

Club Meetings

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

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

Saturday, June 12
Photo Bull Session
8:30–10:30 AM

Monday, June 14
Monthly Club Meeting
6:30–8:30 PM

Monday, June 21
Photo Review Session
6:00–8:00 PM

Tuesday, July 6
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.

June Meeting Agenda

Taking a Deep Dive Into the Histogram

Presentation by Jeanie Sumrall-Ajero

Have you ever wondered what information can be gleaned from the histogram on the back of your camera? Do you know when and why it's important to look at the individual red, green, and blue histograms? Do you give any thought to the histogram when you are post-processing your photos? In this talk, Jeanie will explain the insight that can be gleaned from the histogram and how you can use that information to make decisions about your camera settings in the field as well as help you make informed processing choices.



"Milky Way Over White Pocket"—Jeanie Sumrall-Ajero

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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.

June Presenter—Continued

Since 2017 Jeanie has put that same creative passion into her photography. Her mission in life is to inspire others on their own creative journeys. She volunteers her time as a photographer for Larimer County Natural Resources, and several of her photos have been featured in their calendar since 2019. One of her unique photos of Horsetooth Mountain hangs in the offices of the CSU Foundation.

You can find Jeanie online at:
[flickr.com/photos/the-digital-jeanie/](https://www.flickr.com/photos/the-digital-jeanie/)
[facebook.com/jeaniesa](https://www.facebook.com/jeaniesa)



"Finding the Light"—Jeanie Sumrall-Ajero

The May LPS Presenter

Due to unforeseen circumstances, there was a change in presenters for the May club meeting. The presenter for the evening was Dawn Wilson, who is an award-winning professional nature photographer specializing in photographing the wildlife of high latitudes and high altitudes of the Rocky Mountains and Alaska. Ms. Wilson's writing and photography has been published in regional and national magazines, including *Outdoor Photographer*, *MotorHome* magazine, *Colorado Outdoors*, *Colorado Life*, and many more. She serves as president for the North America Nature Photographers Association (NANPA) and frequently presents to camera clubs, nature organizations, and youth groups about photography, the outdoors, travel, and business strategy. To see some of her work, learn about presenting opportunities, sign up for one of her workshops, or inquire about stock images or prints, visit DawnWilsonPhotography.com.

"Besties"—Jeanie Sumrall-Ajero



Competition Corner

June Competition

Open Projected
Monochrome Projected
Monthly Topic: Panorama

Submission Deadline

Before Midnight, Monday, June 7

Please keep the judging criteria in mind:

Impact and Viewer Interest—"Wow" factor is the nebulous quality where an image "pops." This subjective aspect of judging should not preempt the technical or composition aspects of an image.

Composition—Good composition is a pleasing arrangement of the elements in an image. There are many guidelines for good composition that judges may consider.

Technical Quality—This includes sharpness, focus, color, tonal scale, contrast, appropriate depth of field and other qualities. Consideration is also given for the effect the photographer was trying to achieve such as high key, multiple exposure, or selective focus.

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

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

Monochrome Photography

The "rotating" category this month, rather than Nature or Travel, is Monochrome. As the name implies, the image should be entirely variations of a single color, such as gray, sepia, green, blue, etc., with no other color. According to <https://expertphotography.com/monochrome-vs-black-and-white-photography/>, a monochrome image taken in-camera could be a scene in which the only colors are, for example, shades of green. Most of us are more familiar with monochrome images that are created in post-processing. In Photoshop, this can be achieved by converting to B&W or monochrome and then using the HSL sliders to manipulate the strength of the different color tones in the image. Use of an HDR filter can create additional interest in heightening the drama of dynamic range.

An effective monochrome image usually includes both bright and dark tones of the color. With the absence of multiple colors, it's important to consider the other elements of design—shape, texture, tonal contrast, form and lighting.

