

LPS INFOCUS

LOVELAND PHOTOGRAPHIC SOCIETY
MONTHLY NEWSLETTER

NOVEMBER 2025

In this issue:

November: "A Framework for Post-Processing" Presentation by Jeanie Sumrall-Ajero.....	2
LPS Officer Elections.....	3
December Meeting Plans	3
Member Exhibition & Digital Showcase	3
Photo Scavenger Hunt Update	3
LPS Mailing Address.....	3
Tech Tips: Lightroom Masking	4-6
Monochrome Category	6
Monthly Topic: Macro Images	6
Planning 2026 Competitions	6
Competition Corner.....	7
Welcome New Members.....	7
LPS General Competition Rules	8
Judge Qualifications	8
LPS Membership	8
LPS Competition October Winners.....	9-11
PSA Interclub Information	12
Submit Interclub Photos for 2025-2026	12
Reasons to Join PSA	12
Sharing Your Photos	12
Gallery of Submerged Flower Photos	13
General Club Information:.....	14
Third Monday Review	
Zoom Meeting Guidelines	
Newsletter Index	
Discussion Forums	
Speaker Recordings	
LPS Facebook Page	
Join the Club	

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, November 4

LPS Board Meeting

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

Monday, November 10

Monthly Club Meeting

Trinity United Methodist Church
801 Cleveland Avenue, Loveland
Social time 6:00 PM
Meeting 6:30–8:30 PM
[https://us06web.zoom.us/j/93226580276?](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)
[j/93226580276?](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)
[pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lscGNwbWZRdz09)

Monday, November 17

Third Monday Photo Review

6:30–8:30 PM
[https://us06web.zoom.us/j/95087721084?](https://us06web.zoom.us/j/95087721084?pwd=eXllMndWenQyaCt6WUV6RmpenlWdz09)
[j/95087721084?](https://us06web.zoom.us/j/95087721084?pwd=eXllMndWenQyaCt6WUV6RmpenlWdz09)
[pwd=eXllMndWenQyaCt6WUV6RmpenlWdz09](https://us06web.zoom.us/j/95087721084?pwd=eXllMndWenQyaCt6WUV6RmpenlWdz09)

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? Email info@lps.cc

Understanding Human Perception: A Framework for Post-Processing

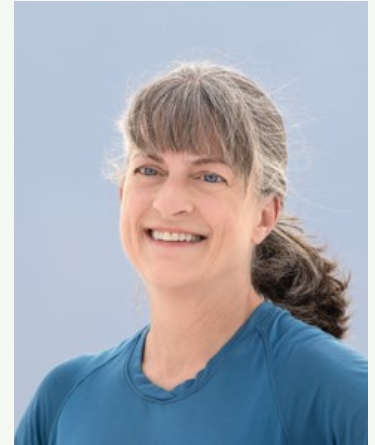
November Presentation by Jeanie Sumrall-Ajero

ARDETH CARLSON, PROGRAM COMMITTEE

Have you ever wondered what it means to “lead the eye through the frame”? Certainly paying attention to composition is a good start, but understanding what the human eye is either attracted to or distracted by can make or break a good composition. In this presentation, Jeanie will discuss a framework that will help you view your photos with a critical eye towards strengthening visual cues that help tell the viewer where you want them to look as well as identifying and minimizing distractions. You’ll come away with a cheat sheet that you can use both in the field and during post-processing to improve the visual impact of your images.

Jeanie started her career as a software engineer and product manager with HP and then 10 years later, she did a 180-degree pivot to become a massage therapist. She has also been an English teacher in Vietnam, a photo restoration artist (which is how she learned Photoshop back in 1999) and then ran a small crafting software business with her husband for which she was published in numerous books and magazines, appeared on PBS television, and created designs for fabric, quilts and machine embroidery and won awards for some of her art quilts. After a dark period of burnout, she picked up her camera and hasn’t looked back. Most recently, she helped to organize and run the successful Outdoor Photo Alliance Women’s Winter Conference in Estes Park.

The November 10 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 the LPS InFocus newsletter.



