

LPS InFocus

Loveland Photographic Society
Monthly Newsletter

January 2024

Happy New Year!

Club Meetings

Club meetings are hybrid in-person plus Zoom; the Photo Review Session is online only. *Note the new meeting links; no pass code is needed.*

Tuesday, January 2

LPS Board Meeting

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

Monday, January 8

Monthly Club Meeting

Trinity United Methodist Church
801 Cleveland Avenue
Social time 6:00 PM
Meeting 6:30–8:30 PM
[https://us06web.zoom.us/j/93226580276?](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lsdGNwbWZRdz09)
[dGNwbWZRdz09](https://us06web.zoom.us/j/93226580276?pwd=eWxtbVYzTGpWbWlYY3lsdGNwbWZRdz09)

Saturday, January 13

Saturday Photo Chat

Loveland Panera Bread
1550 Fall River Drive, Loveland
8:30–10:30 AM

Monday, January 15

Photo Review Session

6:30–8:30 PM
[https://us06web.zoom.us/j/95087721084?](https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUUV6RmppenlWdz09)
[RmppenlWdz09](https://us06web.zoom.us/j/95087721084?pwd=eXlIMndWenQyaCt6WUUV6RmppenlWdz09)

The Art of Travel Photography: Getting Beyond the Postcard

Presentated by Joel Sartore

Our January program will begin with a 30-minute lesson on the “Art of Travel Photography: Getting Beyond the Postcard.” It is part of a six-lesson series produced on DVD, featuring National Geographic photographer Joel Sartore. Joel will inspire us to capture the magic of our travel adventures by learning how to take great photographs under a wide variety of conditions.

Joel's assignments have taken him to some of the world's most beautiful and challenging environments, from the Arctic to the Antarctic. He has published several books, including *RARE: Portraits of America's Endangered Species*, and he and his work have been the subjects of numerous national broadcasts, including National Geographic Explorer, NBC Nightly News, and a PBS documentary titled “At Close Range with National Geographic.”

Following the DVD presentation, this is an excellent opportunity for some detailed guidance on the PSA Travel Guideline for Judges and discussion of what LPS judges see as the most common problem areas of our members in submitting images for the travel competition category.



LPS Board of Directors ELECTED OFFICERS

PRESIDENT
— ARDETH CARLSON
VICE PRESIDENT
— RICH KREBS
TREASURER/MEMBERSHIP
— JEN LAMMEY
SECRETARY
JERRE JOHNSON

CHAIRPERSONS

PROGRAMS
—TIM KATHKA
—RICH KREBS
— RUTH SPRAIN
COMPETITION
— ROB HUFFSMITH
WEBMASTER
— MIKE TESKA
MENTOR
—MIKE WILCOX
PSA REPRESENTATIVE
LISA SCHNELZER
SCHOLARSHIPS
— RUTH SPRAIN
NEWSLETTER
— ARDETH CARLSON
FORUM DIRECTOR
—INGRID JACOBSON
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—BILL LUNDQUIST

LPS InFocus

The e-Newsletter for the
Loveland Photographic
Society

Mailing Address

P. O. Box 7604 • Loveland, CO
80537

Public Facebook Page

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

Members Only Facebook Group

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

Submitting Pictures for the Monthly Competition or Photo Review Session

- Log on to the LPS website
- Mouse over the **Competitions** dropdown on the Home Page.
- Select menu item:
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 Eyes for Photo Editing

In the December newsletter, members were invited to submit 1 or 2 *unedited* photos that have a lot of potential for editing. This is not a competition, and the original photos will not be judged or critiqued; they will simply be used to give other club members an opportunity to exercise their post-processing skills and vision. The deadline for submission of unedited photos is January 4.

Enter your unedited photos in the regular way, as a JPEG on the LPS website, under Competitions>Submit Images to a Competition, and select the #1 New Eyes folder. The title should be your name and the image caption; for example: Sprain_My Garden. To be clear, do not submit RAW files, as these do not work with our competition software.

