

**March Meeting Agenda**



**Club Meetings**

- ☐ **Monday March 9**  
**Monthly Club Meeting**  
 Vineyard Church  
 of the Rockies  
 900 Josephine Court  
 Loveland, Colorado  
 6:15–9:15 PM
- ☐ **Saturday March 14**  
**Photo Bull Session**  
 Daz Bog Coffee Shop  
 556 Lincoln  
 Loveland, CO  
 8:30–10:00 AM
- ☐ **Monday March 23**  
**4th Monday Photo Review Session**  
 Pulliam Building  
 545 Cleveland Ave  
 Loveland, CO  
 7:00–9:00 PM
- ☐ **Saturday April 11**  
**Photo Bull Session**  
 Daz Bog Coffee Shop  
 556 Lincoln  
 Loveland, CO  
 8:30–10:00 AM
- ☐ **Monday April 13**  
**Monthly Club Meeting**  
 Vineyard Church  
 of the Rockies  
 900 Josephine Court  
 Loveland, Colorado  
 6:15–9:15 PM

# Aviation Photography for March

by Joey Fielder

publicity@lps.cc

**B**ill Standerfer will share his expertise in aviation photography at the Monday, March 9, meeting of the Loveland Photographic Society.

Standerfer has 40 years experience in the field. His background includes training as a military technical instructor. This knowledge expanded when he developed his passion into becoming a certified flight instructor

He helps businesses improve results by integrating excellent photography into effective marketing tools. He has used photography to enhance a variety of technical training programs he has produced. Streamlined images are at the heart of his work.

He displays dynamic examples of his aviation photography on his website as aviation art. His photography features majestic aircraft. The interdependent relationship of plane and sky is conveyed in his work.

His equipment includes 2 Nikon D800 cameras. These are enhanced with a variety of lenses, specialty camera bags, tripods and heads. He also adds Solmeta GPS receivers and geotag to display the location of his

photos on Google Earth. Monster Power Outlets To Go 4 work increase the longevity of his equipment while traveling.

Learn more about his approach to the art of aerial photography at this month’s meeting. He will share techniques on how he has used shapes and colors to capture moments in his journey.

Find out more about his work at [www.billstanderferphoto.com](http://www.billstanderferphoto.com). [Ed. - I will also talk about railroad photography, which shares some of the requirements and difficulties of photographing airplanes.]



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# iPhone Photo Gallery

by Bill Standerfer

[newsletter@lps.cc](mailto:newsletter@lps.cc)

Many of us are using iPhones and other smart phones that have ever improving cameras. Don Reilly found this gallery on Apple's website that shows some really excellent photos all taken with iPhones. <https://www.apple.com/iphone/world-gallery/>

# Member Renewal

by Dave Van Riper

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During the recent survey of members not renewing in 2014, it was discovered some people did not know their membership was due to be renewed or did not know how because they did not have a PayPal account. There are three ways of renewing your membership.

1. Bring a check or cash to the meeting and give it to me, the Treasurer, or David Valenta, the Membership Chair Person.
2. Mail a check to LPS, P.O. Box 7604, Loveland, CO 80513
3. Use PayPal on the website even if you do not have a PayPal Account. When the PayPal screen comes up, select Pay with a debit or credit card, or pay PayPal credit. It will take you to the next screen where you enter your credit or debit card information. Once completed you will be told how the charge will appear on your statement.
4. The Membership Chairperson will send out an email to members whose membership is about to expire at the beginning of each month.

If you have any problems, you can email me at [Treasurer@LPS.cc](mailto:Treasurer@LPS.cc).

# Competition Corner

by Kevin Clarke

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Just a reminder. If you want to change your competition level, please send a note to [newsletter@lps.cc](mailto:newsletter@lps.cc) with the request. **You cannot change the level yourself.** Please ask for a change before you submit any entries to the competition. Images can be moved after being submitted, but it is a manual process.

<b>April</b> <b>Monthly Topic</b> White on White	<b>June</b> <b>Monthly Topic</b> Long Exposures
<b>Entry Deadline</b> Midnight–Monday April 6, 2015	<b>Entry Deadline</b> Midnight–Monday June 1, 2015
<b>May</b> <b>Monthly Topic</b> Panorama	<b>July</b> <b>Monthly Topic</b> Golden Spiral
<b>Entry Deadline</b> Midnight–Monday May 4, 2015	<b>Entry Deadline</b> Midnight–Monday July 6, 2015

# RMNP Photo Event

by Julie Nelson

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The Rocky Mountain National Park is celebrating its 100th anniversary this year and wants to collect 100,000 photos of the park. The park staff will select 100 photos to create an Instagram art gallery for display during the rededication ceremony in September. [Go here](#) for more information about this year's events and details on submitting your