Photos © Jeanie Sumrall-Ajero



“Ominocity”



“Ice”

From the Board of Directors

LPS Officer Election Night

At the November meeting, members will vote on LPS officers for 2026. The slate of candidates:

President—J.R. Schnelzer

Vice President—Dave Clack

Secretary—Jerre Johnson

Treasurer/Membership Chair—Tim Kathka

Chairmanships are assigned 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.

Nominations can still be taken from the floor at the meeting. The election will be by voice vote unless there is more than one candidate for an office. Members joining by Zoom can vote via a private message to Mike Teska, moderator, via the Zoom Chat.

December 6—It's a Party!

The meeting for December is an end-of-year celebration. Replacing the regular second-Monday-night date, we invite members and their guest to dinner, provided by LPS, on Saturday night, December 6. Doors will be open at 5:30 for social time, with dinner service beginning about 6:15.

In addition to dinner and visiting, the evening will include the competition slideshow plus an opportunity for members to share their photos digitally and in print and a fundraiser raffle.

Please consider an item or items you might donate for the raffle, such as mounted photos, mentoring time with an LPS member, photography accessories, books, store gift certificates, or non-photography items like crafts or home décor.

If you are available to help with planning party details, contact ardeth.carlson@gmail.com or jerrejohnson.colorado@gmail.com.

LPS Print Exhibition & Digital Showcase

Members have a great opportunity to share their photos at the December celebration.

Members attending in person are invited to bring up to 3 photo prints for exhibition at the meeting. Prints should be no smaller than 8x10 and can be mounted or unmounted and printed on any medium. Unmounted prints will be displayed flat on tables. It is helpful if members bringing mounted photos can bring a table easel or floor easel for display, but it is not required. Sign-ups, with the number of photos you plan to bring, are requested so we know how much space to have available for the display. Along with your photos, bring a small card with your name and the title of the image. (Email Ardeth Carlson to sign up.)

There will also be a digital showcase which will be shown at the meeting. All members can send one photo to ardeth.carlson@gmail.com. The photo size should be no smaller than 1920 x 1080 pixels but can be larger. Photos will be added to a PowerPoint show, which will be shown on loop during the dinner, along with the maker's name and a number. At the end of the evening, one photo will be voted as Viewer Favorite.

Photos in both the print exhibition and digital showcase can be of any genre or topic and will not be judged, scored, or critiqued.

Photo Scavenger Hunt Update

More members are needed to sign up if the inaugural event of a photo scavenger hunt is to happen. In order to begin the scavenger hunt on January 1, groups need to be set up before the end of December.

Small groups will work together to collect a set of photos to fill a list of image topics. The photos should be taken between January 1 and March 31, and the collections will be shown at the April 13 meeting. The scavenger item list will be provided to all groups on January 1. You might only need to take 1 or 2 photos in 3 months!

Each group can decide how to operate, whether each member can take as many of the photos as they can and the group will select the ones for their collection, or each group member can volunteer to photograph a specific item or items. The goal of the activity is to motivate members to get out and do photography, to give participants an opportunity to spend time with other photographers, and to have fun!

To sign up, send your name to ardeth.carlson@gmail.com. You can indicate any LPS members you would like to be in your group.

