

LPS INFOCUS

LOVELAND PHOTOGRAPHIC SOCIETY
MONTHLY NEWSLETTER

SEPTEMBER 2025

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Photo by Ardeth Carlson

Club Meetings

Monthly club meetings are hybrid in-person plus Zoom; the Third Monday Review session is online only. No passcode is needed for the online meetings

Tuesday, September 2

LPS Board Meeting

Perkins Restaurant
2222 W. Eisenhower, Loveland
6:30 PM
Open to All

Monday, September 8

Monthly Club Meeting

Trinity United Methodist Church
801 Cleveland Avenue, Loveland
Social time 6:00 PM
Meeting 6:30–8:30 PM

[https://us06web.zoom.us/j/93226580276?](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlY3ltdGNwbWZRdz09)

[pwd=eWxtbVYzTGpWbWlY3ltdGNwbWZRdz09](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlY3ltdGNwbWZRdz09)

Monday, September 15

Third Monday Photo Review

6:30–8:30 PM

[https://us06web.zoom.us/j/95087721084?](https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUV6Rmp)

[pwd=eXlIMndWenQyaCt6WUV6Rmp](https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUV6Rmp)
[penlWdz09](https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUV6Rmp)

The LPS Board meetings are open to all members. If you are interested in seeing how your leadership team tends to club business, you are welcome to attend, although only Board members can vote.

Photographing Submerged Flowers

September Presentation by Stephanie Cox

Flower photography has been explored in many ways—garden landscapes, single-flower portraits, macros, frozen, time lapse—and now a unique technique involving floral imaginations created by photographing flowers that are submerged in liquids. At our September meeting, photographer and mixed-media artist Stephanie Cox will be presenting a live demonstration of this method of photography and then will demonstrate processing the RAW files with Lightroom (which will also be applicable for Photoshop users). A list of needed supplies will also be provided.

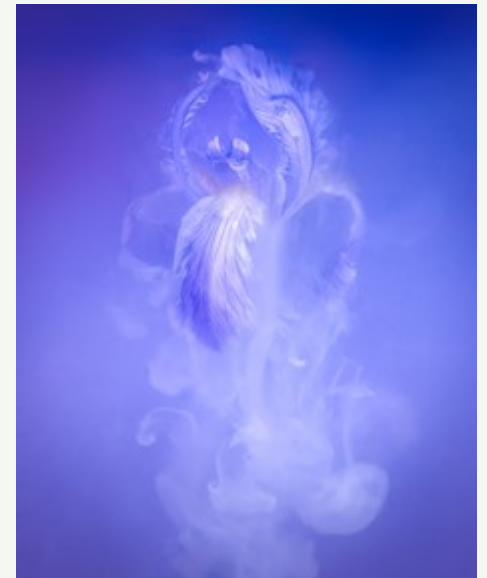
Stephanie was influenced by and learned from award-winning photographer Angi Wallace, who states as part of her philosophy: “I love nothing more than to create an image that is ethereal, magical or looks like it could belong in a fairy tale book.” It is very evident from Stephanie’s photos that her work embraces that vision, as well.

Stephanie is a local photographer and artist whose work has been seen in galleries throughout the Mountain West, including at Denver International Airport in the My Colorado show on Concourse A and at the 3 Square Art Gallery in Ft. Collins. Her photos have been featured in magazines, The Coloradoan, and on billboards across northern Colorado. She created and presented a one-woman show examining the Loveland-based therapeutic equine program Hearts and Horses. Her exhibit was displayed in four different venues and was entitled “Transformation.” Her photography and mixed media work is currently available at The Blue Moose gallery in Fort Collins.

The flower photography demonstration will not be able to be viewed online, so you are encouraged to attend in person if possible. As usual, you can join us via Zoom for the short business meeting and to view the competition results slideshow. The meeting will be held at our usual venue in the Trinity United Methodist Church, 801 Cleveland Avenue, Loveland, in the lower level, doors opening at 6:00 PM. Guests are welcome.



Photos © Stephanie Cox



From the Board of Directors

Officer & Committee Openings for 2026

It's not too early to begin thinking about the November election of LPS officers for next year. The current secretary, Jerre Johnson, is willing to serve in that capacity again. There will be a need for both a new president and a new vice president, as current VP Malcolm Patten wishes not to assume the office of president. Treasurer Jen Lammey, who has served for two years, will also be stepping aside from that role, and we do have a member who is planning to stand for that office.

The main responsibility of the president is to preside over the club and board meetings and to be the point person for issues that arise in the club, working together with the other Board members.

The vice president presides over meetings in the absence of the president and assumes the duties of the president should he or she need to step aside. Generally the vice president becomes familiar with the business of the club and then assumes the office of president the following year, but that is not a requirement.

