

PHOTOGRAPHIC SOCIETY OF AMERICA WORLDWIDE

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PHOTOGRAPHIC SOCIETY OF AMERICA WORLDWIDE

Journal

THE PSA JOURNAL IS THE
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OF AMERICA WORLDWIDE



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The cover photo is
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On My Mind



Carol Sheppard
VP of Publications
pubvp@psa-photo.org

I took over as VP of Publications and Managing Editor for the *PSA Journal* as of the November, 2023 issue, following a service by Larry Cowles of six years in this post. Larry, as my mentor for the position, included me in an overlap period so that I could find my footing amongst all the responsibilities that accompany this position.

It is my honor to take on this role, and Larry is a hard act to follow. Which has led me to think about drive vs. passion.

In my career as an attorney, I was driven by the need to do my best by my clients. Although there were times that I felt passionately about a case, I mainly considered doing the best possible job as part of a work ethic I'd been raised with.

Photography, on the other hand, is my passion. A love of photography is what drives me, including in my activities with PSA. We take on roles in the continuing operation and success of PSA because of this passion. This passion for photography is what

I feel I share in common with members of PSA...we joined because we a) have a passion for photography, and b) we desire to raise our photography to levels that bring us personal satisfaction.

PSA as an organization provides us with many tools and resources to improve our photographic skills. The Digital Dialogue groups, the Educational webinars and library, and access to the annual Photo Festivals and the international Photo Gatherings are three of the top resources available as part of the membership. The *PSA Journal* ranks, for me, as one of the top benefits and resources that we receive as part of our annual membership in PSA. From book reviews to great locations or subjects to photograph, along with technical suggestions and caveats, the *PSA Journal* fills a need for most photographers. I personally would not have tried several new techniques for indoor photography had it not been for articles in the *PSA Journal*. Several feature articles have encouraged me to arrange visits to places that normally wouldn't have been on my radar. The beautiful images that accompany the articles and award-mentions inspire me to take my work to the next level—these aren't your standard travel article images...they introduce me to places and cultures that are off the beaten path of the standard tourist.

My goal is to continue the tradition of the VP's of Publications and Managing Editors that have served before me: to bring members high-quality, information-filled articles accompanied by inspiring images that ignite his or her passion for photography along with the news articles, reviews and other content we've enjoyed in the *PSA Journal* for so many years.

Donations to PSA for the month of January 2024

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PSA and its Board of Directors thank all donors for their generous contributions to the organization.

Zebras Just Horsing Around © Carol Sheppard

Photographic Society of America Chapters, Clubs, and Councils Contests for 2024

Jim Bodkin, APSA, PPSA, Chapters, Clubs, & Councils Vice President

PSA Chapters Showcase:

Open to all PSA Chapters
Projected photography showcase for PSA Chapter members
Entry submission opens February 1 and closes April 15
More information can be found on the PSA website
Or contact: **Ken Warning, APSA**, Chapters Showcase Director
chapters-showcase-director@psa-photo.org

PSA Councils Challenge:

Open to all PSA Councils, Associations, and Federations
Projected photography showcase for Council's club members
Entry submission opens March 1 and closes June 15
More information can be found on the PSA website
Or contact: **Kathy Wall, APSA**, Councils Challenge Director
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 on the PSA website
Or contact: **Richard James**, Newsletter Contest Director
newsletter-contest-director@psa-photo.org

PSA Website Contest:

Open to all PSA Chapters, Clubs, & Councils
Entry submission opens January 15 and closes March 15
More information can be found on the PSA website
Or contact: **Sam Wilson**, Website Director
website-contest-director@psa-photo.org

PSA Youth Showcase:

Open to all PSA Chapters, Clubs, & Councils as Sponsors
Print and projected photography showcase for high school youth
Entry submission open now and closes April 12
More information can be found on the PSA website
Or contact: **Signe Emmerich, HonPSA, EPSA**, Youth Showcase Director
youth-showcase-director@psa-photo.org

Contact: **Jim Bodkin, APSA, PPSA**, cccvicepres@psa-photo.org

PSA Journal Mission Statement

The PSA Journal pursues fine original work for an ever-improving publication for the members of the Photographic Society of America and other readers. The Journal is committed to offering material of interest to classic photographers as well as digital photographers and in so doing, strives for quality submissions from Society members of both persuasions.

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PSA At Your Service



By Dick Sprott, APSA
sprottrichard@gmail.com

I recently received this question from a PSA member who is also a member of a PSA member club.

“My question is about compressing images taken with a phone—in my case, a Google Pixel 6. I find that when I compress to the size required for the National Institutes of Health Camera Club (NIHCC) competitions, 1280X800, the images appear a little soft. I am interested in learning the best way to compress phone images to minimize resolution loss. Alternatively, I am wondering whether image quality would be better, especially for phone photographers, if my club allowed a somewhat larger image. For example:

Mid-Atlantic Photo Visions maximum image dimensions: Max Width: 1400 px
Max Height: 1050 px
Max File Size: 2MB

Maryland Photography Alliance allows a maximum size of 5MB, with no specific pixel dimensions. PSA PID allows 1920x1080. North Bethesda Camera Club

allows width = 1920 pixels or less, height = 1200 pixels or less, and notes that the file should be less than 3MB.”

A quick check with the NIHCC competition Guru, **Quentin Fisher**, revealed that “The 1200 x 800 requirement is for the Epson digital projector so that pictures are not cropped when projected. There is no reason they need to be any particular size for Lightroom since the app resizes them to fit the screen automatically. I have preferred not to change just to avoid confusion.” He goes on to say, “Not sure why PSA changed the size requirements this year, but there is apparently a lot of enthusiasm for the change.”

Since I did not have a clue how to answer the basic question, “Why are smaller images softer?” I contacted **Gerald Hug, APSA**, who then called the member to discuss her issue. He concluded that “The problem is that she is using a Pixel Android unit. The Pixel is not as good as the iPhone or Samsung Galaxy 523 Ultra.”

The point to all this is to let you know that PSA members are a wonderful resource for getting information that is not easily found on the website or elsewhere. If you need help, reach out to me at sprottrichard@gmail.com or any other member you think (hope) might be able to help. PSA is more than just a pretty *Journal*. We are here to “provide education, information, inspiration, and opportunity to all persons interested in photography.”

The Whimsical Terrain of White Pocket, Arizona

By Jai Shet



Cyclone (Sunrise)

Book Reviews



By Marie Altenburg,
APSA, PPSA
journal-book-reviews@psa-photo.org



Michael Freeman On . . . Color and Tone: The Ulimatte Photography Masterclass

By Michael Freeman
Published by Ilex Press
Soft cover, 8” x 9”, 176 pages, \$29.99 US, \$32.99 CAN, £26.99 UK
ISBN: 978-1-78157-871-1
Rating: *, **, and ***.

In **Michael Freeman On...Color and Tone: The Ultimate Photography Masterclass**, the author begins by stating that the use of color in photography evokes our senses. Color can be used in harmony, as a dominant color, even as a reflected color in another object. He discusses composing with color where the dominant hue becomes the viewer’s point of interest. Freeman continues to delve into the uses of color in photography to produce different effects such as cinematic grading to alter the mood of a photograph. This well-known photographer and author of over a hundred books on photography has produced this one which will cause the photographer to stop and think about the effect that the color he sees will have on the image he creates.



Spacetime
Continuum
(Night)

*All images
©Jai Shet*



Trembles
(Midday)

White Pocket is a geological potpourri of weathered rock formations located deep in the heart of the remote landscape of Vermilion Cliffs National Monument, Arizona. During a family road trip last autumn, a chance to photograph the eccentric terrain of White Pocket was well worth the toilsome journey to get there.

White Pocket is better known as the alternative to the Wave—a more popular area where visitation is restricted to around sixty people per day. The Wave’s notoriously difficult lottery diverts visitors to White Pocket which has no visitation limit. The catch: while the Wave is more readily accessible, White Pocket is remote and lies beyond a labyrinth of deep, sandy roads. Only high-clearance four-wheel-drive vehicles can traverse these roads. They challenge one’s navigational skills in an environment with scarcely any internet access. We rented a Jeep and asked a local guide for precise directions before venturing out on our own.

The exact route that we followed to White Pocket may not accurately reflect current recommendations. These seldom-maintained roads may be impassable when wet. It is safest to stay up to date with the current road conditions and weather forecast. Even a sturdy vehicle with high clearance, four-wheel drive may not guarantee reaching White Pocket because folks have reported getting lost

(we encountered one such unfortunate adventurer who asked us for directions). It pays to go prepared. Upon reaching White Pocket early in the afternoon, my family and I began exploring the weathered rock formations. Everywhere I looked, there were rocky bubbles, swirls, and whirlwinds, and there were formations of varying shape, size, color, pattern, and texture. Not even my Canon 16-35mm f/2.8 lens could do enough justice to these eccentric landforms.

In planning the compositions for sunset, I surveyed the area and made a mental note of the terrain’s most interesting features. I studied different perspectives of each of my spots and adjusted for different tripod positions and heights. Questions floated in my mind as I pondered what elements to include or exclude in refining my compositions. How much foreground should I include? What camera settings should I use? How far should I stand from the rock? Planning all these aspects would help me save time during sunset—when golden-hour light tends to crescendo and fade away just as quickly. The only difficulty is that the harsh afternoon light can make it tricky to previsualize what the scene would look like during sunset. Despite this, preparing what you want to shoot beforehand is a useful strategy in landscape photography.

That evening’s weather rewarded my patience when the sky that was once devoid of cloud cover suddenly became populated with the most vivid clouds imaginable. They radiated brilliantly over the landscape when they caught light from the setting sun. The rocky landscape of White Pocket was beginning to blush. To my dismay, the cloud color lasted briefly—about twenty fleeting minutes. During this time, I went off in a mad dash from one spot to the next. Previsualizing my compositions had saved me time in deciding what



Ripples (Sunrise)



Turtle Shells (Twilight)

Contemplating the
Chaos (Midday)





Pool of Wisdom (Midday)

to shoot. However, my preplanned compositions were far from one another. Imagine being pressed for time while stumbling over uneven terrain with forty pounds of camera equipment on your shoulders.

