

## Club Meetings

Until further notice, all meetings will be held online with the GoToMeeting app using the following link:  
<https://www.gotomeet.me/LPhotographicSociety>

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

### Monday, June 8

#### Monthly Club Meeting

Social Time  
6:00 PM

Club Meeting  
6:30-8:30 PM

### Saturday, June 13

#### Photo Bull Session

8:30-10:30 AM

### Monday, June 15

#### Photo Review Session

6:00-8:00 PM

### Tuesday, July 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.

## June Meeting Agenda

# Nature First, the Alliance for Responsible Nature Photography Presentation by Scott Bacon

**BY JEANIE SUMRALL-AJERO**  
**PROGRAMS CHAIR**

Some of the Earth's greatest landscapes and treasured natural areas are threatened by increased visitation and general lack of care. While the complex set of factors causing this may seem separate from photography, many of these pressures on wild lands stem from people being drawn to such places because of inspiring photographs. It's important to recognize how we as photographers may be inadvertently participating in the degradation of our beloved landscapes.

In this talk, Scott Bacon will discuss the factors that are having an increasingly negative impact on public and protected lands and then talk about actions you can take as a photographer to minimize your impact on the environment. Scott will also provide information about the Nature First community founded right here in Colorado by an alliance of responsible photographers to help preserve our special places. Learn more at <https://www.naturefirstphotography.org>.



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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*

Scott Bacon is a full-time enterprise software product leader and part-time photography professional. His extensive portfolio of landscape and nature images reflect his reverence and passion for the natural world. Time spent exploring natural and wilderness areas has shaped his values and enriched his life. His advocacy for preservation is rooted in the idea that future generations deserve the same opportunities of experiencing these wild places. You can view his images online at <https://www.scottbaconphotography.com/>.



*Long's Peak Fall—Scott Bacon*

### Ben Strauss Presentation

Ben demonstrated a number of interesting post-processing techniques in his presentation at the May meeting. There was a lot to “digest,” and Ben was good enough to provide a link to a recording of the presentation on YouTube. This link is included in an email to LPS members from Jeanie Sumrall-Ajero on May 13.

Please note that Ben has requested that this recording be shared *only with club members*. It is “unlisted” on YouTube so that only those people with the link can view it. Please do *not* share the link with non-members so that we can respect Ben's wishes.

More information will follow in the July issue of InFocus and on the LPS.cc website.

### 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.



MEMBER ORGANIZATIONS

# Competition Corner

BY LORIE SMITH, COMPETITION CHAIR

## June Competition

Open Projected  
Travel Projected  
Monthly Topic: Monochrome

## Submission Deadline

Before Midnight, Monday, June 1

## 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.

## Members' Choice Awards

Congratulations to Mike Wilcox and to Sandy Loucks, who tied for 1<sup>st</sup> place in the new member's choice competition. Mike's image is titled "Chaser's Dream," and Sandy's image is "Beach Monster." Congratulations also to Ed Ogle, who won 3rd place for his image "Heaven's Architecture." See all the member entries on the LPS website, and stay tuned for information on future similar competitions, with the hope of encouraging participation by more members in LPS club activities.

## Members Moving Up in Competition Level

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

Gwen Lombard to Intermediate  
Mike Teska to Intermediate  
Terry Walsh to Intermediate  
James Hein to Advanced  
Shelly Kelly to Advanced  
Paul Smith to Masters  
Ron Noriyuki to Masters 2

## Travel Photo Reminders

The rotating category for June is travel. As a reminder, here are a few salient points from the PSA definition:

*A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations.... Close up pictures of people or objects must include features that provide information about the environment.*

A photo that fits this definition is more than a nice landscape or a picture of an object or person. As you consider your own photos as options for submission to the June competition, ask yourself if this image can be identifiable as belonging to a specific place or culture. Choosing a title for your photo might give you an indication as to whether or not you have just a general scene that could be from anywhere or a travel photo that fits within the guidelines of the definition.

## 2020 LPS Competitions

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

**July**—Monthly Topic: The Sporting Life

**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

## PSA Interclub Results Nature Division Competition

Our club had excellent results in round 3 of the PSA Nature Division interclub competition, tying for 1<sup>st</sup> place. With composite scores from all three rounds, we ranked 3<sup>rd</sup> of 23 participating clubs in Group B. In individual results:

**Honors Award:**  
Lisa Schnelzer

**Honorable Mention:**  
Ardeth Carlson  
Ingrid Jacobson  
Ruth Sprain



*Snowy Owl—Ingrid Jacobson*



*Two Wolves—Lisa Schnelzer*



*Unexpected Guest—Ruth Sprain*



*Burrowing Owl Fierceness—Ardeth Carlson*



*Singapore Harbor—Rich Krebs*

## Travel Division Competition

In Round 3, LPS achieved a 5-way tie for 4th place of 20 clubs. Composite scores from all three rounds of the 2019-2020 season placed LPS at 12th. Three LPS members received awards in round 3:

**Honorable Mention:**  
Rich Krebs  
Lisa Schnelzer  
Guy Turenne



*White Pocket Reflection—Guy Turenne*



*Spring in the Monuments—Lisa Schnelzer*

## Member Profile

### Scott Sprain

In the spring of 1977, I was offered a teaching position at Thompson Valley High School to teach English and journalism—if I would “supervise” the darkroom. TVHS was one year old and included the first darkroom in the district, but no one had ever taught photography. I had no photo experience beyond selecting images as a college newspaper editor, but this marvelous opportunity began a lifetime of teaching photography.



After several years of hands-on-learning, reading, and one summer photography course, the district allowed me to offer Photo I—Introduction to B/W Photography. Soon followed Photo II—Art Photography, Photo III—Independent Photo Projects, and eventually a videography course. Our small darkroom with 6 enlargers or space to process 6 rolls of film was never designed for the 125 students enrolled every semester, but we carried on. For high school students, old-fashioned analog photography offered a new, hands-on, creative, and complicated endeavor that engaged many.

When I retired in 2007, the move to digital photography had started with a computer lab and SLR print negatives transferred to photo CDs. But neither students nor the district could afford DSLRs. So it is good to be a dinosaur who once walked in the world of darkrooms. But I'm very happy now to use a digital darkroom in the same computer that connects me to the World Wide Web.

Retirement has offered the gift of time. I am a Colorado native—born in Denver but raised hiking, backpacking, cycling, skiing, canoeing, and camping in the Colorado mountains. I'm blessed that Ruth, my wife for the last

42 years, has enthusiastically adopted my outdoor lifestyle and enjoys every photo opportunity along the way. International travel, however, is our favorite luxury, producing endless learning and countless images. Our adult, married children—both skilled photographers—found a way to remain close. Our daughter is a professor of communication at CU Boulder. Our son works with homeless people in Fort Collins and is raising three children for whom we love providing one day of care each week.

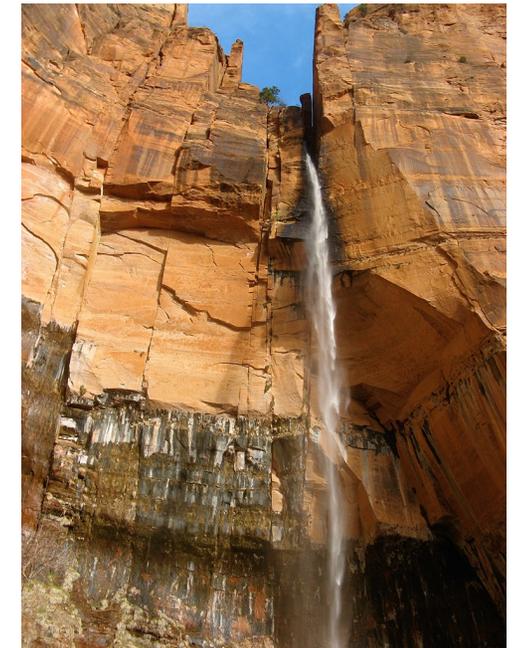
I joined LPS in 2014 because Ruth enjoyed many LPS activities. I will seldom enter the monthly competition because photography has moved from a camera/lens/film experience to a digital, post-processing world. The technology we now buy really can determine the quality of our images. The aesthetic now favors graphic illustrations, not the skill and authentic purity that slide film once demanded. I'm happy to capture images that save meaningful experiences and can be displayed as wallpaper on my computer screen.



*Galapagos Iguanas*



*Visitors*



*Zion Falls*

## Prairie Ridge Natural Area

BY KURT FLOCK

Prairie Ridge Natural Area opened north and west of Loveland on Friday, May 1<sup>st</sup>. My daughter, my wife, and I visited the new trail the following day. It was foggy and misty that morning when we started from the parking area just off of North Wilson Avenue.

The new trail starts off in the middle of what is a wheat field and heads due west. The trail is easy and flat with a few curves to it as you head toward the foothills. Once you get to the base of the foothills the trail splits both north and south. If you head south, as we did that morning, you have the foothills to the west and wheat fields to the east. This portion of the trail takes you to the edge of the farmer's property where the trail ends. From the trailhead this is almost 2 miles. There is an old rusting plow along this part of the trail as well as a rusting barbed wire fence along the west side, which can make for some nice photo ops. To the east there is the wheat fields. I wonder what kind of photos can be taken late evening in the summer? Maybe setting sunlight on the golden wheat with a dark thunderstorm in the background to the east?

