

## Club Meetings

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

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

**Access Code: 364-857-325**

### Saturday, August 8

#### Photo Bull Session

8:30–10:30 AM

### Monday, August 10

#### Monthly Club Meeting

Social Time

6:00 PM

Club Meeting

6:30-8:30 PM

### Monday, August 17

#### Photo Review Session

6:00-8:00 PM

### Tuesday, September 7

#### LPS Board Meeting

*Open to All*

6:30 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.

## August Meeting Agenda

### Macro/Close-up Photography: The Joy in the Little Things Presentation by Colleen Miniuk

**BY JEANIE SUMRALL-AJERO  
PROGRAM CHAIR**

I was first introduced to Colleen at her presentation to LPS a couple of years ago. I have since attended a workshop with her in Moab, Utah, and started following her blog “Dear Bubbles” with great interest. I love the way she approaches her photography (and life) with curiosity and a sense of wonder. Since the COVID lockdowns have started, Colleen has moved her teaching opportunities online, and I have been following those too. I particularly enjoyed her webinar on “Macro/Close-up Photography: The Joy in the Little Things” and thought LPS club members might enjoy the presentation as well.

In this online presentation, you'll learn about:

- Helpful gear in creating macro-style photographs.
- Using a visualization-driven approach to develop meaningful compositions in small spaces.
- Controlling your focus and managing short depth-of-field through selective focus, positioning, and focus stacking.
- Managing the lighting conditions throughout the day—even at high noon!

Colleen will entertain questions throughout the presentation and host a Q&A session at the end. Join us for an engaging and information-packed presentation. No matter where you are in your photography journey, I bet you will come away with a fresh perspective and something new to try.

This month's meeting will take place virtually via our usual GoToMeeting link which can be found at the top left on this page of the newsletter.

## LPS Board of Directors

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— OPEN

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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

Colleen is a corporate-America-escapee turned full-time freelance outdoor photographer, writer, publisher, instructor, and motivational speaker, supporting a wide range of assignments for editorial and commercial clients. Specializing in nature and outdoor recreation, her purpose as an outdoor communicator is to inspire and help others enjoy the Great Outdoors. Her publication credits include *National Geographic* calendars, *Arizona Highways*, *AAA VIA*, *On Landscape*, *National Parks Traveler*, *Extraordinary Vision*, *The Smoky Mountain Journal of Photography*, *Smith-Southwestern* calendars, and a broad variety of other publications. She has also served three times as an artist-in-residence with Acadia National Park (November 2010, October 2011, and January 2013) which enabled her to author the award-winning guidebook, *Photographing Acadia National Park: The Essential Guide to When, Where, and How.*



When she's not photographing, writing, or teaching, Colleen is probably off camping, stand-up paddleboarding, hiking, making sand and snow angels, taking adult ballet lessons, playing her flute, sipping Chardonnay or gin, reading, laughing, goofing off, wandering, and wondering. Her life's motto is "You can sleep when you're dead." To learn more about Colleen (and there's a lot more to learn) and see her beautiful photos, visit her website:  
<http://www.cms-photo.com/>

## 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](mailto:programs@lps.cc) to help take advantage of this unique opportunity that online learning provides us!

# Competition Corner

BY LORIE SMITH, COMPETITION CHAIR

## August Competition

Open Projected  
Travel Projected  
Monthly Topic: America the beautiful

## Submission Deadline

Before Midnight, Monday, August 3

## 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.

## Travel Photo Do's and Don'ts

For purposes of submitting photos in the Travel Projected category, there is more to this competition than a photograph that you have taken while you were traveling! Here's a rules recap.

**Location, location, location!** A Photo Travel image expresses the **characteristic features or culture of a land** as they are found naturally. In the case of landscapes or buildings, it is not necessary to know "where the place is." The image only needs to have **identifiable features** so that the place can be recognized by someone visiting it.

Closeup pictures of people or objects **must include features that provide information about the location.**

**All images must look natural.** Oversaturated, overly sharpened, and other images with unnatural artifacts, such as halos or strong vignetting, should be given lower scores in judging. Extreme fish-eye images that are distorted do not appear natural. Partial desaturation of areas of the image does not look natural and is not allowed.

