



PPD Division Newsletter  
Photographic Society of America  
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# The Final Print

## Pictorial Print Division

# What's Inside

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Page 3- Letter From The Editor

Page 4-Chiclets From The Chair

Page 5-Why Make Prints? by Tom Hady, APSA, MPSA

Page 6-The Magic of Dance: A Photo Shoot Workshop at the PSA Festival by Paul Halphen

Page 12-PSA PPD Interclub Print Competition Round 1 Recap by Larry Dunn

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Would you like to be featured in  
an upcoming edition of the PPD Final Print?

Would you like to nominate an outstanding PPD Volunteer?

Email Jessica Manelis at [jkmfineartphoto@gmail.com](mailto:jkmfineartphoto@gmail.com)

# From The Editor

By Jessica Manelis

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## The Tangible Magic of the Print

Welcome to the latest edition of the Pictorial Print Division quarterly newsletter. As I sat down to write this, I found myself reflecting on the unique position we hold in the photography world today.



We live in an age of infinite scrolling. We swipe through thousands of images on glowing screens, double-tap to “like,” and move on in a fraction of a second. But we, the members of the PPD, know a different kind of satisfaction. We know that a photograph isn’t truly finished until it leaves the digital realm and enters the physical world.

Why does printing on paper still matter?

It matters because it demands our attention. A print invites you to slow down, to step closer, and to observe the way the light catches the texture of the paper. It matters because it is permanent. A hard drive can fail, and a cloud password can be forgotten, but a print held in your hands or mounted on a wall is a legacy. It is a physical testament to your vision.

In this issue, we dive deep into that passion. We are exploring the tactile joy of the craft and reminding ourselves that despite the convenience of digital display, nothing quite replicates the soul of a well-executed print.

Whether you are a master printer refining your darkroom technique or an inkjet enthusiast experimenting with new rag papers, I hope this newsletter offers you both inspiration and information.

Thank you for being a vital part of this community. Let’s keep printing.

Warmly,  
Jessica Manelis  
Editor, The Final Print  
Photographic Society of America

# *Chiclets From The Chair*

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The PSA Festival, held in Portland, Oregon this past September, was a feast for the photo aficionado. There were many photo opportunities thru tours, ‘model shoots’ and excellent presentations by a wide variety of speakers.

Of course, the Pictorial Print Division hosted the Print Gallery once again. And, as usual, we had great attendance. Gallery highlights for this year included:

1. Special recognition for **Lee Pratt** of the 3-D Division, who received the Lifetime Achievement Award from PSA.
2. Our PPD Guest Exhibitor for 2025 was **Lisa Marie Cirincione**.
3. The Print Image of the Year display, with Gold Medal winners **Siu Cheun Young’s** color print “Portrait in Black 02” and **Tony Grubb’s** monochrome print “The Tree”.
4. A “demonstration” exhibit of 15 panoramic prints, intended to spur interest in printing (and possibly exhibiting) panoramas in some future exhibitions. This idea was mentioned in a previous issue of The Final Print, and it received great interest at the Festival.
5. The Historic Prints display made its return to the Print Gallery this year, with about 30 prints selected by **Lexi Rodriguez**.

In addition, awarded and accepted prints from the 2025 PSA Annual Exhibitions were displayed (approximately 400 prints), along with the extensive Youth Showcase, the Chapter and Council Challenges, and the Portfolio exhibits. All in all, there were over 190 panels of photography to examine. Thanks to all the PPD members, and others, who helped with the enormous job of setting up the display. They did a marvelous job.

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The Festival ushered in a lot of change for PSA. There were significant changes in the PSA Board. Our President **J. R. Schnelzer, FPSA, GMPSA, EFIAP, ESFIAP**, and Secretary **Sharon Prislipski, APSA, EPSA, AFIAP**, reached their term limits. Replacing J.R. is **John Andrew Hughes, FPSA, PPSA, AFIAP**, the previous Executive Vice-President. Taking the Executive VP position is newly-elected **Fred Doerfler, QPSA, AFIAP**. **Heide Stover, APSA, QPSA**, will take the Secretary position. **Ralph Durham, APSA, BPSA**, will take the position of Divisions Vice-President, previously held by **John Larson, FPSA, GMPSA**. **Melissa Cramer, APSA, QPSA**, stepped down from the Publications VP position for personal reasons and **Buket Ozatay, APSA, EPSA, EFIAP/d2**, will move from Exhibition Services VP to Publications VP. **Subrata Bysack, APSA, GMPSA/P, EFIAPd3**, will step into the Exhibition Services VP position, leaving his position as Chair of the Photojournalism Division.

