

LPS INFOCUS

LOVELAND PHOTOGRAPHIC SOCIETY
MONTHLY NEWSLETTER

MARCH 2026

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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, March 3

LPS Board Meeting

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

Monday, March 9

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=eWxtbVYzTGpWbWIYY3lscGNwbWZRdz09>

Monday, March 16

Third Monday Photo Review

6:30–8:30 PM

<https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUV6RmppenlWdz09>

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

Capturing Time: Exploring the Art of Long-Exposure Photography Techniques, Tools & Tips for Stunning Images

MARCH PRESENTATION BY PAUL DANIEL

ARDETH CARLSON, PROGRAM CHAIR

Paul Daniel is a self-taught photographer from Brooklyn, New York, now based in Atlanta. He is the co-host of the PBS photography and travel show View Finders, blending storytelling, travel, and visual artistry. Paul plans to cover both urban landscapes and waterfall shots, as these use key aspects of the long-exposure technique. He enjoys shooting all types of photography, but the two genres that he says are probably his bread and butter are cityscapes and architectural photography.

"I love waking up early in the morning to shoot a sunrise just over a city's skyline, or shooting the golden-hour sun glow off an architect's creation."

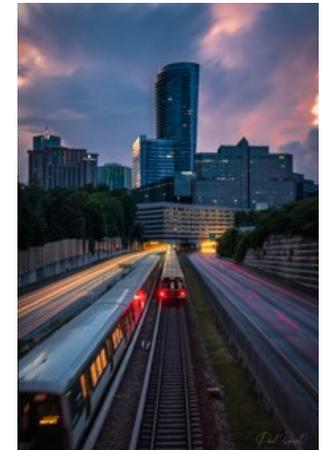
Paul's Bio:

"Ok, so you're probably reading this to find out what brought me to photography, and what makes me a 'photographer.' Well, for those who know my family and my backstory, they can tell you that it's in my genes: My dad was a photographer in his home country of Montserrat (West Indies). He was pretty much the de facto photographer of our church growing up, and he would also take photos of every place we traveled. I wanted to take photos of my own, but since we weren't allowed to touch his camera (we couldn't pick it up anyway. It was like Thor's hammer....you're either worthy or you're not), he would get me a disposable camera or he would tell me to use my mom's Kodak 110 (remember those?).

"My first real camera was a Nikon D7100 with a Sigma 18-35 lens, and while I was traveling and taking photos, I would text and email the photos I'd take to friends and relatives who lived in those cities. British Airways reached out to me and basically said, "Uh, yeah, that photo you posted of Nashville, Tennessee....we want it." I thought it was a joke at first because I couldn't believe that they would need a photo of Nashville. I could tell you of many stories where I would be contacted by different companies like Federal Express, Marriott Properties, and different TV networks like Fox 5 Atlanta, Fox 5 NY, WABC (New York), and WSB (Atlanta) that would contact me to purchase one of my photos or for permission to use one, but I think the biggest thing that changed my photography path was when I was contacted by the Atlanta Conventions and Visitors Bureau. They thought my images were a great representation of the city, and they had a list of shots they wanted to purchase and use in ad campaigns to promote tourism in Atlanta." Check out Paul's website, <https://www.pauldanielphotography.com/>.

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 Paul's presentation.

Photos © Paul Daniel



From the Board of Directors

Name Tags

With our new LPS logo and a desire to help members and guests get to know each other, we will be printing newly designed name tags, which will be distributed by our greeter when you attend a meeting. The new name tags will also let you know if the person you are talking with is an officer or board member, who can answer questions about the club.

This might take a while to fully implement, but we encourage you to wear your name tag or use a temporary adhesive name tag if one hasn't been printed yet. You can leave your tag with the greeter after the meeting or take it home, but remember to bring it back and wear it at the next meetings.

2026 LPS Competition Judges

To keep our current roster of judges from needing to serve more than 3 months per year, Rob will be recruiting photographers outside of our club to judge at least three times during the year.

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 7 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.

Follow-up on Astrophotography

If your interest in astrophotography has been piqued by Guy Turenne's presentation at our February meeting, you can check out the Northern Colorado Astrophotography Society at nocoastro.org. The recording of Guy's presentation is available for members to view on our website at **Membership>Meeting Presentation Videos**.

Publicity Chair Needed

A vacancy in the office of Publicity Chair has opened up, and we are looking for a volunteer to fill that position. The job description is as follows:

Publicity Chair

The Publicity Chair is a volunteer board member responsible for managing the club's presence in local news and social media. The Publicity Chairperson holds a voting position on the Board of Directors.

Basic Duties:

1. Maintain social media accounts such as Facebook and Instagram
2. Obtain information related to club activities and incorporate this information into news items in the local news media and social media
3. Write summary re upcoming LPS meeting presentation and send it to the Reporter-Herald for inclusion in the Club Notes column
4. Facilitate the design and creation of flyers and posters as requested by the Board

The Publicity Chair can work with the newsletter editor for club information and can utilize the skills of an experienced graphics designer for flyers and posters, if needed.