Upcoming 2021 Monthly Topics

July: From Dusk to Dawn
August: From a Bug's View
September: Water
October: Humor
November: Still Life

Panoramic Images

Panorama is the monthly topic for the June competition. Panoramic photography generally indicates the technique of shooting multiple, slightly overlapping, images of a subject, moving the camera in a horizontal or vertical line, and then stitching the images together in post-processing to create a single image that is wider than it is high (or higher than it is wide). One purpose of using this type of technique is to create a single image that is much sharper when printed in an ultra-large size than is possible when shooting the same scene as a single photo.

A wide-format panoramic effect can also be created from a single image that is cropped to an aspect ratio of, for instance, 16:9 or 4:2. Many cameras, especially phone cameras, have a built-in panorama feature.

Panorama photography especially lends itself to the sweeping vista of a landscape or the architectural grandeur of a building but can also create an interesting linear effect to different kinds of subjects. Other unique uses of creating a panorama image include stitching multiple photos of a person or animal in action, almost the effect of a time-lapse in a single image.

Check out the many online articles and tutorials for more information.

Members Moving Up in Competition Level

Congratulations to the following members:

Bob McDonnell to Masters
Mike Teska to Masters 2

PSA Interclub Competitions

LPS is a member club of the Photographic Society of America and participates in three divisions of interclub competition: nature, print, and travel. There are three rounds of competition per season, with deadlines on November 15, February 15, and April 15.

For the **nature and travel divisions**, each club can submit up to six images by six different members in each round. Photos should be in JPG format with dimensions of horizontal no greater than 1400 pixels and vertical no greater than 1050 pixels.

In the **pictorial print division**, there are five image categories: large color, small color, large mono, small mono, and creative altered reality. Participating clubs can submit up to four prints by four different members in each category at each round.

The LPS reps are reaching out to members whose images they have noted in LPS competitions as well as in social media like Facebook but also welcome submissions by all members of the club. Photographers who are members of more than one club can only submit a specific image for one of the clubs.

LPS members who are interested in having their photos considered for our club's submissions to a PSA interclub competition can contact the LPS rep for more details.

NATURE DIVISION:
Ardeth Carlson, LPS Rep
ardeth.carlson@gmail.com

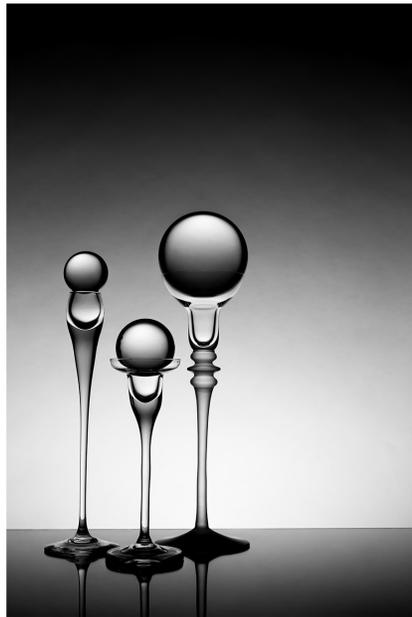
Nature Division (ND) image guidelines can be seen at <https://psa-photo.org/index.php?divisions-nature-interclub-competition>. Ardeth is looking for images that illustrate an interesting behavior or a unique point of view, not just a landscape or wildlife that is in good focus! Storytelling is an important part of the image.

PICTORIAL PRINT:
Lisa Schnelzer, LPS Rep
lisaschnelzer@gmail.com

Description of the five image categories in the Pictorial Print Division (PPD) can be found on the PSA website: <https://psa-photo.org/index.php?divisions-pictorial-print-interclub-competition-entering-rules>. For further information regarding the size of prints, etc., contact Lisa.

TRAVEL DIVISION:
Rich Krebs, LPS Rep
rkrebs318@gmail.com

A definition of a travel photo and a PDF of the Travel Division (PTD) guidelines can be found at <https://psa-photo.org/index.php?divisions-photo-travel>. Rich wants images that show characteristic features of a place or a people.



