

PSA Journal

87 Years ■ September 2021



Distinctive Image

Featuring Pandula Bandara, GMPSA, BPSA

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PSA Journal

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Photographic Society of America's Monthly Journal

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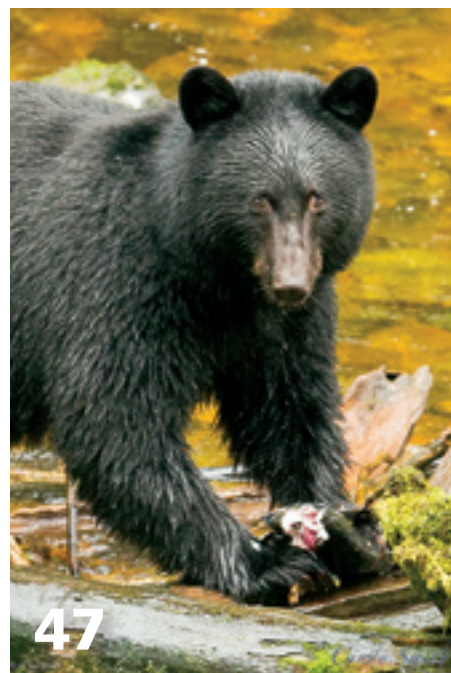
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The cover image is *Daily Life with Sea* by **Pandula Bandara, GMPSA, BPSA**. The *Distinctive Image* article begins on page 24.

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

Back Issues: Send \$10.00 for each copy to PSA Headquarters.

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On My Mind

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Elena McTighe,
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This will be my last *On My Mind* article as PSA President. It truly has been a pleasure and a privilege to serve the Society for the past four years. The Photographic Society of America (PSA) has a wise policy of term limits; and it is with the upmost confidence that I hand the reins over to the incoming President, **JR Schnelzer, FPSA, MPSA2, EFIAP**. JR will take over at the conclusion of the 2021 Festival.

Throughout my tenure as President, I have been blessed to work with committed volunteers on the Society's Board of Directors, and I want to thank them all for their dedication and hard work. As a group, we worked well together and made it a priority to do the best for the Society; and for the most part we succeeded.

Covid was a shocker and certainly impacted PSA. Thanks to Zoom videoconferencing the PSA Executive Committee, the Board of Directors, and many other Society committees, were able to meet regularly and conduct the Society's business. Our Festival planned for

Colorado Springs had to be cancelled. But all in all, we fared well despite the pandemic. Our income, which is dependent upon membership fees (slightly down), investment funds (steady), and exhibitions income (somewhat up), remained healthy, and partially due to Covid, our expenses were down.

There were many achievements over the past four years: With the exception of the first year, we have operated with a small budget surplus each year; we formed the *Photographic Alliance of America (PAA)*, and this Alliance permits PSA-member organizations to apply for FIAP Exhibition patronage and allows individual PSA American members to apply for FIAP distinctions. In addition, we have cooperated with the *Federation Internationale de L'Art Photographique (FIAP)* in the areas of ethics and exhibitions; the FIAP board attended our 2019 conference, and many productive meetings were held. A version of the *PSA Journal* now appears in Chinese, and plans are underway to have an Arabic edition. There have been improvements in our Education Department; Webinar Program offerings; Mentor and Consultants Program; Travel Advisory Service; the Club Judging Service; Discount Program offerings; and Translation Services Department. Throughout the four years, our Study Groups, Exhibition and Portfolio services have thrived, and I can confidently say, the Society is flourishing. Very soon, you will all be enjoying our brand new website, which will be a vast improvement over the present site. And all of this would not have been possible without the support of our fine office staff in Oklahoma City and the many PSA members who volunteer their services.

It is with a sense of gratitude and satisfaction that I leave my present office, and I will continue to stay active in many of our PSA activities. Thank you all for this great opportunity to serve. ■

Portfolio Distinction Results

2nd Session 2021

by Jill Sneesby, APSA

It is with pleasure that I can announce the results of the latest assessment for the Portfolio Distinction Applications.

BPSA

Artistry of Surfing by **Ian English**, Australia

New Zealand Vintage Pin-up Models by **Antony Gorham**,
New Zealand

Lest We Forget—Australia by **Guoxi Jiang**, EPSA, Australia

Moving Ballerina by **Vincent Kohar**, PPSA, Indonesia

Jallikattu by **Muthukrishna Moorthi**, United Arab Emirates

Overcrowding on Bangladeshi Train by **Jinyi Zhang**, EPSA, China

SPSA

Pottery Making by **Sau Fong Neo**, EPSA, Malaysia,

GPSA

The Freezing Winter Befalls by **Zihong Li**, China

Life in Varanasi, India by **Ngar Shun Victor Wong**, Hong Kong

Thank you to the assessors **Rick Cloran, HonPSA, GMPSA; John Davis, HonPSA, MPSA; Joanne Stolte, HonPSA, MPSA; Anne Sutcliffe, APSA, PPSA; Sharp Todd, HonPSA, GMPSA/B, BPSA**, and to **Ken Carlson, GPSA; Stuart Lynn, HonPSA, QPSA**, and **Abbas Kapadia, MPSA, GPSA**, you all did a great job.

PSA Journal

Mission Statement

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

Why Hasn't My Article Been Published?

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

The *PSA Journal* staff gets e-mails from time-to-time asking, "Why hasn't my article been published? I sent it in months ago, when am I going to see it?" I certainly understand the frustration when you put the time and effort into writing an article and can't wait to see it in print. Please understand, we want to get your article published as soon as possible. The *PSA Journal* has a limit of 48 pages. We have to publish many PSA related materials such as, ROPA list, Star list, Division News, *On My Mind* and the many articles on PSA activities such as the PSA Exhibition, Festival News, Youth Showcase and year end competition results. Also, four times a year we publish *Distinctive Image* articles. This means we only have room for three to four feature articles in a month. When laying out the *PSA Journal*, we consider size of the article needed to fit and topic as we want variety in every *Journal*. Subject timing is considered. If we get an article about taking pictures of birds in March that is submitted in May, for the article to be relevant, we need to hold it until about January or February to get members excited to take images of birds in March. We wouldn't want to publish an article about baseball in December. Last summer with many people at home during the pandemic, we received a large number of articles resulting in a sizable backlog. We are working through those articles and catching up, but it may still take many months to see your article in print. As I write this, I don't want you to stop writing for the *Journal*. We have to look forward and need a queue of articles of various topics to plan the best *PSA Journals* possible. Have patience and you will see your article in print.

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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, HonPSA, MPSA, ESFIAP, President PSA

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

Have you received acceptances in PSA International Exhibitions?
Would you like to earn PSA Distinctions (letters) for photography?
If not a PSA member, join with the 5-year membership promotion, and use the Stars Buy Back program to include acceptances gained prior to joining PSA!

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



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Laurie Friedman, QPSA

As this piece is being written (late June, 2021) the world of travel is opening up. If Covid19 cases and deaths continue to abate, travel throughout the US and Europe will be possible when you read this. Increased travel means increased opportunities for travel photography. Travel photography comes in more than one form. First there is the simple recording of where we have been and what we have seen that we all have done at some point in our lives. Then, with study and attention, some move on to more serious travel photography with greater attention to creating fine images that reveal the character of the people and places we visit. Among the many outlets for travel images, competitions in PSA divisions and exhibitions offer suitable venues. The most specific venue is obviously the Photo Travel Division (PTD). PTD also has the most specific requirements for entry into its exhibitions and competitions. These requirements can be found at <https://psa-photo.org/index.php?divisions-photo->

travel and are worth reading even if you don't plan to enter competitions. The PTD description on the PSA website also contains highly relevant information about the ethics of travel photography, the issue of fake travel photographs, discussion of the prohibition of "set up" photographs for competition, and the division's definition of travel photographs.

The division issues a quarterly newsletter (edited by **Margaret Sprott, APSA and John Martin**) "to communicate via email with those who participate in PTD programs and activities, and volunteers in the division. The newsletter includes travel articles, describes experiences and tips that members have learned from their travels; reviews the various services and activities of the division; and provides up-to-date information regarding division competitions." PSA members who are not PTD members can also access the newsletter at: <https://psa-photo.org/index.php?divisions-photo-travel-division-newsletter>

Another highly useful source of information when planning a trip could be the PSA Travel Service directed by **Tom Tauber, APSA, MPSA**. The service tries to connect travelers with knowledgeable photographers in areas where the traveler is visiting. Details can be found at: <https://psa-photo.org/index.php?travel-advisory-service>.

The division also sponsors Image Discussion groups (formerly Study Groups) directed by **Laurie Friedman, QPSA**. These groups, typically seven members each, engage in monthly discussions of images they have created that meet the division definition of a travel photograph. Details can be found at: <https://psa-photo.org/index.php?divisions-photo-travel-study-groups>

Finally, we can all hope to be able to travel to Rapid City, SD for the 2021 Photo Festival. See you there! ■

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.

Donations to PSA

Donations to PSA for the month of July 2021

It's easy to donate! Your donations to the General Operations, Scholarships and Grants, Endowment Funds I & II, 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

Andrew Hersom, PPSA, and Margaret Hersom, England, in honor of Mary Ellen and Gene Brucker

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

For more information visit
<https://psa-photo.org/index.php?donation>

2021 PSA Youth Showcase

By Kathleen Z. Braun, HonPSA, PPSA

Last year I used the word CHALLENGE to describe how the PSA Youth Showcase went on in spite of the coronavirus causing the closing of schools around the world. This year presented the same obstacle, and once again the sponsors' representatives did a superb job in overcoming impediments and changes in school procedures. The difficulties were also faced by the teachers in the participating schools and by the students who had to adjust their means of becoming involved in the showcase.

I noticed that a student with an entry had a home address in China, so I asked his teacher (from a New Jersey school) about the situation. She responded with this description of how the young man met the challenge, which I felt was worth sharing.

Covid prevented several overseas students from coming to the school campus. This student was in that situation, remaining at home in China for the fall semester, taking his classes remotely in the middle of the night essentially. Though challenging, he made the most of it by working on his street photography portfolio during the daytime hours. He was able to build a remarkable portfolio, especially for a sophomore, and photography was a great outlet for him. He was then able to return to the campus this spring. And he entered and earned an acceptance with one of his images.

This is an example of how our 2021 PSA Youth Photography Showcase was still affected by the coronavirus. And yet, it was a successful showcase due to the outstanding efforts of our hard working sponsor representatives who brought in 531 entries, consisting of 203 prints and 328 projected images entered from 85 schools. They worked with districts where schools were closed, other schools where classes were conducted remotely, and some schools where only a couple days of classes were held per week. Few had a regular schedule of classes being held. To these individuals, PSA owes a deep debt of gratitude. They are **Carol Tozzi**, Ocean County Camera Club (New Jersey), **Frank Kirshenbaum**, Photographic Federation of Long Island (New York), **Pat Gordy**, APSA, Photographic Society of Chattanooga (Tennessee), **Jacqueline Mesarick**, Oklahoma Camera Club, **Ruth Sprain**, Loveland Photographic Society (Colorado), **Francois Venter**, Photographic Society of South Africa, **William Jordan**, Cheltenham Camera Club (Pennsylvania), **Agatha Bunanta**, APSA, GMPSA, GPSA, Art Photography of Indonesia, **Kathleen Z. Braun**, HonPSA, PPSA, Photo Pictorialists of



Freedom Trail © Michael McGovern



Michael McGovern—My name is Michael McGovern and I'm an 18 year old from Rockaway, New Jersey. Photography has always been a side passion as well as the creative arts as a whole. This photo was taken when me and my father went to Boston on a trip to visit colleges and see the historic city. While walking the freedom trail that runs through the city, this Boston sign caught my eye and I just had to snap a photo. I am so happy that I was able to win in the contest to be able to show my art and the beauty of cities to the world.



Just One Bite © Rachel Vassallo



Rachel Vassallo—I graduated from Cherokee High School in Marlton, New Jersey, and will attend Monmouth University in the fall. I have taken photography classes every year of high school and plan to continue with photography in college. My photography teacher, Ms. Michele Cole, has been an excellent mentor and has taught me the importance of capturing a story within a single image. *Just One Bite* is my third photo selected for the PSA Gallery Exhibition, but it is my first photo to win. My photos have also been chosen for local competitions such as Teen Arts Festival and Ocean County Camera Club. Thank you again for this opportunity that the PSA Showcase provides for young photographers. This award is a huge honor, and I am so glad I could be a part of this showcase my senior year!

