

PSA Journal

85 Years ■ March 2019

Distinctive Image

featuring

Barbara Jenkin, GMPSA/B, SPSA

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- 10,000 Shots for Gold ■ PSA Fun Adventure

PSA Journal

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Photographic Society of America's Monthly Journal

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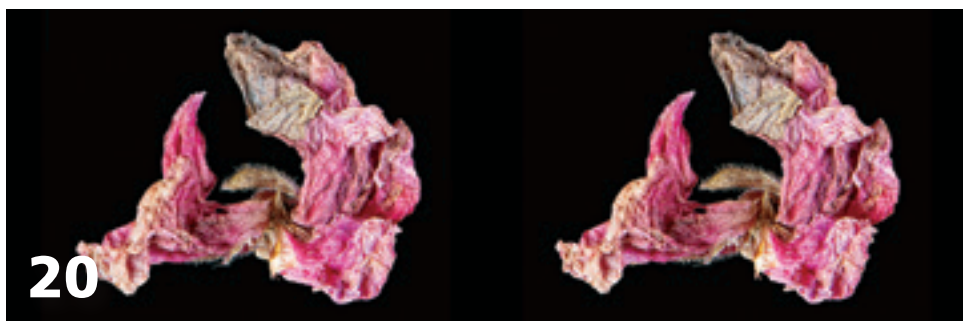
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On the Cover:

The cover image is *Faraway Dreams* by **Barbara Jenkin, GMPSA/B, SPSA**, England. The *Distinctive Image* article begins on page 26.

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On My Mind



**Roy Killen, GMPSA
Membership
Vice President**

On January 1, 2019, PSA had 5,655 members (499 of those are organizations such as clubs and councils). This is a modest increase of approximately 3% over the past year. The members are in 82 countries and approximately 36% of the individual members and 19% of the clubs and other organizations are from outside the United States. This produces some unique challenges for the Board of Directors, for the staff at PSA headquarters and for the large number of volunteers who provide the services that PSA offers to members. The constant challenge is to provide benefits and services that PSA members want and to do so in a cost-effective manner. This would be impossible without the generosity of dozens of volunteers who work tirelessly to help their fellow members.

PSA attracts people with a broad range of photographic interests and, therefore, members join for many different reasons. Some members join with the specific goal of achieving one or more photographic distinctions such as PPSA. Those who have achieved at least one Recognition of Photographic Achievement (ROPA) award make up about 16.5% of our current membership and this group has grown quickly since the QPSA distinction was introduced. Recent developments such as the PSA acceptances databases (which will eventually become the Exhibition Acceptances Management System) have made it easier for Star Ratings Directors to process applications and advise members on how best to achieve their

**Roy Killen, GMPSA
Membership Vice President
membershipvp@psa-photo.org**

ROPA goals. Further developments are planned for the coming year.

Quite clearly, a large number of people join PSA for reasons other than gaining formal recognition for their photography through exhibition success or other competitions. Some members have pursued recognition and developed their photography through the portfolio awards and currently 101 members have achieved at least the BPSA (bronze) level award.

Many members join PSA with the broad goal of improving their photography and PSA offers these people a wide range of services and benefits including the image evaluation services, mentoring, study groups and online courses. These valuable learning opportunities are free services and I encourage all members to take advantage of them. These services are all run by volunteers—fellow PSA members who are prepared to give freely of their time and expertise. If you have benefited from any of these services please consider volunteering to help to improve and expand these and other PSA member benefits.

I don't know why *you* joined PSA—but I would like to know! I would also like to know whether PSA is meeting your expectations by providing you with the services and benefits that you were seeking when you joined. Please take a few minutes to send me an email at membershipvp@psa-photo.org and share your thoughts about how PSA can serve its members better. ■

Nominations for PSA Board of Directors

The PSA Nominating Committee presents the following nominations for positions on the Photographic Society of America (PSA) Board of Directors for the two-year term that begins following the 2019 PSA Conference. There were no nominations from the Society's members between December 1 and 31, 2018, for Board positions. Following the PSA Bylaws, the PSA Board of Directors will vote to elect each of these nominees at their April Board Meeting at PSA Headquarters in Oklahoma City, OK.

President: Elena McTighe, FPSA, MPSA

Executive Vice President: JR Schnelzer, APSA, EPSA

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Publications Vice President: Larry Cowles, FPSA, GMPSA/P, EFIAP/g

Joanne Stolte, HonPSA, MPSA, EFIAP • Chair, PSA Nominating Committee

Photographic Society of America (PSA) Chapters, Clubs, and Councils Contests for 2019

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

PSA Website Contest:

Open to all PSA Chapters, Clubs, & Councils

Entries open January 15 and close March 15

More information can be found at this website:

<http://www.psa-photo.org/index.php?clubs-councils/web-site-contest>

PSA Chapters, Clubs, & Councils Website Directors:

Dick Sprott, APSA: website-contest-director@psa-photo.org

Jean Roberts: website-contest-director@psa-photo.org

PSA Councils Challenge:

Open to all PSA Councils, Associations, and Federations

Entries open March 1 and close June 15

More information can be found at this website:

<http://www.psa-photo.org/index.php?council-s-challenge-overview>

Council Challenge Director: **Signe Emmerich, FPSA, EPSA**

staff-council-challenge-director@psa-photo.org

Council Services Chairman: **Signe Emmerich, FPSA, EPSA**

staff-council-services-chair@psa-photo.org

PSA Newsletter Contest:

Open to all PSA Chapters, Clubs, & Councils

Entries open March 1 and close June 1

More information can be found at this website:

<http://www.psa-photo.org/index.php?clubs-councils/newsletter-contest>

PSA Chapters, Clubs, & Councils Newsletter Director: **Pat Gordy, APSA,**

newsletter-contest-director@psa-photo.org

PSA Youth Photography Showcase:

Open to all PSA Chapters, Clubs, & Councils

Print and projected photography contest for high school youth

Entries open now and close April 16

More information can be found at this website:

<http://www.psa-photo.org/index.php?psa-youth-photography-showcase>

Youth Photography Showcase Director: **Kathy Braun, FPSA, PPSA**

youth-photography-showcase-director@psa-photo.org

PSA Chapters Showcase:

Open to all PSA Chapters

Digital photography contest for PSA Chapter members

Entries open February 1 and close April 15

More information can be found at this website:

<http://www.psa-photo.org/index.php?chapters-showcase>

Chapters Showcase Director: **Ken Warning**

chapters-showcase-director@psa-photo.org

Contact: **Signe Emmerich, FPSA, EPSA,** cccvicepres@psa-photo.org

Announcement

As of September 1, 2019, the *PSA Journal* will no longer contain the Exhibition List.

The current Exhibition List can be found on the PSA Website at <https://psa-photo.org/index.php?exhibitions-current-exhibition-list>

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AmazonSmile is a simple and automatic way for you to support the Photographic Society of America every time you shop, at no cost to you. When you shop at smile.amazon.com, you'll enjoy the same low prices, vast selection and convenient shopping experience as Amazon.com, with the added bonus that Amazon will donate a portion of the purchase price to PSA.

On your first visit to AmazonSmile smile.amazon.com, you need to select the Photographic Society of America to receive donations from eligible purchases before you begin shopping. Amazon will remember your selection, and then every eligible purchase you make at smile.amazon.com will result in a donation.

You can use the same account on Amazon.com and AmazonSmile. Your shopping cart, wish list, wedding or baby registry, and other account settings will be the same.

Thank you for your support.

Elena McTighe, FPSA, MPSA
President PSA

Donations to PSA for the month of January 2019

It's easy to donate! Your donations to the General Operations, Scholarships and Grants, or the Print Collection Preservation Program can help PSA complete its mission. Visit the PSA website for more information about making donations.

General Operating Fund

John Davis, Jr., HonPSA, MPSA, USA

Permanent Print Collection

Alex Rasputnis, USA

Gavin Tow, USA

Joachim Dettmer, FPSA, MPSA, Germany

Richard Builer, USA

Kenneth Warning, USA

Michael Jack, USA

Malgorzata Bodurka, USA

In memory of

Norma Mastin, FPSA, MPSA

Jacob Mosser III, HonPSA and Susan Mosser,
HonPSA, USA

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

<https://psa-photo.org/index.php?donation>

PHOTOGRAPHIC SOCIETY of AMERICA

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On the PSA Website

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

PSA Travel Advisory Service

PSA has always had a dedicated group of people who offered travel advice to PSA members but over the last few years it was largely unknown to most members. That is no longer the case. PSA has now brought this wonderful service to the forefront and hopes that its new resurgence, under the leadership of **Tom Tauber, APSA, MP**, will be of service to PSA members.

As you may or may not already know, a Travel Aide is a PSA member who volunteers to provide information to another PSA member about what, when, and where to photograph in a specific geographic area.

How the Process Works

If you are a PSA individual member and want to avail yourself of a Travel Aide's service, all you have to do is fill out a request on the PSA website. You can find this request form under the Travel division's individual services tab, where the program resides, but we have also provided a link under every division's individual services tab, since the service is one that every member, covering every interest, could benefit from.

The form will ask you the usual questions, such as your name and PSA membership number, but it will also ask you for the location you have an interest in, when and how long you will be there, how much walking or hiking you are willing to do, how many others will be with you, and how you will be getting around. Most importantly, it will ask if photography is the most important reason for this trip and what types you are interested in. In order to match you with the best Travel Aide possible, be as specific in your responses as possible. Some of the aides are experts in one type of photography or region, but won't be able to help you with others—so it's in your interest to be honest and forthright in your travel needs.

Once you make your request, you will hear from someone within a short while—be patient, however, since a Travel Aide may be out traveling and not immediately available.

Having the benefit of a PSA Travel Aide can be enormously helpful in avoiding common mistakes that photographers make or having to spend time learning the hard way that you may be seeking a type of photo that would be best taken in another season altogether. In some cases, it could lead to a new friend or shooting colleague.

Return the Favor

You may know your local area better than you think and can be of service to your fellow PSA member. If so, consider becoming a Travel Aide. The basic requirements are a willingness to share knowledge of your area with other like-minded enthusiasts. For more details about what this entails, contact Travel Service Advisory Director **Tom Tauber, APSA, MP**, at psa-travel-advisor@psa-photo.org ■

The Education Department Needs Two Instructors

The Education Department has the need for two instructors capable of teaching the online course, *Creating Competitive Images*. The successful applicant will have considerable knowledge of what it takes to compete internationally. A successful candidate might have the PSA distinction of MP or higher or exhibit proficiency through a competent portfolio. Students in the course are usually beginning the quest for distinction.

There is no need for experience in teaching, the course is self contained.

If you are interested, send an email to **Jon Fishback, APSA**, JPF1@aol.com for further discussion.

Executive Committee Adopts Motions

November 5, 2018 to January 4, 2019

The Photographic Society of America (PSA) Executive Committee adopted the following motions from November 5, 2018 to January 4, 2019 by teleconference meetings. The committee will be using zoom.us for future videoconference meetings:

1. To change the name of the Society Recognition Award 'PSA Erik Kissa Appreciation for Teaching Award' to the 'Erik Kissa Award for Teaching.'
2. To discontinue reappointing certain Committee Chairs, Directors, that need PSA Presidential reappointment approval by the PSA President. The board members responsible for the appointed members will be responsible to notify the member of their reappointment and will also notify the PSA President and Secretary.
3. To move the Digital Programs (**Carol Sheppard**, Chair), from the Image Collection Vice President (ICVP) to the Learning and Technology Vice Chair (LTVP), **Shiv Verma, APSA**.
4. To transfer the Greenhood Scholarships Committee from the Executive Vice President (EVP), **J.R. Schnelzer, APSA, EPSA**, to the Image Collections Vice President (ICVP).
5. To eliminate the four (4) Exhibition page listings from the *PSA Journal*, to commence on Sept 1, 2019. The list can be found at <https://psa-photo.org/index.php?exhibitions-current-exhibition-list>
6. To move the PSA Gifts, Legacies, and Grants Committee from the Executive Vice President (EVP) to the PSA Treasurer.
7. To approve the latest Exhibition Acceptance Management System (EAMS) contract with Savior Labs Phase III.
8. To have PSA sign a letter of intent with the University of Central Oklahoma (UCO) Foundation that will allow UCO to become the body that will solicit applications from students for the four (4) annual Greenhood Scholarships.
9. To accept the revisions of the Memorandum of Understanding with the University of Central Oklahoma Foundation and PSA for the Greenhood Scholarships.
10. To have PSA now use video conferencing for the PSA Portfolio Assessments. **Stuart Lynn, APSA**, will develop/maintain a program for the assessing of the portfolios, with the File Maker Pro® program.
11. To transfer the PSA Educational Services from the oversight of the Executive Vice President to the Learning and Technology Vice President.
12. To adopt the PSA Service Awards MOM for selection of PSA members for Service Awards. The structure of the Service Award committee and selection process has changed. There will only be a Director. **Jan Todd, APSA**, who was appointed as the Director for five-years. A MOM was developed and approved.
13. To approve the Photo Travel Division's (PTD) request that the Travel Advisory Service Director (TASD) report directly to the PTD, instead of the Divisions Vice President.
14. To eliminate the TOPS Program, which although developed as a program for PSA-member clubs, has not been utilized in recent years.
15. To eliminate Printed Star Ratings Certificates and to send pdf copies of the certificates to the recipients.
16. To eliminate the Public Relations Vice President position and place the responsibility for the Public Relations Committee under the Learning and Technology (LTVP) Vice President's supervision. The appointment of the committee and chair will be the responsibility of the LTVP.
17. To set the fee for all portfolio resubmissions at \$40 for all levels (Bronze, Silver, and Gold).
18. To move the Star Ratings Program from the Exhibition Services Vice President to the Membership Vice President; to establish the Stars, ROPA Advisory Committee; to appoint **Jenni Horsnell, GMPSA**, as the Senior Star Ratings Director (SSRD).
19. To change the name of the position of the PSA Bylaws Chair to the PSA Bylaws/ Board Policy Reviewer, and to appoint **Dick Frieders, HonPSA**, as the Reviewer.
20. To establish conference fees for the 2019 PSA Annual Conference, Spokane, WA.
21. To appoint **Stuart Lynn, APSA**, to the Portfolio Distinctions Committee.
22. To change the Ad Hoc Divisional Standardization Board (DSB) Committee from Ad Hoc to a Presidential Committee, and to appoint **Lynn Troy Maniscalco, HonPSA, ESPA**, as the chair for five-years.

By Nan Carder,
APSA, MPSA
PSA Secretary

BOOK REVIEWS

journal-book-reviews@psa-photo.org

Each book listed is rated for Beginners (*), Intermediate (**), or Advanced (***) in digital imaging.



By Marie Altenburg,
APSA, PPSA

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.

Making Photographs: Developing a Personal Visual Workflow

By Ibarionex Perello

Published by Rocky Nook

Soft cover, 7" x 9", 320 pages, \$39.95 US

ISBN: 978-1-68198-399-8

Rating: *, **, and ***.



Making Photographs: Developing a Personal Visual Workflow reads like a novel. Interesting and personal, one can feel the story-telling quality between its covers. But it is actually so much more. Perello is a photographer, writer, educator, and host of a

photography podcast. Here, he describes through personal experiences how to develop a visual workflow in your photography. This includes light and shadow, line and shape, color, and gesture. By reading his interesting accounts, the reader will be inspired to work toward achieving the patience, knowledge, and expertise to make compelling photographs.

The Photoshop Toolbox: Essential Techniques for Mastering Layer Masks, Brushes, and Blend Modes

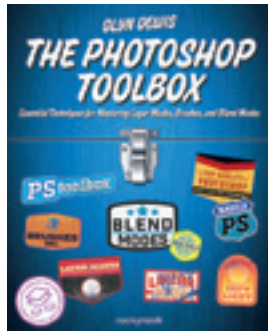
By Glyn Dewis

Published by Rocky Nook

Soft cover, 8" x 10", 256 pages, \$39.95 US

ISBN: 978-1-68198-395-0

Rating: *, **, and ***.



When people are asked what techniques in Adobe Photoshop they wish they had learned to use sooner, their response is frequently layer masking, the use of brushes, and the importance of blend modes. In *The Photoshop Toolbox:*

Essential Techniques for Mastering Layer Masks, Brushes, and Blend Modes, Glyn Davis provides the necessary information to help you master each of these tools. After explaining the basics of each of them, Davis then proceeds to show, in step-by-step fashion and with a plethora of

screen shots, how to successfully incorporate them into your photographic workflow. The results are photographs that are transformed from mere snapshots to compelling images. An added bonus, is a chapter devoted to such subjects as making skin glow, producing fake yet realistic-looking catch lights in a subject's eyes, and successfully changing and matching colors in a photograph. Interesting and informative, this is one book you're sure to enjoy.

Pose: 1,000 Poses for Photographers and Models

By Mehmet Eygi

Published by Rocky Nook

Soft cover, 7" x 9", 336 pages, \$39.95 US

ISBN: 978-1-68198-428-5

Rating: *, **, and ***.



One of the most important aspects of portrait photography is posing your subject to suit the context of the image. Whether you're photographing

male or female models, adults or infants, single or group portraits, or if the purpose of the shoot is casual or business, posing them correctly and in a favorable manner is a necessity for a quality image. In *Pose: 1,000 Poses for Photographers and Models*, you'll learn a vast array of posing ideas you may never have contemplated. Using photographs and text for each suggestion, Eygi presents the reader with a wealth of ideas to ensure that your next photo shoot will have great results. ■

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.

Visit the PSA website for more information.

Just for Beginners

Realism and Why Does an Image of a Detail Win More Often Than the Whole Subject?

You may not agree with this, but a detail is more often a winning photo than the whole subject. Here are three reasons.

One reason is based on the rule of scarcity. That means the person looking at the photo has seen fewer of them because that image is in scarce supply. People viewing it will give it a longer look because they haven't seen any or many of this type of image. Consequently, a judge will consider giving it a higher score.

The second reason is about esthetics. When we see something more unusual, we think the maker of that image has special talent and knowledge to look for a more artful, pleasing, and interesting view. We assign more value to a photo we feel was taken by a good photographer.

The third reason is that the detailed photo looks less like a snapshot and more like a photograph. I think we can agree that anyone can take a snapshot by simply standing in front of a subject and snapping a photo. It takes more of a photographer's eye to find the more interesting part of a bigger scene.

Good news, it's not difficult to develop this kind of photographer's eye. All you have to do is to remember to do it. You use your acquired knowledge of composition, lighting, and exposure. You avoid distractions. You can use whatever camera and lens you have with you. The key is to look for and isolate a part of the whole.

The result? You get more compliments from your friends, more likes in your social media, more photography awards, and more pleasure from your photography.

Conclusion: look for details within the whole. Sometimes an image doesn't win because it is full of photos inside it. Look for them! ■

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.



Carole Kropscot, FPSA

Photos ©
Carole Kropscot, FPSA



Whole Car—I took this view of the entire car as my record shot. I consider it more like a car catalog photo than a competition entry.



Detail of Car—This winning photo shows a detail of a red Ferrari car door. It was easy to compose. You can use this composition concept with any car and produce a photo that people will admire.

Tips & Techniques

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

Luminosity Masks in Photoshop



Bob Benson, APSA, PPSA

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.

For quite some time, a big buzz term in Photoshop® processing has been Luminosity Masks. Using a luminosity mask is a great way to make perfectly feathered selections for adjustments, blending exposures, or modifying pixels. Other selection methods available in Photoshop usually provide hard edges, where pixels are one hundred percent selected, or not at all. The reality is luminosity masks can create wonderful results, but other techniques, such as HDR tone mapping and targeted adjustments, have also allowed one to make great images. Luminosity masks are not the only answer, but can become another weapon in our arsenal of techniques. It is important to understand that luminosity masks are not a one click solution to your post processing, but rather, by combining masks, one can combine adjustments. While the techniques discussed here are best for Photoshop, there is a work around to get the basic advantages into Elements®. (More about that later.)

One very important fact: before you can even consider using luminosity masks, you must have a basic comprehension of how layers and masking works. It is quite easy to make a basic luminosity mask, but another issue is how best to use it. To

start, go to the Channels panel. (If it is not showing, go to the Window menu and click on Channels.) To select the first lights mask, Command (CTRL on Windows) and click on the RGB channel only. You will see the marching ants. Pick the “Save as Channel” icon at the foot of the panel or choose “save selection” under the Select menu. You now have your first luminosity mask.

To make an even more limited lights mask, click on the new luminosity channel thumbnail with the following keys pressed: Shift-Option (ALT)-Command (CTRL). (Make sure the selection is still active- the marching ants are showing.) Save this channel and repeat the process as often as necessary. These represent your lights masks.

To make the dark versions, just Command (CTRL) click on each new lights mask, and chose Inverse under the Select menu, followed by saving the new channels. (See *Figure 1* to view masks created this way from the main image.) Seeing this as a video is actually easier to understand, but if you follow the directions, you can create these luminosity channels to use later. The advantage of having these visible channel masks is you can click on each one to get a preview of what the mask will do. (Marching ants are difficult to visualize.) The big downside to this process is all these channel masks can easily double or triple the file size of the document, so you may wish to delete the masks after use, or if not needed.

For those familiar with Actions, making an action for this whole process saves lots of time. And for those not familiar, or looking for someone to do the work for you, this action is available on the web. Currently, two of the better vendors/ instructors on the web on luminosity masks are Tony Kuyper and Greg Benz. If you subscribe to Greg Benz’s newsletter, you can download a free action to create what we did above in one stoke, or use a free Photoshop panel to make and use the masks: <https://gregbenzphotography.com/luminosity-masking-tutorial/#more-resources>. Another site for a free download (as of this writing) is on Tony Kuyper’s site at <http://goodlight.us/writing/actions-for-pse/actions-for-pse-1.html> Not only can you use Kuyper’s actions in Photoshop, but Elements users can take advantage of the masks. (The Benz action builds all the channel previews; Kuyper’s actions will provide a selection as marching ants or create a levels layer with a luminosity mask.)