"In the Shadows"—Max Coopwood

PSA Interclub Round 3 Results

In both the Nature Division and Travel Division, the LPS club entries did not score high enough to receive an award in round 3 of the 2020-2021 season. Three photographers received awards in the Pictorial Print division:

Max Coopwood, "In the Shadows,"
Large Monochrome 2nd Place
Lisa Schnelzer, "Frosty River,"
Large Monochrome Honorable Mention
J.R. Schnelzer, "The Photographer's Eye,"
Creative Altered Reality 3rd Place



"The Photographer's Eye"—J.R. Schelzer

"Frosty River"—Lisa Schnelzer



PSA Photo Festival 2021

The Photographic Society of America is looking forward to holding its 2021 Photo Festival, after having to cancel in 2020 due to COVID-19 restrictions. Rapid City, South Dakota, will be the site of this year's festival.

The opening ceremony is on Wednesday, October 6, but on-site registration opens on October 4, and photo tours and a chuckwagon event also begin on that date. There is an impressive array of speakers, covering a variety of photography topics. Photo tours include Badlands National Park sunrise and sunset tours, Spearfish Canyon waterfalls tour, Mount Rushmore and Iron Mountain Road tour, Reptile Gardens morning tour, and 1880 train ride and photo shoot.

Early-bird registration for PSA members up to May 31 is \$175; online member registration up to September 10 is \$200; after that, on-site registration is \$230. Registration for non-members is \$280. One-day passes are available for \$89 each. The optional photo tours have an added fee.

The Ramkota Best Western Hotel is offering a special rate of \$84 per night for festival attendees who book through the link on the PSA website. The festival ends with a banquet on October 9.

Use this link for complete information:

<https://psa-programs.org/photo-festival-2021/index.html>

PSA is currently offering a special membership rate of \$36 per year when enrolling in a 5-year membership.

Become a Better Judge

Excerpts from an article by John Kienast

"I believe that judging is one of the best ways to improve your own photography. In the process of learning to be a competent judge you develop a critical eye for what elements work and don't work in an image, in an open, honest, and unbiased way. You develop the skill to express your observations in a meaningful and constructive manner, while being of service to your fellow photographers. It's not difficult to become a competent judge; it just takes willingness and commitment to learn the skills, followed by practice. One of the most important assets is being able to express what you see and feel in an image, not what you think others want to hear, and to express your honest feelings. This takes the humility to understand that your observations are just that, they are not truths, they are just your feelings. Most judges rely on identifying elements that are present in the image and how they work together. There are a multitude of elements; some of the common ones are listed in the table. *[Table provided in the complete article]* Being able to identify and express which elements are important in your reaction to an image, as well as those that might be distractions, will make your critique valuable to the image maker. By identifying these elements, the critique becomes a meaningful learning tool. Otherwise you're just saying, "That's a pretty picture." ...

"Having a good understanding of photographic techniques, post processing, and knowledge of a broad range of photographic disciplines allows you to make more meaningful evaluations and critiques. The more experience the better, we all have to start somewhere and continue to learn and grow as we go. Being the best photographer does not necessarily make you a good judge; you still need the tools to be able to relate what you see and feel to others....

"To the person receiving a critique, it's not an invitation to debate or defend; remember it is just another person's reaction to your image, what they see. No comment is needed on your part. It is your choice to accept or reject all or part of what has been presented, and an opportunity to become aware of how different viewers see the same scene. Judging, in the club setting, is not about winning or losing, it's about building a foundation that allows for a friendly and meaningful way to share our observations and in doing so we learn. Some clubs have an option for members who prefer to not be scored, but to receive a critique..."

Kienast, John (2021, May) Become a Better Judge. *PSA Journal*, 31-34.

LPS Judges Needed

For various reasons, the pool of available judges to fill the three-judge panel for LPS monthly competitions is diminishing. While it might be intimidating to consider judging the work of other photographers, training can be provided for volunteers at the Masters or Masters 2 level, and each judge's scores are averaged with the scores of the other two judges so that the results are not the opinion of a single person. Members who have achieved the upper two levels of competition are encouraged to share their knowledge of excellent images with the club; contact competition chair Jeff Stephenson.