Milwaukee (Wisconsin), Jana Ramsay, Camera Club of Hilton Head Island (South Carolina), Jane Liechty, State College Photo Club (Pennsylvania), **Jeffrey Klug, APSA**, Menomonee Falls Camera Club (Wisconsin), **Richard Cloren, HonPSA, GMPSA**, Greater Lynn Photographic Association (Massachusetts), and John Niemand, Houston Camera Club (Texas).

The normal judging procedure also had to be revised again this year. Prints were sent to Kathy Braun, the print coordinator who set up the judging in a large room, carried out by three judges who resided in the northwest corner of metropolitan Milwaukee. Those serving as print judges were **Priscilla Farrell, Paul Moertl**, and **Brian Luttamus**. And everyone was wearing a mask. Projected images were downloaded and sent remotely to judges in their own homes located in Arkansas, Nevada, and Arizona. This was set up by **Ramona Lenger** and **Gerald H. Emmerich, HonFPSA, GMPSA/B**. Those doing the remote judging of the projected images were **Sharon Prislipsky, APSA, PPSA**, **John Andrew Hughes, APSA, PPSA**, and **Larry Cowles, HonPSA, GMPSA/P**.

AND NOW THE RESULTS

Print Section

The first place images in each category in the print section are as follows:

Architecture—*Freedom Trail* by Michael McGovern of Morris Knolls High School in Denville, New Jersey, and sponsored by the Ocean County Camera Club.

People/Animals—*Just One Bite* by Rachel Vassallo of Cherokee High School in Marlton, New Jersey, and sponsored by the Ocean County Camera Club.

Scapes—*The Great Ice Age* by Ayana Amin of Northern Highlands Regional High School in Allendale, New Jersey, and sponsored by the Ocean County Camera Club.

Photojournalism—*Lies* by Alex Vincent of Grafton High School in Grafton, Wisconsin, and sponsored by the Photo Pictorialists of Milwaukee.

Color Choice—*Violin* by Madeline Williams of Communications High School in Wall Township, New Jersey, and sponsored by the Ocean County Camera Club.

Monochrome Choice—*Yummy* by Elizna Schutte of Menlopark High School in Pretoria, South Africa, and sponsored by the Photographic Society of South Africa.

Madeline Williams' image *Violin* was chosen Best of Show in the Print Section. She will receive a Best of Show plaque, a special ribbon, a one-year student membership in PSA, and a \$350.00 award. The other five students will receive a \$175.00 award.



The Great Ice Age © Ayana Amin

Ayana Amin—I am a junior at Northern Highlands Regional High School. When there is not a camera in my hand, you can expect a tennis racket to be in its place. I play on the varsity girls tennis team at my high school and play in competitive tournaments and weekly clinics outside of school. I also have a passion for community service and helping my community. I have been an active Girl Scout since the age of seven and have recently been awarded my Girl Scout Gold Award. I look forward to continuing taking photos, learning, exploring my different passions, and making my corner of the world a better place!



Lies © Alex Vincent

Alex Vincent—I was born in Milwaukee, Wisconsin in 2005. I now live in Belgium, Wisconsin and currently attend Grafton High School in Grafton, WI. I am one of four children in my family. I like studying space science, photography, and U.S. history at school. In my free time, I like to stay outside and take my dog on walks. Recently, I traveled to Florida to see my grandparents. When I engage with the outdoors, I always take my camera and take pictures of my friends, my dog, and the life around me. I took the picture of the train car, titled *Lies*, when I was on a walk with my dog and exploring the town. I thought it was a cool image. I tried many different angles and thought this one turned out the best. The light was so great on the graffiti at that moment. Now I'm working on a farm, milking cows, but eventually I would like to go to a college for wildlife photography.





Madeline Williams—I am a graduating senior at Communications High School. Photography is one of my favorite hobbies. I enjoy taking pictures in nature and photos of my family and friends, capturing the things that I feel most grateful for. When I am not taking pictures, I enjoy listening to music, playing my guitar and cello, and spending time with my pets. I plan to continue pursuing photography in college and will always find joy in photographing the things I find most beautiful. I will attend the University of Scranton in the fall to study nursing.



Violin © Madeline Williams



Yummy © Elizna Schutte



Elizna Schutte—I started photography when I was 11 years old at Laerskool Skuilkrans Photographic Club. My first camera was a Canon® point and shoot, but my creativity quickly outgrew this camera. I got my first DSLR camera, a Canon 50D, and used it from day one in the creative modes. I

am a school photographer at Hoërskool Menlopark since 2018 and was the head photographer of the school in 2020 and 2021. I had the opportunity to shoot all school events including culture and sports. I completed my CEO (vers) in 2020 and am currently working on my LPSSA panel. I am a 5-star photographer at the National Photographic Club in Pretoria. I had the opportunity to win the award of the junior ambassador of the year as well as the most versatile junior photographer at The National Photographic Club in 2017. My passion is taking photos of people in my self-made home studio. I have about 50 local and about 20 international salon acceptances. I also won two medals in international salons and ended combined 7th overall of all the junior photographers at the German Photo Club in 2021, earning an honorable mention. I am also the co-owner of Tandala Photography, specializing in equestrian events. I hope to keep expanding my business and improving my skills so I can keep sharing my passion for photography with others. One of the quotes that inspires me is: "You don't take a photograph, you make it"—Ansel Adams



Embarcadero © Jamie Tan

Jamie Tan—I'm Jamie, a photographer from Northern California. My photography aims to showcase the way I see the world, focusing on the beauty around us. I love the ever-changing dynamics and unpredictable lighting conditions in landscapes and the vibrant cultures and emotions in portraits. With my work, I hope to create a space of appreciativeness and inspiration in life.



Self © Bryce Kaminski

Bryce Kaminski—I am Bryce Kaminski, attending Boulder High. I love spending time with my friends and family. Art is a big part of my life, from consuming it to creating it. I really look up to people who push boundaries in their own unique ways like David Lynch and Ian Mackaye and hope to one day have the capacity to do the same.





Searching for Milky Way © Jai Shet



Blue 42 © Jackson McCormick



Jackson McCormick—I was born in Edmond, Oklahoma. A little while after I was born my older sister Peyton and I were adopted by our grandparents, Lynelle and James McCormick. Lynelle and James will always be my mom and dad. I've lived in Kingfisher, Oklahoma, and been going to Kingfisher schools forever. I have always been interested in photography, ever since I saw Spiderman, because Peter Parker is a photographer. I took photography classes for four years, all through high school. The awards I've received during those four years in high school were first place for photojournalism for Oklahoma Photography, second place for photojournalism for Oklahoma Photography, and first place for photojournalism for PSA International Contest. My future plans are to go to Chisholm Trail Technology Center (CTTC) in Omega, Oklahoma, for what's called a 13th year. After you finish the first 12 years of school you can get a scholarship to go for a 13th year for free. The program I will do is Computer Repair and Networking (CRN). The certificate I'm going for is my A+.



Jumping Spider © Jai Shet



Jai Shet—I am seventeen and a high school graduate living in Houston, Texas. In the last four years, I traveled to 48 states in the US and over 40 National Parks. I have been taking pictures for as long as I can remember, but it has only been a year since I won my first international photography award.

My greatest passion has been photographing the night sky since I started in 2019. The most challenging part about night photography is waking in the middle of the night. On many nights, I have left my warm and comfortable bed to photograph the Milky Way outside in freezing cold weather! Sometimes I spend the entire night, which can be exhausting, yet the allure of the night sky keeps me motivated.

My image of the jumping spider is of the species *Platycryptus undatus* (Tan Jumping Spider). I used a macro lens, a sturdy tripod, extension tubes, flashes, diffusers, and a shutter release. This setup allowed me to achieve a high magnification, but since depth of field was less than one millimeter, I had to capture up to 30 images focused on different areas of the spider and combine the sharpest parts using a technique known as focus stacking. The whole process from acquiring images to focus stacking in Photoshop took me around eight hours.

I am proud to have my winning images in this year's showcase, and it certainly motivates me to continue my passion for photography.

The Society also grants a \$50.00 award to the second place winners in each category, a \$25.00 award to the third place winners in each category, and a \$25.00 award for the three honorable mentions in the two choice categories. All awardees will receive a student membership in PSA for a year.

Architecture—Second place goes to *Center Stage* by Madie Bennett of Hilton Head Island High School in Hilton Head Island, South Carolina. Third place goes to *Spiral* by Hailey Arnold of East Rockaway High School in East Rockaway, New York.

People/Animals—Second place goes to *Reflection* by Ivy Macalus of State College Area High School in State College, Pennsylvania.

Third place goes to *Pink Princess* by Kaylee Wimmer of Patchogue-Medford High School in Medford, New York.

Scapes—Second place goes to *Into the Unknown* by Gianna Mancusi of East Rockaway High School in East Rockaway, New York. Third place goes to *Evening at the Inlet* by Madelyn McManus of Red Bank Regional High School in Little Silver, New Jersey.

Photojournalism—Second place goes to *Will You Say Their Names?* by Isabella Estevez of Northport High School in Northport, New York. Third place goes to *Battle for the Ball* by Joshua Guirguis of Cherokee High School in Marlton, New Jersey.

Color Choice—Second place goes to *Smokin'*



Hands © Elizna Shutte

by Trevor Dunn of Middlesex High School in Middlesex, New Jersey. Third place goes to *Tiny Traveler* by Anastasia Figart of State College High School in State College, Pennsylvania. The honorable mentions go to *Scarlet Insomnia* by Alessia Morabito of Pathogue-Medford High School in Medford, New York, *Poised Beauty* by Angelina Frangipane of Farmington High School in Farmington, New York, and *Antique Automobile* by Ashton Tack of Menomonee Falls High School in Menomonee Falls, Wisconsin.

Monochrome Choice—Second place goes to *Lying in Wait* by Janel Kloss of Grafton High

School in Grafton, Wisconsin. Third place goes to *My Brother Walker* by Campbell Craig of Blair Academy in Blairstown, New Jersey. The honorable mentions go to *Mystery Man* by Connor Flood of Hilton Head Island High School in Hilton Head Island, South Carolina, *Bubble Beauty* by Kimberly Ventresca of Cherokee High School in Marlton, New Jersey, and *Autumn's Eve* by Olivia Jaworski of Northport High School in Northport, New York.

Projected Image Section

The first place images in each category in the projected image section are as follows:

Architecture—*Embarcadero* by Jamie Tan of Lynbrook High School in San Jose, California, and sponsored by the Photopictorialists of Milwaukee.

People/Animals—*Self* by Bryce Kaminski of Boulder High School in Boulder, Colorado, and sponsored by the Loveland Photographic Society.

Scapes—*Searching for Milky Way* by Jai Shet, Home Schooled Student in Sugar Land, Texas, and sponsored by the Houston Camera Club.

Photojournalism—*Blue 42* by Jackson McCormick of Kingfisher High School in Kingfisher, Oklahoma.

Color Choice—*Jumping Spider* by Jai Shet, Home Schooled Student in Sugar Land, Texas, and sponsored by the Houston Camera Club.

Monochrome Choice—*Hands* by Elizna Shutte of Menlopark High School in Pretoria, South Africa, and sponsored by the Photographic Society of South Africa.

Jai Shet's image, *Jumping Spider*, was chosen Best of Show in the projected image section. He will also receive a Best of Show plaque, special ribbon, student membership, and a \$350.00 award. The second, third, and honorable mention awards are the same as those given in the print section.

Architecture—The second place goes to *Steps to Greatness* by Betzy Mejia of Glen Cove High School in Glen Cove, New York. Third place goes to *City of Angels* by Leanna Harmon of Hamilton County Collegiate High School in Chattanooga, Tennessee.

People/Animals—The second place goes to *In the Eyes of a Child* by Simone Du Preez of Centurion High School in Pretoria, South Africa. Third place goes to *Pumping Bike's Tire* by Christopher Anthony Salim of Uph College in Jakarta, Indonesia.

Scapes—The second place goes to *New York in the Hudson* by Khamonee Lundy of Oklahoma Virtual Charter School in Midwest City, Oklahoma. Third place goes to *A Lake's View* by Mary Attisano of Patchogue-Medford High School in Medford, New York.

Photojournalism—The second place goes to *Father and Son* by Krisna Widarma of Isi Denpasar School in Denpasar, Bali, Indonesia. Third place goes to *One Step Away from Victory* by

Diana Laletina of Silverdale Baptist Academy in Chattanooga, Tennessee.

