

LPS INFOCUS

LOVELAND PHOTOGRAPHIC SOCIETY
MONTHLY NEWSLETTER

OCTOBER 2025

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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*

Monday, October 13

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/](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)

[j/93226580276?](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)

[pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)

Monday, October 20

Third Monday Photo Review

6:30–8:30 PM

[https://us06web.zoom.us/](https://us06web.zoom.us/j/95087721084?pwd=eXIIMndWenQyaCt6WUV6Rmp)

[j/95087721084?](https://us06web.zoom.us/j/95087721084?pwd=eXIIMndWenQyaCt6WUV6Rmp)

[pwd=eXIIMndWenQyaCt6WUV6Rmp](https://us06web.zoom.us/j/95087721084?pwd=eXIIMndWenQyaCt6WUV6Rmp)

[penlWdz09](https://us06web.zoom.us/j/95087721084?pwd=eXIIMndWenQyaCt6WUV6Rmp)

Tuesday, November 4

LPS Board Meeting

Perkins Restaurant

2222 W. Eisenhower, Loveland

6:30 PM

Open to All

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.

Photo by Ardeth Carlson

Be the Judge

October Presentation

ARDETH CARLSON, PROGRAM COMMITTEE

It is probably safe to say that every member of LPS has at least once had a disagreement with the results of a competition! There are frequently questions about a score or why one photograph was placed higher than another or why a photo was disqualified. While judging a photographic image is not based on cut-and-dried facts, there are features that an experienced judge looks for in a well-executed photograph.

At the October meeting, we will be showing the judge training PowerPoint slideshow that was updated earlier this year by a three-member committee. Although not every LPS member aspires to be on the judging roster for our monthly meetings or has the necessary experience and expertise to serve as a judge, this will provide a view of how judges are meant to approach the task of judging our competitions and give everyone an idea of how to select your own photos to submit in future competitions. The “score card” shown below will be provided at the meeting for the judging practice.

The training presentation includes a description of the three main elements of impact, composition, and technical quality. Attendees at the meeting, both in person and online, will have the opportunity to comment on and score example photos. Rob Huffsmith, the Competition Chair, will be available to answer questions about the LPS competitions, and you are encouraged to share your own views and suggestions about our competitions for next year.

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. The link to join the meeting online via Zoom is always found on page 1 of this LPS InFocus newsletter.

Impact

- 5—elicits very little emotional response
- 6—average, not a significant element
- 7—evokes above-average emotional response
- 8—evokes strong emotional response
- 9—evokes immediate exceptional response

Composition

- 5—displays little or no use of basic elements of composition
- 6—average, includes some effective use of compositional elements
- 7—includes above-average use of compositional elements
- 8—compositional elements used in a highly effective way, with few drawbacks
- 9—exemplary choice of compositional elements to convey the intended message

Technical Quality

- 5—below average; issues with basic technical quality elements
- 6—average quality; some issues such as unintentional soft focus, poor color or tonal range, distracting choices in post-processing
- 7—above average technical attributes
- 8—strong technical attributes with few flaws
- 9—exemplary technical attributes

From the Board of Directors

Election of LPS Officers for 2026

The slate of members standing for elected LPS offices for 2026 now stands as follows:

President—J.R. Schnelzer

Vice President—Dave Clack

Secretary—Jerre Johnson

Treasurer/Membership Chair—Tim Kathka

Election of officers takes place at the November meeting. Chairmanship of the other board member duties is by volunteer rather than election.

Currently only one member of the Program Committee remains for 2026. If you are interested in joining the committee, talk to Ardeth Carlson for more information.

If you are interested in running for any of the elected offices or volunteering for any of the committees or chairs, speak to any members of the board or email the LPS secretary, Jerre Johnson, at jerrejohnson.colo@gmail.com.

Change in December Meeting Date

It's a party! The meeting for December is being changed from the usual second-Monday night to Saturday night, December 6. It will be helpful to Planning Committee members to have this special meeting on a non-work day so there is more available time in the afternoon to make all the arrangements and set up the facilities.

Although plans are not firm as far as meeting specifics, we expect to have food, a special opportunity to include spouses and partners, time to visit, a member print exhibition and a non-judged digital showcase, and a silent-auction fundraiser, in addition to our judged competition. If you are available to help with planning, contact ardeth.carlson@gmail.com.