After the thrilling light show subsided (and when I started to calm down from all the excitement), I decided to stay a little longer for astrophotography. I had also visualized compositions that would look good

under the night sky. A crescent moon dimly illuminated the terrain of White Pocket. The stars were barely visible next to this moon while thin passerby clouds induced an eerie atmospheric haze. I let the ambiance of the night inspire the mood of my photos. In utilizing the time afforded by a slow moon set, I experimented with various useful night photography techniques to surpass camera and lens optical limitations. These techniques include High Dynamic Range (HDR), focus-stacking, and noise reduction.

Also known as exposure blending, HDR combines images taken at different ISOs or shutter speeds. The dynamic range (difference between highlights and shadows) is too great in a nightscape to capture in a single image. Varying the exposure time (or ISO) and blending the resulting images into one photo teases out otherwise-lost highlight and shadow detail. Thus, with HDR imaging, one can avoid clipping, ie, overexposure or underexposure.

The Earth's rotation also limits the duration of exposure (to no more than 30 seconds for extremely wide-angle lenses) which cuts a camera's capacity for capturing detail. Even at the widest aperture, a high ISO is necessary to capture enough light. Noise reduction stacking can thankfully help mitigate noise generated by high ISO. Most photo processing software can stack multiple identical photos to reduce noise.

Large apertures reduce Depth of Field (DoF). I use focus-stacking to increase DoF by combining images focused on different areas of a photo. Photoshop has an automated focus-stacking feature. This is particularly useful when focus-stacking a large batch of images. While the same principles of composition and planning apply, night photography is more technically involved than daytime landscape photography. Sometimes I combine two or three techniques—HDR, noise reduction, and focus-stacking—in a single composition. It is time-consuming but well worth the improvement in image quality.

I went back to camp after several hours of astrophotography. The following morning, my family and I woke up to dull cloud cover. To our astonishment, the clouds lit ablaze more intensely than the previous sunset. They transformed White Pocket into a kind of Candyland. Once again, I hoppedscotched breathlessly from one corner of White Pocket to another, for I did not want to miss the spectacular light. This was nothing new to me. Landscape photography can involve rapidly changing weather. Staying vigilant for when the light gets good, as well as constant planning, keeps me on my toes. I find photographing landscapes, especially odd ones, absolutely thrilling. My sweet tooth for landscape photography was satisfied, yet White Pocket's whimsical, candy-like swirls of rocks leave me craving for more.



Molten (Sunrise)



Churning with the Sky (Sunset)



Erupt (Sunset)

Reflecting (Sunset)



Jai Shet

19-year-old photographer Jai Shet is an avid traveler, adventurer, and storyteller. He enjoys capturing nature at its wildest moments from massive landscapes to small insects close to home.

His work has won or been shortlisted in photography competitions including Travel Photographer of the Year, Astronomy Photographer of the Year, Natural Landscape Photography Awards, International Dark Sky Association's Capture the Dark, and the PSA Youth Showcase. His photography has been showcased in museums and galleries around the world and published in national and international magazines. He is deeply passionate about nightscape photography, having visited numerous dark-sky places in the country. One of his images of the moon was featured on NASA's website, Astronomy Picture of the Day.

A keen adventurer, Jai has camped in the wilderness, rafted in whitewater, ziplined in Colorado, rode on horseback, rode a hot air balloon, and gone scuba diving among coral reefs. Since a young age he has visited 48 U.S states, 43 U.S National parks, and numerous countries including India, UK, France, Germany, Netherlands, Mexico, Canada, Australia, and New Zealand.

His work can be found on his website jaishetphotography.myportfolio.com



We are so excited and looking forward to the PSA Photo Festival that is scheduled for September 18 through September 21, 2024, in the heart of the Sonoran Desert, Tucson, Arizona.

Photo Tours



By Twila Bourlon

The festival team is working hard in planning a great event! There will be many scenic photo tours to choose from and a line-up of All-Star speakers for evening presentations and daytime presentations.

The festival hotel will be Loews Ventana Canyon Resort, 7000 N Resort Dr, Tucson, AZ 85750. The hotel has many dining options, and you can get in a round of golf on the on-site golf course! We are so fortunate that we qualified for a special promotion and are hosting this event at this 5-Star resort! The festival website is available on the PSA website, and registration opens

on Monday, April 1, 2024.

Of course, we always kick off the tours with the member fun night. We will enjoy a great dinner and western entertainment on the hotel grounds at the **Coyote Corral**. All the details are listed on the festival website.

We are planning daily sunrise and sunset tours to **San Xavier Del Bac Mission**, also known as the **"White Dove of the Desert"**. The mission built in 1797 by the Franciscans, is the oldest intact European structure in Arizona. The mission remains open today for services. The mission is located on the Tohono O'odham San Xavier Indian Reservation. You will find inside the church marvelous original statuary and mural paintings. Its Byzantine walls are adorned with frescoes, statues, carvings, and paintings created by both Native Americans and Spanish missionaries. It is just as spectacular outside the mission with its architecture and the grounds. The pictures of the stark-white stucco contrasted against the muted desert landscape are spectacular. The lovely grounds have gorgeous views of the nearby Tucson Mountains.

The **Pima Air & Space Museum** is one of the largest non-government funded aviation and space museums in the world! Featuring over 400 historical aircraft, from a Wright Flyer to a 787 Dreamliner. Sitting on 80 acres, the museum opened its doors to the public in May of 1976. There are six indoor exhibit hangars with three of them dedicated to WWII. The outdoor display allows you to walk around on your own and they offer a 45-minute guided Tram tour to take you around the grounds if you like. There are military aircraft from around the world, military helicopters,



and civilian aircraft. There are aircraft from the Royal-Canadian Air Force, British Army Air Corps, Finnish Air Force, Luftwaffe, Air Force of Nazi Germany, Swiss Air Force, and all branches of the United States. There are also partial plane displays, drones and engines to photograph.

Arizona-Sonoran Desert Museum is going to be a great tour; don't let the word museum trick you. This is a Sonoran Desert experience of 21 acres with two miles of walking trails. Do not let the trails discourage you, scooter rentals will be available on this tour, and you can reserve one when you register for this tour! The museum includes: an unforgettable fusion zoo, botanical garden, natural history museum, aquarium and art gallery. Explore Highlights include Stingray Touch, the Hummingbird Aviary, Warden Aquarium and Earth Sciences Center. For native flora and fauna, there is no better place for spectacular photos. The Museum's permanent mineral collection has been acknowledged as one of the finest regional collections in the world!

New Model Shoot for Tucson Festival Sponsored by Canon and Tempe Camera

We are pleased to announce a new type of model shoot, "Elements" by Jerome Hamilton. This will be a three-hour shoot, and it will take you through the elements of Earth, Air, Fire, and Water. The sponsors will be guiding you through each setting and each element to get the best images. The element of water will be the last element to capture great images as it becomes dark outside. There is no fee for this shoot, and it is only on Friday and it will be limited to the first 100 attendees who sign up for the model shoot.

We will continue to help make this one of your favorite photographic experiences, so check often on the festival website for updated information.



GRAIN ELEVATORS

The Vanishing Icons of the West By Don Poulton

When I was growing up back in the 1950s, during vacation trips on the road in my native Saskatchewan, Canada, my mother would yell out to my brother Gerry and me, “Elevators!” as the next village with its iconic line of grain elevators appeared several miles ahead near the highway. And, as we passed this village, the next village with its line of elevators would soon appear. After I graduated from college and took on career opportunities in Ontario, got married and started to raise a family, visits back West were few and far between. These grain elevators were once ubiquitous across the Great Plains of western North America from Texas to the edge of the boreal forests of the Canadian Shield.

Come the 1980s, after my father had passed away and my mother was suffering from dementia at the family home in Moose Jaw, Saskatchewan, on one trip to visit her, I began to notice that the once ubiquitous elevators were disappearing. I would fly into Regina and make my way to Moose Jaw, about 42 miles away, and one year I discovered that all the grain elevators but one between the two cities were no longer there. And I soon became aware that, throughout the prairie provinces and great plains states, the traditional wooden grain elevators were being demolished as improved facilities and more rapid transportation of harvested crops were making them obsolete. I decided it was vital to document these elevators before they all disappeared from the prairie landscape.

In retirement with more time on my hands and with two grandsons living on the West Coast, I’ve spent time documenting the remaining grain elevators both in Canada and the U.S. Before going further, I must emphasize that my article is concerned only with the small wooden country elevators in western Canada and the United States to which farmers delivered their grain at harvest time, and not to the large terminal elevators usually located near ports on the Great Lakes or ocean shores, nor to similar structures found in grain-growing areas elsewhere in the world.





Locating Grain Elevators on Google Earth



Viewing Grain Elevators on Google Earth Street View

All images
© Don Poulton

Finding Grain Elevators

For someone living in other parts of North America such as anywhere in the Eastern or Pacific time zones who wishes to try their hand at photographing grain elevators, advance planning is necessary. Unless you have time for a long cross-country road trip, you should plan to fly to one of the cities in the grain belt areas and rent a car. But before you go, take time to search on locations like Google Earth. You can zoom in on small towns and villages in the area of your proposed destination and look for grain elevators in the satellite views that are available. Then bring up the Street View on a road or street close to the railroad tracks. A little bit of clicking around will quickly tell you whether there are any grain elevators. But take note of the image capture date marked



in red near the bottom right – some image captures are 10 or more years old and elevators you find may have been demolished since. Capture dates on satellite images are usually within the past few years and can be found along the bottom of the image. Zooming in on these may give you a good idea of whether the elevators are still there. In this case, I checked the village’s website and determined that the elevators were still standing. Searching on various websites such as Google Images might also help lead you to promising locations but beware of the ages of the images; many date back some years and you should search further to ascertain whether the elevators found in this search are still standing. Time taken before your trip will prove invaluable in deciding which of the many roads will lead you to the best images.

I would be amiss if I failed to mention that a traditional grain elevator exists in Pontypool, Ontario, near Highway 35 about 14 miles north of Newcastle off of Highway 401. A mill and cultural center in the city of Markham north of Toronto is located in a building resembling a remodeled grain elevator.