Color Choice—The second place goes to *Dust You Shall Return* by Mira Johns of State College Area High School in State College, Pennsylvania. Third place goes to *Barter at a Floating Market* by Patria Prasasya of Sma Ipiems School in Surabaya, Indonesia. The honorable mentions go to *Afternoon Rays* by Hannah Morais of Notre Dame High School in Chattanooga, Tennessee, *Skittles* by Tracey Pierresaint of Malverne High School in Malverne, New York, and *Mepeed Alas Kedaton* by Krisna Widarma of Isi Denpasar School in Denpasar, Bali, Indonesia.

Monochrome Choice—The second place goes to *Tell Tale Youth* by Kolby Gilbert of Kingfisher High School in Kingfisher, Oklahoma. Third place goes to *Contagious Grins* by Avery Loyd of Chattanooga High Center for Creative Arts in Chattanooga, Tennessee. The honorable mentions go to *Between Ourselves* by Jasmine Priestley of Triton High School in Runnemede, New Jersey, *Lord Primo Mock Neck* by Aden Henry of Metro Christian Academy in Tulsa, Oklahoma, and *Wheels Well Traveled* by Avery Loyd of Chattanooga High Center for the Creative Arts in Chattanooga, Tennessee. In addition to these 48 images, 78 prints and 115 projected images were accepted.

This year's Youth Showcase committee has put in many hours of service in bringing about a difficult operation. Volunteers from our southeast Wisconsin area have stepped in where vacancies occurred.

Ramona Lenger agreed to serve as the projected image coordinator with **Gerry H. Emmerich, HonFPSA, GMPSA/B**, providing assistance.

Kathleen Z. Braun, HonPSA, PPSA, the committee chair and director of the showcase remains as the print coordinator. As last year, these members coordinated the judging in both sections since we are still not able to have the usual single day judging by PSA members outside our corner of Wisconsin. **Jeffrey Klug, APSA**, took on the task of scanning the prints which are sent to headquarters for the special brochure and for the *PSA Journal's* showcase article. Setting up the conference display boards is once again carried out by Jeffrey Klug, APSA, and Gerry Hying. Another newcomer, **Brian Luttamus**, volunteered to produce the showcase program for the Rapid City Festival and for the sponsors. Brian had the huge job of working with the winning and accepted images along with the students' names and schools, photos of the Best of Show winners, information of the sponsors and sponsor representatives, and all others playing a part in the running of the showcase. **Ken Warning, APSA**, also helped Brian with the music.

The showcase is represented on the PSA Board of Directors by **Signe Emmerich, HonPSA, EPSA**, who is the VP of Chapters, Clubs, and Councils. It was originally working through Chapters that

Jack Worthen, APSA, as Chapters VP, set up a Youth Showcase for PSA to be carried out by the various PSA Chapters since Colorado and Wisconsin Chapters were already holding local showcases. Signe is a special person who looks after so many parts with the functioning of the showcase. Being a part of our Wisconsin corner as well, she is always ready to help out when and where needed.

Special thanks go to all the assistance provided by our web mistress, **Sharon Cohen-Powers** who provides so much help in posting and disseminating all the information, entry forms, and model releases needed for the showcase to exist. She also provides the showcase director with a copy of the projected entry forms she receives. Her website also displays the showcase winners each year for viewing.

Each student with an acceptance or award winning image receives a certificate and, later, a brochure featuring a complete list of awardees and those with acceptances in both sections, print and projected, along with the winning images. The awardees also receive ribbons and their prize award gift card along with a student membership in PSA.

Special thanks go to the people who make the entire program so worthwhile—the PSA Headquarters staff. Those are the people who produce the certificates, obtain the ribbons and the plaques for the two Best of Show awardees, and facilitate the student memberships. They also manage the postal duties in getting all these things to the sponsors and sponsor reps for distribution to the schools and students. They work along with Donna Brennan, the editor of the *PSA Journal*, in developing the souvenir brochures. Those brochures list the award winners, the students with acceptances, the titles of the images, the schools the students attend, and where they are located. It concludes with a page of the two Best of Show images, a page of the sponsors and their representatives, and a page of the members of the showcase committee.

Looking ahead to the next PSA Youth Showcase in 2022, we anticipate operating the way things were before we had to contend with the coronavirus. I expect that schools around the world will again be holding classes as usual. That should mean there will be a greater number of print entries. The due date for entries will be April 8th which should enable teachers to work around the April Easter/Spring breaks. We should be able to have the judging take place somewhere outside of Wisconsin! And if the judging will go back to being held on one day, we should be able to get certificates to the schools before the summer vacations start. The display boards in Colorado Springs that autumn should be filled with amazing images.

Sounds too hopeful? Not when you look back at what has been accomplished by everyone these last two difficult years. It is their efforts that make everything succeed. ■

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Go Do Street Photography



Lunch Break



By Mike Macartney

Street photography may be the most popular form of photography on the planet. Ansel Adams is in the minority compared to street photographers like Ernst Haas, Saul Leiter, Vivian Mair, Henri Cartier-Bresson, Jay Maisel... Check out this video of well-known street photographer Bruce Gilden: youtu.be/kkIWW6vwrM. His methods are extreme, no fear and in your face with a flash, but his work is great. You might not like his approach, or you might. That's the fun of this kind of Gilden photography—you get to choose.

Public speaking and street photography can both frighten photographers. Just do it, go to Toastmasters and go out on the sidewalk with your camera. The fear will diminish. Going out in a small group with other photographers is a good beginning, and before you know it you will be having fun. Why *didn't* you try this before?

But the law, model releases, angry subjects? Don't concern yourself with any of that, just go out and take photographs. You are there to steal their souls after all, so "taking" photographs is the right nomenclature for the street, isn't it?

By the way, street photography isn't just people on the street, it is anything else you find there from buildings and signs, to things left on benches.

Disclaimer: I'm not an attorney, so nothing in this article may be taken as legal advice.

In general, the law is very simple: there is no expectation of privacy in public spaces on the street. You can take a picture of anybody, including celebrities, police, and children. You don't need a model release for your own artistic work, making exhibition prints, or publishing a book about your art. You do need a model release if the photograph is used for commercial promotion, no matter if money changes hands or not. If you promote your business with your pictures, you need a model release. If you sell the photos to a stock site, or license to use for marketing a business or event, you need a model release. If you want your photos published in a magazine, assuming there are any magazines still around, you may need a model release depending on the publication. The Photographic Society of America, PSA, has a good discussion of model releases by **Joanne Stolte** in the September 2017 *Journal* issue, V83, No. 9.

You cannot use your street photographs to defame anyone. You can photograph a celebrity passed out on the sidewalk, but you cannot say, for example: "There is famous so-and-so drunk again." That is defamation *per se*, obvious defamation on its face, and they can sue you for it. You don't know why they are passed out and better be able to prove "drunk again" in court if you say it.

You cannot take photographs of people on private property without permission. Shopping centers are private property, not places to do street photography. Yes, I have taken photos in shopping centers, and yes, I have been asked to leave by security. You are being photographed and watched by security cameras around them, and security will come to you if you are seen taking photographs.

You can capture trademarks in your street photos, and you can publish them. You just cannot piggyback on the trademark for promotion.

In the United States there are many conflicting variations in national and state laws around street photography today. Ask a licensed attorney and look them up if you are concerned. Laws and cultures outside the US are all different. Check them out before you photograph on travel.

Some street photographers have self-imposed



Neon Walker

restrictions on what they photograph. Those restrictions are solely at their discretion. As stated above: you can take a photograph of anybody on the street in the US, with or without their permission, and do anything you want with it, including ignoring the legal ramifications of promotion and defamation at your own risk. The photographs become your property when you take them.

Homelessness is a massive issue in California and other US states today. I don't seek out homeless people as easy targets, but if I capture them in context or a unique scene, I take the photographs. However, I avoid taking photographs of young children, say less than 10 or 12 years old. I never liked strangers taking pictures of my kids when they were little, so setting boundaries on photographing kids is my thing. It may not be yours, that's for you to decide. I follow my rule in travel photography, just because the subject is not my nationality doesn't change my photographic behavior.

Angry people, when they see you take their picture, come with the territory of street photography. You will encounter them. Someone could demand, "What are you going to do with that picture!" They might insist you delete it. It's your property and you are within your rights to argue with them about the "principle of the thing" and shout at each other over a picture in your camera nobody has even seen. It could be "the picture that will make you famous" though. The alternative is

to delete the picture, smile, go have a good lunch, and take more pictures. You are the decider.

Have you talked yourself out of doing street photography yet? Why would you want to do that? If not, here are a few basics to get you going on the street with your camera.

Equipment: Use any camera you want to use, including your cell phone. Use any lens you want to use. A little, covert full function camera with a small prime lens and a simple wrist strap is a desirable street camera if you want to do a lot of street photography, but is not necessary.

If I go out for a short jaunt, I might take my Olympus OMD M1 MkII with a 24-80mm equivalent pro lens. Sometimes I put on a 35mm or 50mm prime. For a day of sidewalk shooting, I enjoy my little Olympus EPL7 with the 35mm or 50mm on, and throw the other one and a small 80-300mm f4-f5.6 kit lens in the backpack.

I like a 35mm lens, it is a similar focal length to most cell phone cameras, and I use a cell phone for many street shots. A 50mm is fun since it forces me to move around more to frame things. For watching an event on the street, I might use the longer zoom, where I want some close-ups or just want to sit and relax beside a sidewalk, beach, or square. Long focal length compression makes interesting photographs pulling backgrounds up closer to subjects.

Henri Cartier-Bresson was a 50mm guy, and some street shooters like a 28mm, or even a 24mm. The 35mm is very popular today. Experiment



Mother and Son at Table

with them all, and see what you like best. Being familiar with several fixed prime lenses gives you the flexibility to take whichever one you feel like that day.

As I said, cell phones are great street cameras, especially on travel or when you don't want to fool around with a big camera or are out with friends and family. The following is an Instagram link for a young man in Russia who does his street photography with an iPhone. He just was invited to do a photography show in NYC. www.instagram.com/dcim.ru/

How to Shoot: I have been shooting using only the live view screen on digital cameras for 20 years. I take most of my street pictures split between waist level

with the view screen tipped up, or held in front of me looking at the view screen. Sometimes, I shoot the camera at something or somebody without looking at the screen. Humans are evolved to catch somebody putting a camera up to their eye taking pictures. It's good to pretend that you are fooling with the camera at waist level or in your lap while taking pictures. Sneaky, huh?

Many great street photographers use the viewfinder for their work. They quickly cycle the camera up and down between shots, while keeping on the move. Standing still also attracts attention in a busy environment.

Dark clothes and nondescript street clothes can be useful camouflage. In my state of California everybody wears anything, so the dark attire is not that big a deal.

The most important thing to wear is a big smile. Always take that with you. It makes everybody relax, and any negative encounters are less so if you are smiling and cheerful. A smile and relaxed demeanor are your best equipment choice for street photography.

The following YouTube video is a great example of taking your smile with you: youtu.be/707nMSGq_R8

You may want a tripod or monopod for specific night or event photography on the street. Otherwise, find a handy place to support your camera. With modern cameras and lenses with built in stabilization, slow shutter speeds and high ISO performance makes hand holding very different than film days.

Camera Settings: I set my camera to about ISO400 and f4-f8 aperture priority. I may change the f-stop many times with a thumb wheel on the camera when going in and out of shade and through dim food and shopping interiors. Sometimes it sits at f8 or f5.6 all day. It's even on manual now and then.

Hunting: You can use a blind or practice still hunting (walking around). My own preference is to walk, see what there is to see, photograph it, and move on. Occasionally, 15-20 percent of the time, I will sit or stand somewhere interesting or obscure to see what comes up. Some famous street photographers like setting up a tripod and spend time waiting for their prey.

Locating Prey: Go wherever you feel like you will have fun and get photographs that appeal to you. The beach, sidewalks, street fairs, county fairs, walk paths, public squares, public parks, and subway trains are all good hunting grounds for street photography.



Sidewalk Fruit

Street portraits are fun. Ask interesting people if you can take their portrait. Smile, be cheerful, and don't waste their time if they agree: *snap snap, done, thank you*. Nobody likes waiting for a fussy photographer. Depending on the interaction you can offer to email them a copy of the picture or not. Whatever feels right at the time.

Use your judgement about who is out there to demand money or is in a mean mood for those portraits. That rustic individual by the photogenic building may very well be waiting for tourists or unwary photographers to take their picture, then demand payment.

There is lots of costume drama for hire around every tourist area nowadays. After some experience street photographing, you will have a higher threshold of embarrassment. Cheerfully responding, "Good luck with that my friend," to requests for money will come naturally.

