

LPS INFOCUS

LOVELAND PHOTOGRAPHIC SOCIETY
MONTHLY NEWSLETTER

APRIL 2026

In this issue:

Photoshop: Tips & Techniques	
Presentation by David Clack.....	2
Meeting Greeters	3
New Publicity Chair	3
Changes, Third Monday Photo Review	3
Macro Photo Shoot, May Meeting	3
2026 LPS Competition Judges	3
Welcome New Members	3
LPS Contact Info	3
Tech Tips: Luminosity Masks	4
Photojournalism Rules	5-6
2026 LPS Youth Showcase Winners	6-8
Competition Corner	9
LPS General Competition Rules	10
Judge Qualifications	10
LPS Membership	10
LPS March Competition Winners	11-13
PSA Interclub Information	14
PSA Competition Tips	14
2026 PSA Photo Festival	14
Reasons to Join PSA	14
Round 2 PSA Interclub Results	15
General Club Information	16
Third Monday Review	
Zoom Meeting Guidelines	
Newsletter Index	
Discussion Forums	
Speaker Recordings	
LPS On Facebook	
Join the Club	



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*

Monday, April 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/j/93226580276?pwd=eWxtbVYzTGpWbWlYy3lscGNwbWZ Rdz09>

Monday, April 20

Third Monday Photo Review

6:30–8:30 PM

<https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUUV6RmppenlWdz09>

Tuesday, May 5

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.

Questions about LPS?

Email info@lps.cc



Photoshop: Tips and Techniques

APRIL PRESENTATION BY DAVID CLACK

ARDETH CARLSON, PROGRAM CHAIR

David will share valuable insights on how to elevate the quality of your images through post processing in Photoshop. His guidance will focus on practical methods to refine photographs, ensuring they achieve a professional look.

One of the key advantages David will discuss is the use of adjustment layers in Photoshop. Adjustment layers allow for non-destructive editing, meaning changes can be made without permanently altering the original image. This technique provides greater flexibility and control over the editing process, making it easier to fine-tune colors, brightness, and contrast.

David will also explain how to create masks using Gaussian blur. By applying Gaussian blur to masks, users can achieve smooth transitions and blend adjustments seamlessly within specific areas of an image. This approach enhances the overall appearance and helps highlight important details without harsh edges.

Influenced by Ansel Adams and the zone system, much of David's early work was created using a 4x5 Toyo large-format field camera. As photographic technology advanced, David embraced digital photography, utilizing the Canon 5D Mark II to capture subjects that might have been missed with traditional large-format equipment. Notably, some recent portfolio images were even captured using a cell phone. Now retired, David enjoys spending time with his lovely wife and family. Photography remains a beloved hobby, allowing him to continue expressing his creativity and passion outside of a professional setting. Those interested in viewing his artistic work can visit his website at <https://davidclackphotography.com/>. David's full profile can be found in the January 2026 issue of InFocus.



The meeting will be held at our usual venue in the Trinity United Methodist Church, 801 Cleveland Avenue, Loveland, in the lower level. Come for a social time at 6:00 PM; the meeting begins at 6:30 with any business, followed by the competition results slideshow and David's presentation.



Photos © David Clack

From the Board of Directors

Meeting Greeters

When we have first-timers at our meetings, whether new members or guests, we would like to be sure they feel noticed and welcomed. We appreciate our greeting host Bill Lundquist and would like to add more member volunteers to help out with being a friendly face of LPS to make sure everyone has the opportunity to interact with others during our social time. If you are interested in helping welcome attendees at our meetings, email info@lps.cc, where you will be directed to the appropriate resource.

New Publicity Chair

Not only is Eden Schmidt a new member but she has also agreed to take on the role of Publicity Chair. We have intermittently had an actual publicity chair, and with the resignation of Kevin Fettig, we are delighted for Eden's willingness to assume this office. Be sure to welcome Eden when you see her at our meetings, and she would probably welcome suggestions for ways to publicize and promote LPS in the NoCo photography community.

Changes for the Third Monday Photo Review

Mike Wilcox, long-time LPS member and moderator of the Third Monday Photo Review session, has notified the Board that due to increased personal responsibilities, he will be stepping down as the TMPR moderator. Mike has served LPS as a mentor for more than a dozen years, and his excellent guidance has benefited many LPS members.

Ardeth Carlson, who has attended TMPR meetings since 2016, will temporarily host the sessions until more long-term plans can be developed, so please continue submitting your photos and joining our online meetings.