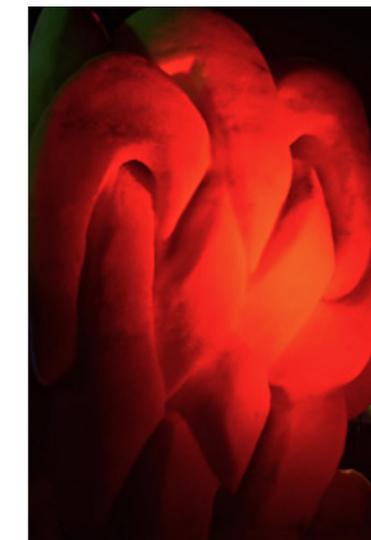
# Field Trip Schedule

by Robert Quist/Peter Spagnuolo

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Field trips are in the planning stages, so check the website for news of new events. If you have ideas for field trips, you can contact them at [fieldtrips@lps.cc](mailto:fieldtrips@lps.cc). Be sure to visit the calendar page on our website at [lps.cc](http://lps.cc) for more information, to register for the activities, and to see new field trips as they are scheduled.

The field trip to photo shoot the Fire and Ice event in Loveland went ok. Thank you to those members who came out and enjoyed the evenings festivities. A couple of images from the event are shown below.



# The View From The Hill

by Bill Standerfer

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The DSLR megapixel race seems to have taken yet another jump with the recent announcement of the Canon 5DS. 50.6 million pixels is a lot of pixels to be sure, but, do you really need to run out and get the latest and greatest camera whenever Nikon or Canon come up with something to pry money out of your checking account? Let's try to inject some reality into this situation.

First, to answer the obvious question, "Do I need 50MP?" Well, it depends. When someone starts this discussion with me, I always point to the 2 foot by 3 foot print I have on my wall of our airplane taken with my lowly 6MP Nikon D100. It's a very nice picture with nice tonal values and no distracting pixelation. So, no, for the average photographer making even quite large prints, you don't need lots of pixels.

Who needs the big pixel counts? Well, if you do product photography, pixel count helps since those images are sometimes used in big spreads in magazines. If you are shooting fashion, the bigger the better, again, because the images may end up as one or two page spreads. Otherwise, the great 16 to 24MP cameras you can get today for good prices work just fine.

What's the downside to very high pixel count? Downside? There's a downside to lots of pixels?? Well, yes, there is. To pack more pixels onto the same sensor (full frame or "cropped"), each pixel has to get smaller and smaller. Smaller pixels tend to be noisier, which means that you will see noise in your images at lower ISO settings. For example, if you compare high ISO images from a 36MP Nikon D800 and a 16MP D4, the D4 will have much less noise because it has much larger pixel sites. Also, the much larger pixel sites can collect more light, so you will be able to get

higher ISOs. The new D810 goes to ISO 51,000, but the D4 can get acceptable images at ISO 410,000.

Of course, the march of technology will improve this and we'll all have better and better camera sensors for less and less money in the future.

Another consideration is that, to make the most of all the pixels, you need to have rock solid support for the camera and lens. An excellent tripod is required to get the stability you need to have the sharpest images. Of course, that's always the case, but it's even more important with high MP cameras if you want the absolute sharpness they can deliver for landscapes or portraits.

I've talked about the big DSLRs here, but what about the point and shoot cameras that many LPS members use? P&S cameras, from the iPhone to the best Canon and Nikon have, produce excellent images. The problem is that they use very small sensors compared to a DSLR. By small, I mean physically small. The limited real estate a P&S camera sensor has means that the pixels are quite a bit smaller than those on a DSLR sensor. They can produce excellent images, but, for the reasons discussed above, they'll get noisy quickly.

I have little doubt that we'll all be using 100+ megapixel cameras in the not too distant future. They will be relatively inexpensive and have high ISO performance that we can't imagine now. Just remember that there are things besides just the number of pixels to consider to get the best images those amazing sensors will produce.

# Mentoring

by John Poole

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Although the club has had a mentoring program for quite a while, I have never taken advantage of it. I have a grasp of the technical aspects of photography, but lack the artistic ability to take interesting photos.

This month I have had the pleasure of spending one-on-one mentoring time with two accomplished photographers in the club. The first time was spent at Benson Park learning composition and the second time was sitting in Starbucks learning how to use advanced features of my camera. Of course, my wife is always on-call helping me as well!

I can honestly say that this has been one of the best experiences of my life! To me, this is the major benefit of being a member of LPS. Not only did I increase my knowledge but I made new friends and had some laughs at the same time. What an enjoyable experience!