You will run into other street photographers in big cities. It's always enjoyable to take each other's pictures and compare cameras and techniques. That's part of the street photography scene.

Practicing Street Photography: As you may have figured out by now, there are no hard and fast rules for street photography. It's practice. Here are a few suggestions that might help the practice.

1. Relax. Learn to take in a whole scene quickly.

You want to observe everything going on around your subject in a glance, decide to capture it, point your camera, and snap the picture, all in a few seconds.

2. You need to be "in the moment" when doing

street photography. Practice mindfulness out there on the streets, it helps.

3. Technically perfect photographs are not part of street photography. However, yes, all the rules of composition and telling a story apply anyway. Emotional content in your story telling is an essential part of good street photographs. (Photographers like Jay Maisel call it "gesture".) The trick is you have 5 or 8 seconds to see the story developing, review your situation, judge your settings, and get a picture. (Remember Bresson's "decisive moment" thing.)
4. There are no "do overs" in street photography. Move on to the next photographic opportunity.
5. It's your art, and good art isn't easy.

Situational Awareness: Pay attention out there. Know where you are walking. Look for the same person or persons around you. Trust your gut about where you go. If your Spidey sense tingles, turn around and go somewhere else. There will be great pictures in that new place with more people and better lighting, instead of the deserted alley with the two guys leaning against the wall. Don't give people personal information, phone numbers, or email you care about.

Street photography is a ball. It may push your photo taking skills if you have not done much and could up your people skills as well by having to deal with strangers in public spaces and being asked to leave the private ones you wander into with your camera. You might learn new things and push your personal box walls out further in the process. ■

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Photos © Mike Macartney



Piano Closed

Mike Macartney

Mike is an engineer but his interest in photography started when he was about 10 years old. He started with his parents 2-1/4 two lens Graflex 22. Exposure was guessed at from the film box. Developing was at the local drug store. Anything more was an expensive luxury in time and money. In the 1980s Mike used an Olympus OM2s and Ansel Adams' books to teach himself more advanced photography.

Mike is currently the president of Thousand Oaks Photo Group in Southern California, www.tophotogroup.org. His current interest is street and art photography, with some non-traditional landscapes and night photography thrown in. His favorite time to photograph is noon. His cameras are Olympus 4/3 and iPhones. You can see more of his work at www.desertskyphotos.com and you can find him on Instagram: www.instagram.com/shooteyeout

Lure of Lavender

By Lou Romain, FPSA, EPSA, EFIAP



Lone Tree, France

Vast fields of richly colored lavender set before villages, mountains, solitary trees or time-tested old buildings certainly stir the imagination. Where are these photogenic landscapes? What camera(s) are needed and with what lenses? Are there other recommended accessories? How do I get there? Where and when do I go once there? Are special techniques called for to capture sharply the close and the far away?

Essentially every year in July lavender reaches its peak in the Provence region of southern France. The largest city there is Marseille. Fly there and rent a car or join a tour group. A camera with back-up along with wide-angle, standard and short telephoto lenses is recommended. A variable flash and macro lens can come in handy as well. A tripod is essential. Take a PSA model release on iPhone® or paper, just in case. A hyperfocal chart for your camera sensor size can also be helpful, as depth of field can be important in the images you are likely to take. A top-scoring image makes all the preparations worthwhile.

There are two areas as motel bases that are desirable. Consider starting with the area around Sault. The Ibis chain has quality, but budget motels are all over the Provence. In this region you will find landscapes, quaint French villages, medieval architecture and huge fields of lavender at peak growth. In general, this area can be full

of photographers, with but one exception. Start photography at sunrise, and keep a low angle using your tripod. The early time also helps with the effects of wind on the lavender plants. Two techniques work best are hyperfocus and stacking. Stacking at roughly the camera's sharpest f-stop of 5.6 or 8 can give solidly focused image results.

The early morning warm sunlight is useful for wide-angle and short telephoto images of such



Dawn in Provence



French Village Night



Late Day Provence



Provence Sunflower



Lavender Lines

bucolic French villages as Banon and Gordes that are backgrounds for lavender fields. Try to utilize the lines of the lavender plant pattern. A drive to a French village for lunch is always an option. At about sunset there are some scenic French villages posed on the sides of hills or mountains with overlooks or other viewpoints such as Roussillon and Gordes. Gordes will serve a dual morning and night purpose. The next morning invites lavender fields with mountain backgrounds. This area also does have a UNESCO World Heritage Site. It is a Roman aqueduct at Pont du Gard, best in the late afternoon light. It is well to remember that each photo site requires a drive to and from to take pictures and return to the motel. Provence is not small and traffic is always a factor. Also worthy of an image is the old monastery, Notre-Dame de Sénanque with a large lavender field foreground in the early morning. This site is busy as photographers from French camera clubs and foreign visitors are always there, so arrive early and find a favorable spot.

The second area is more popular and a number of Paris region clubs can be expected along with many Chinese and other internationals. This is the premier lavender growth area of Provence around Moustiers-Sainte-Marie. Some of these groups arrive in bus caravans. Many of the bus shooters walk into the lavender fields to take portraits! Therefore, arrive for photography before sunrise

to select your spot and ready equipment for sunrise. In case of rain and dark skies, photograph anyway. Rain can be brief, and dark skies can be interesting. Increased ISO may be needed. Dawn areas may include lavender fields with sunrise, old ruins, lone trees, dark skies, hills or mountains. Afternoons are favorable for fields of sunflowers. Sunsets and dark blue sky late day images are present at Sisteron with its mountain background or Lees Mees with its rock formations.

Provence is known to be a mixture of landscape beauty mixed with solvable problems. Photographic equipment and a knowledge and experience of use are paramount. Photograph very early and late day. A mid-day snack and nap bear consideration. Start your planning now, for a great photo trip next year. ■

Lou Romain, FPSA, EPSA, EFIAP/b

Lou is a Master Photographer with talents in most all areas of photography. He excels in portrait, landscape and travel photography. An avid exhibitor, Louis competes from the local club level, council and International Exhibitions. He received his EPSA in 1997 and EFIAP/b in 2000. He has been a speaker at many PSA Conferences, has written for the *PSA Journal* earning a Silver Editorial Star and has done programs for many local photographic organizations.



**Lou Romain,
FPSA, EPSA, EFIAP/b**

Photos © Lou Romain,
FPSA, EPSA, EFIAP/b

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Old French Monastery



Distinctive Image

featuring...

Pandula Bandara, GMPSA, BPSA, AFLAP
Sri Lanka



Burning



Brown Girl

An up and comer in the exhibition world is **Pandula Bandara, GMPSA, BPSA, AFIAP** from Sri Lanka. His involvement in photography happened quite by chance, it wasn't exactly planned. When his two children went to Australia to study in 2016, his wife joined, them and he stayed in Sri Lanka to look after his business. This left him with a lot of free time when not working and a need for a hobby. It was then one of his cousins introduced him to the world of photography. He soon realized this was a marvelous hobby as well as a stress reliever from his busy work schedule. It also helped him in his work, as Pandula runs an advertising company.

On his cousin's advice he bought his first camera, a Sony Alpha 6500 with a 16-70 mm lens which he used up until recently. He had limited knowledge about the technicalities of how to operate the camera and decided to enroll in a certified photography course held by the Photographic Society of Sri Lanka (PSSL) under the guidance of Mr. Panduka De Silva. He joined the Society in 2017 and completed the basic course.

That same year, the 62nd PSSL International Competition was held, and his course director, Mr. Panduka De Silva, encouraged him to participate in this competition. In November 2017 when the results of the competition were announced, to his great surprise he found that he had been awarded a FIAP gold medal in the open

monochrome category and also a GPU ribbon from the creative category.

This encouraged him to enter more international photographic competitions and possibly work toward distinctions. With those results, he started taking more pictures to improve his skills. He accumulated a number of artistic photographs and was able to participate in a large number of international exhibitions in 2018, collecting many awards. Pandula became a PSA Member in March 2018. With a lot of hard work and attention to detail, he was able to obtain both PPSA and EPSA in the same year. He says, "It was a very difficult task to receive two such distinctions within a short period of one year, but I was able to fulfill my target due to my dedication."

At this time, Pandula sought memberships in other world associations such as GPU, ISF, ICS, RPS, IUP, FIP and received many distinctions from these societies. He was appointed as the Ambassador for Sri Lanka by the ICS (USA) and IUP (China). By the latter part of the year 2018 he was invited by various societies to be a judge of their international photographic competitions. In spite of his busy schedule, he managed to accept all the judging invitations.

Judging was a great opportunity to gain experience and knowledge. His goal for 2019 was to obtain MPSA. He was able to fulfill this target by the middle part of the year. In addition, Pandula

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Photos © Pandula Bandara,
GMPSA, BPSA

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Ghost Station



Work Alone

was able to qualify for the distinction awards of VIP-5, CR-4, GPU “HERMES” presented by the GPU Society. He has also obtained the distinctions of AICS, BP,ICS, GM,ICS, GWP,ICS, Hon. EICS, Hon, MICS, ICS/SAFIIRI that were presented by the ICS Society and AISF, D,ISF, EH-ISF, RISF-10 that were presented by the ISF Society. By the end of 2019, he had received his 1000th international award. This was certainly a great achievement for a new photographer.

Pandula had the desire to get more involved with PSA and took on a PSA volunteer position. On the invitation of **Agatha Bunanta, FPSA, GMPSA, GPSA, EFIAP/p**, he joined the Travel Division and received training under SSRD **Jenni Horsnell, GMPSA/G**, as a Star Ratings Director. Further, he was appointed as Region 17 RESD.

At present, he has assumed the duties in the Travel Division of the Galaxy and Diamond Star Rating Director and also as a RESD in the Region 6 (South Asia). Pandula is always setting goals. For 2020 he wanted to achieve MPSA2, BPSA and GMPSA in 2021 which he was able to do. He received CR-5 and GPU “ZEUS” from GPU. It is the highest distinction that was awarded by the GPU Society, and he is the first person in the world to receive all three distinctions of VIP 5, CR 5 and GPU “ZEUS.”

With the coming of the Covid-19 Pandemic most photographic organizations were not able to meet. With the need for online web presenters, Pandula started to do presentations through the internet. A



Night Out

presentation that he did for SSS Turkey was highly commended and appreciated. It was very special that **Richardo Busi, QPSA**, the President of FIAP was also present at the presentation. Later, it was published in the *FIAP News Journal* as well. He also had the opportunity to do a presentation for GPU Webinar Talk and IPE Malaysia.

Pandula enjoys travel photography and took on a project to photograph the “Uncommon Industries in Sri Lanka” for the purpose of presenting a GPU Webinar Talk. This was a new experience for him, and it was a delight that even Sri Lankans who participated in his lecture informed him that this was the first time that they had seen photographs of industrial related sites in Sri Lanka.

He continues to set goals and achieve recognition of his photography around the world. As of this writing, he has accumulated over 1,700 awards from international exhibitions and expects to hit 2,000 by the end of 2021. Pandula also had a dream to establish his own association in order to conduct international photographic competitions. He was able to establish a society under the name of “Serandib Society of Photographers” and conducted his first international competition under the name of “Ceylonica Photo Awards 2021” under the patronages of PSA and GPU and was successfully completed in January 2021.



After Work



Smooth



Fallen Heros Never Been Alone



Hand

Techniques

Throughout my professional career I used Sony® brand cameras and related accessories. My first camera was a Sony Alpha 6500 which was in used until recently. I also use A7111 and Sony A7R3 cameras.

When it comes to lenses, I use different types depending on the type of shoot. For an example, I prefer 100mm F/2.8 GM Lens for portrait. However, according to range I also use 70-200 F/2.8 GM, 24 F/1.4, 85mm F/1.4 and 50mm F/1.4. In addition, I use 400mm F/2.8 GM lens for wildlife photography and 90mm F/2.8 G for macros.

In my professional career, I always pay special attention to not disturb the subject and to get a strong photograph. I always try to isolate the subject. At this time, I pay attention to lighting. Secondly, I pay attention to accurate composition. I also pay special attention to art photography as well as travel photography. As a habit, I visit and observe the location and the area before I plan my travel photoshoot. This will enable me to create the image that I have planned out in my mind. This system is not applicable for art photography. Under this category, I have to take a number of shots, and most of the time merge a few shots together to get the best output. For this, Photoshop® software will be utilized very often with Venus, Adobe Camera Raw Filter and Nik® Collection Plugins. In addition, Photoshop tools are used manually for manipulations. I also like black and white photographs, and I mainly shoot raw and convert them into black and white photographs.