Macro Photo Shoot at May Club Meeting

The May LPS meeting will feature the opportunity to do some actual photography at our meeting. This is an activity that proved to be popular at our August 2024 meeting.

Members are invited to bring their cameras and tripods to participate in the activities. A dedicated macro lens is not essential but the lens you use should be able to focus fairly close to your subject.

Tables will be set up in our meeting room with a variety of objects to photograph, such as flowers, glass, feathers, lures, and seashells, along with different backdrops, tabletop lights, and lightboxes and a water & oil setup. You are welcome to also bring objects with which you would like to experiment or can share with other photographers for the evening. If you bring lighting or macro equipment, you might want to label them with your name.

Participants can move from station to station or spend time on their own setup. If you don't wish to do any actual photography, you are welcome to observe the activities and perhaps take away some tips and techniques to try later.

If you want some advanced information on macro photography, here is a helpful online article: <https://digital-photography-school.com/macro-photography-for-beginners-part-1/>

For more information about the meeting photo shoot, contact the Program Chair at ardeth.carlson@gmail.com.

2026 LPS Competition Judges

If you are interested in becoming an LPS judge, the qualifications are listed on our website under **Competitions>Detailed Rules>Judging Process** and also on page 10 of this newsletter. The Competition Chair makes the final decision as to whether applicants meet those qualifications. Email Rob Huffsmith at rhuffsmith2@gmail.com with questions about judging.

New Members

We are happy to welcome these new members:

Eric Houck
Eden Schmidt

LPS Board of Directors

ELECTED OFFICERS

PRESIDENT
— J.R. SCHNELZER
VICE PRESIDENT
— DAVE CLACK
TREASURER/MEMBERSHIP
— TIM KATHKA
SECRETARY
JERRE JOHNSON

CHAIRPERSONS

PROGRAMS
— ARDETH CARLSON
COMPETITION
— ROB HUFFSMITH
WEBMASTER
MIKE TESKA
PROJECTIONIST
— BRYAN JOHNSON
MENTOR
— OPEN
PSA REPRESENTATIVE
— LISA SCHNELZER
YOUTH SHOWCASE
— RUTH SPRAIN
NEWSLETTER
— ARDETH CARLSON
FIELD TRIPS
— JIM ROODE
PUBLICITY
— EDEN SCHMIDT
GREETING HOST
— BILL LUNDQUIST
FORUM DIRECTOR
— INGRID JACOBSON

Mailing Address

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

Loveland Photographic Society Interest Facebook Group

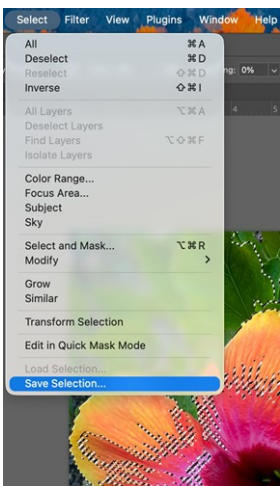
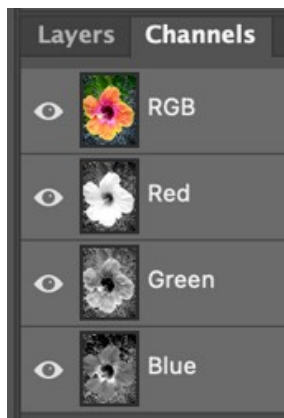
<https://www.facebook.com/groups/237033251716/>

TECH TIPS with MIKE TESKA

Luminosity Masks In Photoshop

Luminosity masks select portions of an image based on how bright they are. Creating luminosity masks in Photoshop is a little tedious but gives you great flexibility in selecting portions of an image to edit.

Let's make a mask to select the brighter parts of an image. First, go to the channels tab in your layers section. Then Ctrl (PC)/Cmd (Mac) click in the RGB thumbnail. This will make a selection of the brighter parts of the image. The "marching ants" appear around the selection.



To save this selection, go to the "Select" menu item along the top of the Photoshop window and select "Save Selection" from the dropdown menu. I've chosen to call this "Luminosity 1." When you click Save (leave the operation as "new channel") notice that a new layer appears in the Channels tab called "Luminosity 1."

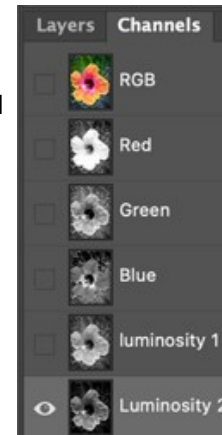
This luminosity mask is not just black or white but contains many shades of gray as well. This will provide a natural-looking transition when using this mask to apply an adjustment to the image.

