

PSA Journal

84 Years ■ April 2018

Photographing Airshows

By Hutch Hutchison
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PSA Journal

Volume 84, No. 4 • April 2018

Photographic Society of America's Monthly Journal

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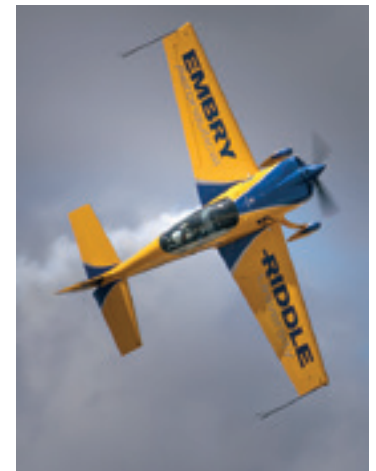
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On the Cover:

The cover image, *Matt Chapman and his Embry-Riddle Eagle Aerobatic Plane*, is by **Hutch Hutchison**. His article, *Photographing Air Shows*, begins on page 26.

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

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

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

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

On My Mind

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Larry Cowles GMPA/G
FPSA EFIAP/s
Publications Vice President

Since October 2017, I must say the *PSA Journal* is always *On My Mind*. As VP of Publications, I am also Managing Editor of the *PSA Journal*. For many years the *PSA Journal* has been the face of PSA. In surveys done over the years when asked what members like most about PSA, the *PSA Journal* is always near the top of the list. It's a daunting task taking over after several excellent editors and being responsible for carrying the torch to maintain the high quality and standards that has earned the *Journal* an excellent reputation. Our publications team includes **Donna Brennan**, Editor who does the layout and puts it all together each month. **Sharon Prislipsky** is the Assistant Managing Editor helping out with daily editing duties on new articles and does a lot of work with members that need help in writing their articles.

The *PSA Journal* has two major functions, to act as a news magazine to inform Society members of the goings on in PSA and its Divisions. It also acts as a major photography magazine that educates, displays the award-winning work of its members and gives the membership a forum to write and share their knowledge. We have a number of regular contributors to the *PSA Journal* and a volunteer staff of Division News Editors that collect information from their division and put it together for publication.

If you have a passion for writing and have knowledge of a particular area of photography, why not consider writing an article for the *Journal*. Feel free to send me an email with your ideas. You can visit the PSA Website and click the *Journal* section and find guidelines for writing for the *PSA Journal*. Members can always log into the member section of the website and browse through past issues going back to 2007 to see the type of articles that have been written in the past.

Have you seen our new series of articles entitled *In My Backyard*? It's not literally what's in your backyard but an area near where you live that you have photographed, know very well and would like to share this area with other PSA members. The first was *Doug Finch's* article highlighting the Wichita Mountain National Wildlife Refuge that appeared in the February 2018 *PSA Journal*. I would like to invite you to write an article about an area near you. It could be a nature area, large event or other photogenic area. Give us the what, when and why we would

want to photograph this location. We don't want locations such as national parks, they have already been written about many times. Articles should be 800-1200 words.

Many professional photographers may not be members of PSA but know about the *PSA Journal* and have respect for our publications. From time to time we will be publishing articles from professionals that have something to share with PSA. The first was Rick Sammon's article that appeared in the March *PSA Journal*.

Some in-depth articles that you can look forward to in the upcoming months, articles on air show photography, photographing roller derby one of the fastest growing sports in the World, phone and iPhone photography and how to light paint automobiles.

When submitting articles, please be patient. When we receive an article, it is reviewed for suitability for the *Journal*, or staff may suggest changes or additional information that should be included in your article to make it complete. Travel articles should include information to help the reader take better pictures in your area of travel. All articles should keep in mind the who, what, where, when, why and how as it applies to photography. After approval, each article is put into the queue of articles to be published. We only have so many articles that can be published each month and have to reserve space for regular articles such as *Distinctive Image*, *On My Mind*, PSA Exhibition articles, conference articles, etc. Depending on the number of articles in the queue, space and suitability for an issue, it may take up to a year before an article will be published.

If you have an idea for an article or have comments about the *PSA Journal*, you can email me at pubvp@psa-photo.org. ■



Registration for the Salt Lake City, Utah conference begins in the spring of 2018.



Ribbon cutting

By Elena McTighe,
FPSA, MPSA
PSA President
PresPSA@psa-photo.org

Photos © Faith Siewers

PSA President Attends Conference in China

The President of the Photographic Society of America (PSA), **Elena McTighe, FPSA, MPSA**, was recently invited to attend a six-day conference, hosted by the President of the International Union of Photographers (IUP), **Xie Dacai**, in Guangzhou, China. Two hundred photographers were at the conference; a mixture of International Exhibition Chairmen, gold-medal winners and the heads of the major photographic organizations around the world.

Among those in attendance were Michael Pritchard of the Royal Photographic Society (RPS); David Tay from the Fédération Internationale de l'Art Photographique, (FIAP); and **Manolis Metzakis** from the Global Photographic Union (GPU). The conference afforded the leaders a chance to confer with each other.

Elena had the opportunity to give a speech in which she lauded the global opportunity the conference offered. She was interviewed by Chinese television where she stated, "On behalf of PSA and photographers everywhere, I want to congratulate the International Union of Photographers on their 5th anniversary celebration. I wish you, and all of our sister organizations good fortune in the future. As we all prosper, photography benefits."

Following the conference UIP organized a photo tour of Inner Mongolia. ■



Television interview



Presidents **Xie Dacai** and **Elena McTighe, FPSA, MPSA**



Elena McTighe, FPSA, MPSA, gives speech at conference.

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PSA Journal published monthly

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ADVERTISING:

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Journal circulation is handled at PSA Headquarters.

Contact Headquarters for address changes.

On the PSA Website

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

Finding Mistakes on the PSA Website

PSA's website of 5000 pages and growing, is a dynamic, living, breathing entity that changes nearly every day. Members move, get new emails, build galleries, win competitions, earn distinctions, attend events and volunteer for new positions. The changes come fast and furious at times. With so many moving parts, it's inevitable that mistakes will occur. Something to keep in mind, however, is that not all mistakes are equal, but most of them are fixable.

Mistakes on Your Own Computer

You may be on a particular web page and you'll click a director's linked name. By clicking the link, you expect something to happen but nothing does. Is that a mistake? Most of the time it's not. Clicking the link (that usually starts with the icon of a mailbox) should open up the default email program on your own computer. But sometimes that doesn't happen. This could be for a myriad of reasons—you may not have a default email program to open up (i.e. you always login to see your email and don't have a software program such as Outlook or Thunderbird on your computer) so nothing happens. The workaround in this case, is to hover over the linked email and see if your browser shows the email address. Another option is to "right-click" the linked email and select "copy email address" and paste it into your online email program.

This "mistake" can also happen when opening up linked documents. For some computers, a linked pdf will open but a linked doc or Excel file will automatically download to a downloads folder. Check your downloads folder before assuming a mistake has occurred.

Mistakes in the Database

You email a fellow PSA member, only to find the email from the Member Search bounces. This is quite possible because many PSA members do not remember to update their email at PSA when they change it. Please remember to update your email in the database through the Members Only area/Member Tools. Those updates are automatically put in the database when you make them and we appreciate your cooperation. Without a proper email, PSA cannot send you renewal notices, important news, and the current *Journal* links each month.

Mistakes in Facts

We try very hard to keep the website up to date with all the changes that go on at PSA, but at times we miss something important or someone sends us erroneous information. Rules and dates change for competitions and PSA often has new programs to offer or makes slight changes to already existing ones. Competitions open and close routinely and need updates. We try to keep up with all of this but sometimes we miss things. If you spot an issue, please let us know by emailing webmaster@psa-photo.org. We count on members who use the site to inform us of mistakes they come across in their day-to-day use of the website. Try as we may, keeping 5000+ web pages accurate requires a team of eyes and all of you. If you are willing, you can help us out.