Before I proceed to actually using the masks, I want to state that the two vendors mentioned above

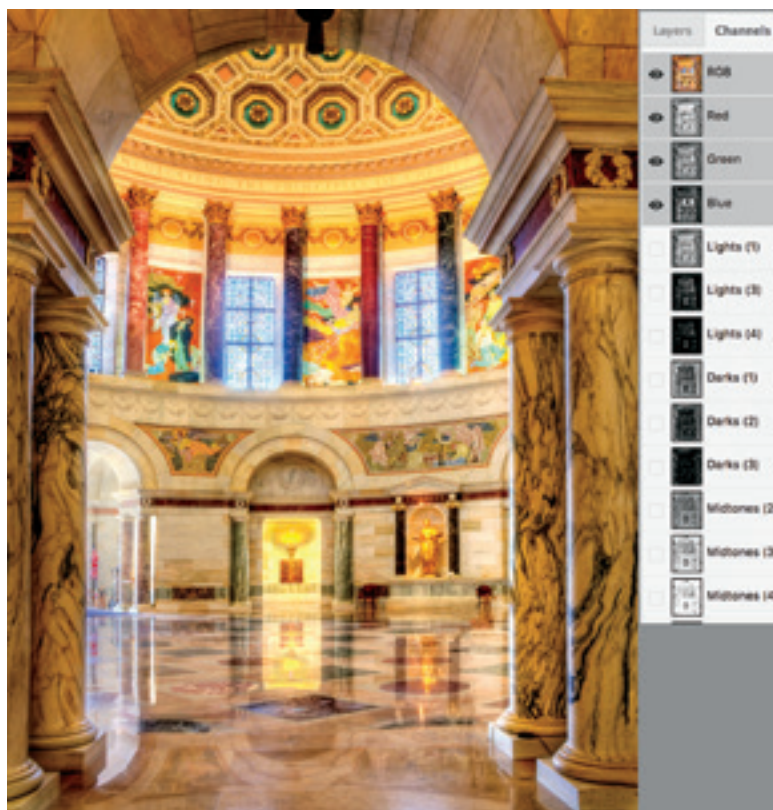


Figure 1

have a premium add on to Photoshop (a panel) that makes using luminosity masks a lot easier and more effective, once you get past the small learning curve. (Free training videos are available.) Prices at this writing are \$35-\$40.

Now you know how to create luminosity masks; how do you put their power to use? See figures 2 and #3 to see a before and after. This photo was recently taken at the 2018 PSA Conference in Utah on one of the planned tours. *Figure 2* has already been tweaked in Lightroom by adjusting exposure slightly, adding clarity and vibrance, and adjusting contrast with reduced highlights and increased shadows. I could have made more improvements, such as straightening the horizon, but I knew that I was using Photoshop to take the image further than possible in Lightroom.

In *Figure 3*, it may be a little difficult to see the layer thumbnail adjustment masks used to create this image, but hopefully they will show the value of luminosity masks. Except for one layer used to hide the people in my image, and one “normal” curves layer to add overall contrast, the remaining adjustments utilized luminosity masks to target certain areas. While the color of the sunset was not so apparent in the raw image, I wanted to show what I recalled, plus add some more creative color to the sky. This was a lot easier to accomplish using luminosity masks, rather than targeted selections from using traditional Photoshop tools. You can always use one or two luminosity masks to improve your images, but the real power is using multiple layers.

In *Figure 3*, you can see three layers highlighted with color that show how multiple layer adjustments can be put into a group. The advantage here is now you can mask out further areas (in this case, the sky) not totally restrained in the luminosity masks. While I could have modified each mask directly by painting with a black brush to hide adjustments in the sky, by adding a mask

after placing them in a group, I can always go back and change my mask. (This is accomplished by selecting the layers and click the Group icon in the layers panel, or choose in the menu- Layers>Group Layers.) Because some of the luminosity masks can be very specific to just very light or dark tones, extreme adjustments can be used that would seem crazy in a normal layer. Choosing the right mask takes some practice, but the advantage of creating the channel masks as described above allows you to view a preview of the mask before using. If you decide to use the upgraded software panels, the preview process is even better.

So, this technique has many advantages, but when it comes to Photoshop and related software, there are always many choices. Previously, I had actually run three exposures of *Figure 1* through my current favorite HDR software, Aurora HDR®. But even though there are some differences in the final images, the results compare favorably.

This article is too short to really explore the possibilities within luminosity masks, but I hope this is enough to give you some ideas, and you might consider adding it to your toolbox, if you have not already. ■



Figure 2



Figure 3

March 2019 Assignments

- Day 1 Geological Formations
- Day 2 Under
- Day 3 Word
- Day 4 size
- Day 5 Monochrome
- Day 6 Indications of Fall-Spring
- Day 7 Red and White
- Day 8 Interior
- Day 9 Inside Your Closet
- Day 10 Outrageous
- Day 11 Reason
- Day 12 Succeed
- Day 13 Puncture
- Day 14 My Gear
- Day 15 Centered
- Day 16 Loutish
- Day 17 Refuse
- Day 18 Sack
- Day 19 Begins with V
- Day 20 Moon
- Day 21 Teaching
- Day 22 What You're Doing Now
- Day 23 Photo Field Trip
- Day 24 Funday Sunday
- Day 25 Book
- Day 26 Familiar
- Day 27 Immense
- Day 28 Early
- Day 29 In Motion
- Day 30 T Is For...
- Day 31 Abundant

365 Day Challenge

By Dennis Hirning, APSA, MPSA



2018

April 2019 Assignments

- Day 1 Cover
- Day 2 Copper
- Day 3 No. 2 Pencil
- Day 4 Rob
- Day 5 Pat
- Day 6 Route
- Day 7 Secretary
- Day 8 Attract
- Day 9 Easter Scene
- Day 10 Spring
- Day 11 Soggy
- Day 12 West
- Day 13 Cast
- Day 14 In Your Town
- Day 15 Scold
- Day 16 Machinery
- Day 17 Reproduce
- Day 18 Gullible
- Day 19 Little Things
- Day 20 Musical
- Day 21 Jittery
- Day 22 Silver
- Day 23 Unkempt
- Day 24 Try
- Day 25 Retire
- Day 26 Steam
- Day 27 Under A Canopy
- Day 28 Observation
- Day 29 Glue
- Day 30 Lighten

It is the time of the year where New Year's Resolutions have either become a new and exciting habit or have been tossed to the roadside and forgotten. Many rewards can be garnered from keeping a resolution, but if you did not, then don't fret or worry yourself over it.

After completing the 365 Day Challenge, your

reward can be something tangible, like 2018. This project can generate a lot of memories from the past year and can serve as a journal written in pictures.

Have some missing days in the challenge? It might be possible to catch up with the missing days' images, but it may lead to frustration. There

is no reason to be discouraged and give up. You can begin again with possibly a monthly resolution and produce a project similar to *March 2019*, which actually shows the images that could be used for each of this month's assignments. Monthly doesn't work? Surely you are able to do a week or even just a day at a time.

The resulting images don't have to be anything outstanding. The goal is to hone your skills and learn something from every day's shooting experience.

Do you want to find out more about the 365 Day Challenge or do you have suggestions for a topic? Just click on the PSA Website's Gallery page and leave a message. <http://psa-photo.org/365-day-gallery>. ■



March 2019

PSA at Your Service



In my October, 2018 column, I introduced **Michael Anderson** as the new chair of the PSA Mentor Service Committee. Since that time, Michael has been busy recruiting new mentors to develop new mentor services.

I'll feature two in this column and will add others in future columns. They all offer interesting and useful advice on topics photographers care about



Jim Shane is the mentor for the new **Wildlife Mentor Service**. Wildlife Photography is not easy, even for those of us who have spent a lifetime engaging in nature pursuits of one sort or another. The creation of a Wildlife Mentor Service

seems like a great opportunity to get the kind of advice we can use before heading out into the field. Jim did not begin his photographic adventures as a wildlife photographer, but rather photographing the "wild" sports of auto racing and other motor sports. When he retired to Idaho, wildlife was more enticing than auto sports. He has served as the Photographic Artist in Residence for the 25th anniversary of the Morley Nelson Snake River National Conservation Area (if you have never visited this out of the way gem, put it on your bucket list!). Jim has also helped develop the World Center of Birds of Prey in Boise Idaho's (another real gem) annual photo contest. To find Jim, sign in to the PSA website as a member and navigate to: <https://psa-photo.org/index.php?mentor-wildlife-photography>.



Wearing one of my other PSA hats, I co-direct the PSA Club, Council and Chapter Website Contest (open for entries from January 15 until March 15) with **Jean Roberts**. Jean and I see the contest, not only as an interesting challenge

for PSA organizations, but an opportunity to provide helpful feedback to PSA website developers. One of the things we really have wanted to make possible has always been some form of educational assistance to web developers who would like to have it. So it is a great pleasure to introduce **Marty Welter** as the Mentor of PSA's new **Website Mentor Service**.



Marty sees his role as an "experienced and trusted adviser." Marty has served for several years as one of the judges in the PSA Website contest and as the only such judge to regularly attend the website contest meeting at

the PSA Annual Conference to answer questions from past and potential participants in the website contest. His advice is always spot on and easy to understand. He sees his mentor role as helping you develop or improve your website. "He can provide you with suggestions for the type of content you might need on the website, how to place content and elements, keywords and search engine optimization (SEO) data." Marty has been photographing for more than 40 years, including 26 years as a rodeo photographer. After building his own website for his photo business, and acquiring expertise in website development, he added that to his business. He has subsequently built more than 30 websites and maintains more than 20 club, civic organization, church and small business sites.

You can connect with Marty at: www.rodeoflicks.com.

I'll have more new mentors to introduce next month. ■



By Dick Sprott, APSA

PSA Photo Book Essay Contest



Photo © Larry Cowles, FPSA, GMPSA/P

The PSA Print Division will be holding the Photo Book Essay Contest again in 2019. All information and the entry form are on the PPD website. <http://www.psa-photo.org/index.php?ppd-photo-book-essay-contest>.

This contest is open to PSA members only. No restriction on subject matter. Books can be photos only or with text that tells a story. Books can be hardbound, or softbound with no restriction on type of paper. Size is limited to 11 x 14 inches on longest side and can be rectangle or square format. Pages are limited to 80 (40 pieces of paper printed on both sides). Entries must be a printed book—electronic/digital copies are not accepted. The contest will be judged by three qualified judges. Any name of the maker on the book will be covered during judging. Entrants may only enter one book in this contest.

Awards will be given for 1st place, 2nd place, 3rd place, Judges' choice, and Honorable Mention awarded up to 10% of total entries.

While there is no charge for entering this contest, entrants must supply return postage if they want their book returned. Winning books will be shown at the PSA Conference in Spokane. Please go to the PPD website for more details and entry form. Deadline for entries is July 27, 2019. All entries should be sent to: **Ella Schreiber, APSA, QPSA**, 14217 W. Parada Dr., Sun City West, AZ 85375 email: eschreiber1@live.com

<http://www.psa-photo.org/index.php?ppd-photo-book-essay-contest>

Spokane Conference Tours



Barn, wheat and clouds © J.R. Schnelzer, APSA, EPSA

By Twila Bourlon

The Spokane Conference Team is busy finalizing the tours for the Spokane Conference. We are planning a variety of tours to suit everyone's interests. We will be offering some tours that will be attractive to the non-photographer spouse or significant other to help them also have

a great experience. Spokane is an urban oasis in that vast space between the Cascades and the Rockies that offers many exhibits on art, culture, and Native American heritage. Spokane is simply a hidden "crown jewel." In any direction you turn there are photographic opportunities from majestic beauty of The Palouse to architecture and history. Here are some of the tours that we are considering.

PSA Member Fun Night!

Back by popular demand, we are planning a Theme Fun Night for all members to enjoy meeting new friends or getting reacquainted with old ones. We will be offering a tour for member fun night. The tour will be a Sunset Dinner Cruise on Lake Coeur d'Alene, Idaho. The fun night theme will be "Western" so get out your favorite western attire to enjoy a fun filled evening.

Coeur d'Alene Lake is the second largest lake in Northern Idaho and is surrounded by the North Idaho Alpine Hills and mountains. The lake is known for its large population of bald eagles which are present year-round. This tour will be fun for everyone and will provide great photographic opportunities of sunset photos, scenic mountains and much more!

See <https://www.cdaresort.com/play/cruises>.



Sunset Dinner Cruise on Lake Coeur d'Alene, Idaho



Spokane Courthouse Tower © Patricia Ediger

The Palouse paradise is a region in Washington with rolling, asymmetrical hills of great beauty and amazement. We will be offering different tours in the Palouse area that will be guided by a professional photographer. We will be offering sunrise and sunset tours with a variety of destinations. The tours will include a stop at Steptoe Butte which is a 3,612-foot tall natural monument that overlooks the Palouse farms.

Grandeur of the Gardens will be a tour at beautiful Manito Park and Botanical Gardens. Manito Park is comprised of five major garden areas (the Nishinomiya Tsutakawa Japanese Garden, Duncan Garden, Rose Hill, Lilac Garden and Ferris Perennial Garden), Manito Park is nationally recognized for its diverse horticultural displays. On this tour you will also visit the John A. Finch Arboretum. The Arboretum is a botanical



Davenport Hotel © Gary Potts, APSA, GMPSA, SPSA

collection of trees and woody plants that have been labeled for field study. <http://www.manitopark.org>.

An Ornate Architecture Tour will be one of great beauty, history and culture. The tour will have



Steam Plant Kitchen and Brewery, Spokane
© Fred Doerfler, QPSA

**Registration for the 2019
Spokane Conference will
open on April 1, 2019.**

different stops to the Historic Davenport Hotel, The St. Aloysius Church, and The Cathedral of St. John the Evangelist.

Historic Steam Plant Square Tour will be a lunch tour that will offer something for both the photographer and non-photographer.

The Steam Plant is a restaurant that is built inside the original steam plant building. The steam plant stacks, steam machines and cat walks remain in the restaurant as part of its décor. The restaurant menu and food are fabulous! The complex also hosts several shops. You will be able to take a quick break, grab lunch, photos and shop all at the same place. <http://steamlantspokane.com/retail>

There will be many opportunities for a great photographic experience. The Conference team is also working on developing several Photo Walks in Riverfront Park. The full list of tour information will be available very soon on the

conference website. You will be able to access the conference website from the PSA main page once it is available. ■



The Cathedral of St. John the Evangelist
© Fred Doerfler, QPSA



Farmhouse and straw © J.R. Schnelzer, APSA, EPSA

Photographic Society of America

81st Annual Conference of Photography

Spokane

Washington

September 25-28, 2019
Photo Tours September 22, 2019
to September 25, 2019



Clouds Get in the Way © J.R. Schnelzer, APSA, EPSA



Spokane River Lights © Karl Hougum



The Photographic Society of America is pleased to announce its 2019 International Conference of Photography in Spokane, Washington. The Conference runs from Wednesday, September 25th through Saturday, September 28th and features world-class speakers, Division presentations, photo workshops and spectacular tours. The PSA Conference provides many great opportunities to share your photographic interests and improve your photo skills. Come to Spokane and renew old friendships and make new ones.

SCHEDULE

- **Saturday:** Registration begins in the afternoon.
- **Sunday through Tuesday:** There will be photo tours that will visit the Palouse, Coeur d'Alene Idaho, local architecture and much more.
- **Tuesday Evening:** Grand Opening and Reception of Print Exhibition Gallery.
- **Wednesday:** The day consists of the Opening Ceremony, programs, and an evening feature speaker, followed by a reception.
- **Thursday and Friday:** There will be Division programs, non-division programs, and vendors. Evening feature speakers will be followed by a reception.
- **Saturday:** The evening concludes the Conference with the annual PSA Honors and Awards Banquet.

Online conference registration
begins on April 1, 2019

Visit the PSA website for more information
www.psa-photo.org

The PSA Portfolio Distinction

A Unique 3D Opportunity

By Joanne Stolte,
HonPSA, MPSA, EFIAP

Several international, national, regional, and club photography groups have programs to create and have evaluated a group of images that have a theme and “fit together” in some fashion. Most of these programs call the group of images a “Portfolio;” however, that term is also generally used to mean “a set of pieces of creative work collected by someone to display their skills.” Advertising agency representatives, artists, architects, interior designers, fashion designers, wedding photographers, and many others will assemble samples of their work in what they will reference as their Portfolio.

This article addresses the Photographic Society of America (PSA) Portfolio Program that can lead to PSA Distinctions; i.e., Bronze (BPSA), Silver (SPSA), and Gold (GPSA). In the PSA Portfolio program, the group of images not only needs to fit together, the images need to be assembled into an Overview Image that becomes a beautiful, cohesive work of art that you would want to hang on a wall. Additionally the theme, topic, or concept being portrayed needs to be stated clearly in a brief Statement of Intent.

The PSA Portfolio program has been for

projected images and prints since it began in 2016. In 2018, after extensive research and study, the program became available to the 3D photographer. This is a unique opportunity for the 3D worker who has not had such a program in which to participate or from which to gain photography recognition.

As much as this is an opportunity for 3D photographers, creating a PSA Portfolio includes additional challenges that do not exist for the 2D photographer, as I discovered when I was an assessor for the PSA 3D Portfolio Assessment that took place during the PSA Conference in Salt Lake City. All images in a Portfolio need consistency and cohesiveness in the colors, tonality, saturation, contrast, application of treatments, etc. The 3D images in a 3D Portfolio also need consistency and cohesiveness in the depth employed.

A 3D image must have depth—this is a given; however, the 3D images in a PSA Portfolio need to have a similar and comparable amount of depth. For example, one Portfolio that was assessed had depth from the background to the mid-ground for several images, while it had depth



Flower 32 © Greg Duncan, GMPSA, GPSA



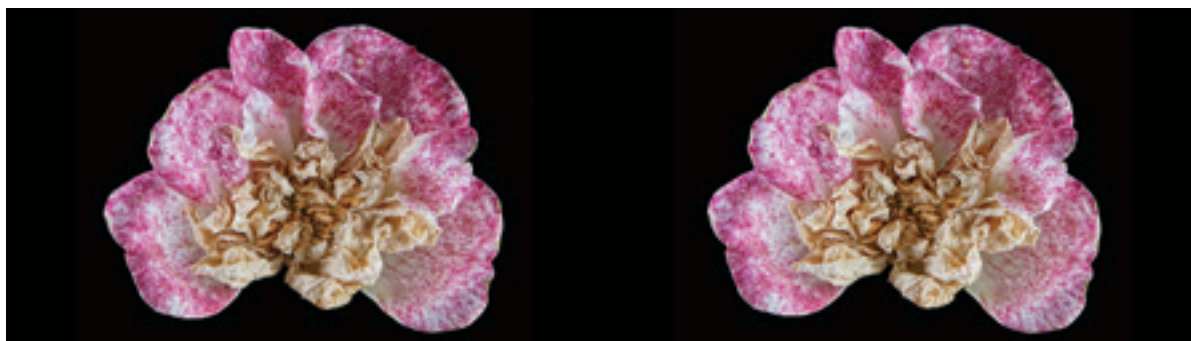
Flower 72 © Greg Duncan, GMPSA, GPSA

from the background to the foreground for other images. This dissimilarity was very disconcerting as the assessors viewed the individual images when, having seen an image, their minds were ready for a certain depth and a very different amount of depth was presented in the next image.

Additionally, the 3D images in a PSA Portfolio need to have a similar and comparable location of the closest focal point. Another 3D Portfolio that was assessed had several images where the closest focal point was located just behind the screen providing depth from the background to the foreground as if looking through a window. However, there were also images in the portfolio where the closest focal point was perceptibly “out of the window” and extended in front of the screen towards the

assessors to varying degrees. Had all the images been “out of the window” to a similar extent, this portfolio would have shown more consistency and therefore had possibility.

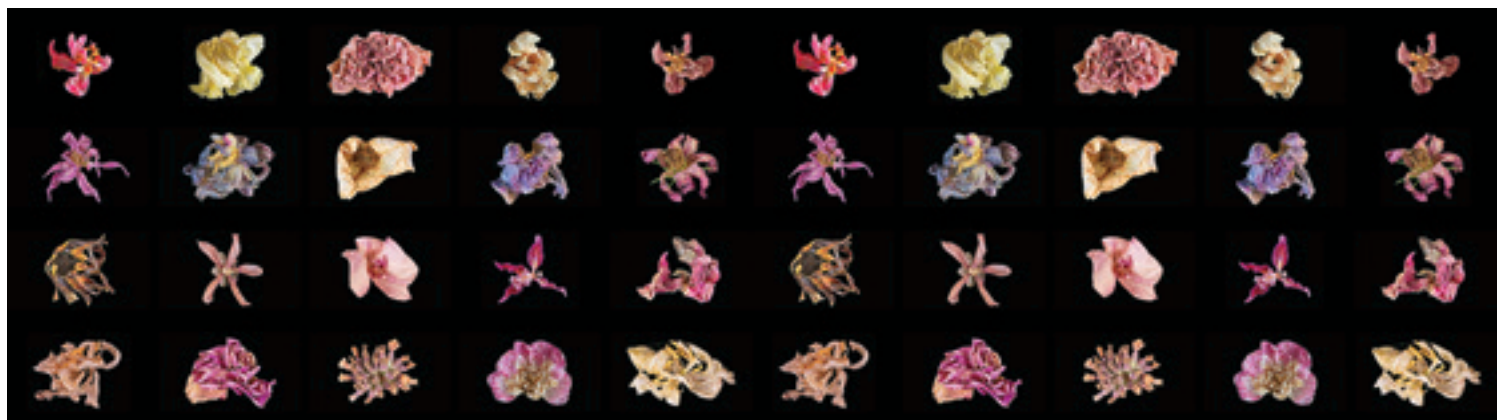
The October 2018 Portfolio Assessment did include a twenty-image Gold 3D Portfolio with uniformity of color, tonality, saturation, contrast, etc., in the images of dying flowers that were presented. This Portfolio also displayed a constant use of a capture technique that produced a balanced, steady, dependable, standardized amount and location of the 3D depth utilized. The technique is described in the accompanying article by **Greg Duncan, GMPSA, GPSA**. This Portfolio’s Statement of Intent and Overview image are included here along with four images from the Portfolio. ■



Flower 73 © Greg Duncan, GMPSA, GPSA



Flower 75 © Greg Duncan, GMPSA, GPSA



Overview Image

Statement of Intent

Structures Produced During Floral Decay

We buy flowers to admire their blooms but at the first signs of wilting, they are unceremoniously dumped head first in the trash can. Few of us take the time to look at petals in their final stages. Some contort as if in pain, others form caverns to be explored while others shrivel, change colour, collapse and twist. I invite you to explore in three dimensions the close-up world of structures produced during floral decay.