I always try to give life to all of my photographs and, I believe that a photograph gives a higher value and a true meaning if human or animal figures are included in that picture. I am very particular to focus on the eye of people or animals in order to give true feelings of that subject. Lighting, composition and clarity are very important to me, and I pay special attention to these features in any category of photographs. I use prime lenses mostly in my shoots.



It's My Catch



Queen

Artist's Statement



“Practice makes perfect,” is my philosophy on photography. Whatever the work I do, to be passionate about it is most important to me. This is applicable to photography like all other things. I am very passionate about photography, and I believe that it is a meditation to my very busy life. I participate in all kinds of categories in many international photographic competitions. I have already participated in all of PSA Star Ratings Divisions except the 3D Division. The photographs displayed in this article provide evidence for this. When applying for competitions I always make sure to submit my photographs according to judge’s preferences. Normally I do research on their preferences in photography through social media. Whenever it’s possible I always go for new images and submit fresh photographs to enable me to obtain more and more PSA Star Ratings.

My exposure and experience in photography has improved day by day due to the fact of participation in various international photographic competitions, and that makes me a strong photographer. Not only that, but I am motivated to shoot many new photographs when I am on holiday. While participating in various international photographic competitions under various judges of different countries, I have really understood that there is no difference between good photographs and bad photographs. That will depend on the decisions and the personal preference of the judges. Most of the amateur photographers question me about my successful journey as a photographer. I would like to tell them to get involved in more photo shoots and to go through various international award-winning photographs in order to get more knowledge on photography.

In My Backyard

Jay Hoppenstein takes you on a tour of the Tishomingo National Wild Life Refuge (NWR) in the heart of the Choctaw Nation in Oklahoma. If you have a favorite location near you that others might like to visit and photograph, consider writing an article for our In My Backyard series. Contact **Larry Cowles, FPSA, GMPSA/P, EFIAP/d2**, at cowtech@earthlink.net for more information.

Click, Click, Click in Choctaw Country, Oklahoma



By Jay Hoppenstein,
MD, APSA,

Photos ©
Jay Hoppenstein, MD, APSA

In the crisp mid-winter weather of southern Oklahoma, 18 members of the Dallas Camera Club (DCC) ventured northward to photographically record the scenic beauty and wildlife of the **Tishomingo National Wild Life Refuge (NWR)** in the heart of the Choctaw Nation in Oklahoma. The drive from Dallas across the Red River heading toward Tishomingo took us past acres of flat, mostly empty land with scattered ranches and farms irregularly separated one from another by stands of trees whose leafless limbs reached like fingers toward the cloudless sky.

With mounting anticipation, we followed our

Garmin's navigational instructions that guided us to the almost opened, new Information Center in the middle of the **Tishomingo NWR**. Luckily, there were a few personnel present late that afternoon when we arrived, who graciously gave us maps of the Refuge and some recommendations where we might explore to find the migratory water fowl we had come to photograph.

Destination

The approximately 36 square mile refuge encompassed many pools, ponds, lakes and streams as well as abundant marshes, forests



Sipokni Barn



Sipokni Barn, Rope

and woodlands. We followed the Refuge Road south exploring every turn, until we reached the eventual roads' dead ends at Twin Ponds, Goose Pond, the Boat Ramp and the Tower. Other than a trio of large black birds sitting atop a couple of the abandoned grain silos, our initial quest was fruitless for flying wildlife.

But the mysterious appearing ponds were hauntingly beautiful. Water as smooth as a mirror reflected the faint color of the sky as sunset neared. Visible were sunken bridges, one with two chairs awash at one end. Fourteen grain silos, remnants of the Chickasaw Labor Academy, and a few concrete homes of the Washita Farm stood silent as a reminder of the flourishing farming communities that once occupied this land until the Dennison Dam of the Red River was completed in 1943 creating Lake Texoma. The rising lake waters flooded the fertile farmlands driving away the farmers and workers to seek lives and employment elsewhere. The rising waters of Lake Texoma covered most of the concrete houses which now have become a second haven for abundant fish seeking shelter along the shore, which in turn has attracted fishermen to catch them.

The old grain silos stood like sentinels glowing in the late afternoon light. Vine growth clung stubbornly to their smooth surfaces and reached upwards to the top some four stories high. Not far away the few remaining concrete houses, empty of almost anything humanly useful, invited the visitor to peer inside and speculate about the lives of the people who once lived and thrived there. Water-stained floors and water



Sipokni Barn, Bucket



Grain Silos



Blue River Low Water Bridge 118



Sipokni Shut House

puddled table tops caught the fading rays of the setting Sun and reflected the loneliness of this abandoned site.

Believing that our photographic adventure for the afternoon was over as we drove away, we spotted a couple of DCC photographers standing beside their car, long telephotos in hand, taking pictures of a distant flock of Snow Geese. We turned our car around and sought a closer approach to the flock of about 10,000 birds which was feeding in a marshy area just ½ mile from a locked gate. We slipped easily beneath the gate's bars and walked the dirt road toward these beautiful, brilliantly white birds only to see them rise in unison and fly away blotting the sun from our eyes for a moment or two. Instinctively, I raised my telephoto, aimed at the departing flock with the shutter tripping like an automatic weapon and took a series of exposures while panning in the direction of their flight. About 1,000 Snow Geese remained, feeding and slowly walking away



Puddle Porch Table

through the marsh. We were disappointed that the balance of the flock did not return now that we were “ready” with our equipment poised to take properly focused images. It was not to be.

For photographers, always seeking the exquisite morning light, wake-up time the next morning came too early. We dressed hurriedly, had a quick cup of coffee and headed back to a couple of places we had visited the evening before, anticipating that the morning sunrise would cast a lovely color in the sky and be reflected in the water. We were not disappointed. Many exposures were made until the sky's color became somewhat washed out by the sun which was about to rise above the horizon.

In the car again we sped to the area of the boat ramp and encountered a cluster of DCC photographers, tripods planted, watching the orange and red sky's color change by the second. They had not seen any flying birds except for a few in V formation high in the sky.

We took pictures of the rising sun silhouetting the shore-side trees until the sun's brightness obliterated all sky color. Time to move on.

The Blue River

The Blue River is a favorite place for fly fishermen. Not easily found we drove for miles following the advice of a fly fisherman that we met the night before. We had to retrace our path more than once until we finally discovered the river and its low water bridge—a flat “roadway” over which the river's waters streamed by. The river ran fast

and the water cascaded over the low water bridge's downstream edge which created a nice, small waterfall effect. One truck was seen fording the river at this point but it was unwise for our station wagon to attempt safely. We photographed the water, a nearby solitary fisherman and some of the surrounding terrain. The morning was a success, already.

Sipokni

There was one last place we planned to visit before meeting the other DCC members at the Boomerang Diner at 11:30 in Tishomingo—Sipokni—an old western movie-set just 20 minutes away. Knowing that time was racing by, we sped to the village of Reagan on whose outskirts was the old set. We had the place to ourselves. The set is one that could easily have been a real, small western town. The old wooden buildings were representative of school houses, blacksmiths, stables, jails and even a funeral parlor. The artifacts looked authentic enough and we were tempted to stay for hours to enjoy documenting all of the details, but our luncheon engagement motivated us to leave this odd place, a man-made ghost town, and rush to the lunch in Tishomingo.

The **Boomerang Diner** was so named because customers keep “coming back”! The food was plentiful and delicious. All DCC participants sat at one long table and were able to exchange experiences and get recommendations for photogenic places to visit in the vicinity.

The Conclusion

For us we had fulfilled our ambitions and pointed the car south for the drive back to Dallas. The success of a field trip is not measured only by the number or quality of images recorded; it is measured by the enjoyment of participation, the improvement of photographic skills and the augmentation of relationships that occur among the DCC field trip participants. By all standards this was a fabulous field trip for which we have Gary Kelly, our Field Trip Director, to thank for organizing this photographic adventure. ■

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.

Jay Hoppenstein, MD, APSA, as a teenager worked summers at Southwest Film Laboratory, a professional 16 mm film processing lab, as an assistant to a film crew that created Texas themed television shows about life and work in Texas. Jay received his MD degree in 1964 and practiced general surgery in Dallas, Texas, until his retirement 15 years ago.

Jay began taking pictures as an early teenager and explored film photography through its evolution to digital. He developed his black and white film, made enlargement in his closet of a darkroom, embraced color slide photography, joined the Dallas Camera Club (DCC) in 2006 and PSA in 2009. He became the editor of the *Thru the Lens* (TTL), the DCC's monthly electronic newsletter in 2011. He has become a DCC Master Photographer and has been bestowed the designation of a *Fellow of the Dallas Camera Club* (FDCC) in 2013 and APSA in 2020. Jay has won numerous awards for his 1st place images in the annual Heard Museum's photography contest as well as his activity in the monthly and End of Year DCC competitions.



Sunrise, Lake Texoma

Star Ratings

■ Projected Image Division Color Class (PIDC)

Compiled by **Rajdeep Biswas**, GMPSA, EFIAP, from reports of **Vicki Moritz**, GMPSA; **Achinta Kumar Saha**, APSA, GMPSA; and **Hein Htet**, GMPSA

Diamond 7

Xiaomei Xu, GMPSA/S, SPSA, China

Galaxy 7

Donald DeDonato, MPSA, USA

Galaxy 6

Yeokkian Jenn Koh, MPSA, Malaysia

Galaxy 4

Chin Leong Teo, MPSA, Japan
Thanasis Hadjipavlou, EPSA, Cyprus

Galaxy 3

Chin Leong Teo, MPSA, Japan
Chris Pantazis, EPSA, Greece
Craig Parker, MPSA, BPSA, Australia
Ken Murphy, APSA, MPSA, USA
Ken Weaver, MPSA, USA

Galaxy 2

Chin Leong Teo, MPSA, Japan
Lianjun Quan, EPSA, China
Sham Lai Sing, EPSA, Hong Kong

Galaxy 1

Chin Leong Teo, MPSA, Japan
Jianguo Bai, EPSA, China

Star 5

Faisal Alloughani, EPSA, Kuwait
Haojiang Huang, PPSA, China
Pertti Ylinen, PPSA, Finland
Saurabh Bhattacharya, EPSA, BPSA, India

Star 4

Barry Dickinson, PPSA, England
Ching-Shun Li, EPSA, Taiwan
Christine Dickinson, PPSA, England
Colin Bradshaw, QPSA, England
Gillian Steyn, PPSA, England
Gillian Young, England
Marcia Marchetto, PPSA, Brazil
Mithun Prakash Prabhu, PPSA, India
Monica Giudice, Italy

Nestor Fanos, PPSA, Greece
Silvano Monchi, PPSA, Italy
Thomas Cheng, PPSA, Hong Kong

Star 3

Gianni Martini, QPSA, Italy
Gilad Harel, QPSA, Israel
Kerstin Koeneke, Germany
Mahesh Kumar Viswanadha, India
Mithun Prakash Prabhu, PPSA, India

Star 2

Edwin Setiabudi, QPSA, Indonesia
Etienne Kinnaer, QPSA, Belgium
Gilad Harel, QPSA, Israel
Kevin Robertson, Wales
Mark Stevens, QPSA, Australia
Nigel Dalton, QPSA, England

Star 1

Douglas Zander, USA
Edwin Setiabudi, QPSA, Indonesia
Etienne Kinnaer, Belgium
Kevin Robertson, Wales
Mark Stevens, QPSA, Australia
Michael Halliga, Wales
Nigel Dalton, QPSA, England
Nilmini De Silva, Australia

■ Projected Image Division Monochrome Class (PIDM)

Compiled by **Elizabeth Passuello**, EPSA, EFIAP; **Graham Harris**, PPSA, AFIAP; **Asok Samaddar**, EPSA, EFIAP

Diamond 1

H.W. Chan, FPSA, GMPSA/G, Hong Kong

Galaxy 10

Xiaomei Xu, GMPSA/S, SPSA, China

Galaxy 9

Volker Meinberg, GMPSA/S, Germany

Galaxy 6

Edwin Ong Wee Kee, GMPSA, Malaysia
Wei Ye, MPSA, China

Galaxy 3

Ovi D. Pop, EPSA, Romania
Piyali Mitra, MPSA, India

Galaxy 2

Manasi Roy, MPSA, India
Pui Chung Yee, EPSA, GPSA, Singapore
Vladimir Jovanovski, MPSA, Macedonia

Galaxy 1

Florentino Molero Gutiérrez, PPSA, Spain
Ken Weaver, MPSA, USA
Min Tan, MPSA, BPSA, Malaysia
Pui Chung Yee, EPSA, GPSA, Singapore
Umberto D'Eramo, MPSA, Italy