You can be part of that team. ■

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.

Photographic Society of America (PSA) Chapters, Clubs, and Councils Contests for 2018

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

PSA Councils Challenge:

Open to all PSA Councils
Entries open March 1 and close June 15
More information can be found at this website:
<http://www.psa-photo.org/index.php?council-s-challenge-overview>
Council Challenge Director: **Jeff Klug**
staff-council-challenge-director@psa-photo.org
Council Services Chairman: **Jeff Klug**
staff-council-services-chair@psa-photo.org

PSA Newsletter Contest:

Open to all PSA Chapters, Clubs, & Councils
Entries open March 1 and close June 1
More information can be found at this website:
<http://www.psa-photo.org/index.php?clubs-councils/newsletter-contest>
PSA Chapters, Clubs, & Councils Newsletter Director: **Pat Gordy, APSA**
newsletter-contest-director@psa-photo.org

PSA Youth Photography Showcase:

Open to all PSA Chapters, Clubs, & Councils
Print and projected photography contest for high school youth
Entries open now and close April 13
More information can be found at this website:
<http://www.psa-photo.org/index.php?psa-youth-photography-showcase>
Youth Photography Showcase Director: **Kathy Braun, FPSA, PPSA**
youth-photography-showcase-director@psa-photo.org

PSA Chapters Showcase:

Open to all PSA Chapters
Digital photography contest for PSA Chapter members
Entries open February 1 and close April 15
More information can be found at this website:
<http://www.psa-photo.org/index.php?chapters-showcase>
Chapters Showcase Director: **Ken Warning**
chapters-showcase-director@psa-photo.org
Contact: **Signe Emmerich, FPSA, EPSA**, cccvicepres@psa-photo.org

Donations to PSA for the month of February 2018

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Gary Potts, APSA, GMPSA (IN, USA)
John Davis, HonPSA, MPSA (WA, USA)
Anne Sutcliffe, PPSA (England)
Abdulrahman Fakroo, (Qatar)
D. Tyner Brown, EPSA (VA, USA)

Greenhood Scholarship Fund

Xie Dacai, President of the International Union of
Photographers (China)
Elena McTighe, FPSA, MPSA (FL, USA)
Faith Siewers, (VA, USA)

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

It's easy to donate!

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

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

Online Courses for PSA Members

PSA Online Courses are a PSA-member benefit, designed
to help beginning and advanced photographers improve
their skills in a guided manner. The courses are free to all
members and usually take place over a period of months.
To enroll in a course, visit the PSA website and fill out
the corresponding online Enrollment Form. You will be
contacted shortly thereafter to set up the course.

[https://psa-photo.org/index.
php?education-online-courses](https://psa-photo.org/index.php?education-online-courses)

Correction: *Tips and Techniques*, March 2018
PSA Journal. Images six and seven, on page 13,
were accidentally reversed in the printed version.
A correction was made to the online and mobile
versions.

Attention all PSA Exhibitors Change in FIAP Rules

The Fédération Internationale de l'Art Photographique (FIAP) has recently instituted a rule regarding retitling of color and monochrome images. This change in rule will affect any exhibitor entering an exhibition with FIAP patronage beginning in 2018.

In a FIAP document entitled SANCTIONS FOR BREACHING FIAP REGULATIONS AND "RED LIST," the following statement is found:

- 1) *Re-titling previously accepted images. Sanctions for "re-titling" will be imposed for instances where a previously accepted image or print has been given a different title and/or where a Colour version and a Monochrome version and/or a Print version and a Projected Digital Image version of the same image have been given different titles.*

You may interpret this to mean that a monochrome image and a color image from the same capture are considered the same image and must have the same title.

At present, if you are entering a PSA-recognized exhibition, you are permitted to retitle a color to monochrome conversion. But be careful, do not enter this retitled image into a FIAP patronized exhibition.

Elena McTighe, FPSA, MPSA • PSA President

PSA at Your Service

By Dick Sprott, APSA • sprottrichard@gmail.com



Dick Sprott, APSA



Jon Fishback, APSA, ARPS
PSA Education Services



Signe Emmerich, FPSA, EPSA
Getting Started
as a Club Consultant



Sue Milligan
Getting Started
as a Council Consultant

Having received an inquiry from the secretary of a PSA member club wondering how to contact the PSA Judging Service, I decided to find out for myself. Not so easy it turned out and my search was quite instructive. First, I logged in to the PSA website and looked at the clubs/councils heading. That did not produce a link to the judging service page. So, I tried the education tab with the same result, no dice. How about the consultant tab? Ditto. Then I tried what I should have tried in the first place, the search box (that little box in the upper right corner labeled “search here.” If that had failed I would have gone to the site map. **When all else fails always check the site map**, it is there for a reason. Bingo, I thought. There it was, nice and clear “club judging service,” so I clicked on it and promptly got bumped back to the home page. Being a bit slow and it was late at night I tried three more times with the same result (remember that saying about insanity is doing the same thing over and over expecting a different result?). So, desperate again, I contacted **Jon Fishback, APSA, ARPS**, who heads PSA’s education services. He suggested we ask Sharon Powers, the PSA website guru. Her response was quick and to the point. Hey dummy (she’s much too polite to really say that), to see that club service you need to log in as a club representative. How could I not know that? I am a club representative, and obviously have not been paying attention. When I logged in as club representative, voila! There was the link to the judging service.

I have spent all this time on this little saga for a couple of reasons. First, if your club rep is the secretary or treasurer, because that person pays the PSA annual club dues and doesn’t really do much else, maybe your club should consider finding a rep who actually serves as a liaison between PSA and your club on your club’s behalf. Of course, that doesn’t guarantee that things will get better. Take my example. I connect with PSA in many ways and yet I had no idea about how to connect with the judging service. Being a club representative who really helps one’s club takes a bit of time and effort, so it makes sense to find someone in your club

who can fit that into his/her life. As an individual member, when you have a question about any PSA issue, your PSA rep should be your first resource. Make note of who that is and let him/her feel appreciated by asking questions and being thankful for any help that the rep provides. If your club Representative is motivated to do a good job for your club and is not certain how to go about it, he/she should log into the PSA website as club rep and navigate to <https://psa-photo.org/index.php?club-getting-started> where the information below appears. This is also a great place for a prospective club rep to view what she/he is signing up for. I am certainly going to spend much more time exploring my job as a club rep. Encourage yours to do the same by showing interest and appreciating the results.

“Getting Started as a PSA-Member Club or Council Representative

Whether your organization is a new club or council that is just “getting started,” or is an established organization that is “getting started” as a new PSA member; this PSA Club/Councils Services area will provide information and a Consultant to help the organization make the most of the benefits of PSA club or council membership.

*When a club or council joins PSA, the club organization’s name is listed, and the club or council website is linked from a PSA Area Membership or Region webpage. The PSA member club or council can use the PSA logo on their website and in their club literature. The club will have a PSA Representative and PSA provides a PSA Rep “job description” or MOM. Five documents share helpful information to help your club decide if it should incorporate or not, apply for non-profit status, and how to establish ByLaws, etc. PSA sends, via email, a quarterly newsletter, *The Projector*, to all member clubs and councils. PSA member clubs are featured occasionally in the *PSA Journal* and the *Journal* includes some “how-to” articles that are written to help member clubs. These articles provide a good reference for clubs that are getting started.” ■*

As an individual member, when you have a question about any PSA issue, your PSA representative should be your first resource.

Just for Beginners

Some Thoughts on Why We Edit Photos

I remember why I edited my photos in my home darkroom. (Yes, I am that old.) And I did it then for the same reasons I do it now in the “light” room. I wanted to fix something. I wanted to enhance things that I didn’t consider mistakes. And I wanted to transform some photos into images that didn’t look like photographs.

