

Club Meetings

With the exception of the July club meeting, all other meetings will be held online with the GoToMeeting app using the following link:

<https://www.gotomeet.me/LPhotographicSociety>

Access Code: 364-857-325

Tuesday, July 7

LPS Board Meeting

Open to All
6:30 PM

Saturday, July 11

Photo Bull Session

8:30–10:30 AM

Monday, July 13

Monthly Club Meeting

Social Time

6:00 PM

Club Meeting

6:30–8:30 PM

Monday, July 20

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.

July Meeting Agenda

The Power of Contrast Presentation by Lisa Langell

BY JEANIE SUMRALL-AJERO
PROGRAMS CHAIR

{IMPORTANT: Our general meeting this month is being replaced by an online webinar presented by Lisa Langell, an award-winning wildlife and nature photographer. It will take place at the same day and time, but you must sign up for the webinar on Lisa's website. [Click here](#) to sign up before 7/13/20.}

Contrast can manipulate your audience to seeing your images in a different way. HOW and WHERE you use it makes all the difference! In this webinar, you'll learn in-depth photo and post-processing tips to master it!

- Did you know you can actually manipulate your audience to follow a path in your images in a certain order and sequence?
- Are you aware that carefully placed contrast plays a critically important role in whether your images are experienced in a pleasing way or with strain?
- Have you mastered the secret of making an image come to life and “pop”?
- Need ideas to improve the resting place for your viewer's eye as they navigate your image?

These critical components of powerful images can all be significantly enhanced by the proper use of contrast. There are special techniques that can be accomplished in-the-field as well as during post-processing that will amaze you. We will explore before-and-after examples and teach you how you can do so with your own images simply and effectively. Get ready for a game-changer! Whether you are controlling for contrast in your exposures themselves and/or in post-processing, this fun, informative, and interactive session will help you learn the tricks and techniques necessary to make your images go from drab to fab!

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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.

Continued from previous page

About the Presenter

Lisa Langell is a full-time, award-winning photographer whose work has appeared in numerous prestigious publications, galleries, and more. She currently sits on the board of directors for the North American Nature Photography Association (NANPA.org). She is also an ambassador for Tamron and FotoPro tripods, which both produce products she believes in, adores, and uses regularly!

Her strong photography-related instructional skills pull from her advanced studies and work in educational psychology, where she worked with children with learning disabilities, helping them learn. She loves using research-based techniques that make learning interesting, memorable, and engaging for adult learners!

You may read more about her on the "About" section of her website, [https://
www.langellphotography.com/](https://www.langellphotography.com/).

Photo © Lisa Langell



Resignation of LPS President

LPS president Kevin Fettig has regretfully announced his resignation, due to changes in personal life circumstances.

The president is responsible for leading the club meetings, which mostly involves opening the club meetings, making announcements, and introducing new members. The president also starts the bimonthly board meetings and then leads the management team through the agenda, put together by the secretary in advance. Additionally, the president is responsible for approving spending for the club, along with monthly financial review by the board, and make purchases as necessary, using the club debit card. The vice president supports the president and leads the board if the president is unable to attend the meetings or for any other reason.

The club will be electing new board members at the October 2020 general meeting, but in the interim, Vice President Kurt Flock will assume the office/duties of the president.

Member Profile

Lorie Smith

I have lived in Northern Colorado since 1973. I married my high school sweetheart, Mark, two months after graduating from Scottsbluff (Nebraska) High School and joined him at UNC. I studied psychology and vocational rehabilitation and after graduation (1977) went to work for Larimer County facilitating Vietnam veterans' transitions to civilian employment and awarding training grants to low-income residents.

I used my grant-writing experience to secure a position at CSU and spent 3 years sampling graduate programs while I worked there. I selected the industrial/organizational psychology program and focused on organizational and leadership development and training. I had my own consulting business for 6 years working with local employers like HP, WaterPik, Hach, and various nonprofits. I ended up working full time for WaterPik as the training and development manager and then returned to CSU as the director of training and organizational development and adjunct professor in the Graduate School of Education. I retired from CSU in 2015. We have two daughters, their spouses, and 3 grandkids—all living nearby. One daughter went to UNC, the other to CSU. We're glad they stayed local and attended our alma maters.