The Program Committee is composed of three members who work together to schedule presentations and activities at the LPS monthly meetings. Two new members are needed to join the committee beginning in January 2026. Almost all of the work is done via emails between the committee members. A committee member then follows up in contacting the speaker to finalize plans. If you have ideas about making our monthly meetings relevant and interesting, please consider volunteering for this outlet for your creativity.

If you are interested in any of these openings or would like more information, speak to any member of the board or email the LPS secretary, Jerre Johnson, at jerrejohnson.colorado@gmail.com.

Newsletter Cover Challenge!

The newsletter now has a new face with a full-page photo cover. If you are interested in having one of your images featured in a future newsletter, you can submit a horizontal photo approximately 11 x 8.5 inches. The subject should be reflective of the month of the newsletter in which it will appear. The most effective image will have the main focal point in the center, since there are text boxes on both sides of the cover. The editor will keep your submissions on file for selection in future issues. Send your photos to ardeth.carlson@gmail.com.

Invitation to Submit an Article

The newsletter editor is always looking for material that would be of interest to our members for future issues of InFocus. There are many subjects for which you can share your expertise or experiences. Do you have a favorite location to shoot? Are you experimenting with a new camera, lens, or accessory or have a recommendation for a purchase? Experience creating a web portfolio or marketing your photos? What stirs your creative juices and keeps you involved with photography?

If you aren't confident in your writing ability, the editor will help polish your article for publication.

Send your articles or suggestions, respond or expand on any articles in InFocus, or share comments about the newsletter with the editor at ardeth.carlson@gmail.com.

Sharing Your Photos

If you use the subscription Adobe Photoshop CC, you can take advantage of their Adobe Portfolio feature. Examples of portfolio layouts can help you get started. Having your own portfolio gives you a link to provide on social media sites or give to people who are interested in seeing your work. If you use Lightroom, you can sync image collections with your Adobe Portfolio.

Another way to share photos is on Flickr.com. You can set up a free account or pay for an annual "Pro" subscription. Flickr is a worldwide photography community that shares likes and comments on your photos.

ViewBug offers a free option to upload your photos and view the photos of other photographers. There are also several subscription options. There are always multiple contests to enter, with a variety of prizes, and you can earn "coins" to get discounts

LPS Board of Directors

ELECTED OFFICERS

PRESIDENT
— RICH KREBS
VICE PRESIDENT
— MALCOLM PATTEN
TREASURER/MEMBERSHIP
— JEN LAMMEY
SECRETARY
JERRE JOHNSON

CHAIRPERSONS

PROGRAMS
—TIM KATHKA
—RICH KREBS
— ARDETH CARLSON
COMPETITION
— ROB HUFFSMITH
WEBMASTER
MIKE TESKA
PROJECTIONIST
— MALCOLM PATTEN
MENTOR
—MIKE WILCOX
PSA REPRESENTATIVE
—LISA SCHNELZER
SCHOLARSHIPS
— RUTH SPRAIN
NEWSLETTER
—ARDETH CARLSON
FIELD TRIPS
—JIM ROODE
PUBLICITY
—KEVIN FETTIG
FORUM DIRECTOR
—INGRID JACOBSON
GREETING HOST
—BILL LUNDQUIST

Mailing Address

P. O. Box 7604
Loveland, CO 80537

Members-Only Facebook Group

[https://www.facebook.com/
groups/237033251716/](https://www.facebook.com/groups/237033251716/)

Public Facebook Page

[https://www.facebook.com/
LovelandPhotographicSociety/](https://www.facebook.com/LovelandPhotographicSociety/)

In Memoriam: Octavio Noda

BY MICHAEL WILCOX

A Lifetime of Dedication

Octavio Noda, a devoted member of LPS for more than five decades, passed away on July 15th at the age of 97. Alongside his wife, Yolanda, who served as Secretary of LPS for many years, Octavio contributed significantly to the club's mission, notably as projectionist providing AV support. He was always eager to help, whether it was assisting with club activities or welcoming members into his home for monthly competition judging. Octavio was highly regarded for his photographic talent and generously shared his expertise, preparing comprehensive presentations and training materials for judges.

A Supportive Mentor and Friend

While Octavio was known for helping others improve their judging skills, on a personal level he was one of the least judgmental people. He formed lasting friendships with people from all walks of life, appreciating everyone equally.

Service and Courage

During the tumultuous period in 1959 when Fidel Castro overthrew the Batista regime, Octavio worked as a field agent for the United States Information Agency in Cuba, one of only four such agents in the country. His responsibilities included training Cubans in modern agricultural techniques and reporting on rural conditions to the embassy—tasks that put his life at risk as Castro's forces actively pursued agents like him. After several close calls, Octavio escaped, thanks to a friend at Havana Airport who helped him board a flight to Miami under a different name.

