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Mark Your Calendars Now! PSA Photo Festival Registration Begins April 1, 2021
The cover image, "Rusted Out in Eden" is by Sharon Prislipsky, APSA, PPSA. Sharon’s article, Road Trip Treasures, begins on page 24.
On My Mind

This will be my last On My Mind article as the Photographic Society of America (PSA) Secretary. I have been on the Photographic Society of America’s (PSA) Board of Directors now for almost ten years. I was appointed to the board in the fall of 2011 by incoming President John Davis, HonPSA, MPSA, when the elected Chapters, Clubs, and Council’s Vice President (CCCVP) was unable to serve.

I personally feel that when someone receives benefits from an organization, it is important to give back to that organization. I served five years as the CCCVP before becoming the PSA Secretary, and I have served in that capacity since 2016. Throughout my nine plus years of service, I have enjoyed the relationships and friendships I have made. The one thing we all have in common is photography. The Board of Directors that I have served with has worked hard to promote PSA’s mission which is the following:

- To promote the art and science of photography as a means of communication, image appreciation and cultural exchange.
- Provide education, information, inspiration and opportunity to all persons interested in photography.
- Foster personal growth and expression, creativity, excellence and ethical conduct in all aspects of photographic endeavor.

This past year has been challenging. The PSA Board of Directors and Executive Committee have not been able to meet in-person since the Fall of 2019. We will not be meeting in person in April for our Spring Board Meeting. We now depend on Zoom for our in-person meetings. We have needed to adapt as best we could to the issues that the pandemic has brought us.

I have enjoyed my years serving on the PSA Board of Directors and Executive Committee. I have enjoyed working with all of the PSA Board members. Each board member has brought to this group a new energy and ideas. I would like to thank everyone I have served with, and to thank Sharon Prislipsky, APSA, PPSA, for volunteering to become the next PSA Secretary.

When my term is completed, I will find a new area to be a volunteer; I am not sure where that will take me. I have enjoyed working with many wonderful volunteers, and I want to say thank you to everyone I have been associated with. A special thanks goes to the current Executive Committee (Elena McGighe, HonPSA, MPSA; J.R. Schmelzer, FPSA, MPSA; Michael Jack, QPSA; and Signe Emmerich, HonPSA, EPSA) who have all been a pleasure to work with over the years and have been very supportive. A special thanks to Joanne Stolte, HonPSA, MPSA, and Barbara Kuebler, APSA, MPSA, chairs of the Nominating Committee; Henry Ng, HonFPSA, EPSA; John Davis, HonPSA, MPSA, and Terry Carroll, FPSA, chairs of the Honors’ Committee; Agatha Bunanta, FPSA, GMPSA; Barbara Kuebler, APSA, MPSA; and Stuart Lynn, HonFPSA, QPSA, chairs of the Ethics Review Board for the past three years; and Bylaws Reviewers Austin Carey, Dick Frieders, HonPSA, and Dana Cohoon, APSA, BPSA.

Of course, a very special thanks goes to Joanne Stolte, HonPSA, MPSA, again who has always been there since she recruited me for my first volunteer position in 2009 until now.

Many thanks to Sharon Cohen-Powers who has always worked with all of us to help make the PSA website better, and has done a great job.

Last but not least, many thanks to Donna Brennan, PSA Journal editor. She has been wonderful to work with for everyone. Her job cannot be easy, but she does it with such class.

Assist PSA by Using AmazonSmile

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Thank you for your support.

Elena McGighe, HonPSA, MPSA, President PSA
Photographic Society of America

Chapters, Clubs, and Councils

Contests for 2021

Signe Emmerich, HonPSA, EPSA, Chapters, Clubs, & Councils Vice President

PSA Councils Challenge:
Open to all PSA Councils, Associations, and Federations
Entry submission opens March 1 and closes June 15
More information can be found at this website:
Councils Challenge Director: Kathy Wall
staff-council-challenge-director@psa-photo.org

PSA Newsletter Contest:
Open to all PSA Chapters, Clubs, & Councils
Entry submission opens March 1 and closes June 1
More information can be found at this website:
Newsletter Contest Director: Vicki Stephens
newsletter-contest-director@psa-photo.org

PSA Youth Photography Showcase:
Open to all PSA Chapters, Clubs, & Councils
Print and projected photography contest for high school youth
Entry submission open now and closes April 15
More information can be found at this website:
Youth Photography Showcase Director: Kathy Braun, HonPSA, PPSA
youth-photography-showcase-director@psa-photo.org

PSA Chapters Showcase: Open to all PSA Chapters
Projected photography Showcase of PSA Chapters’ members
Entry submission opens February 1 and closes April 15
More information can be found at this website:
Chapters Showcase Director: Ken Warning, APSA
chapters-showcase-director@psa-photo.org

Contact: Signe Emmerich, HonPSA, EPSA,
ccccvicepres@psa-photo.org

Five-Year Reduced-fee Membership Promotion:
PSA Membership $36 per Year

Have you ever forgotten to renew your PSA Membership?
You would be amazed at how many members have
forgotten and needed to be reminded.
With a Five-Year Membership you will not forget!

Digital Membership for New or Renewing members: SAVE $9 per year,
$45 over five years, one year free!

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Adobe Photoshop: A Complete Course and Compendium of Features
By Steve Laskevitch
Published by Rocky Nook
Soft cover, 8” x 10”, 416 pages, $49.95 US
Rating: *, **, and ***.

Constructed like a textbook but with clear and concise text accompanied by pictures and diagrams to illustrate that text, Adobe Photoshop: A Complete Course and Compendium of Features is a Photoshop® user’s ultimate guide—a course that can sit on your bookshelf and be used when the time is best for you to indulge in its guidance. The Course section is designed to have you work step-by-step while learning basic Photoshop use with files downloaded from the Internet. Next comes the huge Compendium section where you can learn about any feature available in Photoshop from blending options to masking techniques to actions and scripts and the 3D features of current Photoshop versions. From cover to cover, Laskevitch has written a book that any Photoshop user could spend hours using.

The Photographer’s Guide to Luminar 4
By Jeff Carlson
Published by Rocky Nook
Soft cover, 8” x 10”, 256 pages, $34.95 US
Rating: *, **, and ***.

The popularity and expansiveness of Luminar software is growing and in The Photographer’s Guide to Luminar 4, you’ll learn all about the tools available and how to use them for best results. Some of these tools can be hidden at times but Carlson explains how to find and use them. And although you many want to begin on

The Frog Whisperer: Portraits and Stories
By Lisa Cuchara and Tom Cuchara
Published by Amherst Media
Soft cover, 7” x 10”, 128 pages, $24.95 US, $31.95 CAN
ISBN: 978-1682033487
Rating: *, **, and ***.

The Frog Whisperer is not your ordinary photography book. And while it may seem to appeal primarily to those already interested in photographing frogs, as you look through its pages, it may convince you to begin doing exactly that. As you read the book’s introduction, you will instantly feel as though you are actually meeting the authors who explain their own introduction to this type of photography. And as you read the chapters that follow, you will truly appreciate all that the Cucharas have to tell you as you explore photographing the world of frogs. Filled with numerous photos, interesting descriptions and tons of information about each frog, The Frog Whisperer: Portraits and Stories suggests, through text and photos, many unique ways of photographing them—some in a natural type of habitat and others in a humorous one, like driving a miniature hot rod or riding a tiny bicycle. Specific information about lighting, lens choice, and post processing is an added bonus. A fun book that will keep you smiling as you learn, this is a unique book for the photographer.
Creative Garden Photography
By Harold Davis
Published by Rocky Nook
Soft cover, 9” x 9”, 360 pages, $50.00 US
Rating: *, **, and ***.

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Published by Rocky Nook
Soft cover, 9” x 9”, 360 pages, $50.00 US
Rating: *, **, and ***.

Harold Davis is an award-winning photographer who has written more than 30 books. This one is devoted to photographing flowers found in the garden. In Creative Garden Photography, Davis first discusses various types of gardens, light quality and direction, and the advantages of using a tripod. But he also gives hints and examples of photographing flowers on a light box, and post-processing techniques to give your flowers an artistic edge. He even enjoys explaining how he uses individual petals and constructing a unique design on a light box that challenges the creative mind. If your interest is in photographing flowers, this is a book you will enjoy reading.

Any mention of products or services in this article or anywhere else in the PSA Journal does not constitute an endorsement or approval of those items.

Online Courses
A PSA Member Benefit
PSA Online Courses are a PSA-member benefit, designed to help beginning and advanced photographers improve their skills in a guided manner. The courses are free to all members and usually take place over a period of months. To enroll in a course, visit the PSA website and fill out the corresponding online Enrollment Form. You will be contacted shortly thereafter to set up the course.

https://psa-photo.org/index.php?education-online-courses

365-Day Challenge
Larry Cowles, HonPSA, GMPSA/P, EFIAP/d1
For several years the PSA Journal published the 365-Day Challenge directed by Dennis Hirning, FPSA, MPSA. While no longer appearing in the Journal, the project still exists. This PSA offering is a great way to practice your photography. By having a subject to photograph everyday it motivates you to pick up the camera and gives you a goal. It teaches you to open your eyes and look for subjects to photograph. It also gets you out of the rut of photographing what you are comfortable with. Daily assignments are provided to keep the gallery inspired and interesting. You can view the current assignments at https://psa-photo.org/index.php?365-day-gallery and see examples. Questions can be directed to Dennis at 365-director@psa-photo.org.