Be sure to put December 6 on your calendar and plan to join us for a fun end-of-year celebration.

Changes to LPS on Facebook

In 2019, a Facebook group called Loveland Photographic Society was set up using Meta Business Suite. This was set up as a public page, so to avoid having two LPS pages, the private group name was changed to Members of Loveland Photographic Society, and the rules were drawn to restrict members to those who are current members, deleting people who left LPS and sending rejection reply notes to non-member requests in which we invited them to see our website and consider joining.

Creating posts for the public Loveland Photographic Society group is cumbersome and complex, and we haven't had a post from any nonmembers or from LPS since 2023. We have had a number of requests to join Members of Loveland Photographic Society by people who are not and never have been members and have had limited activity by members.

In discussion with the Board, it seems that it is not helpful to have two separate LPS Facebook groups. It was decided that it is more appropriate to have single group that is open to the public so nonmembers can see information about our meeting presentations and we can generate interest in LPS. Meta Business Suite, which is very cumbersome and not easy to navigate, has made it impossible for us to disable, deactivate, or delete that account or even rename it to something else. However, that is the one we wish to discontinue using.

To that end, we will be renaming the current Members of Loveland Photographic Society to the new name Loveland Photographic Society Interest Group, and that is the only group we will be promoting in the newsletter and on our website. The rules have also changed so that people requesting to join will not be required to be a member of the club. Our Publicity Chair will then only post information about our monthly presenters on that group. We want to make it easy for the public to find us and learn what we are about. We would also encourage members to post photos and photo tips on the LPS Interest Group Facebook page.

Corrected LPS Business Cards

Due to an inadvertent snafu with the QR code on the newly designed LPS business cards, new cards with a correct code have been printed and will be available at the club meetings. If you have taken some of the first batch of cards, it does contain our website address to access our club information. Members are encouraged to take some of the new cards to keep on hand when you are out and about with your camera and want to share information about LPS with other photographers you meet.

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

Loveland Photographic Society
P. O. Box 7604
Loveland, CO 80537

LPS Facebook Group

<https://www.facebook.com/groups/237033251716/>

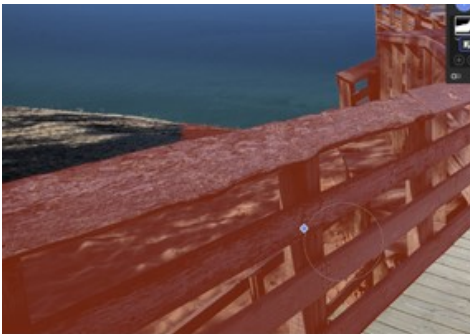
TECH TIPS with MIKE TESKA

Selecting Masking Edges Using the Pen Tool

The AI assisted masking tools in Lightroom (Lr) and Photoshop (Ps) are getting better all the time. But they still aren't perfect, and sometimes they don't work very well at all! I often run into situations where I need to make a line for a mask to separate objects to edit. Here are some ways to do that.



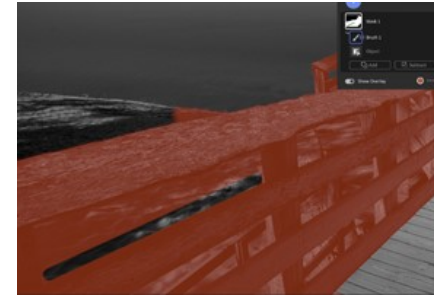
In Lr and Ps, try the Select Object tool. Sometimes this works well; sometimes it needs some cleanup. If you've got straight lines along the object and you want to remove the areas around it, in Lr try using subtract (from mask) a linear gradient, making the gradient transition very small so as to make a strong edge. But what if I have an inside area I want to mask? Let's say I want to mask/select the walkway in this image and edit it separately from the background. My goal is to select the walkway, including the side rails, but NOT the beach in the background.



The automatic tools might not differentiate well enough to recognize the wood rails as separate from the background beach. So the exercise is to remove (subtract from the selection/mask) the area of background beach. If I use the Select Object tool in Lightroom, I get this selection. In Lr, be sure the Show Overlay slider is turned on. The default is a somewhat transparent red overlay, though this can be changed by clicking the "... " button. This is not a very good selection.