A Distinguished Professional Journey

After immigrating to the United States and becoming a citizen, Octavio built a successful career in Library Science, working in libraries in Ohio and Illinois and managing audio-visual resources for the City of Chicago's libraries. He distributed Film Board of Canada films and educational materials across the United States,

as well as Spanish language DVDs nationwide. Octavio also contracted with Hewlett Packard, creating sophisticated slide presentations for company-wide use. Yolanda, his wife, had a rich career as a college professor at Loretta College in Denver, a professional translator, and publisher of Spanish-language books. She collaborated on many projects with Octavio.

A Gentle Soul Remembered

To many, Octavio was the soft-spoken gentleman with a distinct Cuban accent sitting quietly at the back of the room, but his presence went far beyond that. He possessed a delightful sense of humor and, at my request, would call every day at noon just to say he was all right. As his health waned, he joked about needing to "build up steam" for the day, and once playfully added the sound of a steam engine to his call.

Friendships and Legacy

Octavio cultivated strong friendships over the years, regularly meeting twice a month with a close-knit group that included doctors, university professors, attorneys, and businesspeople.

I am honored to have had Octavio as a friend. His modesty, kindness, and gentle spirit leave a lasting impression, and he will be greatly missed.



LPS Membership

Although LPS welcomes guests to our monthly club meetings, there are benefits to joining as a member.

If you like to see how your images fare in competition, you can submit up to 3 photos each month in our club competitions; you also have the opportunity to have an image submitted in the PSA interclub competitions.

The club is also a great place to meet other photographers, get critiques and comments at the Third Monday Review sessions, find photo-op events and activities, and have access to the recordings of meeting presentations. You might enjoy initiating meet & shoots or participating in field trips with other members.

LPS annual dues are \$45 per individual, \$60 per couple. This goes toward our meeting venue, LPS website, Zoom administration, and other fees and expenses.

Your membership dues also fund our annual Youth Showcase, a competition for high-schoolers in the Northern Colorado area to encourage their continued interest in photographic pursuits. Prizes are given for the LPS competition, and images with high scores are also entered in the Youth Showcase competition of the Photographic Society of America, which gives the young photographers visibility nationally and even internationally.

Dues are payable through the website under **Membership>Join or Renew** or by check sent to the postal address on page 3 of the newsletter.

If you have questions about membership, contact Jen Lammey, the Membership Chair, at jenlammey@gmail.com, or visit with any other board members.

TECH TIPS with MIKE TESKA

Depth of Field—Aperture or Zoom?

Welcome to Tech Tips. My intention is to share some tips and tricks about cameras, Lightroom and Photoshop, even the LPS website, that can help make your photography easier and more fulfilling. Let's start with the concept of depth of field.

What has a bigger impact on depth of field (DOF), aperture or lens length? I was at my son's home with my wife and new baby granddaughter. We were inside, so not a lot of light. My wife is bouncing the granddaughter on her knee, which she thinks is the most fun in the world. Big smiles and giggles. Quick, get the camera!

Compositionally, I want to fill the frame with their faces. I'm sitting across the room from them, about 10 feet away. I zoom in to about 100mm lens length. I want to keep the shutter speed somewhat fast to freeze the action; 1/200 is good. Want some good DOF so I go for f/8. This is pushing the ISO up, but that's OK with the noise reduction tools. Snap. Snap. More giggles. A quick look at the image looks good. At home I pull the image up, but the focus on my granddaughter is soft. In my haste, I focused on my wife's face since she wasn't moving as much. Still, f/8 should have been good, right?

There's an app for that. There are lots of iPhone DOF apps available to explore this. I use Depth of Field Calc. It turns out that at a focus distance of 10 feet, f/8, 100mm, the DOF is a little less than 18 inches. That's roughly split into 9 inches in front of my focus point and 9 inches behind the focus point. My granddaughter was more than 9 inches in front of my wife. If I had taken the f-stop to 22, that would have given me about 20 inches in front of my wife in focus. But that would have pushed beyond what my ISO is capable of. What should I have done?

First, even though she was moving, focus on the closer subject. DOF is slightly longer behind the focus point than in front of the focus point, but my wife's face was more than 9 inches behind my granddaughter's.

What I should have done was zoom out my lens, say, to 50mm. In the same conditions, 10-foot focus distance, f/8, but 50mm lens length, the DOF is 6.4 feet! Yes, the frame isn't as full of their faces, but I could crop in on them, and they'd still be in focus. You do need to have enough megapixels to do this well, but most modern cameras do have enough.

Chart 1 on the top right shows how DOF varies with focus distance and f-stop for a 100mm lens. Note that the DOF axis is a log axis, not linear.

Chart 2 is a similar chart but showing how DOF varies with focus distance and lens length at an aperture of f/4. The axes are identical to the chart above.