*[If you have any questions that you would like help with, from learning how to use your camera to composition, please contact a mentor. I and all the other mentors would be more than happy to help. If you need to find one, contact Mike Wilcox at [mentors@lps.cc](mailto:mentors@lps.cc) or just send a message to the website and we'll find someone to work with you. Ed.]*

# Youth Showcase

by Ruth Sprain

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Zach Damberger, a student who expects to enter our Youth Showcase, has created an excellent video showcasing his talents as a photographer and advertising the LPS Youth Showcase project. Take few minutes to view his video. [Click here](#) to go to the video. *[Ed. Zach was incorrectly identified in last month's newsletter as a 2014 winner.]*

# 2015 Program Schedule

by Tony Pariso

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Our 2015 Program Schedule is virtually complete. The October 12 date is still open pending a final confirmation from the presenter but all of our other dates are scheduled. This month, Bill Standerfer presents on Aviation Photography in anticipation of a number of airshows scheduled in our state. John Fielder will give a much anticipated presentation in April. Needless to say, his topic will be Photographing Colorado. He will have his latest book available for attendees and has committed to spend time at a post program meet and greet with our members.

In May, Joseph Gamble will present on slide copying and give us all tips on how to preserve and revive our old photos. Rodney Stewart has committed to a hands on presentation in June, with the intent of giving us a topic/project that will tie into our first annual summer picnic.

In July, Micah Messenheimer, from the Denver Art Museum, will present the History of Photography. I'm betting your assumptions regarding our collective passion will be significantly revised.

Eli Vega, will present on Right Brain Photography in August with particular emphasis on using that technique in Rocky Mountain National Park. Russ Burden's Cherished Spectacles of Nature will be our September presentation. These two presentations should tie in nicely with the fall photo opportunities in our area. I'd encourage you to google all of our presenters, many of them have websites well worth exploring. For example, Russ Burden, has some very interesting workshops/photo trips available that take advantage of our proximity to so many national treasures.

In November, Mike Wilcox and JR Schnelzer will

demonstrate the variety of methods available to display our work. In addition to framing and matting we'll explore printing on canvass, metal and a variety of other techniques. No presenters in December, it's time for another Christmas party. After last year's success, thanks to Dave and Rose Van Riper, we are expecting a great turnout as we celebrate the closing of another great year for our club.

I'm working on presenters for 2016, so if you have suggestions on topics or presenters, shoot me an email. It's particularly helpful if you know of an event that will bring a desired presenter to our area. I've found that timing often creates an opportunity to bring in a speaker that might otherwise be unavailable.



In this photo by Gabriel Figueroa, the structural entity of the pyramid is excellent. Note the strong unity of form and action. The eye is strongly held that it never leaves until it has made a full circuit of the men.

# The Pyramid

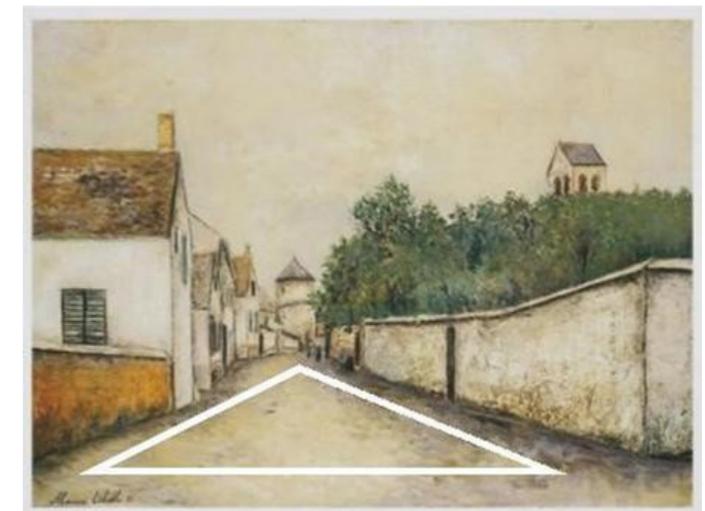
by Octavio Noda

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One of the basic "rules" in making a good picture composition is by arranging the objects in a pleasing group. For some people it is difficult to decide how to place the objects appropriately to obtain a harmonious relation. However, it is easy if we realize that the simplest pleasing arrangement is the triangular shape. Master painters and photographers have used this method for centuries.

The artist's first conception of this subject was probably that of a pyramid. The use of concentric lines to draw the viewer from the lower corners of a picture to an apex as a pyramid is a common artistic device.

The concept of a pyramid is based on its physical stability. In the landscape, the pyramid lies on its side, the apex receding. It is the custom of some figure painters to construct entirely in pyramids or triangles, the smaller items of the picture resolving themselves into minor pyramids. Whether the pyramid is in perspective or on the foreground of a picture, the principle is the leading lines carrying the eye into the picture or towards the subject. See the examples left and below.



In this painting by Maurice Utrillo we can see the use of the triangle as an instrument of perspective. Here it lies flat and provides a strong pull into the picture.