I didn't think about photography as a creative endeavor until late in my adult life. I certainly took snapshots of life along the way but not as an intentional artistic expression. I always wanted to pursue art but never felt I had the talent or time! I really love the medium of watercolor. I dabbled here and there with instructors and realized that I wanted to paint



things that I had actually seen rather than images that others provided. So my photography journey started with me just wanting to take my own reference photos for my watercolor!

I have since become so appreciative of the unique characteristics of photographic expression. I now see it as another creative outlet for me rather than just a tool supporting my painting. I don't think I'm a great painter and I don't think I'm a great photographer, but I really enjoy the learning process! Which is a good thing because I have a long way to go. I enjoy painting and photographing old cars, rust, interesting architecture, and boats! I have images from several LPS members hanging on my walls that serve as aspirational models (you know who you are!). I also golf, knit, and am learning how to weave.

I joined LPS over 6 years ago to explore ways to continue to develop my photography skills. I have found members to be very generous in sharing their experience and coaching.



I have benefitted greatly from my informal conversations as well as the formal educational programs and experiences that LPS has offered. I joined PSA two years ago and have gone through a number of their trainings, including the image analysis course. I have certainly learned a great deal from being LPS competition chair! I really want to thank all the LPS members for their support and helpful feedback. You are a very special group of people!

Lorie is on the LPS board of directors and serves as the competition chair.



Competition Corner

BY LORIE SMITH, COMPETITION CHAIR

July Competition

Open Projected
Nature Projected
Monthly Topic: The Sporting Life

Submission Deadline

Before Midnight, Monday, July 6

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.

Judging Nature Images

When assessing Nature images judges have to take into account:

- The subject matter. Does the image contain anything that is not allowed by the Nature definition?
- The nature story. Does the image illustrate a strong nature story?
- The technical qualities. Is the image of "high technical quality"?
- The editing/processing of the image. Is there any evidence that the image has been modified in ways that are not allowed by the Nature definition?
- When assessing Wildlife images, the judges also have to look for evidence that the subject of the image was "free and unrestrained in a natural or adopted habitat" and that the subject was there of its own free will.

Members Moving Up in Competition Level

Congratulations to these LPS members who have advanced to the next level of competition:

Ed Ogle to Masters
Steve Scarborough to Masters

The Nature definition requires the subject matter to be identifiable by a 'well-informed' person. Some situations in which the subject may not be identifiable include:

- Extreme close-up images of parts of an organism.
- Images that have been deliberately blurred during capture or processing to create an artistic effect.
- Images in which the subject is shown as a very dark silhouette.
- There is a limit to the specialized knowledge that can be expected of judges but if the subject cannot be identified, the images should not be given a high score.

When choosing an image to submit to this month's Nature Projected category, photographers should look carefully for these salient points.

More detailed information, drawn from PSA's nature image guidelines, on the aspect of human elements in a nature/wildlife photo is included in this issue of the newsletter on page 5.

2020 LPS Competitions

In addition to the following monthly topics, each monthly competition includes Open Projected and alternating Nature Projected and Travel Projected.

August—Monthly Topic: America the beautiful

September—Monthly Topic: These are a few of my favorite things

October—Monthly Topic: Abstract

November—Monthly Topic: Fall colors

To Be or Not to Be—the Human Element in Nature Images

BY ARDETH CARLSON

One of the aspects of the PSA Nature image guides which is (and might remain) somewhat confusing to photographers is the inclusion of evidence of humans in a nature competition image. To that end, here are some excerpts drawn from PSA's "A Guide for Nature Photography Judges 2020."

One point of the PSA guide states:

"Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves."

The guide then offers further explanation of this point, along with photos to illustrate the explanation, which is summarized here.

"The view that any evidence of 'the hand of man' should disqualify an image in a Nature competition is not appropriate. Judges must follow the Nature definition and take into account that the definition allows 'human elements' in Nature images under three circumstances: (a) Scientific banding, tagging and radio collars on wild animals; (b) When the human elements are present in an image depicting natural forces; (c) When the human elements are 'integral parts of the nature story.'"

The guide provides some examples of allowable human elements that are integral parts of the nature story.