Using my example image, here is what my Luminosity 1 mask looks like. The brightest parts of this mask are the brightest parts of the image, and being white, more of the adjustment will be applied to the image through the whiter areas of the mask.



But let's say I want to really just focus on the brightest areas of the image. I can do that by creating additional luminosity masks, each refined to focus more on the bright areas and less on the darker areas.

To do this, load the first luminosity selection by holding Ctrl (PC) or Cmd (Mac) and click the thumbnail of the Luminosity 1 channel layer. This selects the "Luminosity 1" selection. The marching ants appear again. Next, hold the Shift/Alt/Ctrl (PC) or Shift/Opt/Cmd (Mac) and then click on the thumbnail of the Luminosity 1 channel layer again. To save this selection, go to the "Select" menu item along the top of the Photoshop window and select "Save Selection" from the dropdown menu. I've chosen to call this "Luminosity 2." As with Luminosity 1, when you click Save (leave the operation as "new channel"), a new layer appears in the Channels tab called "Luminosity 2." This version of the luminosity mask has fewer white areas and much more dark areas. This has the effect of masking less of the brighter tones (only the brightest remain white) and further darkening (masking) the effect of the adjustment layer with which this mask is being used. You can continue this process of refining the luminosity selection as many times as you'd like.



What if you'd like to select the darker portions of an image using luminosity masks? The process is very similar to the above. First, Ctrl (PC) or Cmd (Mac) click in the RGB thumbnail. Then invert the selection by pressing Ctrl+Shift+I (PC) or Cmd+Shift+I (Mac). Save this as a selection as described above. I named it "Dark 1" for this example.

This mask can be refined in the same way as the brighter masks. First, load the selection by Ctrl or Cmd clicking on the "Dark 1" channel layer. Then press Shift/Alt/Ctrl (PC) or Shift/Opt/Cmd (Mac) and then click on the thumbnail of the "Luminosity 1" channel layer again. This refines the mask to focus more on the dark areas. Here are the results for this example image for "Dark" and the refined "Dark 2" masks.

If you have a question about Lightroom, Adobe Camera Raw, Photoshop, or the LPS website, others no doubt have the same question. Please email me at info@lps.cc and I'll answer them.

Happy editing!



Photojournalism Rules

ARDETH CARLSON

There are multiple descriptions and types of photojournalism. In the traditional sense, we usually think of it as photographic images that accompany a written article to visually illustrate and often accompany a written news article. In PSA and LPS photojournalism competitions, the photo itself needs to stand alone to tell a story.

The following is the PSA description:

Images with informative content and emotional impact reflecting the human presence in our world. The journalistic (story-telling) value of the image receives priority over pictorial quality. Images that misrepresent the truth, such as those from events or activities arranged specifically for photography or of subjects directed or hired for photography are not eligible.

Street photography and photojournalism might overlap somewhat, but photojournalism concentrates on newsworthy, factual situations.

Some PSA competitions include a subcategory of Human Interest: *When Human Interest is specified, those images depict a person or persons in an interactive, emotional or unusual situation, excluding sports action.* It is more akin to street photography in that the focus is on the person rather than the action, but storytelling and emotional impact is still paramount. In our LPS PJ competition, human interest images are accepted as well as general photojournalism images but are not in a separate section.

Photojournalism (PJ) Content

Informative content indicates subject matter that tells a story. It could be news, such as an accident or community activity, a protest, or other types of events, or it could be a story of social issues, sports events, or just human life in general, but it should capture something that is truthful, relevant, and photographed as it occurs. A studio portrait is not acceptable in a photojournalism competition.

While the story component is assessed first, technical and artistic quality should not be ignored and generally enhances the strength of the story.

Image Strength

As with most genres of photography, storytelling is very important in creating a compelling image.

Although “reflecting the human presence” does not mean a person or people must be in the photo, evidence of human presence should be a strong element, and there should be a sufficient visual to tell a story about what is happening that affects or is effected by the presence of humans.



This wildfire image would fit the traditional description of photojournalism, especially accompanying a news story about the fire, but would not fully meet the PSA definition, as it doesn't have a strong human component. It could be a stronger PJ image if it included a plane dropping water or fire retardant or firefighters in action or if the fire was burning a building or vehicle.