In the darkroom, I could start my editing by how I developed my negative. I could choose various kinds of photo paper to “edit” what the prints looked like. I “edited” my prints with enlarger techniques, such as burning and dodging. I even made photo prints by placing objects on the photo paper in the dark and then shining the enlarger’s light onto it...that’s called a photogram!

In the light room, now I start my editing with my digital negative. It can come from my digital camera. It can come from my scanner where I digitize my old negatives and slides (transparencies). I can edit to create the same looks as the darkroom results. I can do all that and even more varieties of it all. I can make paintings and sketches, sophisticated composites with multiple exposures and silhouettes, too. If a photograph is defined as being made with light, then I can use my scanner’s light to scan any object to make the digital version of a photogram.

The biography of Ansel Adams tells us how he spent countless hours in the darkroom to edit his prints. It is said that he would have loved using the “light” room. He would have saved time, been able to reproduce his results, and not smelled those darkroom chemicals.

That mini-history of photo editing tells us that we love to work with our photos. We’re going to continue altering our originals, prints, and digital photo files. We simply have more ways to do it. We do it because we’re stimulated by the endless possibilities in what we see. These endless possibilities are a constant challenge to our taste in art and photography, aren’t they?

When you’re changing the look of an image in today’s digital world, you’re quite possibly influenced by what’s popular. After all, what you see is what gives you ideas of what to do. When over-saturating the colors is the fad, you try out the various techniques to do it. When you see an HDR image, you see what happens when you, too, bring out the details in the shadow areas.

Do you like the results? Sometimes. Remember that all art is a matter of taste. Many fads come and go. Some looks catch on and become commonplace. Appreciate them for how they are constantly contributing to the development of your own photographic style. ■



Carole Kropscot, FPSA

*Photo ©
Carole Kropscot, FPSA*

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or at your home
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www.psa-photo.org



**April 2018
Assignments**

- Day 1 Sun to Light
Your Path
- Day 2 Road
- Day 3 What's on the
Menu
- Day 4 Makes You Laugh
- Day 5 Four O'Clock
- Day 6 Speed
- Day 7 Park Bench
- Day 8 Thrown Away
- Day 9 In the Shade
- Day 10 Today's Plan
- Day 11 Pastel
- Day 12 Mysterious
- Day 13 Multiple Textures
- Day 14 Best Invention Ever
- Day 15 Stripped
Background
- Day 16 S Is For
- Day 17 First Taste
- Day 18 Laid to Rest
- Day 19 Old Fashioned
- Day 20 Corner
- Day 21 Pick It Up
- Day 22 Number 1
- Day 23 Go For A Drive
- Day 24 Cool Colors
- Day 25 Empty or Half Full
- Day 26 Parallel Lines
- Day 27 Your Favorite Top
- Day 28 Phobia
- Day 29 Religion
- Day 30 Favorite Workout

**May 2018
Assignments**

- Day 1 Fire Plug
- Day 2 Grateful
- Day 3 Gates
- Day 4 Last Thing I Read
- Day 5 Early Bird
- Day 6 Past their Prime
- Day 7 Flowering Tree
- Day 8 Human Portrait
- Day 9 Multi-lane
Highway
- Day 10 Heart & Soul
- Day 11 What You're
Thankful For
- Day 12 My Eyes
- Day 13 Thread
- Day 14 Mountain
- Day 15 Screen Time
- Day 16 Cheers
- Day 17 Cool
- Day 18 Simple
- Day 19 Taken from Above
- Day 20 Ears to You
- Day 21 Macro
- Day 22 Concentration
- Day 23 Clock in tower or
on a street
- Day 24 Resourcefulness
- Day 25 Something Silky
- Day 26 Organize
- Day 27 Favorite Treat
- Day 28 Clips
- Day 29 Hand to Hold
- Day 30 Color
- Day 31 Peanuts

365 Day Challenge

By Dennis Hirning, APSA, MPSA



Overload

Having an assignment to photograph a particular subject each day can develop into the habit of daily camera use. It will also help to increase awareness of your surroundings. Everyday objects will take on a different meaning

as they become photographic subjects. It may be surprising how easy it can be to use them.

However, a problem may develop. You can become lazy in your search for subjects and use the first thing you see.

This is what happened with *Faceless*. The assignment was a Faceless Portraiture. This model is always ready to go to work since he gets paid in treats. It didn't take much effort to take the picture and very little work in post processing to complete it. Will it ever win a contest? Probably not since it will probably never be entered.

Another approach to the subject might be like *Overload*. It took several hours to complete this image, but it has resulted in awards over fifty percent of the time it has been submitted.

Doing this project either way can cause problems. One way can cause boredom and the other can cause fatigue. A solution could be to select three or four of the monthly topics and try to make something "wall worthy" and still do the other assignments to keep in practice.

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



Faceless

Photographic Society of America

80th Annual Conference of Photography

Salt Lake City Utah



Goblin Valley © Bob Benson, APSA

**Sunday, September 30 to
Saturday, October 6, 2018**

The Photographic Society of America is pleased to announce its 2018 International Conference of Photography in Salt Lake City, Utah. The Conference runs from Sunday, September 30 through Saturday, October 6 and features world-class speakers, Division presentations, photo workshops and spectacular tours. The PSA Conference provides many great opportunities to share your photographic interests and improve your photo skills. Come to Salt Lake City and renew old friendships and make new ones.



Rotunda, Utah State Capital © Fred Doerfler



**Online conference registration
begins on April 2, 2018**

**Visit the PSA website
for more information**

www.psa-photo.org

SCHEDULE

- ▶ **Saturday:** Registration begins in the afternoon.
- ▶ **Sunday through Tuesday:** There will be photo tours that will visit the Salt Lake City Zoo, Antelope Island, Silver Lake, Temple Square, Heritage Park, Heber Valley train, Red Butte Garden and much more.
- ▶ **Tuesday Evening:** There will be showings of the projected sections of the PSA International Exhibition, followed by the opening of the Print Exhibition Room and an opening reception.
- ▶ **Wednesday:** The day consists of the Opening Ceremony, programs, and an evening feature speaker, followed by a reception.
- ▶ **Thursday and Friday:** There will be Division programs, non-division programs, showcases, International Exhibitions, and vendors. Evening feature speakers will be followed by a reception.
- ▶ **Saturday:** The evening concludes the Conference with the annual PSA Honors and Awards Banquet.

Salt Lake City Conference Hotel and Registration



Goblin Valley View
© Bob Benson, APSA

This year PSA members and their guests will meet in fascinating Salt Lake City, Utah for our 80th Annual Conference of Photography. The dates for this year's Conference are Sunday, September 30 through Saturday, October 6th. Salt Lake City is the capital and the most populous

municipality of the U.S. state of Utah. You may research more information about the area, restaurants, upcoming events and more by going to this link <https://www.visitsaltlake.com/psa2018/>.

The hotel site for this year's Conference will be at the Sheraton Salt Lake City, which is located at

By
Twila Bourlon
Conference Chair



Utah State Capital © Larry Cowles, FPSA, GMPSA/G

150 West 500 South, Salt Lake City, UT 84101. The Sheraton Salt Lake City Hotel will provide a very nice atmosphere for our Conference. The Sheraton has a tower hotel plus other floor level rooms. If you do not prefer to stay in a tower you may book a room in the two-level building that is connected to all of the meeting rooms and main lobby. The hotel will offer free parking and free airport shuttles. All you need to do is call the hotel for pick up. The hotel main phone line is 801-401-2000.

The hotel offers complimentary internet, 24-hour front desk, computer workstations in lobby, barber/beauty salon, safe deposit boxes, jewelry shop and a gift shop. The restaurants in the hotel are the 5th Street Grill and Starbucks. The 5th Street Grill is open daily from 6:00 am to midnight. There are a number of other dining options in the area that are within walking distance or shuttle. There are three different lobby areas that we will have access to, so you will have plenty of room to meet and congregate comfortably with your PSA friends.