# Why Make Prints?

by Tom Hady, APSA, MPSA

Why make prints? It's easier and cheaper to just do an image I can view on my computer screen and show friends on my phone.

For me, there are several reasons to make prints. The biggest one is personal; I get much more satisfaction from holding a well-made print in my hand and viewing it than I do looking at that image on the computer screen. And I don't have to be sitting in front of my computer to view it. Showing it to friends on my iPhone screen? Yes, I may do it, but I know it just doesn't have the same presence—what a speaker I once heard called its “wow”-- when shown in a very small format. And despite the lack of international exhibitions nowadays, I have found other ways to show my work.

But another reason is the point of this article. When I started my pursuit of the fine print, making prints was “where it's at.” You could shoot color slides, and doing so was great training for getting it right in the camera, because if you didn't, there was no way to improve the image. But if you wanted more control, you went into the darkroom and printed. Every serious camera club had regular print competitions and there were a dozen or more PSA-recognized exhibitions in the US alone each year. And I still remember one of the early bits of advice I heard from an experienced print maker. “Hang your print on the wall and live with it. See if you still like it after a few weeks or months.”

## Sagebrush Sunrise

“Sagebrush Sunrise” illustrates the power of that advice. Moulton Barn in Grand Teton National Park is well known. There are lots of tripod holes around it. I thought I would try something slightly different, so I got there early, and included a foreground full of sagebrush. I liked the result--I still do--and I liked it well enough that I put it among the five prints in 16 x 20 frames that hang on the wall behind my computer.



Lately, I have been thinking of replacing it.

The Tetons are one of my favorite places, but not on account of the sagebrush. The mountains and, for that matter, the very picturesque barn, seem lost in all that sagebrush. So I decided to “rethink” the image. I cropped out much of the foreground. With the easy selection tools in Photoshop today, I could put the barn and the mountains on separate layers and tweak the highlights and shadows to bring out their character better. The result is “Barn at Dawn.” It's

different. I like it. It may replace Sagebrush Sunset over my computer—but I have several other prints that are giving it stiff competition for that spot!

## Barn at Dawn

Remember one caveat, though. That print on the wall may not be the print you want to put into competition, if you are lucky enough to find a print competition to enter these days. The light levels specified in the PSA judging standard are much brighter than those on the walls of most homes. A print that looks great on the wall may lose its appeal in a light box and, conversely, a print that wins in a competition may look dull on the wall. So you may want to balance the light differently for the two prints.



But the main point is this: Living with your image for a few weeks or months is a good way to decide if you think it is really good. And that’s easier if you print it and put it on the wall.

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Tom Hady “did it in the dark” from age 13, but he dates his serious photography from the early 1970’s, when he joined a camera club and found out how little he knew. His prints have been accepted in PSA-recognized international competitions more than 2000 times.

## The Magic of Dance

### A Photo Shoot Workshop at the PSA Festival

by Paul Halphen

On Thursday and Friday of the PSA Festival in Portland, members had the opportunity to attend a workshop called “The Magic of Dance”. **Stacey Foster, PSA’s Director of Marketing** arranged some local ballerinas from Portland Ballet. She teamed up with **Jennifer Wingrove**, who is a professional dance photographer from San Diego County. Together they worked with **Tommy Spencer of Pro Photo Supply** to erect two sets, complete with backgrounds and continuous lighting to accommodate the sizable group of photographers present. Jennifer gave a brief presentation covering the key principles of photographing dancers, and working with them to produce the best results.

Then the fun began. After a few minutes of learning how to “herd the cats”, the photographers settled in for an enjoyable and rewarding 3-hour session. The ballerinas alternated time “on

stage”. They changed costumes and worked with various props, while the photographers rotated between the sets with dark and light backgrounds, while lighting was changed to keep things interesting. There was lots of experimenting with camera settings, balancing shutter speed, ISO and aperture with the dancers’ motion, desired depth of field, and the available lighting. With the number of photographers jockeying for position, there was sometimes a challenge with keeping the ballerinas framed against the background.