Even though the sandhill migration is news, it is not a strong PJ image in PSA without any obvious indication of human presence; to say it affects the farmers' cornfields or brings incredibly loud noise to humans is not enough of a human presence for a competition photo. If the story needs to be explained, it probably is weak as a stand-alone image.



This is an adorable image of a red-headed boy and his red-headed dog, but there isn't a strong story.

Grandpa going for a run with a happy granddaughter and happy dog has a much stronger human interest story.



This image includes both informational content (shearing an alpaca) and emotional impact (interest? curiosity? even sympathy?). The exact activity might be something that the viewer is not familiar with, but the photo conveys a sense of the story by the inclusion of the setting, tools, and animal restraints.

An activity that is specifically arranged and staged for photography and is not occurring as part of a normal activity is not acceptable as a PJ photo. A photo taken at a historic reenactment event is an appropriate subject as long as the actors have not been hired specifically for photographers.

Photojournalism Rules (Cont.)



Posing is different from staging. It is acceptable to ask the subject to look at the camera or acceptable to photograph a group holding up signs at the event. It would not be acceptable to ask the participant to come back with her sign on a different date and time than the event is occurring in order to

have better lighting or a different background.



Generally, capturing the facial expressions of the subject helps add to the emotional impact and drama of the image, but sometimes the context and body language provide that element of storytelling and impact.

One of the guidelines of the photojournalism category is that the storytelling is more important than the pictorial quality. It would be up to the opinions of the judges to decide how to apply that to a specific competition image.



Post Processing PJ Images

The PSA rules:

Processing or editing is limited to making the image look as close to the original scene as possible, or complete conversion to greyscale monochrome.

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 or lens distortion
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the integrity of the original scene.

...

Editing Techniques That Are Not Allowed:

- Removing, adding, moving or changing any part of an image, except for the eligible techniques
- Blurring or darkening parts of the image during processing to obscure elements in the original scene
- Partial color or partial toning
- Unnatural color, extreme saturation or desaturation

More complete information and examples of do's and don't's are available at

<https://www.psa-services.org/ES/>

A **Gallery** of top photos (check out both "Awarded" and "Accepted" images) in a PSA photojournalism exhibition can be viewed at

<https://psaphotoworldwide.org/page/ollie-fife>

If you have further questions about photojournalism, you can email me at ardeth.carlson@gmail.com.

Since I will be one of the LPS competition judges in April, I do not want to give specific advice on photos you plan to enter in the April monthly topic.

Ardeth is one of a team of instructors in a new PSA online Advanced Photojournalism course under the direction of Jennifer Fawkes.

Congratulations to the 2026 LPS Youth Showcase Winners

Judging for the LPS Youth Showcase was held on March 21st. Ardeth Carlson, Lisa Schnelzer, and J.R. Schnelzer served as judges. Over 230 digital images and over 56 prints were submitted from eight high schools in northern Colorado.

First through 4th place winners were named in six categories for both digital and print photos. The winners receive ribbons, and 1st place winners also receive a \$25 Jax gift card. Winning images are entered in the PSA Youth Showcase, in which they compete with photos from other clubs nationally and internationally. Photos that receive awards there will be recognized at the 2026 Photographic Society of America annual Photo Festival in Las Vegas in September.

The LPS Best Senior Award is given to Margo Feaster from Mead High School. Margo will receive a \$250 award from LPS for her outstanding photography. Congratulations to Margo and all the LPS Youth Showcase winners!

At our April LPS meeting, we will recognize the winners of the LPS Youth Showcase and our Best Senior recipient. Members will get to view the 1st through 4th place winning photos in a slideshow, plus our Best Senior winner, Margo Feaster from Mead High School, will be recognized at the meeting.

Thanks goes to the Youth Showcase Committee members, Lorie Smith, Scott Sprain, Lynne Lewis, Dan Kozlowski, and Ruth Sprain. Special thanks to Jax Outdoor Gear who sponsors this event and donates gift cards used as awards. Thank you to our judges!



