Autumn in the Blue Ridge Mountains of Western North Carolina
By Harold Hull
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Portfolio distinctions are given for a body of work that reflects a photographer’s personal style and photographic interest. To learn more about earning a portfolio distinction visit https://psa-photo.org/index.php?portfolios
On the Cover:

The cover image is Whitewater Falls by Harold Hull, from Arkansas. Harold’s article, Autumn in the Blue Ridge Mountains of Western North Carolina, begins on page 26.

PSA Journal (U.S. ISSN 0030-8277) is published monthly by the Photographic Society of America, Inc. (PSA), 8241 S. Walker Ave., Suite 104, Oklahoma City, OK 73139. Subscriptions are included in membership dues. See Application for Membership form on page 50. Founded in 1934, the society is for casual shutterbugs, serious amateurs, and professional photographers. As a member of PSA, you are eligible to participate in a multitude of services to help you improve your photography and increase your enjoyment of it. To join PSA, email hq@psa-photo.org; write to PSA Headquarters at 8241 S. Walker Ave., Suite 104, Oklahoma City, OK 73139; or send in the application provided in this issue.

Submissions: PSA Journal welcomes editorial submissions on all aspects of photography. Most of the feature articles published are between 800 and 1,200 words. All material must be original. Note if previously published. Manuscripts must be submitted electronically. While all possible care will be taken, we cannot assume responsibility for lost or damaged submissions. Payment is in copies plus points toward PSA Bronze, Silver, and Gold Star Medallions.

Back issues: Send $5.00 for each copy to PSA Headquarters.

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Postmaster: Send address changes to PSA Journal, 8241 S. Walker Ave., Suite 104, Oklahoma City, OK 73139. Periodicals postage is paid at Oklahoma City, Oklahoma.
On My Mind

Nan Carder, APSA, MPSA • PSA Secretary • secretary@psa-photo.org

This is the close of my first year in the Photographic Society of America’s (PSA) position as PSA Secretary. Since taking office, there have been some significant changes for PSA. The revised PSA Bylaws is one of the changes. This article explains how it came about, what some of the major changes are, and what happens next.

During a review of PSA’s corporate documents a few years ago, PSA attorneys informed Dana Cohoon, APSA, PSA Treasurer, that it was time for the PSA’s current Bylaws to be revised.

Dana Cohoon, APSA, was approached by John Davis Jr. HonPSA, MPSA, who at that time was PSA President. John asked Dana to revise the PSA Bylaws. This past year Dana has worked with PSA attorney Paul Winters, from the law firm Wagenmaker and Oberly, to update the PSA’s Bylaws. These Bylaws were presented to the PSA Board of Directors (BOD), and adopted on May 31, 2017. The Bylaws will become effective on October 14, 2017. The Bylaws were posted on the PSA website since the first week of July; there were notifications of the Bylaw changes. Many of the old by-laws governance are now Board policies that can be changed easily.

Some of the new PSA Bylaw changes:

• Per Illinois state law, it is required to have ‘notification of meetings’; the process is written in the Bylaws.
• With the new Bylaws, the PSA board will be going to a self-perpetuating process. In the future, the PSA directors will vote on PSA’s slate of officers. The titles of “Vice Presidents and the areas of responsibilities” will be in the policies.
• One big change is that a member can now send a nomination to the Nominating Committee, who will then vet the candidate and make recommendations to the BOD.
• Per Illinois state law, for confirming email votes, there needs to be 100% of board members voting with 100% board members approving.
• For operational aspects of the organization, most issues can be handled by the Executive Committee and reported to the board at face-to-face meetings twice a year.
• The Directors will be a policy making board.
• The Exec Committee (Officers) will do most of the voting and handling of the day to day operations of PSA. There is to be a fifth member on the Exec Committee; an At-Large member, who comes from the Directors. The Executive Committee members will reside in North America because PSA is a North American organization with international members.
• All laws governing the PSA corporation will conform to USA tax and state laws.

Elena McTighe, FPSA, MPSA; Gary Potts, GMPSA, and Nan Carder, APSA, MPSA, have been working over the past few months to produce a new Board of Directors Policy Manual, which will be approved by the PSA Directors at the 2017 Conference board meetings.

One of the ensuing steps in this process will be making minor changes to the Articles of Incorporation to conform with the new PSA Bylaws. This should not affect PSA’s 501c3 status. We owe Dana Cohoon, APSA, our gratitude for all the time that was taken to work with Paul Winters to write the new PSA Bylaws.

By Nan Carder, APSA, MPSA
PSA Secretary
Grand Outback Photography Tour

June 2018 / 14 days

Tour Highlights
- Luxury private plane
- Iconic Australian Landscapes
- Dramatic remote locations
- Wetlands wildlife shoots
- Ancient indigenous rock art
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On the PSA Website

By Sharon Powers  •  PSA Webmaster  •  webmaster@psa-photo.org

PSA Members-only Discounts

One of the not-so-secret benefits of PSA membership is the benefits package that comes along with it. Member discounts include reduced prices on software, photo equipment, workshops, tours, books, and a whole host of miscellaneous services.

The membership department is in charge of arranging these discounts and keeping the access codes current. Discounts can be temporary in cases where new software is being introduced and manufacturers want to spread the word quickly, or they can be renewable from year to year. The membership department tries to arrange for PSA-only discounts when possible.

Most member discounts are available only to PSA individual members, which makes individual membership that much more valuable. PSA Club discounts only include a discount on club websites and can be reached by the PSA-member Club/Council representative after login through the link that says PSA Club/Council Discounts: https://psa-photo.org/index.php?clubs-only-council-discounts

How Individual PSA Members Can Access Discounts on the PSA Website

Accessing Discounts can be a bit tricky because they are listed twice on the website—once in the public area, under the tab for Membership (Discounts Available), and once in the Members Only section, under the Membership Tools drop-down menu.

The Discounts Available page is listed as a reference for those considering membership to PSA or for those who need a quick reminder of what is available, which is why there are two buttons to join PSA on the page. Most of PSA’s discounts require either an access code or a special pdf, and these are not available from this page. If you come here by mistake and want to get to the actual page with the discounts on it, you can reach it directly by clicking the words “discount codes” that are located under the first Join PSA Now button if you are already logged in. If not, you will be taken to the PSA home page for login.

PSA individual members can access the discount page with the codes by going directly to index.php?mypsa-login-member-discounts if they are already logged in.

Using the Discounts Page

The individual member discounts page lists the last date the page was updated and highlights (in yellow) the discounts that were recently added, including the date they were added. If a discount has an expiration date, which many do, that expiration date is also listed. If you see a product that has expired, please contact the Membership Director at membershipvp@psa-photo.org and ask about it.

PSA discounts require either an access code or a special pdf, and these are not available from this page. If you come here by mistake and want to get to the actual page with the discounts on it, you can reach it directly by clicking the words “discount codes” that are located under the first Join PSA Now button if you are already logged in. If not, you will be taken to the PSA home page for login.

Member discounts include reduced prices on software, photo equipment, workshops, tours, books, and a whole host of miscellaneous services.
Message from the President

As this is my last President’s Message to you, I shall spend this time mentioning opportunities for your true enjoyment, satisfaction and advancement in the world-wide photographic community. That can all be achieved by doing just one thing—participating in various activities both large and small, to include being a volunteer. PSA is almost totally dependent upon volunteers for so very many of its accomplishments. One example is a group of 25 very willing volunteers who are assisting the loading of the prototype database for the EAMS project described last month. Although contributing about three hours a month, they have uploaded nearly one million acceptances records. Anyone who recruits just one member a year is also a volunteer. Most activity directors would benefit greatly, while reducing their own stress level, if only a few hours of volunteer time were available to them. Most tasks can be any time of the day at the volunteer’s convenience. Not only are existing activities in need, but new programs are even more so.

Education courses, attendance at conferences, and viewing images in all forms has certain personal development value. However, it is not until this knowledge is put into practice that real self-improvement can begin. PSA provides many opportunities, free of charge, for growth in both knowledge and skills. Regardless of the programs in which you participate, joining study groups and entering individual competitions offered by the divisions can be very enjoyable, enlightening, and rewarding experiences. Study groups, in particular, will enable you to learn from others first hand, share your own knowledge, and establish life-long photographic and personal friends world-wide.

Entering PSA-recognized exhibitions is not limited to earning acceptances, stars and distinctions. It is equally related to your confidence, satisfaction and skills. There is no need to enter every exhibition to establish yourself as a world-class photographer. Indeed, some are quite expensive. But there also many whose fees, especially when entering multiple sections, are quite attractive. The PSA Journal offers listings which include fees. But it is frequently necessary to go to an exhibition’s website to learn of fee-various possibilities. Do not hesitate to enter a least a few for the confidence and experience you will gain.

Camera clubs and PSA Chapters also offer many opportunities for personal growth and enjoyment. Chapters provide a means for members in a particular area to join together to gain from shared experiences while enjoying a camaraderie not otherwise possible. Meeting more frequently, camera clubs are a great source of knowledge and experience. If the club is a PSA member and participates in the Interclub competitions offered by all the divisions, the value is even more. As a competition host, world-class photography will be brought to the membership for their enjoyment and learning.

In closing, you are encouraged to lend support, through your club, to the Youth Showcase as well as the Newsletter and Website contests. These are opportunities for the clubs to share their experiences with the PSA community. As an individual member and volunteer, you may also serve as a Youth Showcase sponsor for any of the schools in your local area. The students you assist in gaining the support and recognition they earn will be all the more appreciative as well as giving you a most pleasant experience of helping young photographers along in their pursuits.

So long for now and best wishes for continued success and enjoyment through all your photographic endeavors. Your rewards will be even greater when you participate and recruit.
Why should you be looking for leading lines when creating an image? Maybe because the viewer will notice them right away and quickly understand and appreciate your photo.

In addition, looking for leading lines helps to improve your composition skills. It forces you to remember to analyze your subject matter instead of simply pointing and shooting. It encourages you to look for a shape that draws the eye into the scene and then instantaneously leads the viewer to the center of interest.

This article’s photos show only a few ways to find leading lines. These examples are meant to cause you to slow down and hunt through your scene. You are trying to use the subject matter to be more creative with your composition planning.

Arch in the Cemetery

The arch at the end of the wide path at the Chattanooga National Cemetery in Tennessee is the first thing you see. The wide path instantly leads the viewer’s eyes to it. And the arch leads you into the cemetery. This composition technique has effectively told you the point of the picture. I placed the path at an angle to make a balanced composition with the trees and clouds in the background. Realize that you can shoot a path straight on or at an angle.

Rocky Path to Door

Here’s an example of using the contents of the image to lead the viewer’s eye to the center of interest. All those rocks aren’t in the shape of a traditional path. But they do lead us to look directly at the door. You may be surprised at how easy it can be to create a leading line with the contents of the subject matter! All it takes is the realization that it is a composition technique to use whenever possible. The photo was taken at Mesa Verde National Park in Colorado.

Red Rocks State Park

Besides the obvious use of this path as a leading line, the path adds scale to the image. We can envision how small we would feel while walking down the path to the gigantic monument in Red Rocks State Park in Sedona, Arizona. Because of the path, we get additional information about the
landscape setting and the scale of it all. The clouds form leading lines that also direct the viewer’s eye to the main subject. The slope of the adjacent rock formations at the right leads down to the central monument. All these leading lines help keep our eye within the frame and paying attention on the main subject.

Stream in the Mountains
Here we have a couple different kinds of leading lines. This little stream in the Canadian Rockies National Park draws you into the scene from the bottom. On the right side, the tall evergreen trees form a diagonal line leading from the right side down into the scene to the stream. On the left side, the slope of the rocky hill slants down to the stream.

A *Just for Beginners* article about leading lines as a composition technique was published in the June 2008 *PSA Journal*. Visit www.psa-photo.org for more details.

Photographic Society of America
Stars Buy-Back Program

Nan Carder, APSA, MPSA • PSA Secretary

PSA-member exhibitors may purchase buy-back years that will result in the establishment of a Photographic Society of America (PSA) Stars Buy-Back Date which is only for the purpose of obtaining Stars, Galaxies, or Diamonds in the Star Ratings Program. The PSA member’s join date will not change.

Members may purchase up to ten (10) years of Stars Buy-Back time if they are active PSA members; or bridge a gap of up to ten (10) years in membership if they are active PSA members who have dropped their membership in the past. These members will pay the established rate per year.

Purchasing Star Buy-Back Years shall be permitted only for purposes of the PSA Star Ratings program. This may enable exhibitors to be eligible to apply for ROPA distinctions. This will be a one-time buy-back.

Purchasing Stars Buy-Back Years is not for the purpose of buying the years of membership required for any other Society award or program. No printed back issues of the *PSA Journal* shall be provided for the Buy-Back Years period.

New members may apply for the Stars Buy-Back Years within the first five years of membership, and their buy-back period will apply from the date they joined PSA. A member rejoining PSA after a break in membership may apply for Stars Buy-Back Years within five years of rejoining; the buy-back period will apply from the date the member rejoined PSA.

Members who already have a Star rating in any Division are not eligible to apply for the Stars Buy-Back Years.

If there are any questions, please contact the PSA Membership Coordinator at the following email address for assistance: membership@psa-photo.org.

Photographic Society of America’s
Legacy Wall

The Photographic Society of America is indebted to those who came before us and gave us a legacy by which to remember them. It is because of their generosity and loyalty that we are able to continue to thrive as an organization and enjoy our photography today.

The following are those we honor for providing the Society with support beyond the time they are with us.

- Estate of Helen P. Anderson
- Mabel Boulet Estate
- Henry Erskine Estate
- Ernestine Freeman Bequest
- Henry & Barbara Greenhood Estate
- E.D. & Mildred Glueck Wells Bequest
- Stella Jenks Trust
- Lillian A. Merz Estate
- Evaline Olson-Shuster Trust
- Panwy Foundation
- Arthur Schiller Estate
- Floyd Sherry Estate
- Stibler Estate
- Marion Towns Bequest
- Eugene Wightman Estate

Questions about including the Photographic Society of America in your estate planning may be directed to PSA headquarters.
Tips & Techniques

By Bob Benson, APSA • journal-tandt-columnist-bob@psa-photo.org

Using Actions in Photoshop, Elements, and Even Lightroom (Sort Of)

Actions are a very powerful and handy way to automate procedures that you may find yourself repeating often. An action is a series of steps (tasks) that you play back on a photo. These steps can be a combination of menu commands, panel options, or tools. Certain steps cannot be created as an action, however; using brushes or other activities that can and will vary for an image are some of the steps that will not work.