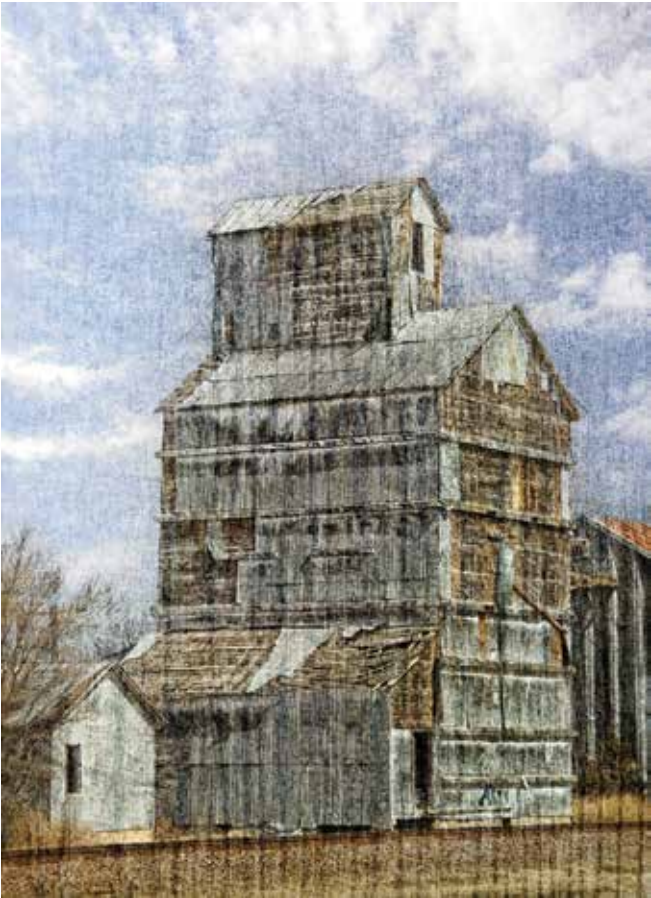
Equipment and Techniques

I shoot with Canon and use several zoom lenses ranging from wide-angle to long telephoto. Although a mid-range zoom lens such as a 24-105mm is useful for most images, you will find a telephoto zoom lens useful for closeups of interesting details as shown below. A tripod is useful, though not as necessary as it used to be years ago in film days, when I traveled from Manitoba to Saskatchewan stopping at every village and plunking my tripod down for a few shots in near-zero winter weather. In Kenaston (as seen in the Google Earth image above), I captured this image of the line of elevators and the village water tower in the distance. I enhanced the clouds and the details of the elevators in Photoshop. Be sure to capture details of the elevators such as this loading dock and skewed ladder on one of Kenaston’s elevators.

Using Light and Shadow



Kenaston, Saskatchewan



Look for Details

Texture Applied to Elevator from Walker, Kansas, to Increase Old-Time Looks



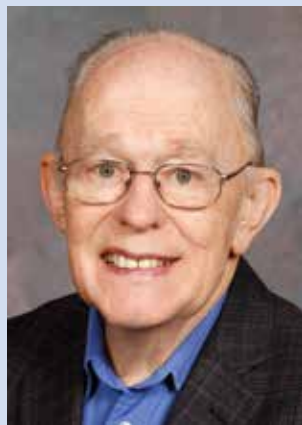
Davidson, Saskatchewan



Old and Newer Constructions Working Together

Don Poulton

I am a retired environmental scientist and retired computer networker, and have been involved with photography for almost 50 years, taking on digital almost 20 years ago. I have used Canon equipment through all these years. Living with my wife Terry in Burlington, Ontario, I belong to two area camera clubs as well as CAPA and PSA. I enjoy all genres of photography including nature, scenic, travel, and anything else that comes in front of my camera. With PSA, I am a mentor for anyone wanting advice in HDR photography, and belong to the HDR group in Digital Dialogue. When HDR became popular, I rapidly embraced it and tried out all the popular software programs including Photomatix, Nik HDR Efex Pro, and Aurora HDR 2019. As well, I enjoy experimenting with the various plug-ins for creatively enhancing my work. I was encouraged by **Larry Cowles, HonPSA, GMPSA/P**, to write this article for *PSA Journal*.



When you come across old, run-down elevators like these ones in Boydston, Texas, take time to work the subject. Take advantage of light and shadow, and use your telephoto lens to capture detail, as shown here. Walk around and come up with images that include supporting structures. And be on the lookout for the remains of once-proud elevators left to fall apart and rot, as I discovered on one trip out in Saskatchewan to visit family members. High dynamic range (HDR) imaging is useful when you come across high-contrast or bright-sky situations. I used HDR to capture this image in Davidson, Saskatchewan. As you travel, you are sure to come across interesting and photogenic features in the vast plains of the West.

Get Creative

Play around with your grain elevator images – their old-time nature presents you with great opportunities for creative efforts. This can range from simple black and white treatments to including selective color in an otherwise black-and-white image. And here, I used Topaz Studio to add an antique frame then placed a stucco texture on the sky to emphasize the decaying structure of a grain elevator found on the high plains of northern Montana. Adding the elevator's own siding texture can enhance the image of a run-down elevator and create an artistic impression.

In Conclusion

These old wooden grain elevators won't be around forever. They have been replaced in many instances by steel silo-like structures that are not nearly as photogenic (but it still is worthwhile to capture some of these to enhance your remembrance of the great prairies). You might even come across a situation where the old-style elevator is retained in combination with the newer silos.

You will find enjoyment and pleasure as you travel the highways and byways of the great open spaces of the West, while preserving for posterity memories of a fading style of farming and grain delivery.



Using Color Selectively

In My Backyard

by Cyril Mazansky,
GMPSA, SPSA

Cyril Mazansky, GMPSA, SPSA

I am a retired radiologist, now living in Manhattan, NY. I have been a member of PSA since the mid-eighties. I am fortunate in that my photographic interests have taken me to many beautiful locations in the U.S. and around the world. My ROPA awards have included my interests in the color and mono PID sections, nature and travel sections.



Gapstow Bridge During Snowstorm

Central Park, New York City

A little under two years ago my wife and I moved to Manhattan to be near our children and grandchildren. We live in an apartment on the Upper East Side. We are fortunate to be within a stone's throw of Central Park, at a convenient location in its mid-part. Having visited the park sporadically over the decades, it has now become a place I visit daily. I do a daily early morning exercise in the park around the Reservoir (more of that later), and also regularly go into the park to photograph it.

Central Park is a place of beauty, peace and quiet in the midst of the hustle and bustle of this high-

rise metropolis of 8 million people. It was designed by Frederick Law Ohlmsted in the mid-nineteenth century. The park is managed by a private non-profit organization, the Central Park Conservancy. It extends from 59th Street in the south to 110th Street in the north, Fifth Avenue on the east side and Central Park West on the west side. In this photographic haven there is a wide variety of subjects to photograph, and during all four seasons. I will give you my personal favorites, obviously reflective of my interests photographically. I hope other photographers and visitors will find these spots interesting.

All images
© Cyril Mazansky,
GMPSA, SPSA



Bow Bridge and San Remo
Fall Sunrise

The photographic subjects cover nature, iconic structures, and a wide cast of human characters who provide an added attraction to the park. My personal photographic preferences are towards the different natural aspects during the four seasons and how the iconic structures interact with these. However, I shall cover all aspects. I most frequently enter the park at the Engineers' Gate entrance located at 90th Street and Fifth Avenue. From this entrance one can easily head to areas both north and south and also toward the west side. So let me take you on a photographic tour of the various parts of the park.

Bethesda Terrace



Kwanzan Cherry Blossoms Along the Bridal Path, Spring



Fifth Avenue from the Reservoir at Dusk

On entering the park at Engineers' Gate there are two major circular pathways. The inner one hugs the circumference of the Jacqueline Kennedy Onassis Reservoir. This 1.6-mile jogging pathway has magnificent views of the city. For example, there is a sweeping view of the midtown ultra-thin and ultra-high skyscrapers, and on the west side the twin towers of the Del Monica Building at about the 90th street level. There is also the panoramic view of Fifth Avenue. Photographing these vistas at sunrise and at dusk produce good cityscapes, especially, as is often the case, when there are clouds that have the reddish colors of dawn and sunset. On the outer perimeter of this path is a second hard dirt-packed circular trail called the Bridle Path, where horseback riding has been a tradition for over 150 years. Both the One border of the reservoir path and both sides of the Bridle Path have a profusion of trees, bushes and flowers. In addition, the Bridal Path (near the 97th Street level) has one of the iconic bridges in the Park called "Bridge 28" or the "Gothic Bridge." It is very photogenic and compositions can be created to include foreground flowers or an arched tree near the bridge, and with views that include the midtown high rise buildings under the arch. I have photographed these compositions very well in all four seasons. These two pathways can also be accessed further north, south and west between their limits of 85th and 97th streets.



Robert Burns Statue
on the Mall, Winter



Gothic Bridge/Bridge 28,
Spring



San Remo Fall Sunrise

Regarding the nature and floral beauty of the park, all four seasons bring their delights. However, for me, Spring is my favorite time. From mid-March to the latter part of May throughout the Park there is a constant rolling output of beautiful and varied blooms from flowering bulbs of a wide variety, to shrubs like forsythia, azaleas and rhododendrons that blossom in profusion and in large clusters. The Reservoir and Bridle Path areas also show these in abundance. Among the wide variety of blossoming trees, Central Park is also famous for its Cherry Blossom trees. These are of two types, the Yoshino that blossom in

mid-April and the Kwanzan in early May. The former is found on the Bridle Path between 88th and about 92nd streets on the east side, at the famous Pilgrim Hill accessed on the east side at 72nd Street entrance, and at Cherry Hill closer to the west side at a similar level. The Kwanzan Cherry Blossom trees bloom in early May and are seen mainly on the reservoir and Bridle Path on the west side around 90th Street. In the fall, their leaves turn a gold and orange color respectively.

A small gem is the Shakespeare Garden a little to the west of the famous Belvedere Castle, accessed on the 79th Street route through the park. Again, it is particularly pleasing in the spring and summer. Many of the plants and shrubs in the garden are mentioned in Shakespeare's plays and poems.