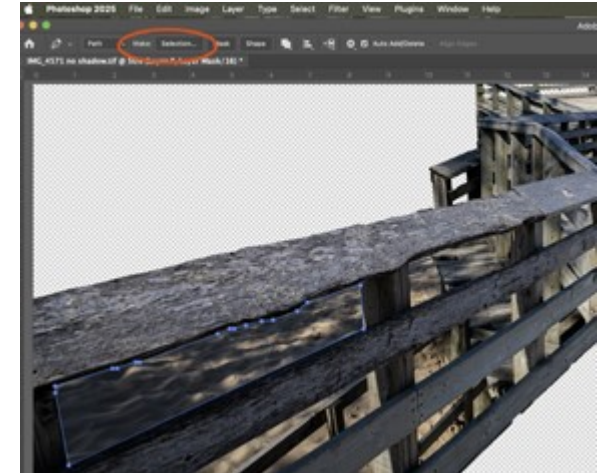


I tried using the subtract luminosity range, but due to the shadows and brighter areas, this didn't work so well either. I also tried subtracting a color range, but also got similar disappointing results. You can hold the shift key and drag an area to select a range of colors or luminosity to select to subtract. Use the Refine slider for colors or the luminance range for luminance to fine tune your selection. This isn't giving the result I want, so what to try now?



I can use a brush to subtract from a mask/selection. To get a sharp edge, set the feather (Lr) or hardness (Ps) to a small (Lr) or high (Ps) number. Then brush on the image areas to select. If you've got a long straight line, click the brush along one end of the line, then shift-click on the other to get an automatically drawn straight line (with your brush settings) from the first point to the second. This is good, but on the inside corners, the curvature of the brush prevents getting a good sharp selection in the corner.

This is where going into Ps and using the pen tool can make things easier. This tool allows you to draw straight lines between the points you click.



You can have as many points as you like on the line you want to draw. Nice thing is, as you add them, you can adjust the position of a point using the cursor control keys. This allows for precise location of the point. If you make a mistake, hit the delete key (Mac) or backspace key (PC) to remove the last point.

Tech Tips—continued

Once you've made the shape you want along the edges of your object, press the Make: "Selection" button at top of the window. Then select the mask you want to modify (click on it), select a brush and the appropriate color (black or white, depending on what you need for your mask) and paint on the mask. The selection made using the pen tool restricts the painting to only affect the area within the selection. Presto—you've got a sharp selection of the inside corners and the entire area, including any irregularities on which you have placed points with the pen tool.

If you have further questions about this great tool, contact Mike.

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.

Share Your Submerged Flower Photos

If you attended the September meeting, have you tried the submerged flower technique demonstrated by Stephanie Cox? If so, I would love to include your photos in a future issue of LPS InFocus.

If you weren't able to attend the meeting or you don't have the list of supplies and techniques handout from the meeting, you can find that list on page 8 of this newsletter. In addition to the information supplied by Stephanie, additional notes have been added to highlight tips Stephanie gave during the demonstration.

Send your photos to ardeth.carlson@gmail.com. You are welcome to submit more than one photo. It would be interesting to see how members experiment with techniques learned at a club meeting.

Join the Photo Scavenger Hunt

ARDETH CARLSON, PROGRAM CHAIR

A new activity, a Quarterly Photo Scavenger Hunt, is being introduced for LPS that will begin in January. Members are invited to sign up between now and the December meeting to participate in the first quarter event, at ardeth.carlson@gmail.com or at a meeting.

Depending on the number of members who sign up, the participants will be divided into small groups that will then work together to collect a set of photos to fill a list of images. Each group's collection should have one photo for each item on the list, if possible. The photos should be taken between January 1 and March 1, and the collection will be sent to me.

Before the December meeting, the photographers who have signed up will be assigned to groups. If this is a small number of people, the group sizes might be as small as two or three; if there are more signups, groups could be 5 or more. The list of items to photograph will probably be 8 to 10, for this first trial event. Members who are interested in participating can indicate if there are other members that would like to be in a group.

Each group can decide how to operate, whether each member can take as many of the photos as they can and then the group will select the ones for their collection, or they can assign specific items to each group member. Groups who live locally could communicate via email or online get-together or could meet for coffee to make plans and look at photos. Members who live out of our area can participate online with their group. The list of items or clues to items will be provided to all groups on January 1.