All the more recent versions of Photoshop® allow for the creation and editing of actions. Elements, however, cannot do that, but you can still run actions saved from Photoshop, provided that all the steps are compatible with the features in Elements®. There are many downloadable actions on the web, and if you have one in mind as an Elements user, perhaps a friend who uses Photoshop can create one for you. In this case, the set of actions I created was in response to my wife’s frustration in forgetting a particular step when she was saving an image for projected image competition at the club. This set of actions represent what many of us currently do: that is, create digitally projected jpegs for the web or club/PSA competitions.

Everything depends on Photoshop to make actions, so let’s start there. Figure #1 shows the Action Panel in Photoshop. If you do not see it on the right side of your screen with your other panels, go to the Windows menu, and choose Actions. Once the panel is open, there is a small bar area—pop up menu—immediately to the right (red circle in Fig #1) that opens up a pullout menu with choices when clicked.) You can choose New Action, give it a name, tell it what set to place it in, and then start recording. See Fig #2. (The round icon at the bottom of the panel will turn very light red in newer versions of Photoshop; older versions showed a bright red button.) Remember that this is not a timed thing; take as long as you need to go through the steps on your sample image. Start with a very simple action for the first time to practice; it can be deleted once complete using the side pullout menu or the trash icon at the bottom of the panel. Click the Stop button next to the Record to stop recording. Use the triangle next to it for playback. All of these steps sound complicated on paper, but the process is very easy once you get the hang of it. The key is to record a process you do more than a few times, so you are familiar with what should happen, in case you make a recording error. A nice feature is you can view the steps taken by clicking on the open arrow (or flippy triangle in Elements) next to the action name. This will toggle open or close the visible steps. I would prefer to provide a little more detail on creating actions here, but the article would become too lengthy for this column.

In this case, I created an action to do the following steps: Change to 8 bit, flatten layers, convert to sRGB color space, add a thin black border followed by a thin white border, reduce pixel size to correct dimension, sharpen image, and open Save As menu with jpeg as file format. As a saved action, hitting play will convert an image faster than you can blink.

Loading an action created by someone else into Photoshop or Elements is easy. For Photoshop or later versions of Elements (in the Expert Mode), open the Actions panel (Fig #3 for Elements) by choosing it in the Windows menu. Pick the pop out menu bar at top (circled in red), and choose Load Actions. Navigate to where you saved the action previously, select it, and click Open. Now it is available for use in Photoshop or Elements, as long as the steps to create it are all compatible with your version of Elements.

If you think that an action like this can be helpful, Photoshop has another advantage over Elements; you can set up a process to do a whole folder of images at one time. From the main menu, pick File, and then Batch. The dialog that opens allows the choice of the action to be used, the folder of start images, and where to save them. Another choice under the File menu is to create a Droplet, which I will now discuss for Lightroom users.
Lightroom and the Export Panel

Back at the beginning, I hinted that Actions can be used in Lightroom. This is not strictly true, but here is a work around. This process will only work for those who use both Photoshop and Lightroom, as the steps used are looking for Photoshop to open temporarily. Once an action has been created in Photoshop, choose the File menu, and select AUTOMATE>Create Droplet. See Fig #4. Select the action to use. (In this case, the 1024 dpi conversion.) Choose the Save Droplet In to save and name (top left button), select the destination button as NONE, and you are done; just click okay. This droplet can be saved on your desktop or anywhere, and in the future, you just need to drop an image file on top of it, and Photoshop loads and completes the action automatically. However, in this case, we are using it in Lightroom. In LR, go to the EXPORT button on the bottom left panel in Library mode. In the resulting Export menu, set it to “Hard Drive” at the top (rather than a plugin or preset). See Fig #5. In this example of using the Export command, LR does a wonderful job of allowing you to create reduced jpeg images, but if you like the idea of a border, LR cannot do this or any other more complex Photoshop action. So here comes the tricky part: At the bottom (circled in red in Fig #5) is the Post Processing—After Export button. Normally this is set to NONE, but now you will select it and choose the bottom option: “Go To Export Actions Folder Now.” This will open a window where these actions are stored, but in this case, there will likely be nothing there. In the MAC Finder or Windows Explorer, find the droplet you just saved and copy it into the open Actions Folder. Close the Export Window. Now when you are ready to use your custom action on a selected image, load the Export window (set to Hard Drive again), set a location where you wish to save your jpeg images, set the File Settings portion to JPEG (only so you do not end up with a TIFF or PSD file of the image in this folder too), and choose the bottom button again (after Export). Pick your saved action (in this case, 1024 hor dpi) in place of the NONE option. Click Export at the very right bottom, and you are done! I know this sounds really complicated, but it is easier to do then explain.

I mentioned that I have an action folder with options for all kinds of sizes for reducing images for competition, since many exhibitions all have their own standards. After reading this, I know many of you will probably not attempt this and Elements users have no choice. But to make it easier, if you email me at the address shown at the top of the article, I will gladly send you the action for converting to 1024x768 dpi. (I would send the whole action set, but as of this writing, I have not tested the others for compatibility with both Elements and older versions of Photoshop, using a MAC or a Windows computer.)

If you do not presently use Actions, I hope this complex sounding description does not discourage Photoshop users from giving this a try. The savings in time are well worth it.

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.
This series takes you through the ‘How I Did It’ for the ‘creative’ image. The image of Firewatch is a composite of several images. The individual originals are provided on the PSA website. You can play with them yourselves by following the steps being explained.

This month we’re playing with an image to see where it goes! Sometimes it’s good to take an image for a walk—it’s surprising what you can find!

We’ll be using Nik® software, which can be downloaded free from https://www.google.com/nikcollection/. Installing the software will create a @Nik Collection menu in the “filters” dropdown in Photoshop®.

This is the story of the journey. I hope you enjoy it as much as I did!

The starting image of the man in the smoke was taken during the annual heather burning on the moors. This is done during the winter months, to promote new heather growth in the spring, which is the staple diet for the Red Grouse (a major attraction for shooting parties which bring in lots of money for the upkeep of the moors). The watchman is there to control the burn and make sure it doesn’t get out of control.

I wanted to bring out more detail in the image, while keeping some of the atmosphere, so I duplicated the layer and used Nik HDR Efex Pro 2 > Granny’s Attic on the top layer, and adjusted the temperature to give the colour I was happy with—it’s all down to your personal preferences. I put the top layer in ‘Soft Light’ blending mode.

I wanted more fire in the image—there’s no smoke without fire—so I imported several images (also from the heather burning) and placed / resized them.

I used layer masks (with low opacity, soft
brushes) to select just the parts I wanted and varied the opacity of the layers to blend them until I was happy with the framing. These are selected using the mask icon at the bottom of the layer palette, then setting the default foreground / background colours and the size / hardness of the brush on the tools bar. I prefer to use a relatively soft brush at lower opacity, as it allows for more adjustment with more control.

Now I needed something for the man to be looking at, so staying with the moors theme I brought in some of the ancient crosses, which guided travellers to and from trading towns.

These were cut out using Topaz® Remask, then refined using layer masks and the move tool to get the blending and positioning to my satisfaction. Each cross needed a different blending mode/opacity. You need to experiment with the various modes.

Finally, I brought in the IR Goth for the ‘eyes in the sky’ This image was taken using a camera converted for infrared photography—not essential as you can play in Lightroom to get similar effects. I had an old Nikon D70 converted for the fun of it! Again, I used a layer mask to select the eyes only then the move tool to place them where I wanted.

Finally, I stamped up (Alt + Merge Visible) and gave a slight vignette (Filter > Lens Correction > custom > vignette) to the finished image.

I think it took longer to write about than it did to complete the scene!

As you can see it’s all about playing and experimenting. I hope you’ve enjoyed it—I have. And don’t forget the Digital Dialogue Study Groups—they’re well worth looking at and maybe joining one if you’d like to play some more! ■

Links to the images:
https://psa-photo.org/useruploads/images/journal/steve_estill_-_01._firewatch.jpg
https://psa-photo.org/useruploads/images/journal/steve_estill_-_02._heather_burning_watchman.jpg
https://psa-photo.org/useruploads/images/journal/steve_estill_-_03._fire_1.jpg
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https://psa-photo.org/useruploads/images/journal/steve_estill_-_07._young_ralph.jpg
https://psa-photo.org/useruploads/images/journal/steve_estill_-_08._ir_goth.jpg
When you enter a photographic exhibition, it is important to understand that there are basically two styles of pictures which can be submitted—unrestricted and restricted. In sections recognized by the Projected Image Division, the Pictorial Print Division and the 3D Division, you have a very free hand. As long as the photographic element predominates and all of the work is yours, you can add elements, remove items, make composites, alter the colours, distort, twist and manipulate as much as you want. Obviously monochrome images must adhere to the monochrome definition but beyond that you are free to produce and submit whatever you want. This can range from straight out of camera to pure fictional creation. The final image is the only factor. “Does the image work?” is the question the judges consider.

However, if you enter a section recognized by the Travel Division, the Photojournalism Division or the Nature Division, the emphasis changes significantly. In these sections your skill as a photographer is critical. The photograph must represent the reality of the scene at the time that you took the picture. You are permitted a limited amount of processing to remove camera induced technical issues such as digital noise, sensor dust, limited dynamic range and color limitations. You are also allowed to crop the image to concentrate the viewer’s focus or to change the aspect ratio of the image or to eliminate unwanted elements which are at the edges of the original camera image.

You are not allowed to remove or add elements. If you want differential focus or a blank background, then as a photographer you must do this with camera controls and not through blurring in subsequent processing. Blurring is regarded as removing elements and that is not allowed.

Remember, in these three divisions, not only is your image being judged for content, but you are also being judged as a photographer—not as an image maker. If you ‘create’ or ‘manipulate’ images in Nature, Travel or Photojournalism you risk being banned from entering PSA-recognized exhibitions and you risk losing acceptances you have already gained.

Apart from the restrictions on content as stipulated in the strict definitions for these three divisions, there is the overriding factor that the resulting image must look natural. One easy way of understanding this requirement is to ask yourself, “If Jim had been standing beside me when I took the picture, is my image exactly what Jim would have seen?” If the answer is ‘no’ do not enter it in these sections.

In the recent PSA International Exhibition it was obvious that many entrants did not understand the ‘look natural’ requirement. Strong vignetting or desaturating the image so that it has just a hint of colour may produce a more pleasing and impressive image with greater emotional impact as shown in Figure 1 Under Saturation. However, it does not ‘look natural’ and is likely to receive a very low score. Similarly, boosting the saturation as shown in Figure 2 Over Saturation does not make the

Looking Natural

By Greg Duncan, MPSA, BPSA
picture ‘look natural’ and the image is likely to receive a very low score for that reason. These images could be submitted in PID, Pictorial Prints or 3D but not in Nature, Travel or Photojournalism!

Also, although done in the camera, the use of a ‘fish eye’ or extreme wide angle lens produces a distorted image, which does not look natural—it is not what I would have seen had I been standing beside you! Again, you risk a low score in Nature, Travel and Photojournalism.

You may ask “But I received a medal for this image in Travel from the Wonder Salon but the Fantastic Exhibition has given it a minimum score—why?” The reason is probably that the organizers and the judges of Wonder Salon did not apply the rules properly. When Wonder Salon asks the PSA to recognize their next exhibition, they may have their request refused. It is not only the entrants but also the exhibitions and the judges that need to abide by the rules.

In summary, if you create, distort or alter the contents of an image and submit it in Nature, Travel or Photojournalism, you risk being banned from entering any PSA-recognized exhibition. If you over process an image or substantially change the saturation so that it does not ‘look natural’, you risk wasting your entry by receiving a low score from the judges.

NOTE: The author is the chairman of the Travel Section of the PSA International 2017, is a member of the PSA Exhibition Standards Committee and is a member of the PSA Ethics Review Board.

Online Courses for PSA Members

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.

Visit the PSA website for more information
https://psa-photo.org/index.php?education-online-courses
As we head into fall, with its splendid colors and crisp air you may be accumulating lots of interesting images to add to a summer’s body of work. On the other hand, fall will soon be followed by winter and days better spent indoors. Either way this may be a good time to add something new to your arsenal of techniques or to follow up on a long held, but unrealized photographic ambition. A PSA mentor may well be your avenue to successfully acquiring that new skill.

The PSA mentoring service is overseen by Sharp Todd, FPSA, GMPSA/B. Mentors are PSA members who have expertise in a topic and are willing to share it with other PSA members. The mentoring process takes place by email with shared commentary and images.

You can find a list of mentors, together with their portraits and contact info by logging into the PSA website and navigating to https://psa-photo.org/index.php?member-education-mentor-services. Sharp points out that the mentor list also includes “a description of the topic, a list of references and/or resources, and photographs by the mentor that illustrate the topic.” And he recommends that “the topic description, the references, and the mentor’s illustrative photos should be carefully reviewed before contacting the mentor.”

Given the increasing frequency of the use of composite photographs for many purposes, not just for politics, but for many artistic pursuits, Mark Southard, FPSA, could offer you a way to combine those summer and fall images to create something very special. Visit his mentor description on the mentor page https://psa-photo.org/index.php?mypsa-login-member-education-mentor-services-composites where you can find images that illustrate his technique, his list of references and his contact information.

For those days spent indoors, Marie Altenburg, PPSA, offers mentoring for creating impressionist images in camera rather than with post processing. Remember the days when this was our only avenue for impressionist images on film? That was fun and it can be done digitally as well. Marie’s mentor description on the PSA webpage also contains a link to her July 2010 PSA Journal article describing her techniques.

Floral impressions
Sunshine in the rain
Underwater blossom
It’s been almost three years since the challenge’s inception. Are you finding the topics challenging? If not, try adding your own special theme for a month.

For example, using just a prime lens for a whole month can be a good learning experience. More care will need to be taken with your composition since you can’t be lazy by standing in one place and zooming in on your subject. You will actually have to move your feet. There are other differences you might not have thought of such as a larger aperture and shallower depth of field with a prime lens.

A macro lens may be a prime lens you have used mainly for closeup images such as Treat. It can also be a challenge to use it for something like Walking the dog. Trying to compose an image by moving back and forth with the camera is quite different than just standing in one spot and using a zoom lens. It is even more difficult if you have a subject moving toward you.

Another theme you might try is doing monochrome images for a month. Maybe you could include the same item in each image and different filters could be used when you edit your images.

Do you want to find out more about the 365 Day Challenge or do you have suggestions for a topic? Click on the PSA Website’s Gallery page and leave a message. http://psa-photo.org/365-day-gallery.
Putting a Portfolio together in order to apply for a Portfolio Distinction is not just a matter of selecting your favorite images, however good they are. The most successful portfolios were planned and photographed as a unit with a consistent style and this was evident right from the start, i.e., from the moment the Overview Image was projected and the Statement of Intent read.