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

PROJECTIONISTS

— MALCOLM PATTEN

—MIKE TESKA

—RALPH NORDSTROM

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 Interest Facebook Group

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

TECH TIPS with MIKE TESKA

LIGHTROOM MASKING

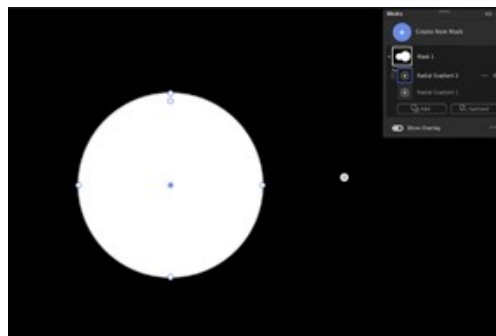
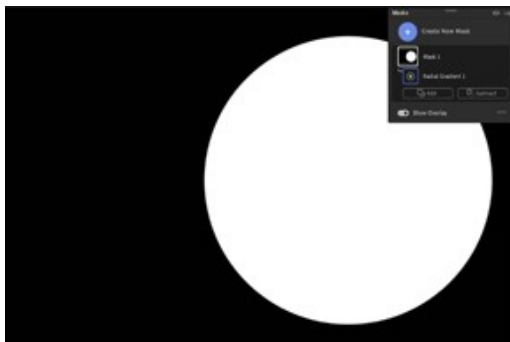
Lightroom Masking is a mechanism that allows you to make edits to one part of an image without affecting other parts. This gives you much more control in editing and opens up many creative opportunities that can really make your images pop.

There are many ways to make a mask in Lightroom (Lr). You can use the AI based select subject, sky, people (and parts of people), object, or background. There are also tools for selecting a linear gradient, radial gradient, luminosity range, color range, and a brush. If that weren't enough, Lightroom also allows you to add, subtract, invert, and intersect masks to fine tune exactly what you want selected in your image. Then you use the editing tools (on the right) to adjust that selected portion: Light, Color, Effects, and Detail.

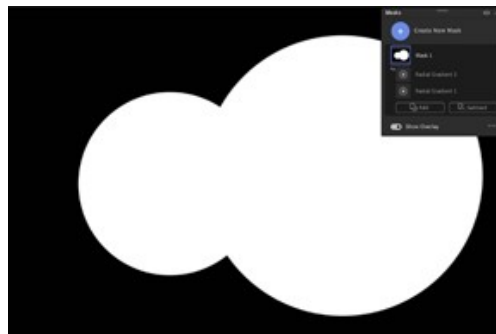
For this tip, we'll cover the add, subtract, invert, and intersect capabilities. For these examples I've set my masking mode to white on black. You can access that by clicking the ellipsis (...) on the right side of the mask and then choosing white on black. I like this because it's very similar to a Photoshop (Ps) mask, and very easy to see what is selected.

When you first click on the mask button (far right), Lr asks which kind of mask you want to make to start with. This is the first mask component and is placed under the "Mask 1" label in the masking pane. As you make refinements to this initial mask, by either add, subtract or intersect, those refinement selections are placed above the initial selection in the mask pane. Masking in Lr works from the bottom up in this stack, so each new mask component works on the result of all the mask components below it. You can see the selection for each mask component by moving your mouse over the icon for that component. The highest level, in this case Mask 1, shows the result of all the mask components.

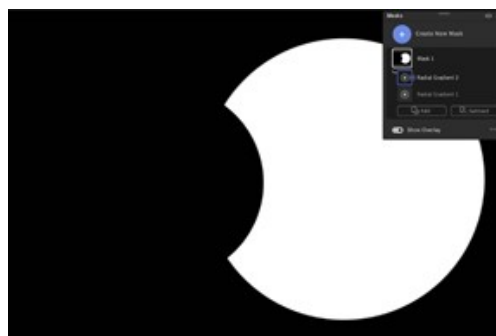
OK, here we go. Let's start with a large selection—a circle—on the right side of the image. That's radial gradient 1.



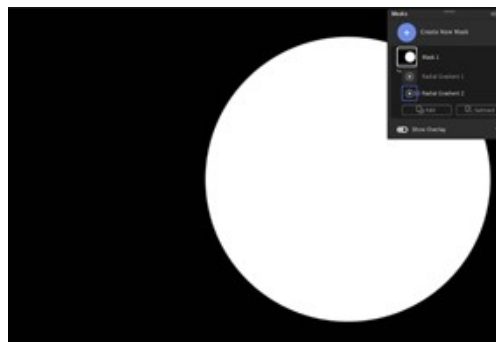
Let's add another mask component, a smaller circle on the left of the image that overlaps the bigger circle. This is radial gradient 2. The small white circle to the right is the "pin" that Lr shows to allow me to see that gradient when I hover over it.



When I add radial gradient 1 and 2 together, any area that was white (selected) in either radial gradient 1 or radial gradient 2 will be white in the resulting selection.