PORTFOLIO REVIEW

10,000 Shots for Gold

Setting the Goal

Self help books always tell you to set goals. After SPSA, the obvious next goal was GPSA. Having achieved the SPSA with a panel of 3D images, I decided to stay with that format and try for Gold with another 3D panel. But then came the big question—what subject?

3D images can have a major ‘wow’ factor with part of the image appearing to reach out and interact with the viewer. However, only some subjects can benefit from such an approach. And for Gold, you need twenty such images.

Suitable subjects? They could be sport, dance or still life? Although the list kept getting longer, none of the options stood out as really viable. That was until late spring.

Valerie, my wife, began returning to our common photographic roots—photographing flowers. The conservatory became a natural light studio bedecked with all types of flowers—some in pots and others in vases. With the increasingly hot weather, many of the blooms soon passed their best and began to shrivel and die. At that point the decaying tulips caught my eye. Could this be my subject—dying flowers?

With my Fuji® W3 stereo camera, I took a set of images of the dying tulips, downloaded them and looked at them on a 3D TV. Although the

images themselves were worse than bad, they showed me that this was the right subject and what pattern I needed to follow.

Creating the Studio

Firstly, the images would need to be photographed against a black background. Secondly, given the size of the flowers, the lighting would need to be tightly controlled without reflectors. Thirdly, the whole process would need to be performed at a macro level but with complete sharpness throughout the whole flower. Fourthly, trials using a tripod showed that a standard tripod would not be suitable being too cumbersome and difficult to control for stereo macro work.

Solving these issues meant building a table top macro studio in a blacked-out garage. Lighting came from two fully adjustable small LED light panels. Instead of a tripod, I used what I refer to as a ‘flat-pod.’ As can be seen in the picture, this is a triangular sheet of 1/8 inch aluminum with three threaded holes for bolts as micro adjustable legs. A sliding platform was screwed to the center of the pod and the camera mounted on the slider. This gave an absolutely solid base with very fine levelling control. Instead of a macro lens, I used a 70-200 F2.8 zoom lens with extension tubes. The whole set-up allowed me to be very precise with lighting, focus and position.

Shooting the Images

The flower borders in the garden were scoured each morning to see which blooms were showing good looking ‘death’ and ‘decay’—not the normal approach for gardening. If a bloom looked good (or should I say ‘nicely dead’) it was snipped, brought into the studio and positioned in front of the camera using a handicraft clamp.

In order to achieve the required sharpness throughout the full flower, it was obvious that even f22 would not provide the desired level of sharpness and bite. The alternative, therefore was focus stacking.

This process involved focusing on the farthest visible part of the flower, noting down the lens focus position and then focusing on the closest part of the flower. With the aperture set at f4 a series of images were taken with a miniscule adjustment of the focus between each shutter click until the farther focus point was reached.



By Greg Duncan, GMPSA, GPSA, EFIAP/s, ARPS



Flat-pod

The full set of images were then processed by special stacking software which examines each photograph in turn and builds a new image using only the sharp elements from each photograph.

Although it sounds counter intuitive, the best focus stacked pictures are made by shooting many images wide open with a narrow depth of field. As a consequence, each final image was built from between 50 and 100 photographs.

The Stereo Pair

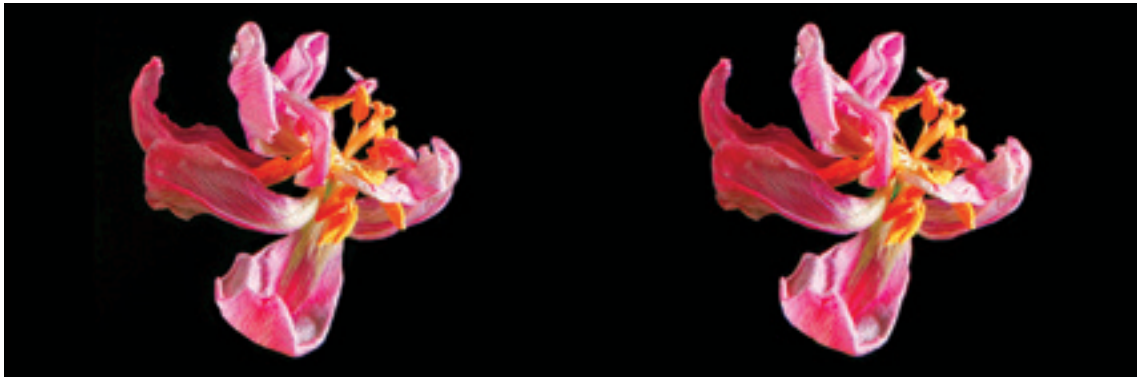
A stereo picture requires two images taken from slightly different positions. What makes stereo work is not the distance between the two photographic positions but instead it is the difference in direction / angle of view. Look at the horizon and there is very little sense of 3D—your eye paths are almost parallel. Look at your thumb and your eyes come together with a resulting strong sense of 3D.

Applying this concept to the flowers entailed moving the camera slider in order to obtain a different viewing angle. But how much should it be moved? Because I could not see the 3D aspects at the taking stage, I took three sets of positions—left, middle and right. This meant each potential final 3D image required not an average of 75 shots but rather around 200 to 250 individual photographs.

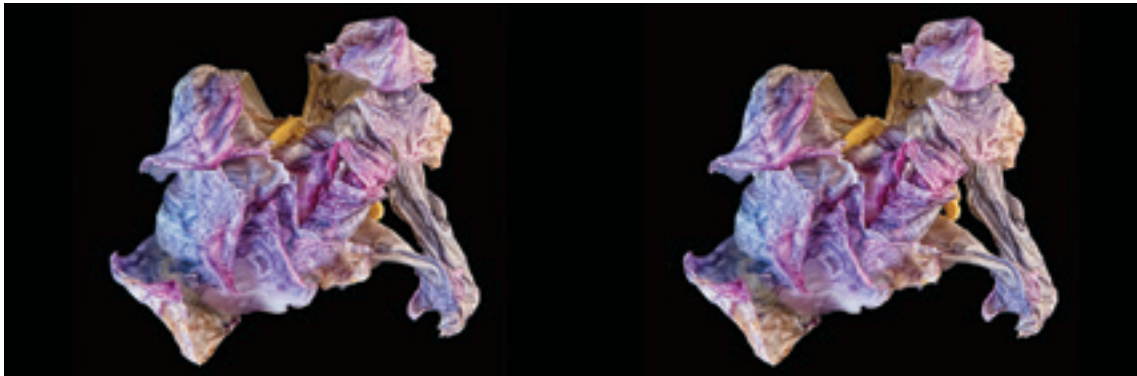
To get the final 20 images required for the panel, I took and produced over 50 stereo options which meant the project involved taking, keeping and processing over 10,000 photographs. At times I wondered what I was doing!

Processing the Images

For the focus stacking I used Helicon Focus® for three reasons. It did an excellent job and was easy to use but most importantly, it processed the



Flower 1



Flower 35



Flower 51

Photos © **Greg Duncan,**
GMPSA, GPSA

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.

camera's raw files directly and produced the final image as a DNG raw file. This meant that I had full control of exposure in Photoshop® Camera Raw. Using multiple extractions at different exposures to lift or darken different parts of the images with layer masks it was possible to balance the stereo pair.

The next step involved creating three pairs of stereo images in 16-bit TIFF format using the left-middle pair, the left-right pair and the middle-right pair. These were then converted to MPO format (using StereoPhotomaker®) and examined on the 3D TV. The aim was decide which pair produced the best 3D image to work on.

Having decided which pair to use, the ensuing step was rather laborious. You will notice that all of the images are against pure black and none show the flower stem. This was intentional as I wanted each stereo flower to appear to be floating in black space and a stem would have anchored the image back into reality. Each flower, therefore, had to be cut out from its background.

None of the automatic cutting tools produced an acceptable result especially since the cut out had to have a consistent edge and needed to remove all non-flower aspects including the stems and clamps. The only viable alternative was to do all of the cut-outs by hand in Photoshop using a layer mask and a 5-point

brush. For stereo that means two very intricate cut outs per final image. RSI (Repetitive Strain Injury) began after 6 weeks of cutting.

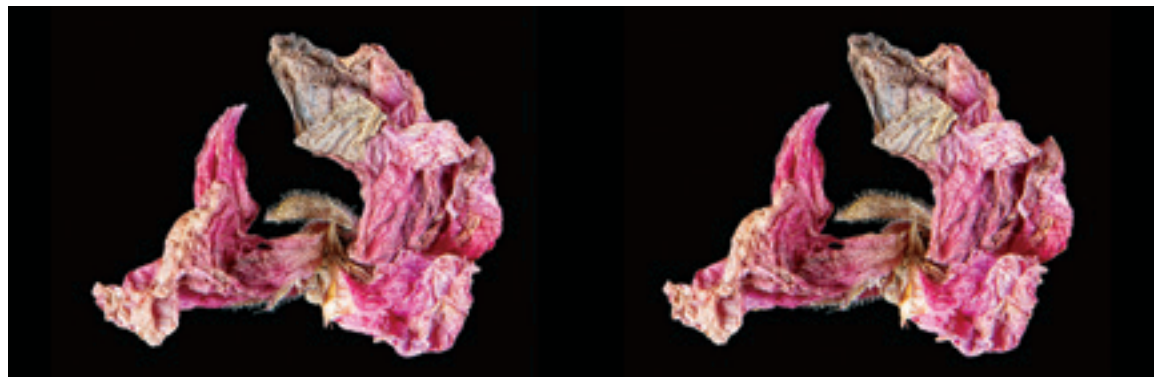
Each stereo photograph was then processed in Photoshop using an action set I developed which converted the flat image into an anaglyph stack of layers. This enabled the images to be pixel level adjusted to remove 3D flutter and color discrepancies. After each adjustment it was converted back to 3D as an MPO file and checked on the 3D TV. Time consuming would be an understatement.

Final Presentation

Because each individual image floats in black space, it was possible to construct the *Overview Image* along the same line with 20 three dimensional dying flowers all floating in black space. This can be seen in the accompanying article by **Joanne Stolte, HonPSA, MPSA, EFIAP**. The aim was to give the viewer the opportunity to experience, in macro 3D, the intriguing shapes produced during floral decay.

Was taking and processing more than 10,000 photographs worth all the effort? The answer lies in receiving that fantastic email which starts "It gives me great pleasure to inform you" ■

Editor's Note: All of the 3D images are in left-right format for parallel free viewing.



Flower 63



Flower 66

Competition Photography Learning by Losing

In order to be able to 'rub elbows' with the big names in international photography competitions, the following three virtues (God bestowed these more on some than on others...) are necessary: ambition, a good eye, and a healthy dose of creativity. Certain weaknesses in these three characteristics can be compensated for with diligent study of photo-technique and picture composition.

But there is one more virtue which is usually underrated. It's quite learnable and it's irreplaceable for future winners; one has to be able to lose. Nobody likes to lose and shouldn't have to accept this for the long term. Some even consider a loss to be a sign of human weakness. But nobody can win all of the time. To occasionally come in behind the leaders in a contest is not a tragedy, and one doesn't have to lose face either. He who cannot forgive himself after a defeat, decreases his own possibility of an unbiased analysis of catalogues or exhibitions. One can also learn how to make good photos by looking at good photos.

And that is precisely the point—learning by losing and attempting to do it better the next time. Recognizing mistakes so that one can avoid them in the future, thereby realizing a benefit from a failure. Whoever can accomplish this the best and the quickest, is the one who will soon be putting the champagne on ice. Looking forward to future successes can subdue the shock from one's most

recent failure. Only the one who refuses to get up after a fall is the one who really loses in the end.

It's actually built into the system, in order to be able to pick the winners out of an approximately 25% quota, the non-successes of numerous beginners is necessary.

This shouldn't represent a problem for them, since tomorrow they can already count on the same shield effect from the new beginners. So yesterday's losers can become the winners of tomorrow.

To be able to learn under pressure of success and rise to the top as quickly as possible was always my goal. Despite immense effort, I was only able to manage a few acceptances during my first year of exhibitions. My wife consoled me and was able to give me courage for the next year. Later on, I never considered the word 'rejected' written in my report cards as a personal insult, rather as a friendly invitation to improve my photographic skills.

So one can, in a sense, define competition photography as a kind of School for Life.

And those for whom success is not such a big deal, well, even they can experience joy and relaxation from this beautiful and meaningful activity. Because expectations are always relative to the individual's own capabilities, every exhibition-participant can consider himself a winner. No matter whether he's a good or very good photographer. ■



By
Joachim W. Dettmer,
FPSA, MPSA, MFIAP

PSA Travel Advisory Service



Crystal Mill, Colorado © J.R. Schnelzer, APSA, EPSA

This award-winning photograph of the Crystal Mill in Carbondale, Colorado is by **J.R. Schnelzer, APSA, EPSA**, currently Executive Vice President. J.R. is a former National Park Ranger and is one of our Travel Aides for Colorado, New Mexico and Utah. Wouldn't you want to ask him for advice if you planned to travel to those areas? If you would like to connect with a Travel Aide, go to the Travel Advisory Service web page listed below.

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



For additional information contact

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On Cropping the Human Form

The Do's and Don'ts and Why?



By Essdras M. Suarez

When it comes to photography, do you ever wonder why is it that some types of crops give the reader/ viewer a sense of “wrongness?”

The closest I’ve come to a plausible explanation for this quandary goes back to a conversation I once had with a couple of MIT students while waiting around campus during an assignment for the Boston Globe. Most of the time, the highly-abstract content matter of these conversations, would simply go way over my head. However, if the topic being discussed was photography or how the human brain processes visual information. Then, I’d pay extra attention hoping to be able to grasp the topic at hand.

It was during one of these high-brow conversations, while waiting to photograph the head of the Robotics Department at MIT, I first heard the term “Uncanny Valley.” A couple of her students explained to me a theory put forth by a Japanese roboticist, Masahiro Mori, who coined the term *Bukimi no Tani Genshō*, which roughly translates into “Uncanny Valley.”

This principle talks about the relationship between the degree of an object’s resemblance to a human being and our emotional response to such an object. The more this object resembles a human, the more pleasant the response from the observer. However, there comes a point where said resemblance has the opposite effect. At said point, the viewer’s perception of the human-like object changes from a positive response to a negative response, thus eliciting an uncanny or strangely familiar, feeling of eeriness and even revulsion.

A perfect example of such phenomenon was observed when the virtual representation of the character Shrek was being developed. Earlier versions were said to be a more human-like ogre. However, audiences reacted aversely when presented with this earlier iteration of the character.

The “Valley” part of the theory refers to the pattern that emerges when creating a graph, which in turn depicts a trend that goes from good perception, to bad perception and then back to good perception again.

A good example of how the perception swings back would be the character called DATA in the Star Trek Next Generation TV series.

How does this Uncanny Valley Theory translate into Photography?

The answer lies in the reaction a viewer

may have when they look at your photo. If you crop someone’s hand off, the feeling they might get is that of looking at someone who is incomplete, truncated or that has had a part chopped off. The resulting feeling of rejection or disapproval is similar to the feeling created when looking at a “too-close-to-human robot.” And when this happens, even someone who knows nothing of photography or someone without any artistic inclination for aesthetics might simply react negatively or might develop a degree of apprehension when looking at your photo. In other words, they just simply won’t like your photo and won’t even know why they dislike it.

Below highlighted in red are some suggestions of the places where you shouldn’t crop the human form:



You don’t crop at the wrist; you don’t crop at the elbows; you don’t crop right at the shoulder where the arm begins; you don’t crop at the knees; you don’t crop at the ankle or cut off the tip of the fingers. You don’t crop at the junction of the neck and the head. If you crop at any of these points, the viewer might react negatively to your image without even knowing why they don’t like it.

Below, I’ve marked some of the suggested places where it’s okay to crop the human form:



You can crop at mid forearm; you can crop mid bicep; you can crop mid-clavicle; you can crop right below where the neck begins; you can crop the top of someone's head off, you can crop mid torso, mid thigh and mid calf.

Are there Exceptions to This Rule?

There are always exceptions to the rule. The above parameters are suggestions and not written-in-stone rules. The main reason for exceptions has to do with the content of a photo. If your photo has a "decisive moment" within its composition, then this will trump any other element of composition.

When it comes to photography: Decisive moments are king within the hierarchy of elements that make a photo a good photo

You could have a bad crop, or a bad exposure, or a bad light situation, or even a bad composition but if you have (a) decisive moment(s) in your photo then it is this/ these decisive moment(s) that will take precedent over any other characteristic within that frame.

IMPORTANT:

Every image needs to be judged, edited and cropped based upon its own merits and content. Below is an image that defies everything I wrote above about cropping. However, the decisive

moments happening within the frame make it a good image despite the crop point on the arm of the woman on the left.

Moreover, cropping is not an exact science. A lot of times it depends on your own taste or that of the editor cropping your images. Here is another version yet equally striking version of the same photo.

Below is one last image addressing unorthodox cropping. This one deals with cropping the human face. There's no doubt this image works despite the dramatic crop but when it comes to faces my friends...that right there...is a topic worthy of its own column.

And always remember, when it comes to making photos...**"KEEP SHOOTING, KEEP MOVING, KEEP ADJUSTING."**

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Distinctive Image

featuring...

Barbara Jenkin, GMPA/B, SPSA
England

By
Larry Cowles,
FPSA, GMPA/P
EFIAP/g



Demure Carlotta

Barbara's whole philosophy regarding photography is 'Seek Inspiration—learn—develop and evolve—inspire others.'

Her first camera was a Kodak® Brownie 127, and she knew nothing of F numbers, lenses or composition. But she knew that she wanted to create images, began to read camera magazines and was fascinated by the images within.

Later she became a member of Camborne Redruth Camera Club in Cornwall England in 1973 where her photographic education really began. Surrounded by many talented photographers, all darkroom proficient and using SLR cameras, it wasn't long before she was also using an SLR and even dabbled in the darkroom. However, the most important thing at this time was absorbing photographic knowledge from the experts in the club. They demonstrated good use of depth of field, composition rules and accurate exposure in their images. Her husband, Malcolm, a talented photographer taught her a lot and she

assisted in his shoots watching and learning. It was many years later that she realized just how much information had been absorbed.

With the purchase of a Nikon® F90 X in the mid 90's came a major breakthrough; it had the auto focus feature which overcame a vision problem. Her photography took off in leaps and bounds. At this time, it was mainly taking landscapes as she had no interest in photographing people.

In the year 2000 she made the leap into the digital world with a Fuji® Finepix S1Pro because it was compatible with all the Nikkor lenses. Digital gave the freedom of no longer being restricted by the price of film; she could now take unlimited images and experiment with all the settings on the camera. In 2006 she moved up to a Fuji Finepix S5Pro.

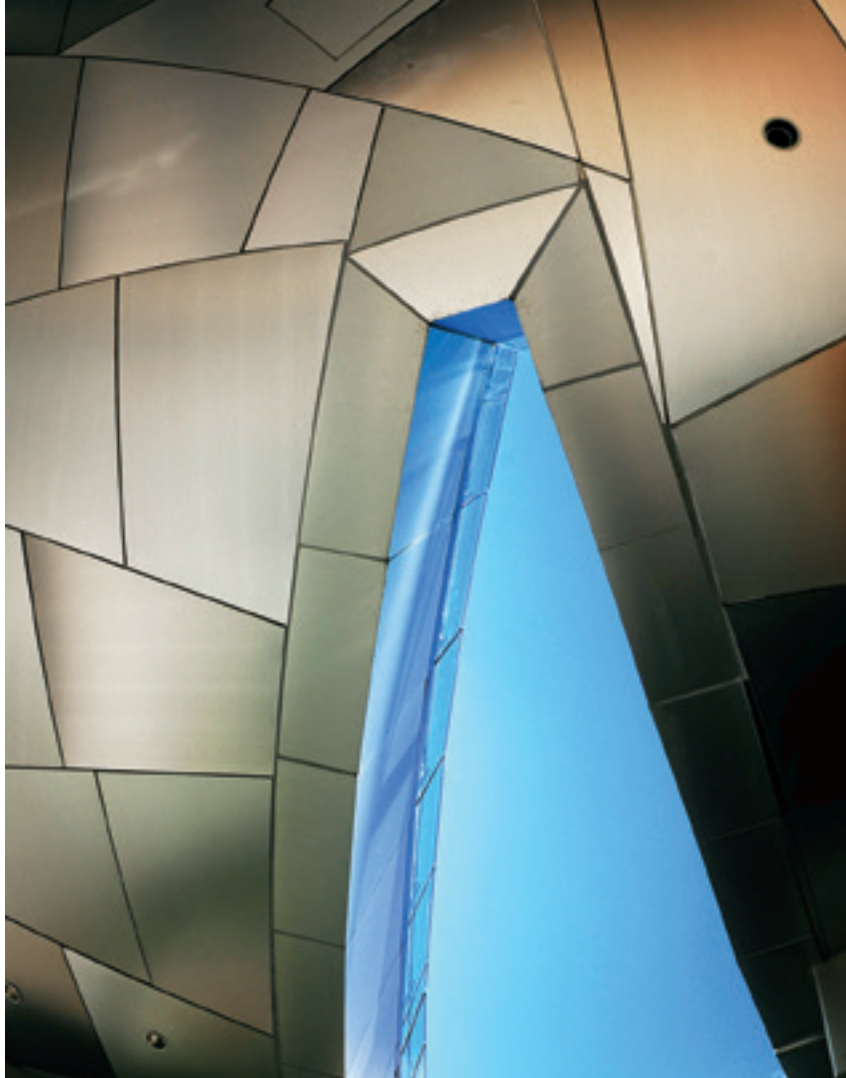
As part of her job as an educator she attended a trade show where Adobe® Elements was being demonstrated and was lucky enough to be given a copy of the software. Barbara says, "All I had to do was listen to an hour-long lecture on how

to use it.” Immediately she could see the potential for photography. She felt her creativity would now know no bounds!

