope!

April Monthly Topic Bridges	May Monthly Topic Macro
Entry Deadline Midnight–Monday April 7, 2014	Entry Deadline Midnight–Monday May 5, 2014
June Monthly Topic Angles	July Monthly Topic America
Entry Deadline Midnight–Monday June 2, 2014	Entry Deadline Midnight–Monday July 7, 2014

Still Running Free on Wild Horse Mesa

by Laurie Paulik

LPS Member

He's the one, she said. The one you have to see. Blue. The magnificent, dappled, silver stallion. We would look for him, of course, but later in the day, when the sun started dropping in the sky. There were other horses to meet and locations to visit first.

On March 27, nine LPS members traveled to the San Luis Valley to meet with Judy Barnes, wild horse advocate and founder of the Spirit of the Wild Horse Foundation. Judy, herself, is an experienced photographer and suggested some nearby locations we might like to photograph before visiting the horses. Thus, Thursday morning found us heading up the highway to view some distinctive rock formations. After a quick stop, we continued on to view an arresting wooden fence that sprawled horizontally before righting itself vertically--its weathered slats directly lead to the distant snow-covered mountains. Even an inexperienced photographer couldn't mess up this photo op. The final stop was a late-1800s wood and metal bridge that spanned the Rio Grande. Its stark, heavy lines contrasted with the sun-washed background around it.

Once finished with the bridge, we jumped in our vehicles and headed across Wild Horse Mesa to Judy's 40-acre homestead. It was there that the first band of horses waited. As Judy's truck approached, horses materialized from all directions. Before we had even exited our vehicles, they had surrounded Judy's truck, nosing for the alfalfa hay in the back. We mingled for quite some time with this band of horses, led by the stallion, Napoleon. The horses are wary, of course, but anyone who stopped photographing for a while could approach a horse and stroke its coarse, mud-flaked hair. As Judy pointed out each horse, its age, lineage and relationships to the other horses, we could watch some of the behavioral dynamics of a wild horse band—dominance, shunning of the weak,



expelling of the unwanted (primarily 1-2 year old males forced to leave the group).

After spending time at Judy's property, we headed out across the mesa to find other horse bands. Within a short time, we saw a distant new band of horses starting towards us, the individuals again recognizing Judy's truck. Here came the imposing stallion, Beamer, with 10-month old Braveheart, Diamond, Little Darling, and others. This was my favorite stop. Maybe it was the mountain backdrop, the wind-whipped manes and tails, the facial angularity, whatever, these horses were impressive. They seemed watchful and attentive, and less willing to come close to us. Though the extreme windiness made it difficult to hold the camera still, even on a tripod, all the elements were there for some great photos.

After leaving Beamer's band, we had a quick lunch

in San Luis, and then, literally, chased Lightning. We drove across the dried mud flats of Sanchez Reservoir trying to catch up with the small band led by this stallion. Alas, the horses immediately took off running and put a great distance between us and them in a matter of minutes.



Judy had thought they might not be as approachable and she was right. But, no matter—we were now looking for Blue.

We marveled all day at Judy's ability to find her way across the 77,000-acre mesa and its maze of dirt roads. Had any of us been leading the group, we would have all been lost. We drove left and right and here and there scanning hillsides, eyeing distant features, and then...we found him—Blue. He and his band were hanging out at a small, seldom-used airplane runway on the mesa. Wow! If, as Judy says, the young male horses form bachelor bands (boy bands?), then Blue can surely be called a wild-horse rock star. And like any good rock star, he seemed to love the spotlight. This was a horse that posed willingly for photo after photo — turning his head this way and that, giving a gentle shake of the mane here, strolling past the cameras there. His specialness was evident to all. Blue's band was the most interesting—with lead mare Maggie Mae and foal January Blue (born January 10th in the snow), Misty the dark mare, Cheyenne the sorrel, Jet Blue, Smokey Blue, and several unnamed bay mares. Also of note were Patch (a young stallion) and Ginger Blue (a filly) — two horses that Judy guessed might be ready to break off from the group and start a new band.

We left Blue's band as the sun was sinking and had



one final encounter with another band, led by the stallion, Milagro, with Lily, Lacy, Windy, Alegra and babies April (born last Easter) and Logan. The time of day made for some striking photos, especially with the lowering sun striking the reddish coats of the horses and the greening sage providing a background. It was with this last group that we got quite a lesson in "who's in charge" as Milagro chased away any and all horses from food he had claimed.



After one last visit to Judy's property, we all headed out to Fort Garland for a final dinner. We found that the shared meals, field photography and travel time enabled all participants to learn about each other, ask questions, and share experiences.

As a writer, I have been taught to use the word, "unique" sparingly, but I think in this case it applies to our whole day. There are many horse lovers and horse advocates, but few that share Judy's wild horse sensibilities and her ability to communicate what these wild animals are all about. Having Judy Barnes lead us through our day on Wild Horse Mesa made for a memorable and lasting experience for all.



Intermediate - Traditional



Fox on the Prowl - Jim Futterer

Advanced - Monthly Topic



Little Princess - Julie Devine

Intermediate - Traditional



Point Aransas Pelican Dave Van Riper

Master - Traditional



Crested Caracara - Judy Cannon

Advanced - Monthly Topic



Dead Oak In A Storm - Tom Luhmann

Beginner - Open



Droplet 1 - Douglas Darling

Advanced - Open



Orange Glow - Larry Purdy

Beginner - Traditional



Cottonwood with Fresh Snow - Ann Yang

Intermediate - Open



Denver Public Library - Bob Barley

Intermediate - Monthly Topic



Cold and Wet - Bob Barley

Intermediate - Monthly Topic



True Colors - Mark Klawin

Intermediate - Open



Watchful Wiley - Jack Brinn

Intermediate - Traditional



Proud Mom - Jim Futterer

Master - Monthly Topic



Neotropic Cormorants - Judy Cannon

Master - Open



Punch Bowl Falls - Ken Eis

Master - Open



Pyrrhuloxia - Judy Cannon

Master - Open



Super Bogey - Pat Gaines