The conclusion is that yes, you can control depth of field with aperture (f-stop), focus distance, and lens length, but lens length has the biggest impact on DOF.

If you have a tip you would like to share or a question or topic you would like Mike to address, please send it in an email to info@lps.cc.

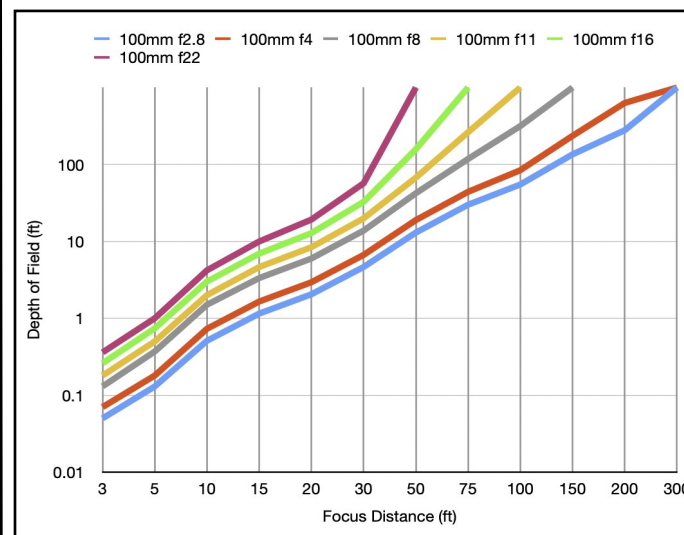


CHART 1

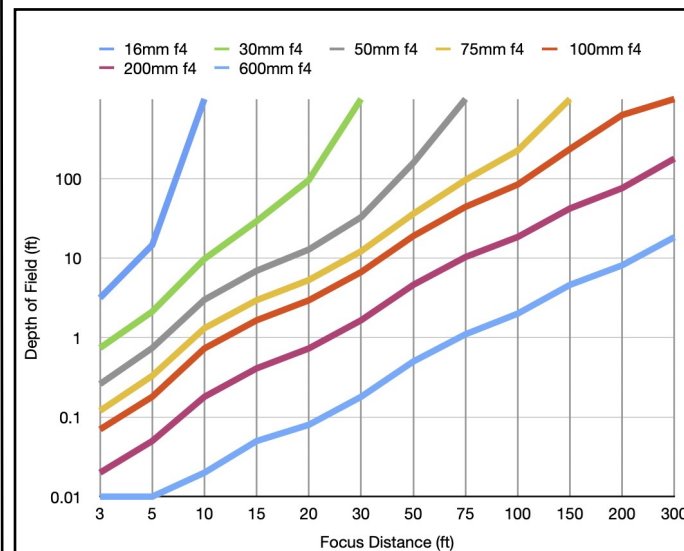


CHART 2

Competition Corner

Submitting Pictures for Competition or the Photo Review Session

- Log on to the LPS website
- Mouse over the **Competitions** dropdown on the Home Page.
- Select **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.

*The LPS General Competition Rules are posted on the LPS website under **Competitions>Competition Overview.***

Monthly Competitions

September Competition Categories

Open Projected (included every month)

Nature (rotating category)

Monthly Topic: Long-exposure Photography

Submission Deadline

Before Midnight Monday, September 1

Please keep the judging criteria in mind:

Impact—Impact is the nebulous quality of an emotional response to an image. This subjective aspect of judging should not preempt the composition or technical quality aspects.

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, except in categories with specific rules such as monochrome.

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.

September Competition Groups

Participation in a group is determined by the average of the member's 9 previous LPS competition scores. Here are the groups for the September competition:

Group 5—Gerald Baumann, Dave Clack, Max Coopwood, Robert Huffsmith, Ed Ogle, Laurie Paulik, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson

Group 4—James Camp, Ardeth Carlson, Russell Crawford, Kevin Fetting, Kurt Flock, Jerre Johnson, Dan O'Donnell, Malcolm Patten, Josemaria Quera, Mark Rochkind, Alan Schuppan, Mike Teska, Dave Van Riper, Guy Wagner

Group 3—Jenny Anderson, Kevin Clarke, Tim Hitchcock, Tim Kathka, Bob McDonnell

Group 2—Jim Roode, Wayne Snodderly

All other members will compete in Group 1 until the member has 9 submitted images *within a 12-month period* that reach an averaged score for a different group. An individual member's competition group might vary from month to month.

Best of Show and Award of Merit will be given in Groups 2-5. In order to receive an award for a competition, an image must receive a score of 18 or above.

Group Range of 9-Score Averages

Group 5 > 22.3

Group 4 <= 22.3

Group 3 <= 21.3

Group 2 <= 20.0

Group 1 <= 18.6

2025 Monthly Topics

Specific assignments are to be determined on a month-by-month basis and are subject to change. These are the remaining topics for the year, listed alphabetically:

Fall Spectacular

Macro Images

If you have questions about the monthly topic, contact the Competition Chair at rhuffsmith2@gmail.com.