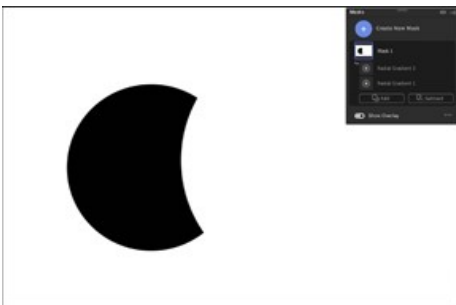
If I subtract radial gradient 2 from radial gradient 1, any white area (selection) in radial gradient 2 will be removed from the radial gradient 1 white area (selection). This results in a small chunk being removed from the radial gradient 1 selection.



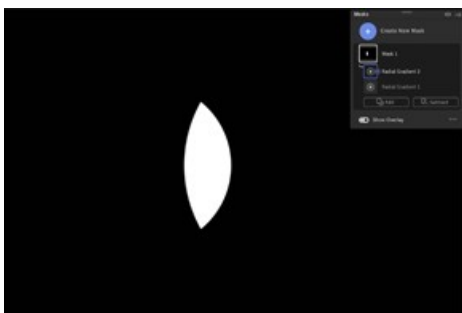
I can reorder the mask components by clicking and dragging the mask component icon. If I put the subtracting radial gradient 2 below the radial gradient 1, the result is just radial gradient 1. Why? Because Lr masks work from the bottom up. At the bottom of the mask component stack, below the first component, nothing is selected. So I've removed the radial gradient 2 from nothing, leaving a totally black (unselected) mask, then added radial gradient 1 on it, resulting in just radial gradient 1.

You might think that subtracting radial gradient 2 from radial gradient 1 would be the same as inverting rg2 and adding it to rg1. That's the way math works, right? $2-1$ is the same as $2+(-1)$. Alas, selections don't work that way.

If I invert rg2, everything that was selected (white) becomes unselected (black) and vice versa. If I then add that inverted rg2 to rg1, this is the result. Quite different from rg1 subtract rg2. But, you can also see how this provides lots of flexibility and options to get just the selection you want.



We can also intersect radial gradient 1 with radial gradient 2. In this case, the result will be only those areas that are selected both in radial gradient 1 and radial gradient 2. This provides the ability to affect only a portion of a selection.

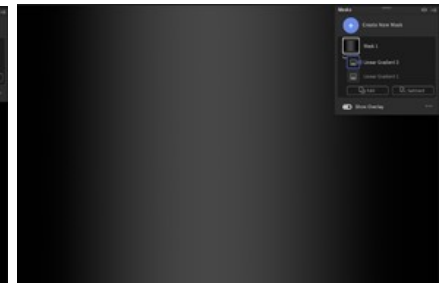
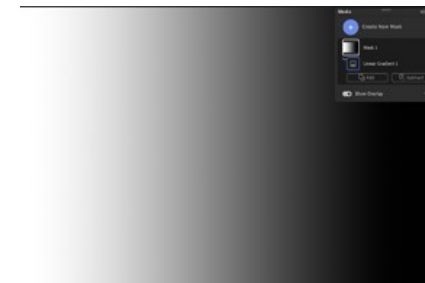


For example, in this image the lighting on my face is quite flat. I can make a selection of my face (everything but my clothes in the Lr People mask selection). Then I can intersect that selection of my face with a linear gradient, push the exposure up a bit to make it appear that the light is coming onto the side of my face, giving it more depth and interest.