After retirement Barbara and Malcolm started to travel, regularly visited Las Vegas and joined the Nevada Camera club. This club was much larger than the one in the UK and the work was stunning. They managed to attend meetings about five times a year. A recurring theme at meetings was the promotion of PSA by **Dennis Gershick, APSA**, he was enthused about the benefits and opportunities and so they joined and Barbara progressed to the Nikon D700.

It was at Nevada Camera Club that she met **Gary Potts, APSA, GMPSA, SPSA**, and he encouraged her to enter International Exhibitions. This is when she really started to develop in terms of skills and genres. Entering exhibitions, exposed her to hundreds of stunning winning images which inspired her to improve, learn, and develop. It was due to some exhibitions having specific sections for nude and portrait images that inspired her to try those genres and apply for her first PSA star in EID in 2010.

As her body of work improved and became more prolific, Barbara started to think about distinctions and her first came from the Royal Photographic Society. She gained LRPS in 2010 and ARPS in 2012. The ARPS is a panel of 15 images and her chosen subject was Modern Architecture. She had been photographing the emergence of a huge building project in Las Vegas



Tiles and Sky



Compassion

for the previous five years. Her statement of intent was as follows:

From Reality to Abstraction

I photograph modern buildings to explore the interplay between lines, shapes, planes and textures. As a building grows from inception to fruition images emerge and disappear again as the building evolves. I explore the tension and conflict between the permanence of the structures and the impermanence of the captured image, which depends on factors like time, viewpoint, light and weather.

Reflective surfaces in modern architecture provide a further dimension to creating interesting reflections and refractions, the first stage in reaching abstractions. I then go one step further to develop abstractions by applying creativity and imagination. The abstractions retain the intrinsic truth of the original whilst expanding the image to a creative standalone image.

My panel begins with three images taken from quirky viewpoints with creative intent, the next four explore distortion, reflection and refraction, before culminating in the final three which are pure abstraction.

At about the same time she applied successfully for AFIAP and also PPSA and was awarded PPSA at the San Francisco Conference

As she moved through the PSA and FIAP

Photos © **Barbara Jenkin, GMPSA/B, SPSA**

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Distinctions her interest and involvement in camera clubs increased. She was producing better work and achieving better results in club competitions. So she decided to move into judging by taking the judging course run by Western Counties Photographic



Butterflies and Ballerinas



Curves

Federation in the UK. This helped tremendously and she became more adept at being self-critical. Her first experience judging was at Wadebridge Camera Club in Cornwall, it went well and she discovered that she enjoyed the judging and feedback process. From Camera Club judging she moved on to International Exhibition Judging, her first one being the Great British Print Circuit.

Last year she took on PSA Interclub Creative competition and persuaded her club to Join PSA. Barbara says, “the members love the *PSA Journal* and enjoy the various interclub competitions. Despite being reluctant at the start once a club member gained a ribbon and the club was mentioned in the *Journal* they were hooked. Membership in PSA is certainly motivating.”

In her early days of photography, the main focus was architecture and landscape but entering exhibitions has led her into other areas. When trying a new genre, she always looks for a workshop and her first Fine Art Nude workshop was run by the Royal Photographic Society in 2013. She soon realized that photographing a body relies on the same elements as photographing a building, shape, form, lines, planes and light. Anything beyond that is creativity and dressing the scene. She came into portrait photography not long after attending another fine art nude workshop, one of the models decided that day that she did not want to do nude anymore so it was a portrait or nothing. It was her turn to shoot the portrait girl. Because most of the other participants wanted to shoot the nudes, she was able to work with this girl most of the day. She found enjoyment in doing portraits and developed her skills and experimenting with hats, wraps and pashminas as well as applying creativity in the computer.

Barbara’s interest in dance photography came from an inspiring ballet image by PSA member **Valerie Duncan, GMPSA/B**, and immediately knew it was an area she wanted to try. She asked a Bristol Photographer, Derwood Pamphilon if he could arrange a workshop. He agreed and Barbara and two others travelled to Bristol to try their hands at dance. She applied the same principles of composition and lighting which she already knew. She now began to develop skills in the area of dance and hired a large studio with enough room for leaping and movement. Next, she began to merge the two genres of fine art nude and dance.

In 2016 she applied for the first of PSA’s portfolio distinctions, for this she returned to her roots in architecture. This was her statement of intent for her winning portfolio *Lines, Curves & Shapes*.

Barbara Talks About Her Portfolios Lines, Curves & Shapes

“My panel is inspired by the emergence of a modern complex of hotels and commercial properties. It took over four years to complete, I was attracted to the different shapes and textures

and the interplay of lines, curves and reflections. As the complex emerged the patterns and images changed, some disappearing forever. The diversity of materials used added to the complexity of shape, texture and design. Each time I visit this complex I find new images and hidden vistas.”

In 2018 she progressed to SPSA with the subject of dance. This was her statement of intent for her portfolio *The Power of Dance*.

The Power of Dance

“My panel is inspired by dance and the emotions experienced and transmitted by the dancers. The dynamism and energy of dance are infectious and have the power to create joy and excitement for the viewer, and to elevate the spirit. The treatments I have used are intended to enhance and reflect the mood of the dance.

“My main motivating factors in my photography have been the pursuit of distinctions through PSA and FIAP, the amazing images I have been exposed to and my own desire to learn develop and push the boundaries. A desire to expand my creativity.

All of these factors have had an impact on my club involvement, I now mentor fellow members and enjoy sharing my expertise, I give presentations and judge regularly at clubs throughout Cornwall and the Southwest of England.

I cannot stress enough the interplay of pursuing distinctions, visiting exhibitions, studying catalogues and talking to like minded photographers. All of these factors have been vital to my development.”



Flame Dancer

Artists Statement



For me the world of photography is about creating images of both reality and beauty, it is about pushing the boundaries and realizing my vision. It is about expanding my horizons and developing my skills. I enjoy learning from experts in their field and also sharing new knowledge as I acquire it.

I believe that to create a good manipulated image the original must be well exposed and sharp, this then gives me total control over how the image will end, I can choose to soften and blur or retain the crispness of the original. I can adjust the saturation or brightness at will. It is all about options. I think the edges between art and photography are being blurred due to the powerful software that has been developed in recent years. The only limit for the photographer is their imagination and their ability to learn the software techniques

When I develop an image, my aim is to create an end product which pleases me aesthetically, I try not to follow trends slavishly but will often give a new idea a trial and see where I can take it. When I am inspired by an image, I see how I can adapt and make it my own.

I find that as my work evolves, I merge ideas and genres, often melding dance and fine art nude, and just as my early work with buildings I am slowly moving from Reality to Abstraction.

When I have a shoot arranged, I begin planning and the anticipation and excitement begins to build. I create a mental mood board and work out what I will need to achieve it. Although I plan meticulously, I am also open minded to the unexpected. When a model turned up with red hair instead of the brown hair, I was expecting I saw it as an opportunity and leapt to the challenge. As I progress through a shoot it can be a roller coaster of emotions, depending on the rapport I develop with the model. The first high comes when I begin to capture my vision (viewed on the back of the camera) once I have that I relax and work on developing my theme. At the end of a shoot I am usually buzzing with exhilaration despite being exhausted. The real moment of truth comes when I upload my images to the computer, relief as I see that I have achieved my goals, and sometimes surprise as I recognize that I have captured the X factor. That one image that stands out, the model's expression, the props, and the lighting all coming together to create magic.

Now the hard work begins, I feel energized to begin editing and often begin with use a well-practiced technique that I know will work. After the satisfaction of producing a good image I then move to the experimental stage and this is the most stimulation phase of all. Some of my best images have emerged from the random approach phase of editing.

When the editing is done, I experience a feeling of calm satisfaction and am energized by my creativity. Photoshop has allowed me to find and unleash my creativity. My advice to beginners is don't be afraid to try new genres, try new techniques and above all enjoy your photography. Be inspired and then inspire.



Aria Storm Girl



Wild Wood Dance

Technique

Firstly, may I say I am not overly technical, I learn what I need to know as I go along. I use a Nikon D850 and do use a variety of settings. I never travel without the handbook; I like to be able to look up things when I am stuck. My lens of choice when traveling is Nikkor® 28-300mm, a versatile all-purpose lens. However, I do sometimes use a wide-angle lens as well if exploring buildings.

For portraits I use Nikkor 80-200mm f2.8, usually in my studio where I have a lighting set up of up to five Bowens® flash heads. My main light is equipped with a beauty dish. I use a variety of backgrounds but often cut out my subjects and create a background specifically for them. I love using flowers as props and also hats and fabric drapes.

For me it is the magic which happens in the computer that sets the mood of the portrait. I use Portrait Professional® software which is very versatile and it even allows the photographer the adjust the model's make up. This is helpful during a shoot because whatever colour lipstick the girl is wearing, I know I can change it. I do a lot of thinking and planning before a shoot and usually have a good idea of what my final result will be. I also use Nik® software when producing monochrome images.

For dance photography I use Nikkor 24 -70 f2.8. I have to hire a larger studio and usually hire one with a huge white infinity wall. This is painted white so again thought has to go into the planning. Often when working on dance images I use Topaz® software, particularly Impression® 2. I make three layers of my image after adjusting the levels, layer 1 I cut out the dancer using Creative Cloud. The second layer I apply Impression 2. I then look at the effect of putting layer 1 on top of layer 2, it is now the random approach comes in, I try different



Walk in the Painting

layer styles and layer attributes, I often use hard light if I want an edgy image or screen if I want a gentle result. Basically, I try out different things like altering the saturation or the brightness or the blur. Recently I have also started to make and use my own brushes and to dabble in painting. In the area of dance photography, I am always looking for new props and after seeing dancers use rose petals in a dance on TV, I sourced thousands of silk rose petals from Amazon, this resulted in much fun and laughter when I used them and some great images which have done well in International salons. My most recent acquisition is butterfly wings, these work well and give a sense of movement as the ballerina poses, combine these with petals for a further leap into creativity. ■



Dynamic Butterfly



Aria in Limelight



Les Sylphides



Nova Scotia

The Sea Bound Coast

Lunenburg

By Viki Gaul,
APSA, PPSA

We humans are curious by nature, and one of the ways we seek to satisfy our curiosity, is to travel and experience different locations and cultures. Some of us seek to make records of our experiences by making beautiful photographs of our travels to share with family and friends, and some of us make photographs hoping to capture images that will serve as entries in International Exhibitions of Photography.

Experienced travel photographers pay attention to many details when making their travel itinerary. Seasonal colors, annual events and festivals, famous

landmarks and available time, all play a role in the planning. Using the Internet, contacting local tourism departments, and articles such as this, are some of the ways to gather information. The availability of seasonal information, sunrise and sunset times make the game of travel photography much easier. Talking one-on-one with people who live in the area, or have visited the area, is yet another source not to be dismissed. Not only does it add to the number of tripod holes to look for, it can add information about the ways to enjoy a region's culture, and local food experiences.

If you've ever considered adding the province of Nova Scotia to your "bucket list," I can personally vouch for both the photographic opportunities and the local fare, "Lobster anyone?"

Just think about the possibilities! You have probably admired many beautiful captures taken in the quaint little village of Peggy's Cove, home to one of the most famous lighthouses worldwide. A famous geological wonder of Nova Scotia is the Bay of Fundy. Along its shores, you'll witness the highest tides in the world, go whale watching, arrange a picnic lunch on the ocean floor, and maybe even find a few pieces of local agate or amethyst. The shores along the Atlantic coast of the province are lined with fishing communities and towns. Depending on the timing of your visit you might find wharves stacked high with



Gull Taking Off

lobster gear, fishing fleets ready for the high seas, or witness our famous 4-masted schooner, the Bluenose, in full regalia. And did you ever dare to dream about world famous seafood served from the finest restaurants and roadside diners throughout your travels? Seafood chowder for lunch will suffice you, only 'til you think about where you'll stop for supper and what scrumptious dish you might choose. Oh, the seafood choices!

This article could go on for ages, trying to explain the different seasons and what your expectations should be from each of them. It would be remiss, not to mention the weather. Take a look at the map and be aware of the amount of Atlantic coastline that plays an important role in the daily forecast. Be prepared for all kinds of weather including fog and rain, because it will determine what you accomplish daily in the itinerary below.

For the purpose of this exercise we are going to assume you will arrive by air, during the summer months, when all the parks, the hotels and restaurants are open, in anticipation of summer travellers just like you. An 8-day itinerary follows. Do some research on each of the areas mentioned and investigate annual festivals and events that might coincide with your dates. Look at websites, for local pictures of lighthouses, historic landmarks and hiking trails and anything else that might be of interest to you, or your travel companion(s). Note that this itinerary includes but a portion of this beautiful Canadian Province, so before your planning is complete you might be persuaded to add enough time to drive the famous 'Cabot Trail' of Cape Breton, discover the geology of the Five Islands Provincial Park and maybe take a side trip to Prince Edward Island, via the 'Confederation Bridge'. So let's get started!



Yarmouth Lobster Boat

Day 1—Land at the Halifax International Airport 30 minutes from the port city of Halifax. Rent a car and drive to the city, check into a hotel and spend the rest of the day seeing the sights. Check out historic Citadel Hill, the Maritime Museum of the Atlantic and enjoy your first seafood dinner after a walk on the waterfront.

Day 2—Drive to Peggy's Cove, and scout out the area. The lighthouse is of course the biggest draw to the Cove, but the fish shacks, the wharf and the boats are also a great part of the visual experience. Drive on to visit the Aspetogan Peninsula and the wharves of that community. Then on to Mahone Bay, to experience the beauty of the little town, the famous scene of the three churches, and the harbour, dotted with sailboats. The annual Wooden Boat Festival is



**Viki Gaul,
APSA, PPSA**



Rope and Buoy

Photos © Viki Gaul,
APSA, PPSA

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Deer with Tongue Out

packed with lots of fun. If you are lucky the waters will be still, offering wonderful reflections of the boats in the harbor. Ten minutes west you'll find the quaint artists' haven called Blue Rocks and then on to Lunenburg, home to world famous ship builders throughout history. Visit the Fisheries Museum, right on the Wharf, and if you are lucky, the pride of Nova Scotia, The Bluenose, might be in the harbor. Check in to your room and decide which of the restaurants to visit for another lovely seafood feast.

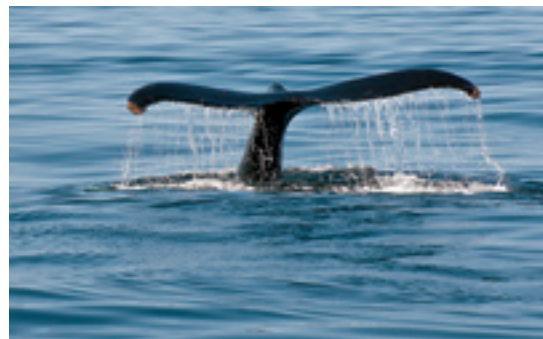
Day 3—In the morning, stroll through the town and along the waterfront. Or you might want to see the sights sitting in a horse drawn carriage. Lunenburg features homes with what is known as the 'Lunenburg Bump' (a dormer above the front door). Each one

is unique to the house or building, making for interesting sights at every turn. When you arrive and when you leave, you should check the scene from across the harbor. Shots of the town with its iconic red buildings are a photographic 'must do.' Say your goodbyes to Lunenburg and drive west. There are numerous white sand beaches along the South Shore of Nova Scotia. If you want to add a stroll on one, as part of the vacation aspect of your trip, the easiest one to access is at Summerville Center where you park and walk a short boardwalk to the beach. Our beaches are our best kept secrets. It won't take long to figure out why Nova Scotia is nicknamed "Canada's Ocean Playground." Okay, wipe the sand off your feet and get back in the car. You are headed for Barrington or more specifically Clark's Harbor. This is where you'll find the biggest concentration of wharves and fishing boats. Just off in the distance you'll sight the tallest lighthouse in the province, 101 feet. When you leave the island, calculate your time and take a side trip to the Pubnicos for more wharves and fishing communities. From here you can drive to Yarmouth and make a sunset visit to the scenic Cape Forchu Lighthouse before you retire. When planning, you might want to check out the Yarmouth to Portland Ferry Service, which could give you an alternative arrival and departure location by car.

Day 4—Today's adventure, will require an early rise and shine. Drive east through the French Shore of Nova Scotia. The Acadian fishing villages of St. Anne's, Meteghan, Saulnierville and Church Point. You'll discover a busy shipyard, and be amazed at the size and character of charming old churches, open for public viewing. Eglise Sainte-Marie, is one of the largest and tallest wooden structures in North America. Ready for more seafood? Today's adventure will also bring you east to Digby, home of the world-famous scallop dragger fleet. In September it is also the location of the Wharf Rat Rally, and because of the crowds, you will need to know this ahead of time. Now you are off to the historic sites of Annapolis Royal, the 1st permanent European settlement in North America (1605). Here you will find the grounds of Fort Anne, and the renowned Historic Gardens, a 17-acre horticultural paradise. A short drive from the town you can visit Port Royal National Historic Site, the Habitation. Annapolis Royal is full of historic bed and breakfast accommodations sure to tickle your fancy.



Buoys in the Paint Shop



Humpback Tail on the Bay of Fundy

Day 5—In the morning finish the locations described above and then let the day take you up the valley through some of the finest agricultural land anywhere. You'll see beautiful orchards and crops of every description as well as dairy farms, beef and chicken farms, and lovely old farmhouses. Being mindful of the Bay of Fundy tide times you will make your way over the north mountain to Hall's Harbour for the lowest tide, either today or tomorrow morning. This is where the highest tides in the world are best understood. The evidence is found by witnessing the high-water mark on the wharf, at the same time that there is no water left in the harbour. Amazing! Make your way to the Wolfville area. Majestic Bed and Breakfast accommodations are plentiful in Wolfville and surrounding area. Enjoy the beautiful view of Cape Blomidon across the Minas Basin, and maybe visit a vineyard/eatery to sample locally produced wines and foods. Maybe take a stroll on the dykes, established by the Acadians in the late 17th and early 18th centuries.

Day 6—Check the tide times and make the trip to Hall's Harbour if that was not accomplished yesterday, and spend the rest of the day investigating local Wineries, Vineyards, and the gorgeous grounds of The Land of Evangeline. Check your travel time with the annual migration of shore birds that prepare themselves for the long flight south on the shores of the Minas Basin. The flight patterns are a sight to behold. Now you are off again to the city of Halifax to spend the night, or you might choose a location closer to Peggy's Cove. Yes, you already went there, but you will want another chance with different conditions. Let's hope for the perfect light with lovely clouds and a good amount of surf for those iconic waves splashing on the rocks. (Frankly, this photographer is still waiting

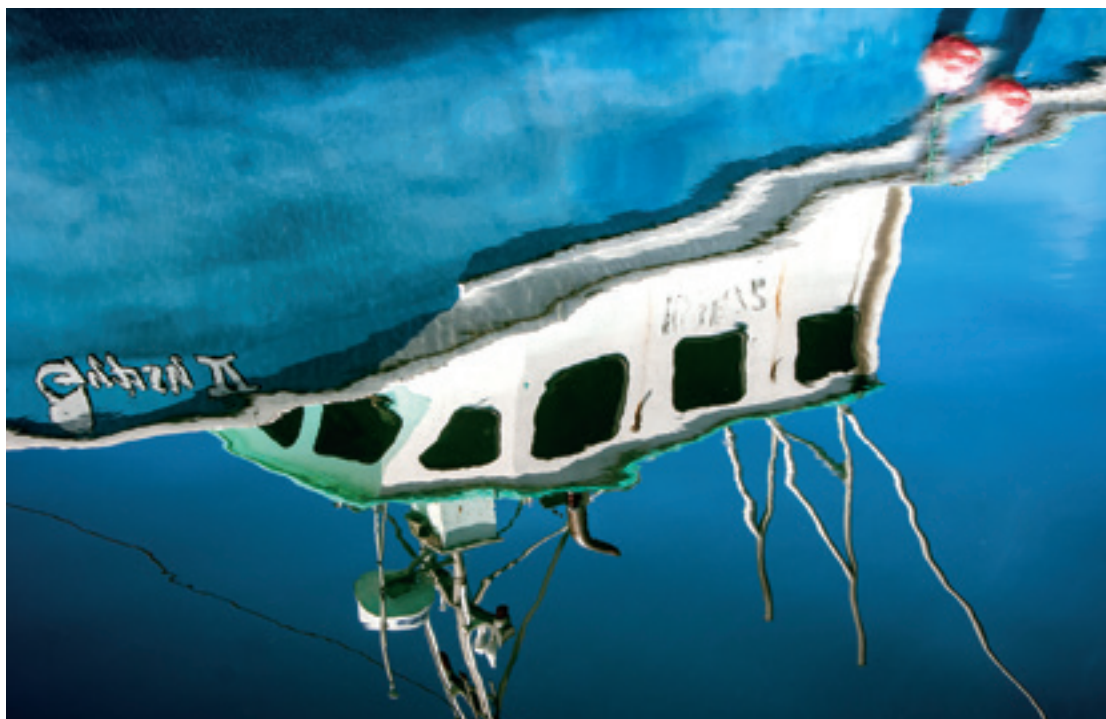
to make that shot and I live only two hours away!) Be there for morning light...come on, you can do it.