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PSA Travel Advisory Service
Dee Langevin, MPSA2, is an award-winning wildlife and landscape photographer and PSA’s Travel Aide for several regions of Alaska, including Denali National Park, Glacier Bay National Park, Lake Clark National Park and the Inside Passage. She has also photographed wildlife in Yellowstone National Park and landscapes in Great Smoky Mountains National Park. If you plan a photo trip to any of these areas and would like her advice on optimal photographic opportunities in those areas, send me an email.

We are looking for additional volunteer travel aides for all regions of the world. If you have good knowledge of the photographic opportunities where you live or where you have traveled, and are willing to share that information with PSA members, send me an email. To make personal contact with visitors once they get to where you live is not required, and would be entirely up to you.

For additional information contact
Tom Tauber, APSA, MPSA,
Travel Advisory Service Director
psa-travel-advisor@psa-photo.org

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The 2021 Book Contest, sponsored by the Pictorial Print Division, has been updated, especially for YOU! Entries will be judged by three qualified judges. Printed books only, with hardcover or softcover, any type of paper. Size will be limited from 5x7 up to 11x14 rectangular or 14x14 square format. Up to 100 pages maximum (50 pieces of paper.)

We are excited about the changes to the Book Contest, and we think you will be too.

Don’t delay, start your book today as the deadline is June 1st.

For any questions email me at photosbysusan@earthlink.net

Check out Sandy Dimke’s article, A Picture is Worth A Thousand Words—Transforming Photo Projects into Photo Essays, page 32
The Photographic Society of America is pleased to announce its 2021 Photo Festival in Rapid City, South Dakota. The Festival runs from Wednesday, October 6th through Saturday, October 9th and features world-class speakers, photo workshops and spectacular tours. The PSA Photo Festival provides many great opportunities to share your photographic interests and improve your photo skills. Come to Rapid City and renew old friendships and make new ones.

Online registration begins on April 1, 2021

**SCHEDULE**

- **Tuesday thru Saturday:** Photo tours will be available in the beautiful surrounding area of Rapid City.
- **Tuesday Evening:** Grand Opening of Print Exhibition Gallery and Reception.
- **Wednesday:** Opening Ceremonies and evening speaker featuring Lisa Langell with reception to follow.
- **Thursday and Friday:** Two days of continuous tracks presented by professional photographers covering a wide range of photographic subjects.
- **Thursday Evening:** Evening speaker featuring Bob Krist with reception to follow.
- **Friday Evening:** Keynote speaker featuring Art Wolfe with reception to follow.
- **Saturday:** Conclusion of Festival with the annual PSA Honors Award Banquet.

Visit the PSA website for more information
https://psa-programs.org/photo-festival-2021/
Registration for the 2021 Rapid City Festival will open on April 1, 2021. We will be offering a discount on registration from April 1, 2021 through April 30, 2021. You will want to register early to receive the discount and guarantee your spot on the photo tours. You will be able to register without making a payment until a later date if you follow the registration instructions. We will possibly be able to add more tours if they are full so please join the waiting list if you choice of a tour is already filled.

Rapid City is known as the “Gateway to the Black Hills” and the “City of Presidents” because of the life-size bronze president statues downtown, Rapid City is split by a low mountain ridge that divides the city’s western and eastern parts. Rapid City is home to such attractions as Art Alley, Dinosaur Park, the City of Presidents walking tour, Chapel in the Hills, Storybook Island, and Main Street Square. We will be offering a Chuck Wagon Supper and Music Show at the “Old West Town” so make plans to join us for a successful festival.
Sometimes, when you merely enter a city, it presents itself in the most photogenic manner. Everything you see around you makes for a delightful photograph. You just need to take a stroll around with a camera in tow, and the frames are made by themselves. Have you stepped into such a city? Well, I have, into Varanasi. As an experienced photographer and traveller, I have seldom come across places that make me surrender to its character. Varanasi, also called, Banaras or Kashi, had that overpowering influence on me.

“Varanasi has been known before Rome was known, and for centuries has claimed and gained the homage of every devout Hindu. It is the Oxford and Mecca of Hinduism. Its river, its banks and Ghats, its temples are known and revered throughout India. Its very air and soil are counted holy. Residence in this city ensures salvation; death there makes salvation doubly sure.” Thus, wrote the Reverend Charles Philip Cape, in his book, *Banaras, the Stronghold of Hinduism* in 1909. And the following imitable prose from Mark Twain describes Varanasi and its mythological origin in a profound manner—“Banaras is older than history, older than tradition, older even than legend, and looks twice as old as all of them put together.”

It is rather hard to introduce a city like Varanasi, justifiably. In certain ways, Varanasi epitomizes the two sides of the coin, called India. Varanasi must be experienced to be believed. Being among one of the most impressive sights in the world, this fantastically photogenic historical city in the North Indian state of Uttar Pradesh is a destination every photographer wants to visit.

In other words, it is like stepping into the blindingly colourful, unbelievably chaotic and the
world’s oldest continuously inhabited city, which can surprise and shock you, all at once. This is a place where spirituality and carefree attitude integrate seamlessly, where you witness the medley of human faith and Indian culture, confluence of Birth and Death, all in and around River Ganges. For anyone visiting Varanasi, they see a city where life comes a full circle.

For the shutterbug in you, it can be an addictive playground given the plethora of genres and themes one can work on. Being one of the best places for street images, it’s a treasure trove for other genres too—people, portraits, culture, heritage, creative, abstracts, festivals, action and night photography. It is a vast canvas for experimentation and for building a theme-based portfolio. Little wonder that I have travelled to Varanasi, five times so far and will continue to in the future. There is a definite frame hidden in every little thing that unfolds here.

It is to our advantage that locals are accustomed to photographers, as it is one among the world’s most photographed cities. People share a smile and go about their own ways. You find Sadhus (who according to general belief, are the religious, ascetic men, considered holy who have renounced the worldly life) who are good subjects, both for candid and staged portraits. They may oblige to pose, upon request. For this you need to pay them. Hire a local guide; this is very helpful, as they show the city like no other, point out vantage points for photography and even help to work with the Sadhus (a preferred approach). The hotel can give you the details about the guides. Unlike certain assumptions, locals do not expect money when photographed. But if they do, as a goodwill gesture one should pay them especially for having taken their photos. This is not a norm, however.

As a frequent visitor of Varanasi, I wish to share suggestions here for good photography opportunities:

**Ghats by the Ganges**

Varanasi is a city of Ghats. Ghats in Varanasi are riverfront steps leading to the banks of the River Ganges. Not one or two, but 80 of them. This is the first thing one will see as one enters the old city and by the river. Spend time at the Ghats—you will see most of the action here every morning and evening. Ghats are nothing but fleets of steps by the riverfront and are categorised into religious (for rituals), bathing (for dips and prayers), dhobi Ghats (for washing linen) and the Burning Ghats (for cremation). People offer prayers, take a dip, chant to their heart’s fill and even perform the last rites of their departed kin. The colourful boats come and go, picking up and dropping off visitors and devotees. It is chaotic, yet colourfully so, against the backdrop of the century old heritage.
temples and the river. Sit on the steps to watch things unfold and work on your frames.

Any of the lenses can be used here, an all-purpose lens for width and close-up (ex: 15-85mm, 24-105mm, 18-135mm or similar), a 50/85mm for portraits and a good telephoto lens. Time-lapse is a good idea with so much movement. Also one can frame creative motion blur images with narrow apertures and use of an ND filter (if available).

Varanasi is one place where the Sun is received with as much celebration as anywhere else on the Earth. As the ripples of the Ganges gently touch the horizon, the sun rises to the glorious prayers offered by the locals.

Subah-e-Banaras Arathi

Called by this name, this daily morning ritual is a magical experience. Arathis are prayers offered to the Sun and the Ganges. The one in the morning is called Subah-e-Banaras. Dark skies transform to golden orangish-red as the sun rises. Prayers are offered with the aid of large lit up bronze lamps.
with smoke emanating all around. Chants rise in pitch with the sun rising. These are brilliant backdrops for silhouettes and golden hour images. This happens at the 80th Ghat, called Assi. So, be there before sunrise to frame the fascinating scenes.

**Arathis at Sunset**
Locals not only welcome the Sun but also give a royal send-off each evening as it sets. It’s one of the most thrilling sights to witness and cherish. Even bigger metallic lit up oil lamps in artistic designs are used for these prayers, where fire is a significant element. While Arathis are performed in different scales at a few celebratory Ghats, the biggest and the grandest is at the Dashashwamedha Ghat. People throng the Ghat or get on a boat, facing the ritual, to watch this. Don’t miss this mesmerizing opportunity. A fast lens helps with faster shutter speed, and a camera with a good ISO performance can enable you to shoot with higher ISOs. Interesting compositions can be experimented as the men swirl the lamps, using the smoke as a veil.