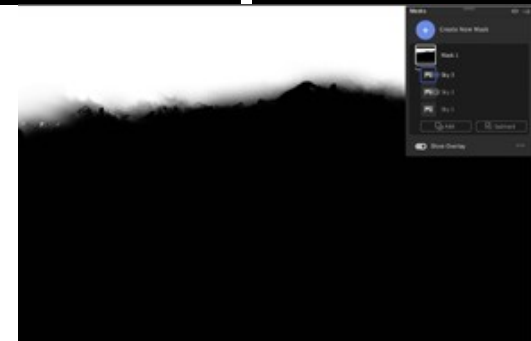
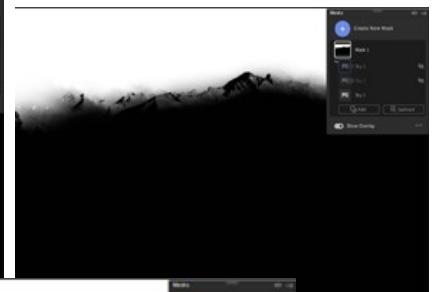
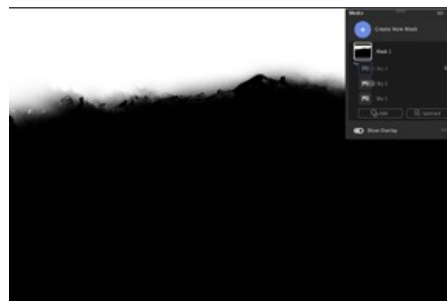
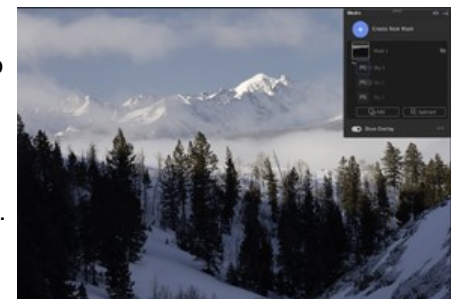


Most of these examples have used just white and black as the selection levels. But selections can be partial, that is some level of gray, as well.

For example, if I took a linear gradient and subtracted the identical linear gradient from it, I'd expect the result to be nothing selected, that is, all black. But that's not what you get. Grays are handled a little differently. (See the explanation on page 5 for details.) But this allows some additional flexibility.



For example, often times the Lr select "Sky" bleeds over into the foreground, which you may want to remove. Here's the original image, the Sky select, then the Sky select intersected with itself (another Sky select) once, and then that result intersected with a Sky select again. See how the gray areas become darker, less selected, as the intersection is done.



Another trick for cleaning up sky selections is to subtract an inverted copy of the Sky select from itself. This also reduces the gray selections.



What happens when you subtract in a Lr mask?

(1) Averages the values—The mask subtraction function in Lightroom is designed to remove the effect of one mask from another, not to do a mathematical calculation on their pixel values. The software compares the two masks at every pixel and chooses the darker value in the area of intersection.

(2) Prevents complete cancellation—By selecting the darker value, the mask ensures that the original gray-toned area is not completely canceled out unless one of the masks is already pure black. This behavior prevents you from accidentally removing a part of the mask that was specifically selected to be gray in the first place.

(3) Refines, not erases—In most real-world applications, you use the subtraction tool to refine an overly broad selection. For example, if you create a broad mask of the sky and then subtract the clouds, you want to leave the blue sky visible, not erase the entire area.

(4) How to achieve a black result—If your goal is to have no masking effect whatsoever in a specific area, you should use the brush or other manual masking tools to paint in pure black on the mask. This will completely erase that portion of the mask.

Lr masking is powerful, allowing you with precision and creativity to select just those portions of the image you want to affect. Next month we'll take a look at the luminosity and color range selections in Lr. *If you have questions, suggestions, on this or other topics, please email me at info@lps.cc.*

Monochrome Category

The rotating category for our November competition is Monochrome.

LPS is using the definition of Monochrome from the Photographic Society of America, which consists of the following:

An image is considered to be Monochrome only if it gives the impression of having no color (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one color across the entire image (for example, by sepia, red, gold, etc.). A greyscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi-toning or by the inclusion of spot coloring does not meet the definition of monochrome and shall be classified as a Color Work.

For the LPS competition, this is not a realism category, so creativity is allowed. Avoid using spot color, and be careful that when converting a color photograph to B&W you do not allow any color tones to remain. Here is an example of a single-toned photograph, which is a full overlay filter (sepia).



Monthly Topic: Macro Images

BY ROBERT HUFFSMITH, COMPETITION CHAIR

Macro photography is photography that produces images of small items larger than life size. This is often also called close-up photography.