It was apparent during the assessment session that many applicants did not fully understand the concept of the Overview Image or the Statement of Intent. A number of articles have been written and should be taken into consideration when preparing your application. This brief article highlights those problems which were most apparent at this assessment session.

It is important to understand that the Overview Image is the first image that the Assessors see and at the same time they listen to your Statement of Intent so it is important that you make a good first impression. Any of the problems described below can detract from that first impression.

### Overview Image

1. **Composition:** Inadequate use of space (Poor use of available/allowed space)

   Once you have created your Overview Image have a look at it as a whole—what do you see?

   In the example below what is immediately apparent is that the background colour, even though it is a neutral grey, is far more dominant than the individual images. *Figure 1*

   The rule is that for a horizontal overview image the horizontal axis should be 1920 px but no minimum size is required for the vertical axis—therefore a very simple solution in this Overview Image would be to move the rows closer together and to crop both top and bottom, thus making a much better use of space. *Figure 2*

   In the case of a vertical overview image the vertical axis must be 1080 px and there is no minimum size for the horizontal axis.

   In the next example, *Figure 3*, not only is there extra space that could be cropped out, as mentioned above, but the individual images are very small and could easily have been made larger thus using the available space more effectively.

2. **Background too bright**

   The density of your background, or how dark or light it should be, depends on your images and should be selected to make them stand out from the background. This is why a white background could work well for one portfolio and a neutral grey might be considered too bright for another. Whatever background you choose, it should not overpower your images.

3. **Inconsistent Aspect Ratio**

   Each individual image in your Overview Image should be the same aspect ratio as it is in your actual portfolio. In other words, you should not change the shape of an image in your overview image to make it fit more pleasingly into the overview image.

   If you want to change the shape, then you should also do so with the actual image in your portfolio so that the aspect ratios remain the same. You should consider this when creating your portfolio and choose a different image if it does not fit effectively in your portfolio.

4. **Inconsistent order**

   The order of the images in your Overview Image should be the same as in your portfolio. Remember that when you upload your individual
images you must check to make sure that they are in the correct order and resort them if necessary.

5. Images flipped

You should also not flip, i.e. turn your images around, to make them fit the overview image. You can of course flip them (provided there is no writing on them), but if you do so the orientation must be the same in both the overview image and the portfolio.

6. Consistency of Mats and Strokes

While it is recommended that you use effects such as strokes and shadows in your overview image to make the images stand out from the background, these should be done on the outside of your images and should not detract. Furthermore, any borders that you do want to use in your portfolio images should be consistent. If you have large mats or strokes on your actual images, be they prints or digital, this should be shown in your overview image.

7. Lacking Colour and/or Visual Flow

A portfolio is not just a selection of your favorite images; it is a body of work that has cohesion and each image must work together. Colours must flow from one to the next and should not stand out as being out of place.

The central vertical image at the bottom of the previous example does not fit very well in the portfolio. While it might have been taken in the same area, no dune is showing and the colour does not balance. However much you like that particular image you would be better off replacing it. The same is true of the subject matter within the image; pay attention to which direction the subject is moving and balance these within your overview image. You should move the images around in your overview image, seeing which positioning is more effective visually. Figure 4

Statement of Intent

Hand in hand with the Overview Image is the Statement of Intent. While we do allow for 75 words there is no need to use all 75 words. If you can say what you want to say in fewer words, do so. What the assessors want is a brief outline of your portfolio. Leave out all the extraneous information. The assessors only need to know what is relevant to your images.

Be sure that your title and your statement of intent match each other and that the images in your portfolio match the title and statement of intent. Your statement of intent sets the expectations of the assessors. If you tell the assessors in your title and Statement of Intent that they are going to see a certain subject, be sure that that is exactly what they are going to see.

Applying for and achieving your Portfolio Distinction is something worth working for so do take care with your application. Make sure borders are consistent, your images are clean and there are no dust spots.

Figure 3

Figure 4
Nick Ut’s presentation. “From Hell to Hollywood,” will explore the life work of a photographer whose iconic image of the Vietnam war was named World Press Photo of 1972, and awarded the Pulitzer Prize in 1973. He will tell how he got involved in war photography as a 16-year-old, spent a decade covering conflicts in Vietnam, Cambodia, and Laos, then the war zone in North and South Korea, and ended up in southern California covering wild fires, riots, earthquakes, the Rodney King troubles, the O.J. Simpson case, Hollywood celebrities, the Olympics, and the Pope.

As a professional, having spent 51 years with Associated Press, he says he always tries to get the best picture, but that our human nature is to help people in need. Although the ethical code for photojournalists requires them to remain uninvolved with whatever they are photographing, he explains how that is difficult for him.

His photo of nine-year-old Kim Phúc, running naked and screaming after her clothes had been burned off by napalm, was a photojournalistic opportunity seldom encountered. Yet after a few photos, he put his camera down, gave her water, carried her to his van, and drove her to the hospital almost an hour away. He convinced them to help her, before hurrying back to the Associated Press Saigon Bureau, another hour away, to process his eight rolls of film from the day. He printed one 5x7 and when the AP photo editor Horst Faas saw it, he recognized its significance to illustrate the tragic consequences of war. It was transmitted immediately from Saigon to Tokyo, then to New York, and appeared in newspapers throughout the US, forever impacting the public’s perception of that conflict and increasing the pressure to end it.

He has kept in contact with Kim Phúc, who made a lengthy recovery, and now lives in Canada. She calls him Uncle Nick. Together they have given presentations on the futility of war. Why do war photographers do what they do? Many of his friends and his brother, also a photographer, died in Vietnam in the line of duty. He says today Syria, Iraq, Afghanistan, the Middle East, and even Mexico are dangerous spots for journalists; but it is important to document the human condition in these dangerous situations for history.

Nick will present his program in Pittsburgh on Saturday, October 14 at 10:30 a.m.
Water is a natural resource. Without it, there would be no life on this planet. Our bodies can survive for weeks without solid food, but only days without water. Besides the fact that precious water quenches our thirst and contributes significantly to the growth of all living things on Earth, it has an almost magical attraction for us humans. Why does water move us so? It stimulates our imaginations and affects our emotions. And it inspires artists.

Whenever I am bogged down in my mind and do not see any new target images, I often seek the proximity of water in the natural environment. This may be the Pacific Ocean, a lake in the mountains, or perhaps a river or stream. The sound of the sea waves, or a stream’s smooth flow or bubbling stimulates my creativity.

The natural landscape where it has been shaped and influenced by water is beautiful and beguiling. In some places the landscape is rugged and may have bizarre rock formations, while in others it has a more gentle appearance, but it is always in harmony and consistent with itself. Searching for the perfect landscape and photographing it is almost spiritual for me. My gut leads me to original landscapes, places in which man has not intervened. I often follow a fantastic light that leads me to locations that evoke strong emotions, and then try to hold on to the feeling and pass it on to others.

Landscape photography can be the process of creating records of specific places for documentary purposes. However, landscape photography can be a lot more. It can be a hunt for pictorial representations of emotions, the capturing of moods and feelings that awaken an awareness of a special scene, or a combination of light and terrain that generates excitement within us. And if we can capture the feelings we had when we were at the location and communicate them to viewers, then in my opinion, we have succeeded in creating the perfect shot.

The successful landscape photographer does not travel carelessly around at the whim of his sunny disposition. He is active, energetic and strong-willed. He composes his image with the ingredients Mother Nature offers him. He thinks about the right balance between heaven and earth. Or better yet, he feels it. By favoring the elements, he decisively influences the image and the statement it makes. He carefully considers the foreground in order to give the image depth and drama.

The human eye follows intuitively predetermined lines. Different types of lines, whether they actually exist physically or are perceived, provoke different emotions within us. Horizontal lines give us a sense...
Austria Dead Silence

Florida Breeze
of stability, balance and peace. They can also quickly bore the viewer. Diagonal and oblique lines suggest movement, energy and momentum, and thus voltage. The human eye is always looking for these types of lines and will visually follow them. At times they are suggested by a road or the course of a river, or even by a fences or electrical lines. They can also be
imaginary, if for example, one were to connect a few treetops with a ruler. The landscape photographer plays with these configuration options and thus influences the statement his photograph makes.

If you take a picture of a river try to let it flow nearly diagonally through your image. This will catch the eye of the beholder. Also try to do so with beach scenery. Using a fast shutter speed will freeze the movement of water and demonstrate the power and force of it. However the use of very slow shutter speeds will bring a mysterious mood, one that has a reassuring effect. Keep in mind that if you are forced to shoot in harsh midday sunlight it will be necessary to use an ND filter to create images with blurred water.

As the word “photography” suggests, we draw pictures with the aide of light. Without light, we have no photograph. And without interesting light, there is no excitement in a landscape shot. In outdoor photography we must work with the light that is given to us. Anyone who has ever tried to capture atmospheric ambience at a waterside location has discovered that water reflections can be very distracting. A polarizer can assist in eliminating this effect. Apart from that, polarizers let the sky blue gleam and the clouds appear virtually three-dimensional.
We cannot change it. But we can observe certain rules:

- Direct sunlight, approximately at noon, will have an adverse effect on our images. This light is hard and the contrast is very high. Shadows are short and leave the scene flat and insignificant.

- When the sun is near the horizon the shadows lengthen. The light is softer, and side lighting give rocks, trees and even a simple meadow more structure and body. So we should use the middle of the day for searching locations and shoot our landscape images in the morning or evening.

I have had the pleasure of being professionally connected to Helmut Newton, and will never forget his advice: “Breaking the rules can lead to the best results. But do not ignore them without knowing why you do so.”

Even considering all rules and suggestions there needs to be a point of interest in the landscape, a main feature, a main theme such as my new project “water,” that will hold the viewer’s attention. I prefer to work with an ultra-wide angle zoom because it emphasizes the spaciousness or the room, brings depth and allows space for thoughts and imagination. My Nikkor 14-24mm in combination with the Nikon 800e body brings me the results I expect.

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.
Autumn in the Blue Ridge Mountains is, simply put, spectacular. The high, rugged peaks and deep valleys explode with sunny yellows, fiery reds and vivid oranges in late October. The official nickname for North Carolina is “The Tar Heel State,” however it has also been called “The Waterfall State.” The steep, fractured terrain, combined with an annual precipitation total of 80-90 inches, is an ideal blend of factors to produce waterfalls—lots of waterfalls. It has been estimated that there are at least 500 major waterfalls and thousands of cascades and lesser waterfalls in the state. The western counties of the state, such as Macon, Transylvania, and Jackson offer the nature photographer who enjoys combining autumn scenery and waterfalls almost unlimited opportunities to exercise his/her creative passion. Many waterfalls and streams are viewable and can be photographed from the road. The drive along Highway 64 between Franklin and Brevard is stunning and treats the traveler with views of waterfalls such as Cullasaja and Dry Falls. The famous “Tail of the Dragon” (Highway 129) is popular with motorcyclists and sports car enthusiasts and will deliver visual delights around every turn. A drive along any back road or forest road may reveal camera worthy shots such as old churches, farm buildings, barns, bridges and streams. Explore!

Many of the waterfalls are located in the National Forests. Generally the trails are well marked and may range from difficult to easy. An added bonus to driving through the forests is the opportunity to view and photograph the brilliant foliage and mountain scenery. Multiple waterfalls may be located along the same trail. Gorges State Park near Toxaway has a developed trail paralleling the scenic Horsepasture River which leads to several notable and lovely waterfalls. The trail is strenuous if hiked its full length and back, but the photographic opportunities are outstanding. A day spent along this trail is well worth the effort.

A word of caution may be in order here. The Blue Ridge Mountains have a large bear population. Although the chance of an encounter is rare, the prudent photographer and hiker should...
Here is a list of suggested websites to consult:
- romanticashville.com
- ncwaterfalls.com
- onlyinourstate.com
- searchwnc.com
- southeastwaterfalls.com

Below are some suggested scenic drives:
- Blue Ridge Parkway
- Forest Heritage National Scenic Byway
- U.S. Highway 64
- Mt. Mitchell Scenic Byway
- Highway 129 (The Tail of the Dragon)

The following is a partial listing of recommended waterfalls:
- Cullasaja Falls
- Tom’s Creek Falls
- Dry Falls
- Whitewater Falls Schoolhouse Falls
- Silver Run Falls
- Rainbow Falls
- Turtleback Falls
- High Falls
- Looking Glass Falls
- Cathedral Falls
- French Broad Falls

The Blue Ridge Mountains area, which also includes Great Smokey Mountains NP, is part of the Appalachians and is renowned for its phenomenal natural beauty, making it a worthwhile inclusion to any photographer’s bucket list.
always practice general bear safety and carry bear repellent spray when in the backwoods. Poisonous snakes—copperheads and rattlesnakes—also inhabit the mountains but are seldom encountered; still, it’s wise to be vigilant. A bigger risk of injury comes from falls and sprains. Remember, the footing around streams and waterfalls can be extremely slippery. Wear sturdy hiking boots and never try to climb up a waterfall. Go with a buddy if possible. This writer always carries an emergency GPS rescue locator.

It is essential before visiting the area to research it thoroughly. A wealth of helpful material is available through numerous online sites. Typing such phrases as: “North Carolina Waterfalls,” “Blue Ridge Mountains,” “Smokey Mountains,” “Rivers of North Carolina,” etc, into search engines will yield valuable information. Additionally, guidebooks are available at local bookstores, online retailers and North Carolina visitor centers. It’s also advisable to check on expected weather conditions. Temperatures in the mountains are generally mild in October with average highs only in the low seventies. Rain in the forecast should not be a discouragement. Fresh rain adds flow to the streams and waterfalls and the dampness and overcast skies will really add ‘pop’ to the fall colors. If it’s not feasible for the reader to visit this area in the fall, then spring when the rhododendron, mountain laurel and azalea grace the mountains and line the stream banks, is an option very much worth considering.

Images accompanying this article were shot with a Canon 5DMkII using a 17-40 or 28-135 lens. Other recommended equipment includes a cable shutter release, polarizing filter, assorted neutral density filters and a steady tripod.