**Boat Ride on the Ganges**
Take a ride on the Ganga, in the morning or late afternoon. From the boat, you get to face the Ghats giving an absolutely unique perspective. The river is utterly peaceful and calm at sunrise, and sailing in the boat is a blissful experience. Floating markets on boats come to you selling intricate local artifacts. Unique patterns are seen on the water from the ripples of other boats, even as gulls and pigeons fly all around your boat. This is one of the best ways to take in Varanasi, as you sail across many of the Ghats to get a feel for it. You can get off the boat at some of the Ghats, shoot and then get back in. Hire a boat of your choice, and the boatman will oblige and slow down at places you desire. A telephoto lens helps for portraits and close-ups.

**Ride on to the First Ghat**
An interestingly shaped large boat (a mini-ship), called Bajda, sails a little further from
the shore of the river and can sail to the first Ghat, called Adi Keshava. Smaller boats cannot, due to the high current. Here the confluence of the two rivers, Varuna and Assi occurs, which is how the name Varanasi, was derived (or so, the legend goes).

**Frame life as it happens,** on the streets of Varanasi. Go on multiple photo walks through its gullies, connecting via the Ghats. Numerous heritage buildings, temples (including the famous Kashi Vishwanath temple), Mosque, Nepali Temple and dated ones can be seen. Eateries serving local delicacies, tea shops and those selling munchy snacks—try Mutka chai (tea in a pot) and spicy buttermilk. These walks give you a taste of their lifestyles, their homes, shops, and occupation. Being dated, we find colourful graffiti, textured walls, patterns and street art—subjects are infinite. It is every street photographer’s dream to walk on the streets of Banaras. It is a riot of colours.

**The Last Mile**

If you are keen to experience the Hindu way of cremation, stop by the Manikarnika Burning Ghat (the larger) and Harischandra (smaller one). Photography is strictly prohibited here, and one must respect this. One can see a lot of ‘Last Mile’ scenes even in the city as the departed are carried on the shoulder of four people. Life and death integrate seamlessly here.

**Dev Diwali:** Most people are aware of India’s ‘Festival of Lights’—the, Diwali. But have you heard of the ‘Diwali of the Gods’? Come late October - November, Dev Diwali, a festival where more than a million earthen lamps (aka, Diyas) are lit up and placed on all the steps of most Ghats on the riverfront.

This happens on the full moon day, around 15 days after the actual Diwali in honour of the River and its presiding goddess. Locals believe that Gods
descend to Earth to bathe in the Ganges on this day. This is a visual feast and casts a magical spell on the city.

Meet the Wrestlers: Varanasi does not have gymnasiums. It has wrestling rings. Young men learn wrestling to stay fit and powerful. Called the Akhada, located on the Tulsi Ghat; young and middle-aged men are trained by experienced local Gurus (teachers) and champions. Their way of exercising can leave you in awe. Speak to the head of the ring, before photography is suggested.

Varanasi—This is a journey, one must not miss, a place one must not ever miss photographing. There is so much more to do here than meets the eye. One trip does not suffice. You may want to revisit. Many cities can be fascinating, but only a few are transforming. My sacred pilgrimage to Varanasi was one such sojourn. And it will continue to be.

Best Time to Visit: November to March
Best Time to Shoot: Morning hours till 10AM and after 4PM. Avoid the mid-day.
Special Time: Dev Diwali (Diwali of the Gods) during October end-November
Equipment to Have: Good to have a mix of lenses—an all-purpose lens for width and close-up (ex: 15-85mm, 24-105mm, 18-135mm or similar), a 50/85mm for portraits and a good telephoto lens. Optional to carry a ND filter, to try interesting slow shutter imagery. Tripod, will be a bonus.

Hema Narayan is a professional photographer, mentor and writer from India. Engineer by education, she found her true interest was in photography and writing. Graduate of New York Institute of Photography. She has been published in renowned newspapers, portals and magazines, such as National Geographic Traveller India, Discover India, The Hindu and Deccan Herald. She is also founder of the company Wider Angles that conducts workshops and photo walks in the city and does commercial photography. You can learn more about Hema at her website, www.hemanarayanan.com.
When, Where, and How to Better Macro Photography
Mastering the art of macro photography in nature takes time and patience, but knowing when, where and how to take these fascinating photographs will make the journey a lot easier. If you have limited time or money to travel, macro photography offers ample creative and artistic opportunities. If you have only a few hours a week to shoot, you will find an abundance of subjects in your backyard and the local parks. The cost includes only a few gallons of gas, a park pass, and several resource books to identify the flowers, plants, and bugs selected as photographic subjects.

Plants and insects have life cycles that vary with the four seasons as well as within geographic regions, offering the macro photographer new opportunities every month of the year. Part of the fun of macro photography is looking for objects and places to shoot by learning about the ever-changing local environments.

Busy schedules require balancing work requirements and family life, making it a challenge to find sufficient time to shoot. The advantage of macro photography is, any time of the day will work. Unlike landscape photographers who are often restricted to the ideal light of early morning and late afternoon, macro photographers can effectively control the available light of almost any time of the day by using diffusers and reflectors.

**When to Shoot**

A variety of photographic subjects can be found all year long because the environment is constantly changing every month of each season. The tiny landscapes of the macro world are shifting by the minute and knowing when to be in the field at the right time is the key to success. For example, some wildflowers will bloom for long periods allowing many days to shoot, while others bloom for only a few days or at certain hours. By studying online resources and books to learn the life cycles of the local plants and insect life, the macro photographer will know when to be in the field as these subjects become available. Accurate information regarding nature’s timetables is invaluable to the photographer who needs to be in the right place at the right time.

The seasons of the wildflowers, plant life, and insect cycles also vary within specific regions of an area. For example, the dates of the transition to fall colors in the State of Michigan (this author’s home) progress in sequence from the Upper Peninsula to the northern Lower Peninsula, followed
by the southern Lower Peninsula. Networking with other photographers and local naturalists or conducting online research can also provide the macro photographer with important information about the natural world that will influence choices of when to shoot plants, insects, and earth formations in their unique settings. Dragonflies and butterflies are less active on a cold morning, making them easier to approach with a macro lens. In December, the first ice forms at the edges of the small streams resulting in beautiful abstract patterns, but later in winter these patterns disappear as the ice thickens. Taking the time to learn about the local natural world will increase the frequency of successful photographic shoots in the field.

Where to Shoot
Learning where to shoot is as important as learning when to shoot. In the spring, Michigan wildflowers tend to be in the wooded areas; as they die off and summer approaches, the open fields offer more possibilities. In the fall, the colorful leaves that fall to earth bring macro photographers back to the woods. Areas with life sustaining water contain plants that attract many small bugs and critters. Swamps, open fields, deserts, rain forests and woodlands all contain their own unique varieties of plant life, insects, and earth formations.

Available resources to help the macro photographer in learning about these ecosystems include books, brochures, and online nature photography sites with forums for questions and answers regarding photographic settings. Local park systems often have a nature center with a naturalist who is knowledgeable about where and when flowers, dragonflies, butterflies, and interesting plant life can be found. Keeping detailed notes about where and when interesting subjects were found will prove to be an important and useful personal resource for future shoots in the years to come.

How To
Macro photography is much different from other forms of nature photography because subjects are within inches of the camera. The right
equipment is required to produce good quality images. Digital SLR cameras and a macro lens are best suited for the macro photographer.

Matching the right macro lens with the subjects you plan to shoot is especially important. Macro lenses range in focal length from 50mm to 200mm. The short focal length 50mm and 60mm lenses are good for hand holding shots and shooting stationary subjects, but the short working distance between you and the subject can make it tough for capturing butterflies, dragonflies and other small insects that will flee as you get close. The mid-range focal length 90mm to 105mm lenses are good for all purpose lenses that will handle most macro photography situations. The long-range macro lenses with 150mm, 180mm, and 200 mm focal lengths are best when extra working distance is required between you and your subject. These longer focal lengths will also blur backgrounds better than the shorter focal lengths, which is a desirable effect for flower and insect images.

Because the high magnification produced by these lenses requires a solid foundation and steady camera to help produce sharp images, a sturdy tripod with a ball head under the camera should be used as often as possible. When handholding the camera without a tripod, a fast shutter speed or flash can be used to counteract any slight camera movement.

Once the macro photographer has set up the correct equipment and prepares to take a photograph, a decision must be made about what elements of the image need to be in focus. Images where everything in the composition is of interest and needs to be shown in detail will require a maximum depth of field. Images where only the main subject in the composition is of interest (because the background is distracting and needs to be blurred) will require a minimum depth of field. Therefore, matching the composition requirements to the corresponding best aperture f/stop can minimize the macro photographer’s struggle.
with depth of field. The higher f/stops create maximum depth with everything in focus, while the lower f-stops create limited depth of field with less of the image in focus.