September Competition Nature Guidelines

[These guidelines are posted on the LPS website, **Competitions>PSA Interclub Image Competitions>PSA Guidelines for Nature Competition**]

Content Guidelines

- Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans.
- Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed.
- The most important part of a Nature image is the nature story it tells. High technical standards are expected and the image must look natural. Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.
- Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals and mounted or preserved zoological specimens are not allowed.
- Images taken with subjects under controlled conditions, such as zoos, are allowed.
- Controlling live subjects by chilling, anaesthetic, or any other method of restricting natural movement for the purpose of a photograph is not allowed.

Editing Guidelines

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- Complete conversion of color images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching—combining multiple images with overlapping fields of view that are taken consecutively (panoramas)

Editing techniques that are not allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of color

Although borders of a nature image are not disallowed, judges may take into consideration whether the border, if any, distracts from the subject or itself becomes part of the subject and score accordingly.

LPS Judge Qualifications

LPS competitions are judged by a panel of three people who meet the qualifications to critique photos in a knowledgeable manner. This means that judges should have significant experience as a photographer and some familiarity with a variety of photographic genres and/or experience as a photography judge.

It is important for judges to have a good understanding of the elements that comprise a well composed photograph, the ability to recognize aspects of an image that could be improved, and the ability to explain their critiques.

While the judges are most often members of LPS, it is also acceptable to use the services of non-member judges. LPS judges generally critique and score between 50 to 75 photos between Tuesday morning and Thursday at midnight the week before the meeting and need to be available to help break any ties for BOS.

If you are interested in being an LPS judge, contact Rob Huffsmith, the Competition Chair, at rhuffsmith2@gmail.com.

Final determination whether prospective judges meet the required skill set is within the authority of the Competition Chair. Judges who meet the qualifications must go through training that is specific to our club competitions.

Fix for LPS Business Cards

Due to an inadvertent snafu with the QR code on the new LPS business cards, scanning the code is not synced with our website home page. We expect to fix the QR code box and reprint the cards. If you have taken some of the current cards for handing out to interested photographers, it does contain our website address to access our club information. When the new ones become available, members are encouraged to keep some on hand when you are out and about with your camera.

LPS General Competition Rules

[These rules are posted on the LPS website under **Competitions>Image Competition Overview**]

General rules that apply to images submitted for competition are:

1. All images used in competition must be the property of the member and must be photographs or combinations of photographs that were taken by the member. Other photographic material from other sources is not permitted to be used unless specified in a monthly or other special topic.
2. The photographic image may not be a reproduction of another artist's work. The image entered must be the photographer's original work. If another work of art is visible in the photograph, it cannot be the central theme or message of the photograph. If the judges determine the artwork is the central theme, the image will be scored accordingly.
3. All images must begin with a photograph. They may not be totally computer generated.
4. Members may only enter in one level.
5. Images may only be entered once in a given year (except for the year-end competition where they must be entered in the same level and category as originally entered). Images that don't earn an award may be entered again the following year. Images that win any award may not be entered again.
6. Promotions to higher levels are based on a member's average score for their last 9 images during the past 12 months. If a member has less than 9 entries in the past year, their average score calculation will be padded with zeros. A member cannot win an award unless they have at least 9 entries in the past year. Competition level limits will be adjusted each year to avoid having everyone grouped into the same one or two levels.

7. There are five competition levels with 1 being the lowest and 5 being the highest.
8. All members will start out at Level 1, and they can only move up to another level once they have submitted a minimum of 9 images to competitions in the past 12 months.
9. Student members may only enter at Level 1.
10. By entering images in a Loveland Photographic Society competition the photographer gives Loveland Photographic Society non-exclusive right to use the image for purposes related to promotion of the Loveland Photographic Society and for benefit of the members. For example: these images may be used in slide shows or other presentations to the members and to outside parties for the purpose of promoting the Loveland Photographic Society.

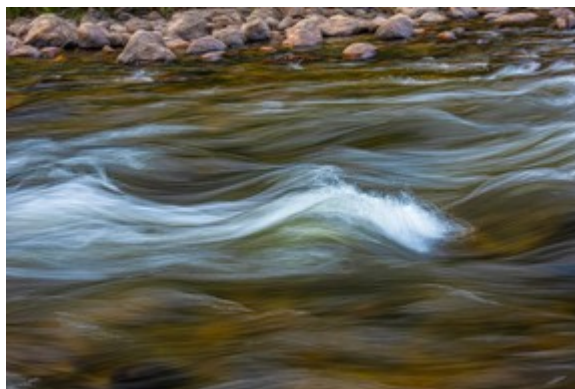
Monthly Topic: Long-Exposure Photography

BY ROBERT HUFFSMITH, COMPETITION CHAIR

[Information from Google AI overview] Long exposure photography is a technique that uses slow shutter speeds to create a sense of motion or to capture light trails by leaving the camera's shutter open for an extended period. This technique blurs moving subjects while keeping stationary elements sharp, creating visually striking images. A tripod, ND filters, and a remote shutter release are often used to achieve the best results. Sometimes zooming in or out with a zoom lens during the long exposure or camera movement during a long exposure can also lead to interesting results. Below are a few examples.