Allowed:

- Birds nesting or feeding young on or in manmade objects.
- Insects depositing eggs or egg sacs in manmade objects.

- Animals eating fresh kills on fence posts, pilings, in roadways, etc.
- A flood with raging water with a house or other human element floating in the flood.
- A tornado ripping apart buildings or throwing around human elements. Such 'natural force' examples show nature stories where the natural forces are out of control.

"The important point is whether the judge considers the human element integral to the story, the habitat to be adopted, and the nature story to be strong."

Disallowed: "Human elements are not limited to people in the image; they include any things made by humans. Human elements that can cause images to be **disqualified, or at best scored low**, include but are not limited to:

- Roads, paths, vehicle tracks, or trails
- Fences and fence posts
- Signs
- Power poles and wires
- Vehicles
- Buildings (or parts of buildings)
- Walls or parts of walls
- Mowing and plowing patterns in fields
- Cut tree stumps, cut-off limbs, branches, or stems
- Jesses and thongs on legs of raptors and other birds (these are not scientific banding)."

Photo Examples

PSA's guide includes photos as specific examples, with accompanying explanation.

Allowed:

An image of a meadowlark on a barbed wire:

"(T)he bird is using the wire as a high point from which to make its mating call. It has 'adapted to an environment modified by humans.' The fence can be considered an integral part of the nature story because without the fence the bird would not be there (it would not have a place from which to make its mating call)."

Images of osprey at a manmade nesting box and an osprey nest containing a human shoe: "Many birds, especially ospreys, have learned man is a friend and make use of high structures provided by man for nesting sites—not only platforms like here but power poles and the like. These images are allowed. Osprey and other birds may also use human elements they choose themselves for building their nests. This sandal is common. So is rope and other human-made objects."

An image of sandhill cranes in a cornfield:

"Bosque del Apache...is a birders' paradise thanks to the cornfields planted by humans that provide them winter forage. The cornfield is an integral part of the story of why the snow geese and sandhill cranes come to Bosque del Apache...."

Disallowed:

An image of a deer crossing a snow-covered field with an old shack in the background: "the 'human element' is unrelated to the nature story."

An image of a mountain lake, with buildings along the lake edge: "Landscape images should not include any human elements such as roads or buildings."

An image of sandhill cranes in flight: "Bosque del Apache and other locations have traps for photographers who do not pay attention to the background and accidentally include power lines, towers or other structures in their image. The towers in this image do not add anything to the nature story—they are not part of the reason the sandhill cranes are in the area. They are purely incidental, and images such as this should be disqualified in Nature...Common human elements that judges need to be aware of are fences and similar structures."

An image of the White Sands with numerous wheel tracks in the foreground: "One of the most frequently overlooked 'human elements' are vehicle tracks. Not all are as obvious as these."

Image Analysis Forethoughts

BY JON P. FISHBACK, APSA, ARPS

"Show your work to 100 different people and you will get 100 different opinions, all of them valid."
~Brooks Jenson

No one can tell you what to think. Thinking is as natural as breathing. In the PSA/Camera Club (PSA/CC) environment there is much subtle teaching happening on what to think. There is a reason for this, whether or not it is a good reason I will leave to you. In any organization there are rules. Rules designed for safety or ones to make the organization run more smoothly and efficiently. More importantly the rules may be designed to make the individual more successful. The PSA/CC environment is no different. The competitive environment has fostered rules over the years to help members be more successful within this framework. Rest assured it is a closed environment, just like any organization, and outside that environment, the organization's rules may not exist in the same form or in any form.

What these rules have done is attempt to teach judges what to think, and it has succeeded to a degree. In teaching composition and balance we say use the rule of thirds. If something does not feel right we are taught that the natural world reads from left to right. The rules would have us believe that the natural world presents itself with one center of interest. The list goes on. Rules learned for the sake of making one's own photographs may very well make you more successful in the PSA/CC environment. When it comes to analysis there may be some additional worries when the rules are applied arbitrarily.

In this book I will be careful and try not to tell you what to think or say. I will spend most of the time on how to say what you think. This too can be a slippery slope, as makers perceive analysis in different ways. I will try to give you general ways to formulate words so that when the rules came up in your conversation it might appear as your own thoughts. In this way, the analysis becomes something between you and the maker and not something that is a universal truth, as there are no universal truths. You will be taking ownership of your opinions.