By working mainly with the endpoints of the depth of field range, the macro photographer’s job is made easier. For subjects where everything in the composition is interesting and every part of the image is worthy of focused detail, the aperture settings can range from f/22 to f/36. The majority of this author’s portfolio is shot in this style. For subjects that lend themselves to a soft abstract look or for subjects that require a blurred background (such as typical flower shots), the aperture settings can range from f/2.8 to f/8. A blurred background requires taking time to find the camera angle with the least distracting background possible.

There are many f/stop settings in between wide open (f/2.8) and closed down (f/36) that will produce various amounts of focus in the image. To gain confidence with how depth of field affects the focus in an image, one subject can be shown with all the f/stop numbers within the camera’s range. Confusion regarding the relationship between depth of field and f/stop numbers is reduced by remembering that the bigger the number, the bigger the amount of focus, while the smaller the number, the smaller the amount of focus. Adjustments to the f/stop are made when the camera is set to manual mode or to aperture priority.

Mike Moats is an international award-winning, professional macro photographer from Sterling Heights, Michigan. Mike’s love of photography, which started out as a hobby in 2001, has since evolved into a full-time business. In addition to creating his own images, Mike added Close-up/ Macro Photography workshops into the mix in 2006, and he now also makes speaking appearances at photo conferences nationwide, leads intensive Macro Boot Camps around the country, and now has an online Macro Photo Club to assist photographers with their macro goals. Mike’s first book, Tiny Landscapes, was released in 2008. Learn more about Mike at his website, https://www.tinylandscapes.com.
Any mention of products or services in this article or anywhere else in the PSA Journal does not constitute an endorsement or approval of those items.
Road Trip Treasures
Road Trip Treasures
By Sharon Prislipsky, APSA, PPSA

End of the Road
A Kaleidoscope of Colors
Well before sunrise we pulled out of Jackson Hole, Wyoming heading for home in Arkansas after spending a week at the PSA Annual Conference in West Yellowstone. The sky was studded with stars as we headed south on a two-lane road through the mountains, following a winding stream. As my husband drove toward the gradually lightening eastern horizon, I nodded off to sleep. Sometime later, just after the sun peeked over the mountains, I felt our 4-Runner come to a sudden stop. As I opened my eyes, my husband said, “I want to go back about a mile and photograph that old western bar I saw.” I looked out my window and there was a very interesting vintage pickup just at the side of the road, “Fine” I said. “Let me out here and pick me up on your way back.”

The morning light was perfect, and the truck, a rusty GMC, became the focus of my attention for the next hour or so. The result was *The End of the Road*, photographed in tiny Eden, Wyoming. That was just the beginning of my obsession with finding and photographing vintage vehicles. I fell in love with the rusty ones, the ones with character, that seem to tell a story, and I set out to find them wherever I could.

Beginning in the 1920s cars became attainable by most middle-class Americans. Hundreds of car manufacturers sprang up, the most notable Henry Ford, who is credited with making automobile ownership a real possibility for a large share of the population. Americans fell in love with cars, and many of the early ones are still sitting along the back roads and out in the fields across the country. Sometimes they are parked near historical museums in small rural towns, and some are merely abandoned. Although there are some locations in the USA that are set up specifically for visitors to view and photograph vintage vehicles, I like to find them on my own.

I started with my adopted home state of Arkansas, but since we take a number of long road trips each year, I was able to find them all across the central and western part of the country. Often, they are in lots where a number of them are crowded together, or they come to rest in places where the surroundings are not very photogenic. Those situations are good opportunities to focus on detail such as tail lights, emblems and rusty fenders. Check to see if the windows are down, if the doors can be opened or whether the interiors are interesting. This will give you a variety of different images that tell the story of the vehicles’ International Holiday

By Sharon Prislipsky, APSA, PPSA

Photos © Sharon Prislipsky, APSA, PPSA
If they have been used for agricultural or other business purposes, they may have interesting logos or lettering on the sides. Sometimes it is possible to find unexpected contents in truck beds as well. Two examples are *Mobile Moonshine* and *International Holiday*.

I sometimes like to try for a more unique or artistic rendition of part of a vintage vehicle. Two techniques that work well for this are zoom blur and in-camera double exposure. To create an interesting zoom blur, it is necessary to get some detail in the overall image as sharp and recognizable as possible. It can be done hand held, but using a tripod will make it much easier. It is best to use a very small aperture, and a shutter speed of several seconds will be necessary. If the light is bright a neutral density filter can be used to get a long enough exposure. Use manual focus and focus on the detail you want to be the center of attention. Press the shutter button and zoom out as smoothly as possible.

Many of the higher end prosumer digital cameras have in-camera double exposure capability. Check the menu and set it up for double exposure. My Canon® 5DMIV only allows for two images to be combined this way, and it must be reset after every attempt. Sadly, my Sony® AR7ii
does not do in camera double exposures at all, so I make sure I have both bodies with me when I go out looking for these gems.

After capturing a number of images, I began to try to find vehicles that had designated purposes, such as police cars and fire trucks. Those are rare finds, and I am still looking for a vintage ambulance and a taxi. So far, in addition to Arkansas, I have explored and found vintage vehicles on back roads and in small towns in Missouri, Kansas, Wyoming, Montana, Washington and Idaho. I discovered a 1928 Rugby in Red Oak II, a reconstructed historic village near Carthage, Missouri, a police cruiser in Mena, Arkansas and an International pickup in Old Chico, Montana. I have very little doubt that there are many more to be found in other states.

Although the Canon 5DMIV and the Sony AR7ii are the cameras I used for most of the images in my collection, my infrared camera, a Canon 7D converted with an 830nm filter, is a good choice. If I plan to include the whole vehicle in my image my go-to lens is a 24-70mm. Shooting low and from a corner often makes an interesting image, putting the body of the vehicle on a soft diagonal line. Straight on shots from immediately in front of or immediately behind the vehicle often work well, especially if the vehicle is surrounded by distracting debris or is very close to another relic. For close up detail work, I like to use a zoom lens, usually a 70-200mm, although a macro lens is useful in some situations, particularly interior shots.

Side light is best for shooting the old relics, as it tends to bring out the textures in the dents and rusty spots. If you must shoot in bright midday light look for subjects that are in shade or consider trying infrared. If you do not have an infrared camera, you can add a screw on filter to your lens that will screen out some or all of the visible spectrum and create some unique, artistic effects.

My images are captured in RAW format and imported to Lightroom® CC. After setting white and black points, I bump up contrast and clarity just slightly and move on to NIK® Viveza where I make selective adjustment. Most are finished in NIK Color Efex Pro 4. My favorite presets are Tonal Contrast, Detail Extractor, Skylight, and
Reflector Effects. From time to time I encounter an image that just calls out for the presets in Photomatix®. I prefer to blend either realistic or photographic presets with one of the painterly or surreal presets. I finish up in Lightroom, adjusting the color palette in the HSL panel, doing some final sharpening and adding vignette as needed.
Some of these antique vehicles can be photographed from public roadsides; however, many are on private property, so be sure to get permission before attempting to photograph them. Getting permission to go onto private land is sometimes not as easy as it would seem. In small towns I have found that often someone in a local eatery can tell me who owns a particular parcel of land and often can tell me how to make contact with that individual. I have found that many people are glad to have others take note of their collectible vehicles and will spend time sharing what they know about their history. Be careful not to disturb anything, and watch out for unexpected things in the environment that might be a hazard to you. I once approached a particularly interesting abandoned vehicle and found when I got close enough that there was freshly dead deer carcass right beside it!

If, like me, you enjoy “the hunt,” it is possible to spend many pleasurable hours seeing the USA from backroads and scouting for the treasures that are hidden there.

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**Sharon Prislipsky, APSA, PPSA**, is a retired school administrator who has had a life-long interest in art and photography. She began to pursue her passion full time more than fifteen years ago and has found not only a means of artistic expression, but a true appreciation for the craft involved in creating fine art images. Her goal is to present to the viewer the scene or the subject as she experiences it and to share her unique vision.

Sharon and her husband, Vic, live in Hot Springs Village, Arkansas. They have traveled extensively throughout the United States, photographing both iconic locations and subject matter found along less traveled back roads. Favorite subjects for Sharon include, landscapes, nature, architecture and images that evoke the past. She relies not only on the technical skills but the feeling and emotion she wants to communicate. Her portfolio includes color and monochrome as well as infra red images.

Sharon is active in the Photographic Society of America as well as in several local camera clubs. Her digital and print images have been awarded more than 500 acceptances and over thirty medals in International Exhibitions.
I have been a photographer for over 40 years. I spent my career as an architectural photographer in Connecticut, and now retired to South Carolina. I love to photograph the beautiful nature that surrounds me. At the start of each calendar year, I try to pick a photo project that will either broaden my knowledge of photography, make my photography more interesting, or enlighten me to some aspect of the world around me. I started these “projects” several years ago when I was in a rut with my photography. Having a goal was a huge help. My first goal was “Hands Across Beaufort” which ended up as a public exhibit and coffee table book. Everything fell into place at the right time. I
You're sure to fall in love with Old Cape Cod

If you spend an evening
you'll want to stay
I realized that putting a photo project together, in a logical format, is what a photo essay is all about: creating a cohesive body of work with your photos.