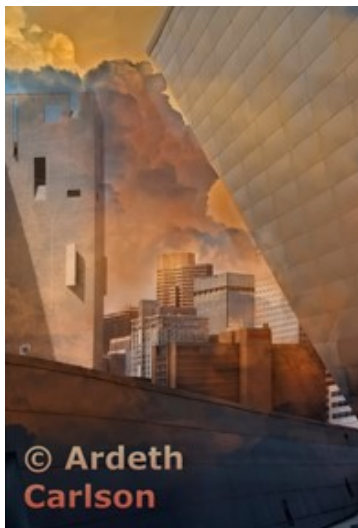


Photos © Robert Huffsmith



LPS August Winners

All photos can be viewed on the LPS website under Competition Results. Select a competition and check the box "Display All." Click on an individual photo for an enlarged image and to see critiques, if any. Thank you to the August judges Dave Clack, Kurt Flock, and Lorie Smith.



BOS Topic, Group 4
Ardeth Carlson



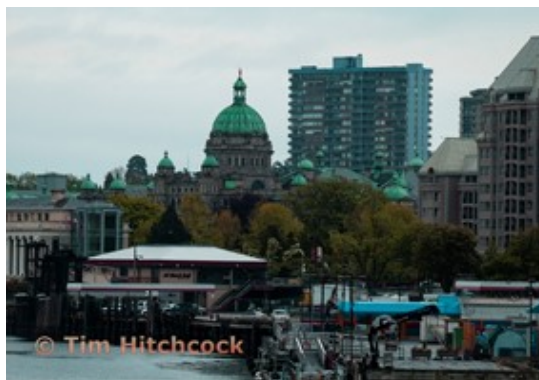
AOM Topic, Group 4
Mike Teska



BOS Topic, Group 5
J.R. Schnelzer



BOS Topic, Group 3
Tim Kathka



TOPIC: CITYSCAPES



AOM Topic, Group 5
Jeff Stephenson



AOM Topic, Group 5
Dave Clack

AOM Topic, Group 3
Tim Hitchcock



BOS Monochrome, Group 4
Ardeth Carlson



AOM Monochrome, Group 4
Kurt Flock



AOM Monochrome, Group 3
Russell Crawford



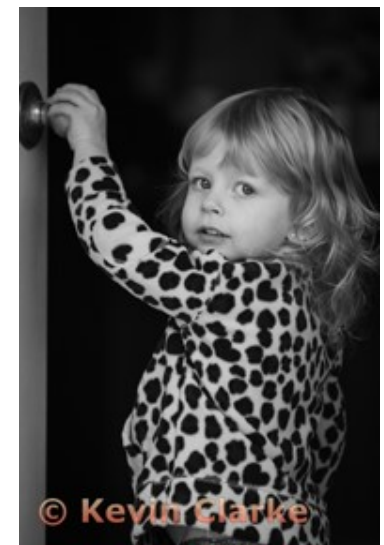
BOS Monochrome, Group 5
Ruth Sprain



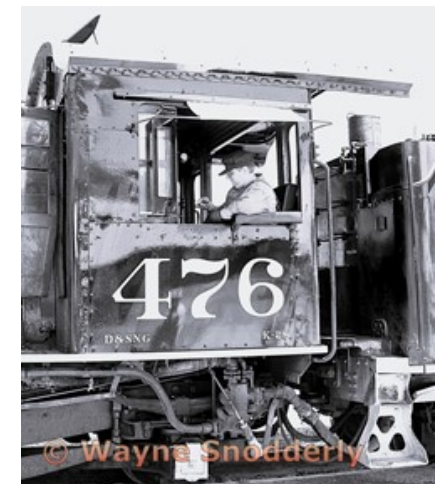
AOM Monochrome, Group 5
Lisa Schnelzer



AOM Monochrome, Group 3
Tim Hitchcock



BOS Monochrome, Group 3
Kevin Clarke



BOS Monochrome, Group 2
Wayne Snodderly



BOS Open, Group 5
Robert Huffsmith



BOS Open, Group 4
Gerald Baumann



BOS Open, Group 3
Tim Kathka



BOS Open, Group 2
Wayne Snodderly



AOM Open, Group 5
Lisa Schnelzer



AOM Open, Group 4
Kurt Flock



AOM Open, Group 3
Kevin Clarke

PSA Interclub Competitions

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

NATURE DIVISION:

Dan O'Donnell, LPS Rep
djod@me.com

Nature Division (ND) image guidelines can be found at <https://psa-photo.org/page/nature>. Dan 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.