Day 7—Sunrise at Peggy's Cove and the choosing is up to you. Will you shoot from a distance, or will you be up close? Are there puddles to reflect the lighthouse in? Will you shoot images from the wharf as well? Will you take the harbour cruise? There are so many choices! Then make your way back to the city and choose where you can experience one last meal, consisting of the finest seafood anywhere. Maybe you'll find some entertainment, and relax in style. Your week has expired and tomorrow you fly home with your memory cards full of wonderful Nova Scotia images.

Day 8—Rise and shine! Pack your bags.... Arrive at the airport in time for your flight, or if you've managed to plan further time, you will drive past the airport and do another loop of Nova Scotia that includes the magical highlands of Cape Breton with a side trip to the beautiful province of Prince Edward Island.

There are a lot of possibilities. How you decide to visit Nova Scotia is up to you and the experience you have depends on the amount of homework you do ahead of time, and the type of adventure you desire. Will it be just about making images, or will there be a vacation aspect to it? And one other condition applies as well. Actually, consider this your warning! The amount of stops you will be able to make in a day will depend entirely on how many conversations you strike up with local fishermen along the way. Nova Scotians love to tell stories, which are vivid and lengthy. Be wary of all the conversations that start with "Long story short!"

Enjoy your planning and enjoy your travels, wherever they take you. ■



Gypsy V Reflection

PSA Photo Fun Adventure Yellowstone in Winter 2019

By J.R. Schnelzer,
APSA, EPSA

On a 17 degree below zero morning on January 14, 2019 a hardy group of 18 PSA members headed out in snow coaches with our photographic guides John Gerlach and Barbara Eddy, along with the PSA representatives **John Davis, HonPSA, MPSA, and J.R. Schnelzer, APSA, EPSA**, who coordinated and assisted John and Barbara. The excited group was hoping to capture some of the amazing winter scenery of this very first national park in the United States, and maybe some images of its special wildlife. We began earlier that week with some explanation and clarification regarding the government shut down and its effect on our proposed trip, but we were quickly reassured that Yellowstone would be open. All of the concessionaires chipped in to keep many of the roadways open and passable, and restrooms stocked, so with their help we proceeded into the world of white.

We traveled through the park in two types of vehicles. One had tracks on the rear and skis on the front and the other vehicles had extremely large tires with low tire pressure so as to travel over the snow. We had a small amount of room with all of us bundled up and our photo gear, but it made for a jovial group of fellow photographers. Our initial group was split into two, with nine people and one of our tour leaders in each vehicle.

Our first stop was near the Fountain Paint Pots where the landscape took on a surreal appearance with heavy frost hung on everything, and where the bobby-sox trees and Tangle Creek became the background for some stunning images. Later that day we stopped at Grand Prismatic and the

Midway Geyser Basin. Because it was such a pristine day and the sky a clear azure blue we headed to Old Faithful. John and Barbara indicated this was very special as for the past several years they had not seen Old Faithful with a blue sky. We eventually returned to our base in West Yellowstone as the sun disappeared. The next day snow was predicted so our plans were to head to Hayden Valley to see what wildlife might be posing for portraits. There we found Trumpeter Swans feeding in the ice-covered Yellowstone River and some Barrows Goldeneyes. Along with the swans and bison we were given a perfect opportunity to photograph a red fox, who had just been in a death fight with an ermine, who lost. Even a coyote made an appearance.

The following days brought clouds and snow but we were fortunate enough to observe Steamboat Geyser in its steam phase, which is the largest geyser in the world. Other distinct photographic opportunities were Gibbons Falls, Upper Yellowstone Falls and Firehole Falls. Then the following day we headed to Norris Geyser Basin to photograph this amazing geo-thermal area. On our last full day we traveled to Mammoth which provided wonderful photographic stops at Undine

Photos J.R. Schnelzer,
APSA, EPSA



Grey wolf sleeping



Artists Point



Tangle Creek 3

Falls, Paulette Springs as well as a creek with green algae streaming in it and a backdrop of the grays and whites of the Yellowstone landscape in winter.

We concluded our Fun Adventure with a morning photo shoot of bears and wolves at the Grizzly Bear and Wolf Discovery Center, providing a close up look at these magnificent animals, after which we all headed home with great images and happy memories.

PSA has been slowly offering these special Photo Fun Adventures with the idea that small groups of PSA members can reinforce the excitement and special experiences. There are many more being planned so please keep looking at the website and *PSA Journal* as these adventures fill up very quickly. Having professional photography instructors brings our members closer to how and why we photograph. PSA would like to thank both John and Barbara for making this such a special event.

If you would like to experience this trip on your own you can contact John Gerlach and Barbara Eddy at www.gerlachnaturephoto.com. ■



Grizzly bear



Wolf yawn



PSA members © John Gerlach



Red fox

New ROPA Distinctions Awarded

By
Gerald H. Emmerich, Jr.,
HonFPSA, GMPSA/B,
ROPA Director
ropa-director@psa-photo.org

There were 133 new Recognition of Photographic Achievement (ROPA) distinctions awarded during the October, November, December, 2018 quarter, including one Grand Master Platinum (GMPSA/P), one Grand Master Gold (GMPSA/G), two Grand Master Bronze (GMPSA/B), four Grand Master (GMPSA), four Master 2 (MPSA2), nine Master (MPSA), 38 Excellence (EPSA), 39 Proficiency (PPSA), and 35 Qualified (QPSA) distinction awards.

Two new ROPA distinctions were created during calendar year 2018. We began accepting applications for the new Qualified (QPSA) distinction on February 5. Instead of needing a minimum of 288 acceptances for this new first level ROPA distinction, PSA-member exhibitors are now able to apply for the QPSA distinction with as few as 54 acceptances, as documented in Star Ratings certificates issued by PSA Division Star Ratings Directors. A total of 148 QPSA distinctions were awarded between February 5 and December 31, 2018.

We also began accepting applications for the new "Master 2" (MPSA2) distinction on August 1. The MPSA2 distinction requires a minimum of 2,250 acceptances, as documented in Star Ratings certificates issued by PSA Division Star Ratings Directors, for this new ROPA distinction mid-way between the Master and Grand Master distinctions. A total of 10 MPSA2 distinctions were awarded between August 1 and December 31, 2018.

The recipients of the 133 ROPA distinctions awarded this quarter, along with their country of residence and previous ROPA distinction, if any, are listed below. Also, the photos of each these ROPA distinction recipients were published on the ROPA page of the PSA Website in January, 2019 and will remain on the Website through December, 2019.

Grand Master Platinum Level (GMPSA/P)

Requires a minimum 11,000 acceptances
Phillip Kwan, GMPSA/G, GPSA, Canada

Grand Master Gold Level (GMPSA/G)

Requires a minimum 9,000 acceptances
Giap Chiu Teo, GMPSA/S, SPSA, Singapore

Grand Master Bronze Level (GMPSA/B)

Requires a minimum 5,000 acceptances
Valerie Duncan, GMPSA, England
Dre Van Mensel, GMPSA, Belgium

Grand Master (GMPSA)

Requires a minimum 3,000 acceptances
Jinghui Chen, MPSA, China

Koon Nam Cheung, MPSA2, Hong Kong
Waranun Chutchawantipakorn, EPSA, Thailand
Kam Chiu Tam, MPSA, Canada

Master 2 (MPSA2)

Requires a minimum 2,250 acceptances
Hoi Yan Fong, MPSA, Hong Kong
Vicki Moritz, MPSA, Australia
Lajos Nagy, MPSA, Romania
Kwok Kei Daniel Tse, MPSA, Hong Kong

Master (MPSA)

Requires a minimum 1,500 acceptances
Suman Bhattacharyya, ARPS, EFIAP/b, India
Rajdeep Biswas, India
Jiajun Chai, EPSA, China
Lewis Ka Yin Choi, EPSA, Hong Kong
Li Fang, EPSA, China
Yeokkian Koh, EPSA, Malaysia
David Laronde, APSA, EPSA, SPSA, Canada
Saibal Mondal, EPSA, India
Lung-Tsai Wang, EPSA, Taiwan

Excellence (EPSA)

Requires a minimum 700 acceptances
Xiping An, PPSA, China
Pandula Bandara, PPSA, Sri Lanka
Jean Boulanger, France
Xiaoqing Chen, PPSA, China
Ratnajit Choudhury, PPSA, India
Vincent Cochain, PPSA, Belgium
Janos Eifert, PPSA, Hungary
Nadia Filiaggi, PPSA, Australia
Pinki Ghosh Guha, India
Wee-Seng Goh, PPSA, Singapore
Brian Grant, PPSA, USA
Ka Wun Ho, PPSA, Macau
Karl Hokanson, PPSA, USA
Haiyan Huang, PPSA, China
Vladimir Jovanovski, PPSA, Macedonia
Yeokkian Koh, PPSA, Malaysia
Chen Lanfeng, China
Hon-Kwong Lee, PPSA, Hong Kong
Soon Seng Leong, PPSA, Malaysia
Suet Kwan Noel Li, PPSA, Hong Kong
Xunlei Li, PPSA, China
Fengying Long, PPSA, China
Wenjie Luo, China
Andrea Maina, PPSA, Italy
Alain Marchand, PPSA, BPSA, Switzerland
Man Chung Patrick Pang, PPSA, Hong Kong
David Price, PPSA, England
Chin Foo See, PPSA, Singapore
Lai Sing Sham, PPSA, Hong Kong
Ann Smallegange, PPSA, Australia

João Taborda, PPSA, SPSA, Portugal
Chan Jeong Tam, PPSA, Macau
Chun Choi Tang, PPSA, Hong Kong
Khaing Sandar Tin, PPSA, Singapore
Stephen Wong Tze Kim, PPSA, Malaysia
Loretta Yat Wong, PPSA, Hong Kong
Hongbing Ye, PPSA, China
Jurong Yu, PPSA, China

Proficiency (PPSA)

Requires a minimum 288 acceptances

Najat Al farsani, Bahrain
Rachel Algom, Israel
Xiping An, China
Boštjan Banfi, Slovenia
Koshal Basu, India
Digwas Bellemene, India
Krishna Bhat, India
Genadi Brodsky, QPSA, Israel
Siew Thong Chu, Malaysia
Dawn Currie, QPSA, USA
Ashok Kumar Das, India
Mayukh Das, India
Daduan Deng, APSA, SPSA, China
Clinton Fitch, QPSA, USA
Sara Gabriëls, Belgium
Narendu Ghosh, India
Kwee-See Goh, Singapore
Lina Gunawan, QPSA, Indonesia
Cho Mar Htun, QPSA, Myanmar
Deying Huang, China
Yi Huang, China
Mahalingaraju Kagi, India
Frank Kolver, Australia
Hon Foo Lai, QPSA, Malaysia
Lyndall Lazar, Australia
Karen Leonard, USA
Soon Seng Leong, Malaysia
Chunling Li, China
Yun Lin, China
Beimeng Liu, China
Fengying Long, China
Ivan Miksik, Czech Republic
Sau Fong Neo, Malaysia
David Rowlands, Australia
Manasi Roy, India
Helen Rushton, QPSA, Australia
Dr Manab Kumar Santra, India
Danlei Ye, Canada
Shreenivas Yenni, India

Qualified (QPSA)

Requires a minimum 54 acceptances

Mery Bingle, Indonesia
Angela Bonner, Wales
Sanjay Bose, India
Grace Bryant, Australia
Saswata Chandra, India
Santosh Das, Nepal

Jan Ekstrom, Finland
Markus Gunawan, Indonesia
Graham Harris, Australia
Andrew Hersom, England
Dennis Hill, Australia
Margaret Jones, Wales
Manoj Kumar, United Arab Emirates
Myo Min Kyaw, Myanmar
Roby Lazar, Australia
Dirk-Olaf Leimann, Belgium
Valentino Danny Lumanto, Indonesia
Tracey Lund, England
Ray Mandra, USA
Alexandre Marchand, Belgium
Suresh Meenakshisundaram, Oman
Herman Morrison, Indonesia
Hema Narayanan, India
Handi Nugraha, Indonesia
Donna Osborne, USA
Christina Robinson, Australia
Hassan Thabet Sadek, Qatar
Subho Saha, India
Aris Sanjaya, Indonesia
Elisabeth Chintia Siayanti, Indonesia
Kim-Pheng Sim, Singapore
Earl Snoga, Australia
Martha Suherman, Indonesia
Alec Trusler, Australia
Afrinaldi Zulhen, Indonesia

ROPA Fourth Quarter Highlights

Two very special ROPA distinctions were awarded during the quarter. **Phillip Kwan, GMPSA/G, GPSA**, from Canada, is only the second member-exhibitor to receive the Grand Master Platinum level (GMPSA/P) distinction, which requires a minimum 11,000 acceptances in PSA-recognized international exhibitions. **Giap Chiu Teo, GMPSA/S, SPSA**, from Singapore, is only the third exhibitor to receive the GMPSA Gold level distinction, which requires a minimum 9,000 acceptances in PSA-recognized exhibitions.

Perhaps the most noteworthy highlight is the dramatic increase in the number of ROPA distinctions awarded in 2018. A total of 460 distinctions were awarded between January 1 and December 31, 2018, far surpassing the previous record of 173 distinctions awarded in 2015. In fact, the 460 distinctions awarded in 2018 exceeds the 422 distinctions awarded in 2015 (173 distinctions awarded), 2016 (111), and 2017 (138) combined. In addition, a new record of distinctions awarded in any single month was set during the quarter, with 63 distinctions awarded in December, 2018.

For information on applying for a ROPA distinction, please visit the ROPA page on the PSA website at <https://psa-photo.org/index.php?stars-and-ropa>. ■

DIVISION NEWS, ACTIVITIES AND ANNOUNCEMENTS

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

Abbreviations used in these columns (no periods after letters):

CC = Camera Club
PA = Photographic Association
PS = Photo Society
PC = Photo Club
PG = Photo Guild
PGr = Photo Group
(All others spelled out)

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

Projected Image (PID)

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

New PID Monochrome Star Ratings Directors

The PID transferred to online Star



David Price, EPSA



Graham Harris, QPSA

Ratings application submission in 2017. Several PID Star Ratings Directors process the applications, each director with a specific responsibility in either the Color Star track or the Mono Star track. Recently two Mono Star Ratings Directors have been added: **David Price, EPSA**, from Cockermouth, United Kingdom, and **Graham Harris, QPSA**,

from Centenary Heights, Queensland, Australia. Many thanks go to PID Star Ratings Director **Jenni Horsnell, GMPSA**, from Wagga Wagga, New South Wales, Australia for her support in training these new PID Star Ratings Directors.

PID Interclub Round One Results

Eight PSA-member clubs entered the PID Interclub Competition for the first time this competition year. The clubs participating for 2018-19 are from: Australia, Belgium, Canada, England, Gibraltar, India, Ireland, Poland, Sweden, and the USA.

The first Round of the 2018-19 competition was judged in November. The following clubs had the top three scores in each of the five Groups, A through E. Ties are included.

Group A

Green Briar Camera Club, IL 73
Forest Grove Camera Club, OR 72
Mt. Baker Camera Club, WA 72
Greater Lynn Photographic Association, MA 71

Group B

Stella Polaris Photo Group, Sweden 75
Boston Camera Club, MA 68
Palmerstown Camera Club, Ireland 68
Hoylake Photographic Society, UK 67
Schaumburg Area Photographic Society, IL 67

Group C

Synergy, UK 74
North Shore Camera Club, IL 70
Boise Camera Club, ID 69

Group D

Simsbury Camera Club, CT 70
Unlimited Vision Photo Club, WI 67
Victoria Camera Club, BC 66

Group E

An Tain Photographic Group, Ireland 64

Belmont 16s Photography Club, Australia 64
Full Frame Photo Club, India 58
Lehigh Valley Photography Club, PA 58
Norths Photographic Society, Australia 57
Tulsa Area Photographic Society, OK 57

The complete club standings can be seen at: <http://psa-photo.org/index.php?2018-19-pid-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 Best of Show in each Group were:

Group A, *Sierra Fall*, Tad Hetu, Forest Grove Camera Club

Group B, *Roy Birger 2*, Roald Synnevag, MPSA, GPSA, Stella Polaris Photo Club

Group C, *The Bite*, Lynne Greenup, Puget Sound Camera Club

Group D, *Spectacular*, Bruce Metzger, Simsbury Camera Club

Group E, *The Flock Returns*, C R Sathayanarayana, Full Frame Photo Club

A slide show of all the images that received Awards can be seen at: <http://psa-photo.org/index.php?2018-19-pid-ic-round-1>



Roy Birger 2 © Roald Synnevag, MPSA, GPSA

New PID Interclub Competition Director



Following Round One, **Pamela Liu** became the Assistant Director for the PID Interclub Competition and after January she became the Interclub Competition Director. Pamela has excellent skills and knows a lot about technology and the competition process. The PID is delighted that she is joining the volunteer team. Pamela is also the Photo Travel Division Newsletter Editor.

New PID Individual Portrait Competition Director



The PID Individual Portrait Competition has a new Director, **Barbara Jenkin, GMPSA/B, SPSA, EFIAP/g**, from Redruth, Cornwall, England. Barbara has been the Director of the

PID Creative Interclub Competition and has now added a second PID competition to her volunteer efforts.

The PID Individual Portrait Competition has three skill levels, A, B and C; and three Rounds closing December 3, February 11, and April 15, as well as an End-of-Year Competition. For more information: <https://psa-photo.org/index.php?divisions-pid-individual-portrait-competition>.

PID Individual Portrait Competition Round One Results

Round Three Closes April 15

The PID Individual Portrait Competition is exclusively for images of humans, including tasteful nudes. Thirteen PSA members joined this competition for the first time for the 2018-19 competition year. The competition has three skill groups (A though C) and the judging for Round One was completed in December. Angela Thompson CPAGB, BPE3*; **Bill Hall AFIAP, DPAGB, ABPE**; and Barry Thompson LRPS, CPAGB, BPE3* were the Round One judges. The following are the results:

Group A (Masters)

First: *Platts*, **Pauline Pentony**
Second: *Witchy*, **Ovi Pop**
Third: *Beauty*, **Pauline Pentony**



Platts © **Pauline Pentony**

Best Indoor, *Painted Carla*, **Barbara Jenkin, GMPSA/B, SPSA**

Best Mono: *Durga Puja*, **Suniel Marathe, MPSA**

Best Environmental: *Revolutionary*, **Gary Potts, APSA, GMPSA, SPSA**

Best Male: *Hung Dang*, **Vando Vy**

Best Female, *Star Maiden*, **Cyril Boyd, PPSA**

Judges Choice: *Smile*, **Teo Ngee-chye**

Judges Choice: *Happy Smile*,

Teo Yong-kang

Judges Choice: *John-Kit Carson's Great Grandson*, **Debi Boucher**

HM: *Carey in Black*, **Gary Potts, APSA, GMPSA, SPSA**

HM: *Edwardian Gent*, **Ian Ledgard, GMPSA**

HM: *Favour*, **Adrian Lines, SPSA**

Group B (Intermediate)

First: *Angelica*, **Reg Clark**

Second: *Beautiful Eyes*, **Wong Beow Leng**

Third: *Skeleton Hand*, **Robert Millin, MPSA, SPSA**

Best Studio: *Beauty Sheila*, **Sim Kim Pheng**

Best Environmental: *Lady in the Alcove*, **Robert Millin, MPSA, SPSA**



Angelica © **Reg Clark**

Best Male: *The Smile*, **Sanjay Bose, QPSA**

Best Mono: *Wear a New Hat*,

Goh Kwee See

Best Female: *Lovely Gina*, **Sim Kim**

Pheng

Best Child: *Charming*, **Woon-Beng Ong**

Judge's Choice: *Bitter*, **Marie March**

Judge's Choice: *Chels Kim*, **Thanh Lam, PPSA**

Judge's Choice: *Golden Hair*,

Wong Beow Leng

HM: *Confrontation*, **Reg Clark**

HM: *Dancer*, **James Mahon, PPSA**

HM: *Lady in Gold*, **Goh Kwee See**

HM: *Only the Wind*, **Janos Demeter, PPSA**

Group C (First time & Beginners)

First: *Why Me*, **Bobbie Ray**

Second: *Barclays Bank Manager*, **Alan Young, PPSA**

Third: *Viking*, **Petri Damsten, EPSA, BPSA**

Best Male: *Future Ahead*, **Petri Damsten, EPSA, BPSA**

Best Female: *Awakening*, **Paul Dipankar**

Best Studio: *Goth Romance*, **Gwynfryn Jones**

Best Mono: *The Cantortionist*, **Gwynfryn Jones**

Best Environmental: *Coloured*, **Prosenjit Das, QPSA**

Judges Choice: *Lost Friendship*, **Wendy Allard**

Judges Choice: *Win Elliston Age 103*, **Peter Elliston**

Judges Choice: *Headlines*, **Steve Estill, PPSA**

HM: *The Puppeteer*, **Paul Dipankar**

HM: *Lovely Lady*, **Peter Lee**

HM: *Ice*, **Steve Estill, PPSA**

For competition information: <https://psa-photo.org/index.php?divisions-pid-individual-portrait-competition>. To register and submit your images: <https://psa-photo.org/pid/ipc/>. The Round Three images, two per entrant, are due by April 15!



Why Me © **Bobbie Ray**

Pictorial Print (PPD)

Sharon Prislipsky, Editor,
journal-asst-managing-editor@psa-photo.org

Permanent Print Collection

Did you know that Joseph Rosenthal's Pulitzer Prize winning photograph, *Flag Raising on Iwo Jima* is in the PSA Permanent Print Collection? It is an unsigned, 20"x16" sepia toned silver gelatin print believed to have been made from the original negative. No one is certain who donated this print to PSA but we should all know that it is an important part of photographic history. And PSA is an important player in preserving photographic history for generations of photographers to come.

The Permanent Print Collection includes more than 4,000 vintage and contemporary photographic prints which have been donated to the Society since the mid-1940s. The prints are being archived, cataloged, documented, appraised, logged into a database, professionally scanned, and preserved in appropriate storage.

Going forward, all prints that are awarded medals in PSA sanctioned exhibitions will be eligible for the Print of the Year competition. Winners of POY may have their prints included in the Permanent Print Collection. Imagine your print being preserved as part of this esteemed collection! But wait... your print will never be there if you don't enter print competitions.