My 2017 photo project was to creatively document the back roads of South Carolina. I completed all the photos in time to put it together to submit for the PSA Photo Essay. Choosing the right photos to tell the story was the most difficult part and putting in just the right amount of words to enhance the storyline was difficult. You have a personal connection with all your photos. You remember the day, the weather, where you stood and why you took the photo. You love them all... but you need to be very objective and tell a story. Remember it’s an essay, not just a grouping of photos. There must be a beginning and an end. Exploring the Backroads of South Carolina received 2nd Place, beat out by a vintage steam engine!

I decided I needed to do something very different the next year. VERY DIFFERENT! I noticed that a book on Fabulous Footwear also won an award and thought that it was a very creative and fun topic. I too needed a fun topic.

One of my favorite places in the world is Cape
Cod. Luckily my niece has a second home there so we can spend two or more weeks there every year, during different seasons. In 1957 Patti Page recorded a song called Old Cape Cod. My project that year was to use photos to illustrate the lyrics to the song.

If you’re fond of sand dunes and salty air  
Quaint little villages, here and there  
You’re sure to fall in love with Old Cape Cod  
If you like the taste of lobster stew  
Served by a window with an ocean view  
You’re sure to fall in love with Old Cape Cod  
Winding Roads Seem to Beckon you  
Miles of green beneath a sky of blue  
Church bells chiming on a Sunday morn  
Remind you of the town where you were born  
If you spend an evening, you’ll want to stay  
Watching the moonlight on Cape Cod Bay  
You’re sure to fall in love with Old Cape Cod

I needed a plan. It was a challenge to drive around Cape Cod looking for just the right image to illustrate “miles of green beneath a sky of blue” or which “church steeple” to use or how to photograph that “winding road.” I came home from the Cape with hundreds of photos and narrowed it down to 30 photos for the essay. It looked great on the computer monitor. The photos were creative, not just documentary. Technically they were all excellent and had good composition. Step 1 was done.

Step 2: The order of the essay was easy—just go along with the lyrics. However, first I needed an introduction so the reader could anticipate what came ahead. I found the vintage sheet music with Patti Page’s photo on the cover, scanned them and used that for the opening page of the book. The next page related the history of the song and the importance of the song in the 50’s generating tourism to Cape Cod. I also wanted a page to explain my association to Cape Cod and why it is my “happy place.”

Step 3: For the layout I used some full-page spreads to really emphasize the lyrics but also wanted to break it up with a few pages with multiple images. The winding roads and quaint villages lyrics lent itself to those collage pages.

Just when I thought I was done, I realized I had to choose a font for the book. I needed something that flowed and was melodic, like the song. I selected Great Vibes because it looked free flowing with motion. I still think it was the perfect choice.

The cover design is the key to a great book or essay. It has to grab the viewer and make them want to open the book and see the photos. The cover needs to tease the viewer but hint at what he will expect when he opens the book. For the cover I chose a typical Cape Cod seascape with some negative space so I could drop in a reduced cover of the sheet music and one of the pages.

As the PSA Guidelines suggest, have someone proof read the book for you before you send it to Shutterfly or Blurb or whatever printing company you prefer. A year later, after dozens of people had looked through my book, I found a typo that was easy to miss when you know the lyrics and just assume that word is correct. I used Shutterfly to print the book. I am comfortable with their quality and customer service and have all my travel books printed through them after my trips.

The book won 1st Place in the PSA photo book essay contest, and the book was the favorite of all the judges. Why? Because not only were the quality of photographs excellent but it was different! It was fun to create and fun for the judges to critique. From the cover to the end shot, it kept their interest.

Deadline is June 1st. You still have time. If it’s too late for you, consider starting a photo project for this year. It could be just what you and your photography needs.
Joe Hearst, PPSA, FPSA

Joe Hearst, PPSA, FPSA, passed away in February and will be missed by all who knew him through his photography and dedication to PSA. Joe retired from the Lawrence Livermore National Laboratory where he worked as a physicist for 35 years. Towards the end of his career, he worked mainly in geophysical well logging. He was a founder and past President of the Minerals and Geotechnical Logging Society. He was senior author of the book Well Logging for Physical Properties.

While always interested in photography, after retirement Joe took up serious photography and was a member of the Livermore Valley Camera Club and the Contra Costa Camera Club. He was past president of the Northern California Council of Camera Clubs. He administered a study group for the PSA Projected Image Division, was the online mentor for “Detail Photography,” and was chair of the Yerba Buena Chapter of PSA. Joe loved the printed media and was director of the PSA Pictorial Print Division Picture of the Month competition for many years, collecting all the images, finding judges, shipping and keeping all the records that made the program work.

Joe joined PSA in 1998, in 2007 he received his APSA, in 2015 his FPSA, and in 2009 he received the PPSA distinction. Twenty of his articles have been published in the PSA Journal, and two portfolios have been published in the British magazine Digital Photo Art. He received his second silver editorial star and in 2009 he received the Charles Keaton Memorial Award in recognition of his PSA publications. In March of 2013 his work was chosen for the Distinctive Image feature of the PSA Journal, and in September he received the Pictorial Print Division Service Medal. He made a presentation, “Rust, Rubbish, and Reflections” at the PSA 2008 Annual Conference, and in September of 2014 he made the presentation “The Innovative Image.”

Joe was a frequent poster on Facebook with his unusual views of common things, he once said, “I like rust spots on junk cars, trash in the street, peeling paint on walls, and unconventional views of unimportant buildings. I learned to love to make images in which the subjects are recognizable and enjoyable, but are less important than the abstract shapes and colors that make them up. What I enjoy the most is finding images that other photographers don’t see. I make no attempt to follow the rules; I shoot to please myself. But I must admit I am particularly happy if others tell me that they enjoy my work, or, even more, if they emulate it.”

Submitted by: Larry Cowles, HonPSA, GMPSA/P, EFIAP/d1

Anne Swearman APSA, PPSA, ARPS, DPAGB, APAGB

It was a very sad day when Anne’s club learnt of the passing of their most respected member, Anne Swearman.

Anne had been involved in photography for most of her life starting at school where she won a photographic contest in the school magazine. In the 1950s, Anne joined the Newcastle Photographic Society, but with her independent spirit, she found it was not for her. Indeed, for many years, she could see no benefit in joining a photographic organization, but photography was still in her heart.

As with most people, hobbies must take a back seat when they get married. Her main outlet for her images was the Women’s Institute. Here, she gave talks illustrated by slides which eventually developed into Audio Visual productions. Years later she joined the Whitley Bay Photographic Society in 1981, mainly to support her son, Andrew, in his new hobby. Anne threw herself into the club scene winning the Beginners Championship and moved up to Advanced. She was also to hold many positions on the administration side of the club, becoming President from 1987 to 1989 and was still an active member of a club committee up to the end.

She was President of the Northern Counties Photographic Federation from 1996 to 1998 and earned ARPS from the Royal Photographic Society. Anne joined PSA in 2005, earned PPSA in 2010. She was awarded APSA in 2012 for her excellent service to photography and to PSA.

Always very generous with her time, she had the ability to encourage others in their photographic endeavours, her extensive knowledge was an encyclopedia to other members. She was a perfectionist but above all, an enthusiast for photography in all its forms and a very good friend to all who knew her.

Submitted by Andrew Hersom, FPSA, Alan Porrett & Peter Reynolds, Whitley Bay Photographic Society.

Herb Gordon Sargeant, PPSA, FDPS

Herb Sargeant, PPSA, FDPS, passed away on January 22 in Hockessin, DE at the age of 90 after a long illness. During his 26-year membership in PSA, he accumulated over 400 exhibition acceptances to earn ten stars and his ROPA distinction of Proficiency. During the years before he became ill, he had also served as president of Delaware Photographic Society, where he was honored as a fellow and competed on the salon level in slides and prints; as chairman of the Wilmington International Exhibition, where he achieved status as a Senior Associate, and as the club membership representative to PSA.
Dr. William Dean Popejoy  
Dr. William “Bill” Dean Popejoy, 95, of Greeley, Colorado, passed away on February 5, 2021. He was an avid photographer and exhibited in many international photographic salons and competitions. Bill was the first in Colorado to achieve a five star rating from PSA. He was a member of the Greeley Shutterbugs Camera Club and PSA. He donated his time to UNC’s Athletic Department to photograph games. Bill and his wife, Joan, would winter in Arizona to be closer to family, play golf, and photograph birds.

Submitted by: Lynn Troy Maniscalco, HonFPSA, EPSA and George P. Hypes, FPSA, EPSA

Calendar of Events

This rolling calendar will feature brief listings of photographic opportunities available to members of the Society. PSA clubs, chapters, and councils will be given preference, but short mentions from other organizations may be included. The Journal reserves the right to edit for space, style, and clarity. Send notices to editor@psa-photo.org.