PHOTOJOURNALISM DIVISION:

Ardeth Carlson, LPS Rep
ardeth.carlson@gmail.com

Information about the Photojournalism Division (PJD) and guidelines for photojournalism images can be found at <https://psa-photo.org/page/photojournalism>. Ardeth is looking for photos that contain informative content and emotional impact, reflecting the human presence in our world. The image should contain a strong visual story.

PICTORIAL PRINT DIVISION:

Lisa Schnelzer, LPS Rep
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The five image categories in the Pictorial Print Division (PPD) are: Small Color, Large Color, Small Monochrome, Large Monochrome, and Creative Altered Reality. For further information regarding submissions, contact Lisa.

TRAVEL DIVISION:

Ardeth Carlson, LPS Rep
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A definition of a travel photo and a PDF of the Travel Division (PTD) guidelines can be found at <https://psa-photo.org/page/photo-travel>. Rich would like images that show characteristic features of a place or a people.
Serving as temporary rep, looking for a member to take this over! Let's talk!

Submit Your Photos for Interclub 2025-2026

The LPS/PSA interclub reps are currently collecting photos for Round 1 of the 2025-2026 interclub competition year. Participating clubs in the Nature, Photojournalism, and Travel Divisions may submit up to 6 photos, by 6 different photographers in each round. These are digital images, with a maximum size of 1920x1080 pixels. Color space of sRGB is recommended for optimum results. In the Pictorial Print Division, the club may submit 4 images in each of the 5 categories. LPS Rep Lisa Schnelzer generally prints the LPS entries.

PSA requires a signed release by each photographer whose photos are entered in the competition. The release is valid for three years, and the reps are responsible to collect and keep on file the signed releases from LPS members. This simply allows PSA to publish your photos in the PSA Journal and to display them on the PSA website.

Reasons to Join PSA

An individual membership in the Photographic Society of America is an excellent bargain for photographers seeking to improve their photography skills. PSA offers free online photography courses, study groups, mentorships, and the opportunity to compete individually in PSA competitions.

Online image dialogue groups on various topics are open to all PSA members, in which participants in groups of 6-7 submit a photo once a month, and other members offer comments, critiques, and suggested edits.

In addition, the monthly PSA Journal is available online for download. This is a beautiful publication with a lot of information about photography locations and ideas for different photo genres plus discussion on relevant topics about photography.

The annual PSA Photo Festival is a great way to meet photographers from all over the U.S. in addition to members from other countries. The program presenters are topnotch, and the tours provide fun field-trip experiences.

2025 PSA Photo Festival

Online registration for the 2025 PSA Photo Festival is open until August 30 to sign up for this amazing annual conference of the Photographic Society of America. This year's festival is being held in Portland, Oregon, from September 24 through 27, with special photo tours beginning on September 21. There is a special discounted rate for PSA members, and you can join now to receive that discount. On-site registration will open on September 21.

Tours include Waterfalls, Japanese Gardens, Portland Rose Garden, Pittock Mansion & Overlook, Cannon Beach, and Fort Vancouver & Tilikum Crossing Bridge.

A special nighttime workshop on September 22 by Creigh Ryan McIntyre on automobile light painting features an outdoor photo shoot of a muscle car and a classic car. A different model shoot workshop is by Jennifer Curry Wingrove on The Magic of Dance on Thursday and Friday. On Thursday afternoon, Paul Van Allen presents a workshop on A Beginners Guide to Milky Way Landscapes. On Friday, Stacey Foster presents a mixed-media workshop involving hand coloring of photographs with oils and colored pencils.

There are daytime speakers on Thursday and Friday and evening presenters on Wednesday through Friday. For a full schedule and a description of the workshops, speakers, and presenters, visit <https://psaphotofestival.org/>.



Japanese Gardens—Ardeth Carlson

Photo Challenges

Stretch your photo skills and find motivation by participating in various online photo challenges. Here are a few suggestions.

18 Fun Photography Challenges—challenge ideas to try at any time.

<https://fixthephoto.com/blog/contests/photography-challenges.html>

52Frames

A free online photography community, each week a new challenge is posted. Participants have 7 days to take a photo that fits the challenge. Register an account to enter your own photos and share comments and critiques with other photographers.