The hotel registration will open on April 2, 2018 and it will close on September 10, 2018. Please make sure to make your reservations early. The hotel does have a requirement of the first night stay as a deposit. You may register in two different ways, you can reserve your room online by going to this



City Center, Salt Lake City © Frederick Doerfler



Red Butte Gardens © Gerald Emmerich Jr., HonPSA, GMPSA/B

link <https://www.starwoodmeeting.com/Book/photographicsociety2018>. You can also reserve your room by calling the hotel direct at 801-401-2000.

This year the registration process will be a little different from in the past as it is now being completed through the headquarter office. There will be registration hours in regards to email responses. We will not have the capability to respond to emails over the weekend so please be patient and give us until the Monday of the following week. The link to register for the Conference will be placed on the website when registration opens on April 2, 2018.

Please consult the PSA website, www.psa-photo.org, for the most up-to-date Conference information. Updates will also be sent to members by email and press releases.

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.

**Hotel registration
will open on
April 2, 2018.**

The Mystique of 3D



By Dr. Greg Duncan,
MPSA, SPSA, EFIAP

Many people think that making 3D images must be difficult and require complex cameras and software. Perhaps you have had this thought when using a 3D viewer as a child, or perhaps when you saw a 3D TV or film. Although on one hand, yes it can be very complicated if you are producing a feature length film, in reality, the process is very simple and straightforward.

If you have never produced a 3D picture, then read on and see how simple it is to produce and view your own 3D image. In this article we will not use a special camera, we will not use a special lens and we will not use any special software. Your normal camera and Photoshop® (even early versions of Elements®) is all we will use.

The Elements of a 3D Image

Whereas composition is important in normal 2-dimensional photography, it is even more critical



Figure 1

Make a 3D image
without special
cameras or software



Figure 2

for 3D pictures. As a general rule, to create a good 3D experience, your images need to be structured with at least three zones - a foreground, middle ground and background. Each of these zones should have an item of interest and they must be in focus. The artistic narrow depth of field often used in 2D photography very seldom works in 3D and should normally be avoided—especially in the beginning.

There is one other aspect of 3D composition which you should be aware of when doing your first 3D images - the items of interest in the three zones should overlap slightly. It is the difference in the degree of overlap seen by the left and the right eye which enables the brain to create the 3D experience. This can be seen in *Figure 1* by comparing the arrangement of the three items. The top arrangement has no sense of depth in either 2D or 3D, whereas the bottom arrangement has already created some sense of depth even in 2D.

Creating Your Photograph

Using a white table (or plain table cloth), layout three different items as shown in *Figure 2*. For this image, I have chosen an apple, two oranges and a mug. It is best in the beginning to stay away from using a fussy background and in this instance the background is a plain beige table mat. The camera has been placed on the table approximately 24 inches away from the middle zone item (the minimum focusing distance of this camera). Note—the camera must be on the table and cannot be hand held. Looking through the view finder make sure that all three items overlap slightly as shown in *Figure 3*.

Using the centre focus point, focus on the middle item and set the aperture to f16. This may require that you use aperture priority on your camera. Take the picture. Now slide the camera to

the right approximately 1 inch. If you are unsure about the distance, use a simple ruler. Sliding too much or too little will degrade the quality of the final 3D image. Refocus again on the middle item and take another photograph. That finishes the photography part.

Processing Your Images

In Photoshop® (or Elements®) open up the first image. Duplicate this layer. Now open up the second image, copy it and paste it into the first image as layer 3. Reduce the opacity of this layer to around 40% so that you can see through to the layer below. Crop the image so that the crop is just large enough to leave a small gap around all of the items in both layers as shown in *Figure 4*. Set the opacity of the top layer back to 100%. Almost there.

Expand the CANVAS by 200%. Note—we are NOT increasing the SIZE of the image—just the canvas. Using the MOVE tool (press key V) and holding down the shift key, slide the top layer all the way to the left and the lower layer all the way to the right. Press Control+0 to fill the screen with your image. Now using Control and - or + change the size of the image on the screen so that on your screen it is approximately 5 to 6 inches across as shown in *Figure 5*.

Viewing Your Image

The image is now ready for ‘cross eyed’ viewing. Looking at the screen, cross your eyes until you see four copies of the main item of interest (in this case the oranges). Now slowly relax the cross-eyed aspect until the middle two images combine and ‘lock’ together. Let your eyes focus on the scene and you should now be able to ‘look’ around at the three items and experience the

3D effect. You are now ready to start taking more 3D images, experimenting with other objects and backgrounds. You can even use the same process outside but if doing so, it is best to use a tripod to make sure the images align properly.

In this example, the process has created an image for “cross eyed” viewing. If you want to use “free parallel viewing,” then swap the two layers, sliding the top layer all the way to the right and the lower layer all the way to the left.



Figure 3



Figure 4

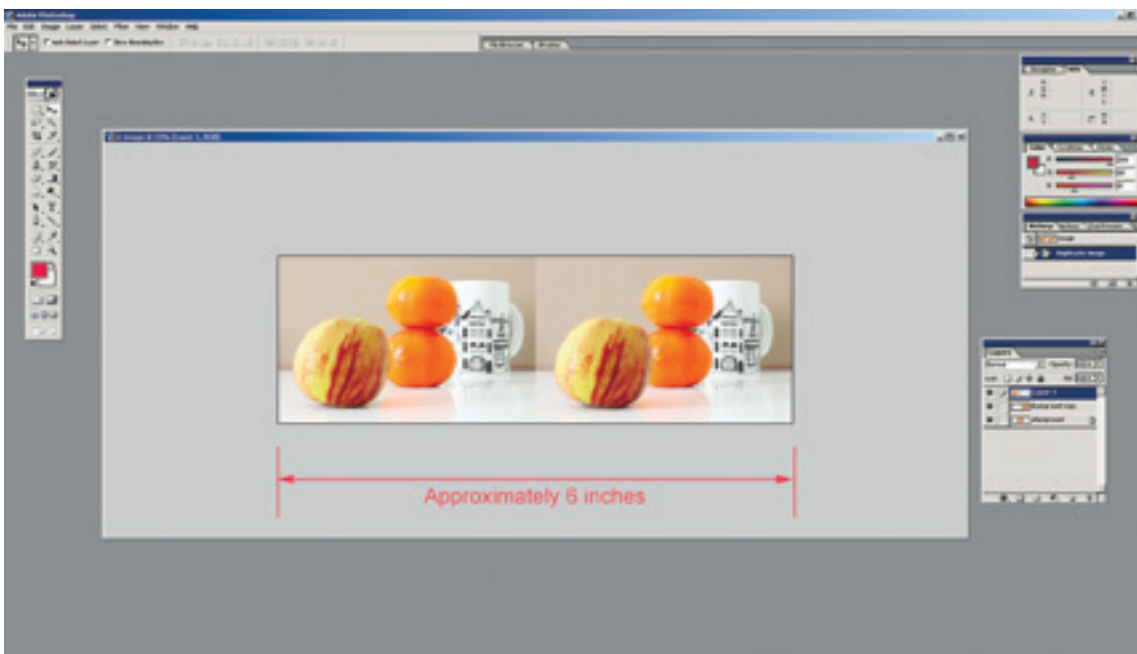


Figure 5

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Portfolio Essentials

By Dana Vannoy,
FPSA, MPSA

One of PSA's most exciting initiatives is the new educational program about creating Portfolios. Portfolios are not about competing with other people but rather about creating a body of work focusing on a theme. The group of images used are to be cohesive with respect to color balance, exposure, size, format and approach—that is, they need to work together as a whole. There are three PSA distinction levels to mark achievement for this effort.