Star 5

Barun K. Sinha, India
Chenglin Zheng, EPSA, China
Christian Kieffer, EPSA, Luxembourg
Dao Tien Dat, MPSA, Vietnam

Star 4

Andrew Hersom, PPSA, England
Ching Ching Chan, Hong Kong
Ching-Shun Li, EPSA, Taiwan
Chiong Soon Tiong, PPSA, Malaysia
Faisal Alloughani, EPSA, Kuwait
Haojiang Huang, PPSA, China
Hsiang Hui Sylvester Wong, EPSA, Malaysia
Jin Huat Yeoh, Malaysia
Katherine Wong, Canada
Katie Mak, Canada
Pantelis Kranos, PPSA, Cyprus
Silvano Monchi, PPSA, Italy
Than Sint, PPSA, SPSA, Singapore
Yeokkian Jenn Koh, MPSA, Malaysia

Star 3

Barry Dickinson, PPSA, England
Ching Ching Chan, Hong Kong
Ching-Shun Li, EPSA, Taiwan
Chiong Soon Tiong, PPSA, Malaysia
Christine Dickinson, PPSA, England
Faisal Alloughani, EPSA, Kuwait
Gilad Harel, QPSA, Israel
Gillian Steyn, PPSA, England
Hsiang Hui Sylvester Wong, EPSA, Malaysia
Jin Huat Yeoh, Malaysia

Katherine Wong, Canada
Katie Mak, Canada
Mark Stevens, QPSA, Australia
Michael Duke, QPSA, England
Pantelis Kranos, PPSA, Cyprus
Robert Lie, PPSA, Indonesia
Roberto De Leonardis, PPSA, Italy
Silvano Monchi, PPSA, Italy
Than Sint, PPSA, SPSA, Singapore
Thomas Cheng, PPSA, Hong Kong
Vincent Kohar, PPSA, Indonesia
Yeokkian Jenn Koh, MPSA, Malaysia

Star 2

Barry Dickinson, PPSA, England
Ching Ching Chan, Hong Kong
Ching-Shun Li, EPSA, Taiwan
Chiong Soon Tiong, PPSA, Malaysia
Christine Dickinson, PPSA, England
Faisal Alloughani, EPSA, Kuwait
Gilad Harel, QPSA, Israel
Hajime Sanguinetti, QPSA, Chile
Hsiang Hui Sylvester Wong, EPSA, Malaysia
Jin Huat Yeoh, Malaysia
Juan Jesus Zas Espinosa, PPSA, Spain
Katherine Wong, Canada
Katie Mak, Canada
Pantelis Kranos, PPSA, Cyprus
Robert Lie, PPSA, Indonesia
Roberto De Leonardis, PPSA, Italy
Silvano Monchi, PPSA, Italy
Vincent Kohar, PPSA, Indonesia

Star 1

Barry Dickinson, PPSA, England
Ching Ching Chan, Hong Kong
Ching-Shun Li, EPSA, Taiwan
Chiong Soon Tiong, PPSA, Malaysia
Christine Dickinson, PPSA, England
Douglas Zander, USA
Eileen Murray, England
Etienne Kinnaer, QPSA, Belgium
Faisal Alloughani, EPSA, Kuwait
Hajime Sanguinetti, QPSA, Chile
Hsiang Hui Sylvester Wong, EPSA, Malaysia
Jin Huat Yeoh, Malaysia
Juan Jesus Zas Espinosa, PPSA, Spain
Katherine Wong, Canada
Katie Mak, Canada
Louis Miller, USA
Michael Halligan, Wales
Nigel Dalton, QPSA, England
Nilmini De Silva, Australia
Pantelis Kranos, PPSA, Cyprus
Robert Lie, QPSA, Indonesia
Silvano Monchi, PPSA, Italy
Yau Hing So, QPSA, Hong Kong

■ Nature Division

Compiled by Jenni Horsnell, GMPSA/G,
EFIAP; Vi Wilson, MPSA; Grace Bryant,
PPSA

Galaxy 10

Wolfgang Schweden, GMPSA/G,
Germany

Galaxy 7

Jenn Yeokkian Koh, MPSA,
Malaysia

Galaxy 6

Craig Parker, MPSA, BPSA,
Australia

Galaxy 3

Ken Murphy, APSA, MPSA, USA
Sinkai Cheung, MPSA, Australia

Galaxy 2

Ken Murphy, APSA, MPSA, USA
Piyali Mitra, MPSA, India
Sinkai Cheung, MPSA, Australia

Star 4

Adrian Binney, PPSA, England
Deying Huang, EPSA, China
Donald DeDonato, MPSA, USA
Jin Huat Yeoh, Malaysia
Say Boon Foo, EPSA, Malaysia

Star 3

Adrian Binney, PPSA, England
Barry Dickinson, PPSA, England
Christine Dickinson, PPSA, England
Françoise Morio, PPSA, France
Haojiang Huang, PPSA, China
Jin Huat Yeoh, Malaysia
Thomas Cheng, PPSA, England
Vijay Mailar, India
Vincent Kohar, PPSA, Indonesia

Star 2

Barry Dickinson, PPSA, England
Haojiang Huang, PPSA, China
James Shane, USA
Jin Huat Yeoh, Malaysia
Nestor Fanos, PPSA, Greece
Tiffany Heymans, Belgium

Star 1

Faisal Alloughani, EPSA, Kuwait
Haojiang Huang, PPSA, China
James Shane, USA
Jin Huat Yeoh, Malaysia
Michael Halligan, Wales
Nestor Fanos, PPSA, Greece
Yau Hing So, QPSA, Hong Kong

■ Photo Travel Division

Compiled by Steven Yee Pui Chung, GPSA,
ESFIAP; Pandula Bandara, GMPSA;
Suvojit Biswas, MPSA; Jenn Koh, MPSA

Galaxy 6

David Tay Poey Cher, APSA, GMPSA,
Singapore

Galaxy 3

Piyali Mitra, MPSA, India

Galaxy 2

Larry Mars, EPSA, USA
Min Tan, MPSA, Malaysia
Zhicai Ren, PPSA, China

Galaxy 1

Deying Huang, EPSA, China

Star 5

Abbas Alkhamis, EPSA, BPSA,
Saudi Arabia
Basudeb Chakraborty, EPSA, India
Deying Huang, EPSA, China
Jim Hagan, USA
K.M. Narayanaswamy, APSA, PPSA,
India

Star 4

Adrian Binney, PPSA, England
Andrew Hersom, PPSA, England
Basudev Maity, India
Haojiang Huang, PPSA, China
Roberto De Leonardis, PPSA, Italy
Silvano Monchi, PPSA, Italy
Tiong Chiong Soon, Malaysia

Star 3

Adrian Binney, PPSA, England
Christian Kieffer, EPSA, Luxembourg
Francoise Morio, PPSA, France
Mithun Prakash Prabhu, PPSA, India
Nestor Fanos, PPSA, Greece
Robert Lie, PPSA, Indonesia
Silvano Monchi, PPSA, Italy
Tiong Chiong Soon, PPSA, Malaysia
Vincent Kohar, PPSA, Indonesia

Star 2

Christian Kieffer, EPSA, Luxembourg
Faisal Alloughani, EPSA, Kuwait
Francoise Morio, PPSA, France
Marie H. Schreiber, APSA, PPSA, USA
Mithun Prakash Prabhu, PPSA, India
Nestor Fanos, PPSA, Greece
Robert Lie, PPSA, Indonesia
Silvano Monchi, PPSA, Italy
Tiong Chiong Soon, PPSA, Malaysia
Vincent Kohar, PPSA, Indonesia

Star 1

Christian Kieffer, EPSA, Luxembourg
Faisal Alloughani, EPSA, Kuwait
Francoise Morio, PPSA, France
Nestor Fanos, PPSA, Greece
Robert Lie, PPSA, Indonesia
Silvano Monchi, PPSA, Italy
Tiong Chiong Soon, PPSA, Malaysia
Colin Bradshaw, QPSA, England
Etienne Kinnaer, QPSA, Belgium
So Yau Hing, QPSA, Hong Kong

■ Photojournalism Division

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

Diamond 1

Phillip Kwan, GMPSA/P, GPSA, Canada

Galaxy 4

Danlei Ye, GMPSA, GPSA, Canada

Galaxy 3

Danlei Ye, GMPSA, GPSA, Canada

Star 5

Faisal Alloughani, EPSA, Kuwait
James D. Smith, APSA, MPSA2, USA
Joseph Kubala, APSA, PPSA, USA

Star 4

Borislav Milovanovic, EPSA, Serbia
Faisal Alloughani, EPSA, Kuwait
Umberto D'Eramo, MPSA, Italy

Star 3

Faisal Alloughani, EPSA, Kuwait
Jianguo Bai, EPSA, China

Star 2

Faisal Alloughani, EPSA, Kuwait
Jianguo Bai, EPSA, China
Nestor Fanos, PPSA, Greece

Star 1

Faisal Alloughani, EPSA, Kuwait
Gilad Harel, QPSA, Israel
Jianguo Bai, EPSA, China
Michael J Duke, QPSA, England
Mithun Prakash Prabhu, PPSA, India
Nestor Fanos, PPSA, Greece

■ Pictorial Print Division

Color Prints Large and Small Mixed

Compiled by **Wolfgang Lin, MPSA2, SPSA**

Galaxy 10

Sharp Todd, HonPSA,
GMPSA/B, BPSA, USA

Star 2

Mukesh Thakkar, India

Star 1

Mukesh Thakkar, India

■ Pictorial Print Division

Mono Prints Large and Small Mixed

Compiled by **Wolfgang Lin, MPSA2, SPSA**

Star 3

Thomas Cheng, PPSA, Hong Kong

Star 1

Mukesh Thakkar, India

Online Courses A PSA Member Benefit

PSA online courses are a PSA-member benefit, designed to help beginning and advanced photographers improve their skills in a guided manner. The courses are free to all members and usually take place over a period of months. To enroll visit the PSA website at <https://psa-photo.org/index.php?education-online-courses> and fill out the corresponding online Enrollment Form. You will be contacted shortly thereafter to set up the course.



Monument Valley from Hunts Mesa © **Tom Tauber, APSA, MPSA**

PSA Travel Advisory Service

Are you starting to plan your photo trips for after Covid?

PSA's team of Travel Aides may help you find optimal locations, months and times to photograph iconic landscapes, places, people, cultures and, in some regions, wildlife. We have 70-plus Travel Aides that know parts of all seven continents, and places from Alaska to Zimbabwe. Six of them could advise you on locations in the American Southwest.



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

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

Tom Tauber, APSA, MPSA

Travel Advisory Service Director
psa-travel-advisor@psa-photo.org

<https://psa-photo.org/index.php?travel-advisory-service>

ROPA Distinctions Awarded

2021-2nd Quarter (April, May, June)

By Jan Lee, FPSA, EPSA • Director, PSA ROPA Program
ropa-director@psa-photo.org • ropadirector@gmail.com

There were 95 Recognition of Photographic Achievement (ROPA) distinctions awarded during the April-May-June 2021 quarter. This quarter's Group is made up of 2 Grand Master Platinum (GPSP/P), 2 Grand Master Gold (GPSP/G), 2 Grand Master Bronze (GPSP/B), 5 Grand Master (GPSP), 3 Master 2 (MPSA2), 11 Master (MPSA), 15 Excellence (EPSA), 33 Proficiency (PPSA), and 22 Qualified (QPSA).

The recipients of these 95 ROPA distinctions awarded, along with their country of residence, PSA Honors, new ROPA Distinctions, and Portfolio Distinctions are listed below. The photos of each of these ROPA distinction recipients will be published on the ROPA page of the PSA Website in June 2021, and will remain on the website through 31 December 2021.