Image analysis is subjective—let me be very clear on this point. There are those who will say that the process can be objective and certain truths fit all situations. This is just not possible, as people see things so differently. I say again: preface your comments, positive and negative, with personal terms that make them your opinion only. Terms such as "in my opinion," "to me," "to my eye," "I think," "I believe," etc., make the comments your opinion, and you will be taking ownership of any hackneyed rules that you may have been taught.

Judging & Analysis: Beyond the rules, Edition two, pp. 7-8 © 2013 Jon P. Fishback, FP, ARPS; reprinted by permission.

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.

Better Photo Critiques

BY BOB McDONNELL

Members of Loveland Photographic Society seem to like to learn new ways to become a better photographer. This shows in the number of people who attend meetings, the library critique sessions, and education opportunities. I have taken part in many of these opportunities, and I also watch YouTube photo critiques by some experts.

Recently I took an online course offered by the Photographic Society of America (PSA). This twelve-week course, called Image Analysis, helped me learn how to give appropriate feedback to someone on their images.

My mentor/instructor, who lives in Australia, was excellent. She offered good general photo critique advice at the start. She emailed two pictures at a time; I commented on them and returned them to her, and she sent me specific comments about how I dealt with the pictures.

Subjects to be analyzed ranged from still lifes, street scenes, images from famous photographers, abstracts, landscapes, florals, etc. I had to score each image from 3 to 7 and provide my thoughts. This included my comments on what elements were done well and what ones needed help, and I had to explain why I said what I did. The instructor stressed to use "I think" statements, not "you should." Maybe it was just me but each lesson seemed to get more challenging.

Overall, I learned how to give feedback as I pointed out both things I liked about the images and areas where I might suggest improvement. The image analysis course was well worth my time.

Photographing Moose

BY GUY TURENNE

One of the most popular large animals to photograph in this area is moose. Moose are not native to Colorado though they were occasionally seen when they wandered into Colorado from Utah and Wyoming. The moose seen today in Colorado were introduced into the North Park area by state wildlife managers in the late '70's and early 80's, with individuals coming from herds in both Utah and Wyoming. The introduction of moose to the North Park area has been a resounding success, and they have spread extensively beyond North Park. While moose populations are declining in many states, their numbers are still increasing in Colorado.

While the occasional moose can be seen in many Colorado locations, there are two relatively nearby locations where one is pretty much guaranteed to find them on a daily basis during warmer months. On the west side of Rocky Mountain National Park, they can be found along the Colorado River in the Kawuneeche Valley, especially in late spring after the cows give birth. The other location is the Cameron Pass area at the top of the Poudre Canyon.

In RMNP moose are more frequently being seen on the east side of the park, especially in the Sprague Lake area. Viewing moose there can be hit or miss, and they tend to be visible mostly in the very early morning or just before sunset. Daytime crowds of people tend to send them back into thicker vegetation.

In the Kawuneeche Valley the moose are visible almost every day along the river. Here they tend to be visible for longer periods during the day, as they tend to be farther away from people, though during the heat of midday they do head back into the shade of the trees.

The Cameron Pass area has a large moose population. I have seen as many as two dozen different moose in a day in this area. There are several that hang out in the meadows at Cameron Pass itself. Also, they are frequently seen along Laramie River Road, though they may be a bit harder to spot there because of the tree cover. But day in and day out, Long Draw Road, before you get to the Pass, is probably the most consistent place to find moose.

"Viewing season" along Long Draw Road is actually fairly short. Due to the elevation, the road is typically not open to vehicular traffic until around July 1. While the road generally remains open to vehicles until early December, moose viewing typically ends with the beginning of archery hunting season in early September. Hunters start scouting and setting up hunting camps the last week of August, and the moose, sensing something different going on, begin spending less and less time in the meadows and more time back up in the trees.

Long Draw Road is a maintained gravel road that runs for roughly 18 miles from Colorado 14 to where it dead ends in a parking area/overlook at the boundary of Rocky Mountain National Park. I rarely see moose along the first couple of miles. The Trap Lake area is where I generally start to find moose, and from that point on, they can be seen in numerous meadows along the road. Again, they do tend to leave the meadow areas during midday for the cool shade of the forest areas.