I was able to observe the last assessment session in January. Five assessors first viewed the Overview image while listening to the maker's statement of intent. After the overview image and statement of intent are assessed, then the assessors very carefully and deliberately study each individual image at full size. If there is one image with flaws, it kills the acceptance of the portfolio. However, if only one is flawed, there is an opportunity for correction and resubmission. My observations suggested a number of essential guidelines that are shared here for all potential portfolio participants.

[1] The portfolio must have an apparent Theme. It is to be a comprehensive study of one subject photographed with some variety in technique and composition, not a collection of similar images on a topic. For example, a theme is not ten wide-angle photos of ten different Rolls Royce automobiles. Rather it might be a focus on one Rolls Royce from varied angles in whole and in part, in different lighting or using a variety of photographic techniques.

[2] The Statement of Intent (75 words maximum) should indicate what message or feeling the photographer wants the viewer to take away from the experience. It explains the purpose or objective of the maker.

- It elaborates on the title of the portfolio.
- The statement sets the expectation of the viewers or assessors.
- It gives the maker's reason for seeing the portfolio as a cohesive group of images.
- It should be stated positively and with confidence, that is, no statements of "I have tried...I hope to... or I am seeking to..." type comments.

[3] Each of the individual images needs to be of the best quality possible or fine-art caliber.

- Images should be more than record shots or "grab" shots. Ideally, they should have some artistic merit.
- Focus must be sharp as appropriate, and there should be sufficient depth of field unless there is a purpose for soft focus.
- The maker should watch for lighting splotches and/or unwanted reflections.
- The maker should watch both the edges and subjects for unwanted merges (for example, a pole directly behind a person's head).

[4] One's goal in the overview image of the portfolio is to create an artistic and cohesive arrangement that is visually pleasing and conveys

the author's intention. Essential guidelines include:

- providing good eye movement with the direction of lines (e.g. no subjects should face out of the portfolio),
- a balance of both tone and color among the images in the overview image,
- using diverse images by shooting from different angles, different depths of field, and using both vertical and horizontal formats if desired,
- the maximum size for any image is 1920 pixels wide by 1080 pixels high. The Overview Image must have at least one dimension the maximum allowed, either 1920 pixels wide or 1080 pixels high,
- a wise use of space in the composite overview, and avoiding much empty space,
- having consistently even margins between images, as well as those around the frame,
- using a subdued or complimentary background that does not compete with the images,
- using strokes around the images in the overview image to separate them from the background, if strokes are used, they should be used around the individual images as well,
- if flipping the direction of images is desired, this must not be apparent (if letters or numbers or other markers in an image indicate flipping, the project will be rejected),
- the order of the images in the overview (horizontal rows, then vertical rows) must be the same order that the individual images are shown to assessors, so number the images and be sure they match the order in the overview images,
- the images in the Overview must have the same aspect ratio as the individual images,
- each image in the portfolio may be used only once,
- there must be no identifying marks or names that identify the maker on any of the images,
- print portfolios must be printed by the maker, not commercially.

These guidelines are elaborated on the website under "Portfolios." A participant registers and submits the application for the activity online. Assessments are at least twice a year, and submissions can be made two months before the announced deadline. The next assessment is scheduled for July, and the deadline is June 30. Portfolios will be received after April 15, and payment can be by PayPal.

Beginning with a thoughtful topic, statement of intent, and high-quality images; then following the guidelines indicated above for creating the Overview image, should result in a successful portfolio that will earn a PSA Portfolio distinction. What is more important, however, is that participants will learn a great deal about their photography, and they will feel considerable satisfaction from making a beautiful, artistic piece beyond one image. Participants may combine 10, 15, or 20 different images (the numbers of images for different distinction levels) into one cohesive portfolio that is likely to be worth exhibiting anywhere.

CONGRATULATIONS to Our New Portfolio Distinction Recipients

Razvan Baleanu, PPSA, BPSA	Projected Digital Images	Romania
Aysu Bilgic, BPSA	Projected Digital Images	Turkey
Saswati Chakraborty, BPSA	Projected Digital Images	India
Dana Cohoon, APSA, BPSA	Projected Digital Images	United States
Dawn Currie, BPSA	Projected Digital Images	United States
Malcolm Jenkin, GMPSA, BPSA	Projected Digital Images	United Kingdom
Luc Mairesse, EPSA, BPSA	Projected Digital Images	Belgium
Alain Marchand, PPSA, BPSA	Projected Digital Images	Switzerland
Butch Mazzuca BPSA	Projected Digital Images	United States
Craig Parker, MPSA, BPSA	Projected Digital Images	Australia
Caroline Peppiatt, BPSA	Projected Digital Images	United States
John Simmons, BPSA	Projected Digital Images	United States
Michael Todd, BPSA	Projected Digital Images	Canada
Greg Duncan, MPSA, SPSA	Projected Digital Images—3D	United Kingdom
Xinxin Chen, MPSA, SPSA	Projected Digital Images	China
Tirtha Dasgupta, APSA, SPSA	Projected Digital Images	India
Daduan Deng, APSA, SPSA	Projected Digital Images	China
Colin Harrison, MPSA, SPSA	Projected Digital Images	United Kingdom
John Hudson, SPSA	Projected Digital Images	United Kingdom
Chitrangad Kumar, APSA, MPSA, SPSA	Projected Digital Images	India
Phillip Kwan, GMPSA/S, SPSA	Projected Digital Images	Canada
Claudia Xiaoli Lee SPSA	Projected Digital Images	Taiwan—Province of China
Wenyuan Li, MPSA, SPSA	Projected Digital Images	United States
Bun Ngo Leung SPSA	Projected Digital Images	Hong Kong
Gary Potts, APSA, GMPSA, SPSA	Projected Digital Images	United States
David Somali-Chow, MPSA, SPSA	Projected Digital Images	United States
Joao Taborda, PPSA, SPSA	Projected Digital Images	Portugal
Giap Chiu Teo, GMPSA/S SPSA	Projected Digital Images	Singapore
Michael Todd, SPSA	Projected Digital Images	Canada
Yi Wan, GMPSA, SPSA	Projected Digital Images	China
Lung-Tsai Wang, SPSA	Projected Digital Images	Taiwan, Province of China
Ken Carlson, GPSA	Prints	USA
Janet Haines, GPSA	Prints	Netherlands
Roald Synnevag, MPSA, GPSA	Projected Digital Images	Norway

By Jill Sneesby, APSA

There are new articles available on the website so be sure to keep looking at it regularly. You can also view the latest successful portfolios. Get to work now and maybe your portfolio will be there next time.

The Portfolio Distinction Program is still in its infancy and while other Societies do offer honours and distinctions for a panel of photographs ours is the only one that, right from the first level, places such an emphasis on your reason for creating the portfolio and how the individual images all work together to create a cohesive whole.

This has been somewhat of a steep learning curve for many, especially when just selecting “salon acceptances” from your files—not only is the technical and aesthetical quality very important, so too is how the images combine and flow from one to the other. Simple things like making sure that all the images are exactly the same proportions may seem unimportant but think of your portfolio as being exhibited in a gallery—the most effective displays are those that are uniform in size, shape and mounting.

We are always happy to give advice, you don’t have to go it alone. As **Butch Mazzuca, BPSA**, says “Thank you again for all of your assistance—and I would like to mention that I think it’s wonderful how helpful everyone I’ve communicated with at PSA displays the same attitude, i.e., “What can I do to assist?”—I mean that. I really struggled with the overview image as it’s something I’ve never had to do before, but **Jon Fishback, APSA**, was just great—so I just want to say thanks to your entire team.”

We have introduced a new system of immediate resubmits—if you miss by one or two images instead of having to wait six months you now have the opportunity of immediately resolving the issues and reapplying at no additional cost. We give feedback on the unsuccessful images to help you in your resubmission.

Our increase in success rate proves that our members are getting the hang of it, which is very pleasing to see as is the fact that we have our first successful 3D applicant. Well done to you all.