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A mountain river that feeds Cheoah Lake

A famous waterfall of the Horsepasture River in Gorges SP
Travelling to far off places in the 19th century was for most people an impossible dream. But for a quarter of a dollar one could view a small picture of the pyramids of Egypt, the great mountains of the Alps, or the President of the United States; all in glorious three dimensions. The world had entered our living rooms and what would be better than sharing stereo images at home, comfortably nestled in your Victorian parlor. Geography would be brought to life through images of distant lands and the peoples who lived there. Witness the horrors of the Civil War, the Johnstown flood, or the San Francisco Earthquake. See Lindberg in Paris just after his historic flight, President McKinley minutes before his assassination, or the features of John Wilkes Booth. The information packed into these small pictures is astonishing and it is no wonder that the stereoview became so immensely popular—millions were sold from 1860 to well into the 20th century. Stereoviews show us scenes that have long since disappeared and provide us with an opportunity to conduct a little research into long forgotten events.

This view of the Eiffel Tower taken in 1900 is particularly interesting because it includes the Celestial Globe, a giant sphere 150 feet in diameter, and decorated with constellations and astronomical symbols. The interior contained another sphere, 120 feet in diameter, which upon entering you found yourself in the solar system amongst the sun, stars, and planets. There is a third sphere, 25 feet in diameter, “where one can appreciate the daily rotation of our planet.” Paris, 1900: The American Guide to City and Exposition. The dismantling or destruction of the sphere is unclear.

Many iron furnaces were operating in West Virginia, Pennsylvania, and other coal-bearing states during the 19th century. The wooden structures are long gone but the stone furnaces remain and serve as reminders that the area once harbored a flourishing iron industry. This view, Laura Furnace on the Guniatha River, Harrisburg, is unusual because it shows a furnace in operation with the associated buildings and the bridge leading to the top of the furnace for loading. No reference to a “Laura” furnace was found among...
a list of several hundred Pennsylvania furnaces, but a sign on the building next to the furnace clearly reads “Laura Furnace.” A Guniaatha River does not exist, but there is a Juniata River (close pronunciation) that empties into the Susquehanna near Harrisburg. Perhaps they are referring to the river itself being near Harrisburg. The furnaces were loaded with iron ore, charcoal, and limestone, and the burning charcoal liberated the iron from the ore. Five men and one woman pose in front of the furnace, one man waving his hat. Could the woman be Laura?

This 19th century view by M.A. Kleckner, titled Lafayette House, was the home of George Frederick Beckel of Bethlehem, PA where in 1777 the Marquis de Lafayette lay recovering from his wounds suffered during the battle of Brandywine. He was nursed by Mrs. Beckel and her daughter Liesel, with whom the Marquis was rumored to have had some degree of affection. At that time Bethlehem served as a hospital for the soldiers wounded during the war and many were cared for in private homes. Lafayette House was torn down in 1872 and a plaque at 534 Main Street, Bethlehem, commemorates the home that served Lafayette so well.

One of the most complex images I have ever seen is Love, Courtship and Marriage. There are eleven people in this view. First we have the young boy and girl kissing, both looking like they would rather be somewhere else. Reflected in the mirror on the left is a courting scene with the man reading to his love, probably poetry. Behind them you have the marriage ceremony of three people. These three are not really standing directly behind the couple but are off to one side, having been reflected from a large oval mirror placed behind the courting scene. Then we have the mirror on the far wall in which a bed is reflected. On looking carefully you can pick out a woman on the left holding a baby and a man on the right holding a small child. Total eleven. Gathering all these people together and getting them arranged so perfectly with multiple reflections is truly amazing. What fun, and I hope they had a nice dinner party afterwards. All views are in the photographic collection of the author.

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The number of newsletters entered this year declined; however, the quality of the newsletters did not diminish—it was superb! With forty-seven entries in the 2017 PSA Newsletter Contest for Clubs, Councils, and Chapters, the judges had an arduous task in selecting the winning newsletters.

Competition was stiff for the two top awards: The Arthur P. Henricks, Jr. Memorial Award for Best of Show, and the Director’s Choice Award for the favorite of the Director; as well as special trophies for the top three winners in each of the three divisions: Chapters/Councils, Small Clubs, and Large Clubs. All of the Honorable Mentions and the Special Highlight Awards received certificates of merit.

The three judges for Chapter/Council and the Small Club Divisions were: Jay Hoppenstein, MD of Texas; Rosemary Jardine of Georgia; and Margaret Sprott, APSA, of Maryland. Judges for the Large Club Division were: Joan Field, APSA, and Ken Pfeiffer, both of California; and Sue Milligan of Tennessee. Thanks to the judges for a difficult job well done. Their service included carefully reading each newsletter, scoring it, and offering an extensive written criticism, which should be of great help to the newsletter editors. Since this contest costs little time for the entrants and it is cost-free to them, it is an excellent example of a win-win situation sponsored by PSA.

Below are the results for 2017:

**Arthur P. Henricks, Jr. Memorial Award—Best of Entries 2017**

*Highlights*, Englewood Camera Club, Brenda Frezeman, Editor

**Director’s Choice Award 2017**

*Darkroom Door*, Cleveland Photographic Society, David Brooks, Editor

**Winners—Chapters/Councils (4 entries)**

First: *3CT in Focus*, Camera Club Council of Tennessee, Doug Wong, Editor

Second: *Northern Focus*, Northern Counties Photographic Federation, John Smith, Editor

Third: *The Flash*, San Joaquin Valley Camera Club Council, Elizabeth Bedard, Editor

**Winners—Small Clubs (20 entries)**

First: *Housatonic Camera Club Newsletter*, Housatonic Camera Club, Dawn Dingee, Editor

Second: *Stereogram*, Ohio Stereo Photographic Society, George Themelis, Editor

Third: *Cameraderie*, NIH Camera Club, Diane J Poole, Editor

HM: *Highlights*, Fresno Camera Club, Elizabeth Bedard, Editor

HM: *Bits & Pixels*, Padre Trails Camera Club, Carmey Knowles, Editor
HM: *The Angle*, Channel City Camera Club, 
**Ken Pfeiffer**, Editor
HM: *Through The Lens*, Arlington Camera Club, Jeffrey Berman, Editor
HM: *The F/Stop*, Two Rivers Photography Club, Donald Costello, Editor

**Winners—Large Clubs (23 entries)**
First: *Crystal Lake Camera Club Newsletter*, Crystal Lake Camera Club, Rich Bickham, Editor
Second: *The Contact Sheet*, Photographic Society of Chattanooga, Rosemary Jardine, Editor
Third: *The Filter*, Greater Lynn Photographic Association, Mark Donnelly, Editor
HM: *Photo Notes*, Park West Camera Club, Chuck Pine, Editor
HM: *The Reflector*, Delaware Photographic Society, Theresa Yanick, Editor
HM: *Shutterbug Times*, Olympia Camera Club, Pam Hoaglund, Editor
HM: *Close-Up*, Victoria Camera Club, Richard James, Editor
HM: *Focal Points*, Vienna Photographic Society, Barbara J. Saffir, Editor
HM: *Desert Exposure*, Lancaster Photography Association, Douglas Wade, Editor
HM: *Reflections*, Stony Brook Camera Club, Ellen Berenson, Editor

**Special Highlight Awards**
Best Front Page: (Tie) *The Reflector*, Delaware Photographic Society, Theresa Yanick, Editor
Cameraderie, NIH Camera Club, Diane J Poole, Editor
Best Banner: (Tie) *The Reflector*, Boston Camera Club, Erik Gehring, Editor
*Stereo Views*, Cascade Stereoscopic Club, Herb Weiner, Editor
Best Layout: *Highlights*, Englewood Camera Club, Brenda Frezeman, Editor
Best Use of Color: (Tie) *Crystal Lake Camera Club Newsletter*, Crystal Lake Camera Club, Rich Bickham, Editor
Highlights, Englewood Camera Club, Brenda Frezeman, Editor
Best Use of Photography: *The Contact Sheet*, Photographic Society of Chattanooga, Rosemary Jardine, Editor
Best Calendar Presentation: (Tie) *Crystal Lake Camera Club Newsletter*, Rich Bickham, Editor
*Focal Point*, Baltimore Camera Club, Diane Bovenkamp, Editor

**Best Article Awards**
Best Technical Article: (Tie) *By the Numbers* by Bill Apple, pp 21-23, *Photo Notes*, Park West Camera Club, Chuck Pine, Editor
Lens Distortion by George Themelis, pp 4-6, *Stereogram*, Ohio Stereo Photographic Society, George Themelis, Editor
Best Opinion Article: (3-way Tie) Put More Creativity into Your Photography by Max Burke, APSA, pp 4-5, *Gem State Chapter*, Gem State Chapter, Max Burke, APSA, Editor
Criticism: The Good, the Bad and the Ugly by Steve Lucrict, p 26, *Darkroom Door*, Cleveland Photographic Society, David Brooks, Editor
Why Do People Hate the Rule of Thirds? by Ken Carlson, p 6, *The Filter*, Greater Lynn Photography Association, Mark Donnelly, Editor
Best Environmental Article: (Tie) My Favorite Place: Arizona by Ed Laughlin, pp 8-11, *The Contact Sheet*, Photographic Society of Chattanooga, Rosemary Jardine, Editor
The World Center for Birds of Prey Connects with PSA's Gem State Chapter by Max Burke, APSA, pp 6-9, *Gem State Chapter*, Gem State Chapter, Max Burke, APSA, Editor
(Tie) Lightroom Smart Collections by Douglas Wade, pp 3-4, *Desert Exposures*, Lancaster Photography Association, Douglas Wade, Editor
Best Short Article: (Tie) Image Titles as an Artist’s Statement by Rick Cloran, FPSA, MPSA, p 21, *The Filter*, Greater Lynn Photographic Association, Mark Donnelly, Editor
(Tie) Digital Transformations by Bill Mugg, p 19, *Focal Points*, Vienna Photographic Society, Barbara J. Saffir, Editor

•**Bold Names** - indicates individual members of PSA
Many photographers create images to compete against others. What is the sense of producing a visual presentation if it is not judged and critiqued by others? It would be like learning to play a musical instrument and never playing it for anyone to hear. The gratifying part of the creative arts is putting your work out to others for their opinion (and your enjoyment when they like what you have created). But, by allowing others to judge your images, there are inevitably opinions and feedback that will be generated. Though photographers desire this feedback, the fear of negative criticism sometimes delays or prevents them from offering their work to be seen and judged.

The one side of the coin is: Photographers new to the camera club experience have no idea what to expect. The apprehension of not knowing if their work is up to par or what others will think of their images sometimes prevents or slows new members from participating. They waste time “standing on the sidelines” instead of jumping in with two feet. Everyone has to start somewhere, but no one wants to be seen as having the weakest work of the group.

The other side of the coin is: By placing their images up for review during informal group discussions, they will receive critiques from their fellow club members. By entering competitions, a seasoned veteran of photography will judge the image(s) and offer “constructive criticism.” In any case, this feedback is valuable help to photographers in helping them understand how to make their images more successful in the future.

There is a great deal of trust and responsibility in this process. For the new participants, they must trust that no one will deliberately embarrass or belittle them or their images. Though some comments about their images might not always be positive, it is the only way they will learn how to improve their skills and create better images. The key is the manner in which the commentary is delivered. Whether a judge or a club member makes comments on your images, they should always find something good that can be said first as positive reinforcement. After relieving the photographer’s fears of submitting their image by focusing on the strengths of the image, with polite tact they can then describe the weakness and, most importantly, how not to repeat them in the future. Competitions and critiques should be thought of as an educational process meant to help strengthen one’s skills and improve the creative way we look at the world we photograph.

Be aware that the judges of “today” were yesterday’s beginners, and thus judges should remember the fears and anxieties of their beginnings. If beginners just can’t go “public” at first, seek private opinions from a respected club member or two. But there is truth in numbers, for as much as a judge and/or a close friend tries, they may not be totally objective. Therefore, multiple opinions (for better or worse) from more than one judge or from group critiques will give a truer sense of an image. And if the beginner thinks he should only be on the receiving end of critiquing, he is wrong! Beginners have as much to learn by making comments about other’s images as hearing comments about their work. As a critique of others images, you do no one any good by lavishing praise on images that don’t deserve it. Truth, no matter good or bad is the best help anyone can offer.

So, no matter which side of the judging/critiquing coin you may be on, remember this: as a beginner, fear should not hold back your growth. As a judge, you once produced the type of images you’re now asked to critique. There are also responsibilities to consider. As a beginner, you need to be your own worst critic. As a judge, you should be experienced, knowledgeable, consistent and constructive with your comments. After all, we are all here for the same reasons; to get help and to give help. ■
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## Star Ratings

### 3D Division (3DD)
Compiled by Eugene Mitofsky, APSA, PPSA

**Master 1**
David W. Allen

**4th Star**
Steve Hughes
Suzanne Hughes

### Projected Image Division Color Class (PIDC)
Compiled by Jan Lee, FPSA, EPSA

| Diamond 8 | Giap Chiu Teo, GMPSA/B, Singapore |
| Diamond 7 | Giap Chiu Teo, GMPSA/B, Singapore |
| Diamond 2 | Barbara Jenkin, GMPSA, BPSA, England  
Malcolm Jenkin, GMSA, England |
| Galaxy 10 | Luis Alberto Franke, GMPSA, Argentina  
Phillip Kwan, GMPSA/B, Canada  
Jef Lemmens, GMPSA, Belgium |
| Galaxy 9 | Luis Alberto Franke, GMPSA, Argentina |
| Galaxy 8 | Arne Andersson, MPSA, Sweden  
Luis Alberto Franke, GMPSA, Argentina  
Norm Johnson, EPSA, USA |
| Galaxy 7 | Xinxin Chen, MPSA, China  
Valerie Duncan, MPSA, England  
John Hill, EPSA, USA  
Daniel Kyndt, MPSA, Belgium  
James Mahoney, APSA, EPSA, USA |
| Galaxy 6 | Xinxin Chen, MPSA, China  
Shu Cheuk, MPSA, USA  
Valerie Duncan, MPSA, England  
John Hill, EPSA, USA  
Daniel Kyndt, MPSA, Belgium |

Freddy Luhman, EPSA, USA  
James Mahoney, APSA, EPSA, USA  
David Poey Cher Tay, MPSA, Singapore

**Galaxy 5**
Margaret Boike, EPSA, USA  
John Hill, EPSA, USA  
Daniel Kyndt, MPSA, Belgium  
James Mahoney, APSA, EPSA, USA

**Galaxy 4**
Margaret Boike, EPSA, USA  
John Hill, EPSA, USA  
James Mahoney, APSA, EPSA, USA  
Jacky Panhuyzen, MPSA, Belgium  
Erik Rosengren, APSA, EPSA, USA  
Theo van der Heijdt, APSA, MPSA, Netherlands