Grand Master Platinum (GPSP/P)

Barbara Jenkin, GPSP/P, SPSA, England
Malcolm Jenkin, GPSP/P, BPSA, England

Grand Master Gold (GPSP/G)

Jenni Horsnell, GPSP/G, Australia
Wolfgang Schweden, GPSP/G, Germany

Grand Master Bronze (GPSP/B)

Ian Ledgard, GPSP/B, Wales
Sanjoy Sengupta, GPSP/B, BPSA, India

Grand Master (GPSP)

Bob Chiu, GPSP, GPSP, USA
Hein Htet, GPSP, Singapore
Kostas Chalkiadakis, GPSP, BPSA, Greece
Urs Albrecht, GPSP, SPSA, Switzerland
Jhony Vanerbroeck, GPSP, Belgium

Master 2 (MPSA2)

Hon-Kwong Lee, MPSA2, Hong Kong
J. R. Schnelzer, FPSA, MPSA2, USA
James D. Smith, APSA, MPSA2, USA

Master (MPSA)

Bhaskar P. Athavale, MPSA, India
Ching Leong Teo, MPSA, Singapore
Ching-Hsiung Lee, MPSA, Taiwan
Dmitry Arkhopov, MPSA, Russian Federation
Helen Walker, MPSA, Australia
Jiongxin Peng, MPSA, GPSP, New Zealand
Max van Son, MPSA, Netherlands
Than Nguyen, MPSA, Vietnam
Tracy Shuxi Feng, MPSA, USA
Yonghong Jin, MPSA, China
Yuet Yee Wong, MPSA, Hong Kong

Excellence (EPSA)

Angela Poggioni, EPSA, USA
Ching-Shun Li, EPSA, Taiwan
George Baladakis, EPSA, Greece
Guoxi Jiang, EPSA, Australia
Hansa Tangmanpoowadol, EPSA, Thailand
Hsiang Hui Sylvester Wong, EPSA, Malaysia
Ian Montague, EPSA, England
Jiahong Zeng, EPSA, USA
Klea Kyprianou, EPSA, Cyprus
Piu Maitra, EPSA, India
Mustafa Evirgen, EPSA, Cyprus
Nancy Yok Sim Lam, EPSA, Canada
Neville Thomas, EPSA, Wales
Say Boon Foo, EPSA, Malaysia
Yichao Chen, EPSA, BPSA, China

Proficiency (PPSA)

Antti Korpela, PPSA, Finland
Charles X. Stricker, PPSA, USA
Faisal Alloughani, PPSA, Kuwait
Fedai Coskun, PPSA, Turkey
Gabriele Meyerhoefer, PPSA, Germany
Gek Koon Roger Khoo, PPSA, Singapore
Goran Kojadinovic, PPSA, Serbia
Grace Bryant, PPSA, Australia
Hung Ho, PPSA, USA
Im Kai Leong, PPSA, Macau
Jianshe Li, PPSA, China
Juan Jesus Zas Espinosa, PPSA, Spain
Kabita Roy, PPSA, India
Lek Kah Meng, PPSA, Malaysia
Klea Kyprianou, PPSA, Cyprus
KS Manju Mohan, PPSA, India

Leah Gray, PPSA, Canada
Luan Le, PPSA, USA
Mainak Dey, PPSA, India
Marcia Marchetto, PPSA, Brazil
Tam Minh Le, PPSA, USA
Nancy Speaker, PPSA, USA
Nilendu Banerjee, PPSA, India
B. Ramana Kumar, PPSA, India
Rana Jabeen Nawab, PPSA, India
Richard Bailey, PPSA, USA
Roberto De Leonardis, PPSA, Italy
Sandipan Kar, PPSA, India
Snigdha Kar, PPSA, India
Chan Suk Han, PPSA, Hong Kong
Venkatesh BS, PPSA, India
Xin Yan, PPSA, China
Zhendong Wu, PPSA, China

Qualified (QPSA)

Ahmed Alnaqbi, QPSA, UAE
Alexander Ivanov, QPSA, Bulgaria
Anil Kumar Deshpande, QPSA, India
Anna Christofini, QPSA, Cyprus
Ban Duong, QPSA, USA
Bjarne Juhl Hansen, QPSA, Denmark
Christine Cope Pence, QPSA, USA
Goran Kojadinovic, QPSA, Serbia
Hajime Sanguinetti Tachibana, QPSA, Chile
Ignatious Sunil PA, QPSA, India
Kumaraswamy Anjanappa, QPSA, India
Lourdes Maria de Souza Salarini, QPSA, Brazil
Manabendra Bhattacharjee, QPSA, India
Marilyn Woodthorpe, QPSA, England
Min Hsiu Tsai, QPSA, Taiwan
MinhDung Tran, QPSA, USA
Mustafa Donmez, QPSA, Turkey
Nestor Fanos, QPSA, Greece
P.V.S. Nagaraju, QPSA, India
Paul Burwood, QPSA, England
Roberto De Leonardis, QPSA, Italy
Sandy Mahon, QPSA, Australia

Second Quarter (2021-2) Comments:

ROPA applications were almost 20% fewer than the 2021-1 quarter. This decrease is likely to be caused by the continued Covid-19 pandemic still raging in many parts of the world.

DIVISION NEWS, ACTIVITIES AND ANNOUNCEMENTS

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

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

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

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

Projected Image (PID)

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

New PID Individual Creative Competition Director



Thirumalai
"Thiru" Ganesh
Sheerapathi, SPsA,
AFIAP, from the
United Arab Emirates is
the new Director of the
PID Individual Creative
Competition (ICC). The

2021-2022 ICC competition year will
begin with the closing for Round One

on November 1. For entry information:
<https://psa-photo.org/index.php?pid-individual-creative-competition>.

PID Individual Portrait End of Year Awards and Best of Show

Colin Bradshaw, QPSA, of Peterborough, United Kingdom, received the Gold Medal in Group B and Best of Show in the 2020-2021 End of Year judging for the PID Individual Portrait Competition for his image *The Fighter*. Cyril Boyd, EPSA, of Newtownabbey, United Kingdom, received the Gold Medal in Group A for *Man of the North*; and Christian Kieffer, of Beaufort, Luxembourg, received the Gold Medal in Group C for *Theo*.



Portrait—Best of Best & Group B Gold—*The Fighter* © Colin Bradshaw



Portrait—Group A Gold—*Man of the North* © Cyril Boyd, EPSA

Additionally in Group A, **Michael Strapec** received the Silver Medal for *Bengoro*, and **Cyril Boyd, EPSA**, was awarded the Bronze for *Fierce Look*. In Group B **Adela Lia Rusu, EPSA**, received Silver for *Kudika*, and **Michielutti Walter** received Bronze for *Sassy*. The Group C Silver Medal went to **Namrata Mukherjee** for *Scarlet Melody*, and the Bronze Medal was awarded to **Harvey Rogers** for *A Tattoo Lover*.

The PID Individual Portrait End of Year Judges were: **Dimitry Arkhipov, MPSA, EFIAP/b**, Russia; **Fred Greene, HonFPSA, GMPSA**, Canada; and **Satish Hanumantharao, MFIAP, EFIAP**, India.

Entry in the 2021-2022 PID Individual Portrait Competition will open October 1. Closing for Round One is November 1 so there is time to enter! For information: <https://psa-photo.org/index.php?divisions-pid-individual-portrait-competition>.

PID Individual Creative End of Year Awards and Best of the Best

Lynne Morris of Colwyn Bay, Wales, received the Gold Medal in Group A and the Best of the Best in the End of Year judging for the PID Individual Creative 2020-2021 competition year with her image *Make a Wish*. **Peter Elliston** of Taunton, England, received the Gold Medal in Group B with *Reality Television*; and **Michael Strapec**, of Carrigaline, Republic of Ireland, was awarded the Gold Medal in Group C for *Beauty and the Beast*.

Additionally in Group A, **Lynne Morris** received the Silver Medal for *The Red Balloon* and was also awarded the Bronze Medal for *Put 'em Up*. In Group B **Dianne English, PPSA**, received the Silver Medal for *Secret River*; and **Ian English** received the Bronze for *Fishing for a Star*. The Group C Silver Medal went to **Ria Sharma, BPSA**, for *Hope*; and the Bronze Medal was awarded to **Asim Kumar Chaudhuri, MPSA**, for *Scientist Work for Remedies*.

The PID Individual Creative End of Year Judges were: **Cindy Gosselin, USA**; **Jan Lightfoot, USA**; and **Thirumalai Sheeapathi, SPSA, AFIAP**, UAE.

Enter the 2021-2022 PID Individual Creative Competition! Closing for Round One is November 1, so there is time to



Portrait—Group C Gold—*Theo* © Christian Kieffer



Creative—Best of Best & Group A Gold—*Make a Wish* © Lynne Morris



Creative—Group B Gold—*Reality Television* © Peter Elliston

enter!! For information: <https://psa-photo.org/index.php?pid-individual-creative-competition>.

PID Interclub Creative End of Year Awards and Best of Show

Kim Mulkey-Young of the **St. Louis Camera Club**, St. Louis, MO, USA, received the Gold Medal in Group A and the Best of Show in the End of Year judging for the PID Interclub Creative Competition 2020-2021 competition year with her image *A Captivating Moment*. Ali Balki of **IFSAC**, Istanbul, Turkey, received the Gold Medal in Group B for his image *Space and Human 78*.

There are two skill groups in the PID Interclub Creative Competition and below are the club standings at the close of the 2020-2021 competition year.

- **Group A:** First, **Wangi Workers Camera Club**, Australia, USA; Second, **Victoria Camera Club**, Canada; and Third, **Shutter Bugs Creative Forum**, UAE.
- **Group B:** First, **Australian Horizon Photographic Club**, Australia; Second, **IFSAC**, Turkey; Third, **Ivanhoe Photographic Society**, Australia.



Creative—Group C Gold—Beauty and the Beast © Michael Strepek

Make sure that your PSA-member club enters the 2021-2022 PID Interclub Creative Competition! Registration ends October 15 and closing for Round One is November 15 so there is time to enter! For information: <https://psa-photo.org/index.php?pid-creative-interclub-competition>.

2021 PID Business Meeting via Zoom

The Projected Image Division (PID) luncheon will be held Friday, October 8 during the PSA Festival. The PID Business Meeting will be held via Zoom after the PSA Festival and will be announced in the PSA e-news.



Creative Interclub—Best of Best & Group A Gold—A Captivating Moment © Kim Mulkey-Young



Creative Interclub—Group B Gold—Space and Human 78 © Ali Balki

Photojournalism (PJD)

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

PJD Interclub Rankings Rounds 1 & 2: Nov. 15 2020-Feb. 15, 2021

Following Rounds 1 and 2: Full Frame PC ranks First in **Group A** with 142 points, while Delaware PS is Second with 130 points. Third is PG Nova Scotia with 127 points. Lancaster PA and St. Louis CC are tied in Fourth Place with 125 points each. Sixth Place finds Shutter Bugs CF with 124 points. Jiahua Elite PA occupies Seventh Place with 123 points, while Stella Polaris PC is Eighth with 121 points. Ninth Place belongs to Kitsap PG with 114 points, while Wirral 20 PC is Tenth 113 points. Belmont 16s PC is Eleventh with 108 points, while Grand Rapids CC is Twelfth with 106 points. Thirteenth is West Cumbria PG with 101 points while Digital Darkroom is Fourteenth with 79 points. Finally, Charlotte CC is Fifteenth with 69 points.

Group B witnesses PC Assam in First Place with 119 points, while 117 points wins Second Place for Australian Horizon PC. Wangi Workers CC is Third with 113 points. Fourth Place belongs to Science Museum CC with 106 points. Maitland CC, Forster Digital PC and Hoylake PS are tied in Fifth Place with 107 points each. Eighth Place belongs to Youth PS with 102 points. Huston CC claims Ninth Place with 95 points, while Duluth-Superior CC is Tenth with 94 points. Eleventh Place finds Lake County CC with 92 points, while Twelfth Place witnesses North Haven CC with 86 points. Tulsa Area PS places Thirteenth with 47 points while Contra Costa CC brings up the rear at Fourteenth Place with 46 points.

November 2021 Interclub Competition Deadline Drawing Close

The PJD Interclub competition is held three times each competition year, beginning in the fall. Deadlines for competitions are November 15, February 15 and April 15. Any club that is a PSA member may choose to compete as a club, with awards going to individuals and to the top three clubs with the highest accumulated points for the year. The winning images can be viewed on PSA's PJD Interclub page,



Forgetful © Larry White, PPSA. Merit. PJ Interclub HI Group A, Round 2, 2021

and some are occasionally published in the Journal's PJD News such as the image entitled "Forgetful" which won **Larry White, PPSA**, from California, U.S.A, Merit in the Interclub Round 2 held last February--which would perfectly fit Steve McCurry's definition of "The Unguarded Moment". Was that phone call so important that the gentleman forgot to wear his trousers? This is left for the viewers to speculate about. Notwithstanding the reason, it is undeniably amusing. And we can surely use some amusement during these uncertain times.

Correction:

The July 2021 PJD News listings of PJD Interclubs Round 2 Group B-HI misspelled "Cidy O'Neal from New Haven CC." The correct spelling is Cindy O'Neal from North Haven CC who won a 13-point Merit for *Black Lives Matter*. Sincere apologies to Cindy and North Haven CC, and thanks to club president Joe Whitmore for drawing my attention to the aforementioned.