That morning we were there, we didn't see any wildlife, but be prepared for deer, snakes, prairie dogs, coyote, fox, and many types of birds.

If you were to head north from where the trail splits it will take you to the Coyote Ridge Trail a couple of miles away. We haven't tried that trek yet. From Coyote Ridge you can connect with the Blue Sky Trail which can take you to Horsetooth or Devil's Backbone.

Prairie Ridge Natural Area is a nice addition close to home to get in a nice walk. This is also a nice starting point for those who choose to ride a bike and connect with the trails to the north. Can't forget about the nice new toilets for visitors similar to those at Devil's Backbone.

The trails and parking are packed gravel so appropriate shoes and a proper bike should be considered.

Have fun!



# Creative Photo Opportunities

## The Trevor Carpenter Photo Challenge

The Trevor Carpenter Photo Challenge came to light in 2008 due to the overwhelming success of the first photo challenges hosted on Trevor Carpenter's personal blog. After his death from leukemia in 2017, a small team of photographers, including our own LPS member Jeanie Sumrall-Ajero, continue to create weekly challenges, which are emailed to subscribed members and included on both Facebook and the Flickr website.

### Guidelines

[Posted on 29 April 2008 by Steve Troletti]

*Trevor Scott Carpenter set out in late 2007 with the first of these PhotoChallenges, and it has grown into an awesome learning tool for photographers of all levels from all over the world.*

*The current goal is for our community members to commit to one of many photo challenges that will stretch their photographic skills. You won't find tutorials in aperture and shutter speed. You won't find tutorials on using Adobe Photoshop. What you will find is a constant community of interacting photographers. Learning all of that is important. However, where many photographic learning falls short is with hands-on experience. That's why going to a real art school is so good. You get to use a lot of good equipment, and you get to constantly interact with other photographers.*

*The Flickr experience is good but not great. Many have set unfair expectations for their experience at photo sharing websites like Flickr. Then, when they don't get the constructive criticism they expected, they lose hope.*

*The Trevor Carpenter PhotoChallenge is the link between you the photographer and your photo-sharing site. This is where many of us can join together and commit to view and critique each other's photography.*

### Challenges

The weekly photo challenges vary widely, from technical challenges to theme-type challenges. Some examples include a jigsaw collage challenge, a textiles challenge, a macro challenge, and a concept challenge of the imperfect perfect circle.

Challenge members aren't required to participate in every challenge, but each challenge must be completed during that week, rather than pulling from past images. Photos can be posted in the Flickr group and in the Trevor Carpenter Photo Challenge Facebook group, where an important part of the community is the guideline to comment on at least five of the photo submissions during the week by answering the question "why?" in the comments—in other words, why you did (or did not) like this photo or why this photo caught your eye.

To subscribe to the challenge, enter your email address at <http://photochallenge.tempusaura.com/>.

## Light Stalking Photography Blog

Another opportunity to participate in photo challenges and receive feedback is the photography blog Light Stalking, found at <https://www.lightstalking.com/>.

The description from their "About" page:

*We want to teach people how to create the photographs that they aspire to. We want to take you from snap shots to intentional and well-considered images. We do that through free written and video tutorials and affordable courses that naturally and enjoyably extend their learning. We also believe in the power of community and mutual constructive feedback which is why you will find us on this site a lot and giving (and taking) advice in our forums. Hopefully, we are doing something right as our tutorials have been shared by everybody from National Geographic, MSNBC, Photoshop, Lightroom, Canon, Nikon and we have even been included in several books! We are also a top 10 photography blog according to Feedspot, Klout and Wefollow.*

When you subscribe to the blog posts you receive emails describing the photo challenges, which you can post on their forums page. You also have access to their free newsletters and blog posts, which contain a great deal of photo how-tos, as well as educational materials that can be purchased.

## Have Camera, Will Travel

BY ARDETH CARLSON

When traveling by car, it's pretty easy—size of car permitting—to take as much of your photo equipment as you want! But if you're flying to your destination, the situation is a little different.

Although I don't have nearly as much experience taking camera equipment on an airline flight as some members of our club, I have been to Maine and to the UK and Sweden a couple times each. Because bird photography is one of my main goals, my go-to lens is a Sigma 150-600 mm lens, which is more difficult to fit into a travel camera bag than shorter lenses. For the past several years I've used a LowePro Fastpack 100 backpack, which is now only sold on eBay (around \$40), but I do like it because it is small enough to fit under a plane seat, 18"x11"x8", and has a number of helpful pockets and compartments.