**Galaxy 3**
Erik Rosengren, APSA, EPSA, USA  
Yong-Kang Teo, MPSA, Singapore

**Galaxy 2**
Erik Rosengren, APSA, EPSA, USA  
Urs Albrecht, EPSA, BPSA, Switzerland  
Stan Bormann, APSA, EPSA, USA  
Jos Cuppens, EPSA, Belgium  
Petri Damsten, EPSA, BPSA, Finland  
Igor Debevec, EPSA, Slovenia  
Jan Lee, FPSA, EPSA, USA  
Vincent Liew, EPSA, EPSA, USA

**Galaxy 1**
Stan Bormann, APSA, EPSA, USA  
Hans-Ludwig Quandt, EPSA, Germany  
Erik Rosengren, APSA, EPSA, USA  
Randy Carr, APSA, MPSA, USA  
Gregory Daley, EPSA, USA  
Tuong Duy Nguyen, EPSA, Vietnam

**Star 5**
Hussain Alabdullatif, Saudi Arabia  
Abbas Alkhamsi, MPSA, Saudi Arabia  
Bob Benson, APSA, USA  
Steve Estill, EPSA, England  
Tracy Shuxi Feng, EPSA, USA  
Karl Hokuson, MPSA, USA  
Abbas Kapadia, EPSA, BPSA, UAE  
Francis (Frank) Kennedy, EPSA, Australia  
Wolfgang Lin, EPSA, Hong Kong  
Than Nguyen, MPSA, Vietnam  
David Osberg, MPSA, USA

Erik Rosengren, APSA, PPSA, USA  
J.R. Schnelzer, APSA, PPSA, USA  
Xiaomei Xu, EPSA, China

**Star 4**
Hussain Alabdullatif, Saudi Arabia  
Abbas Alkhamsi, MPSA, Saudi Arabia  
Stuart Crump, PPSA, England  
Laura Davies, HonPSA, USA  
Gordon Dean, Austaralalia  
Joan Elias, Spain  
Sharifa Khatri, PPSA, India  
Irene Kramer, USA  
Kristanto Lie, Indonesia  
Jingru Luo, PPSA, USA  
Alastair Moore, England  
Than Nguyen, PPSA, Vietnam  
Erik Rosengren, APSA, PPSA, USA  
Lisa Schnelzer, USA  
Ann Smallegance, PPSA, Australia  
Yvon Syx, Belgium  
Yan Tsang, USA  
Xiaomei Xu, EPSA, China

**Star 3**
Ali Alabdrabareda, Saudi Arabia  
Hussain Alabdullatif, Saudi Arabia  
Abbas Alkhamsi, MPSA, Saudi Arabia  
Ratnajit Choudhury, India  
Gordon Dean, Austaralalia  
Elva KP Jung, PPSA, Hong Kong  
Irene Kramer, USA  
Kristanto Lie, Indonesia  
Kam Siu (Tim) Ling, PPSA, Hong Kong  
Jingru Luo, PPSA, USA  
Than Nguyen, PPSA, Vietnam  
Sharon Prislipsky, USA  
Lisa Schnelzer, USA  
Ann Smallegance, PPSA, Australia  
Yvon Syx, Belgium  
Narsiskus Tedy, Indonesia  
Yan Tsang, USA  
Tatsiana Tsyhanova, Belarus  
Will Verheesen, Netherlands  
Xiaomei Xu, PPSA, China  
Bekir Yesiltas, Turkey

**Star 2**
Ali Alabdrabareda, Saudi Arabia  
Hussain Alabdullatif, Saudi Arabia  
Abbas Alkhamsi, MPSA, Saudi Arabia  
Joan Austin, England  
Carrie Calvert, England  
Ratnajit Choudhury, India  
Gordon Dean, Australia  
Holger Goehler, Germany  
Lutgarde Habex, Belgium  
Margaret Hennes, USA  
Karen Leonard, USA  
Irene Kramer, USA  
Kristanto Lie, Indonesia  
Kam Siu (Tim) Ling, PPSA, Hong Kong
John Livoti, USA  
Jingru Luo, PPSA, USA  
Than Nguyen, PPSA, Vietnam  
Stefan Odenbach, Germany  
Sharon Prislipsky, USA  
Lisa Schnelzer, USA  
Oleg Sokolsky, USA  
Yvon Syx, Belgium  
Narsiskus Tedy, Indonesia  
Yan Tsang, USA  
Tatsiana Tsyhanova, Belarus  
Will Verheesen, Netherlands  
Xiaomei Xu, EPSA, China  
Howard Zatulove, USA  

Star 1  
Ali Alabdrabareda, Saudi Arabia  
Hussain Alabdullatif, Saudi Arabia  
Abbas Alkhamsi, PPSA, Saudi Arabia  
Ratnajit Choudhury, India  
Gordon Dean, Australia  
Holger Goehler, Germany  
Lutgarde Habex, Belgium  
Margaret Hennes, USA  
Irene Kramer, USA  
Peter Lee, Singapore  
Kristanto Lie, Indonesia  
Kam Siu (Tim) Ling, Hong Kong  
Jingru Luo, PPSA, USA  
Mohammad Ali Mataci, Iran  
Than Nguyen, PPSA, Vietnam  
Stefan Odenbach, Germany  
Sharon Prislipsky, USA  
Ahmed Abdel Hamid Shaaban, Qatar  
Lisa Schnelzer, USA  
Oleg Sokolsky, USA  
Yvon Syx, Belgium  
Narsiskus Tedy, Indonesia  
Yan Tsang, USA  
Tatsiana Tsyhanova, Belarus  
Howard Zatulove, USA  

Projected Image Division  
Monochrome (PIDM)  
Compiled by Jan Lee, FPSA, EPSA  

Galaxy 7  
Barbara Jenkin, GMPSA, BPSA, England  
Malcolm Jenkin, GMPSA, England  
Giap Chiu Teo, GMPSA/B, Singapore  

Galaxy 6  
Sergey Anisimov, GMPSA, Russia  
Giap Chiu Teo, GMPSA/B, Singapore  

Galaxy 5  
Shu Cheuk, MPSA, USA  
Gary Potts, GMPSA, USA  

Galaxy 4  
Shu Cheuk, MPSA, USA  
Gary Potts, GMPSA, USA  
Wolfgang Schweden, GMPSA, Germany  

Galaxy 3  
Xinxin Chen, MPSA, China  
Valerie Duncan, MPSA, England  
Phillip Kwan, GMPSA/B, Canada  
Wolfgang Schweden, GMPSA, Germany  

Galaxy 2  
Xinxin Chen, MPSA, China  
Valerie Duncan, MPSA, England  
Ian Ledgard, MPSA, Wales  
Wolfgang Schweden, GMPSA, Germany  
David Poey Cher Tay, MPSA, Singapore  

Star 5  
Urs Albrecht, EPSA, BPSA, Switzerland  
Mikael Bengtsson Lestander, MPSA, Sweden  
Xinxin Chen, MPSA, China  
Valerie Duncan, MPSA, England  
Abbas Kapadia, EPSA, BPSA, UAE  
Luc Mairesse, EPSA, Belgium  
David Maslin, EPSA, England  
Wolfgang Schweden, GMPSA, Germany  
Sanjoy Sengupta, EPSA, BPSA, India  
John R. Smith, MPSA, Australia  

Star 4  
Ana Abrao, PPSA, Portugal  
Iris Baehren, EPSA, Germany  
Shirley Bormann, EPSA, USA  
Stan Bormann, APSA, EPSA, USA  
Randy Carr, APSA, MPSA, USA  
Xinxin Chen, MPSA, China  
Jos Cuppens, EPSA, Belgium  
Jim David, EPSA, USA  

Star 3  
Ana Abrao, PPSA, Portugal  
Stan Bormann, APSA, EPSA, USA  
Xinxin Chen, MPSA, China  
Stuart Crump, MPSA, England  
Jos Cuppens, EPSA, Belgium  
Jim David, EPSA, USA  
Janos Demeter, PPSA, Hungary  
Luc Doms, Belgium  
Tracy Shuxi Feng, EPSA, USA  
Bill Herbert, England  
Elva KP Jung, PPSA, Hong Kong  
Francis (Frank) Kennedy, EPSA, Australia  
Sharifa Khatri, PPSA, India  
Kristanto Lie, Indonesia  
Wolfgang Lin, EPSA, Hong Kong  
Jingru Luo, PPSA, USA  

Star 2  
Ana Abrao, PPSA, Portugal  
Ali Alabdrabareda, Saudi Arabia  
Stan Bormann, APSA, EPSA, USA  
Xinxin Chen, MPSA, China  
Stuart Crump, PPSA, England  
Luc Doms, Belgium  
Jan Hag, PPSA, Finland  
Wally Lee, FPSA, PPSA, USA  
Kristanto Lie, Indonesia  
Wolfgang Lin, EPSA, Hong Kong  
Kam Siu (Tim) Ling, EPSA, Hong Kong  
Jingru Luo, PPSA, USA  
Franco Marchi, PPSA, Italy  
Erik Rosengren, APSA, PPSA, USA  
Marie Schreiber, APSA, PPSA, USA  
Yuri Shepelv, Israel  
John R. Smith, MPSA, Australia  
Sugiarto Sugarto, PPSA, Indonesia  
Yvon Syx, Belgium  
Narsiskus Tedy, Indonesia  
Yan Tsang, USA  

Star 1  
Ana Abrao, PPSA, Portugal  
Ali Alabdrabareda, Saudi Arabia  
Xinxin Chen, MPSA, China  
Stuart Crump, PPSA, England  
Luc Doms, Belgium  
Jan Hag, PPSA, Finland  
Wally Lee, FPSA, PPSA, USA  
Kristanto Lie, Indonesia  
Wolfgang Lin, EPSA, Hong Kong  
Kam Siu (Tim) Ling, EPSA, Hong Kong  
Jingru Luo, PPSA, USA  
Franco Marchi, PPSA, Italy  
Erik Rosengren, APSA, PPSA, USA  
Marie Schreiber, APSA, PPSA, USA  
Yuri Shepelv, Israel  
John R. Smith, MPSA, Australia  
Sugiarto Sugarto, PPSA, Indonesia  
Yvon Syx, Belgium  
Narsiskus Tedy, Indonesia  
Yan Tsang, USA  
Tatsiana Tsyhanova, Belarus  
Howard Zatulove, USA
Erik Rosengren, APSA, PPSSA, USA
Yuri Shepelev, Israel
John R. Smith, MPSA, Australia
Sugiarto Sugiiarto, PPSSA, Indonesia
Yvon Syx, Belgium
Narsiskus Tedy, Indonesia
Yan Tsang, USA
Tatsiana Tsyanova, Belarus
Will Verhees, Netherlands
Howard Zatulove, USA

**Nature Division**
*Compiled by Bob Ossler, Wenyuan Li, EPSA, Vincent Liew, EPSA, and Hong Li, EPSA*

**Diamond 8**
Dré Van Mensel, GMPSA, Belgium

**Diamond 6**
Jean Claude Bacle, GMPSA, France

**Diamond 4**
Gunther Riehle, GMPSA/S, Germany

**Galaxy 8**
Steven Fisher, FPSA, MPSA, USA

**Galaxy 6**
Shu Cheuk, MPSA, USA

**Galaxy 3**
Dany Chan, MPSA, Canada
Xinxin Chen, MPSA, China
Valerie Duncan, MPSA, England
Jacky Panhuyzen, MPSA, Belgium

**Galaxy 2**
Peggy Boike, EPSA, USA
Dany Chan, MPSA, Canada
Xinxin Chen, MPSA, China
Valerie Duncan, MPSA, England
Shaikh Amin, FPSA, GMPSA, Pakistan

**Galaxy 1**
Dany Chan, MPSA, Canada
Xinxin Chen, MPSA, China
Franco Marchi, FPSA, GMPSA, Italy
David Osberg, MPSA, USA

**Star 5**
Abhijeet Kumar Banerjee, India
Andres Ruggeri, Argentina
Andrew Munro, UK
Chin Foo See, PPSSA, Singapore
Chun Choi Tang, PPSSA, Hong Kong
Gordon Dean, Australia
Howard Zatulove, USA
Martin Young, Australia
Narsiskus Tedy, Indonesia
Suet Kwan Noel Li, PPSSA, Hong Kong
The Eng Loe Djatinegoro, PPSSA, Indonesia
Wei Fu, Canada
Xiaomei Xu, EPSA, China

**Star 3**
Chin Foo See, PPSSA, Singapore
Chun Choi Tang, PPSSA, Hong Kong
Gordon Dean, Australia
Holger Schmidtke, Germany
Howard Zatulove, USA
Martin Young, Australia
Narsiskus Tedy, Indonesia
Suet Kwan Noel Li, PPSSA, Hong Kong
The Eng Loe Djatinegoro, PPSSA, Indonesia
Wei Fu, Canada
Xiaomei Xu, EPSA, China

**Star 1**
Abhijeet Kumar Banerjee, India
Andres Ruggeri, Argentina
Andrew Munro, UK
Chin Foo See, PPSSA, Singapore
Chun Choi Tang, PPSSA, Hong Kong
Gordon Dean, Australia
Howard Zatulove, USA
Martin Young, Australia
Narsiskus Tedy, Indonesia
Nayan Sawant, India
Rathna Varshini Choudhry, India
Suet Kwan Noel Li, PPSSA, Hong Kong
The Eng Loe Djatinegoro, PPSSA, Indonesia
Wei Fu, Canada
Xiaomei Xu, EPSA, China

**Photojournalism Division**
*Compiled by Craig Parker, MPSA, EFIAP, GMPSA*

**Diamond 2**
Guy B. Samoyault, APSA, GMPSA, France

**Galaxy 5**
Phillip Kwan, GMPSA/B, Canada
Randy Carr, APSA, MPSA, USA

**Galaxy 4**
Phillip Kwan, GMPSA/B, Canada
Gordon Groff, FPSA, USA

**Galaxy 3**
Gunther Riehle, GMPSA/S, Germany

**Galaxy 2**
Daniel Kyndt, MPSA, Belgium
Chan Seng Tang, MPSA, Macau

**Galaxy 1**
David Osberg, MPSA, USA
Kai Lon Tang, MPSA, Macau
Sergey Anisimov, GMPSA, Russia
Shu Cheuk, MPSA, USA
Valerie Duncan, MPSA, England
Zee Kak Heng, GMPSA, Singapore
Chan Seng Tang, MPSA, Macau

**Star 5**
Francis D. Kennedy, EPSA, Australia
Francis King, MPSA, Canada
John R. Smith, MPSA, Australia
Kwok Kwi Daniel Tse, MPSA, Hong Kong
Valerie Duncan, MPSA, England
Yi Wan, MPSA, China
Zee Kak Heng, GMPSA, Singapore
Edwin Ong Wee Kee, EPSA, Malaysia