And, with everyone attempting to catch that “magic” moment in each movement, and cameras firing in burst mode, I’d guess there were hundreds of thousands of digital images recorded between Thursday and Friday. It was a great session, with a lot of opportunities to practice and learn more about the art of photographing these lovely and graceful dancers. I know that I personally learned a lot, both during the workshop and back at home when analyzing my captures.

The lighting setup which was used resulted in some really dramatic images, images that I wanted on the wall of my house. I had recently toyed with buying some glass frames with a modern look, in which I could occasionally change prints easily. These, I decided, would be ideal for displaying, on a rotating basis, about a dozen of my images from the workshop which I printed. The 14” x 19” frame size is perfect for a nice grouping of three prints at a time. The magnetic mounting system makes the frames very flexible, and is an ideal way to keep current prints on display.

Many thanks go to **Stacey Foster** of the PSA staff for the arrangement and orchestration of this fun and challenging opportunity. I look forward to more such workshops at future PSA Festivals.











# PSA PPD Interclub Print Competition Round 1 Recap

Round 1 of the PPD Interclub Print Competition was hosted by the East Troy Viewfinders Camera Club in East Troy, Wisconsin, USA.

Ten clubs participated in Round 1 with a total of one hundred and sixty four prints submitted. Congratulations to the photographers whose prints received awards:

CAR				
When Time Seems to Drag	Simon Caplan	Bristol Photographic Society	23	1st
Devoted	Steve Hitcheb, EPAGB AFIAP BPE5	The Evolve Group	23	2nd
Hotel California	Don Crow	Carolinas Nature Photographers Association	25	3rd
Eye of the Eclipse	Carlos Rio	Sun City Texas Photography Club	23	HM
An Abstract of Honor Flags	Faith Burns	Sun City Texas Photography Club	23	HM



*When Time Seem to Drag* by Simon Caplan, Bristol Photographic Society

LG Color				
Green Frog Portrait	Frank Forward	Greater Lynn Photographic Association	25	1st
Sunlit Aspens	David Clack	Loveland Photographic Society	24	2nd
Cheetah and 6 Cubs	Margaret Chambers	Bristol Photographic Society	24	3rd
Red wing on Holly	Peter Smith	The Evolve Group	23	HM
Tricolored Love	Rita Johnston	Sun City Texas Photography Club	25	HM
Sprague Lake Sunrise	Paul Halphen	Carolinas Nature Photographers Association	23	HM



*Green Frog Portrait* by Frank Forward, Greater Lynn Photographic Association

LG Mono				
Oak Alley	Jerre Johnson	Loveland Photographic Society	24	1st
Huddling Cheetah	Frank Forward	Greater Lynn Photographic Association	24	2nd
Leaf Study #1	David Clack	Loveland Photographic Society	24	3rd
Thors Well	JR Schnelzer, FPSA, GMPSA	Loveland Photographic Society	24	HM
Sandpiper Wading	Dianne Carey	Nashoba Valley Photo Club	23	HM
Telling Secrets	Lesley Mattuchio	Greater Lynn Photographic Association	23	HM



*Oak Alley* by Jerre Johnson, Loveland Photographic Society

SM Color				
TAJ MA HAL	Robin Price	The Evolve Group	23	1st
Eastern Kingbird	Jim Edlhuber	East Troy Viewfinders	24	2nd
Proud American Kestrel	Don DeDonato, GMPSA BPSA AFIAP	Schaumburg Area Photographic Society	23	3rd
Judicious But Caring	Charlie White	Sun City Texas Photography Club	24	HM
Left Behind	Don Crow	Carolinas Nature Photographers	23	HM
Grist Mill in Fall	Bob Benson, FPSA, EPSA, BPSA, AFIAP	Schaumburg Area Photographic Society	24	HM



*Taj Ma Hal* by Robin Price, The Evolve Group

SM Mono				
Stairway to Heaven	Vicky Harrison	Bristol Photographic Society	26	1st
Sailors Lament	Dave Taylor, BPE3 CPAGB	The Evolve Group	24	2nd
FDR Drive Light Trails	Carole Brown	Bristol Photographic Society	23	3rd
Making friends	Margot Hughes	Lake Macquarie Camera Club	23	HM
Around the Barrel	Signe Emmerich, HonPSA, EPSA	East Troy Viewfinders	23	HM
Dark Hedges II	Peggy Benson, PPSA	Schaumburg Area Photographic Society	24	HM
Union Station Denver	Don DeDonato, GMPSA BPSA AFIAP	Schaumburg Area Photographic Society	23	HM



*Stairway to Heaven* by Vicky Harrison, The Bristol Photographic Society

Certificates for the award-winning prints have been emailed to the respective clubs. If you do not get the certificates, please let me know.