<https://52frames.com/about>

Flickr Challenges

Flickr.com is an online photo sharing website that includes several weekly challenge groups:

Crazy Tuesday—The challenge is posted on Tuesday, and the photo may be taken any time during the week but can only be posted on the following Tuesday. Recent challenges:

- Different objects, same color
- Reflections
- Flowers in Black & White

Friday Friday—A new challenge is posted each Friday; photo must be taken and posted by the following Thursday. Some recent challenges:

- Measure
- Mask
- Toolkit

Smile on Saturday—A new challenge is posted each Saturday; photos can have been taken at any time but cannot have been previously posted on Flickr.

SO GET OUT YOUR CAMERA AND
TRY SOMETHING NEW!

Report on 2025 Larimer County Fair Photography Competition

The Open Class Photography competition at the Larimer County Fair went well, with some very positive feedback from exhibitors. Although the number of entries this year, at 208, was fewer than the 243 last year, the judges who have served in the previous years commented that the quality of the images was much improved. This perhaps could be a result of strict rules on mounting of the photography entries, so photographers who weren't very committed to quality did not enter.

A huge thank you to everyone who helped make this competition a success:

Check-in: Tim Kathka, Jerre Johnson, Abbe Castillo, Dan Kozlowski, Don Carlson, Jim Roode

Display: Jerre Johnson, Dave Clack, Ralph Nordstrom, Dick Reznik, Lacey Sharpe

Judging teams: Mike Wilcox, Lorie Smith; Ralph Nordstrom, Ruth Sprain; Dave Clack, Dan O'Donnell; Max Coopwood, Tim Hitchcock; Jeff Stephenson, Rob Huffsmith

Photo runner: Jim Roode



Third Monday Photo Review

An excellent way to get feedback on your photos and for experienced photographers to share their knowledge is to participate in the Monday photo review sessions via Zoom on the third Monday of each month. Participants are allowed to submit three photos no later than noon of the session day.

The review is mentored by Mike Wilcox, who welcomes and encourages comments and suggestions by all participants. Many members have reported that they have received a greater knowledge of photo techniques and also found it helpful to see their photos in the eyes of other photographers. Because judges of the monthly competition most often do not have time to offer critiques on all of the competition photos, the Third Monday Review provides that helpful aspect of improving our craft.

You are also welcome to join the meeting and participate in the discussions if you haven't submitted any of your own photos. Click on the link on page 1 of the newsletter to join the Zoom meeting.

Zoom Meeting Attendance Guidelines

LPS is happy to provide an opportunity for members to attend meetings online through Zoom streaming. However, sometimes online attendees forget to turn off the microphone and camera on their own devices; that means everyone watching the presentation can watch you eating, staring, talking to someone else, the hijinks of your cat/dog, and what's going on in your room, and we can hear your phone, your TV, your roommate, your cat/dog...!

When you log into the meeting, please automatically click on the microphone icon and the camera icon so that a red line appears over those indicating they are off. Now you can watch the presentation without everyone also watching you.

Submitting Third Monday Review Photos Into Competition

Several members have noted that they are having difficulty with entering a photo in a monthly competition that has previously been submitted to the Third Monday Review. To do that, the competition image must be selected from your Image Library on the LPS website, not uploaded again from your computer. If you have made changes to your Third Monday photo and want to enter that in the competition, which is allowable, you need to delete the first image from your Image Library before submitting the updated photo in the competition.

Newsletter Index

To find articles in previous issues of the LPS InFocus newsletter, go to the Newsletter Index on the website. To find a specific item, the index shows the year and month of the issue of the newsletter. In order to look at the article in which you are interested, you then need to go back to Newsletters and select the designated issue. The index goes back to 2016

LPS Website Discussion Forums

Log in to www.lps.cc as a member.

☞ Click on *Discussion Forums*

☞ You can select any of the headings, such as *Upcoming Photo Opportunities & Events* or *Meet & Shoot*

☞ Click on *View Topics* to see the posts.

If you would like to receive notifications with the latest posts for that topic, click on the Subscribe button.

The board decided to auto subscribe all members to the Field Trips heading, but if you do not want to receive notifications of those posts, click on Edit Subscription and choose your desired option.

LPS InFocus The e-Newsletter for the Loveland Photographic Society

EDITOR

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Newsletter issues available at

<https://www.lps.cc>

LPS Speaker Recordings

Most meeting presentations have been recorded for viewing by members only. You can find links to the videos on the LPS website; go to **Membership>Resource Links>Videos**. Please *do not share* these links with non-members unless they are marked as shareable in the list. Regretfully, the Q&A session with J.R. Schnelzer at the July meeting did not get recorded.



Our Facebook group **Members of Loveland Photographic Society** provides information on club meetings and events and is a place to share your photos and initiate conversation about photography topics that interest you. You must be a current member to join the group.

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 www.lps.cc website and click on **Membership > Join or Renew**. Annual dues are \$45 or \$60 per couple. Membership dues may be paid by credit card online, mailed to the P.O. box address on page 3, or by cash or a check made out to Loveland Photographic Society and given to the LPS treasurer.