April 10-11 and 17-18, Latow Photographers Guild 41st Annual Seminar.
Two weekend of online events featuring photo artist Kas Stone. Seminars are over two mornings on the theme Landscape Photography and the Meaning of Life, and two workshops the following weekend: (How to Craft a Landscape Photograph, and How to Look at Images); International AV Festival Saturday evening.  
Information and tickets: https://latowseminar.com/

July 30, 31, and August 1, Southwest Michigan Camera Club Council.
SWMCCC’s Annual Summer Weekend of Photography at Hope College in Holland, Michigan. The Key Note Speaker will be Lisa Langell, sponsored by Tamron. Other presenters include Art Becker, David Culp, David Marx, Kevin Huver, Lori and Jerry Keefer, Melvin Guante and Robert Vanelli. Class lectures and hands-on opportunities available. Registration opens this month at www.swmccc.org

With the pressures of the continued COVID-19 pandemic, NECCC has decided to postpone our 75th Anniversary Conference to 2022. The 75th Anniversary conference is designed to be extra special with three Keynote Presenters—Scott Kelby, Frans Lanting, and Corey Rich; a special showcase dedicated to New England photographers; a plethora of top-rated speakers; demonstrations; interactive sessions; Pre-conference & Conference Workshops, photo walks and much more. This year, to thank everyone for being a part of the NECCC family, we will be holding a One-Day Online Event on Saturday, July 17th. It will feature speakers Richard Bernabe, Andre Gallant, and Freeman Patterson along with a special projected image competition and over $1,000 in door prizes with registration at only $30. For full information and registration link, please visit our website at NECCCPhotoConference.org. We thank you all for your past, present, and future support of the conference! We look forward to seeing you online July 17, 2021 and in-person July 15-17th in 2022. Check our website for further updates at NECCCPhotoConference.org.

Enter an Exhibition

Exhibitions, formerly called Salons, offer an opportunity for photographers to exhibit their work with other photographers from around the world. Images that are accepted into exhibitions can be used to earn Star Ratings and ultimately PSA ROPA distinctions.

• Anyone can enter an International Exhibition of Photography.
• A single entry is typically four images.
• Apart from 3D exhibitions, the maximum acceptance rate for PSA only exhibitions is 35%. The recommended, not compulsory minimum acceptance rate is about 20%. However, those PSA exhibitions which also have FIAP patronage have a maximum acceptance rate of 25%
• Find an exhibition from the Current Exhibition List
• Choose “Enter an Exhibition” from the left panel for more information

Find the current exhibitions lists on the PSA website: https://psa-photo.org/index.php?exhibitions-current-exhibition-list
AWARDS and COMPETITIONS

Star Ratings

Projected Image Division Color Class (PIDC)
Compiled by Rajdeep Biswas, GMPSA, EFIAP from reports of Vicki Moritz, GMPSA, Jenni Horssnell, GMPSA/S, EFIAP, Achinta Kumar Saha, APSA, GMPSA

Diamond 6
H.W. Chan, FPSA, GMPSA, Hong Kong

Diamond 3
Ian Ledgard, GMPSA, Wales

Diamond 1
Shu Cheuk, GMPSA/S, USA

Galaxy 9
David Laronde, APSA, MPSA, SPSA, Canada

Galaxy 7
Hein Htet, MPSA2, Singapore

Galaxy 6
Roald Synnevaag, MPSA2, GPSA, Norway

Galaxy 5
Massimo Tommi, MPSA, Italy

Galaxy 4
Piyali Mitra, MPSA, India

Galaxy 3
Borislav Milovanovic, EPSA, Serbia

Diamond 6
Phillip Kwan, GMPSA/P, GPSA, Canada

Galaxy 5
Ian Ledgard, GMPSA, Wales

Galaxy 4
Hein Htet, MPSA2, Singapore

Star Ratings

Galaxy 1
Adela Lia Rusu, EPSA, Romania
Barun K. Sinha, India
Hengki Lee, PPSA, Indonesia
Jennifer Margaret Webster, MPSA, BPSA, England
Mathieu De Bosscher, EPSA, Belgium
Najla Angawi, EPSA, Saudi Arabia
Terry E. Dickerson, PPSA, USA
Terry Gooley, PPSA, Australia

Star 5
Chris Gledhill, EPSA, England
Gur Gurelli, PPSA, Turkey
Hans-Werner Griepentrog, EPSA, Germany
Hengki Lee, PPSA, Indonesia
Mathieu De Bosscher, EPSA, Belgium
Minh Nguyen, EPSA, USA
Mustafa Evrigen, Cyprus
Steven Stavri, EPSA, Cyprus
Terri Adcock, EPSA, England

Star 4
Angela Poggioni, PPSA, USA
Anne France, PPSA, England
Ashok Viswanathan, PPSA, India
Doros Theodorou, QPSA, Cyprus
Fernand Domanage, France
Florentino Molero Gutierrez, PPSA, Spain
Hengki Lee, PPSA, Indonesia
Judy Smith, PPSA, England
Liansan Yu, PPSA, China
Rudy Sukmadji, Indonesia, QPSA

Star 3
Angela Poggioni, PPSA, USA
Ashok Viswanathan, PPSA, India
Cheryl Murphy, Australia
Hengki Lee, PPSA, Indonesia
Karine van der Werf, QPSA, Netherlands
Nilendu Banerjee, India
Pascalis Bennedict, QPSA, Indonesia
Paul James, Wales
Ruth Benson, QPSA, Australia
Stephen Edmonds, Australia
Xavier Van De Meersche, Belgium

Star 2
Angela Poggioni, PPSA, USA
Ashok Viswanathan, PPSA, India
Cheryl Murphy, Australia
Coralea, Australia
Erino Becherini, QPSA, Italy
Hans-Peter Hornbostel, QPSA, Germany
Hengki Lee, PPSA, Indonesia
Károly Zsírász, QPSA, Hungary
Paul James, Wales
Paulina Tuomikoski, QPSA, Finland
Ruediger Schulz, QPSA, Germany
Stephen Edmonds, Australia
Xavier Van De Meersche, Belgium
Zoran Stojilj, QPSA, Serbia

Projected Image Division Monochrome Class (PIDM)
Compiled by Elizabeth Passuello, EPSA, EFIAP; Graham Harris, PPSA, AFIA; Steven Stavri, EPSA, AFIA; Asok Samaddar, EPSA, EFIAP

Diamond 5
Phillip Kwan, GMPSA/P, GPSA, Canada

Galaxy 7
Hein Htet, MPSA2, Singapore
Robin Luo, GMPSA, Canada

Galaxy 5
Hein Htet, MPSA2, Singapore
Robin Luo, GMPSA, Canada
Urs Albrecht, MPSA2, SPSA, Switzerland
Galaxy 3
Donald DeDonato, EPSA, USA
Hon-Kwong Lee, MPSA, Hong Kong

Galaxy 2
Chinmoy Dutta, MPSA, India
Christine Woolgar, EPSA, England
Husni Khot, EPSA, India

Galaxy 1
Chinmoy Dutta, MPSA, India
Jennifer Margaret Webster, MPSA, England
Ka-Pak Kong, EPSA, Macau
Lee Sutton, MPSA, England
Piyali Mitra, MPSA, India

Star 5
Adela Lia Rusu, EPSA, Romania
Frank Hausdoerfer, MPSA, Germany
Jennifer Margaret Webster, MPSA, England
Lianjun Quan, EPSA, China
Margaret Boike, APSA, MPSA, USA
Terry D Dickerson, PPSA, USA

Star 4
Adela Lia Rusu, EPSA, Romania
Florentino Molero Gutierrez, EPSA, Spain
Hengki Lee, EPSA, Indonesia
Jiahong Zeng, EPSA, USA
Liansan Yu, EPSA, China
Potse Chen, EPSA, Taiwan
Terry Adcock, EPSA, Australia

Star 3
Adela Lia Rusu, EPSA, Romania
Ashok Viswanathan, EPSA, India
Gabriele Meyerhoefer, QPSA, Germany
Hengki Lee, EPSA, Indonesia
Jun Zhao, EPSA, China
Liansan Yu, EPSA, China
Potse Chen, EPSA, Taiwan
Tapas Bhowmick, India

Star 2
Adela Lia Rusu, EPSA, Romania
Ashok Viswanathan, EPSA, India
Brian Parkin, QPSA, England
Dewi Sonanta Go, QPSA, Indonesia
Hengki Lee, EPSA, Indonesia
Jun Zhao, EPSA, China
Liansan Yu, EPSA, China
Marcia Marchetto, QPSA, Brazil
Min Le, QPSA, USA
Potse Chen, EPSA, Taiwan
Xavier Van De Meersche, Belgium

Nature Division
Compiled by Jenni Horsnell, GMPSA/S,EFIAP; Vi Wilson, EPSA

Galaxy 6
Rene Van Echelpoel, EPSA, Belgium
Robin Luo, GMPSA, Canada

Galaxy 2
Roald Synnevaag, MPSA2, QPSA, Norway

Galaxy 1
Lillian Roberts, EPSA, USA
Mathieu De Bosscher, EPSA, Belgium
Min Li, EPSA, China

Star 5
Chinmoy Dutta, MPSA, India
Mathieu De Bosscher, EPSA, Belgium

Star 4
Alan Young, EPSA, England
Chinmoy Dutta, MPSA, India
John F. Larson, Jr., FPSA, MPSA, USA
Mustafa Evirgen, Cyprus
Terry Gooley, Australia