1st, Architecture Digital
"Grayish Warmth"
Liam Egan
Loveland High School



1st, Color Choice Digital
"Bathtub Reflection"
Eve Muszala
Boulder High School



1st, Monochrome Digital
"Sweet New York"
Dylan Beck
Windsor High School



1st, Photojournalism—Digital
"Fighting Elements"
Gray Lewis
Boulder High School



1st, Portrait Digital
"Inner Bloom"
Alexis Andrews
Windsor High School



1st, 'Scape Digital
"Matanuska Glacier"
Hannah Holmstrom
Windsor High School



1st, Architecture Print
"Christmas in Sevilla"
Maya Grider
Monarch High School



1st, Color Choice Print
"The Stairs at the Stanley"
Wyatt Harris
Mead High School



1st, Monochrome Print
"Next Stop"
Moriah Camping
Windsor High School



1st, Photojournalism Print
"A Safe, Warm, Dry Place"
Mackenzie Frye
Boulder High School



1st, Portrait Print
"Shadows of Light"
Hadley Carr
Boulder High School



1st, 'Scape
"Lost Coast"
Alexis Andrews
Windsor High School

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.
- A photo may only be submitted once in the current year except for the “Best Of” category in December. If it has won an award, it should not be submitted in competition again in future years.

The monthly competitions allow a single image per category. The photo review session allows up to three images.

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

Monthly Competitions

April Competition Categories

Open Projected (included every month)
Photojournalism (rotating PSA category)
Monthly Topic: Color Purple

Submission Deadline
Before Midnight Monday, April 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.

April Competition Groups

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

Group 5—Dave Clack, Max Coopwood, Russell Crawford, Chris Douglas, Kurt Flock, Bob McDonnell, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson, Mike Teska

Group 4—Jerry Baumann, James Camp, Ardeth Carlson, Rob Huffsmith, Dan O'Donnell

Group 3—Kevin Clarke, Tim Hitchcock, Jerre Johnson, Tim Kathka, Laurie Paulik, Renee Perran, Marc Rochkind, Alan Schuppan, Wayne Snodderly

Group 2—Dan Kozlowski, Jim Roode

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.

Group Range of 9-Score Averages

Group 5 > 22.3
Group 4 <= 22.3
Group 3 <= 21.3
Group 2 <= 20.0

Monthly Topics

These remaining monthly topics are listed alphabetically rather than chronologically; this is not the order in which they will be scheduled:

Abandoned Places
Fall Fantasies
Floral Fantasies
Minimalism
Panoramic
People Doing Things
Trees and More Trees

LPS General Competition Rules

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.

1. 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.
2. All images must begin with a photograph. They may not be totally computer generated.
3. Members may only enter in one level.
4. 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.
5. 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.
6. There are five competition levels with 1 being the starting group and 5 being the highest score averages group.
7. 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.
8. Student members may only enter at Level 1.

9. 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.

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

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.

*The Judge Training PowerPoint is on the website at **Competitions>Detailed Rules>Judge Training***

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 three rounds of Photographic Society of America Worldwide interclub competitions.

The club is a great place to meet other photographers, get critiques and comments at the Third Monday Photo 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. As a member, the InFocus newsletter is automatically emailed to you each month.

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.

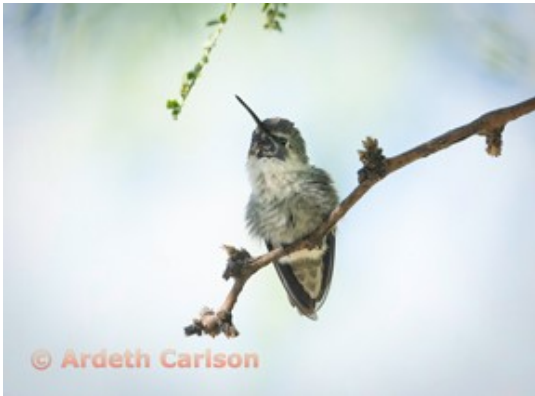
Dues are payable through the website under **Membership>Join or Renew** or by check sent to the postal address on page 3 of the newsletter.

If you have questions about membership, contact Tim Kathka, the Membership Chair, at tkathka@gmail.com, or visit with any other board members. You can also send questions about the club to info@lps.cc, and your question will be forwarded to the appropriate resource.

LPS March Competition 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 March judges Dave Clack, Lorie Smith, and Mike Teska.