There is not much depth of field when shooting at what is considered true macro, sometimes just 1/16 of an inch or so. For this reason the image can be captured multiple times at different focus points, and then photo stacking is used in post processing to create an image in focus from near to far. Obviously this is best done with the camera on a tripod, with the subject completely still. Use of a sliding rail is a helpful tool to photograph the subject at the changing focal points.

This process is not mandatory, though. Wonderful close-up images can also be taken even with telephoto lenses, and focus stacking is not necessarily required to achieve a nice sharp photo. Although there are complex technical descriptions of macro photography, for this monthly competition, close-up photos will be considered to fit the Macro theme.

Planning 2026 Competitions

Competition Chair Rob Huffsmith is looking ahead to the next year of our LPS competitions. In planning monthly topics, he would appreciate suggestions from members.

The LPS Board will also be discussing competitions at our November meeting. Rob is having difficulty enlisting enough judges for the club competitions so that judges on the roster do not feel obligated to judge 4 or more competitions per year. Board discussion might include whether to continue having competitions every month.

If you are interested in being a judge in 2026, Rob would like to hear from you. Judge qualifications as described on our website, at the October meeting, and on page 8 of this newsletter will still be used to add additional judges.

Contact Rob at rhuffsmith2@gmail.com.

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.

New Members

We are happy to welcome these new members:

Chris Douglas
Cindy Johnson
Renee Perran

Monthly Competitions

November Competition Categories

Open Projected (included every month)
Monochrome (rotating category)
Monthly Topic: Macro Images

Submission Deadline

Before Midnight Monday, November 3

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.

November 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 November competition:

Group 5—Gerald Baumann, Ardeth Carlson, Dave Clack, Max Coopwood, Russell Crawford, Robert Huffsmith, Laurie Paulik, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson, Mike Teska

Group 4—Kevin Clarke, Kevin Fettig, Kurt Flock, Tim Hitchcock, Tim Kathka, Dan O'Donnell, Malcolm Patten, Josemaria Quera, Marc Rochkind, Alan Schuppan, Dave Van Riper, Guy Wagner

Group 3—James Camp, Jerre Johnson, Bob McDonnell

Group 2—Jim Roode, Wayne Snodderly

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

Best of Show and Award of Merit will be given in Groups 2-5, 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 December Competition

There will be just two categories for the December competition. One is the regular Open category. The monthly topic will be Best of 2025. This will be a photograph you have submitted during the 2025 competitions in any category. It does not need to have won an award.

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

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 lowest and 5 being the highest.
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>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 PSA interclub competitions.

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

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

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

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

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

LPS October 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 October judges Ardeth Carlson, Ingrid Jacobson, and Ruth Sprain.