Two other iconic and very photogenic bridges are the Bow Bridge and the Gapstow Bridge. I have found they are best photographed in the Fall and Winter, but at any time of the year they are a must. Both of these bridges have been featured in movies and TV series. Bow Bridge is located around 74th Street just west of the Bethesda Terrace. Capturing it from many angles using a good wide-angle lens and incorporating surrounding flowers, foliage and even the famous twin towers of the San Remo building on Central Park West in the background, provides multiple compositional opportunities. Sunrise is an especially good time. Gapstow Bridge is near the southeast corner of the park and can be accessed from about 62nd Street. It is at the northern narrow end of the Pond. I find it is best photographed from a rocky ledge at a higher level, accessed by a path around the Fifth Avenue side of this ledge. Multiple other compositions can be taken from the pond level.

The Mall is a long, formal, tree-lined asphalt-based walk extending from the Bethesda Terrace at 72nd Street to 66th Street. At its lower end are a number of statues of famous personalities on either side, many of literary fame. Photographs with the arched covering of American Elms make for very good compositions, especially during the full-blown Fall foliage season in about mid-November. In Winter, particularly during or just after a snowstorm when the path is still covered with snow, make for very good compositions.

For photographers who are interested in people photography and the photography of specific structures, many opportunities exist. Perhaps most striking are the many musicians who position themselves along different routes of the park and play their instruments continuously with a box for tips at their feet. They can also be found frequently on the Bethesda Terrace. The colorful horse-drawn carriages are at the southern tip of the park, riding along the 72nd Street through-road and also at the Bethesda Terrace. There are many vendors selling their wares along the Mall, and they make great photographic subjects.

Moving up to the more northern part of the park there is another important location, the formal Conservatory Garden. It is laid out as a large, central, open area with two walkways on the northern and southern sides of this space. These are covered with Crabapple Blossom trees. On the west side of this area is a raised small formal garden called the Italianate Garden. Then there are two large formal gardens; on the north side is the French Garden and on the south side the English Garden. It is beautiful in spring (April) when the Crabapple trees and the tulips are in full bloom. In late Spring and Summer, the North and South gardens are in bloom. The Conservancy Garden is accessed through the entrance at Fifth Avenue and 104th Street.

In the northern half of the park are the Northern and Native Meadows that, in the summer, have masses of lovely perennials, especially the Rudbeckia in mid-July.

For any photographer visiting New York at any season of the year nature, cityscapes, places or people in this over 800-acre haven of peace and beauty offer an untold number of photo opportunities.



Shakespeare Garden, Spring



The Conservatory Garden, Spring- Central Garden



The Mall in the Fall

Pilgrim Hill Yoshino Cherry Blossoms, Spring



Distinctive Image

A collaboration between
Carol Sheppard and
Angela Poggioni, GMPSA



Angela Poggioni



The Rhino, South Africa



Lioness with Cub Making
His First Steps, Moremi NP,
Botswana

Angela Poggioni, GMPSA, grew up in Florence, Italy, receiving her first camera, a Nikon F2 with a 50mm lens, as a gift when she was a young teenager. At approximately the same time, she started to be very interested in watching National Geographic nature documentaries on television. Captivated by the beauty of the Serengeti National Park and the Ngorongoro Crater in Tanzania, and the variety of animal species living together, she dreamed of photographing, one day, these magical places on the other side of the world.

Initially, she loved black/white photography and set up a small darkroom in her parents' home.

Angela attended an American art school in Florence, "Fortman Studios," that also had a course in photography and design. At first she did study to learn more about the language of visual arts, but most importantly how to express herself effectively. It was important to her to use visual arts to communicate how she felt, about the social dichotomy of fitting into the stereotype of the good girl and still living an authentic life true to her rebellious and searching spirit. After having earned an M.A. in Philosophy from the University of Florence, she flew to New York City, the capital of the arts at the time. There, she continued her photographic exploration at the



Three Cheetahs Successful
Hunt of a Wildebeest, Masai
Mara, Kenya

“Wildlife photography for me goes way beyond the perfect shot. It is about spending time in nature, and enjoying the magical moments of meeting animals in their habitat, to witness struggles for survival, love of mothers for their offspring, endurance, resilience and strength.”

International Center of Photography (ICP) where she had the privilege of studying with Duane Michals, a photographic innovator of the last century that she greatly admired. Duane Michals was also a strong story-teller especially known for his series with text and multiple exposures. While in school she also explored other types of photography, including portraiture, nudes, street, fashion, and reportage (photojournalism). Although they helped her to grow artistically, she did not pursue them for very long.

She also started to exhibit her work in New York at places like the Soho Photo Gallery, the Gallery at Hastings-on-Hudson, the Cathedral of St. John the Divine, the 80 Washington Square East Gallery and many other galleries. But the art scene and the need to tackle painting was still very present and always more pressing. Photography and painting started to overlap: sometimes they were combined and at other times she kept them separate. Angela got a four year full-merit scholarship at the Art Students League of New York and immersed herself completely in her work six days a week. Nature photography at the time was still on hold and it would be for many more years to come, even though the fascination she had with the natural world as a child was still haunting her. She continued painting for many years and taught Italian Language and Art to make a living.

As her three children grew older, Poggioni approached photography again. In 2014, as she was traveling in South America, the bus she was on went over a cliff. Her injuries were serious and her ability to walk again was threatened. After two major surgeries and months of rehabilitation, she recovered 80% of her body sensitivity and mobility and relearned how to walk.

Her life took a turn at this point. She started to talk about her life as “before” and “after” the accident. And so two years “after,” when she finally started to move around more comfortably, she took her first photographic Safari, at the Serengeti National Park and the Ngorongoro Crater in Tanzania. Angela felt that she had finally ended up doing what she was supposed to be doing all along: photographing wild animals in their natural environment. As Angela states, “Wildlife photography for me goes way beyond the perfect shot. It is about spending time in nature, and enjoying the magical moments of meeting animals in their habitat, to witness struggles for survival, love of mothers for their offspring, endurance, resilience and strength. It has been teaching me patience, respect and to appreciate life as it is in the present moment. And this is why I became a Wildlife Photographer.”



Chacma Baboon Mother Sheltering Her Baby, Moremi NP, Botswana



In the Chobe River, Chobe NP, Botswana



Hunt Chief, Chobe NP,
Botswana

All images
© *Angela Poggioni,*
GMPSA

Angela’s background in the visual arts has been an excellent asset for her photography, assisting her to refine her strong visual intuition. She brought the understanding and knowledge from her teaching to help others to see the world more intuitively. As a Nature and Wildlife Photography Mentor for PSA, she developed a program where not only composition, perception, visual and emotional impact are stressed, but also how important it is, in her view, to see a picture as a whole, a balanced image that is not simply made by the sum of its parts, but rather a picture that speaks to the viewer. She recognizes that wildlife photography is very challenging in that opportunities happen really fast—many times unexpectedly—that

there are often limits on where you can stand, and sudden changes to the light conditions that can occur any moment. Angela recognizes that “it takes time, patience and luck to be at the right place at the right time.” Wildlife photography led Angela to many different places around the globe: starting from the US, to Alaska, Wyoming, New Mexico, Louisiana, and abroad to British Columbia, Japan, Finland, Sumatra, India, the Arctic and the Antarctic Peninsula. But she went back to Africa over and over again, photographing in many different National Parks of East Africa, starting with Tanzania and moving on to Botswana, Kenya, Zambia, South Africa and Zimbabwe.

Angela Poggioni is not only a multiple award-winning photographer, but her images are featured in the permanent collection of the Fédération Internationale de l’Art Photographique; additionally, she has written various articles for FIAP News and has earned recognition in prominent International wildlife competitions. Recently, she was a Finalist in The Nature Photographer of the Year (Netherlands 2023) competition, the Siena International Photo Awards in the category “Animals in their Environment” (Italy 2020, 2022, 2024), and The Golden Turtle International Wildlife Festival (Russia 2022) with her work exhibited at the Union of Artists of Russia in Moscow. Some of her recent shows also



Ostrich Dusting, Kgalagadi Tranfrontier, South Africa



Elephant Dusting Off, South Luangwa NP, Zambia



Cheetahs Symmetrical Marking, Masai Mara, Kenya



Fearless Black-Backed Jackal, South Africa

include the International Edremit Photo Festival, Turkey, London Photo Festival, UK, Toronto City Hall-Rotunda Gallery, Canada, Toscana Expo and Pontremoli Photo Festival in Italy. Angela is also an active member of the Camera Naturalist Photo Club, in New Jersey, USA. This club finished at first place in the PSA Interclub Nature Division Competition in 2023. She earned the Grand Master PSA distinction accompanied by an outstanding number of first place awards in less than five years, and is a very experienced judge who is regularly invited in the judging panel of many international PSA- and FIAP-sponsored photo competitions. Angela was just confirmed as the PSA Nature Division Exhibition Standards Director (Nature ESD).

Technique

Photography has experienced many changes since Angela Poggioni took her first picture, but she still treasures what she has learned “back in the day,” from printing in the darkroom to figuring out how to get around the many limitations of the media. Today, keeping things simple is still her approach. When Angela goes on a photo expedition, she brings two camera bodies: a Nikon D850 and a Nikon D500. She did not make the switch to mirrorless cameras

for various reasons, even though she is aware there would be a few great advantages, especially for wildlife photography. Her typical gear also includes a bean bag, a set of Nikon zoom lenses that cover a focal range from 24mm to 500mm, and a Nikon 20mm prime lens. Occasionally she brings along a light carbon-fiber tripod useful, she says, for very early morning or late afternoon shots or for long

waits at very low temperatures, She prefers to shoot in manual mode at auto-ISO, settings which give her maximum flexibility. As far as post production, she uses Lightroom Classic and it works very well for her needs. Last, but not least, Poggioni values the inspiration she finds from artists and photographers she admires, like Sebastião Salgado, Nick Brandt and Art Wolfe, to name a few.



Mother Lioness, Savuti NP, Botswana

Artist's Statement

“With photography, I try to express my emotions by capturing the beauty and mystery of the natural world. As visual artists, photographers can be inspired by different things, focusing on different aspects of the same subject, trying to see things differently, showing what others otherwise would not see. Perception in photography is the only reality and through my eye I try to shape that perception by holding still a specific moment in time. My favorite pictures frequently happen when I have an idea inspired by the situation in front of me; most times require me to wait for what I believe could potentially happen. If there is any rule to be followed in photography, it is to photograph what you love and get to the core of what you want to express about a subject. The key to successful images, for me, is to try to photograph what I feel like instead of what the subject looks like. If you can't feel what you are looking at, viewers will feel exactly the same way about your photos. As the painter Robert Henry clearly put it, “Paint the spirit of a bird in flight, not its feathers.”