The winning collection will be based on the number of list items successfully photographed and on originality, creativity, and some degree of technical quality! All of the group collections will be shown at the March 9 meeting and the winners will receive a prize of some kind (yet to be determined!).

If there is good interest in this first quarter event, the scavenger hunt will continue for a second quarter from April through June with the new signups.

Highlighting an LPS Competition Rule

It is important to know the rules of a competition before entering, but especially when participating in a long-standing competition, it is easy to overlook some of them.

LPS rule #5 says: "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."

This applies even if the photographer enters a photo in one category and then enters the photo in a different category, in which case it will be disqualified. It also means the photographer cannot make some changes to the photo and resubmit it in the same year.

This does not apply to photos submitted in the Third Monday Review sessions because that is not a competition.

Because it isn't easy to remember what photos have been entered during the entire year, my method of ensuring that I do not resubmit a photo that I have previously entered is to keep a specific folder with a copy of the photos I have submitted to LPS, along with a notation of the month and year I submitted it, or use a Lightroom or Photoshop collection to keep track.

October Photo Opps

October 11—Downtown Pumpkin Festival
5th Street in front of the Loveland Museum
<https://www.downtownloveland.org/pumpkinfestival>

- Pumpkin carving, including three artists creating stunning pumpkin sculptures
- Group/Family Costume Contest at 1 PM
- Pumpkin Pie Eating Contest at 3:00 PM!

This is a good opportunity for fun street/ photojournalism photographs!

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

October Competition Categories

Open Projected (included every month)
Travel (rotating category)

Monthly Topic: Fall Spectacular

Submission Deadline

Before Midnight Monday, October 6

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.

October 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 October competition:

Group 5—Gerald Baumann, Ardeth Carlson, Dave Clack, Max Coopwood, Kevin Fettig, Laurie Paulik, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson

Group 4—Jenny Anderson, James Camp, Russell Crawford, Kurt Flock, Robert Huffsmith, Jerre Johnson, Tim Kathka, Dan O'Donnell, Malcolm Patten, Josemaria Quera, Marc Rockkind, Alan Schuppan, Mike Teska, Dave Van Riper, Guy Wagner

Group 3—Tim Hitchcock, Bob McDonnell

Group 2—Jim Roode, E. 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, and those photos will be published in the LPS InFocus newsletter. 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

November topic: Macro Images

The December competition will feature a judged Best Of, which can be a photograph you have submitted during the 2025 competitions or another photo you consider one of your best images.

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

LPS General Competition Rules

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

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.

October Competition Travel Guidelines

A Photo Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations.

Content guidance:

- If the image is predominantly or exclusively a land-, sea- or cityscape, these "scapes" must include characteristic, distinctive and recognizable physical features, although it is not necessary that the image identify the exact location.
- Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent.
- Images that predominately or exclusively depict animal populations are allowed, if the animals are in their native environment and are characteristic of that country, region, or continent.
- Portraits or other close-ups of people or objects, in addition to meeting the above paragraphs as applicable, must include elements depicting some of the surrounding environment to make it obvious that the image was not taken in a studio setting.
- Images from events or activities arranged for photography, or of subjects directed or hired for photography, are NOT allowed.

- Time exposures are allowed, if they do not dominate the image as a special effect (star trails, for example, are a dominating effect).
- Highly distorted images such as those produced by fish eye lenses are NOT allowed.

Editing guidance: 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 colour

Setup For Submerged Flower Photography

[Instruction Sheet from Stephanie McCollister Cox, with additional notes made from September meeting observations]

CAMERA EQUIPMENT NOTES

- Camera lens—a macro lens is fine but not essential for this type of photography, but the lens should be able to focus with your camera set fairly close to the tank, at least within 3 to 5 feet from the front of the tank
- Tripod
- Stephanie used a remote shutter release so she could observe the movement of the milk and ink through the water without having to look through the viewfinder or the camera screen. Be sure to check the images as you shoot in case you want to make adjustments to the lighting or flower placement before taking a large number of shots.