Downloading the Unedited Photos

The committee will select about 6 photos that will be put into a One Drive account, which will be accessible starting on January 4, 2024, using this link: [Unprocessed Images](#)

Each member can download any or all of the 6 photos and edit and revise the images as you choose. Be as realistic or creative with the images as you want, using standard post-processing tools such as cropping, hue/saturation, cloning in or out, or consider trying out new techniques or creating something unique by adding filters, turning the image into an abstract or creating an orb or a kaleidoscope! It will be helpful to make notes on the edits you used.

You have until February 5 to edit the photos and submit 1 to 3 of the images you have edited; go to the LPS website, under Competitions>Submit Images to a Competition, and select the #2 New Eyes Edited folder. In the title of your edited photo, use your name, the word "Edit" and the original image caption; for example, using the image above, I would title my edited photo as Carlson Edit_My Garden.

February and March LPS Meetings

All of the edited images submitted by members will be shown for the February program. The meeting time will include comments about editing and group discussion.

At the March program, several experienced LPS members will explain and demonstrate their editing of photos.

If you have questions, contact Program Committee member Ruth Sprain, rsprained@comcast.net.

Monochrome Photography

You can find different descriptions of monochrome, but the January competition topic will utilize the following Photographic Society of America definition: "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."

It is easy to understand what shades of gray or spot color means, and this sepia image is an example of a photo toned in one color across the entire image.



While the photo below initially appears to be tones of a single color, it is actually multi-toned, showing different tones of brown, rust, peach, and gray, and it would not meet the definition of monochrome.



SERVICE

Find Your Way to Serve

We are still looking for someone to take on the role of publicizing our club. Currently Jerre Johnson sends a notice of our club meeting to Loveland's Reporter-Herald newspaper to be included in their meeting notes section, and Ardeth Carlson oversees the Members-only Facebook group, watching for requests to join and creating posts with information about the upcoming meeting topic, etc. We also have a public Facebook group. Having one person who can keep up with social media content and can come up with other ways to boost our presence in the community would be welcome.

December Meeting

The last meeting of 2023 was an enjoyable way to end the year. Our meeting venue in the Trinity United Methodist Church included the table decorations and was ideal for our setup. There were more treats than we could eat, and 12 members brought their photos for our print gallery, featuring a number of different genres of photography. The most popular donation for the raffle was a 2-hour post-processing session with J.R. Schnelzer, and one lucky member scored multiple Canon lenses. Raffle items also included a beautiful photo print by member Malcolm Patten, several camera bags, tripods, a variety of educational photo books, a projector and screen, and some crafty home décor. Sale of raffle tickets brought in funds for the club. The competition slideshow was critiqued live by a guest judge from PSA.

Many thanks to all who helped with this event, including our emcee J.R. Schnelzer, co-coordinator Jerre Johnson, and setup volunteers Malcolm Patten, Tara Morrison, Ruth Sprain, Jim Roode, Rob Huffsmith, and Bill Lundquist, and thank you to all the members who helped clean up after the event. Here's to a Happy New Year!

Volunteer!

What could 2024 bring for LPS? Ideas abound—but what do they need in order to be accomplished? Volunteers!

The club picnic last summer was really fun, even though only about 10 people showed up. Some suggestions: Have advance signups and cancel if there is not sufficient interest. Or pay for catering rather than potluck. Or include specific activities at the picnic. More planning needed. Volunteers.

When LPS served as the organizer of the Larimer County Fair photo competition in 2023, we gained exposure in the NoCo Front Range and added \$300 to our coffers. Ardeth Carlson has agreed to serve as the supervisor for the competition again in 2024 and will be looking for, yes, volunteers.

In the past, field trips have been a popular part of LPS. We currently do not have a Field Trips chair and have only had a few members who have initiated a field trip. Having a point person for field trips would be helpful. Volunteer.

A unique activity might be a photo scavenger hunt. How would this work? Not sure, need a planning committee.