Star 3
Alan Young, EPSA, England
Chinmoy Dutta, MPSA, India
Hans-Peter Hornbostel, QPSA, Germany

Photo Travel Division
Compiled by Steven Yee Pui Chung, EPSA, ESFIAP; Amy Pang Lai Man; Pandula Bandara, EPSA; Suvojit Biswas, EPSA

Galaxy 8
H.W. Chan (Chan Ping), FPSA, GMPSA/S, USA
Sanjoy Sengupta, GMPSA, BPSA, India

Galaxy 6
Ian Ledgard, GMPSA, Wales

Galaxy 5
Barbara Schmidt, MPSA2, Germany

Galaxy 4
Hein Htet, MPSA2, Singapore
Robin Luo, GMPSA, Canada

Galaxy 3
Robin Luo, GMPSA, Canada

Galaxy 2
Piyali Mitra, MPSA, India
Viktor Kanunnikov, EPSA, Russia

Galaxy 1
Bob Devine, MPSA2, UK
Igor Lander, Ukraine
**Star 5**
Chin Foo See, EPSA, Singapore
Chinmoy Dutta, MPSA, India
Husna Khot, EPSA, India
Max van Son, EPSA, Netherlands
Robert Davis, EPSA, USA
Umberto D’Eramo, QPSA, Italy
Zhicai Ren, PPSA, China

**Star 4**
Gur Gurelli, PPSA, Turkey
Jennifer Margaret Webster, MPSA, BPSA, England
Liansan Yu, PPSA, China
Mustafa Evirgen, Cyprus
Than Nguyen, EPSA, Vietnam
Walter Gaberthuel, MPSA, Italy

**Star 3**
Adela Lia Rusu, EPSA, Romania
Ashok Viswanathan, PPSA, India
Eric Weytens, PPSA, Belgium
Fedai Coskun, QPSA, Turkey
Kabita Roy, India
Liansan Yu, PPSA, China
Mustafa Evirgen, Cyprus
Rudy Sukmadji, QPSA, Indonesia
Vijay Mailar, India

**Star 2**
Adela Lia Rusu, EPSA, Romania
Ashok Viswanathan, PPSA, India
Eric Weytens, PPSA, Belgium
Eszter Emese Lazar, QPSA, Greece
Hans-Peter Hornbostel, QPSA, Germany
Liansan Yu, PPSA, China
Mohammad Awadh, PPSA, Kuwait
Mustafa Evirgen, Cyprus
Paul James, Wales
Raul Schaulz, QPSA, Germany
Saw Zar Hay, Myanmar
Stephen Edmonds, Australia
Zoran Stojiljovic, PPSA, Serbia
Vijay Mailar, India
Zhaoling Ruan, China

**Photojournalism Division**
Compiled by Craig Parker, MPSA, BPSA, EFIAP/b

**Star 5**
Piyali Mitra, MPSA, India

**Star 4**
Hans-Werner Griepentrog, EPSA, Germany

**Star 3**
Buket Ozatay, EPSA, Cyprus
Christian Kieffer, Luxembourg
Hong Wai Victor Cheng, EPSA SPSA, Hong Kong

**Star 2**
Alexander Rasputnis, PPSA, USA
Buket Ozatay, EPSA, Cyprus
Christian Kieffer, Luxembourg
Hans-Peter Hornbostel, QPSA, Germany
Hong Wai Victor Cheng, EPSA SPSA, Hong Kong
Kim-Pheng Sim, EPSA, Singapore
Neville Thomas, Wales
Terry Gooley, PPSA, Australia

**Star 1**
Buket Ozatay, EPSA, Cyprus
Christian Kieffer, Luxembourg
Fedai Coskun, QPSA, Turkey
Hans-Peter Hornbostel, QPSA, Germany
Hong Wai Victor Cheng, EPSA SPSA, Hong Kong
Neville Thomas, Wales
Terry Gooley, PPSA, Australia
Zoran Stojiljovic, PPSA, Serbia

**Pictorial Print Division**

**Color Prints**
Large and Small Mixed
Compiled by Wolfgang Lin, MPSA2, SPSA

**Star 3**
Hong Wai Victor Cheng, EPSA, SPSA, Hong Kong

**Star 2**
Ian English, Australia

**Star 1**
Ian English, Australia

**Pictorial Print Division**

**Mono Prints**
Large and Small Mixed
Compiled by Wolfgang Lin, MPSA2, SPSA

**Star 3**
Hong Wai Victor Cheng, EPSA, SPSA, Hong Kong

**Star 2**
Ian English, Australia

**Star 1**
Ian English, Australia

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**In My Backyard**

Share Information About Photographic Locations Near You

Larry Cowles, HonPSA, GMPSA/P, EFIAP/d1

I would like to invite you to write an article about an area near you. It could be a nature area, large event or other photogenic area. Give us the What, When and Why we would want to photograph this location. We don’t want locations such as National Parks, they have already been written about many times. Articles should be 800-1200 words. Send an email to Larry Cowles HonPSA, GMPSA/P, EFIAP/d1, Managing Editor, at cowtech@earthlink.net to discuss your ideas.

This is your chance to be published in the *PSA Journal* and share your favorite area.
DIVISION NEWS, ACTIVITIES AND ANNOUNCEMENTS

If you have an item of national or international interest concerning a PSA activity that you wish to appear in the news, please email a brief article to the appropriate News Editor. General News/Calendar of Events items can be emailed to the Journal Editor at editor@psa-photo.org.

Abbreviations used in these columns (no periods after letters):
CC = Camera Club
PA = Photographic Association
PS = Photo Society
PC = Photo Club
PG = Photo Guild
PGr = Photo Group
(All others spelled out)

Information about divisions can be found on the PSA Website www.psa-photo.org

Projected Image (PID)

Joanne Stolte, HonPSA, MPSA, EFIAP, ESFIAP, Editor
pid-journal-news-director@psa-photo.org

PID Individual Portrait
Round One Results

The judging for Round One of the 2020-2021 Projected Image Division (PID) Individual Portrait Competition, directed by Mohammed Arfan Asif, APSA, MPSA, took place in December. Morgan O’Neill, Ireland; Lam Kin Cheong, Macau; and Manoj VK Kumar, Dubai, UAE, were the judges. The PID Individual Portrait Competition has three skill groups A, B, and C; and the judges selected a Best of Show; Awards of Merit; and Honorable Mentions for each group based on the number of images submitted in that group.

Michael Strapec of Carrigaline, Ireland was awarded Best of Show in Group A for his image Bengoro. Best of Show from Group B went to Christina Robinson, QPSA, of Morayfield, QLD, Australia for her image Etti. Martina Lang of Mortier, WLG, Belgium received Best of Show in Group C for her image Diane.
PID Individual Creative
Round One Results

The judging for Round One of the 2020-2021 Projected Image Division (PID) Individual Creative Competition, directed by Fion Wong, took place in December. The judges were: Alan Cox; Cindy Lynch; Sharon Prislipsky, APSA, PPSA; and Bill Wight. The PID Individual Creative Competition has three skill groups A, B, and C; and the judges selected a Best of Show, and some Awards and Honorable Mentions for each group based on the number of images submitted in that group.

Kim-Pheng Sim, EPSA, from Singapore, received Best of Show in Group A for his image Split Image 02. Best of Show for Group B was awarded to Dianne English, PPSA, of Kilaben Bay, NSW, Australia for her image Secret River. Psychedelic 4057

PID Portrait—Group B—Etti © Christina Robinson, QPSA

PID Creative—Group C—Psychedelic 4057 © Stefan Stuppnig, MPSA2, BPSA

PID Creative—Group A—Split Image 02 © Kim-Pheng Sim, EPSA
by Stefan Stuppnig, MPSA2, BPSA, of St. Anton, Austria, received the Best of Show for Group C.

**Photojournalism (PJD)**

*Sammy Somekh, FPSA, EFIAP/b*
*Editor; sammysomekh@hotmail.com*

**The Emotional Factor**

An unfounded assumption has it that a photojournalism image submitted to competitions must relay its message within just a few seconds before the judges switch to “next please.” This is not necessarily the case as is apparent in *Heartbreak on Auction Day* which won Louisa Murzyn from Indiana, USA, Merit in Round 1 of the 2020-2021 PJ Interclub Human-Interest category (results published in last month’s PJD News in the *Journal* and posted on PJD’s web page). A fleeting, superficial glance might suggest a random shot of an auction gathering. A closer look, however, reveals that the young girl fondly petting that cute goat is softly weeping. Maybe she had witnessed the goat’s birth, watched it growing up, following her around like a faithful companion and getting attached to her like a loving pet. But now the girl is aware, unlike the innocent goat about to be sold, that they will be parting their ways forever and that the goat will be ultimately slated for the slaughter house. The first sentence of PSA’s Photojournalism Division defines photojournalism as “…images with informative content and emotional impact, reflecting the human presence in our world” (full text on PJD’s web page). Louisa’s picture has emotional impact. And then some.