TOPIC: NEGATIVE SPACE



BOS Topic, Group 4
Ardeth Carlson



BOS Topic, Group 5
J.R. Schnelzer



BOS Topic, Group 3
Tim Hitchcock



AOM Topic, Group 4
Gerald Baumann



AOM Topic, Group 5
Max Coopwood



AOM Topic, Group 3
Renee Perran



BOS Travel, Group 5
J.R. Schnelzer



BOS Travel, Group 4
Gerald Baumann



BOS Travel, Group 3
Renee Perran



AOM Travel, Group 5
Dave Clack



AOM Travel, Group 4
Ardeth Carlson



AOM Travel, Group 3
Renee Perran



BOS Open, Group 5
Lisa Schnelzer



BOS Open, Group 4
James Camp



BOS Open, Group 3
Tim Kathka



AOM Open, Group 5
J.R. Schnelzer



AOM Open, Group 4
Gerald Baumann



AOM Open, Group 3
Tim Hitchcock

PSA Interclub Competitions

LPS reps for the PSA interclub competitions are collecting photos for Round 3 of the 2025-2026 year. The deadline for submission is April 15, so photos are needed before that date. Contact the reps listed below if you have photos you would like to have them consider as entries.

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>. Ardeth 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!

PSA Competition Tips

Because LPS, as a member club of PSA, participates in interclub competitions, we use the PSA definitions for those LPS competition categories.

In the Nature Division, the PSA definitions are more restrictive than, for instance, North American Nature Photography Association competitions. In PSA nature competitions, higher scores are given to images in which there is a strong active story; thus, portraits and closeups are not apt to do as well. Images should also not be highly stylized but should represent an image that is true to real life. PSA has **updated their rules** about evidence of human-caused elements, specifically such as the following update indicating exceptions:

...b) When they are a small but unavoidable part of the scene, such as an unobtrusive footprint or track in the background.

Photojournalism images should include informative content and emotional impact and reflect human presence. In a specific category of Human Interest, the photo should include people or a person. Because storytelling is an important part of PSA photojournalism, the photo should not be a studio-type portrait, and people engaged in activities will probably receive a higher score. The activities depicted should not involve something specifically arranged for photographers.

In the Travel Division, images should show elements of an identifiable geographic area or culture. Photos that are simply taken while the photographer is traveling do not necessarily comply with that rule. Thus, a general photo of a forest without a feature showing an identifiable area of the world would not be acceptable.

If the image predominantly or exclusively depicts a place, such as land-, sea- or cityscape, or a physical structure such as a building or monument, it must include characteristic and distinctive physical features. It is not necessary that the image identify the exact location.

Full descriptions of the definitions can be found via the links listed in the column on the left.

2026 PSA Photo Festival

Early bird registration is open for the annual PSA Photo Festival. The festival this year is being held in Las Vegas from September 13-19 at the Rio Hotel. Preregistration is \$225 from April 1-30 and \$250 after that up to the festival week. On-site registration is \$280. All-day passes are also available, as well as \$60 for a non-photographer member spouse. The registration fee includes all speakers and special receptions.

The schedule not only includes world-renowned speakers on a variety of topics but also special photography tours in the Las Vegas area. Note that there is a separate cost for each photo tour.

There is also a special rate from the Rio Hotel for PSA registrants, including exemption from the resort fee. For complete current information:

<https://psaphotofestival.org/>

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.

Round 2 PSA Interclub Results

Results have been posted for all categories of the PSA Interclub competitions for Round 2. Merit and honorable mention awards are given for each of the three rounds, with 20% of the entered images chosen for awards. Awards chosen represent 10% Merit and 10% Honorable Mention of the total entries in that division. In the Print competitions, a 1st, 2nd, and 3rd place is also awarded in addition to Merit and HM awards.

Congratulations to the LPS members who received awards for their entry in Round 2, and special recognition to Michael Bamber, who won 1st place in the Small Monochrome print category.

PSA asks participating clubs to serve as the host judges of their division at least once every four years, and in Round 2 of the Nature division, LPS was the host club, under the direction of our rep, Dan O'Donnell. To avoid conflict of interest, the images being judged were in a different group than the one in which we submit our entries. J.R. Schnelzer, Lisa Schnelzer, and Ardeth Carlson served as judges.



Honorable Mention, Print Small Color
"Get Well Soon"
Max Coopwood



1st Place, Print Small Monochrome
"The Strike"
Michael Bamber



Honorable Mention, Nature
"Mexican Long Nose"



Honorable Mention, Print Large Monochrome
"International Truck"
J.R. Schnelzer



Honorable Mention, Travel
"Lights Over Svolvaer"
Ardeth Carlson

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 often do not have time to offer critiques on all of the competition photos, the Third Monday Photo 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. The index goes back to 2016, and is now in the process of being updated to catch up to the current year.

LPS Website Discussion Forums and Meet & Shoot

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

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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>Presentation Videos**. Please *do not share* these links with non-members unless they are marked as shareable in the list.

LPS On Facebook



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 no longer 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 the LPS treasurer.