**Star 4**
Hong Li, EPSA, SPSA, China
Roald Synnevag, EPSA, SPSA, Norway
Robert Millin, MPSA, SPSA, England
Wolfgang Lin, EPSA, Hong Kong
Yi Wan, MPSA, China
Zoran Milutinovic, GPSA, Serbia
Elena McTighe, FPSA, MPSA

**Star 3**
Doms Luc, Belgium
Dorothy Beller, MPSA, USA
Helgard Quandt, PPSSA, Germany
Suet Kwan Noel Li, PPSSA, Hong Kong
Tracy Shuxi Feng, EPSA, USA
Violet Wilson, PPSSA, Australia
Wolfgang Ein, PPSSA, Hong Kong
Yi Wan, MPSA, China
Zoran Milutinovic, GPSA, Serbia
Chin Foo See, PPSSA, Singapore

**Star 2**
Chin Foo See, PPSSA, Singapore
Chun Choi Tang, PPSSA, Hong Kong
David Poey-Cher Tay, MPSA, Singapore
Elva Kp Jung, PPSSA, Hong Kong
Igor Lander, PPSSA, Ukraine
Nayan Sawant, India
Suet Kwan Noel Li, PPSSA, Hong Kong
The Eng Loe Djatinegoro, PPSSA, Indonesia
Wei Fu, Canada
Zorantina Milutinovic, GPSA, Serbia

**Star 1**
Chin Foo See, PPSSA, Singapore
Chun Choi Tang, PPSSA, Hong Kong

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David Poey-Cher Tay, MPSA, Singapore  
Galia Gitliz, PPSA, Israel  
Holger Schmidtke, Germany  
Kerstin Koeneke, Germany  
Nayan Sawant, India  
Sharifa Khatri, PPSA, India  
Stan Bornmann, APSA, EPSA, USA  
Suet Kwan Noel Li, PPSA, Hong Kong  
Suniel Marathe, EPSA, India  
Violet Wilson, PPSA, Australia  
Alain Marchand, PPSA, Belgium  
Wolfgang Lin, EPSA, Hong Kong  
Yi Wan, MPSA, China  
Zoran Milutinovic, GPSA, Serbia

**Membership Awards**  
Compiled by John Andrew Hughes, APSA

**First Star**  
Larry Cowles, FPSA, GMPSA/G, USA  
Gregory Daley, EPSA, USA  
Roy Kilen, GMPSA, Australia  
Eugene Schwope, FPSA, PPSA, USA

**Second Star**  
Richard Sprott, USA

**Third Star**  
Richard Sprott, USA

**Fourth Star & Presentation Box**  
Pat Gordy, APSA, USA

**Ruby Star/Plaque**  
Joseph K.S. Tan, APSA, PPSA, Singapore

**Editorial Awards for Second Quarter 2017**  
Compiled by Leroy Lambright, FPSA, EPSA

**Gold Stars**  
Elena McTighe, FPSA, MPSA, USA  
2nd  
Eugene Schwope, APSA, GMPSA/G, Canada  
2nd  
Eugene Schwope, GMPSA, Canada  
2nd  
Eugene Schwope, USA  
2nd  
Eugene Schwope, GMPSA, USA  
2nd

**Silver Stars**  
Margaret Boike, EPSA, USA  
1st  
Charles Burke, FPSA, EPSA, USA  
1st  
Willian Lewis, USA  
2nd  
John Martin, USA  
1st

**Bronze Stars**  
Stuart Bacon, USA  
4th  
Margaret Boike, EPSA, USA  
4th  
Tremaine Cornish, APSA, EPSA, England  
3rd  
Luc DeQuick, EPSA, Belgium  
4th  
Greg Daley, EPSA, USA  
1st  
Steve Estill, PPSA, England  
3rd & 4th  
Marco Garabello, MPSA, Italy  
3rd  
Dennis Green, EPSA, USA  
3rd  
Janet Haines, MPSA, Netherlands  
1st  
Malcolm Jenkins, GMPSA, England  
1st  
Thomas Kreulen, USA  
1st  
David Nam Lip Lee, PPSA, GPSA, Malaysia  
1st  
J. D. McClung, USA  
2nd  
Henry Ng, FPSA, EPSA, USA  
4th  
Sharon Prisilsky, USA  
2nd  
Jan-Thomas Stake, GMPSA, Sweden  
2nd  
Dave Whitson, APSA, PPSA, USA  
3rd  
Nancy Wolejsza, USA  
2nd

**Pictorial Print Division**  
(Compiled by Stuart Bacon)

**Large Prints**

**1 Star**  
Davis Osberg, EPSA, USA  
Manash Das, India  
Helgard Quandt, PPSA, Germany

**Small Prints**

**2 Stars**  
Lisa Schnelzer, USA

**1 Star**  
Lisa Schnelzer, USA

**Pictorial Print (Monochrome)**  
Compiled by Tom Hady, APSA, MPSA

**Large Prints**

**Star 1**  
Manash Das, India  
Phillip Kwan, GMPSA/B, Canada

**Small Prints**

**Star 4**  
Stan Bornmann, APSA, EPSA, USA  
David Osberg, MPSA, USA

**Star 3**  
Jim David, EPSA, USA

**Star 2**  
Lisa Schnelzer, USA

**Star 1**  
Lisa Schnelzer, USA

**Photo Travel Division**  
Compiled by Joseph Tam, GMPSA, BPSA; Amy Pang Lai Man and Andrea Meras

**Galaxy 4**  
Xin Xin Chen, MPSA, China

**Galaxy 3**  
Xin Xin Chen, MPSA, China  
Shu Cheuk, MPSA, USA

**Galaxy 2**  
Xin Xin Chen, MPSA, China  
Valerie Duncan, MPSA, England  
Sharp Todd, FPSA, GMPSA/B, USA  
Ekkehard Retelsdorf, GMPSA, Germany  
John Chapman, MPSA, Australia  
Ian Ledgard, MPSA, Wales  
Heng Zee Kek, GMPSA, Singapore

**Star 5**  
Stan Bornmann, APSA, EPSA, USA  
Shibi Mathew, United Arab Emirates  
Robert Deglin, EPSA, Belgium  
Xiaomei Xu, EPSA, China

**Star 3**  
Howard Zatulove, USA  
Stuart Crump, EPSA, UK  
Herdis Halvas-Nielsen, Germany  
Yonghong Jin, China  
Ali Alabadrabera, Saudi Arabia  
Xiaoqing Chen, MPSA, China

**Star 2**  
Howard Zatulove, USA  
Stuart Crump, EPSA, UK  
Herdis Halvas-Nielsen, Germany  
Yonghong Jin, China  
Jorge Meras, Argentina  
Ali Alabadrabera, Saudi Arabia  
Majdi Al Naser, Saudi Arabia

**Star 1**  
Stuart Crump, U.K.  
Herdis Halvas-Nielsen, Germany  
Yonghong Jin, China  
Jorge Meras, Argentina  
Ali Alabadrabera, Saudi Arabia  
Taraknath Dey, Canada  
Majdi Naser, Saudi Arabia  
Xiaoqing Chen, MPSA, China  
Gabriele Dellanave, EPSA, USA

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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

Nancy Speaker, New PID Second Vice Chair

Gary Potts is not able to complete his two-year term as PID Second Vice Chair (PSA Board members cannot serve in another PSA position while serving on the Board); therefore, PID Chair Larry Beller, APSA, MPSA, has appointed Nancy Speaker of Upland, CA to complete the term. Nancy will assume her duties as PID Second Vice Chair following the 2017 Conference.

Nancy spent 38 years in a career of education as a teacher, reading specialist, principal, new teacher supervisor, and university Instructor. In addition, she was her husband’s photographer assistant for 30 years. Upon retirement, she found time to return full-time to her passion of art and photography.

Nancy has been involved with Professional Photographers of California (PPC) and Professional Photographers of America (PPA) since 2005. She received PPC judge’s training in 2012 and renewal training in 2015. In 2012, she joined PSA and completed the PSA Image Analysis judging program in 2013. In 2012 she became involved with PSA-recognized International Exhibitions and PSA Study Groups. She is working toward ROPA distinctions and has been successful in receiving several PSA medals along the way. Nancy participates in three PID fine-art and general photography Study Groups and one PID Digital Dialog. She serves as Secretary for one group.

Nancy has been serving the PID well. In 2015-2016 she was the assistant Director for the Individual Creative Competition as well as the Creative Interclub Competition. After the First Round of judging, Nancy became the Director of the PID Individual Creative Competition. During 2016-2017 she has seen an increase in competition size from 52 participants in 2015-2016 to 113 participants, a greater than 50% increase. Nancy will continue as the Director of the PID Individual Creative Competition as she assumes the PID Second Vice Chair position.

PID Individual Creative Competition Round Four Results

Round Four of the 2016-2017 PID Individual Creative Competition was judged by Paul Speaker, M.Photog.:
Joanne Stolte, FPSA, MPSA, EFIAP; and Bill Thomas, M.Photog. The results follow:

**Group AA**
First: *Earthborn*, Marcel Van Balken, EPSA, Netherlands
Second: *Parisian Encounter*, Kai Lon Tang, MPSA, Macau
Third: *Cycling 12*, Chan Seng Tang, MPSA, Macau
Honorable Mention: *Flower Pot*, Suniel Marathe, EPSA, India
*Wuthering Heights*, Vando Vy, USA

**Group A**
First: *Hayley*, Kathryn Newman, USA
Second: *Magnolia Bloom*, Mindy Guidry, USA
Third: *Hey Diddle Diddle*, Kat Potter, USA
Honorable Mention: *Magnolia Forest*, Barbara Jenkin, GMPSA, BPSA, England

**Group E**
First: *A Wild Goose Chase*, Lynne Morris, Wales
Second: *You Crack Me Up*, Debi Boucher, USA
Third: *Viewing The Apocalypse*, Bob Benson, APSA, USA
Honorable Mention: *Old Warrior*, Kerry Boytell, Australia
*Self Caricature*, Petri Damsten, EPSA, Finland
*Checkmate*, Nicolai Godvin, Denmark
*Autumn Whisper*, Haibin Ma, Hong Kong
*Lucy in the Sky2*, Roger McCarthy, USA
*Short Shark Shock*, Lynne Morris, Wales
*Fairy Land*, Ella Schreiber, USA
*Cactus Blooms*, Marcy Starnes, USA
*In a Bubble*, Michelle Stokie, Australia

Judge’s Choice (from all groups):
*Acapulco Mask*, Ella Schreiber, USA
*Out of this World*, Deb Gartland, Australia
*Peek A Boo*, James Mahon, Ireland


**PID Creative Interclub Competition Round Three Results**
The Projected Image Division (PID) Creative Interclub Competition conducts three rounds of judging per year and has two skill levels (Groups A and B). The images receiving Best of Show in each Group were:
Group B, *Marooned*, Adrian Lines, SPSA, Chorley Photographic Society, UK

A slide show of all the images that received Awards in Round Three can be seen at: https://psa-photo.org/index.php?2016-17-pid-cic-round-three. The images that received awards during the three rounds of judging will go to a Best of the Best (end-of-year) judging and the results will be presented at the PSA Conference in Pittsburgh.

Third Round of the 2016-17 competition has been judged. Group A was judged by members of the Stella Polaris Photo Group: Leif Alveen, MPSA; Tom Jarane; and Roald Synnevåg, MPSA, BPSA.
Group B was judged by members of the Englewood Camera Club: Fred Luhman, EPSA; Susan Propper; and Leander “Lee” Urmy. The following clubs placed in the top three of each of the two Groups following Round Three.

**Group A**
First: St. Louis Camera Club, MO, 172 points
Second: Lancaster Photography Assoc., CA, 161 points
Third: West Cumbria Photo Group, UK, 160 points

**Group B**
First: Photo Guild of Nova Scotia, Canada, 181 points
Second: Stella Polaris Photo Group, Sweden, 179 points
Third: Teaneck Camera Club, NJ, 177 points

The complete club standings can be seen at: https://psa-photo.org/index.php?2016-17-pid-creative-interclub-standings.

In addition to the club standings, awards (including a Best of Show for each group) and HMs are given to the individuals in the clubs who had the images that the judges selected for awards and HMs. The images receiving
Reminder New Editor for PPD News

Larry has taken on the position of Managing Editor of the PPA Journal. Sharon Prislipsky has taken over the PPD News column. Sharon is the current Assistant Managing Editor for the PPA Journal and Area Membership Director for the Gulf States Area. Be sure to send ALL PPD news to Sharon at Journal-asst-managing-editor@PPA-Photo.org.

PPD Service awards given at PSA Conference
Every year the Print Division honors those who have served the Division with awards for time of service and special recognition. The following individuals were awarded by Susan Cowles, APSA, MPSA, Chairman of the Print Division:

Certificate of Commendation for two years of service
J.D. McClung 2015-2017
Sandy Dimke 2015-2017

Certificate of Meritorious Service for four years of service
Jacki Finch, APSA 2013-2017
Doug Finch, APSA 2013-2017

Certificate of Outstanding Service
Brad Ashbrook for seven years of service
Kimberly Brock, PPSA for 10 years of service

Award of Excellence for Extended Service to PPD
George Landis, PPSA for 10 years of service
Alex Lane for 10 years of service
Thomas Hady, APSA, EPSA, 15 years of service
Dr. William H. Hardt, 20 years of service
Anthony Winston, FPSA, was awarded the PPD Chairman’s Award for his long service including PPS Historian and writing many articles for the PPD Newsletter The Final Print on the history of photography.

Results of the PPD Image of the Year Contest
Judging of the Print of the Year Contest was held in Boulder, CO and judged by Fred Luhman, EPSA; J.R. Schnelzer, APSA, PPSA; and Gerald H. Emmerich, Jr., HonPSA, GMPSA/B. They had a total of 208 images by 57 makers.