CONTAINERS

- Vase
- Fish tank, small and large

SUGGESTION: Stephanie's small tank was a Pronetcus 2-gallon Betta fish tank, purchased from Amazon. For a slightly larger one, consider this 3-gallon tank: https://www.amazon.com/dp/B0CXSRLKLT?ref=ppx_yo2ov_dt_b_fed_asin_title&th=1

LIQUID MEDIUMS

- I like half-and-half for the milk, but you could use 2% or oat or any other milky white fluid
- Acrylic ink
Pros: Vibrant colors, mixes well
Cons: Very staining; contains micro plastics
- Food coloring
Pros: Mixes well with the milk or half-and-half, very affordable
Cons: Staining, dull colors
- Florescent inks (these will require the use of a black light to illuminate them)

APPLICATION TOOLS AND OTHER SUPPLIES

- Pipettes (found in the paint section of Michaels), syringes, or eye droppers
- Paper towels, regular towel
- Small plastic tray, small containers to hold colored inks
- Denture cleaning tablets (to clean the tank at the end of the shoot)

NOTE: Stephanie poured a small amount of ink into small bowls to draw the ink into the pipette; at the end of the shoot, she poured the remaining ink back into the bottle. You can also purchase very small funnels to pour the ink into the bottle.

SECURING THE FLOWERS IN THE TANK

- Flower frog (comes in different sizes and shapes, including metal base with metal pins or glass bases with holes)
- Bolt with string

ADDITIONAL SUGGESTION: Flower putty used by flower arrangers. Stephanie used both types of frogs, and in one case, using the glass frog, she pulled the end of the flower stem through the hole and secured it on the bottom of the frog with painter's tape to secure the flower from floating to the top of the tank.

CHOICE OF FLOWERS AND PLANTS

- Seasonal or themed flowers
- I prefer flowers that offer a petal "ramp"

SUGGESTION: Glean flowers from your garden or visit the floral section of grocery stores, which sometimes offer clearance bouquets that are still in good shape for photography.

LIGHTING

- Can be done with natural light but pay attention to reflection in the glass
- Off-camera flash can be used
- I use a strobe, level with the tank and slightly to the front
- I supplement the light using an LED on the opposite side of the tank

BACKDROP

- Black card
- Colored or patterned card

NOTE: Using a backdrop prevents unwanted objects or light behind the tank from affecting the colors and shapes in the flower image.

PREPARING TO SHOOT

- Fill the tank half full and then place the flower arrangement
- The flower arrangement is going to shift when you add the water
- Slowly add more water until the flowers are covered
- Adjust the arrangement so the flowers are close to the front of the tank
- Clear off the bubbles from the front and back of the tank
- Wipe off any stray droplets from the outside of the tank

NOTE: Stephanie used a flat cake spatula to remove bubbles from the water. Bubbles collecting on the flower can also create interest, depending on your personal preference, but avoid floating bubbles.

CAMERA SETTINGS

- Aperture can be set at your preference. Once the water turns milky, depth of field becomes less of a variable. I usually shoot at f/11 but have gotten nice results with f/4 or f/5.6.
- Shutter speed can also be at your preference. The milk will stream slowly off the petals, so the only advantage to a longer shutter speed would be to soften the look of the moving milk around the flowers. I use my strobe with a shutter speed around 1/200.
- ISO is 100
- White balance on Auto (when shooting RAW) or try Daylight if shooting JPEG

NOTE: You can set your camera for interval shooting, but then you lose the ability to take a shot at moments when you particularly like the position or shapes of the colored streams.

APPLICATION OF THE MEDIUMS

- Add small amounts of half-and-half using the pipette. Be sure to remove as much air as you can from the pipette and wipe the outside of the pipette before inserting it into the water.

Submerged Flower Photography (continued)

- Fill the petals with pools of the half-and-half and wait for it to stream.
- Using some color theory, add small amounts of food coloring or acrylic ink to mix with the half-and-half, selecting ink colors to coordinate or contrast with your flower colors

TECHNIQUES

- After you've added some of the half-and-half and/or color, try inserting an empty pipette and blow clear water around the tank
- Run a syringe full of half-and-half or ink down the glass
- After things are murky, stir things up by dropping a denture cleaning tablet into the tank.

NOTE: Stephanie poked the tip of the pipette down into the middle of the flower petals so the milk and ink colors poured out from the center of the flower rather than from the top level of the water

POSTPRODUCTION

- Most of the work in postproduction will be cleaning up unwanted bubbles or debris.

NOTE: You might also need to adjust the lighting in your image or make other desired tweaks. If all of your shots have similar lighting, you can create edits in Lightroom or Photoshop on the first photo and then do a batch edit on your other photos.