The **only allowable adjustments** are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome (no spot or selective color). Other derivations, including infrared, are not permitted. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted.

Remember that interesting photos you have taken on your own travel adventures that do not adhere to these rules for Travel Projected are definitely eligible for submission in the Open category, which is an LPS competition category every month, or in the Monthly Theme category, when applicable.

**Copy the following link and paste in your web browser** to see the PDF of the complete updated "PSA Guide for Photo Travel Judges and Chairs," which includes illustrative photos:

<https://drive.google.com/file/d/1mX-aWrvcsFfGEg3qnYh9QJCILgUsXD2U/view?usp=sharing>

## Members Moving Up in Competition Level

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

Gwen Lombard to Advanced  
Terry Walsh to Advanced  
Shelly Kelly to Masters  
Tim Hitchcock to Masters 2

## 2020 LPS Competitions

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

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

**October**—Monthly Topic: Abstract

**November**—Monthly Topic: 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.

## PSA Interclub Division Competition Galleries

Loveland Photographic Society is a member club of the Photographic Society of America, and as such, our members are eligible to participate in the PSA competitions as part of the LPS entries.

Facilitators from our club select six images, drawn from six different photographers, for each of three rounds of competition per season in the Nature Division, Travel Division, and Pictorial Prints Division.

LPS now utilizes the same PSA guidelines for our competitions. The updated guides for the Nature and Travel Divisions have been printed in previous issues of the InFocus newsletter, including April, May, June, and July of 2020. However, it is very helpful to look at the competition results galleries on the PSA website to see the images that have been successful in receiving awards and honorable mentions in previous PSA competitions.

It is not necessary to join PSA to look at the photos in the gallery. Using the link below, you can see slideshows of rounds 1, 2, and 3 of the various competition divisions in the 2019-2020 season. In addition to the three divisions that LPS participates in, it's interesting to also look at photos in the division of Photojournalism and the categories of Projected Image.

Participating in competitions can be a learning experience, and looking at winning-level photos can help you see what kinds of photos catch the eye of judges and what you might look for in selecting your own photos for competition.

<https://psa-photo.org/index.php?2019-20-season>

## Judging & Analysis: Distractions

BY JON P. FISHBACK, APSA, ARPS

We have all encountered distractions; a whining child when concentrating on reading a novel, the ringing of the cell phone while driving may all be examples of physical distractions. Visual distractions may be somewhat different. A visual distraction may not have an auditory component. That is, if you were watching a pigeon walking around eating bread crumbs you just threw and a jogger ran between you and the pigeon, you might be distracted. This real world example, of course, is in the third dimension and has the added component of movement. A static image such as a photograph may also have a distraction. One theory is that this distraction may not be as common as judges would have us believe.

Consider if you will the following possible definition of a visual distraction when it is associated with a photograph. A visual distraction may very well be something that is not recognizable. This type of distraction is one that causes your eye to stop its natural movement around the image and wonder what it is. It will sometimes stop your eye movement for an inordinate amount of time. Now, if this object has no relevance to the overall image and it has caused you to spend way too much time trying to figure out what it is, it might be a distraction because it is keeping you from enjoying the image. A visual distraction might be something recognizable. A pastoral scene with a mountain in the background and three sheep grazing in a nice triangular composition in the middle ground, with a large, empty, white plastic grocery bag in the foreground. The bag might be a distraction.

Now consider what might not be a distraction. Natural, recognizable, relevant objects within the image may not be distractions. One example may be a rock. It is natural, you recognize it, and it is relevant if it is in the sheep scene described above, replacing the plastic bag. The fact that the rock breaks up the odd number of sheep from three objects to four and the fact that the rock may be light in color and insignificantly small may not make it a distraction. It may simply be another natural object in the scene. The movement of your eye to the rock and then around the scene and back to the rock may not make it a distraction, simply something to see. Judges may misinterpret natural eye movement as a distraction. Many times it is said that eye movement to relevant recognizable subjects splits the interest area. A consideration might be that it does not split anything, only allows a more complete appreciation of the presentation or what was there.