Large Color Prints
1st Underway, Elek Papp
2nd Mon Amour, Janet Haines, SPSS
3rd Wrestling, Tsun Ip Patrick Chow

Large Monochrome Prints
1st Don’t Cry, Tsun Ip Patrick Chow
2nd Peace, Elek Papp
3rd Start Working, Hoi Yan Fong, MPSA

Small Color Prints
1st Mine Worker No 6, Niils-Erik Jerlemar, GMPSA
2nd Moving Dancer, Ka Wun Ho, PPSA
3rd Grassland Farmers, Tony Potter, APSA, GMPSA

Small Monochrome Prints
1st Walking on the Water, Elek Papp
2nd Once Upon a Time, Elek Papp
3rd Brazier, Elek Papp

Photojournalism (PJD)

Sammy Somekh, FPSA, PPSA, ARPS Editor, sammysomekh@hotmail.com

Photojournalism Division Annual Awards for 2016
Outgoing PJD Chair John Larson, FPSA, MPSA, has announced the 2016 Photojournalism awards as follows:
Commemoration: John Andrew Hughes, APSA; Robert Lahti, Diane Racey, FPSA, MPSA; Scott Thomson.
Meritorious: Randy Carr, APSA, MPSA; Joseph Kubala, APSA, PPSA; Karen Leonard.
Outstanding Service: Chris Reynolds, MPSA.
Chairman’s Award: Sammy Somekh, FPSA, PPSA, ARPS.

Photojournalism Competitions
This review of PJD activities with an emphasis on competitions is to remind you of the many ways you can get involved in the PJ Division. Submitting PJ pictures for competitions only allows us to discover whether the message is getting through or not. Competitions do not provide critiques, only scores. For ways to improve our work’s content, to hone our skills and to receive critiques and guidelines, the PJD department provides an Image Evaluation Service offered by Lynn Troy Maniscalco, HonPSA, FPSA, EPSA, an expert photojournalist.

Clubs can participate in PJD Inter-Club Competitions between member clubs—each of which is invited to submit six of its best images four times a year including a maximum of two per member. The points accrued are added to determine the winning clubs, and top scoring participants are eligible for awards. All PSA member clubs are welcome to take part and no fees are charged. Competitions’ closing dates are normally November 15, January 15 March 15 and May 15. Rules and pertinent information are available at http://psa-photo.org/index.php?divisions-photojournalism-interclub-competition

The PJD Quarterly, on the other hand, serve the purpose of trying out new works. Individuals are welcome to submit images on four dates that will be subsequently announced so as to get an idea on how they’ll fare in exhibitions. For rules and closing dates go to http://psa-photo.org/index.php?divisions-photojournalism-quarterly-competition

Winners are announced at the end of the season. For questions and inquiries, e-mail John Larson, FPSA, MPSA at pjquarterly@johnlarson.4t.com

The Ollie Fife Award, named in honor of the late Ollie Fife, EPSA, is awarded to the best published picture by a PSA member during the previous calendar year. The next Ollie Fife competition is scheduled on or around May 2018.

The Photo Story Contest offers two digital sections: 20 images and multi-media and two print sections; story board and book. Gold, Silver and Bronze medals are awarded in each section as well as Honorable Mentions based on the number of entries and the discretion of the judges. For more information, visit: the Photo Story section on the PSA-PJD web page at https://psa-photo.org/index.php?divisions-photojournalism-photostory-competition.
Last, but not least, are the International Exhibitions listed monthly in the PSA Journal. Participants accepted receive credit points for each accepted image which count towards the PJD Star Ratings.

An image that wins a medal in a PSA-recognized exhibition is eligible for submission to PJD’s Photojournalist of the Year Award named after Charlotte and Dorothy Smith also known as The Smith Award. For more information, contact Keith Gillett, EPSA, at kgilett@charter.net

PJD Interclub Contest

Any club interested in participating in the 2017-18 Interclub contest should contact the director Sean Sullivan at <sullise@gmail.com> as soon as possible. All registered clubs will be notified when and where to send the first round of six images representing their club. This is a great way to involve your club members in PJ and participation is free.

Photo Travel (PTD)

Lynn Troy Maniscalco, HonPSA, EPSA, Editor, ltmphoto@juno.com

Travel Essays

“A travel photo essay is basically a story of a journey told through photographs. Like any story, there needs to be a structure. It should have a strong beginning, middle and end. Like chapters in a book, the images should relate to each other as you move through the story and come to a conclusion,” according to Mark Edward Harris, whose latest book, The Photo Travel Essay; Describing a Journey Through Pictures, will be released in the fall of 2017.

InterClub Registration

All PSA-member clubs that wish to enter the 2018-19 PTD Inter-club competition should register at http://www.psa-photo.org/ptd/ic/data/register/ before Nov. 1 in order participate in all of the offered rounds. Individual club members submitting images need not be PSA members.

International

Roy Killen, GMPSA, EFIAP, APSEM, Editor roykillen@mac.com

PSA-APS Prints Exchange

For the past four years, there has been an annual exchange of prints between PSA and the Australian Photographic Society (APS). Each year, the Print Division of PSA selects one or two members to represent PSA and in Australia there is a competition to select one member of APS to represent that national body. The eight prints from this year’s exchange will be displayed at the PSA conference in Pittsburgh and at the APS conference in Foster, Australia, in October.

The PSA members whose prints will be displayed this year are Viki Gaul, APSA, PPSA, and Fred Greene, HonPSA, GMPSA. The APS member whose prints will be displayed is Mieke Boynton, EFIAP/g, GMAPS.

3D (3DD)

Greg Duncan, MPSA, BPSA, EFIAP/b, Editor, 3dd-jnd@psa-photo.org

This month we feature the Cascade Stereoscopic Club located in the Portland
area of Oregon. The club started in 1994 and currently has 36 members. Although the club only meets once a month it has an active and varied program including competitions, speakers, photo shoots and outreach events. Like most clubs, it does not have its own premises but instead meets at the Image3D facility in Milwaukie Oregon (a 3D consumer-oriented production company owned by one of the club members).

Although some members produce stereo cards, the club is digitally oriented with presentation being done using twin digital projectors to a silver screen and with some of the competitions judged on a large screen stereo TV.

The club produces an internal newsletter for members (Stereo Views) and is active in the PSA 3D Interclub competition, the International Stereoscopic Union and the National Stereoscopic Association. The club hosted the NSA conference when it was held in Portland.

We are all indebted to the club for sponsoring and running the Cascade International Stereo Exhibition (closing date October 9, 2017). This is a purely digital exhibition with recognition from the PSA and consists of three sections (Open, Altered Reality and Landscapes / Seascapes / Cityscapes)

Further information about the club and the International can be obtained at their website: www.3dpdx.org

3D Workers

You may be one of those people who keep all your raw images in one folder and all your altered images in another folder. I am not. I have one folder per image and for each image I keep both the originals and the altered copies in those image folders. But StereoPhotoMaker assumes I work the other way and unless I am very careful it will always default to saving my altered image in the folder for my previous image! If you operate like me, then you might be interested in a simple program I wrote which alters StereoPhotoMaker’s default to the current folder and not the folder for your previous image. This program is free and can be downloaded without charge or registration from my website at www.kenec.com/krange. After it is installed, it works automatically without human intervention. It works in all PC Windows environments.

Chapter

Judy Frieders, APSA, Editor
jef1305@aol.com

PSA Conference—October 8 to 14, 2017—The Chapter Breakfast is scheduled for Wednesday, October 11 at 7:00 AM. The Chapter and Youth Showcases will be shown on Friday morning, October 13. Be sure to add the above information to your Conference schedule.

Youth Showcase 2018—Now that schools are back in session, it is time to start contacting your local high schools to get them involved with the PSA Youth Showcase for 2018. Check the PSA website for complete details regarding the showcase and the deadline for the entries.

November 3–5—FotoClave 2017, a three day photographic conference, is sponsored by the Northern California Council of Camera Clubs. Keynote speakers include George Lepp, Seth Resnick and Brenda Tharp. We also host an entire day of nine different Breakout speakers and a special photographic contest. The cost is $80 for an individual for the entire weekend. It will be held at the Marriott Pleasanton, CA, beginning Friday evening at 7 pm. Information can be found at fotoclave.slickpic.com.

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Youth Showcase 2018—Now that schools are back in session, it is time to start contacting your local high schools to get them involved with the PSA Youth Showcase for 2018. Check the PSA website for complete details regarding the showcase and the deadline for the entries.

November 5—Wisconsin Chapter The Wisconsin Chapter will have a meeting on November 5 at the Waukesha State Bank in Oconomowoc from 9:00 AM to 4:00 PM. The morning session will include the Battle of the Sexes Breakouts, short programs and BYOIs. The afternoon session is TBD. Watch the website for details: www.psawisconsin.org

The deadline is October 25 to this Editor for Chapter news to be published in the January PSA Journal. Please let me know of any Winter or early Spring meetings or seminars that your Chapter is planning.

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www.tamron-usa.com

Take Advantage of All That PSA Has to Offer PSA Study Groups

PSA membership is required for participation in any Study Group. 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.

You may even decide to participate in two or three Study Groups! There is no limit to the number of groups a member can join.

Lafayette Cemetery © Sharon Prislipsky, Study Group 35—Infrared

Lafayette Cemetery © Sharon Prislipsky, Study Group 35—Infrared

Calendar of Events

November 3-5—FotoClave 2017, a three day photographic conference, is sponsored by the Northern California Council of Camera Clubs. Keynote speakers include George Lepp, Seth Resnick and Brenda Tharp. We also host an entire day of nine different Breakout speakers and a special photographic contest. The cost is $80 for an individual for the entire weekend. It will be held at the Marriott Pleasanton, CA, beginning Friday evening at 7 pm. Information can be found at fotoclave.slickpic.com.

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The Photographic Society of America (PSA) supports a system of recognizing photo competitions for photographers worldwide. In these pages are PSA-recognized exhibitions that have agreed to conform to the PSA Exhibition Standards (ES). A copy of the current ES may be found on the PSA Website (www.psa-photo.org) under Exhibitions. The exhibitions are categorized by recognizing Division and subject interest with the most current closing dates in each Division listed first. PLEASE NOTE: While PSA has recognized the listed exhibitions, it is not involved with the actual running of the exhibitions, nor the selection of the exhibition judges, nor the fee structures of the exhibitions.

You should address any questions to the appropriate contact and/or email address included with each exhibition listing as indicated below on “How to Use the Exhibitions Listings.”

How to Use the Exhibitions Listings

The following are the listings of upcoming PSA-recognized international exhibitions. The dates in bold type, under each division heading, are the closing dates for entries to be received.

The exhibition’s name is printed in CAPITAL letters. The exhibition’s website information is incorporated; where no website is available, a contact email is included.

Only PSA members can apply their exhibition acceptances toward PSA Star Ratings, and only acceptances received in exhibitions listed in the PSA Journal are valid. Division Stars are awarded when a member has attained a certain number of acceptances in that Division. For these requirements, and other information, contact the appropriate Star Ratings director listed on the PSA website at http://www.psa-photo.org. Updates to the PSA Star Ratings listings are published quarterly in the PSA Journal.

Every year the PSA Journal publishes PSA’s Who’s Who in Photography, a listing of all exhibitors, whether PSA member or not, who have met or exceeded individual division acceptance requirements during the previous year.

PSA Recommendation—How to Have Your Exhibition Listed

If you’d like to have your exhibition listed on these pages, contact the Exhibition Standards Director for each division that will be a part of your exhibition. The Exhibition Standards Directors, who are listed under the division headings, recognize individual exhibitions and provide these listings. You can also find information on applying for PSA recognition of your exhibition by going to the PSA website (http://www.psa-photo.org) and then clicking on Exhibition>Host Int’l Exhibition. Plan in advance because you must apply at least six months before your exhibition’s intended closing date.

Notice to Exhibitions

All exhibitions, including those in circuits, that are recognized for listing in the PSA Journal, follow the PSA Exhibition Standards, and whose acceptances thereby become eligible for Star Ratings and PSA’s Who’s Who in Photography, will pay a fee of $25 US per section, per judging, to the appropriate division. This fee entitles the exhibitions to receive complementary PSA Gold Medals to award at the exhibition.

PROJECTED IMAGE

Norbert Heil, APSA, MPSA • Email: pid_esd@germanphotocup.de
Dave Whiston, APSA, PPSA • Email: photogeek03@comcast.net

PID COLOR

All acceptances in this column are credited toward Projected Image Color

Oct. 1, 2017 – BALKAN CIRCUIT (PSA 2017-304) (Serbia) 5 judgings; 1 Section; Open; www.fkk.rs
Oct. 2, 2017 – ODESSEOS 2017 (PSA 2017-308) (Bulgaria) 5 sections: Open; Portrait & Body; Landscape; Creative; Action; Movement; Sport; http://www.odesso Sophia.org
Oct. 4, 2017 – ZENITH SUPER CIRCUIT (PSA 2017-286) 3 judgings; 1 section; Open; www.zenithcircuit.com
Oct. 5, 2017 - FRAMEWORLD CIRCUIT (PSA-2017-309) (India) 3 judgings, 2 sections; Open, Festival; www.worlds.ofshadow.org
Oct. 8, 2017 – OLYMPIC CIRCUIT 2017 (PSA 2017-260) (Greece) 4 Judging, 1 section; Open; http://www.olympicphotocircuit.com
Oct. 8, 2017 – DVF DIGITAL 2017 (PSA 2017-263) (Germany) 4 Judging, 1 section; Open; www.dvfdigi.de
Oct. 8, 2017 – ART REFLECTIONS (PSA 2017-306) (UAE) 1 section; Open; www.artreflectionscircuit.com
Oct. 9, 2017 – CAMARA OBSCURA CIRCUIT (PSA 2017-311) (Serbia) 4 judgings; 1 Section; Open; www.photoclubDanube.com
Oct. 10, 2017 – VUKOVAR (PSA 2017-314) (Croatia) 3 Sections; Open; Woman; Nudes; http://digitalnafotoarhiva.com
Oct. 10, 2017 – WESTERN LIGURIA CIRCUIT (PSA 2017-298) (Italy) 3 Judgings; 1 section; Open; http://www.totoponentialiguria.it
### NATURE

Marco Garabello, MPSA • Email: marco@garabello.net

All acceptances in this Exhibition column are credited to Nature.