A committee is not a lifetime commitment, just a few people willing to get together and make decisions about who, what, where, and how. Why? Volunteers needed!

Invitation to Submit an Article

The newsletter editor is always looking for material that would be of interest to our members for future issues of InFocus. There are many subjects for which you can share your expertise or experiences, such as post-processing techniques, camera equipment, and great locations to shoot.

If you aren't confident in your writing ability, the editor will help polish your article for publication. Contributions by LPS members will help this newsletter be relevant and of value to our readers. Send your ideas or articles to ardeth.carlson@gmail.com.

Tips on Using Sharpening

[<https://www.picturecorrect.com/when-to-apply-sharpening-in-the-photo-editing-process/>]

Sharpening is a post-production technique that increases the contrast along the edges within an image. This accentuates details, making the image look clearer and more refined. However, like any tool, if used excessively or inappropriately, it can lead to undesirable artifacts like halos or increased noise.

During the editing process, numerous adjustments are made to the image. Every adjustment, especially when done in JPEG format, can potentially degrade the image quality slightly. If you sharpen early and make subsequent edits, you risk exacerbating the unwanted artifacts introduced by sharpening.

Editing can amplify noise, and sharpening can make it even more pronounced. If sharpening is applied early in the process, subsequent edits can amplify this noise even further. By sharpening at the end, you can better control and minimize the enhancement of noise.

The required amount of sharpening can vary depending on where the image will be displayed. A photo meant for Instagram might need different sharpening than one intended for a large print. By leaving sharpening to the end, you can adjust according to the specific output in mind, ensuring optimal clarity.

Sharpening at the end allows for the use of layers. This means you can adjust the sharpening intensity on a separate layer without affecting the underlying edits. This approach offers great flexibility, as you can easily tweak or revert the sharpening without redoing the entire editing process.

By saving sharpening for the end, photographers can ensure they're delivering the highest quality image, tailored to its intended output, with minimized artifacts and noise. Remember, photo editing is as much about the sequence of steps as it is about the steps themselves.

Competition Corner

January Competition

Competition Categories

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

Submission Deadline

Before Midnight, Monday, January 1

Please keep the judging criteria in mind:

Impact and Viewer Interest—"Wow" factor is the nebulous quality where an image "pops." This subjective aspect of judging should not preempt the technical or composition aspects of an image.

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.

January Competition Groups

Participation in a group is determined by the average of the member's 9 previous LPS competition scores. Because the photos entered in the December "Best Of" competition have already been scored by LPS judges during the year's competitions, the scores given by the guest judge will not count in the score averages for January, so the groups for January have been determined by the averages after the November competition:

Group 5—Kevin Burkhart, Ingrid Jacobson, Tim Kathka, Laurie Paulik, J.R. Schnelzer, Lisa Schnelzer, Ruth Sprain, Jeff Stephenson, Mike Teska

Group 4—Jenny Anderson, Gerald Baumann, Max Coopwood, Robert Huffsmith, Ed Ogle, Alan Schuppan, Bob Smith, Michael Wilcox

Group 3—Ardeth Carlson, Kevin Clarke, Kevin Fettig, Kurt Flock, Marvin Froistad, Tim Hitchcock, Jerre Johnson, Rich Krebs, Bob McDonnell, Octavio Noda, Dan O'Donnell, Josemaria Quera, Dave Van Riper

Group 2—Wayne Snodderly

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

New Members

We are happy to welcome these new members:
Dolores Fuhrman
Curt Snowden

2024 LPS Competitions

In January 2022, the LPS Board made a big change in the club competition format. In the past, a new member started at Beginner level and accumulated points in club competition for awards of Best of Show and Award of Merit. As the member reached a specified number of points, they moved to the next levels, going to Intermediate, Advanced, Masters, and Masters 2. After reaching Masters 2, the member remained at that level, well, forever.

The Board took a look at the method of creating competition groups because almost all competing members were in the Masters and Masters 2 groups, a few in Advanced, and very few or sometimes none in Beginner or Intermediate.