OTHER NOTES:

Youtube Tutorials:

Lori Lankford: <https://www.youtube.com/watch?v=6LJjYV13wj0>

Video includes preparation, techniques, and post-processing. Lori likes to include handheld shots and gives suggestions for taking closeups from different directions to get different effects. She also demonstrates how she processed her images.

Angi Wallace: <https://www.youtube.com/watch?v=0RWNE6jencM>

Watch this one for inspiration; this does not describe the process.

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
western-exposure@hotmail.com

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
ardeth.carlson@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/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 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. In the Pictorial Print Division, the club may submit 4 images in each of the 5 categories.

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 if you win an award.

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.

LPS September 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 September judges Dan O'Donnell, Ruth Sprain, and Mike Teska.



BOS Topic, Group 4
Marc Rochkind



AOM Topic, Group 4
Kevin Fettig



BOS Topic, Group 5
J.R. Schnelzer



AOM Topic, Group 5
Lisa Schnelzer

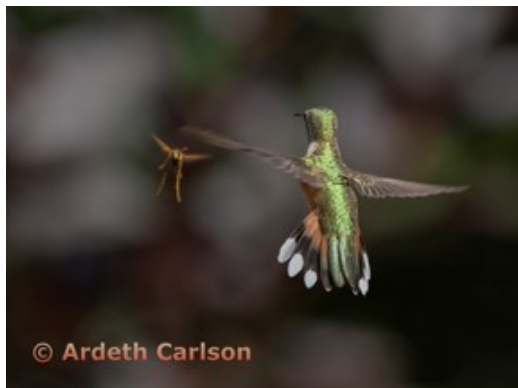
TOPIC: LONG EXPOSURE



BOS Topic, Group 3
Jenny Anderson



AOM Topic, Group 3
Tim Hitchcock



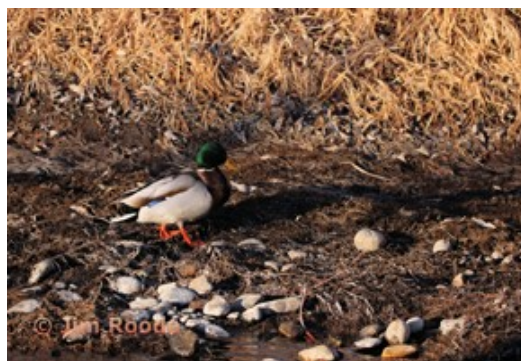
BOS Nature, Group 4
Ardeth Carlson



BOS Nature, Group 5
J.R. Schnelzer



BOS Nature, Group 3
Jenny Anderson



BOS Nature, Group 2
Jim Roode



AOM Nature, Group 5
Max Coopwood



AOM Nature, Group 5



AOM Nature, Group 4
Mike Teska



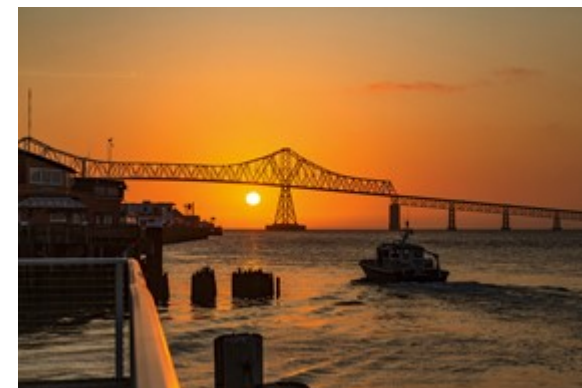
AOM Nature, Group 3
Kevin Clarke



BOS Open, Group 4
Alan Schuppan



BOS Open, Group 5
Jeff Stephenson



BOS Open, Group 3
Jenny Anderson



AOM Open, Group 4
Russell Crawford



BOS Open, Group 2
E. Wayne Snodderly



AOM Open, Group 5
Ruth Sprain



AOM Open, Group 3
Tim Hitchcock

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

Ardeth Carlson

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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.



Our Facebook group provides information on club meetings and events and is a place to share your photos and initiate conversation about photography topics that interest you. With a new name, **Loveland Photographic Society**

Interest Group, it is now not required to be an LPS member to join the Facebook group, although for technical reasons it is still designated as a private 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