There is nothing to stop you from just going through your archives and choosing a set of images, but it is also intended that next time you go out shooting you think about a portfolio and shoot images that might work together effectively. We want to encourage everyone to get involved and try it out. There are no preconceived ideas about what is required subject wise, you are free to enter absolutely anything—just have fun and enjoy the experience.

There are new articles available on the website so be sure to keep looking at it regularly. You can also view the latest successful portfolios, get to work now and maybe your portfolio will be there next time. ■

In My Backyard

Sharon Prislipsky, is the second to write for the new periodic series entitled *In My Backyard*. This series will concentrate on photographic locations around the US giving you all the information you need to get great images and let you know what to expect.

In this article, Sharon writes about the Buffalo National River, located in Northwest Arkansas.

If you have a favorite location near you that others might like to visit and photograph, contact **Larry Cowles, FPSA, GMPSA/G**, at cowtech@earthlink.net for more information.



By Sharon Prislipsky

Buffalo National River ARKANSAS

While the Ouachita and Ozark Mountains are shared with Oklahoma and Missouri, the Buffalo National River belongs entirely to the state of Arkansas. This 150 mile long scenic wonderland in Northwest Arkansas was named America's first Scenic River in 1972. More than 100 miles of river are available for public use, offering many beautiful landscapes and geological features that can be captured by hiking its banks or canoeing

from public landings. In addition to the scenery, photographers will find the area rich in other subject matter including wildlife, waterfalls, and historic structures.

The headwaters of the Buffalo River are in Newton County where they begin their flow in the beautiful and historic Boxley Valley near Ponca. From Fayetteville, AR travelers can take highway 412 for about 70 miles to its intersection with



Overlooking the Buffalo River

highway 16 where they will turn to the south. Approaching from the Hot Springs area one need only take Scenic North Highway 7 to highway 16 heading west near the tiny town of Deer. Just a few miles will bring the traveler to highway 21 north which leads directly to Boxley. Here highway 43 to the east runs along the valley floor.

Boxley Valley is unbelievably beautiful in most any season, but spring and fall are the best times to visit. Spring brings a wide variety of wildflowers and usually fast flowing water in the local waterfalls. In fall the water levels may be low, but the fall color more than makes up for the low water. Spring and fall also offer the best chance to view the Arkansas herd of Rocky Mountain Elk which are often up close to the road taking advantage of the rich farm pastures. Dawn and just before sunset wildlife enthusiasts and photographers line the road enjoying these majestic animals. Unfortunately for photographers, this is also the most difficult lighting situation, but it is still possible to capture very good images with lenses in the 300-600mm range.

In addition to historic barns, the 4.3 mile stretch of road offers the historic Boxley Church and Walnut Grove Cemetery as well as the Old Boxley Valley Grist Mill both of which date back to the mid nineteenth century. Descendants of many of the original families who settled the area still reside in the valley. Visitors are likely to feel that they have stepped back in time.

A side trip in Boxley Valley that is well worth the time is Lost Valley. From highway 43 there is a short gravel road to the north which is well marked. This will lead about a half mile to a parking area and one of the most popular hiking trails in Arkansas. The trailhead begins in the parking area and is an easy half mile walk with benches along the way. It ends in a small boulder-filled canyon. In very rainy seasons Clark Creek which runs along the trail can be deep and fast moving. Indeed, there are times when it has overflowed its banks and even washed out part of the trail which is maintained by the National Park Service. In very dry seasons one may not see the creek at all but the rocky bed is worth exploring. At the end of the walking trail there is an alcove with a cave opening through which water may be flowing into a shallow pool. A steep rocky stairway leads to Eden Falls which is actually at the upper end of the cave that is visible below. If you are planning to photograph the falls a wide angle lens such as a 16-35mm is the best choice. Because of the way the falls is situated bright contrasty light may be a problem at mid-day, but most of the morning will offer decent light without the problem of blown-out highlights on the water.

Another famous photographic attraction in the area is Whittaker Point, also known as Hawksbill Crag. To reach this famous rock outcropping take



Triple Falls



A Bull Elk bugles at sunrise



Collier Homestead



Boxley Valley

Cave Mountain Road. From highway 21 near the Boxley Bridge on the Buffalo River, turn onto gravel road #9560. Travel about 6 miles to the trail head. Parking is very limited so it is advisable to go on a weekday. The best times to photograph the crag are early morning and late afternoon. The trail is only moderately difficult but there are many roots and rocks that can trip a hiker if he or she is not cautious. If attempting to navigate the trail in low light be sure to have a flashlight or headlamp to avoid an accident. This is a good wide-angle shot, but take a zoom lens too as it is possible to shoot from a nearby but less spectacular rock outcrop that will allow you to capture people standing on the Whittaker Point, giving a sense of the massive size of this formation.

After exploring Boxley Valley most people stop at Ponca to visit the Elk Education Center and see the exhibits; then it is on to Steel Creek. To get there take highway 74 a mile east of Ponca and watch for the large well-marked gates on the left. Here the Roark Bluff is one of the most frequently photographed places in Arkansas. Steel Creek is a designated horse camp so there are often horses and riders meandering through the meadow along the river. They are a great point of interest to add to the scenic photographs of this location.

Continuing east, near the tiny town of Sherman a gravel road to the left leads to Kyle's Landing and the Orr Boy Scout Camp. The road goes down at a steep grade, and a sign at the top warns visitors that low clearance vehicles should not attempt it. The road is rough and rocky, but small vehicles such as Carollas and Civics are able to manage it. About half way down take the turn to the right which leads to a small parking area at the scout camp. A short walk of several hundred yards will lead to Twin Falls—in a wet season it may actually be a triple falls. The best time of day to shoot this falls is late afternoon unless you happen to get there on an overcast day. This is another wide angle lens situation as the falls is approximately 19 feet tall and you will be shooting from a very close position.

After shooting Twin Falls head back up the mountain to the intersection where you made the turn. Go to the right here and back at the bottom of the grade you will find Kyles Landing. The landing is another horse camp and there is plenty of parking in the campground area. Take the sandy trail along the riverbank to the right as it winds through tall stands of native Cane until you reach an opening where you can approach the river. The river is quite shallow and makes a bend so walk along the flat sandy area to find the best view of the water and a towering bluff rising from the river. This location is best in the fall when leaves are turning although there is often more water in the spring. Either way there are lovely reflections

as well as interesting rock and root formations to photograph. Take your tripod and a pair of wading boots to get the best compositions.

Next up is the town of Jasper, the county seat of Newton County. Jasper is a quaint town nestled among steep mountains. The small downtown square is picturesque featuring civic buildings made from smooth river rock, gazebos, a boardwalk and the Arkansas House. This small hotel is furnished with relics from the 1940s and earlier. It includes a small restaurant where it is possible to sample several types of wild game and locally grown produce. The 100 year old Ozark Cafe is just up the street a block facing the town square. This establishment features an old-fashioned soda fountain as well as the Ozark Burger with cheese fries. The town square has several structures and open areas that make good night shots, especially during the week when traffic on the street may not be as heavy.

From Jasper return to Scenic Highway 7 and proceed north. About 3.5 miles north of town take the gravel road to the left which goes past the Erbie Campground. Follow the road about 6 miles and the Parker Hickman Homestead will be on your left. This homestead was built between 1847 and 1849 and is on the National Register of Historic Places. The site offers a historic cabin with access to the interior, a large barn, which is fenced off, but possible to photograph and several smaller outbuildings. The grounds are well maintained and many good photographs are possible here. A good lens choice would be a



Hawksbill Crag

moderately wide-angle lens such as a 24-70mm but don't forget to take your macro lens as there may be wildflowers or other close up shots, depending on the season. The road to the Parker-Hickman homestead has been inaccessible in rainy weather from time to time, but as of this writing there were improvements underway.