JOIN THE CLUB

If you are reading this 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**.

LPS Judgment Day— The Monthly Competitions

BY ARDETH CARLSON, EDITOR

The monthly photo competitions in LPS are judged by a panel of three club members, generally who are at the Masters or Masters 2 level. The competition chair relies on volunteers to fill the judging panel. Although there are more members who compete at those two levels than the other three levels combined (Basic, Intermediate, Advanced), it is becoming increasingly difficult to find three willing volunteers each month throughout the year. Of course, part of this is because photographers who do well in competitions themselves sometimes do not feel competent or have a desire to judge and critique the images of other photographers, and time is a factor for others.

The judging itself has received some criticisms, with reservations being expressed about the results of the competitions, such as in some months the scores seem low overall compared to other months. This is most likely an accurate observation, as the panel has a different combination of judges every month, and some judges are more critical than others. For anyone familiar with the educational practice (is this still a “thing”?!) of grading on a curve, if a judge scores their top images at an upper-mid range, then all the other images will be scored in the mid to lower-mid range. If a panel has three judges who score in the lower range, then the average will be lower than in a panel that has three judges who score higher or a mix of the two tendencies.

A recent article in the May issue of the *PSA Journal* highlights some observations about competition judging, and excerpts are reprinted on page 5 of this LPS newsletter.

The following information is provided on the LPS website regarding the LPS scoring system:

“Each judge will score each photo on a 27 point scale, and judges’ scores will be averaged. Judges must score their own images as 0. The website will average all the other judges’ scores and ignore the 0 score. Images will be judged on impact, composition, and technical attributes. Some judges will obviously value some of these areas more than others. **As we are all different in our approach to photography, we are all different in what we value in a photograph.**

27-26 High impact and creative with excellent technical attributes. (Generally the best of show.)

25-23 High impact and creative with minor technical flaws. (Generally award of merit.)

22-20 Better than average image with strong impact and above average technical attributes.

19-17 Better than average with some technical flaws, or technically good with lower impact.

16-14 An average photograph

13-11 A photograph that has minor technical problems or little or no impact.

10-8 A photograph that has some technical problems, slightly off focus, poor color or tonal range. It may also have poor composition or lack of impact. (Examples: Over-exposed skies, hot spots, objectionable distractions such as a telephone pole in an otherwise pristine landscape, unintentional sloping horizons or slanting or distorted perspectives.)

7-5 Has many technical problems and low impact.

4-3 Has severe technical problems or is disqualified because of unrelated subject matter for a given category.”

In reality, very few LPS judges score an image lower than a 15, and that is generally uncommon. Also, in practice, it seems that few judges give a score higher than a 25, although 26 is sometimes awarded, and 27 very infrequently. Obviously, if one judge gives their top choice a 25 or 26, all the other images will most likely be commensurately higher than a judge whose highest score given is a 23.

It also must be mentioned that, recognized or not, everyone likely has some personal biases—perhaps less likely to score a sunset as high as a portrait, give an abstract a highest score, or rank a flower above a landscape, or vice versa!

In the PSA Image Evaluation course and in other PSA competitions, each judge gives images a score from 1-5. This makes it much simpler for judges to indicate whether they feel a photo is average, above average, or below average. The wide range of scores by each judge which is utilized by LPS makes it more difficult for the photographer to understand what the score means; most of the time receiving a score of 17 feels like it is determined to be a below-average image when, according to the score sheet, it is “better than average...or technically good”!

Although having a critique is helpful in understanding the judge’s reasoning, it is already difficult for the competition chair to find enough club members to do the judging, and because writing critiques for every photo is too time consuming for some judges, it has currently been decided to ask judges to only provide critiques on photos in the Basic, Intermediate, and Advanced categories.

In the end, it is the nature of competition of any kind that the participant must be open to receiving judgment on their creation without feeling personally invalidated.