| Oct. 1, 2017 – BALCAN CIRCUIT (PSA 2017-304) (Serbia) | 5 judgings, 1 Section | Nature; www.mkk.rs |
| Oct. 4, 2017 – ZENITH SUPER CIRCUIT (PSA 2017-286) | 3 judgings, 1 Section | Nature; www.zenithcircuit.com |
| Oct. 5, 2017 – FRAMEWORLD CIRCUIT (PSA-2017-309) (India) | 3 judgings, 1 Section | Nature; www.worldsoftshadow.org |
| Oct. 6, 2017 – TULLE 2017 (PSA 2017-211) (France) | 1 section | Print Nature; http://www.photoclubstuttutlle.com |
| Oct. 8, 2017 – DESIRE (PSA 2017-310) (Serbia) | 1 Section | Nature; www.photobalkan.com |
| Oct. 9, 2017 – CAMERA OBSCURA CIRCUIT (PSA 2017-311) (Serbia) | 4 Judgings, 1 Section | Nature; www.photoclub-danube.com |
| Oct. 10, 2017 – VUKOVAR (PSA 2017-314) (Croatia) | 1 Section | Nature; www.digitalinfoartohiva.com |
| Oct. 10, 2017 – AUTUMNAL CIRCUIT (PSA 2017-297) (India) | 5 judgings, 1 section | Nature; www.autumnalcircuit.in |
| Oct. 10, 2017 – FREMZ CIRCUIT (PSA 2017-313) (India) | 3 judgings, 1 Section | Nature; http://psaindiasalon.com |
| Oct. 12, 2017 – PENA FOTOGRAFICA ROSARINA (PSA 2017-324) (Argentina) | 1 Section | Nature; www.salonpfr.com |
| Oct. 14, 2017 – FIP GRAND CIRCUIT (PSA 2017-183) (India) | 3 judgings, 1 section | Nature; www.fip.org.in |
| Oct. 15, 2017 – BOSNIA (PSA 2017-312) (Bosnia and Herzegovina) | 3 Sections | Nature; Wildlife; Birds; www.bosnia.fotodoboj.com |
| Oct. 16, 2017 – PECC INTERNATIONAL (PSA 2017-283) (South Africa) | 1 Section | Open; www.photovoltaonline.com/photovolta/index.php |
| Oct. 18, 2017 – VIBGYOR CIRCUIT (PSA 2017-315) (India) | 3 Judgings, 1 section | Nature; http://vibgyorcircueln.org |
| Oct. 21, 2017 – TRAVELLING AND LIVING (PSA 2017-316) (India) | 1 Section | Nature; www.pcsa-presentation.com/mychina/ |
| Oct. 21, 2017 – LOFTMAN (PSA 2017-319) (India) | 1 section | Nature; www.loftmansonlin.com |
| Oct. 28, 2017 – OKLAHOMA 2017 (PSA 2017-302) (USA) | 1 Section | Nature; Small Prints; www.oklahomacementoalclub.com |
| Oct. 29, 2017 – EN PRINT (PSA 2017-322) (India) | 1 section | Nature; www.enprintsalon.com |
| Oct. 29, 2017 – TRAMONTANA (PSA 2017-332) (Montenegro) | 1 Section | Nature; www.victory-photo.club |
| Oct. 30, 2017 – BROOKLYN 2017 (PSA 2017-331) (USA) | 1 Section | Open; www.nycehibition.com |
| Oct. 30, 2017 – AAP CIRCUIT (PSA 2017-338) (India) | 3 judgings, 1 Section | Nature; www.aapcircuit.org |
| Oct. 31, 2017 – FIVE STAR CIRCUIT (PSA 2017-327) (India) | 5 judgings, 1 sections | Nature; www.fivestarclub.in |
| Nov. 1, 2017 – PICTORIAL HUB (PSA 2017-292) (Egypt) | 1 Section | Open; http://www.pictorialhub.com |
| Nov. 1, 2017 – CAMPINA 2017 (PSA 2017-245) (Romania) | 1 Section | Nature; http://www.campinalexhibitions.net/ciep |
| Nov. 1, 2017 – WPAI CIRCUIT (PSA 2017-301) (India) | 3 judgings, 1 section | Nature; www.wpaidehi.com |
| Nov. 1, 2017 – GRAND SERBIA CIRCUIT (PSA 2017-337) (Serbia) | 5 judgings, 1 Section | Nature; www.dwp.rs |
Oct. 5, 2017 – FRAMEWORK CIRCUIT (PSA 2017-309) (India) 3 judgings, 1 section: Street; www.worldofshadow.org
Oct. 6, 2017 – TULLE 2017 (PSA 2017-211) (France) 1 section: Print Photojournalism; http://www.photoclubsatpttulle.com
Oct. 8, 2017 – DESIRE (PSA 2017-310) (Serbia) 1 Section: Photojournalism; www.photobalkan.com
Oct. 15, 2017 – BOSNIA (PSA 2017-312) (Bosnia and Herzegovina) 2 Sections; Photojournalism: www.bosnia.fotodoboj.com
Oct. 18, 2017 – VIBGYOR CIRCUIT (PSA 2017-315) (India) 3 judgings; 1 section: child; http://vibgyorcircuit.org
Oct. 21, 2017 – LOFTMAN (PSA 2017-319) (India) 1 section: Photojournalism; www.loftmansalon.in
Oct. 21, 2017 – TRAVELLING AND LIVING (PSA 2017-316) (Serbia) 1 Section: Photojournalism; www.psa-exhibition.com/mychina/
Oct. 28, 2017 – OKLAHOMA 2017 (PSA 2017-302) (USA) 1 Section; Photojournalism (Small Prints); www.oklahomacameralclub.com
Oct. 29, 2017 – EN PRINT (PSA 2017-322) (India) 1 section: Photojournalism; www.enprinlalon.com
Oct. 30, 2017 – GRAND CANYON FALL CIRCUIT (PSA 2017-336) (USA), 3 Judgings; 2 Sections; Photojournalism; Human Interest; www.grandcanyoncircuit.org
Oct. 31, 2017 – FIVE STAR CIRCUIT (PSA 2017-327) (India) 5 judgings, 1 section: Photojournalism; www.fivestarunircuit.in

Nov. 1, 2017 – PICTORIAL HUB (PSA 2017-292) (Egypt) 1 Section; Open; http://www.pictorialhub.com
Nov. 1, 2017 – CAMPINA 2017 (PSA 2017-245) (Romania) 1 section: Photojournalism; http://www.campinaexpo.org
Nov. 4, 2017 – TORONTO 2017 (PSA 2017-335) (Canada) 1 Section; Photojournalism; http://salon.torontocamerclub.com
Nov. 5, 2017 – DELTA (PSA 2017-328) (India) 1 section: Photojournalism; www.deltaclub.in
Nov. 10, 2017 – THROUGH THE VIEWFINDER (PSA 2017-346) (Serbia) 1 Section: Photojournalism; www.photoclubhrznjevac.com/viewfinder/
Nov. 15, 2017 – GP PHOTO F7 (PSA 2017-352) (Macedonia) 1 Section; www.pca-exhibition.com/gpphotof7/
Nov. 15, 2017 – THREE COUNTRY 2017 (PSA 2017-354) (Ireland) 3 Judgings; 3 Sections; Photojournalism; Sport; Child; http://www.photoclubumbledom.com
Nov. 26, 2017 – BOHEMIA (PSA 2017-370) (India) 1 section: Photojournalism; www.bohemia.asia

PICTORIAL PRINT
J.D. McClung • Email: psa@rayd.com
Suman Bhattacharyya, ARPS, EFIAP • Email: sajheesb@yahoo.com
All acceptances in this Exhibition column are credited to Pictorial Print.

LARGE PRINTS
Oct. 6, 2017 – TULLE (PSA 2017-211) (France) 2 sections: Color Open; Mono Open; http://www.photoclubsatpttulle.com
Oct. 28, 2017 – OKLAHOMA (PSA 2017-302) (USA) 2 Sections; Color Open; Mono Open; www.oklahomacamerclub.com
Oct. 30, 2017 – PSHK (PSA 2017-326) (Hong Kong) 1 section: 2 sections; Color Open; Mono Open; www.pshk-photo.org.hk
Nov. 3, 2017 – SMETHWICK (PSA 2017-325) (England) 2 sections; Color Open; Mono Open; http://www.smethwickinternational.com
Nov. 4, 2017 – TORONTO (PSA 2017-335) (Canada) 2 Sections; Color Open; Mono Open; http://salon.torontocamerclub.com
Nov. 21, 2017 – PECC INTERNATIONAL (PSA 2017-283) (South Africa) 2 Sections; Color Open, Mono Open; www.photovaultonline.com/photovault/index.php
Dec. 4, 2017 – YORKSHIRE (PSA 2017-349) (England) 3 sections; Color Open; Color Landscape; Mono Open; http://www.yorkshiresalon.co.uk
Jan. 27, 2018 – FESTICOLOR (PSA 2018-034) (Belgium) 2 sections: Color Open; Mono Open; http://www.agfagevaffotoclub.be
Jan. 27, 2018 – PSSA (PSA 2018-029) (South Africa) 2 Sections; Color Open, Monochrome Open; www.photovaultonline.com
Feb. 4, 2018 – SOUTHAMPTON (PSA 2018-065) (England) 2 sections; Color Open; Mono Open; http://www.southamptoninternational.gallery.co.uk
Feb. 10, 2018 – WILMINGTON (PSA 2018-064) (USA) 1 Section; Open; http://www.wilmingtoninternational.org
Feb. 11, 2018 – RIESHEIM (PSA 2018-012) (France) 3 sections; Color Open; Color Portraits; Mono Open; http://www.spr-photo.fr
Feb. 12, 2018 – VERNON IN NORMANDY (PSA 2018-016) (France) 2 section; Color Open; Mono Open; http://salon.gprv.free.fr

SMALL PRINTS
Oct. 28, 2017 – OKLAHOMA (PSA 2017-302) (USA) 2 Sections; Color Open; Mono Open; www.oklahomacamerclub.com
Dec. 25, 2017 – AVILA (PSA 2017-358) (USA) 3 Sections; Monochrome, Open, Scapes, Nudes; http://www.avilaexhibitions.com
Feb. 10, 2018 – WILMINGTON (PSA 2018-064) (USA) 1 Section; Open; http://www.wilmingtoninternational.org

3D
Greg Duncan, MPSA, BPSA • Email: 3dd-esd@psa-photo.org
All acceptances in this Exhibition column are credited to 3D.

Oct. 9, 2017 – CASCADE (PSA 2017-271) (USA) DIGITAL (Altered Reality, Landscapes/Seascapes/Cityscapes, Open); www.3dpdx.org
Nov. 26, 2017 – HOLLYWOOD STEREO (PSA 2017-293) (USA) DIGITAL/Open PRINTS (Open); www.la3dclub.com
Planning a Trip?
Seek the Help of a PSA Travel Aide!

Contact Travel Aide Director, Shirley Ward, FPSA, EPSA, with your personal PSA membership number and information about your travel plans. Shirley will provide you with the name(s), addresses, telephone numbers, and email addresses of the volunteer(s) who are knowledgeable regarding your destination area. Please remember that these members are volunteers; therefore, you will need to allow ample time for the contacts, and you will also need to provide self-addressed stamped envelopes if the Aide is going to send you any material by U.S. mail.

For more information contact
Shirley Ward, FPSA, EPSA
luvscolor2@att.net

Photographic Society of America
Application for New Membership

Given name (personal name): _____________________________
Family name (surname): _______________________________
Birth date (MM/DD/YY): ________________________________
Address: _______________________________________________________________________
City: __________________________ State: __________ Country: ___________________
Email Address: ________________________________________________________________
Telephone: ________________________________________________________________
Person who referred you to PSA: ________________________________________________

Check Desired Membership Options Below

STANDARD MEMBERSHIP (Adult or Youth):
Includes printed copy of PSA Journal by mail AND complimentary access to online and mobile PSA Journal.

<table>
<thead>
<tr>
<th>Membership Category</th>
<th>1 Year</th>
<th>2 Years</th>
<th>3 Years</th>
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<tbody>
<tr>
<td>Adult Membership—USA, Canada, Mexico</td>
<td>$60</td>
<td>$115</td>
<td>$165</td>
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<tr>
<td>Adult membership—Outside USA, Canada, Mexico</td>
<td>$100</td>
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<td>$285</td>
</tr>
<tr>
<td>Youth membership—Under 18 years—USA, Canada, Mexico</td>
<td>$50</td>
<td>No multi-year option for youth</td>
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<tr>
<td>Youth membership—Under 18 years—Outside USA, Canada, Mexico</td>
<td>$90</td>
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DIGITAL MEMBERSHIPS (Adult or Youth):
Includes online and mobile access to PSA Journal (NO printed Journal by mail)

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<th>Membership Category</th>
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<tr>
<td>Digital Membership—Adult</td>
<td>$45</td>
<td>$85</td>
<td>$120</td>
</tr>
<tr>
<td>Digital Membership—Youth: Under 18 Years</td>
<td>$35</td>
<td>No multi-year option for youth</td>
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PHOTO CLUB/ORGANIZATION MEMBERSHIP
Includes the printed copy of PSA Journal only by mail (NO online or mobile PSA Journal access)

<table>
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<th>2 Years</th>
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<tbody>
<tr>
<td>Photo Club/Organization - USA, Canada, Mexico</td>
<td>$45</td>
<td>$85</td>
<td>$120</td>
</tr>
<tr>
<td>Photo Club/Organization - Outside USA, Canada, Mexico</td>
<td>$55</td>
<td>$105</td>
<td>$150</td>
</tr>
</tbody>
</table>

We accept US bank drafted check, US money order, Visa, MasterCard or Discover payments. Make checks payable to PSA. Check MUST be in US dollars written on a US bank draft.

Visa  MasterCard  Discover  American Express

Number: __________ - __________ - __________ - __________
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Signature of Card Holder: _________________________________________ Date: _________

Please mail this form (with payment) to:
PSA Headquarters
Attn: Membership
8241 S. Walker Avenue, Suite 104
Oklahoma City, OK 73139

Revised March 2015
Pictorial Print of the Month

Cyril Mazansky, MPSA, BPSA, of Newton Center, MA won this month with his First Place Star Mono Print Basket Shop in Chefchaouen. This month’s judge, Jon Fishback, APSA, ARPS, says, “I feel this is one of the best travel scenes I have seen in some time. I think this is the epitome of street photography as well as travel. I think the maker has handled the exposure quite well, with detail in the shadows and wonderful highlights. The verticality of the elements within the frame as well as the tall vertical orientation, to me, is very exciting. I think the door at camera right and the pole at camera left are a beautiful balance, as well as the vertical stacked bags. The addition of the woman’s face is the icing on the cake, with just the right amount of light on the face to make it jump from the frame as well as being hidden just the right amount for the mystery of the image.”

To view the POM gallery, go to https://psa-photo.org/index.php?2016-17-ppd-june-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

Baseball Cap $12.00
Men’s Short-Sleeved Shirt $32.00
Color: Dark Denim—Sizes S-2XL

Shop for your favorite items at the PSA Store today!
The PSA store has been restocked with many useful items all bearing the PSA logo. We have included all of your old favorites.

Powerful performance that exceeds your imagination.
World’s first* 22.2x ultra-telephoto high-power zoom lens. Capture thrilling close-up action in a snap.

*For APS-C Digital DSLRs (May 2017; Tamron)

18-400mm F/3.5-6.3 Di II VC HLD (Model B028)
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