The Buffalo River continues to wind its way east-northeast until it meets up with the White River, but the roads do not closely follow its path. There is, however, one more scenic and historic photographic destination that should not be missed. This is the Collier Homestead at Tyler Bend. To get there, continue north on Highway 7 to Harrison and then take Highway 65 southeast toward St. Joe. The area surrounding Tyler Bend Campground includes the Collier Homestead, an old Ozark home on a beautiful bluff overlooking the river. It features a two room cabin with an accessible interior and an outbuilding that was possibly a smokehouse.

The Buffalo National River is one of the best kept secrets in the photographic world. There are so many wonderful photo opportunities here that the avid photographer will want to visit again and again. Maybe on one of your trips you will be lucky enough to get a shot of the famous Arkansas Razorback Hogs (the wild ones, not the football team), or possibly even Bigfoot.

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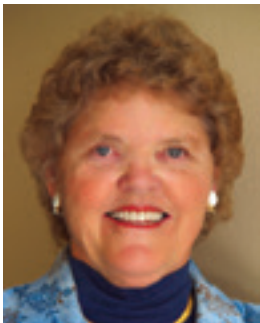


Courtyard in Downtown Jasper

Appreciating the Quiet Moments on a Photo Tour



Waiting for Food



By Donna Judd

Maybe it's dangerous when a photographer gets philosophical, or maybe it is just that what I am trying to say here is not easy to explain, but here goes. In looking back at my most recent trip to India, I realized the most meaningful moments had actually happened in the "down time" when I was not experiencing a highlight boldfaced in the itinerary/ brochure. I was most profoundly affected by what was happening around me when I was not rushing around shooting, shooting, shooting, but, rather, when I stopped to truly experience the beauty or the atmosphere around me.

And a surprising bonus is that my photos seem

somehow better, more reflective of the essence of place and experience, after I have taken a break from photographing. Likewise, making personal contact often resulted in better portrait/street shots. In essence, I had acknowledged the humanity of my subject before I photographed him, a mental *Namaste*, the perfect approach for India.

Our photo tour brochure certainly did not list "interaction with hotel servant boy" as a tour highlight in remote Pashina, India, but that's what happened. After a morning shoot in an Adivasi tribal village which included photographing a three-week-old baby with fly-encrusted eyes, and a newly-widowed 25-year-old with nine children, I skipped the afternoon tour to rest my back. Later I explored the grounds of the seventeenth-century palace our host, the local Maharaja, had converted into a boutique hotel. A small, barefooted boy tailed me. Apparently, he was supposed to be available as needed by anyone whose room faced into the courtyard mine did.

Since no one else was around, he followed me. I hid and initially scared him, but he soon joined in a spirited game of hide-and-seek. Back at the room door, he proudly opened the huge padlock I could not figure out. I impulsively pulled a pink necklace from my luggage and draped it around his neck. His face beamed with pure happiness, and, after a few pictures, he ran off, returning with a friend. Another necklace and soon they were hanging from the second-story gargoyles, showing off and loving how I pretended to be afraid they would fall.

That night I gave our host some money for the boy. The Maharaja told me the tribal boy's father had died and the grandfather had begged him to take



Bright Eyes



Young Mother and Child

the child in. Satish was unschooled, but at least now had a mat to sleep on, food, and wages that were helping keep his family members fed. Sadly, his mother, if she was alive, never came to see him. The grandfather came every week, but never bothered to see the boy, just picked up his wages!

As Satish worked the next day, his eyes never left me. His thin, taunt body shook as I gave him candy and hugged him goodbye. We drove off, with the Maharaja's last-minute question swirling in my brain: "The boy would do everything for you, all your work. Do you want to take him with you?"

Quite obviously, Satish had an impact on me, and I feel my photos of him are better for it. Thinking about how unplanned brief events have affected my travel experiences and my photography lead to these photo-specific suggestions. I am forced to take breaks thanks to knee and back issues, but perhaps you could benefit without having to ache first.

Consider forgetting about photographing occasionally in favor of truly experiencing an event, not just seeing it through your lens or bus window. Put interacting with someone ahead of taking their picture. "Get real!" you're thinking. "Who's going to do that when we have paid megabucks to photograph in this once-in-a-lifetime, exotic local?"

Good point, so let's compromise. How about taking occasional mini-breaks? Thirty seconds



Girl in Alley



Talented Hands



Children by School



Henna Hands



Along the Road

maybe all that's needed. Lower the camera, take a deep breath, look around and just drink in the scene around you, with no conscious thought about photography. Engage all your senses. For example, as you approach a chaotic market scene, relax your shoulders, listen to the noise and smell the odors swirling around. Really listen, separating individual sounds out of the din. Only then began scanning for intriguing subjects and great light. Your photos will be richer for that brief pause.

Notice the people on the sidelines, the shy ones watching us photograph their outgoing friends and neighbors. In a tribal area of Rajasthan, our group jostled around trying for the best angles on a talented potter working in a dusty, narrow alley. By pausing before venturing into that smelly alley, I noticed a girl hidden deep in the shadows, quietly watching the strange *firangs*. I maneuvered for some good shots of her, and later the potter, when the crowd had left. Yes, I missed the next preplanned artist, a sculptor, but making my own contact with the girl was a worthwhile trade-off.

These small suggestions could lead to deeper awareness and better photos. On a far different level are what an expat friend called "lifers", travel memories so powerful they last a lifetime. I'm guessing Lifers are unique to each individual. But what causes such a rare event to occur? For me at least, these special experiences were always visually powerful, but never solely visual. They involve other senses, and usually occur when I

am alone, and feeling emotional, as happened in Myanmar.

Two weeks of independent travel back in 2006 found me at Inle Lake, at a small market without a single tourist in sight. My sister and our guide had gone for a hike up the mountain, and, an hour later, I decided to follow. On the way, I talked with a young college student, born without arms, who copied calligraphy with his toes, watched women washing clothes in the dirty river water, crossed the bridge and found myself among empty, dilapidated stalls. I passed through and the path open up onto a vista of stupas, haphazardly sprinkled up the mountainside. As I paused to take in this view, a crystal-clear, beautiful young voice suddenly began singing behind me. I felt tears in my eyes and sank down on a nearby rock to listen. I never saw the singer, but I'll never forget that moment.

It is impossible to orchestrate an unforgettable memory, but being alone, and with my senses fully engaged increases the odds for me. It might be beneficial to think about what factors affect you.

"They" say LIFE is actually made up of the little things that happen while we are waiting for the big moments to occur. It can be true of our photography as well. By taking a mini break, your photography should benefit. Making these small adjustments does not mean you will experience a "Lifer," but, at the very least, it will help keep you mentally fresh for photography. Good luck!

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Photographing Air Shows

U.S. Airforce Thunderbirds precision team flying in a tight formation

By Hutch Hutchison

Each year over 10 million Americans attend air shows, more than any other pastime. There are countless, relatively small shows at local airports around the country to top tier venues featuring civilian performers and precision military teams such as the Navy Blue Angels. Given the excitement, drama and so many people enjoying these events, you would be right to assume there might be a few cameras in the audience. Unlike most similar major events, beginner to

pro level photographers all have equal access and opportunity to capture the action from the best locations on site.

I like to arrive early to get first chance to secure a spot at the front of the flight line before the crowd arrives. There are very few bad places to view high level flight performances, but low-level passes and interesting activities on the runway can be blocked by spectators if you are behind the front row.

Being at or near center can be advantageous as climbs, turns or other maneuvers often take place there. Some prefer being closer to the approach end of the field where planes bank as they make their approach. The other far end of the field allows extra time to locate and lock the plane in the viewfinder



A close shot with a wide angle lens gives this Navy F-18 a unique perspective



Expert skydivers often perform an aerial ballet at airshows

before it passes by. Afternoon angles to the sun should also be considered. Be careful to give speaker stands or other obstacles a wide berth in your field of view.