If you are interested in helping LPS with these responsibilities or have additional questions about Publicity Chair, email info@lps.cc, where you will be directed to the appropriate resource.

Can We Help You?

The Board is always interested in hearing if there is anything you would like to see our club offer that we are currently overlooking. We would love to hear from you; you can respond with comments or suggestions to info@lps.cc.

New Members

We are happy to welcome new member Steve Eckes

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

— MIKE WILCOX

PSA REPRESENTATIVE

— LISA SCHNELZER

SCHOLARSHIPS

— RUTH SPRAIN

NEWSLETTER

— ARDETH CARLSON

FIELD TRIPS

— JIM ROODE

PUBLICITY

— OPEN

GREETING HOST

— BILL LUNDQUIST

FORUM DIRECTOR

— INGRID JACOBSON

Mailing Address

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

LPS Interest Facebook Group

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

TECH TIPS with MIKE TESKA

New Photoshop Adjustment Layers

The latest version of Photoshop added some new adjustment layers. These capabilities existed in Lightroom and Adobe Camera Raw previously. With this latest release (27.3), these capabilities are now in Photoshop also. Being available as Photoshop layers, this gives you the capability to mask the effects, change the opacity, etc. Perhaps the biggest advantage is that you no longer need to stamp the image, make it a smart object, open and edit it in Adobe Camera Raw, then return to Photoshop. You can stay in Photoshop and make all the adjustments, going back at any time to adjust them again if needed. Yeah!

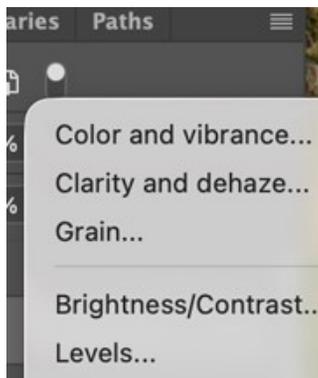
What, you may ask, is “stamp” the image? If you've started editing an image, added some adjustment layers, and then want to make some Adobe Camera Raw adjustments to that edited image (the background layer plus the adjustment layers), you need a way to get all those layers into a single layer. The Photoshop menu only gives us Layer/Merge Visible or Layer/Flatten. Both of these apply the visible adjustments to the image, then delete visible layers. Layer/Flatten combines them all into one layer (the background), while Layer/Merge Visible combines all the visible layers into a single new layer but deletes those layers it combined. To keep all the adjustment layers and combine the visible layers (those with the “eye” icon active) into a new layer, use Shift/Alt/Command/E (Mac) or Shift/Control/Alt/E (PC). I (and others) call this “stamp” the image.

Here are the new layers.



Let's take a quick look at each.

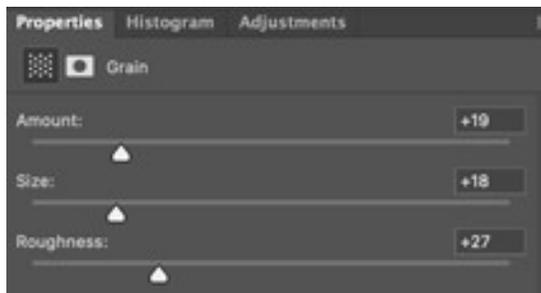
Color and Vibrance



You can now set color temperature in Photoshop as a layer with a mask! This comes in very handy when wanting to make the sky bluer (temperature down) or the foreground warmer (temperature up). Note the eyedropper is also available to set the white balance on any portion of the image. Click on the eyedropper, then move to a part of the image that is white or grey and it will automatically correct for color cast, tint, etc. Of course, you can manually override this with the sliders, as well.

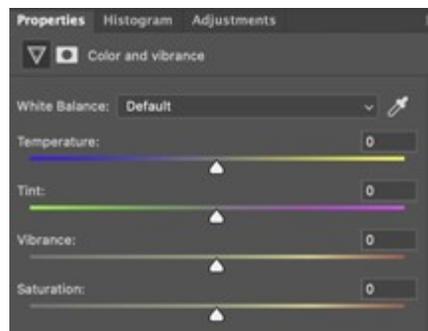
Vibrance will make colors bolder, brighter, but without making much change to skin tones. Since it's an adjustment layer, you can mask it in any way you'd like and vary the opacity, fill, and use “Blend If” layer mode (found under Layer/Layer Style/Blending Options or double-click to the right of the layer name in the layers panel far enough to the right that you don't get into the layer rename mode) to precisely control where the effect goes.

Clarity, Dehaze



These are familiar effects from Lightroom and Adobe Camera Raw. Clarity works more on the “micro” contrast of the image, while dehaze is more of a macro contrast adjustment. Note that these sliders can go both directions. So you can reduce or increase clarity and dehaze in the image. Reducing clarity is popular in portrait work, and adding haze (negative dehaze) is good for adding atmosphere to push things to the background of the image.