The current method of creating competition groups uses an average of the past 9 club competition scores to determine in which group a member will compete, with the groups changing from month to month; the range of the averaged score for each competition group was set with the goal of having a linear distribution of 20% in each group. With the current system of groups, there is generally a more even distribution of Groups 3, 4, and 5, but Groups 1 and 2 are lagging in numbers.

The Board will be reviewing the competition system in 2024 and would appreciate some feedback. One possible change to consider is to only present the monthly topic for the following month rather than list the topics for the entire year, encouraging the members to focus on that specific topic.

A change that is being implemented this year is to allow photos to be submitted only for the current competition and not for months ahead. It has been noted that by submitting ahead, in a given month a member might be competing in one group in one category and a different group in another category because of what group they were in at the time the photo was submitted.

Share your thoughts with any Board member or the newsletter editor, ardeth.carlson@gmail.com.

LPS December Best of Show

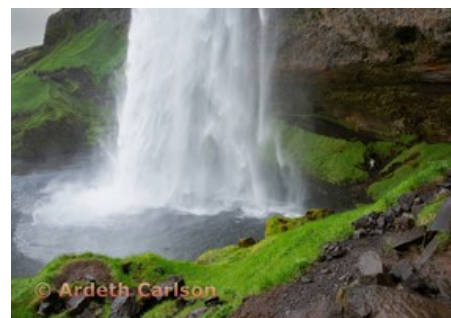
All competition photos and scores can be viewed on the LPS website under Competition Results. Check the box "Display All."



BOS Travel, Group 5
Lisa Schnelzer



BOS Travel, Group 4
Ed Ogle



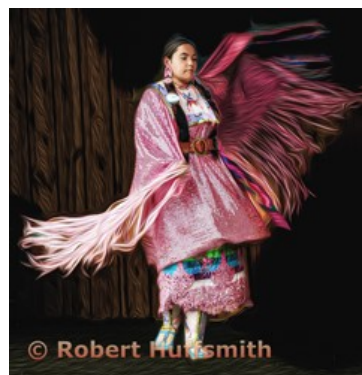
BOS Travel, Group 3
Ardeth Carlson



BOS Travel, Group 2
Wayne Snodderly



BOS Open, Group 5
J.R. Schnelzer



BOS Open, Group 4
Robert Huffsmith



BOS Open, Group 3
Rich Krebs



BOS Open, Group 2
Wayne Snodderly



BOS Nature, Group 5
J.R. Schnelzer



BOS Nature, Group 4
Alan Schuppan



BOS Nature, Group 3
Kurt Flock



BOS Nature, Group 2
Wayne Snodderly

LPS December Award of Merit



AOM Travel, Group 5
Mike Teska



AOM Travel, Group 4
Alan Schuppan



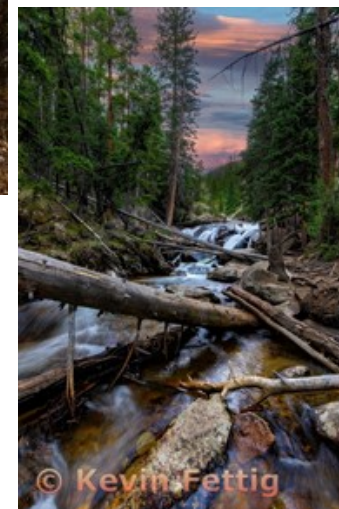
AOM Travel, Group 3
Kevin Fettig



AOM Open, Group 5
Lisa Schnelzer



AOM Open, Group 4
Ed Ogle



AOM Open, Group 3
Kevin Fettig



AOM Nature, Group 5
Lisa Schnelzer



AOM Nature, Group 4
Mike Wilcox



AOM Nature, Group 3
Dan O'Donnell

PSA Interclub Competitions

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

LPS members who are interested in having their photos considered for our club's submissions to a PSA interclub competition can contact the LPS rep for more details. Photos are now being collected by the reps for the November round.

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. Maximum image size is 1920x1080 pixels.