Each month there are anywhere from two to six print exhibitions offered. These are listed on the PSA website with links to the competition websites. Anyone who loves photographic prints and print making should check them out.

Print of the Month

The Print of the Month (POM) is a monthly print contest open to all PSA members. Because it is listed as a competition, many members do not understand that it also offers an opportunity for members to have their prints critiqued by a qualified print judge as well as to evaluate their skills alongside other photographers of similar ability. Regular participation in POM provides members with valuable

information regarding what judges look for in prints and how they can improve their photography.

There are two levels in both the color and monochrome sections of POM. New members can enter Color Print and Monochrome Print. As skills improve and they become top scorers at that level they may move up to Star Color and Star Monochrome. There the competition is tougher, but the feedback from the judges is just as valuable. The POM is also published in the *PSA Journal*. So, do not overlook this learning opportunity offered by the Pictorial Print Division.

Upcoming Deadlines

Photo Book Essay Contest

Deadline—August 3

Portfolio Assessment Session 2 will likely be held in April. Watch the website for future announcements.

Nature (ND)

Michael Di Stefano, APSA, Editor
madmanmiked@hotmail.com

First Round Nature Division Digital InterClub Competition (Class B)

The competition was conducted by Delaware Photographic Society. The Competition Chairman was **Susan Peter**, with assistance from **John Powell**, Gary Altoonian, and John Peter. The judges were **Jerry am Ende**, Steven Berkowitz, Don Pivonka.

There were entries from 40 Clubs.

Club	Rank	Total
North Sydney Leagues PS	1 st	68
Full Frame PC	2 nd	66
Chinese American		
P Academy	2 nd	66
Charlotte CC	3 rd	65
Shutter Bugs Creative		
Forum	3 rd	65
Sun City PC		64
Tacoma PS		63
Vienna PS		63
Sun Lakes CC		63
PC of Beaufort		61
Cape Fear CC		60
South Jersey CC		60
Unlimited Vision PC		59
Belmount 16s PC		59
Nashoba Valley PC		59
Stella Polaris PG		57

Suncoast CC	56
South Shore CC	56
PS of Chattanooga	56
CC of Oxford Greens	56
Pikes Peak CC	54
Houston CC	54
F/67 CC	54
Duluth Superior CC	53
Image Makers CC	53
Loveland PS	53
Coastal Carolina CC	53
Gibraltar Digital PC	53
Wirral 20 PC	53
Oklahoma CC	52
Kitsap PG	52
Berks PS	51
Midland CC	50
Assebet Valley CC	49
Evergreen CC of Colorado	48
PS of Wojincz Fotum	48
Quinebaug Valley PC	47
Western Reserve PS	46
Tulsa Area PS	45
Tri State PS	44

Winners of Individual Awards of Merit Title, Maker, Club

Atlantic Puffin, Anastasia Tompkins,
Charlotte CC
Bluebird Courtship, Kathrin Swoboda,
Vienna PS
Wait For Me, Kathrin Swoboda,
Vienna PS
Battling Marbled Godwits, Lynn Long,
PC of Beaufort
Family Dust Bath, Vijay Rawale,
Full Frame PC

Honorable Mention Winners Title, Maker, Club

Jumping Spider, George Williams
Oklahoma CC
Morning Jewel, Tom Stoeri, Berks PS
Night Herons Crab Supper, Marilyn
Holloway, Houston CC
Tossing My Fish, Dan Suckow,
Tacoma PS
Tracks in the Snow, Bud Harris,
Tacoma PS
Catch Me If You Can, Jim Howard,
Charlotte CC
Booted Rackettail 4, Patricia Walsh, South
Shore CC
Masked Weaver, Patricia Walsh,
South Shore CC
Linville Gorge, Bob Thurston,
Cape Fear CC
Somewhere Over The Rainbow,
Donna Bourdon, PS of Chattanooga

Weeble Wobble But They Don't Fall Down, Donna Bourdon, PS of Chattanooga

Long Tongue Bat, Glenn Rudd, Sun City PC

Perito Moreno Patagonia, Bernard Hershenberg, South Jersey CC

Bonelli With Dinner, Kerry Boytell, North Sydney Leagues PS

Living In Harmony, Jocelyn Edwards, North Sydney Leagues PS

King Mating, Biju Varghese T K, Shutter Bugs Creative Forum

Morning Catch, Yonggang Feng, Chinese American P Academy

Golden Wave, Leah Xu,

Chinese American P Academy

Black Rhino DuoFront M, Arne B ergo, EPSA, Stella Polaris PG

Please note that any individual award titles may not be used in any future PSA Nature Division Interclub Contest. Please remember that strong nature stories usually score higher. Also, although not a reason for DQ, most judges see frames as a distraction and are usually scored lower.

Mike McNeill, APSA, EPSA

Director Nature Interclub Competitions
Email: mikemcneill53@yahoo.com

Photojournalism (PJD)

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

November 2018 PJD Interclub Results on Hold

Due to unexpected difficulties encountered by the clubs organizing the judging, the results of the November 2018 Interclub competition are not yet available. The standings and winning images will be reported in this column as soon as possible after the judgments are completed. Stay tuned.

Photojournalism Division's Digital Photo Story Competitions

Please note that the submission deadline for the PJ Digital Photo Story and Multi-Media Photo Story has been moved up to June 1.

Digital Photo Story will comprise a maximum of twenty (20) images with optional text purporting to tell a single story. Special effects are not allowed. Each sentence should relate to the image

number to which it is connected and entries should be mailed by post (not email) on CD, DVD, or flash drive in time to reach the director before the deadline of June 1 2019, mailed to **Thomas Moorhead, APSA**, 196 Palisade Ave., Emerson, NJ 07630-2166.

Multimedia Photo Story is restricted to five (5) minutes and can include music and/or narration. The maker's name must not appear within the presentation but should be indicated on the submitted disc. It is judged primarily for the story line as well as the presentation augmented by the layout, the size and the prominence of the main images, the juxtaposition of close-ups and long shots in addition to the verticals and horizontals, the utilization of space and the overall composition. All music must be royalty free. Suggested sources for Royalty Free Music can be found in the Members Only of the PSA web.

The name of the entrant and the contact information must be submitted with the entry but must not appear on the judged part of the entry. Entries should be mailed by post (not email) in time to reach the director before the deadline of June 1, mailed to **Thomas Moorhead, APSA**, 196 Palisade Ave., Emerson, NJ 07630-2166.

Awards: The Best Photo Story receives a Gold Medal, while a Silver Medal is awarded in each section, one for the runner-up in the section from which the Gold Medal was awarded, and silver medals for the best entry in each of the other sections. HM ribbons are awarded at the discretion of the judges based on the number of entries submitted.

- All award-winning stories will receive four acceptance credits and two title credits for stars 1-5 including Honorable Mentions in Photojournalism.
- Acceptance credits and title credits can be used towards Galaxy levels 1-5 as one title accepted three times in Photojournalism.
- Acceptance and title credits are not eligible for Galaxy levels 6 and higher in Photojournalism.
- PSA Who's Who credit is not earned with acceptances from the Photo Story Competition.

Details are available online at <https://psa-photo.org/index.php?divisions-photojournalism-photo-story-competition>

Photo Travel (PTD)

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

Learn About Photo Travel

If you are not sure what is appropriate to submit in Photo Travel Competitions, or if you would like hints on improving your submissions, you have at least two good options. For a personalized critique of your work, send three images to the PT Image Evaluator **Diana Magor, MPSA**, by logging in and going to <https://psa-photo.org/evaluations/> For ongoing suggestions, join a PT study group by contacting the director, **Dennis Deeny**. Details are available at <https://psa-photo.org/index.php?divisions-photo-travel-study-groups>. Both of these educational opportunities are offered free to all PSA members.

Chapter

Judy Frieders, APSA, Editor
jef1305@aol.com



Lynn Maniscalco, HonPSA, EPSA, was a guest at the Everglades Chapter meeting in January. The chapter celebrated her Lifetime Achievement award. Photo © Erik Rosengren, FPSA, PPSA.

Southern California Roundup Chapter—The Southern California Roundup Chapter photography event from March 15 to 17 at the Arlington Library in Riverside, CA. There will be photo walks on Friday. The Saturday speakers are: Laurent Martres: *Photographing the Southwest: Themes &*

Techniques and Joseph Rossbach: *Landscape Composition Guidelines* and *Post Processing Techniques & Concepts*. There will be an evening get-together

Sunday will be the Orange Empire Railroad Museum in Perris, CA for the Iron Horse Steampunk Carnivale. Check the website for complete details: www.psa-socalchapter.org

Wisconsin Chapter—The Wisconsin Chapter will hold a meeting at the Waukesha State Bank in Oconomowoc, WI on March 17 from 9:00 AM to 3:00 PM. The morning session will be a Business Meeting and Election of Officers along with the Battle of the Sexes Team Breakouts and BYOI's plus the selection of Showcase Images and How To's. Emma England will present *The Art of Nature Photography* in the afternoon. For a complete schedule, check the website at: www.psa-wisconsin.org

Central Florida Chapter—The Central Florida Chapter will have a photo adventure on Friday, April 5th on the Lake Apopka Wildlife Drive followed by a late day bird shoot at Gatorland. After each shoot, the group will meet for breakfast or lunch and a short business meeting. For complete details, check the Chapter website at: <http://www.photographybuynick.net/CHAPTER/Chapter1h.htm> or Facebook page at PSA Central Florida Chapter on Facebook.

Youth Showcase & Chapters

Showcase—Note the deadline for the Youth Showcase is April 16 and the Chapters Showcase is April 15

The deadline is March 25th to this Editor for Chapter News to be published in the June *PSA Journal*. Please let me know of any Summer meetings or seminars that your Chapter is planning.

Clubs and Council

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

Weekend Event

WACCO (Wisconsin Area Camera Club Organization) will present an all-day Photography Seminar by Colleen Miniuk-Sperry on Saturday, March 2 from 9 a.m. to 4 p.m. at the Ingelside

Hotel in Pewaukee. A full-time freelance outdoor photographer and writer, she will cover four topics: *Finding Your Creative Voice*, *Composition: No More Rules!*, *Seeing the Light in Outdoor Photography*, and *Ebb and Flow*:

Riding the Waves of Creative Energy. Ms. Miniuk-Sperry will also present an optional sold-out workshop on Sunday, March 3 at the Milwaukee Art Museum. For more information: <http://www.wicameraclubs.org/programs/>

Calendar of Events

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

March 23, 2019—The PSA Everglades Chapter of South Florida, will present: *An Overview of Lightroom Mobile for Your Smartphone*, presented by **Elena McTighe, FPSA, MPSA**. A luncheon will follow. Reservations required. For information, please email **Barbara Kuebler**, bdkuebler@aol.com

April 13-14—Latow Photographers Guild 40th Annual Seminar, Art Gallery of Burlington, Burlington, Ontario, Canada. A full weekend of events featuring Canada's guru of photo design Richard Martin. All-day seminar Saturday on the theme *The Photographer's Eye*. Two mini-seminars on Sunday (*The World at Your Doorstep*; *Picture Design*); International AV Festival Saturday evening; and a print exhibition. Information and tickets: <http://latowseminar.com/>

July 12-14, 2019—The New England Camera Club Council's 74th Conference, UMass, Amherst, MA Keynote presenter—Nikon Ambassador, Kristi Odom, an internationally acclaimed photographer and sought-after motivational speaker (sponsored by Nikon). Over 30 speakers including: Anne Belmont, Adam Jones, Sean Bagshaw, Peter Baumgarten, Lewis Kemper, Frank Smith, Rad Drew, David Akoubian, Jim Montanus, Jurgen Lobert, Steve Gettle, Ed Pedi, Suzette Allen, Jamie Konarski Davidson, Katrin Eisman, Mark Hilliard and many more. Over 90 program choices, 50 Hands-on events, 13 Photo Walks and 13 Pre-conference workshops. Workshops including Nature, Landscape, Portrait, Flower, Travel, Infrared, Astrophotography, Creativity, Light Painting, and Post-processing. Door Prize Extravaganza giving away cameras, lenses and more; Free color detailed speakers notes; Vendors; Digital and Print Competitions; Photo-ops include Raptors/Birds of Prey (sponsored by Tamron), Flowers (sponsored by Lensbaby), Insects and Character Models (sponsored by Sigma), Models and much more. Borrow equipment from Sigma, Nikon, Tamron, Olympus, Lensbaby, Canon, Fuji, Panasonic, Sony, etc. Visit <http://NECCPhotoConference.org> for information and registration or s.jmosser@comcast.net for a flyer.

July 30 – August 5, 2019—45th Annual 3D-Con presented by the National Stereoscopic Association, Trade Fair, 3D Projection, Photography and 3D Workshops, 3D Art Gallery, Historic & Modern Stereo Card Exhibits, Image Competitions, Photography Excursions, Photo and Equipment Auction, Speakers and more. Akron, OH. Website: 3d-con.com

PSA Journal Replacement Policy

If a member has not received a *PSA Journal* mailing, PSA Headquarters should be notified within three months of the month of the issue (ex. July *Journal* can be requested through the end of September). Any request for *Journals* following the three month period will only be accepted if the issue is available and if the request is approved. PSA may instruct that the missing issue(s) can only be viewed online. PSA has the right to refuse *Journal* requests due to quantity requested or issue availability. Furthermore, replacement *Journals* should be limited to three replacements per year and the member should contact their local postal system for a resolution.

Photographic Alliance of America (PAA)

By Joanne Stolte, HonPSA, MPSA, EFIAP

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

The Photographic Alliance of America (PAA) provides specific services for PSA-member clubs, and the members of those clubs who are individual PSA members, in the United States of America (USA). Applying for Distinctions for photographic art from the International Federation of Photographic Art (FIAP) is one of these services and a benefit of PSA membership for PSA members and PSA-member clubs in the USA.

New FIAP Dossier for 2019

The FIAP Dossier (Application Form) for FIAP Distinctions is a three-page Excel spreadsheet with pages A, B, and C. The contents of each page for 2019 have changed from the previous years.

With a new format, Page A “Administrative Dossier” now includes not only identifying information regarding the country Federation and the candidate such as: name, address, email, date of birth, and FIAP Photographer’s Card Number; it is now the location for the list the images being submitted with the application. This list includes the image titles, the awards the images have received, and the country where the awards were received. Previously this list was submitted on Page B.

Another new aspect of Page A is the need for applicants to include their personal FIAP Platform Profile number in addition to the number on their FIAP Photographer’s Card. This assures FIAP that each applicant has access to the FIAP Platform, similar to access to MyPSA for PSA members.

Page B is now titled “Declaration of Consent and Responsibility.” The first paragraph is a comprehensive statement that outlines where the image with the author’s name may be used including, but not limited to: websites, newsletters, social media, and other electronic or printed materials. The author is waiving their right to inspect or approve the images prior to their use by FIAP.

The second paragraph of Page B identifies the author as the exclusive author/owner of the image, states the image is original work of the author, and agrees that FIAP publishing the image(s) will not violate anyone else’s intellectual property rights. The second paragraph also assures FIAP that, if any people are in the images being submitted, a Model Release has been obtained and can be provided to FIAP if requested. Additionally, the author assumes complete and exclusive responsibility for any lack of consent, whenever and wherever required.

Page B’s third paragraph indemnifies (holds harmless) FIAP and its affiliates, etc., from any third party liability arising from any photo submitted, for example, a third party claim for copyright infringement.

Both pages A and B must be signed and only a true signature, not a copy of a signature, will be accepted. An electronic version of the complete Dossier (Pages A, B, and C) is submitted first. A hard copy of the signed pages A and B are then mailed to the FIAP Distinctions Office by the FIAP Liaison Officer for the USA.

Page C is the “List of Acceptances.” This list includes the image title, title number, salon, country, FIAP number, award earned, and whether digital or print.

PAA FIAP Distinction Applications Due by March 31

This is PAA’s first year submitting FIAP Distinction applications. All Dossiers are due to the FIAP Liaison Officer for the USA by March 31. All FIAP Distinction Dossiers will be submitted to FIAP at one time during April.

For information regarding the Photographic Alliance of America (PAA): <https://psa-photo.org/index.php?paa>, and follow PAA on Facebook: <https://www.facebook.com/Photographic-Alliance-of-America-1986883941590941/>. ■



The form is titled "FIAP - EFIAP - EPIAP LEVELS" and "DOSSIER FOR FIAP DISTINCTION". It includes sections for "ADMINISTRATIVE DOSSIER" (Name, Address, Email, Date of Birth, FIAP Card Number), "CANDIDATE" (Name, Address, Email, Date of Birth, FIAP Card Number), and "LIST OF SUBMITTED WORKS" (Image Title, Title Number, Country, Award).

Administrative Dossier

Shop for your favorite items at the PSA Store today!



Men's Short-Sleeved Shirt \$32.00
Color: Dark Denim—Sizes S-2XL

PSA Logo Products for Sale

The PSA store has been restocked with many useful items all bearing the PSA logo. Our available product line will be changed from time to time—check back often for the latest! Expect product delivery within 4-5 weeks of order. You will receive a confirmation email when the order has been received.

For more information visit:

<https://www.psa-photo.org/index.php?psa-store>

Exhibitions

For up-to-date information, please visit the Exhibition Listings on the PSA website at <http://www.psa-photo.org>

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 Exhibition 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 incorporated.

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
Suman Bhattacharyya, ARPS, EFIAP • Email: psaesdsb@yahoo.com

PID COLOR

All acceptances in this column are credited toward Projected Image Color

- Mar. 1, 2019 – ONYX (PSA 2019-007)** (Romania) 2 sections: Open; People; <http://campinaexhibitions.net/onyx>
- Mar. 1, 2019 – NSAPK CIRCUIT (PSA 2019-073)** (Serbia) 4 judgments – 3 Sections: Open; Woman; Portrait; www.fkk.rs
- Mar. 1, 2019 – BEAUTIFUL LIFE (PSA 2019-087)** (Russia) 4 sections: Open; Man and/or Woman; Portrait; Children; <http://internationalsalons.net>
- Mar. 3, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096)** (China) 3 judgments, 2 sections: Child; Open; www.cpartexhibition@163.com
- Mar. 4, 2019 – CREATIVE ART (PSA 2019-080)** (India) 1 section: Open; www.creativeartsalon.org
- Mar. 7, 2019 – MICRO CIRCUIT (PSA 2019-066)** (India) 3 judgments, 1 section: Open; www.microcircuit.asia
- Mar. 8, 2019 – CONTRAST BOSNIA (PSA 2019-102)** (Bosnia and Herzegovina) 3 Sections: Open; Contrast; Portrait; <http://contrast.fotodobo.com>
- Mar. 10, 2019 – MNE PBK CIRCUIT (PSA 2019-106)** (Montenegro) 3 judgments – 4 Sections: Open; Woman; Portrait; Nudes; www.photoclubmontenegro.com
- Mar. 11, 2019 – OBSESSION OF LIGHT (PSA 2019-101)** (Finland) 1 section: Open; <http://obsession.vantaanfotoherho.net>
- Mar. 11, 2019 – GLOBAL PHOTO CIRCUIT (PSA 2019-105)** 3 judgments, 4 sections: Open, Woman, Nude, Child; www.gpscircuit.com
- Mar. 11, 2019 – COACHELLA (PSA 2019-095)** (USA) 2 Sections: Colour, Scapes; www.coachella-ex.org
- Mar. 13, 2019 – WINSOM (PSA 2019-110)** (India) 2 sections: Open, People; www.photographypathshala.org
- Mar. 13, 2019 – VISION ZERO (PSA 2019-112)** (India) 1 section: Open; www.visionzero.in
- Mar. 13, 2019 – 36TH RIDGEWOOD INTERNATIONAL EXHIBITION (PSA 2019-082)** (USA) 1 section: Open; www.ridgewoodcameraclub.net
- Mar. 15, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096)** (China) 3 judgments, 2 sections: Child; Open; www.cpartexhibition.com
- Mar. 15, 2019 – JCM CIRCUIT (PSA 2019-103)** (India) 3 judgments, 1 section: Open; www.jcmcircuits.com
- Mar. 16, 2019 – SAN JOAQUIN VALLEY (PSA 2019-093)** (USA) 2 Sections: Colour, Creative; <http://wadesworld.org/exh-entry/san-joaquin/san-joaquin-1.php>
- Mar. 17, 2019 – GIP (PSA 2019-025)** (Germany) 4 Judgings – 1 section: Open; <http://www.germanphotocup.de/>
- Mar. 17, 2019 – MOMENTS (PSA 2019-083)** (Albania) 2 Sections: Open; Portrait; <http://moments.photofenix.com>
- Mar. 17, 2019 – ARCTIC (PSA 2019-097)** (Norway) 1 section: Open; <http://www.arcticexhibition.no>
- Mar. 17, 2019 – FOTORBIT (PSA 2019-114)** (India) 3 sections: Open, Creative, People; www.fotorbitindia.com
- Mar. 17, 2019 – NEW YORK TRIBECA (PSA 2019-115)** (USA) 2 sections: Open; People and Portrait; www.nyscameracub.com
- Mar. 18, 2019 – LENS REFLEX CIRCUIT (PSA 2019-104)** (India) 3 judgments, 2 sections: Open, Portrait; www.lensreflex.in
- Mar. 18, 2019 – SPRING CIRCUIT (PSA 2019-119)** (India) 3 judgments, 1 section: Open; www.springphoto.in
- Mar. 18, 2019 – EVERGREEN (PSA 2019-109)** (Singapore) 4 judgments, 1 section: Open; www.evergreenipa.com
- Mar. 20, 2019 – EIRE (PSA 2019-123)** (Ireland) 5 sections: Open; Woman; Man; Child; Creative; <http://www.digitalphotoarchivelimited.com>
- Mar. 24, 2019 – PERASTO (PSA 2019-129)** (Montenegro) 3 Sections: Open; People; Portrait; <http://perasto.club>
- Mar. 24, 2019 – HAP (PSA 2019-107)** (India) 1 section: Open; www.hapsalon.in
- Mar. 25, 2019 – PICTURA (PSA 2019-125)** (India) 1 section: Open; salonchair@fototechnik.in
- Mar. 25, 2019 – TRIERENBERG SUPER CIRCUIT (PSA 2019-098)** (Austria) 4 Judgings – 1 section: Open; <http://www.photocontest.at>
- Mar. 25, 2019 – SPECIAL THEMES CIRCUIT (PSA 2019-099)** (Austria) 4 Judgings – 2 sections: Landscape; Experimental; <http://www.photocontest.at>
- Mar. 25, 2019 – MACAO 2019 (PSA 2019-132)** (Macau) 1 section: Open; <http://salon.psm.org>
- Mar. 28, 2019 – LIGHT & SHADE CIRCUIT (PSA 2019-133)** (India) 3 judgments, 2 section: Open, People; www.fotosquare.org
- Mar. 28, 2019 – NUMERO UNO GRAND CIRCUIT (PSA 2019-126)** (India) 5 judgments, 1 section: Open; www.numerounocircuit.in
- Mar. 29, 2019 – ESTONIA PHOTO SALON (PSA 2019-139)** (Ukraine) 4 sections: Open; Man and/or Woman; Children; <http://photosalons.net>
- Mar. 29, 2019 – PEOPLE OF THE WORLD CIRCUIT (PSA 2019-136)** (Serbia) 4 judgments – 2 Sections: Open; People of the World; www.photoclub-danube.com
- Mar. 31, 2019 – PHOTO PERSPECTIVE (PSA 2019-143)** (Bosnia and Herzegovina) 1 Section: Open; www.perspective.ufkk.rs.ba
- Mar. 31, 2019 – MONTE CIRCUIT (PSA 2019-122)** (Montenegro) 4 judgments – 2 Sections: Open; Life; www.photoartmonte.com
- Mar. 31, 2019 – NEW HORIZON CIRCUIT 2019 (PSA 2019-130)** (India) 3 Judgings, 1 Section: Open; www.fotocircuit.com
- Apr. 1, 2019 – TOWER CIRCUIT (PSA 2019-141)** (Serbia) 5 judgments – 1 Section: Open; www.fkk.rs
- Apr. 1, 2019 – DISCOVERY (PSA 2019-124)** (India) 2 sections: Open, Woman; www.photoexhibit.in
- Apr. 1, 2019 – CHELTENHAM (PSA 2019-193)** (England) 2 sections: Open; Creative; <http://www.cheltenhamcameraclub.co.uk>
- Apr. 2, 2019 – LION CITY 2019 (PSA 2019-006)** (Singapore) 3 sections: Open; Action; and Life; <http://www.lcs.sg>
- Apr. 2, 2019 – PHOTOSALON VARNA (PSA 2019-120)** (Bulgaria) 3 sections: Open; Landscape; Face and Body; <http://www.fotosalonvarna.org>
- Apr. 4, 2019 – SCOTTISH (PSA 2019-142)** (Scotland) 1 section: Open; <http://www.scottish-photographic-salon.org/>
- Apr. 4, 2019 – WESSEX DRAGONS (PSA 2019-113)** (England) 2 sections: Open; Landscapes; <http://www.kenebec.com/wyvern>
- Apr. 4, 2019 – IUP 2019 (PSA 2019-145)** 2 sections: City; Open; <http://en.iupnet.com/salons/8>
- Apr. 5, 2019 – GRACE (PSA 2019-091)** (Hong Kong) 1 section: Open; www.gpcsalon.com
- Apr. 7, 2019 – OCEAN STATE (PSA 2019-116)** (USA) 2 sections: Open slides; Open digital; www.osiexhibition.us
- Apr. 8, 2019 – LA GACILLY (PSA 2019-140)** (France) 1 section: Open; <http://www.clubphotolagacilly.com/>
- Apr. 9, 2019 – GASO CIRCUIT 2019 (PSA 2019-132)** (USA) 2 sections: 6 judgments; Women of the World, Open; georgiacircuits.com
- Apr. 10, 2019 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2019-151)** (Croatia) 4 judgments – 2 Sections: Open; Portrait; www.digitalnafotoarhiva.com