Discover Vancouver Island

By Leah Gray, PPSA, BPSA, AFIAP, FCAPA

*Photography is the culmination of planning,
technique, vision, composition, and perception,
brought together in one instant –
with a little (or more) editing.*

–LEAH GRAY

Hunter Moon over Mount Baker

This is the Hunter moon shot over Mount Baker, looking east this past
October near my home (500mm F 7.1 1/250 sec ISO 200)



Killer Fin
Orca Whale coming at our boat in drizzling rain (600mm F4 1/1250 sec ISO 1000)



Northern Orca
Orca Whale near Campbell River shot in drizzling rain (600mm F 4 1/2500 sec ISO 1600)

Living on the west coast of Canada near Victoria on Vancouver Island is extraordinary, particularly for a photographer. The southern tip of Vancouver Island is the warmest place in Canada year-round, with a “Mediterranean” type of climate. We are in the rain shadow of the Olympic Mountains in Washington State, so it is not nearly as rainy as Vancouver on the mainland of British Columbia. We typically have pleasant dry summers and mild wet winters. Snow comes occasionally. Further up Vancouver Island, the weather is more typically Canadian, although generally much milder than the rest of Canada.

My personal photography interests range from macro and tabletop to studio, wildlife, landscapes, and fine art. I look for the big pictures, and the small intimate images around me. I have an equally crazy photography partner, so we both work on finding opportunities to photograph. With an island at our doorstep that is 500km long (320 miles) and is 3,175,000 hectares (9,493,171 acres) there is a lot of material for a dedicated photographer to capture. Living close to the ocean, we have many ocean-dwelling creatures to photograph. Biggs Killer whales have been spotted more often this year than previous years along the coast and Humpback whales have become more common. To see whales, the easiest solution is to book a whale-watching tour. It’s difficult to get close to whales these days as tour operators are under strict guidelines to not disturb the whales and keep a good distance away, although whales have been known to come over and visit a boat.

It is difficult to handle a large lens in a small boat, and ocean waves make it hard to focus. The moisture-laden atmosphere close to the surface doesn’t help. Newer cameras and lens combinations have made photography easier, but the longer distances to a subject make capturing an image more difficult, but not impossible.

I joined a group of friends who recently chartered a boat to visit the Sea Lions in the Juan de Fuca strait. We timed our arrival for the late afternoon light and were rewarded with some good images.

We’ve had close encounters with Pacific White-sided dolphins as well. They sometimes come up beside your boat, enticing one to photograph them. It’s time to grab a smaller lens and concentrate on timing the perfect shot while retaining some shutter speed. This image was shot at 100mm with only a bit cropped off the bottom of the frame.

Bald Eagles are on the agenda at the beginning of July every year. We take a day trip out of Campbell River, further up the island, and photograph the eagles swooping down to take Pacific Hake fish in an area of strong rapids between the islands. The fish



Surging Ahead
This Pacific white-sided Dolphin rode the waves beside our boat (100mm, F 7.1 1/2500 ISO) 800)



float to the top when they’re caught in the rapid tides as their swim bladders distend. There are hundreds of eagles lined up for the feast each day. The trick is to time the tidal change with the light. The photography can be difficult but rewarding.

The coastal shoreline yields many other subjects. Shorebirds and waterfowl winter along or near the island. We see the common varieties, and often a few uncommon ones. Great Blue Herons are always

around and fun to photograph at any time of year. Because they are common, I look for something unusual in my captures.

When the haunting song of the male Varied Thrush

Eight
A Great Blue Heron is preening (840mm F5.6 1/1000 sec ISO 800)



Adult Bald Eagle
(500mm F7.1 1/2000 ISO 1600)



Leading the Way
A Female Bufflehead duck stretches her wings and appears to be leading the group (600mm f4 1/5000 sec ISO 400)



Female Duck in Flight
A female Mallard (840mm F5.6 1/800 sec ISO 800)



Varied Thrush (600mm F41/640 sec ISO 800)



The Black
A Black bear peers at us from across the river (600mm F4 1/400 sec ISO 12,800)

greet us in the winter months, we look forward to capturing his image. They typically come down from higher elevations when insects become scarce. This relative of the American Robin was captured in a friend's backyard in mid-March. This is an opportunity to play with our speedlights.

By March each year we start to watch for owls nesting. The Great Horned Owls nest earlier followed by Barred owls. There are a variety of hawks and, of course, Bald Eagles in the area. With the number of photographers flocking to owl nesting sites, we haven't been pursuing these opportunities in recent years.

The larger mammals on the island include the Black-tailed deer, Roosevelt elk, Black bears, Coastal Sea wolves and the largest concentration of Cougars in the world. There are no Grizzly bears here, although

there have been reports of an occasional male bear swimming across from the mainland in the north area of the island. To date, there have not been any females.

We photograph Black bears when the salmon are running in the autumn. There are several good locations on the island, but some of the areas have become quite popular with large numbers of photographers entering these spaces in recent years.

This Black bear was seen across the river from us. In this area, the bears are generally on the far side of the river, and the photographers on the near side. This bear, the only one to appear that day, wandered out at dusk, as we were packing up to leave. It's difficult to photograph a black bear against dark vegetation with almost no light. Fortunately, it turned its head and its eyes reflected the light in the sky behind us.

There are areas up-island where photographers can join

a boat tour for a day trip across to the mainland to photograph Grizzly Bears in Bute, Toba and Knight Inlets. We have also traveled much further north to the Khutzeymateen Grizzly Bear Sanctuary north of Prince Rupert on the mainland to photograph bears in June.

There are many smaller mammals on the Island; the Vancouver Island Marmot being the rarest. It is only found only in the mountains on Vancouver Island. We do not have coyotes, fox, moose, badgers, porcupines, skunks, or chipmunks.

Besides wildlife, we have many other subjects to capture. The landscapes on the island are always captivating. In recent years, I've tried to remind myself to include "hand of man" in my images and have enjoyed more varied subjects. I have the luxury of visiting my favourite locations time after time, perfecting my captures. Spring and Fall are best for landscapes, as the variable weather gives us interesting subjects and light.

Glassy Beach in Sydney
A longer exposure to smooth out the ocean waves. (16mm F22 30 sec ISO 100)



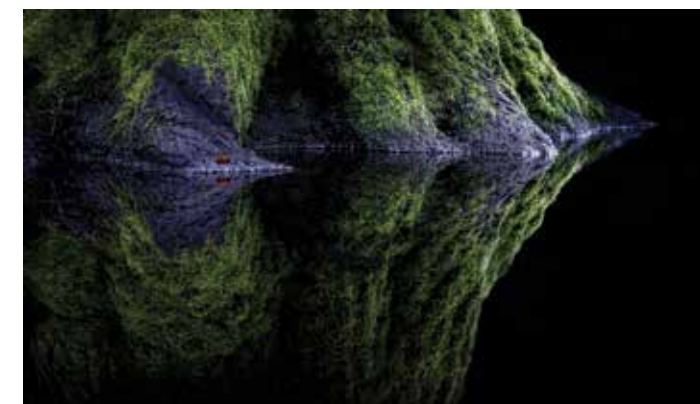
Oceanside Morning
A foggy morning image of driftwood on Island View Beach near Victoria, BC (16mm F20 0.5 sec ISO 100)



Siblings
These second-year grizzly cubs were without their mother and busy foraging on their own. They took time out to play. This image was the PSA 2018 Nature image of the year. (300mm F 4 1/640 sec ISO 400)



Soft Morning
Oak Bay Marina near Victoria, B.C. (300mm F16 1/200 sec ISO 400)



Mossy Depths
Moss-covered tree trunk in water (840mm F5.6 1/800 sec ISO 1600)



Wild Calypso Orchids
A focus stacked image (60) (180mm F8 1/6 sec ISO 100)



Blue and Gold
A flower from Hatley Castle gardens (278mm F5.6 1/100 sec ISO 400)

All images © Leah Gray, PPSA, BPSA, AFIAP, FCAPA

In February, we look for the wildflowers to start blooming. We have our favorite spots among the 48 parks in the Victoria area. Each week there is something new to photograph. The trick is to arrive at sunrise before any breezes come up—or friendly dogs bounce up to see why you are lying on the ground with a camera and video light. Those same prime spots for wildflowers are also good for mushroom photography in the fall.

Victoria is known for its gardens. Butchart Gardens is world famous, but there are many lesser-known gardens such as Hatley Castle, Finnerty and Abkhazi Gardens, Beacon Hill Park, and the Gardens at the Horticultural Centre of the Pacific. They all have wonderful displays of flowers almost all year, that are easy to access and many have no fees.

Like many people, we are proud of where we have chosen to live. The opportunities for photography are varied, satisfying, and I rarely need to wear more than light gloves when photographing.

Leah Gray, PPSA, BPSA, AFIAP, FCAPA

Leah is a Canadian Association for Photographic Art (CAPA) certified judge. She teaches photography at the McTavish Academy of Art on Vancouver Island and works for Seaside Magazine in Sidney, B.C.



Leah's interests are diverse. Having begun photographing sports, specifically football, almost 20 years ago, she has since expanded to wildlife, macro, black and white, portraits and other genres of photography.

In 2021, Leah earned a PPSA and a BPSA for her portfolio of horses in France. She earned an AFIAP distinction that same year. In 2018, Leah's image "Siblings" was awarded the PSA Nature Image of the Year over the best Nature and best Wildlife images worldwide. In 2020 she was awarded an FCAPA award from the Canadian Association for Photographic Art for her photographic accomplishments.

Leah has 17 gold medals, 6 Best in Show, and over 150 other awards in PSA International Salons and other competitions since October 2017. She has over 800 acceptances.