So the next time you see something in a photograph that appears to be a distraction, ask yourself if what you are seeing really is spoiling your experience with the image, or is it simply something you happen to see. Ask yourself if it is something that truly distracts your mind or is it something you have been taught should distract your mind.

*Judging & Analysis: Beyond the rules, Edition two, pp. 30-31 © 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.*

## PSA Youth Showcase Results Announced

The April issue of the InFocus newsletter included results of the Loveland Photographic Society Youth Showcase, and entries from that competition were then submitted to the PSA competition by Ruth Sprain. Although the in-person PSA Photo Festival that was to be held in September has been cancelled, the images for the PSA Youth Showcase were still adjudicated and winners announced, and the following photographers from the LPS showcase received awards and recognition:

Third Place: Rachel Morey, Windsor, for *Colorado Mountains*  
Honorable Mention: Makenna Denny, Monarch, for *Locked In Love*  
Honorable Mention: Sebastian Zagel, Mountain View, for *In The Sky With Diamonds*

### Print Acceptances

Frederick  
Amber Esquivel for *Finch's Melody*  
Carmen Vazquez for *Milk Bath*  
Emmanuel Quintana for *Squirrel and the Apple*  
Windsor  
Dylan Luth for *Looking Glass*

### Digital Acceptances

Frederick  
Athena Chagolia for *Limitless*  
Monarch  
Hannah Burton for *Flooding of Venice and Buranco Sunset*  
Poudre  
Annslee Longmore for *Bottled Light*  
Severance  
Kayleen Lingholm for *Cold Stare*  
Silver Creek  
Kelsey Skokan for *Donastia*  
Windsor  
Emilee Hoelmer for *Peek-a-Beauty*

## Member Profile

### Ardeth Carlson

Recently some photography friends and I were discussing what draws us to the art and craft of photography. For me, it is the pleasure of creating an image that reflects what I see, sometimes the telling of a story, sometimes the reflection of a mood, sometimes the emphasis on color and texture. The end result has always been what is most meaningful to me. Since joining LPS in March of 2016, I've also been very motivated to explore more of the *how* of putting my camera to work!

Bird and wildlife photography is my specialty, but I also especially enjoy informal shots of people, and lately I've been playing around with different effects in-camera and with post-processing.

I've always been pretty good about putting my photos in albums. From 1999 to 2003, I got involved with photo scrapbooking, doing two albums per year, each about 3½ inches wide! I loved crafting each page with interesting paper and accessories. Oh, those accessories—they made each album cost multiple times what it now costs me to create my current photo books with Blurb.com! My Blurb books include an annual book of all the birds I've photographed in Colorado that year. In 2016 I had 92 species; in 2017, 117; in 2018, 144; and in 2019, 129.

Personal info, I was born in southwest Nebraska and grew up on a hay and cattle ranch of about 1200 acres. I've had three different careers—13 years doing stenotype reporting of convention meetings and government hearings around the country, part-time in federal court in Denver, and my own



deposition business in Ft. Collins; 13 years as a medical transcriptionist working at home, then in-office at the Orthopedic Center of the Rockies; and finally 8 years as an assistant editor with Group Publishing, where I worked with vacation Bible school, women's ministries, and church leadership materials.

I retired in October of 2015, and my husband, Don, retired from his job as assistant general manager of Northern Colorado Water Conservancy District in the fall of 2017, so now we both have time to do some traveling, hiking, and spending time with family. Other hobbies include reading, gardening, playing piano, and singing in the a cappella group Rocky Mountain Chamber Singers.

Although I find participating in LPS competitions interesting, my preference is simply sharing photos on Facebook, Flickr.com, and through challenges like the Trevor Carpenter Photo Challenge and PSA's 365-day Photo Gallery.

*Ardeth serves on the LPS management team as the newsletter editor.*



*Northern Shrike*



*Infrared Downtown Denver*



*Orrefors, Sweden, Glassblower*



## 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](mailto:Ardeth.Carlson@gmail.com).