If I only had one lens to use for moose in the Kawuneeche Valley or around Cameron Pass, it would be my 100-400mm zoom, as they can be as close as the other side of the road or quite a ways off in the distance. Over the years photographing moose around here, over half my photos are of moose less than 50 yards away. I personally have never had a bad experience with a moose, even those I have come upon unexpectedly. But they are big—they can run from 800 to 1000 pounds—and they can be aggressive, especially females with calves in the spring and males as rutting season approaches in the fall, so caution and keeping one's distance is advised!



Happy Moose



Moose 423ER

Creative Photo Opportunities

Digital Photo Mentor

The Digital Photo Mentor website is multifaceted and is geared in large part toward photographers of novice and intermediate experience. There are photo challenges that include tutorials, lists of equipment needed, and opportunity to upload your own photos for the challenge and look at the photos posted by other photographers. Unlike some challenges, there are no time restrictions for responding to the various challenges or posting your photos. There are great examples to use as inspiration for your own creativity, including some interesting posts in the comments section.

For those who find it difficult to follow some tutorials because the expert slides quickly through the parts that seem obvious to them, most of these how-tos are quite detailed and easy to understand. And of course you can reread and re-watch as many times as you need. Some of the tutorials are a little folksy and might move a little slowly for someone who grasps things quickly or prefers a straightforward move through “just the facts, ma’am”!

Other than the purchasable online courses, it’s not necessary to create an account or log in to read the articles and watch the videos.

There are also a number of articles for more advanced photographers, as well, who want to expand their photography “repertoire.”

To check out the website and take a look to see what might interest you, go to <https://www.digitalphotomentor.com/>.

Creative Live

“We believe there’s a creator in all of us. From the moment we struck fire, we met our challenges with creative tools. We make dreams come true, problem-solve, and express ourselves through creativity. It shapes our identity and ties us together. Creativity gives us hope—helps us innovate and imagine. It’s how we change the world.” *[<https://www.creativelive.com/about>]*

CreativeLive is a website that offers photography classes that can be purchased plus free classes on a variety of topics. Photo challenges cover subjects that are helpful and fun for novice and intermediate photographers, such as motion blur, sunset bracketing, car trails, and light painting, to name a few. There are also photo challenges with specific topics or techniques like unusual angles or double exposure. One caveat for this website is that the free challenge videos are very short and basic, without much detail, and I think if you are interested in specific techniques, you can follow up with a purchased tutorial to achieve those results. The good thing about the purchase options is that the prices seem fairly reasonable, and you aren’t buying an expensive set of videos of which you might only use a few.

Other aspects of the free options are video photo critiques by professionals who discuss specific photos submitted by Creative Live students and make suggestions for improvement. This is similar to our LPS Third Monday Review sessions except your own photos aren’t the ones being critiqued, so it’s much less personal—which might be good or bad, depending on your degree of sensitivity!

If you have a bit of time to spare for something unique, check out the 12 “lessons” called Photographers Ignite. It consists of 12 presenters, each speaking for 5 minutes on what excites them about photography personally, accompanied by 20 slides that rotate every 15 seconds. These are videos of live presentations, and the camera is focused mainly on the speaker, so we don’t actually get the full benefit of seeing all the slides in full view, but the photographers cover a wide variety of viewpoints, and I found it very interesting, especially since you don’t need to watch more than 5 minutes at a time.

This website seems more dedicated to education on the art and science of photography rather than how-tos, but the video tutorials are well done and you might find them worth the money.

Digital Photography Review

This is a multifaceted photography website that provides reviews on all kinds of equipment, including cameras and gear, printers, and smartphones. Digital Photography Review is a subsidiary of Amazon but is editorially independent.

Multiple photo challenges are available, with different rules for each and different expiration dates. The challenges are competitive, with winners selected by popular vote, but the only award is bragging rights! You can browse the submitted photos without an account, although you must create an account and log in to submit your own photo or vote. <https://www.dpreview.com/>.

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/>.

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.

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 futures 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.