New ROPA Distinctions Awarded

By Jan Lee, FPSA, EPSA | Director, PSA ROPA Program | ropa-director@psa-photo.org
ROPA Distinctions Awarded – 2023-4 Quarter (October-November-December)

There were 73 Recognition of Photographic Achievement (ROPA) distinctions awarded during the Oct-Nov-Dec 2023-4 quarter. This quarter's Groups made up of:

1 Grand Master Platinum (GMPSA/P)
2 Grand Master Gold (GMPSA/G)
4 Grand Master Bronze (GMPSA/B)
6 Grand Master (GMPSA)
6 Master 2 (MPSA2)
16 Master (MPSA)
7 Excellence (EPSA)
18 Proficiency (PPSA)
11 Qualified (QPSA)

The recipients of these 73 ROPA distinctions, along with their country of residence, PSA Honors, new ROPA Distinctions, and Portfolio Distinctions are listed below. The photos of each of these ROPA distinction recipients will be published on the ROPA page of the PSA Website by the end of January 2024, and will remain on the website through December 2024.

Grand Master Platinum (GMPSA/P)

Lewis Ka Yin Choi, FPSA, GMPSA/P, Hong Kong

Grand Master Gold (GMPSA/G)

Robin L. Luo, GMPSA/G, Canada

Grand Master Bronze (GMPSA/B)

Venkatesh BS, GMPSA/B, India
Dany Chan, GMPSA/B, Canada
Florentino Molero Gutierrez, GMPSA/B, Spain
Massimo Tommi, GMPSA/B, Italy

Grand Master (GMPSA)

Raghavendra Joshi, GMPSA, India
Christian Kieffer, GMPSA, Luxembourg
Manasi Roy, GMPSA, India

Barun Sinha, GMPSA, India
Dr. Than Sint, GMPSA, SPSA, Singapore
Hong Sang Woo, APSA, GMPSA, Malaysia

Master 2 (MPSA2)

Ian English, MPSA2, BPSA, Australia
Angela Muliani Hartojo, MPSA2, Indonesia
Chen-You Li, MPSA2, Taiwan
Teddy Setiawan, MPSA2, Indonesia
Chin Leong Teo, MPSA2, Singapore
Edward Wong, MPSA2, Hong Kong

Master (MPSA)

Triono Adisuroso, MPSA, Indonesia
Cindy Agustini Budiono, MPSA, Indonesia
Chi Kun Choi, MPSA, Hong Kong
Tim Gilbert, MPSA, England
Youmans Hsiong, MPSA, USA
Andreas Kosasih, MPSA, Indonesia
Lita Legowo, MPSA, Indonesia
Marcia Marchetto, MPSA, Brazil
Pascal Meerpoel, MPSA, Belgium
Sue O'Connell, MPSA, England
Christos Pantazis, MPSA, Greece
Burr Preston, MPSA, USA
Asok Samaddar, MPSA, India
Edwin Setiabudi, MPSA, Indonesia
Wee Ming Soo, MPSA, Malaysia
Steven Stavri, MPSA, Cyprus

Excellence (EPSA)

Aihua Cao, EPSA, China
Raul Lopez, EPSA, USA
Prija Sambada, EPSA, Indonesia
Claudio Sericano, EPSA, Italy
Liquan Sheng, EPSA, China
Antonella Tomassi, EPSA, Italy
Peter Wells, EPSA, England
Helmut Witthake, EPSA, Germany
Konstantin Zaykov, EPSA, Bulgaria

Proficiency (PPSA)

Fisun Arabaci, PPSA, Turkey

Luigi Carrieri, PPSA, Italy
Juat Cham, PPSA, Malaysia
Phillip Cheang, PPSA, Malaysia
Fabio Dornelles, PPSA, Brazil
Mogens Hermansen, PPSA, USA
Lai Shan Liu, PPSA, Hong Kong
Kai Mao, PPSA, USA
Gianni Martini, PPSA, Italy
Mariella Mesiti, PPSA, Italy
Roberto Palladini, PPSA, Italy
Nilanjan Saha, PPSA, India
Marcos Silva, PPSA, Brazil
Linda Simons, PPSA, Netherlands
Ivan Syah, PPSA, Indonesia
Yusuf Tatliturk, PPSA, Turkey
Carol Watson, PPSA, England
Gordon Watson, PPSA, England
Joseph Zaia, PPSA, USA

Qualified (QPSA)

Chin Jung Chong, QPSA, Taiwan
Xuanlin Dong, QPSA, China
Bambang Ekojanto, QPSA, Indonesia
Francisco Jose Lopez Fernandez, QPSA, Spain
Ruth Massey, QPSA, USA
Anna Thereza Molina Vana, QPSA, Brazil
Santos Moreno Villar, QPSA, Spain
Harvey Rogers, QPSA Canada
Baiju Vijayan, QPSA, BPSA, United Arab Emirates
Munho Yi, QPSA, South Korea
Zihan Zhuang, QPSA, China

Third Quarter (2023-4) Comments:

The new fee structure (as of 1 January) for ROPA Distinctions is popular. The percentage of persons opting for digital certificate remains a one third of ROPA approvals. The new option for a paper certificate and pin is popular among those, who in the past, could select only a plaque and pin instead. We saw a slight up tick in the number of ROPA applications in the 2023-4 quarter. The ROPA program remains strong.

AWARDS AND COMPETITIONS

Star Ratings

■ **Projected Image Division**
Color Class (PIDC)

Compiled by **Suvojit Biswas, APSA, MP****SA, EFIAP**, from reports of **Jenni Horsnell, GMPSA/P, EFIAP; Achinta Kumar Saha, APSA, GMPSA, EFIAP/p; Asok Samaddar, EPSA, EFIAP**.

Diamond 5

Francis Nicoll, GMPSA, Belgium
Ian Ledgard, GMPSA/B, Wales

Diamond 4

Barbara Schmidt, GMPSA/B, BPSA, Germany
Francis Nicoll, GMPSA, Belgium
Robin Luo, GMPSA/G, Canada

Diamond 1

Sara Gabriëls, GMPSA, Belgium
Stefan Stuppnig, GMPSA, BPSA, Austria
Thanasis Hadjipavlou, GMPSA, Cyprus

Galaxy 10

Stefan Stuppnig, GMPSA, BPSA, Austria
Thanasis Hadjipavlou, GMPSA, Cyprus

Galaxy 9

Eva Lambropoulou, GMPSA, Greece
Kalyan Bhattacharyya, MP**SA, India**

Galaxy 8

Than Sint, GMPSA, SPSA, Singapore

Galaxy 6

John F. Larson, Jr., FPSA, MP**SA2, USA**

Galaxy 5

Chau Yuk Fung, MP**SA, Hong Kong**
Judy Burr, APSA, MP**SA, USA**

Galaxy 4

Marcia Raymundi Marchetto, MP**SA, Brazil**
Song Chuan Tan, EPSA, Malaysia

Galaxy 3

Ahmed Mohamed Hassan, EPSA, BPSA, Egypt
Gottfried Catania, EPSA, Malta
Syamal Kumar Saha, EPSA, India
Tony Chi Keung Au Yeong, EPSA, Hong Kong

Galaxy 2

Ahmed Mohamed Hassan, EPSA, BPSA, Egypt
Barry Dickinson, EPSA, England
Christine Dickinson, EPSA, England
Syamal Kumar Saha, EPSA, India

Galaxy 1

Ahmed Mohamed Hassan, EPSA, BPSA, Egypt
Barry Dickinson, EPSA, England
Christine Dickinson, EPSA, England
Monika Egerer, EPSA, Germany
Potse Chen, EPSA, Taiwan
Syamal Kumar Saha, EPSA, India

Star 5

Albert Lee, PPSA, Philippines
Isabel Guerra Clark, PPSA, USA
Nilmini De Silva, PPSA, SPSA, Australia
Qinghan Wang, PPSA, China
Samir Madhukar Mohite, EPSA, India
Somdutt Prasad, PPSA, India
Xrysa Marketaki, PPSA, Greece
Yongquan Cao, PPSA, China

Star 4

Elisardo Minks, Chile
Isabel Guerra Clark, PPSA, USA
Jan Jaskula, Poland
Lucie DiPronio, PPSA, Canada
Menachem Sinai, Israel
Mohammed Muhtasib, Saudi Arabia
Pantelis Kranos, EPSA, Cyprus
Ramesh Pednekar, PPSA, India

Star 3

Elisardo Minks, Chile
Jan Jaskula, Poland
Menachem Sinai, Israel
Mohammed Muhtasib, Saudi Arabia
NgocAn To, QPSA, USA
Nicholas Delany, QPSA, Canada
Nina Jonsson, Norway
Pantelis Kranos, EPSA, Cyprus
Subhasis Karmakar, India
Sultan Caninsan, QPSA, Turkey
Yi Cui, China

Star 2

Elisardo Minks, Chile
Finn Jacobsen, Denmark
James Powers, USA
Jan Jaskula, Poland
Menachem Sinai, Israel
Mohammed Muhtasib, Saudi Arabia
NgocAn To, QPSA, USA
Nina Jonsson, Norway
Pantelis Kranos, EPSA, Cyprus
Subhasis Karmakar, India
Sultan Caninsan, QPSA, Turkey
Yi Cui, China

Star 1

Elisardo Minks, Chile
Finn Jacobsen, Denmark
James Powers, USA
Jan Jaskula, Poland
John Twiggs, USA
Menachem Sinai, Israel
Mohammed Muhtasib, Saudi Arabia
NgocAn To, QPSA, USA
Nina Jonsson, Norway
Subhasis Karmakar, India
Sultan Caninsan, QPSA, Turkey
Yi Cui, China

■ **Projected Image Division**
Monochrome Class (PIDM)

Compiled by **Elizabeth Passuello, APSA, EPSA, EFIAP; Graham Harris, PPSA, EFIAP; Hein Htet, GMPSA, EFIAP**

Diamond 5

Gunther Riehle, APSA, GMPSA/P, Germany

Diamond 3

Florentino Molero Gutierrez, GMPSA/B, Spain
Robin Luo, GMPSA/G, Canada

Galaxy 8

Stefan Stuppnig, GMPSA, BPSA, Austria

Galaxy 7

Kalyan Bhattacharyya, MP**SA, India**

Galaxy 6

Yiu Wah Wong, GMPSA, BPSA, Hong Kong

Galaxy 5

Katherine Wong, GMPSA, Canada
Pascal Meerpoel, MP**SA, Belgium**

Galaxy 4

Chau Yuk Fung, MP**SA, Hong Kong**
Prabir Kumar Roy, MP**SA, India**

Galaxy 2

Marcel J.A. Ban Balken, MP**SA, Netherlands**

Galaxy 1

Chen-I Judy Kuo, EPSA, Taiwan
Syamal Kumar Saha, EPSA, India

Star 5

Albert Lee, PPSA, Philippines
Gottfried Catania, EPSA, Malta
Rabia Basha, EPSA, Israel
Samir Madhukar Mohite, EPSA, India
Sonja Vander Meulen, EPSA, Belgium
Syamal Kumar Saha, EPSA, India
Ting Ming Law, EPSA, Hong Kong