In the main camera compartment, I can fit my 150-600 lens, off camera with the lens hood reversed; two camera bodies, a Nikon D7100 and D7200; and my second lens, a Nikon 18-300. Those two lenses give me good range for wide shots and for birding/wildlife shots.

There are pockets in the camera body flap for memory cards, and several zippered compartments have room for small things like batteries, lens cleaning supplies, pens, and notebooks. The compartment at the top of the bag is roomy enough to carry things I will want in case my checked bags don't make it, such as contact lens supplies, keys, an extra T shirt & pants, etc. The bag also has a laptop/iPad compartment. The padded straps make it fairly comfortable for those long hikes through the airports. I generally carry a tripod in my checked suitcase if I decide to take one, though I shoot handheld more often than not.

The second body probably wouldn't be necessary, but if I'm going to travel that far from home, I like the security of knowing if something happens to one camera, I won't be limited to my smartphone camera!



### Share Your Travel Tips

What camera equipment do you carry when you travel? Any great tips or interesting travel anecdotes? Share your stories for the newsletter at [Ardeth.Carlson@gmail.com](mailto:Ardeth.Carlson@gmail.com).



## Image Analysis, what is it all about?

BY JON P. FISHBACK, APSA, ARPS

Image analysis is very subjective. Film critics analyze and criticize film based on years of watching the movies. Their analysis is nothing more than their opinion of the film with an emphasis on making an interesting discussion around the analysis. Part of their interest is self-serving in that they need their audience to continue to read and listen to their articles and/or television show. Their opinion may or may not be for the purpose of helping the filmmaker do it differently the next time. The fact is the film industry may ignore the analysis of their work. The American film industry is largely in it for the money, so their reason to do it correctly has to do with pleasing the masses. The masses enjoy certain things and if the film industry provides this it may be successful. This does not mean the success is something everyone enjoys; it just means they make money. Making money is their reason to exist, their purpose.

Still photography is much like this. There must be a reason for the image to exist. If the photographer creates only for self-gratification, then he or she should do the analysis. For a second party to dare to comment on this type image would be a mistake. It is when the image is created for competition that image analysis becomes a very valuable tool for the maker.

Images sent for competition have, by default, been sent in for the express purpose of competing. If the photographer wishes to be successful in dealing with competition judges, there are certain norms that may apply. Rules and regulations, or norms, have been passed down through the centuries in

art and through decades of judging in Photographic Society of America and Camera Club (PSA/CC) competition.

If you show three landscape photographs to random members of PSA/CC, more times than not they will pick the one as the best that follow the most norms. They may not know why and when asked why may not be able to articulate it. They have been bombarded by images that meet certain criteria and have been told this is good and will compete well. These norms may have little relevance in the larger photographic environment. Much of the massive photographic community may not subscribe to norms of any kind. Relevance of images in this environment may have a much broader acceptance, and analysis takes on a much different role, one that may be more esoteric or cerebral.

It is the phenomenon of rules or norms that causes the analysis to be a valuable tool in the PSA/CC environment. The photographer must be aware of the norms that cause judges to react favorably to their images if she or he is to be successful in exhibiting. Sure, one can just muddle along and see what gets accepted, then make more just like that. This is a very slow process and one that can be very costly. Knowing the norms leaves the photographer open to all types of experimentation. Norms can be applied or not in a myriad of ways. However, blatantly working outside these norms in competition may become very frustrating as the judging process is looking for work that is favorable within the enclosed environment.

The photographer that knows what is considered normal for a specific purpose and then works outside that will know why the images was or was not successful and will intelligently accept that outcome. The sensitive analyst may recognize fine images by persons working outside the norms and reward them

for doing so. This may, in time, cause a reduction of the use of the hackneyed rules and norms and broaden the spectrum of acceptable images.

Photographers must be emotionally prepared for critical analysis of their images. Analysis can be one of the most painful aspects of a photographer's life. Most images are not finished to the point of showing them unless the maker has an emotional attachment to them. Seldom have I heard someone say about their image "I just hate this image, can you tell me why?" In almost every case the photographer is looking for reinforcement of his/her reason for making the image. Sometimes the maker is looking for additional reasons for the image to exist. Seldom is anyone prepared for reasons the image could have been made better, and worst of all, reasons it should not have been made at all. This is part of the reason the image must have a purpose. The purpose opens up the discussion to specifics regarding how the image does or does not fit that purpose. It allows photographers to distance themselves from the emotional attachment to the image and focus on the way to make it successful based on this purpose. The analyst's role at this point is a simple matter of a discussion regarding what norms have been applied or not and make a recommendation based on this.

*Judging & Analysis: Beyond the rules, Edition two, pp. 9-10 © 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.*