Apr. 10, 2019 – GOLDEN WOMAN (PSA 2019-147) (Russia) 3 sections: Open; Golden Woman; Female nude; <http://www.goldphotosalon.ru>
Apr. 12, 2019 – REFLECTIONS SERBIA (PSA 2019-134) (Serbia) 5 Sections: Open; Reflections; Portrait; Street Life; Landscape; www.srbijafoto.rs
Apr. 12, 2019 – PAINTING LIGHT (PSA 2019-135) (Montenegro) 3 Sections: Open; Portrait; Street; www.unlimitedphoto.org
Apr. 13, 2019 – WESTCHESTER (PSA 2019-077) (USA) 1 Section; Colour; www.colorcameraclub.com
Apr. 13, 2019 – JPS (PSA 2019-121) (India) 2 sections: Open, Happiness/Friendship/Family; www.jpsjodhpur.com
Apr. 14, 2019 – SYDNEY HARBOUR (PSA 2019-010) (Australia) 2 Sections; Open, Creative; <http://www.sydney-harbour-international.org.au/>
Apr. 14, 2019 – SANT JUST DESVERN (PSA 2019-117) (Spain) 1 section: Open; <http://www.afsantjust.com/todos-los-concursos-internationale>
Apr. 14, 2019 – ZANZIBAR (PSA 2019-155) (Africa) 2 Sections; Open, Portrait; zanzibarphoto.info
Apr. 14, 2019 – FOTOMAKERS CIRCUIT (PSA 2019-161) (India) 2 Sections; Colour, People; www.fotomakers.in
Apr. 15, 2019 – TEMASEK CIRCUIT 2019 (PSA 2019-158) (Singapore) 1 section: 4 judgments; Open; www.temasekphotocircuit.com
Apr. 15, 2019 – WSP HUNGARY (PSA 2019-163) (Hungary) 3 sections: Open; Woman; Portrait; <http://www.wspexhibition.com>
Apr. 16, 2019 – APA CIRCUIT 2019 (PSA 2019-162) (India) 1 Section; Open; www.apaphoto.in
Apr. 17, 2019 – APCI (PSA 2019-165) (Australia) 3 Sections; Open, Man, Portrait; <http://www.apci-photo.com>
Apr. 18, 2019 – CLOUD (PSA 2019-059) (Argentina) 1 Section; Colour; <http://cloudcameraclub.org>
Apr. 20, 2019 – GRAN TOUR DELLE COLLINE (PSA 2019-071) (Italy) 4 Judgings – 1 section: Open; <http://www.grantourdellecolline.it>
Apr. 20, 2019 – JADRAN CIRCUIT (PSA 2019-169) (Montenegro) 5 judgments – 2 Sections: Open; Woman; www.photoclubcattaro.com
Apr. 20, 2019 – PHOTO MAGIC (PSA 2019-159) (Bosnia and Herzegovina) 3 Sections: Open; Woman; Portrait; www.photomagart.com

PID monochrome (Details see PID color)

All acceptances in this column are credited toward Projected Image Mono

Mar. 1, 2019 – ONYX (PSA 2019-007) (Romania) 1 section: Open; <http://campinaexhibitions.net/onyx>
Mar. 1, 2019 – NSAPK Circuit (PSA 2019-073) (Serbia) 4 judgments – 1 Section: Open; www.fkk.rs
Mar. 1, 2019 – BEAUTIFUL LIFE (PSA 2019-087) (Russia) 1 section: Open; <http://internationalsalons.net>
Mar. 3, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Open; www.cpartexhibition@163.com
Mar. 4, 2019 – CREATIVE ART (PSA 2019-080) (India) 1 section: Open; www.creativeartsalon.org
Mar. 7, 2019 – MICRO CIRCUIT (PSA 2019-066) (India) 3 judgments, 1 section: Open; www.microcircuit.asia
Mar. 8, 2019 – CONTRAST BOSNIA (PSA 2019-102) (Bosnia and Herzegovina) – 1 Section: Open; <http://contrast.fotodobo.com>
Mar. 10, 2019 – MNE PBK CIRCUIT (PSA 2019-106) (Montenegro) 3 judgments – 1 Section: Open; www.photoclubmontenegro.com
Mar. 11, 2019 – OBSESSION OF LIGHT (PSA 2019-101) (Finland) 1 section: Open; <http://obsession.vantaanphotokerho.net>
Mar. 11, 2019 – GLOBAL PHOTO CIRCUIT (PSA 2019-105) 3 judgments, 1 section: Open; www.gpscircuit
Mar. 13, 2019 – WINSOM (PSA 2019-110) (India) 1 section: Open; www.photographypathshala.org
Mar. 13, 2019 – VISION ZERO (PSA 2019-112) (India) 1 section: Open; www.visionzero.in
Mar. 13, 2019 – 36TH RIDGEWOOD INTERNATIONAL EXHIBITION (PSA 2019-082) (USA) 1 section: Open; www.ridgewoodcameraclub.net
Mar. 15, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Open; www.cpartexhibition.com
Mar. 15, 2019 – JCM CIRCUIT (PSA 2019-103) (India) 3 judgments, 1 section: Open; www.jcmcircuits.com
Mar. 17, 2019 – FOTORBIT (PSA 2019-114) (India) 3 sections: Open, Portrait, Street; www.fotorbitindia.com
Mar. 17, 2019 – GIP (PSA 2019-025) (Germany) 4 Judgings – 1 section: Open; <http://www.germanphotocup.de/>
Mar. 17, 2019 – MOMENTS (PSA 2019-083) (Albania) 1 Section: Open; <http://moments.photofenix.com>
Mar. 17, 2019 – ARCTIC (PSA 2019-097) (Norway) 1 section: Open; <http://www.arcticexhibition.no>
Mar. 17, 2019 – NEW YORK TRIBECA (PSA 2019-115) (USA) 2 sections: Open; Landscape; www.nyscameraclub.com
Mar. 18, 2019 – LENS REFLEX CIRCUIT (PSA 2019-104) (India) 3 judgments, 1 section: Open; www.lensreflex.in

Mar. 18, 2019 – SPRING CIRCUIT (PSA 2019-119) (India) 3 judgments, 1 section: Open; www.springphoto.in
Mar. 18, 2019 – EVERGREEN (PSA 2019-109) (Singapore) 4 judgments, 1 section: Open; www.evergreenipa.com
Mar. 20, 2019 – EIRE (PSA 2019-123) (Ireland) 1 section: Open; <http://www.digitalphotoarchivelimited.com>
Mar. 24, 2019 – PERASTO (PSA 2019-129) (Montenegro) 1 Section: Open; <http://perasto.club>
Mar. 24, 2019 – HAP (PSA 2019-107) (India) 1 section: Open; www.hapsalon.in
Mar. 25, 2019 – PICTURA (PSA 2019-125) (India) 1 section: Open; salochair@fototechnik.in
Mar. 25, 2019 – MACAO (PSA 2019-131) (Macau) 1 section: Open; <http://salon.psm.org>
Mar. 28, 2019 – LIGHT & SHADE CIRCUIT (PSA 2019-133) (India) 3 judgments, 1 section: Open; www.fotosquare.org
Mar. 28, 2019 – NUMERO UNO GRAND CIRCUIT (PSA 2019-126) (India) 5 judgments, 1 section: Open; www.numeroonocircuit.in
Mar. 29, 2019 – ESTONIA PHOTO SALON (PSA 2019-139) (Ukraine) 1 section: Open; <http://photosalons.net>
Mar. 29, 2019 – PEOPLE OF THE WORLD CIRCUIT (PSA 2019-136) (Serbia) 4 judgments – 1 Section: Open; www.photoclub-danube.com
Mar. 31, 2019 – PHOTO PERSPECTIVE (PSA 2019-143) (Bosnia and Herzegovina) – 1 Section: Open; www.perspective.ufkk.rs.ba
Mar. 31, 2019 – MONTE CIRCUIT (PSA 2019-122) (Montenegro) 4 judgments – 1 Section: Open; www.photoartmonte.com
Mar. 31, 2019 – NEW HORIZON CIRCUIT 2019 (PSA 2019-130) (India) 3 Judgings, 1 Section; Open; www.fotocircuit.com
Apr. 1, 2019 – DISCOVERY (PSA 2019-124) (India) 1 section: Open; www.photoexhibit.in
Apr. 1, 2019 – CHELTENHAM (PSA 2019-193) (England) 1 section: Open; <http://www.cheltenhamcameraclub.co.uk>
Apr. 1, 2019 – TOWER CIRCUIT (PSA 2019-141) (Serbia) 5 judgments – 1 Section: Open; www.fkk.rs
Apr. 2, 2019 – LION CITY (PSA 2019-006) (Singapore) 1 section: Open; <http://www.lcs.sg>
Apr. 2, 2019 – PHOTOSALON VARNA (PSA 2019-120) (Bulgaria) 1 section: Open; <http://www.photosalonvarna.org>
Apr. 4, 2019 – SCOTTISH (PSA 2019-142) (Scotland) 1 section: Open; <http://www.scottish-photographic-salon.org/>
Apr. 4, 2019 – WESSEX DRAGONS (PSA 2019-113) (England) 2 sections: Open; People; <http://www.kenebec.com/wyvern>
Apr. 4, 2019 – IUP (PSA 2019-145) 1 section: Open; <http://en.iupnet.com/salons/8>
Apr. 5, 2019 – GRACE (PSA 2019-091) (Hong Kong) 1 section: Open; www.gpcsalon.com
Apr. 9, 2019 – GASO CIRCUITS (PSA 2019 -132) (USA) 6 judgments, 2 sections: Open; People; georgiacircuits.com
Apr. 10, 2019 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2019-151) (Croatia) 4 judgments – 1 Section: Open; www.digitalnafotoarhiva.com
Apr. 10, 2019 – GOLDEN WOMAN (PSA 2019-147) (Russia) 3 sections: Open; Golden Woman; Female nude; <http://www.goldphotosalon.ru>
Apr. 12, 2019 – REFLECTIONS SERBIA (PSA 2019-134) (Serbia) 1 Section: Open; www.srbijafoto.rs
Apr. 12, 2019 – PAINTING LIGHT (PSA 2019-135) (Montenegro) 1 Section: Open; www.unlimitedphoto.org
Apr. 13, 2019 – JPS (PSA 2019-121) (India) 1 section: Open; www.jpsjodhpur.com
Apr. 14, 2019 – SYDNEY HARBOUR (PSA 2019-010) (Australia) 1 Section: Open; <http://www.sydney-harbour-international.org.au/>
Apr. 14, 2019 – SANT JUST DESVERN (PSA 2019-117) (Spain) 1 section: Open; <http://www.afsantjust.com/todos-los-concursos-internationale>
Apr. 14, 2019 – ZANZIBAR (PSA 2019-155) (Africa) 1 Section: Open; zanzibarphoto.info
Apr. 14, 2019 – FOTOMAKERS CIRCUIT (PSA 2019-161) (India) 1 Section; Monochrome; www.fotomakers.in
Apr. 15, 2019 – TEMASEK CIRCUIT 2019 (PSA 2019-158) (Singapore) 1 section: 4 judgments; Open; www.temasekphotocircuit.com
Apr. 15, 2019 – WSP HUNGARY (PSA 2019-163) (Hungary) 1 section: Open; <http://www.wspexhibition.com>
Apr. 16, 2019 – APA CIRCUIT (PSA 2019-162) (India) 1 Section; Open; www.apaphoto.in
Apr. 17, 2019 – APCI (PSA 2019-165) (Australia) 1 Section: Open; <http://www.apci-photo.com>
Apr. 18, 2019 – CLOUD (PSA 2019-059) (Argentina) 1 Section; Monochrome; <http://cloudcameraclub.org>
Apr. 20, 2019 – GRAN TOUR DELLE COLLINE (PSA 2019-071) (Italy) 4 Judgings – 1 section: Open; <http://www.grantourdellecolline.it>
Apr. 20, 2019 – JADRAN CIRCUIT (PSA 2019-169) (Montenegro) 5 judgments – 1 Section: Open; www.photoclubcattaro.com
Apr. 20, 2019 – PHOTO MAGIC (PSA 2019-159) (Bosnia and Herzegovina) 1 Section: Open; www.photomagart.com

NATURE

All acceptances in this Exhibition column are credited to Nature.

Mar. 1, 2019 – ONYX (PSA 2019-007) (Romania) 1 section: Nature; <http://campinaexhibitions.net/onyx>
Mar. 3, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Nature; www.cpartexhibition@163.com
Mar. 4, 2019 – CREATIVE ART (PSA 2019-080) (India) 1 section: Nature; www.creativeartsalon.org
Mar. 7, 2019 – MICRO CIRCUIT (PSA 2019-066) (India) 3 judgments, 1 section: Nature; www.microcircuit.asia
Mar. 11, 2019 – GLOBAL PHOTO CIRCUIT (PSA 2019-105) 3 judgments, 1 section: Nature; www.gpscircuit.com
Mar. 11, 2019 – COACHELLA (PSA 2019-095) (USA) 2 Sections; Mono, People; www.coachella-ex.org
Mar. 11, 2019 – OBSESSION OF LIGHT (PSA 2019-101) (Finland) 1 section: Nature; <http://obsession.vantaanfotokerho.net>
Mar. 13, 2019 – WINSOM (PSA 2019-110) (India) 1 section: Nature; www.photographypathshala.org
Mar. 13, 2019 – VISION ZERO (PSA 2019-112) (India) 1 section: Nature; www.visionzero.in
Mar. 13, 2019 – 36TH RIDGEWOOD INTERNATIONAL EXHIBITION 2019 (PSA 2019-082) (USA) 2 sections: Nature; Wildlife; www.ridgewoodcameraclub.net
Mar. 15, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Nature; www.cpartexhibition.com
Mar. 15, 2019 – JCM CIRCUIT (PSA 2019-103) (India) 3 judgments, 1 section: Nature; www.jcmcircuit.com
Mar. 16, 2019 – SAN JOAQUIN VALLEY (PSA 2019-093) (USA) 2 Sections; Nature, Wildlife; <http://wadesworld.org/exh-entry/san-joaquin/san-joaquin-1.php>
Mar. 16, 2019 – SAN JOAQUIN VALLEY (PSA 2019-093) (USA) 2 Sections; Nature, Wildlife; <http://www.sjvccc.org/>
Mar. 17, 2019 – GIP (PSA 2019-025) (Germany) 4 Judgings – 1 section: Nature; <http://www.germanphotocup.de/>
Mar. 17, 2019 – MOMENTS (PSA 2019-083) (Albania) 1 Section: Nature; <http://moments.photofenix.com>
Mar. 17, 2019 – FOTORBIT (PSA 2019-114) (India) 2 sections: Nature, Wildlife; www.fotorbitindia.com
Mar. 17, 2019 – NEW YORK TRIBECA (PSA 2019-115) (USA) 1 section: Nature; www.nyscameraclub.com
Mar. 18, 2019 – LENS REFLEX CIRCUIT (PSA 2019-104) (India) 3 judgments, 1 section: Nature; www.lensreflex.in
Mar. 18, 2019 – SPRING CIRCUIT (PSA 2019-119) (India) 3 judgments, 1 section: Nature; www.springphoto.in
Mar. 24, 2019 – PERASTO (PSA 2019-129) (Montenegro) 1 Section: Nature; <http://perasto.club>
Mar. 24, 2019 – HAP (PSA 2019-107) (India) 1 section: Nature; www.hapsalon.in
Mar. 25, 2019 – PICTURA (PSA 2019-125) (India) 1 section: Nature; salonchair@fototechnik.in
Mar. 25, 2019 – TRIERENBERG SUPER CIRCUIT (PSA 2019-098) (Austria) 4 Judgings – 1 section: Nature; <http://www.photocontest.at>
Mar. 25, 2019 – MACAO 2019 (PSA 2019-131) (Macau) 1 section: Nature; <http://salon.psm.org>
Mar. 28, 2019 – LIGHT & SHADE CIRCUIT (PSA 2019-133) (India) 3 judgments, 1 section: Nature; www.fotosquare.org
Mar. 28, 2019 – NUMERO UNO GRAND CIRCUIT (PSA 2019-126) (India) 5 judgments, 1 section: Nature; www.numerounocircuit.in
Mar. 29, 2019 – PEOPLE OF THE WORLD CIRCUIT (PSA 2019-136) (Serbia) 4 judgments – 1 Section: Nature; www.photoclub-danube.com
Mar. 31, 2019 – PHOTO PERSPECTIVE (PSA 2019-143) (Bosnia and Herzegovina) 1 Section: Nature; www.perspective.ufkk.rs.ba
Mar. 31, 2019 – NEW HORIZON CIRCUIT 2019 (PSA 2019-130) (India) 3 Judgings, 1 Section; Nature; www.fotocircuit.com
Apr. 1, 2019 – DISCOVERY (PSA 2019-124) (India) 1 section: Nature; www.photoexhibit.in
Apr. 1, 2019 – CHELTENHAM (PSA 2019-193) (England) 1 section: Nature; <http://www.cheltenhamcameraclub.co.uk>
Apr. 1, 2019 – TOWER CIRCUIT (PSA 2019-141) (Serbia) 5 judgments – 1 Section: Nature; www.fkk.rs
Apr. 2, 2019 – LION CITY (PSA 2019-006) (Singapore) 1 section: Nature; <http://www.lcs.sg>
Apr. 2, 2019 – PHOTOSALON VARNA (PSA 2019-120) (Bulgaria) 1 section: Nature; <http://www.photosalonvarna.org>
Apr. 4, 2019 – SCOTTISH (PSA 2019-142) (Scotland) 2 sections: Digital/Print Nature; <http://www.scottish-photographic-salon.org/>
Apr. 4, 2019 – WESSEX DRAGONS (PSA 2019-113) (England) 1 section: Nature; <http://www.kenebec.com/wyvern>

Apr. 4, 2019 – IUP 2019 (PSA 2019-145) 1 section: Nature; <http://en.iupnet/salon/8>
Apr. 5, 2019 – GRACE 2019 (PSA 2019-091) (Hong Kong) 1 section: Nature; www.gpcsalon.com
Apr. 8, 2019 – LA GACILLY (PSA 2019-140) (France) 1 section: Nature; <http://www.clubphotolagacilly.com/>
Apr. 9, 2019 – GASO CIRCUIT 2019 (PSA 2019-132) (USA) 1 section: 6 judgments; Nature; www.georgiacircuits.com
Apr. 10, 2019 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2019-151) (Croatia) 4 judgments – 3 Sections: Nature; Wildlife; Birds; www.digitalnafotoarhiva.com
Apr. 12, 2019 – REFLECTIONS SERBIA (PSA 2019-134) (Serbia) 4 Sections: Nature; Flowers; Macro; Birds; www.srbijafoto.rs
Apr. 12, 2019 – PAINTING LIGHT (PSA 2019-135) (Montenegro) 1 Section: Nature; www.unlimitedphoto.org
Apr. 13, 2019 – WESTCHESTER (PSA 2019-077) (USA) 1 Section; Nature; www.colorcameraclub.com
Apr. 13, 2019 – JPS (PSA 2019-121) (India) 1 section: Nature; www.jpsjodhpur.com
Apr. 14, 2019 – SYDNEY HARBOUR (PSA 2019-010) (Australia) 2 Sections; Nature Open, Nature Wildlife; <http://www.sydney-harbour-international.org.au/>
Apr. 14, 2019 – FOTOMAKERS CIRCUIT (PSA 2019-161) (India) 1 Section; Nature; www.fotomakers.in
Apr. 15, 2019 – WSP HUNGARY (PSA 2019-163) (Hungary) 1 section: Nature; <http://www.wspexhibition.com>
Apr. 16, 2019 – APA CIRCUIT 2019 (PSA 2019-162) (India) 1 Section; Nature; www.apaphoto.in
Apr. 17, 2019 – APCI (PSA 2019-165) (Australia) 1 Section; Open; <http://www.apci-photo.com>
Apr. 20, 2019 – PHOTO MAGIC (PSA 2019-159) (Bosnia and Herzegovina) 3 Sections: Nature; Wildlife; Birds; www.photomagart.com
Apr. 22, 2019 – ARTSY LENS CIRCUIT (PSA 2019-166) (India) 1 section: Nature; www.theartyslens.in
Apr. 22, 2019 – ANGEL GRAND CIRCUIT 2019 (PSA 2019-160) (India) 1 Section; Nature; www.orientphoto.website

PHOTO TRAVEL

All acceptances in this Exhibition column are credited to Photo Travel.