3D (3DD)

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

70 Years Ago

When Chicago Lighthouse for the Blind sponsored the Snow Ball as a fund-raising event in March 1952, a feature of the intermission was an invitational exhibition of 3D photography from members of Jackson Park CC. Later that year, Robert McIntyre, camera editor of *Chicago Tribune*, guided that group of stereographers to organize the Chicago Stereo CC with the purpose of hosting a Chicago Lighthouse International Exhibition of Stereo Photography as a fund-raiser. At public presentations, the ladies wore gowns and the men dressed formally, a sign of their position in Chicago Society. The club joined PSA in August, met the exhibition standards and have continued ever since to sponsor that exhibition as an annual fund-raiser for the Lighthouse for the Blind, thus becoming their longest continuing contributor, 70 years and counting!



Ocean Baths © Ian English



Taxi Brousee 3453 © Sharron Leppien, QPSA



Faithful Transport © Tony Potter, FPSA, GMPSA/B



Helix Bridge © Linda Davis

Photo Travel (PTD)

Lynn Troy Maniscalco, HonFPSA, EPSA,
Editor, Ltphoto@juno.com



Happy in India by Harry Clarke

Individual Awards in Interclub

Happy in India by Harry Clarke was selected as the top image by an individual in the 2020-21 Photo Travel Interclub competition. He was competing in Group B for the Ivanhoe Photographic Society in Australia. Other awards in Group B include silver to *Prayers* by Ammar Alamir for New View PC in Saudi Arabia, bronze to *Ganga Arati at Varanasi* by Anirban Ash for PC of Assam in India, and ribbons to *Arctic Midnight* by Peter Stanley for Belmont 16s PC, *Bronte Ocean Baths* by Ian English for Wangi Workers CC, *Smarkland* by Rob Morgan for Ivanhoe PS, *Taxi Brousee 3453* by Sharron Leppien QPSA for Maitland CC, all in Australia, and *Faithful Transport* by



Touche © Bonnie Block



Polar Bear Dragging the Carcass © Pramod Govind Shanbagh, EPSA

Tony Potter, FPSA, GMPSA/B for West Cumbria PG in England.

Awarded in Group A were a gold to *God Ganpati 2019* by Ankur Tambde for Full Frame PC in India, silver to *Panorama Guest House* by Andy Polakowski for Eryri Photo Group in Wales, bronze to *Helix Bridge* by **Linda Davis** for Sun Lakes Camera Club in the US, and ribbons to *Blue Hour Parliament* by Phyllis Picardi for Saguaro CC, *Reaching for the Sky Mountains* by Dick Roman for St. Louis CC, both in the US, and *Exploring The Chariot* by Lyn Rostron for Hoylake PS in England.

The judges were **Stan Bormann**, FPSA, MPSA, **Nadia Fillaggi**, MPSA, EFIAP, and **Joanne Stolte**, HonPSA, MPSA, EFIAP, ESFIAP. The judging chair was **Nancy Speaker**, PPSA, and the PTD Interclub director is **Suniel Marathe**, GMPSA, ARPS, EFIAP/p.

Nature (ND)

Suman Bhattacharyya, MPSA, Editor
psandjournaled@google.com

Nature Interclub Competition

The Nature Division will be accepting registration for the 2021-2022 competition season in October. Currently the registration link is closed while we rewrite the interclub software for the 2021-22 competition season. We will report more on this later.

The Nature Interclub Competition is open to all PSA-member clubs. This competition consists of three rounds during each competition year with the following deadline: November 15, February 15, and April 15. Ribbons are awarded to all Awards of Merit and all Honorable Mentions. A fourth round, End of the Year, consists of all Merit images from all rounds. A best of Show is selected from the three gold medals.

Judges, select a Gold medal, Silver medal, and Bronze medal for each group with 10% of the images as HM.

New clubs will automatically be placed in Group C.

More information can be found at: <http://www.psa-photo.org/index.php?divisions-nature-interclub-competition>

Eric Notheisen, Director Nature InterClub Competitions.

The Third Round Nature Division Digital InterClub Competition (Group A) was conducted by the Charlotte Camera Club. The Competition Chairman was Lorraine Shannon. The judges were Harvey Augenbraun, Anastasia Tompkins, and **Lane Lewis**.

The third Round Nature Division Digital InterClub Competition (Group B) was conducted by Saint Louis Camera Club. The Competition Chairman was **Kim Mulkey Young**. The judges were **Fred Emch**, Jennifer Mishra, and **Randal Gusdorf**.

The third Round Nature Division Digital InterClub Competition (Group C) was conducted by Sun City Photography Club. The Competition Chairman was Allen Utzig. The judges were Allen Utzig, **Glenn Rudd**, and **Darius Sams**.

Nature End of the Year Results

Best of Show—C—Youth Photographic Society, Bangalore, India—*Polar Bear Dragging the Carcass* © **Pramod Govind Shanbagh**, EPSA.

Gold Medal, Group A—Keswick Photographic Society, Elliot Park, Keswick—*Osprey Catching Fish* © Simon Roberts.

Gold Medal, Group B—Kitsap Photography Guild, WA, USA—*Touche* © Bonnie Block.

Gold Medal, Group C—Youth Photographic Society, Bangalore, India—*Polar Bear Dragging the Carcass* © **Pramod Govind Shanbagh**, EPSA.

Clubs and Council

Lynn Troy Maniscalco, HonFPSA, EPSA,
Editor, Ltphoto@juno.com



Portals

We are told that portals, as a photographic subject, can create eye-catching art that leaves a visual experience open to personal interpretation. A doorway, an iron gate, a stately archway, or a passive window all create a space for us to pass through either visually, physically, or mentally. Or we can enter a world without the conventional notion of space and time, a world of in-between places. Each provides a threshold to what is known or what is unknown; what is past and what is the future. *Portals* will be on display at Long Island Photo Gallery, 467 Main St., Islip NY from August 25 to Oct 9, and a reception is scheduled for Sept. 16 from 6:30 to 8:30 p.m.

The juror is Kathleen Massi, an award-winning Long Island Photo Gallery and fotofoto gallery fine art photographer living on Long Island. Her work has been exhibited in New York City and Long Island at fotofoto gallery, Alex Ferrone Gallery, Salmagundi Art Club, Art League of Long Island, Long Island Museum, Islip Art Museum, Huntington Art Center, Guild Hall of East Hampton, Mills Pond Gallery, Gallery North and Long Island Photo Gallery, and can be found in publications and corporate and private collections.

PAA News and Updates

Photographic Alliance of America (PAA)

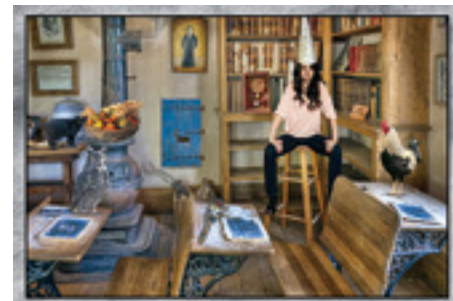
By Joanne Stolte, HonPSA, MPSA, EFIAP, ESFIAP
President, Photographic Alliance of America • FIAP Liaison Officer for the United States of America



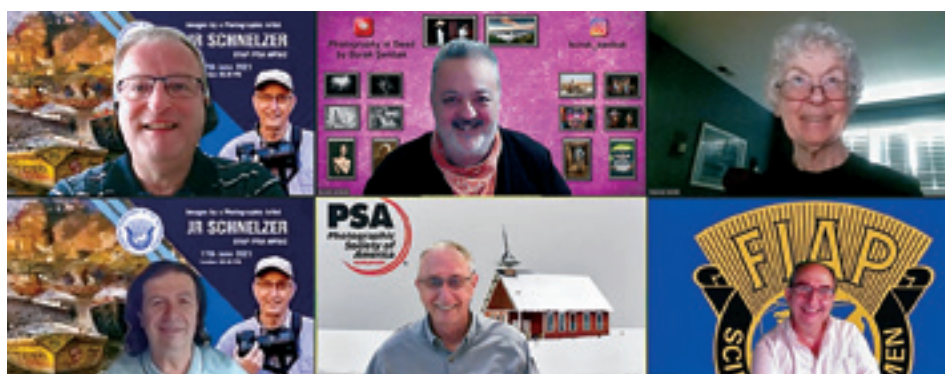
JR Schnelzer, FPSA, MPSA2, EFIAP Program Announcement



JR Schnelzer Announcing 2021 PSA Photo Festival



JR Schnelzer Demonstrating Compositing Images



JR Schnelzer Meeting with FIAP Photo Academy Committee

JR Schnelzer Program for FIAP Photo Academy

The International Federation of Photographic Art (FIAP) Photo Academy Online Events presented *Images by a Photographic Artist* by JR Schnelzer, FPSA, MPSA2, EFIAP, from Milliken, Colorado, on Thursday, June 17. As a PSA member living in the United States and a member of a PSA-member club in the United States, JR is a member of the Photographic Alliance of America (PAA). JR has earned both the AFIAP and EFIAP Distinctions working with PAA.

When the FIAP Photo Academy Online Events was created in May 2020, it was decided that having presentations by master photographers from all over the world would be invaluable. JR was the first photographer to present a program via the FIAP Photo Academy that addressed post-processing, using

plug-ins, and creative treatments in general.

As with many photographers, JR started his photographic career with his dad in his darkroom, watching with amazement as the sheet of white paper became an image. Later JR began his Master of Fine Arts (MFA) in photography at Ohio State University. During his most formative years he had the opportunity to spend time with Minor White, Ansel Adams, Kim Weston, and John Sexton; to name a few. JR began teaching photography in 1975 and taught at the Colorado School of Photography from 1985-1990. Working for the National Park Service as a Park Ranger took him to the Grand Tetons where one of his tasks was to be the Park Photographer. From there he was transferred to Rocky Mountain National Park in Colorado which is close to where he now resides.

Images by a Photographic Artist

JR's presentation focused on how he can achieve, during post-processing, what his mind's eye is "seeing" when he takes a photograph. Using numerous images to illustrate the possibilities, he covered four main areas: painted images, timescapes, compositing images, and portrait enhancement. JR listed and mentioned some of the software and equipment he uses, for example, for painted images, he uses: Topaz (Simplify & Impressions), Corel Painter, Auto Painter, Redfield (Fractalus), NIK, Wacom Tablet, and Photoshop. Participants could see how considering more post-processing could significantly enhance their pictorial images and inspire their creativity.

Future FIAP Photo Academy Online Events

You can learn about future FIAP Photo Academy Online Events and register for a program by following the PAA Facebook page: <https://www.facebook.com/Photographic-Alliance-of-America-1986883941590941>

Previous FIAP Photo Academy Online Events

You can see previous FIAP Photo Academy Online Events on YouTube® as listed and linked from the FIAP website: <https://www.fiap.net/en>.

PSA Study Groups

A Benefit of Membership



Bear's Lunch by **Cindy Smith**, Group 87, General



Pigeon Point Lighthouse by **Stuart Bacon, QPSA**, Group 35. Infrared

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

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

When it comes to our own photography, we sometimes become blind to the things that hold an image back. A study group provides a safe

place to get helpful feedback from others. They're also a great place to meet others who share a common interest and whose insights can help you quickly progress in your photography.

Images are submitted on a regular basis and, once they are online, other members critique (and sometimes score) each image, offering tips and techniques to capture the image better and/or post-process the photo and, in some cases, demonstrate the process described on that image. Some study groups provide specially trained commentators who will furnish their

critiques as well. We have study groups for those who prefer to work on their images in private and study groups that are completely public for the benefit of member and visitor alike.

PSA membership is required for participation in any Study Group.

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

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

Photographic Society of America
82nd Annual Photo Festival
Rapid City
South Dakota

**October 6 to
October 9, 2021**

The Photographic Society of America is pleased to announce its 2021 Photo Festival in Rapid City, South Dakota. The Festival runs from Wednesday, October 6th through Saturday, October 9th and features world-class speakers, photo workshops and spectacular tours. The PSA Photo Festival provides many great opportunities to share your photographic interests and improve your photo skills. Come to Rapid City and renew old friendships and make new ones.

**Online registration
begins on April 15, 2021**



Mount Rushmore © Ralph Durham, APSA



Roughlock Falls 2 © J.R. Schnelzer, FPSA, MPSA, AFIAP

SCHEDULE

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

Visit the PSA website for more information
<https://psa-programs.org/photo-festival-2021/>