Star 4

Somdutt Prasad, PPSA, India
Wade Buchan, PPSA, BPSA, Australia

Star 3

Alessandra Pratelli, QPSA, Italy
Nina Jonsson, Norway

Star 2

Nina Jonsson, Norway
Subhasis Karmakar, India
Viren Bhatia, QPSA, UAE

Star 1

James Powers, USA
Nina Jonsson, Norway
Subhasis Karmakar, India

■ **Nature Division**

Compiled by **Jenni Horsnell, GMPSA/P, EFIAP**

Diamond 5

Jhony Vandebroeck, GMPSA, Belgium

Diamond 2

Lillian Roberts, APSA, GMPSA, USA

Diamond 1

Lillian Roberts, APSA, GMPSA, USA

Galaxy 10

Lillian Roberts, APSA, GMPSA, USA

Galaxy 9

Ian Whiston, EPSA, England

Galaxy 6

Katherine Wong, GMPSA, Canada

Galaxy 5

Jiahong Zeng, MP**SA2, BPSA, USA**
Sara Gabriëls, GMPSA, Belgium

Galaxy 4

Chiong Soon Tiong, GMPSA, Malaysia

Galaxy 3

Chiong Soon Tiong, GMPSA, Malaysia
Pertti Ylinen, MP**SA, Finland**

Galaxy 2

Chau Yuk Fung, MP**SA, Hong Kong**
Pascal Meerpoel, MP**SA, Belgium**

Galaxy 1

Chen-I Judy Kuo, EPSA, Taiwan
Ivan Miksik, EPSA, Czech Republic
Somdutt Prasad, PPSA, India

Star 5

Potse Chen, EPSA, Taiwan
Somdutt Prasad, PPSA, India

Star 4

Diane Schofield, Australia
Kempanna Thimmarayappa, PPSA, India
Maria Mazo, QPSA, Australia
Menachem Sinai, Israel
Samir Madhukar Mohite, EPSA, India
Syamal Kumar Saha, EPSA, India
Wing Ho Chan, EPSA, Hong Kong

Star 3

Jenq-Horng Liang, Taiwan
Menachem Sinai, Israel
Subhasis Karmakar, India

Star 2

James Powers, USA
Jenq-Horng Liang, Taiwan
Menachem Sinai, Israel
Subhasis Karmakar, India

Star 1

James Powers, USA
Jenq-Horng Liang, Taiwan
John Twiggs, USA
Menachem Sinai, Israel
Subhasis Karmakar, India

■ **Photojournalism Division**

Compiled by **Barry Wong, PPSA, BPSA**

Galaxy 4

Jacky Panhuyzen, GMPSA, Belgium

Galaxy 2

Karen Leonard, PPSA, USA

Galaxy 1

Pertti Ylinen, MP**SA, Finland**
Yiu Wah Wong, GMPSA, BPSA, Hong Kong

Star 5

Gottfried Catania, EPSA, Malta
Potse Chen, EPSA, Taiwan
Rabia Basha, EPSA, Israel
Zoran Zdravev, EPSA, Macedonia

Star 4

Prabir Kumar Roy, MP**SA, India**
Syamal Kumar Saha, EPSA, India
Yichao Chen, EPSA, SPSA, China

Star 3

Francoise Morio, PPSA, France
Lucie DiPronio, PPSA, Canada
Mohammed Muhtasib, Saudi Arabia
Somdutt Prasad, PPSA, India
Tony Chi Keung Au Yeong, EPSA, Hong Kong
Yichao Chen, EPSA, SPSA, China

Star 2

Francoise Morio, PPSA, France
Mohammed Muhtasib, Saudi Arabia
Somdutt Prasad , PPSA, India
Tony Chi Keung Au Yeong, EPSA, Hong Kong
Yichao Chen, EPSA, SPSA, China

Star 1

Francoise Morio, PPSA, France
James Powers, USA
John Twiggs, USA
Mohammed Muhtasib, Saudi Arabia
Somdutt Prasad, PPSA, India
Tony Chi Keung Au Yeong, EPSA, Hong Kong
Yichao Chen, EPSA, SPSA, China

■ **Photo Travel Division**

Compiled by **Steven Yee Pui Chung, APSA, MP****SA, GP****SA, EFIAP, ESFIAP; Pandula Bandara, GMPSA, BPSA; Suvojit Biswas, APSA, MP****SA, EFIAP; Jenn Koh, GMPSA, EFIAP**

Galaxy 9

Peter Clark, APSA, GMPSA, England

Galaxy 8

Miranda Siu, GMPSA, Canada

Galaxy 7

David Somali-Chow, GMPSA/B, GP**SA, Indonesia**
Jacky Panhuyzen, GMPSA, Belgium

Galaxy 6

Francis Nicoll, GMPSA, Belgium

Galaxy 5

Yiu Wah Wong, GMPSA, BPSA, Hong Kong

Galaxy 3

Hong Sang Woo, APSA, GMPSA, Malaysia
Joyraj Samanta, MP**SA, India**

Galaxy 2

Ahmed Mohamed Hassan, EPSA, BPSA, Egypt

Galaxy 1

Ahmed Mohamed Hassan, EPSA, BPSA, Egypt

Grace Lee, Australia
Helmut Foerster, MP**SA, Germany**

Star 5

Grace Lee, Australia
Ian English, MP**SA2, BPSA, Australia**
John Gilkerson, MP**SA, England**
Lorenzo Di Candia, EPSA, Italy
Potse Chen, EPSA, Taiwan
Syamal Kumar Saha, EPSA, India
Thirumalai Ganesh Sheerapathi, PPSA, SPSA, UAE
Wing Ho Chan, EPSA, Hong Kong

Star 4

Albert Lee, PPSA, Philippines
Chun Woo Lee, PPSA, Korea
Eric Causse, PPSA, France
Françoise Morio, PPSA, France
Kevin Robertson, PPSA, Wales
Lucie Dipronio, PPSA, Canada
Que Tan, PPSA, China

Star 3

Eric Causse, PPSA, France
Jan Jaskula, Poland
Kempanna Thimmarayappa, PPSA, India
Lucie DiPronio, PPSA, Canada
Xrysa Marketaki, PPSA, Greece

Star 2

Eric Causse, PPSA, France
Jan Jaskula, Poland
Kay Scheibner, PPSA, Germany
Nina Jonsson, Norway
Xrysa Marketaki, PPSA, Greece

Star 1

Eric Causse, PPSA, France
James Powers, USA
Jan Jaskula, Poland
Milagros Goñi, QPSA, Brazil
Nina Jonsson, Norway
John Twiggs, USA
Xrysa Marketaki, PPSA, Greece

■ **Pictorial Print Division**
(Monochrome) Monochrome Prints
Large and Small Mixed

Compiled by **Wolfgang Lin, GMPSA, SPSA**

Star 3

Isabel Guerra Clark, PPSA, USA

■ **Pictorial Print Division (Color)**
Color Prints Large and Small Mixed

Compiled by **Wolfgang Lin, GMPSA, SPSA**

Star 3

Isabel Guerra Clark, PPSA, USA

Star 1

Tony Grubb, QPSA, Wales

■ **3DD Star Awards**

Compiled by **Eugene Mitofsky, APSA, PPSA**

Star 5

Greg Hjellen, USA

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)

*Elena McTighe,
HonFPSA, MPSA, ESFIAP, Editor
pid-journal-news-director@psa-photo.org*

The PID Individuals Competitions – Join in on the Fun and Use This Free Membership Benefit

PID Is offering 4 individual contests: *Portrait, Landscape, Still Life and Architecture*, with an end of year Best Image of the Year contest. To learn more about these wonderful opportunities please visit <https://psa-photo.org/page/competitions>.

The PID Interclub Competitions

This digital competition is open to PSA member clubs. Following each competition, the club standings are sent to participating clubs and the winning images are shown on the PSA website. There are both color and monochrome contests. 117 PSA-member clubs have registered to join the competitions. <https://psa-photo.org/page/interclub-overview>

The Meeting of PID Offices and Directors (and Guests)

Gerry Emmerich, HonFPSA, GMPSA/P, spoke about a proposal for PID images to be preserved in the PSA image collection, with the images to be selected from images that earned Star ratings for their makers, especially those that have been retired from competition at the

Galaxy or Diamond level. He presented this idea at the recent Festival to the other Divisions, which was well received. PSA President, **JR Schnelzer, FPSA, GMPSA, EFIAP, ESFIAP**, responded to the issue of the existing collection of slides and prints being moved into the new headquarter’s building in Oklahoma City, OK over the next few months, which could be presented in a gallery accessible to the public. There has been an Image-of-the-Year competition for each Division since about 2015, which would allow members to be involved even though they aren’t involved at the Galaxy or Diamond level. Gerry mentioned that there are a number of topical collections, some of which are either missing or lost.

Gerry continued with a concern about the name change from Projected Image Division to Pictorial Image Division. He gave a short history of PSA, starting in 1934 with B&W prints. By 1948, color slides were introduced as a Division. The introduction of digital cameras led to the establishment of the Electronic Image Division in 1997. In 2012, the EID and CPID Divisions were dissolved with the Projected Image Division being the surviving entity. He is proposing that PID be changed to Pictorial Digital Division (PDD) to make it exclusive of the Print and 3-D Divisions. A discussion ensued.

How to Join the PID Division

PSA members qualify for membership of the Pictorial Image Division (PID) by: being an Officer or Director in PID; earning a Star/Galaxy Rating in PID; participating in the Individual Competitions; or participating in a Study Group in PID.

Improve Your Photography by Joining a PID Study Group

The purpose of a study group is to show fellow photographers your image that you want to improve. Fellow group members will assess your image and offer comments for improvement. Here is an example of such a process:

From **Richard Siersma (USA)** – Group 5, PID Digital Dialogue Study Group. Richard submitted the image, *The Whittler*, and asked for comments.