The competition results are available on the PSA website.

The club standings after Round 1 are:

#### Standings PPD Interclub Creative Altered Reality

Club Name	Location	Round 1	Total	Standings
<b>The Evolve Group</b>	England	91	91	1
<b>Bristol Photographic Society</b>	England	87	87	2
<b>Carolinas Nature Photographers</b>	SC	84	84	3
<b>Sun City Texas Photography Club</b>	TX	83	83	4
<b>Stella Polaris Photo Group</b>	Denmark	81	81	5
<b>Loveland Photographic Society</b>	CO	80	80	6
<b>East Troy Viewfinders</b>	WI	75	75	7

#### Standings PPD Interclub Large Color

Club Name	Location	Round 1	Total	Standings
<b>Greater Lynn Photographic Association</b>	MA	91	91	1
<b>Loveland Photographic Society</b>	CO	90	90	2
<b>The Evolve Group</b>	England	89	89	3
<b>Bristol Photographic Society</b>	England	88	88	4
<b>Nashoba Valley Photo Club</b>	MA	86	86	5
<b>Carolinas Nature Photographers</b>	SC	85	85	6
<b>Sun City Texas Photography Club</b>	TX	84	84	7

### Standings PPD Interclub Large Monochrome

Club Name	Location	Round 1	Total	Standings
Greater Lynn Photographic Association	MA	92	92	1
Loveland Photographic Society	CO	92	92	1
Sun City Texas Photography Club	TX	88	88	3
The Evolve Group	England	86	86	4
Carolinas Nature Photographers	SC	84	84	5
Nashoba Valley Photo Club	MA	84	84	5
Bristol Photographic Society	England	78	78	7

### Standings PPD Interclub Small Color

Club Name	Location	Round 1	Total	Standings
Schaumburg Area Photographic Society	IL	90	90	1
East Troy Viewfinders	WI	89	89	2
Loveland Photographic Society	CO	88	88	3
Sun City Texas Photography Club	TX	86	86	4
Stella Polaris Photo Group	Denmark	85	85	5
Lake Macquarie Camera Club	Australia	84	84	6
The Evolve Group	England	84	84	6
Bristol Photographic Society	England	83	83	8
Greater Lynn Photographic Association	MA	83	83	8
Carolinas Nature Photographers	SC	81	81	10

## Standings PPD Interclub Small Monochrome

Club Name	Location	Round 1	Total	Standings
Bristol Photographic Society	England	91	91	1
Schaumburg Area Photographic Society	IL	88	88	2
Lake Macquarie Camera Club	Australia	87	87	3
The Evolve Group	England	86	86	4
East Troy Viewfinders	WI	85	85	5
Carolinas Nature Photographers	SC	83	83	6
Loveland Photographic Society	CO	82	82	7
Stella Polaris Photo Group	Denmark	77	77	8
Sun City Texas Photography Club	TX	77	77	8
Greater Lynn Photographic Association	MA	75	75	10

Thank you to East Troy Viewfinders for Hosting Round 1 and to all the clubs who participated.

Round 2 will be hosted by the Sun City Texas Photography Club.

Respectfully submitted,  
Larry Dunn APSA, SPSA  
Director PPD Interclub Print Competition

## Join the PPD Print Study Groups

The PPD Print Study Groups welcome anyone who wishes to improve their printing and get feedback on their prints. Within each group of 4-7 members, each mails a packet of actual prints to the next member on the schedule. Everyone comments on each others' prints, changes out their own print, and mails it on. There are color groups and monochrome groups. Please email [ppd-american-portfolios-director@psa-photo.org](mailto:ppd-american-portfolios-director@psa-photo.org) if you are interested.