PICTORIAL PRINT DIVISION:

Lisa Schnelzer, LPS Rep
lisaschnelzer@gmail.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:

Rich Krebs, LPS Rep
rkrebs318@gmail.com

A definition of a travel photo and a PDF of the Travel Division (PTD) guidelines can be found at <https://psa-photo.org/page/photo-travel>. Rich is collecting images for 2023-2024 now and would like images that show characteristic features of a place or a people. Image size should be a maximum of 1920x1080 pixels.

Interclub Photos Needed

The LPS reps for the PSA interclub competitions are asking for members to submit photos for round 2, which has a deadline of February 15. Their contact information is on this page. Since LPS is a member club of PSA, the photographers do not need to be individual members of PSA.

Photographers who have a photo submitted in a PSA interclub competition must have a signed release form on file. The signed release is valid for three years from the date of signature, after which a new signed release must be submitted to continue participating in interclub competitions. Members do not need to sign a separate release form for each of the divisions in which LPS participates; PSA maintains a list with the expiration date of participants. The signed release forms are obtained by the LPS reps, who will contact a member who submits a photo but does not have a current release.



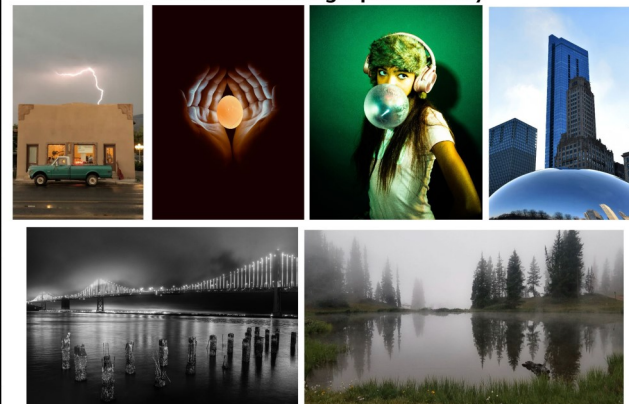
Reasons to Join PSA

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 the PSA divisions of Nature, Travel, Pictorial Print, Projected Image, Photojournalism, and 3D. In addition, the monthly PSA Journal is available online for download. Educational webinars on a variety of subjects can be viewed at any time.

A new Colorado chapter of PSA has now been established. Most chapters meet several times during the year, and the meetings may be a few hours or day-long, with a presenter, workshops, seminars, or photography outings. Chapter membership is available for those who are individual PSA members.

15th Annual Northern Colorado Youth Showcase 2024

Loveland Photographic Society



WHO: High School Students

WHAT: Enter digital and/or print photos for competition in 6 categories

WHERE: Get details from your art or photography teacher

WHEN: Deadline for entries is Friday, March 1, 2024

WHY: Prizes given to winner in each category and Best Senior Award

Sponsored By:



Jax Mercantile in Loveland, CO

Youth Showcase

Young photographers of high school age in Northern Colorado have the opportunity to submit their photos for the LPS-sponsored youth showcase competition and receive prizes and recognition locally and also internationally when winning photographs are exhibited at the annual PSA Photo Festival. All of this is thanks in major part to Ruth Sprain, who heads the Youth Showcase Committee and is the liaison with the PSA Youth Showcase. If you know any of the photography teachers at area high schools or any home-schoolers, be sure they know about the LPS competition and can encourage their students to submit entries.

To Process or Not to Process?

BY ARDETH CARLSON

In this age of a multitude of post-processing tools for photography and the increasing capabilities of artificial intelligence in the artistic world, there are divergent opinions about whether or not post-processing should even be used.

I was interested to read the perspective of Great Basin School of Photography co-founder Jeff Sullivan in a Flickr blog post. In a discussion of his photo "Badwater Basin," he was asked "Did you edit this photo?"