BOS Topic, Group 4
Alan Schuppan



AOM Topic, Group 5
Dave Clack



BOS Topic, Group 5
Jeff Stephenson



BOS Topic, Group 3
Tim Hitchcock



BOS Topic, Group 2
Wayne Snodderly



AOM Topic, Group 4
Russell Crawford



BOS Open, Group 4
Tim Kathka



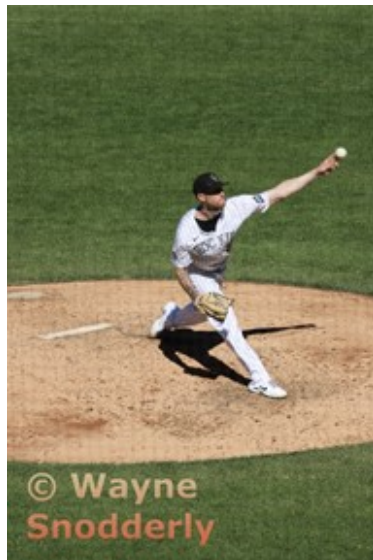
BOS Open, Group 5
Lisa Schnelzer



BOS Open, Group 3
Bob McDonnell



AOM Open, Group 5
Jeff Stephenson



AOM Open, Group 2
Wayne Snodderly



BOS Open, Group 2
Wayne Snodderly



AOM Open, Group 4
Mike Teska



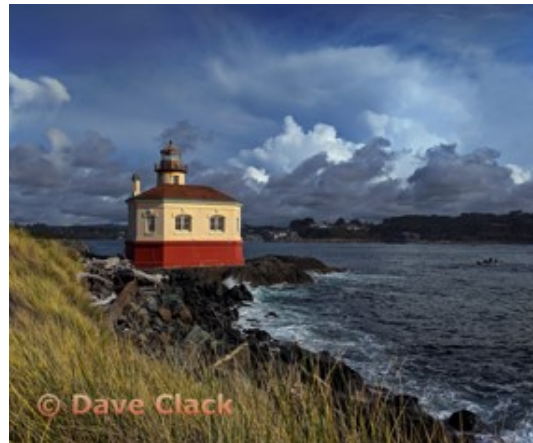
AOM Open, Group 4
Robert Huffsmith



AOM Open, Group 3
Tim Hitchcock



BOS Travel, Group 4
Alan Schuppan



BOS Travel, Group 5
Dave Clack



BOS Travel, Group 2
Wayne Snodderly



AOM Travel, Group 5
J.R. Schnelzer



AOM Travel, Group 4
Russell Crawford



AOM Travel, Group 5
Lisa Schnelzer

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!

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.

Sharing Your Photos

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

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

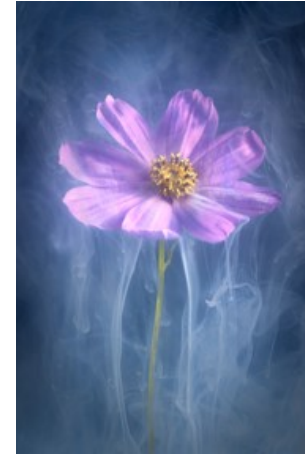
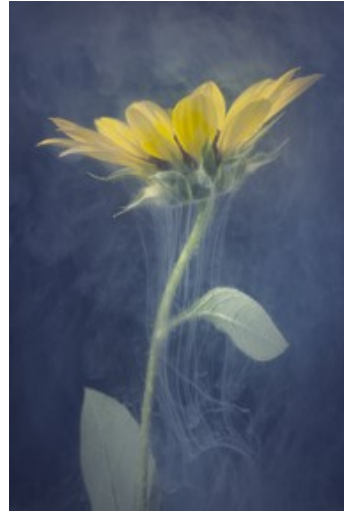
ViewBug offers a free option to upload your photos and view the photos of other photographers. There are also several subscription options. There are always multiple contests to enter, with a variety of prizes, and you can earn "coins" to get discounts on purchasing items or services.

Of course, Instagram is one of the most well-known photography-sharing sites. It offers an opportunity to showcase your work to a global audience and build a following that regularly views your photographs. Some reviews of that site suggest that still images are becoming less popular than short videos, so the chance of developing a huge number of likes and high volume of followers can be difficult to achieve unless you are able to define your portfolio in a particular niche. You should expect to be diligent in posting new photos regularly to attract followers who want to see fresh offerings.

Although many people have dropped out of Facebook, it remains a good way to share photos with family, personal friends, and other photography enthusiasts. LPS encourages you to post photos on our Loveland Photographic Society Interest Group as a way to promote our club in the community.

A Gallery of Submerged Flowers

LPS members have shared some of their photos which they created in follow-up to the September demonstration by mixed-media artist and photographer Stephanie McCollister Cox on photographing flowers submerged in water, milk, and colored inks or dyes.



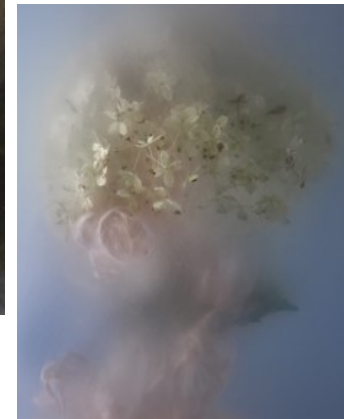
Jeff Stephenson



Ardeth Carlson



Rob Huffsmith



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

ardeth.carlson@gmail.com

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 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