**Photo Travel (PTD)**

*Lynn Troy Maniscalco, HonFPSA, EPSA,
Editor, ltmphoto@juno.com*

**Image Evaluation**

If you would like some expert advice on images that you think might be suitable for entry in Photo Travel, ask the PTD Individual Image Evaluator. You can send up to three images at a time to Diana Magor, APSA, MPSA, for comment. After you log in to the PSA website, click the Education tab, choose Image Evaluation and follow the directions. Evaluator-photo-travel@psa-photo.org

**3D (3DD)**

*Lynn Troy Maniscalco, HonFPSA, EPSA,
Editor, ltmphoto@juno.com*

**3DD Trivia**

The popularity of 3D began with stereo view cards, which became prevalent for entertainment and information during the latter nineteenth and early twentieth centuries. A viewer known as a stereoscope could be found in almost every home, along with a collection of commercially produced cards. In the 50’s, when amateur enthusiasts became interested in making their own 35mm film pairs, the stereo division, later renamed 3DD, was established, and exhibitions welcomed stereo slide entries. It was not until decades later that they began sponsoring...
card sections. Now digital technology has prevailed, slides are history, and print exhibitions have become fewer. How many PSA-recognized 3D print sections, past or present, do you remember? Email your list to Ltmphoto@juno.com and the winner(s) will be announced in a future column.

**Clubs and Council**

*Lynn Troy Maniscalco, HonFPSA, EPSA, Editor, Ltmphoto@juno.com*

**SWMCCC is Back**

Forced to cancel last year due to the pandemic, Southwest Michigan Camera Club Council will present their annual Summer Weekend of Photography July 30, 31, and August 1 at Hope College in Holland, Michigan. The Key Note Speaker will be Lisa Langell, sponsored by Tamron. Other presenters include Art Becker, David Culp, David Marx, Kevin Huver, Lori and Jerry Keefer, Melvin Guante and Robert Vanelli. Class lectures and hands on photographic opportunities will also be available. Registration opens this month at [www.swmccc.org](http://www.swmccc.org).

**NECCC Meets Virtually**

The president of the New England Council of Camera Clubs, Antoinette Gombeda, APSA, reports that virtual meetings have enabled the NECCC member clubs to be more informed and less hesitant to try new ideas. After their 75th Annual NECCC Conference was postponed in 2020, the annual board meeting was held virtually, and the idea of sharing what clubs accomplished during the pandemic became a priority. Monthly virtual meetings for all club reps, presidents and NECCC board members, hosted by Chane and Rhonda Cullens, have provided a venue for brainstorming, problem solving, and sharing of ideas as well as speakers and programs.

When asked what they thought of these meetings, the responses from participants were extremely positive. They liked the idea of not starting from scratch on an idea. They could build upon something another club had done and refine it to the needs of their own club. They have a broader outlook and have felt less isolated. Representatives liked meeting new people and seeing them face to face during the discussions. While the meetings have an agenda set by suggestions from club representatives, some ideas and discussions are spontaneous.

They are currently working on the idea of a Spring Pandemic Showcase for individual club members. They proudly share their ideas and discussions at [http://www.neccc.org/keeping-clubs-active/](http://www.neccc.org/keeping-clubs-active/).

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By Joanne Stolte, HonPSA, MPSA, EFIAP, ESFIAP

President, Photographic Alliance of America • FIAP Liaison Officer for the United States of America

**Photographic Alliance of America (PAA)**

**By Joanne Stolte, HonPSA, MPSA, EFIAP, ESFIAP**

President, Photographic Alliance of America • FIAP Liaison Officer for the United States of America

**FIAP Celebrated International Woman’s Day**

International Women’s Day (IWD) is a global day celebrating the social, economic, cultural, and political achievements of women. The day also marks a call to action for accelerating gender equality. Groups all around the world come together to celebrate women’s achievements.

IWD is celebrated annually on March 8; however, it was not practical to hold FIAP’s celebration on a Monday, so it was celebrated on Sunday, March 7. International Women’s Day includes celebrating women’s achievements, raising awareness regarding women’s equality, lobbying for accelerated gender parity, and fundraising for female-focused charities.

International Women’s Day has occurred for over a century with the first gathering held in 1911. IWD is not country, group, or organization specific. No one government, charity, corporation, academic institution, women’s network, or media center is responsible for International Women’s Day. The day belongs to all groups collectively everywhere. The United Nations does observe International Women’s Day each year.

With the belief that celebrating and increasing the visibility of women’s achievements can help build equality, the FIAP Photo Academy planned a program by an internationally recognized female photojournalist; a short gallery show of images by female FIAP Masters and female FIAP leaders; and the launch of an exceptional celebratory video of images by female FIAP Photography Distinction recipients and female FIAP leaders.

**Featured Speaker: Farzana Wahidy**

The celebration began with a presentation by Farzana Wahidy, who was born in Kandahar in 1984 and moved to Kabul when she was six. She was a teenager when the Taliban took over Afghanistan in 1996. At 13 she was beaten in the street for not wearing a burqa. During the Taliban era she was able to attend an underground school with about 300 other students in a residential area of Kabul, and when the Taliban rule ended in 2001, she began high school and then enrolled in a two-year program with the Assyrian International News Agency Photojournalism Institute.

In 2004 she became the first female Afghan photographer to work for the Agence-France Press and later the Associated Press. In 2007 she received a scholarship to take the two-year photojournalism program at Loyalist College in Belleville, Ontario, returning to Afghanistan in 2010. Her work has been published widely in international magazines and newspapers.

Farzana uses her access to women to focus on Afghan women and their roles in their segregated society. She has been documenting the life of Afghan women for nearly two-decades, including the life of prostitutes and women imprisoned for “moral crimes.” Farzana is the recipient of the National Geographic All Roads Photography Program Merit Award. In 2014, she created a project to train Afghan photographers, to review copyright law, and to research the history of photography in Afghanistan. In 2016 she established the Afghanistan Photographers Association.

**Two Gallery Shows by Woman FIAP Photographers and FIAP Leaders**

The FIAP Photo Academy requested three images from all women FIAP Master Photographers (those holding the MFIAP); all women with EFIAP Levels Distinctions; all women FIAP Liaison Officers; all women FIAP Services Directors; and all women FIAP Exhibition Center Directors.

Following Farzana’s presentation, the three images submitted by the women FIAP Master Photographers (MFIAP) and the images submitted by the women in FIAP leadership positions were presented in a slideshow that provided a preview of the larger show of all the images submitted by FIAP female photographers.

The special celebration video that displays all the images submitted by the FIAP women photographers can be seen on the FIAP YouTube channel at: [https://www.youtube.com/channel/UCMFrN3LLbyYU1hCov4IY7mw/about](https://www.youtube.com/channel/UCMFrN3LLbyYU1hCov4IY7mw/about)
PSA Study Groups

A Benefit of Membership

Study groups are small groups of photographers, from all experience levels (beginner to pro), who share an interest in a particular type of photography, such as nature, monochrome, macro, etc.

What is being studied? Other members’ images that the makers are looking for help with—images that have not received awards or exhibition rankings. Study groups are not meant to be a showcase of our celebrated works.

When it comes to our own photography, we sometimes become blind to the things that hold an image back. A study group provides a safe place to get helpful feedback from others. They’re also a great place to meet others who share a common interest and whose insights can help you quickly progress in your photography.

Images are submitted on a regular basis and, once they are online, other members critique (and sometimes score) each image, offering tips and techniques to capture the image better and/or post-process the photo and, in some cases, demonstrate the process described on that image. Some study groups provide specially trained commentators who will furnish their critiques as well. We have study groups for those who prefer to work on their images in private and study groups that are completely public for the benefit of member and visitor alike.

PSA membership is required for participation in any Study Group. You’re free to join as many different groups as is practical to add to your schedule. There is a great variety of topics and image formats, as well as a variation in how each Study Group is administered. To find the right group for you, look through all the opportunities and contact the Study Group Director(s) so you can make an informed decision.

https://psa-photo.org/index.php?study-groups
Pictorial Print of the Month

Christine Woolgar, EPSA, of Shoreham by Sea won this month with her Star Mono print *The Lone Tree*. This month’s judge, Sam Shaw, FPSA, MPSA, describes it “Beautiful image. Everything works well together. The tree has a great shape and comes up at the low point in the mountains and the lighter clouds seem to stream away from the tree. The rocks at the base almost look like an extension of the roots. Great tonal range and the image is sharp from front to back! I get an emotional response to this image, the tree seems to be dancing and enjoying its aloneness.”

To view the POM gallery, go to https://psa-photo.org/index.php?2020-21-ppd-pom-jan-pom
To participate in future Pictorial Print of the Month contests go to http://www.psa-photo.org/index.php?divisions-pictorial-prints-print-of-the-month

Attention All Exhibitor Entrants

Do not enter any exhibitions that are not listed on the Official Current PSA webpage list. There are some unethical exhibitions that are making it appear as if they have PSA-recognition, when in fact they do not. Also do not pay for multiple exhibitions (so called subscriptions) based on them having PSA-recognition for future exhibitions, when in fact those future exhibitions have not been recognized by PSA.


Elena McTighe, HonPSA, MPSA, ESFIAP, PSA President

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