Grain



The grain adjustment is a way to simulate film grain in an image. This might come in handy for creating a nostalgic image or when emulating an old image. The effect looks like adding noise to an image but is slightly different. For an authentic film grain look, the effect should not go into the white areas of the image. This is where Photoshop masking and “Blend If” can help significantly. Experiment with the amount, size and roughness to get the feeling you want in the image.

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!

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

March Competition Categories

Open Projected (included every month)
Travel (rotating PSA category)
Monthly Topic: Negative Space

Submission Deadline
Before Midnight Monday, March 2

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.

March 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, Kurt Flock, Bob McDonnell, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson, Mike Teska

Group 4—Gerald Baumann, James Camp, Ardeth Carlson, Kevin Fettig, Rob Huffsmith, Dan O'Donnell, Malcolm Patten, Laurie Paulik, Josemaria Quera, Alan Schuppan, Dave Van Riper, Guy Wagner

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

Group 2—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. 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

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
Color Purple
Fall Fantasies
Floral Fantasies
Minimalism
Panoramic
People Doing Things
Trees and More Trees

Monthly Topic: Negative Space

ROB HUFFSMITH, COMPETITION CHAIR

Negative space in photography is the empty or unoccupied area surrounding the main subject (positive space), acting as a compositional tool to reduce clutter, emphasize the subject, and create a minimalist or calming mood. It provides visual "breathing room," directing the viewer's eye to the focal point without distraction.

If you have questions about this topic, email Rob at rhuffsmith2@gmail.com.



Photos © Rob Huffsmith

Travel Competition Category

LPS follows the competition rules of the Photographic Society of America in our rotating categories of Nature, Travel, Photojournalism, and Monochrome. This helps our PSA Interclub reps to find LPS entries for the three rounds of PSA interclub competitions. Here are the guidelines for our travel competition:

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

1. Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent.
2. 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.
3. 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.
4. 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.
5. Images from events or activities arranged exclusively for photography, or of subjects directed or hired for photography, are NOT allowed. Images from public events such as festivals or historic reenactments are allowed.
6. Long exposures are allowed if the image looks natural. If the long exposure produces a dominating and unnatural special effect on the image, then it is NOT allowed (examples are star trails and long light trails).
7. Highly distorted images such as those produced by fisheye 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.

Example photos illustrating these rules are available at <https://cdn.ymaws.com/psaphotoworldwide.org/resource/resmgr/pdf/divisions/ptd/ptd-judges-guide-english.pdf>

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 February 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 February judge, Joanne Stolte from the Photographic Society of America. .



BOS Open, Group 4
Robert Huffsmith



BOS Open, Group 5
J.R. Schnelzer



AOM Open, Group 5
Lisa Schnelzer



BOS Open, Group 2
Wayne Snodderly



AOM Open, Group 4
Max Coopwood



BOS Open, Group 3
Kevin Clarke

AOM Open, Group 3
Bob McDonnell





BOS Monochrome, Group 5
Dave Clack



BOS Monochrome, Group 4
Max Coopwood



BOS Monochrome, Group 3
Bob McDonnell



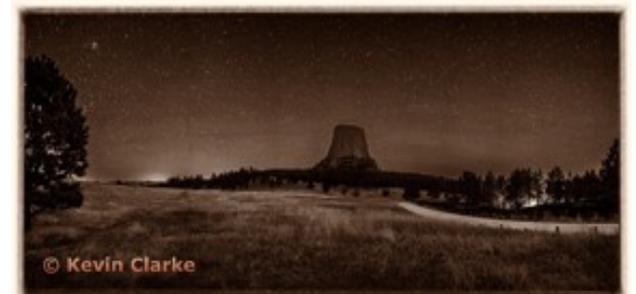
AOM Monochrome, Group 5
Lisa Schnelzer



AOM Monochrome, Group 4
Alan Schuppan



BOS Monochrome, Group 2
Wayne Snodderly



AOM Monochrome, Group 3
Kevin Clarke

TOPIC: PATTERNS & REPTITIONS



© Dave Clack

BOS Topic, Group 5
Dave Clack



© Mike Teska

AOM Topic, Group 5
Mike Teska



© Max Coopwood

BOS Topic, Group 4
Max Coopwood



© James Camp

AOM Topic, Group 4
James Camp



© Bob McDonnell

BOS Topic, Group 3
Bob McDonnell



© Kevin Clarke

AOM Topic, Group 3
Kevin Clarke



© Jim

BOS Topic, Group 2
Jim Roode



© Wayne Snodderly

AOM Topic, Group 2
Wayne Snodderly

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>. 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 Definitions

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.

Submitting Interclub Photos

The LPS reps will be collecting photos for Round 3 of the 2025-2026 interclub competition. Participating clubs in the Nature, Photojournalism, and Travel Divisions may submit up to 6 photos, by 6 different photographers, in each round. In the Pictorial Print Division, the club may submit 4 images in each of the 5 categories. The deadline for submission to Round 3 is April 15, so photos are needed before that date.

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. If you have photos you would like to be considered or questions, email the listed LPS rep.

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.

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.