He replied: "As Ansel Adams once said, 'You don't take photographs, you make them.' He adjusted what the camera captured with filters, chose what the exposure would include, and he adjusted the results via many hours in the darkroom, often re-interpreting an image months or years later. Similarly, I want to convey my experiences in special places, not serve as a sort of 'walking web cam in hiking boots,' producing low fidelity JPG images. Outside of editorial work, photography is rarely a 'take what you get' medium."

https://blog.flickr.net/en/2023/10/18/16-questions-about-1-photo-with-jeff-sullivan-reflections-on-badwater-basin/?utm_campaign=2023-fl-newsletteroct&utm_source=Flickr&utm_medium=email&utm_content=pro

On a recent trip to Sweden, my husband and I visited the art gallery of Anders Zorn in the town of Mora. Zorn was an internationally known painter and sculptor in the late 1800's—early 1900's. Although he was not a photographer per se, he sometimes used photographs as a reference in a painting. A fascinating aspect to me of his art is that in some instances he took elements from one sketch or painting and used them in a different painting, very much like we use cloning to move objects in or out of a photo or replace the sky.



In the rowboat painting, note how Zorn took the boats in one painting and used them to replace the background of the painting with the girl rower, and reversing the position of the two boats.

The final painting of the woman in red utilized diverse elements of other sketches.

Image processing is not a new thing in photography, either; photo processing software is today's version of yesterday's darkroom. While some photographers take pride in pointing out that their photographs are "straight out of camera," with the use of today's cameras, the camera itself and/or the lens make processing "choices" about focus, lighting, color, etc.

Ultimately, in photography, as in other art, the final result is primarily the vision of the photographer. If a photograph is a journalistic endeavor and is meant to portray a scene or viewpoint as the photographer saw it, the degree of post-processing will be different from a photograph that is meant to portray an idealized version of the image as photographed. The use of post-processing, including all of the available tools, will depend on the individual photographer, without judgment as to which is the better!



Saturday Photo Chat

The Saturday Photo Chat, formerly known as the “Bull Session,” is an informal get-together of photographers to talk about places to photograph, gear, photo software, and almost anything about photography.

This has been an ongoing activity for many years, headed by long-time LPS member Bill Standerfer. The meetings are on the second Saturday of the month at 8:30 AM at Panera on east Highway 34 in Loveland. If you have any questions, contact Bill at billstanderfer@outlook.com.

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, which occurs 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.

Click on the link on page 1 of the newsletter to join the Zoom meeting.

Your Ideas & Suggestions

If you have ideas for newsletter articles for future issues of InFocus or upcoming events to report, you're always welcome to share those with the editor. Send suggestions, inquiries, or written articles for consideration to the editor: ardeth.carlson@gmail.com.

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. If you hate 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 watch the recordings of meeting presentations. You might enjoy organizing and leading field trips or participating in them. You can also meet up with LPS members at the monthly Saturday morning Bull Sessions.

Your membership dues also fund our annual Youth Showcase, which encourages photographers from our northern Colorado high schools to pursue the art of photography and provides them with an opportunity to have their images displayed with national/international exposure at the annual PSA Photo Festival.

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. Information is on page 1 of the newsletter.

LPS Speaker Recordings

As a reminder, LPS meeting presentations have been recorded and posted ever since the start of COVID and are available to view at any time. You can find links to the videos on the LPS website; when you **login**, go to **Membership>Resource Links>Videos**. Most of our speakers have graciously allowed us to record their presentations as long as they were made available to LPS members only. Please *do not share* these links with non-members unless they are marked as shareable in the list.

Photo Opportunities on the LPS Website

Log in to www.lps.cc as a member

🔗 Click on *Discussion Forums*

🔗 Scroll down to
Upcoming Photo Opportunities & Events

🔗 Click on
View Topics

If you would like to receive notifications with the latest activity at the forums, you will need to subscribe to the forums of your choice.

Share your photos and keep in touch with LPS when you join our Facebook group **Members of Loveland Photographic Society**. You must be a current member to join the group.



If you have questions or want to volunteer for any of our various committees and activities, you can use the members-only Facebook group or email ardeth.carlson@gmail.com.

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.