Mar. 1, 2019 – ONYX (PSA 2019-007) (Romania) 1 section: Travel; <http://campinaexhibitions.net/onyx>
Mar. 1, 2019 – BEAUTIFUL LIFE (PSA 2019-087) (Russia) 1 section: Travel; <http://internationalasalons.net>
Mar. 3, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Travel; www.cpartexhibition@163.com
Mar. 4, 2019 – CREATIVE ART (PSA 2019-080) (India) 1 section: Travel; www.creativeartsalon.org
Mar. 7, 2019 – MICRO CIRCUIT (PSA 2019-066) (India) 3 judgments, 1 section: Travel; www.microcircuit.asia
Mar. 8, 2019 – CONTRAST BOSNIA (PSA 2019-102) (Bosnia and Herzegovina) – 3 Sections: Travel; People; Life; <http://contrast.fotodobo.com>
Mar. 11, 2019 – GLOBAL PHOTO CIRCUIT (PSA 2019-105) 3 judgments, 1 section: Travel; www.gpscircuit.com
Mar. 13, 2019 – WINSOM (PSA 2019-110) (India) 1 section: Travel; www.photographypathshala.org
Mar. 13, 2019 – VISION ZERO (PSA 2019-112) (India) 1 section: Travel; www.visionzero.in
Mar. 15, 2019 – TIBET INTERNATIONAL CIRCUIT (PSA 2019-096) (China) 3 judgments, 1 section: Travel; www.cpartexhibition.com
Mar. 17, 2019 – FOTORBIT (PSA 2019-114) (India) 2 sections: Travel, Festival; www.fotorbitindia.com
Mar. 17, 2019 – MOMENTS (PSA 2019-083) (Albania) 1 Section: Travel; <http://moments.photofenix.com>
Mar. 17, 2019 – GIP (PSA 2019-025) (Germany) 4 Judgings – 1 section: Travel; <http://www.germanphotocup.de/>
Mar. 17, 2019 – ARCTIC (PSA 2019-097) (Norway) 1 section: Travel; <http://www.arcticexhibition.no>
Mar. 17, 2019 – NEW YORK TRIBECA (PSA 2019-115) (USA) 1 section: Photo Travel; www.nyscameraclub.com
Mar. 18, 2019 – LENS REFLEX CIRCUIT (PSA 2019-104) (India) 3 judgments, 1 section: Travel; www.lensreflex.in
Mar. 18, 2019 – SPRING CIRCUIT (PSA 2019-119) (India) 3 judgments, 1 section: Travel; www.springphoto.in
Mar. 18, 2019 – EVERGREEN (PSA 2019-109) (Singapore) 4 judgments Open; www.evergreenipa.com
Mar. 24, 2019 – PERASTO (PSA 2019-129) (Montenegro) 1 Section: Travel; <http://perasto.club>
Mar. 24, 2019 – HAP (PSA 2019-107) (India) 1 section: Travel; www.hapsalon.in
Mar. 25, 2019 – PICTURA (PSA 2019-125) (India) 1 section: Travel; salonchair@fototechnik.in

Mar. 25, 2019 – SPECIAL THEMES CIRCUIT (PSA 2019-099) (Austria) 4 Judgings – 1 section: Travel; <http://www.photocontest.at>

Mar. 25, 2019 – MACAO 2019 (PSA 2019-131) (Macau) 1 section: Travel; <http://salon.psm.org>

Mar. 28, 2019 – LIGHT & SHADE CIRCUIT (PSA 2019-133) (India) 3 judgments, 1 section: Travel; www.fotosquare.org

Mar. 28, 2019 – NUMERO UNO GRAND CIRCUIT (PSA 2019-126) (India) 5 judgments, 1 section: Travel; www.numerounocircuit.in

Mar. 29, 2019 – ESTONIA PHOTO SALON (PSA 2019-139) (Ukraine) 1 section: Travel; <http://photosalons.net>

Mar. 31, 2019 – MONTE CIRCUIT (PSA 2019-122) (Montenegro) 4 judgments – 1 Section: Travel; www.photoartmonte.com

Mar. 31, 2019 – NEW HORIZON CIRCUIT 2019 (PSA 2019-130) (India) 3 Judgings, 1 Section; Photo Travel; www.fotocircuit.com

Mar. 31, 2019 – PHOTO PERSPECTIVE (PSA 2019-143) (Bosnia and Herzegovina) 1 Section: Travel; www.perspective.ufkk.rs.ba

Apr. 1, 2019 – DISCOVERY (PSA 2019-124) (India) 1 section: Travel; www.photoexhibit.in

Apr. 1, 2019 – CHELTENHAM (PSA 2019-193) (England) 1 section: Travel; <http://www.cheltenhamcameraclub.co.uk>

Apr. 2, 2019 – PHOTOSALON VARNA (PSA 2019-120) (Bulgaria) 1 section: Travel; <http://www.fotosalonvarna.org>

Apr. 2, 2019 – LION CITY 2019 (PSA 2019-006) (Singapore) 1 section: Photo Travel; <http://www.lcs.sg>

Apr. 4, 2019 – WESSEX DRAGONS (PSA 2019-113) (England) 1 section: Travel; <http://www.kenebec.com/wyvern>

Apr. 4, 2019 – IUP (PSA 2019-145) 1 section: Travel; <http://en.iupnet/salon/8>

Apr. 10, 2019 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2019-151) (Croatia) 4 judgments – 3 Sections: Travel; People; City Life; www.digitalnafotoarhiva.com

Apr. 12, 2019 – REFLECTIONS SERBIA (PSA 2019-134) (Serbia) 1 Section: Travel; www.srbijafoto.rs

Apr. 12, 2019 – PAINTING LIGHT (PSA 2019-135) (Montenegro) 1 Section: Travel; www.unlimitedphoto.org

Apr. 13, 2019 – JPS (PSA 2019-121) (India) 1 section: Travel; www.jpsjodhpur.com

Apr. 14, 2019 – SANT JUST DESVERN (PSA 2019-117) (Spain) 1 section: Travel; <http://www.afsantjust.com/todos-los-concursos-internationale>

Apr. 14, 2019 – FOTOMAKERS CIRCUIT (PSA 2019-161) (India) 1 Section; Photo Travel; www.fotomakers.in

Apr. 14, 2019 – ZANZIBAR (PSA 2019-155) (Africa) 1 Section; Travel; www.zanzibarphoto.info

Apr. 15 – TEMASEK CIRCUIT 2019 (PSA 2019-158) (Singapore) 1 section: 4 judgments; Photo Travel; www.temasekphotocircuit.com

Apr. 15, 2019 – WSP HUNGARY (PSA 2019-163) (Hungary) 1 section: Travel; <http://www.wspexhibition.com>

Apr. 16, 2019 – APA CIRCUIT 2019 (PSA 2019-162) (India) 1 Section; Photo Travel; www.apaphoto.in

Apr. 17, 2019 – APCI (PSA 2019-165) (Australia) 1 Section; Open; <http://www.apci-photo.com>

Apr. 20, 2019 – DELAWARE PRINT EXHIBITION (PSA 2019-148) (USA) 2 sections: Travel Prints People, Travel Prints Places; <http://www.forster-services.com/DelawarePrintExhibition2019.html>

Apr. 20, 2019 – GRAN TOUR DELLE COLLINE (PSA 2019-071) (Italy) 4 Judgings – 1 section: Travel; <http://www.grantourdellecolline.it>

Apr. 20, 2019 – PHOTO MAGIC (PSA 2019-159) (Bosnia and Herzegovina) 3 Sections: Travel; People; City Life; www.photomagart.com

Apr. 22, 2019 – ARTSY LENS CIRCUIT (PSA 2019-166) (India) 1 section: Travel; www.theartsylens.in

Apr. 22, 2019 – BENGAL GRAND CIRCUIT 2019 (PSA 2019-160) (India) 1 Section; Photo Travel; www.orientphoto.website

PHOTOJOURNALISM

All acceptances are credited to Photojournalism
Keith Gillett, EPSA • Email: kgillett@charter.net

Mar. 3, 2019 – PHOTOGRAPHS CIRCUIT (PSA 2019-047) 3 judgments, 1 section: Photojournalism; www.winstagesalon.in

Mar. 4, 2019 – CREATIVE ART (PSA 2019-080) (India) 1 section: Open; www.creativeartsalon.org

Mar. 8, 2019 – CONTRAST BOSNIA (PSA 2019-102) (Bosnia and Herzegovina) 2 Sections: Photojournalism; Child; <http://contrast.fotodobo.com>

Mar. 11, 2019 – OBSESSION OF LIGHT (PSA 2019-101) (Finland) 1 section: Photojournalism; <http://obsession.vantaanfotokerho.net>

Mar. 11, 2019 – GLOBAL PHOTO CIRCUIT (PSA 2019-105) 3 judgments, 1 section: Street; www.gpscircuit.com

Mar. 11, 2019 – COACHELLA (PSA 2019-095) (USA) 2 Sections; Open, Human Interest; www.coachella-ex.org

Mar. 13, 2019 – WINSOM (PSA 2019-110) (India) 1 section: Photojournalism; www.photographypathshala.org

Mar. 15, 2019 – JCM CIRCUIT (PSA 2019-103) (India) 3 judgments, 1 section: Open; www.jcmcircuits.com

Mar. 17, 2019 – MOMENTS (PSA 2019-083) (Albania) 1 Section: Photojournalism; <http://moments.photofenix.com>

Mar. 18, 2019 – SPRING CIRCUIT (PSA 2019-119) (India) 3 judgments, 1 section: Water; www.springphoto.in

Mar. 24, 2019 – HAP (PSA 2019-107) (India) 1 section: Photojournalism, www.hapsalon.in

Mar. 24, 2019 – HAP (PSA 2019-107) (India) 1 section: Open, www.hapsalon.in

Mar. 28, 2019 – NUMERO UNO GRAND CIRCUIT (PSA 2019-126) (India) 5 judgments, 1 section: Photojournalism; www.numerounocircuit.in

Mar. 31, 2019 – NEW HORIZON CIRCUIT 2019 (PSA 2019-130) (India) 3 Judgings, 1 Section; Photojournalism; www.fotocircuit.com

Apr. 4, 2019 – IUP 2019 (PSA 2019-145) 1 section; Photojournalism or Documentary; <http://en.iupnetsalon/8>

Apr. 9, 2019 – GASO CIRCUIT 2019 (PSA 2019-132) (USA) 1 section: 6 judgments; Human Interest; georgiacircuits.com

Apr. 10, 2019 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2019-151) (Croatia) 4 judgments – 3 Sections: Photojournalism; Sport; Child; www.digitalnafotoarhiva.com

Apr. 12, 2019 – REFLECTIONS SERBIA (PSA 2019-134) (Serbia) 1 Section: Photojournalism; www.srbijafoto.rs

Apr. 13, 2019 – JPS (PSA 2019-121) (India) 2 sections: Open, Happiness/Friendship/Family; www.jpsjodhpur.com

Apr. 16, 2019 – APA CIRCUIT 2019 (PSA 2019-162) (India) 1 Section; Photojournalism; www.apaphoto.in

Apr. 20, 2019 – GRAN TOUR DELLE COLLINE (PSA 2019-071) (Italy) 4 Judgings – 1 section: Street Photo; <http://www.grantourdellecolline.it>

Apr. 20, 2019 – PHOTO MAGIC (PSA 2019-159) (Bosnia and Herzegovina) 2 Sections: Photojournalism; Sport; www.photomagart.com

PICTORIAL PRINT

J.D. McClung • Email: psaesdjm@outlook.com
All acceptances in this Exhibition column are credited to Pictorial Print.

LARGE PRINTS

Mar. 15, 2019 – JCM CIRCUIT (PSA 2019-103) (India) 3 judgments, 2 sections: Color Open, Mono Open; www.jcmcircuits.com

Mar. 25, 2019 – TRIERENBERG SUPER CIRCUIT (PSA 2019-098) (Austria) 4 Judgings – 2 sections: Open Color; Mono Open; <http://www.photocontest.at>

Mar. 25, 2019 – SPECIAL THEMES CIRCUIT (PSA 2019-099) (Austria) 4 Judgings – 4 sections: Color Landscape; Color Experimental; Mono Landscape; Mono Experimental; <http://www.photocontest.at>

Apr. 20, 2019 – DELAWARE PRINT EXHIBITION (PSA 2019-148) (USA) 1 section: Open Color, Open Mono; <http://www.forster-services.com/DelawarePrintExhibition2019.html>

May 26, 2019 – SAM PRINT CIRCUIT (PSA 2019-215) (India) 2 Sections; Color and Mono, Open; www.wpaidelhi.com

Apr. 4, 2019 – SCOTTISH (PSA 2019-142) (Scotland) 2 sections: Color Open; Mono Open; <http://www.scottish-photographic-salon.org/>

Apr. 27, 2019 – HONG KONG CAMERA CLUB 2019 (HKCC) (PSA 2019-164) (Hong Kong) 1 section: Color; hongkongcameraclub.com

Apr. 20, 2019 – DELAWARE PRINT EXHIBITION (PSA 2019-148) (USA) 1 section: Open Color, Open Mono; <http://www.forster-services.com/DelawarePrintExhibition2019.html>

Jun. 2, 2019 – VIGEX (PSA 2019-191) (Australia) 4 Sections; Color - Open, Creative, Differences In Society; Mono - Open <http://www.vigex.org.au>

SMALL PRINTS

Mar. 31, 2019 – SWEDISH SMALL PRINTS (PSA 2019-072) (Sweden) 1 section: Open Color; <http://www.swipa.dinstudio.se/>

3D

Greg Duncan, GMPSA, GPSA, EFIAP/s • Email: 3dd-esd@psa-photo.org
All acceptances in this Exhibition column are credited to 3D.

Apr. 1, 2019 – SOUTHERN CROSS (PSA 2019-081) (Australia) 2 sections: DIGITAL(Open, Scapes); www.oz3d.info/Southern%20Cross/southerncross.html

May 3, 2019 – OHIO INTERNATIONAL STEREO (PSA 2019-192) (USA) 1 section: DIGITAL(Open/general); <http://Ohio3D.com>

Jul. 16, 2019 – STEREOSCOPIC SOCIETY OF AMERICA (SSA) (PSA 2019-265) (USA) 1 section: PRINTS(Open/general); <http://www.detroit3d.org>

Aug. 19, 2019 – THIRD DIMENSION SOCIETY (PSA 2019-323) (England) 2 sections: DIGITAL(Altered Reality, Reality); www.thirddimensionsociety.org

In My Backyard

Share Information About Photographic Locations Near You

Larry Cowles, FPSA, GMPSA/P

Have you seen our new series of articles entitled *In My Backyard*? It's not literally what's in your backyard but an area near where you live that you have photographed and know very well and would like to share this area with other PSA members. The first was **Doug Finch's** article highlighting the Wichita Mountain National Wildlife Refuge that appeared in the February 2018 *PSA Journal*. I would like to invite you to write an article about an area near you. It could be a nature area, large event or other photogenic area. Give us the What, When and Why we would want to photograph this location. We don't want locations such as National Parks, they have already been written about many times. Articles should be 800-1200 words. Send an email to **Larry Cowles FPSA, GMPSA/P**, Managing Editor, at cowtech@earthlink.net to discuss your ideas.

This is your chance to be published in the *PSA Journal* and share your favorite area.

Photographic Society of America Application for New Membership

CHOOSE MEMBERSHIP TYPE: ☐ New Membership ☐ Renewal (Membership ID: _____)

Family Name OR Club Name _____ Given Name _____
 Club Representative (for clubs only) _____ Club Website _____
 Address _____
 City _____ State/Province _____ Postal Code _____ Country _____
 Email Address _____ Telephone _____ Birth Date _____
 Referred by _____ (PSA member who referred you to PSA)

Are you a member of a PSA-member Camera Club or Council? If so, which one? _____

Check Desired Membership Options Below

Digital Memberships (Adult or Youth): Includes online and mobile access to *PSA Journal* (NO printed *Journal* by mail)

Membership Category	1 Year	2 Years	3 Years
Digital Membership - Adult	☐ \$45	☐ \$85	☐ \$120
Digital Membership - Youth: Under 18 Years	☐ \$35	n/a	n/a

Printed *Journal* Membership (Adult or Youth): Includes printed copy of *PSA Journal* by mail AND complimentary access to online and mobile *PSA Journal*

Membership Category	1 Year	2 Years	3 Years
Adult Membership - USA, Canada, Mexico	☐ \$60	☐ \$115	☐ \$165
Adult Membership - Outside USA, Canada, Mexico	☐ \$100	☐ \$195	☐ \$285
Youth Membership: Under 18 Years - USA, Canada, Mexico	☐ \$50	n/a	n/a
Youth Membership: Under 18 Years - Outside USA, Canada, Mexico	☐ \$90	n/a	n/a

Photo Club/Organization Membership: Includes the printed copy of *PSA Journal* only by mail (NO online or mobile *PSA Journal* access)

This membership category is NOT for individuals! Please choose REGULAR or DIGITAL if you are an individual!

Membership Category	1 Year	2 Years	3 Years
Photo Club/Organization - USA, Canada, Mexico	☐ \$45	☐ \$85	☐ \$120
Photo Club/Organization - Outside USA, Canada, Mexico	☐ \$55	☐ \$105	☐ \$150

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: _____ - _____ - _____ - _____

Expiration Date: _____ / _____ Security Code: _____ (Required)

Signature of Card Holder: _____ Date: _____

**Please mail this form (with payment) to PSA Headquarters,
8241 South Walker Ave., Suite 104, Oklahoma City, OK 73139**

DATA PROTECTION: By filling this membership application, you are explicitly consenting to the personal details you have supplied, including email addresses, being held, processed and used by the Photographic Society of America (PSA) for purposes associated with your membership. You also explicitly consent to such information being shared with the PSA organizers of programs and activities that you may enjoy. Your personal information will not be shared with any third-party organizations. You have the ability to update or remove your information by contacting PSA Headquarters at membership@psa-photo.org

**What are your main reasons for joining PSA
(Check all that apply)**

- ☐ Participation in study groups
- ☐ Access a photographic mentor
- ☐ Gain photographic distinctions
- ☐ Participate in online education programs
- ☐ Network with other photographers
- ☐ Show my photographic knowledge with others
- ☐ Obtain discounts on photographic services and products

How Did You Hear About PSA?

- ☐ Online search
- ☐ Word of mouth
- ☐ Facebook member group
- ☐ PSA member
- ☐ Camera Club representative
- ☐ Facebook ad
- ☐ Facebook competition group
- ☐ Photography event
- ☐ Other



Revised January 2019

Pictorial Print of the Month



Helen Herbert EPSA, of Maryport, Cumbria, England, who joined us last May, wins with the First Place Star Color *Tracks to Pier*. Our judge, **Darrell McClanahan, PPSA**, said: “What great serendipity. How great it would be to be the first person with a camera to come across this scene before the vehicle tracks are either washed away or destroyed by foot traffic or other vehicles. You can’t really tell which direction the vehicle that made the tracks was traveling, but I choose to believe it was traveling toward the pier. That’s the direction I’m being led by the exceptional leading lines. The overcast sky has the right amount of cloud texture that fills the space and contributes perfectly to the overall scene. It does not detract from the principal elements, rather it creates shadows that define the tracks beautifully. The pier has excellent sharpness, and I couldn’t have chosen a better color than that shade of green for the accents. All the elements have great organization. Right time and place. Time to go for a stroll to see what drew those people to the other side of the pier. “F/8 and be there.”

To view the POM gallery, go to <https://psa-photo.org/index.php?2017-18-ppd-pom-nov-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>

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

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