David Price, MPSA (UK) responded, “We do find pictures of hands interesting and yours is no exception. I have tried various crops

with your image and tend to prefer the crop you have done with his hands. To me the main part of the picture is the knife, wood and his thumb particularly the old cut on his thumb. However, I would crop from the left to remove much of his shirt. I find the blue just above his thumb to be a distraction and I would darken or clone it out. I like your colour version of the image and I think it would also be good in mono.”

Richard responded: “After reading several of the other comments, I decided to try a different crop... starting with the original. Since my highly-cropped version has very low resolution, the final result is a bit pixelated. Nonetheless, I’m curious what you think.”

Please look at the before and after images presented here.



Join a study group NOW by going to <https://psa-photo.org/page/study-groups> or email, Digital Dialogue Director, **Barbara Miller, HonPSA, MPSA**, pid-digital-dialogue-director@psa-photo.org or Digital Study Group Director, **Heide Stover, APSA**, -pid-dsg-director@psa-photo.org.

Photo Travel (PTD)

*Lisa Marie Cirincione, QPSA, AFIAP,
Editor, lisacphotography@icloud.com*

PTD Interclub Competition

There is still time to enroll your club in the 2023-24 Photo Travel Interclub competition. New clubs can register any time throughout the year if space is available. It is free to all member clubs of PSA and anyone in your club can participate, whether or not they are PSA members. Three times a year six members submit one image each, and the scores are tallied to determine the club standings. The winning images are shown on the PSA website.

Deadline is April 15th for the current competition round. An End-of-Year competition is held in June with all Merit images from the 3 rounds. This competition is held three (3) times each competition year, beginning in the fall.

If your club has at least six members who take travel photos, go to <https://psa-photo.org/page/interclub-overview> for more details and click on the registration link.

Travel Advisory Services

Directed by **Tom Tauber, APSA, MPSA**, Travel Aides are PSA members who will provide information about what, when, and where to photograph in a specific geographic area. Travel Aides are found all over the world, in many of the more than 70 countries. No matter where you are traveling – in the States or abroad – we may have a Travel Aide who is knowledgeable about photography in that area. Reach Tom at <https://psa-photo.org/page/travel-service>.

Individual Image Evaluation Service

The Individual Image Evaluation Service is for members who want to hone their skills. Members may learn what constitutes an acceptable image in one of the PSA Divisions or may use it to preview images before entering them in a club competition or PSA-recognized exhibition.

Evaluators provide an email commentary regarding what was good and what could be improved. Topics covered include: exposure, depth of field, lighting, interest, composition, ways to increase impact, ideas for different techniques, how to better communicate a photographic message, and presentation.

You may submit as many as three (3) images and their descriptions at a time to each evaluator. You may not submit another set until one is returned. Images must be in “jpg” format; image size shall be no more than 1920 pixels horizontal nor more than 1200 pixels vertical. The saved file should be no more than 5MB. Questions may be



Fort Duquesne Bridge, from PTD IDG Group 2, by **Lisa Marie Cirincione, QPSA, AFIAP**

directed to the division evaluators. Evaluations are carried out through the Education Link on the Members Only page at psa-photo.org/page/mo-members-only

PTD Image Discussion Groups

All PSA members are encouraged to join a PTD Image Discussion Group. Any photo that meets the definition is eligible, whether you enjoy traveling or picturing your own location. There are no geographic limitations, as long as the image expresses the characteristic features or culture of the land as found naturally. Once you join, you will be able to post a travel image in your group each month and participate in the discussion in any IDG study group. You can visit past months by clicking on “Select Another Round.”

Anyone can visit them by going to the division web page. Scroll down the page and click on “Photo Travel Image Discussion Study Groups” under the General Information section. You can go from one group to the other once you are on the site. Everyone can enjoy and learn from the comments on the images.

Isaac Vaisman, PPSA, is the PTD IDG director, and you can email him at ptd-idg-director@psa-photo.org to join a PTD group. You can also join by going to the PTD webpage and clicking on Study Groups.

These IDGs can be a resource for you to learn about the places that others are taking pictures and how they captured them. You can comment and ask questions.

You may become inspired by the work of others and plan trips to places they have gone. You can share pictures of the places you have been along with information about the place and how you captured the image. So, please consider joining one of these new groups.

3D (3DD)

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

According to **Greg Perez**, chairman, the National Stereoscopic Association’s 3D-Con 2024 is coming July 22-29. It will be held in Wichita, KS with a full complement of workshops and special interest groups, Art Gallery, four days of 3D theater, guest speakers and fun excursions with terrific photo opportunities. One of the main events is the extensive Trade Show. Also popular is room-hopping, where people open their rooms for trading, buying, or just showing their images and socializing. The main excursions are July 22 and July 29, and there will be small outings on Monday for those who come early. The main source of convention information is www.3d-con.com, which will be updated frequently. Info will also be posted on the 3D Con 2024 Facebook Group, and Instagram.



Photojournalism (PJD)

Sammy Somekh, FPSA, EFIAP, ARPS,
Editor; sammysomekh@hotmail.com

PJD Quarterlies Competition

This PJ competition is held four times a year; closing dates are at the end of February (Round 1), May (Rd.2), August (Rd. 3) and November (Rd.4). There are two groups: Open and Themed. In each quarter, an entrant can enter up to eight images: four in the Open and four in the Themed category. All images must follow the PJD definition of Photojournalism found under Divisions>Definitions. In order to promote new work, this activity is for images that have never been accepted in a PSA-recognized exhibition. Also, this competition is open to PSA members only. More details on the PSA web.

Following, the results of **Round 4** ending in November 2023 as forwarded by PJD Quarterlies Chairman Zoran Dordevic, EFIAP. This competition was judged by:
Tomislav Peterenek, Croatia, retired press photographer.
Dragan Lapcevic, Serbia, Director of Photography, State Television.
Imre Szabo, Hungary, press photographer.

Theme: On the Road.

First Place: **Christian Kieffer, GMPSA** (Luxembourg) “Boquete Street 9”.
Second Place: **Helena Van, BPSA** (Vietnam) “Trash Picker”.
Third Place: **Qing Hu** (USA) “Old Man in the Rain”.

Theme: Open.

First Place: **Qing Hu** (USA) “Before the Show”.
Second Place: **Jennifer Fawkes, EPSA, SPSA** (Australia) “Curling”.
Third Place: **Christian Kieffer, GMPSA** (Luxembourg) “Soloy 10”.

THE JUDGES SPEAK:

Imre Szabo has been working as a professional newspaper photographer since 1980. His photos were published in numerous significant international journals including *Stern*, *Focus*, *Der Spiegel*, *Le Mond*, *L'Express*, *TIME*, *Newsweek*, *The Herald Tribune* and *Le Nouvelle Observateur* among others. His comments follow:

“ ‘On the Road’ is a theme in which we expected more photos depicting people on the road and their activities therein; pictures of people in transportation or in their habitation locales—all of which had to be condensed into compositionally- and technically-proficient images.

The ‘Open’ theme had more successful photos. First Place went to a behind-the scenes moment captured by **Qing Hu**, showing the excitement of dancers preparing for their performance. Their body language depicts the



Boquete Street 9”@**Christian Kieffer, GMPSA**. First Place, PJD Quarterly Competition, Round 4. Theme: On the Road.



Trash Picker @ **Helena Van, BPSA**. Second Place, PJD Quarterly Competition, Round 4. Theme: On the Road.



“Old Man in the Rain” @ **Qing Hu**. Third Place, PJD Quarterly Competition, Round 4. Theme: On the Road.



Before the Show @ **Qing Hu**. First Place, PJD Quarterly Competition, Round 4. Theme: Open.

dynamism and tension inherent in the atmosphere and is enhanced by the lighting.”

Judge Tomislav Peterneck’s bio and comments were published in last month’s PJD News.

Reminder: PJD Photo Story Competition/ Short Photo Story Competition!

Open: April 1. Deadline: June 1.

Photo Story presents a series of images (maximum of 20), with text to communicate or tell a single story. The images shall keep their actual file names and be numbered in sequence (i.e. Apple-Picking-1, Apple-Picking-2, etc.). The text is limited to a maximum of 200 words, either printed on images in the series or inserted as separate text slides, not to be counted toward the maximum of 20. No special effects are

allowed. Each frame should have only one image. Please refer to the PJD web for more details.

- The PJ Photo Story shall meet the photojournalism definition. Importance will be given to the storytelling impact of the entire presentation.
- PJ Short Story presents a series of exactly 6 images without any text to tell a single story from beginning to end. Each frame should have only one image and the filenames should be numbered in sequence, i.e. Apple-Picking-1, Apple-Picking-2, etc. No special effects are allowed. The story shall meet the photojournalism definition. No title may appear on the entry and none will be available to the judges. Importance will be given to the storytelling impact of the series of images.



Santuario de Virxe de Barca, Galicia, Spain @John Gardiner

PSA Travel Advisory Service

John Gardiner has walked large sections of the Camino de Santiago, the ancient pilgrimage route that ends in **Santiago de Compostela** in northern **Spain**. He has written two eBooks about it. John also has photographed wildlife in **Costa Rica** and traveled to many places, including **Mexico, Nicaragua, Guatemala, Puerto Rico, Chile, Ecuador, Argentina and Bali**. If you are planning a trip to any of these areas, I can put you in touch with John.

We are looking for **additional volunteer travel aides** for all regions of the world and are **especially interested in passionate travel, nature and wildlife photographers**.



Contact me if you would like to use our service, or would like to volunteer as a Travel Aide.

Tom Tauber, APSA, MPSA, Travel Advisory Service Director
psa-travel-advisor@psa-photo.org
<https://psa-photo.org/index.php?travel-advisory-service>

Information, including travel request form, is available from the Members Only page Resources section: <https://psa-photo.org/page/mo-members-only>

Photo Book Essay

ANNUAL COMPETITION



Do you love seeing your images in print?

This competition encourages PSA members to create an essay of their images from a trip, an event, or any collection of cohesive photos and assemble them in a book format.

Book Essays are judged and awards will be announced in September at the PSA Festival.

Deadline is July 1, 2024

For more information: psa-photo.org/page-mo-ppd-photo-essay