Early arrival also provides an opportunity to photograph interesting “static” exhibits before the throngs of people fill in. A variety of equipment will work for this part of the show, from cell phone to DSLR. My favorites are human interest and medium telephoto focused on airframe details, textures, patterns and color. Wide angle lenses are useful in tight aircraft interior spaces or to exaggerated exterior angles.

Advanced ticket purchases are usually available online at a discount and this avoids waiting in long lines. Some shows offer a limited number of photographer and/or special event to the public. Early access, preferred parking, exclusive shooting locations, food, beverages and/or more are some of the possible benefits. Just the opportunity to photograph gleaming aircraft at sunrise can make the extra cost well worthwhile. General parking can often be a distance away requiring a long walk or shuttle so preferred parking is also a great option. It is often close enough so that heavier, afternoon aerial show gear can be left secured in the car until later when needed. Avoid grandstand or box seating with tight rows of chairs.

A little planning in advance can make a long, five to eight hour day both successful and comfortable. First and foremost, always check the airshow website for any options or restrictions

that may be unique to that venue! The following is a suggested minimum checklist of items, if allowed:

- Camera bodies and lenses to cover the variety of shooting opportunities while keeping weight, bulk and practicality in mind.
- Extra memory cards and batteries. If it’s your first airshow, you will likely need more than expected!
- Sunscreen, hat, moist wipes and appropriate clothing for weather conditions
- A small cooler with water, snacks or lunch. Otherwise be prepared for some fun, but expensive food and refreshments. I freeze a couple water bottles the night before to keep the cooler cold and a refreshing drink later in the afternoon.
- A folding, canvas sling chair. Ideally one with a flip up top or place to attach a small umbrella for shade between performances.
- A small wagon or wheeled cart
- Tripod or monopod if you must, but not something I recommend.

Aerial photography from the ground presents a myriad of challenges. Among them, choosing the right shutter speed to keep propellers blurred so a plane doesn’t look like a toy hanging from a string. Or, keeping a fast moving jets in sharp focus. So, what are the techniques and equipment that contribute to success?

DSLR cameras equipped with continuous burst mode capability and fast focusing telephoto lenses



Hutch Hutchison

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The U.S. Navy Blue Angels execute a “fleur de lis” maneuver



F-16 fighter shows off its glowing afterburner



Slow shutter panning technique illustrates the speed of this low flying plane



Early morning shots provide great flight line sunrise photos

are your best bet. Planes will be flying anywhere from 500 feet to over a mile away from you so a minimum focal length of at least a 300mm is generally necessary. As a practical matter 400mm to 500mm or longer is desirable. My favorite for aerial photography is a 100–400mm zoom that not only lets me get long distance shots, but also closer passes. Light can vary dramatically at different directions, so I always shoot RAW, tend to use matrix metering and correct in post processing if necessary.

Shutter Priority mode set between 1/60th to 1/250th should be used when shooting propeller planes with consideration for the type of aircraft and specific situation. The faster end of this range may produce very little blur in the props and should only be used when the planes are flying at high speed or are equipped with high RPM turbo props. Conversely Idling planes on the ground may need to be slowed below the minimum. 1/125th is a good starting point. The type of aircraft and engine sound give a hint at propeller rotation speed.

Slow shutter speeds require a smooth technique, without pause when squeezing the shutter. Tuck elbows in tight, cup your hand under the lens and follow the plane by turning smoothly from the waist using the camera's tracking modes. High overhead aerobatics require little panning motion, but it can be difficult maintaining a near vertical position shooting with heavy equipment. A seated position, leaning back in these situations can help keep the camera steady and is much easier on arms and body. Even if you feel steady as a rock there's a tendency to dip the lens while pushing the shutter so shoot in bursts and don't be surprised if your



U.S. Navy Thunderbird goes up, up and away fast



Aerobatic demonstrations make colorful photos

keeper rate is low. Often the second or third shot in a burst will be the best.

Maximizing shutter speed is a must when photographing jets and aperture priority is the best way to accomplish that. I generally start at ISO 100 at f/8.0 aperture hoping to get the sharpest images possible. I then preview the scene to see what the minimum resulting shutter speed will be. I generally look for a shutter speed of 1/1,000th or more.

A tripod or monopod is of little use in a tight working space with planes passing quickly from various directions and altitudes. Image Stabilization or Vibration Reduction lenses can be a big help, but read your manually carefully to determine if it has optional settings for panning or it can make things worse. Many “IS” lenses are equipped with a specific horizontal panning mode intended for fast moving subjects such as passing planes. A normal horizontal/vertical can be very effective shooting high overhead aerobatics or planes approaching near head on.

In many areas of the country Airshow season means dull, cloudless skies. The purists may prefer to leave their images just as shot, but I have a collection of various interesting sky images I’ve previously taken to drop in using Photoshop to add drama and dimension. If you do so, just remember to match the direction of light in the blended images.

Most important is to just enjoy the show, look around and be prepared for all the myriad of photo opportunities in addition to airplanes in the sky. ■



Classic wing walker performances are often featured at airshows

Photos ©
Hutch Hutchison



Aerobatic performances often feature frightening close maneuvers

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Inge Vautrin, USA
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James Mahon, Ireland
Jinyan Yang, China
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Larry Tho Dao, USA
Li Sun, PPSA, China
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Malabika Roy, India
Manash Das, EPSA, India
Mei Guo, China
Miranda Siu, Canada
Nikos Zompolas, Luxembourg
Noel Clark, Australia
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Francis King, GMPSA, Canada

Galaxy 5

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Yi Wan, GMPSA, SPSA, China

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Amy Pang Lai Man and Andrea Meras*

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Galaxy 3

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Galaxy 2

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Galaxy 1

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Small Prints

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Star 2

Bill Power, EPSA, Ireland
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Star 1

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Vicki Moritz, EPSA, Australia

■ Pictorial Print Division (Color)

Compiled by Stuart Bacon

Large Prints

4 Stars

Subrata Bysack, GMPSA, India

3 Stars

Joseph K.S. Tan, APSA, EPSA, Singapore

2 Stars

Joseph K.S. Tan, APSA, EPSA, Singapore

1 Star

Bill Power, EPSA, Ireland
Roman Doblender, EPSA, Austria
Joseph K.S. Tan, APSA, EPSA, Singapore

Small Prints

4 Stars

Zoran Milutinovic, MPMSA, GPSA, Serbia

3 Stars

John Spittle, EPSA, England

2 Stars

Bill Power, EPSA, Ireland
Noel Clark, PPSA, Australia

1 Star

Larry Durbin, FPSA, PPSA, USA
Bill Power, EPSA, Ireland
Noel Clark, PPSA, Australia

■ Editorial Awards for Fourth Quarter 2017

Compiled by Leroy Lambright, FPSA, EPSA

Gold Stars

Lynn Maniscalco, HonPSA, EPSA, USA 3rd

Silver Stars

William Barnett, APSA, GMPSA, USA 1st
Greg Duncan, MPMSA, BPSA, UK 1st
Judy Frieders, APSA, USA 2nd
Cyril Mazansky, MPMSA, BPSA, USA 1st
Steve Estill, PPSA, UK 1st

Bronze Stars

Susan Cowles, APSA, MPMSA, USA 4th
Louis Duncan, APSA, PPSA, USA 2nd
Marco Garaballo, MPMSA, Italy 4th
Ralph Gurley, USA 1st
Harold Hull, USA 1st
Alan Kaplan, USA 1st
Roy Killen, GMPSA, Australia 2nd
Jeffery Klug, USA 2nd
Sue Marrugi, USA 4th
J.D. McClung, USA 3rd
Sharon Prislipsky, USA 3rd
Joe Rakoczy, USA 1st
Joao Taborde, PPSA, Portugal 1st
Ken Warning, USA 1st
Dave Whitson, APSA, PPSA, USA 4th
Howard Zatulove, USA 1st

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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, *FPSA, MPSA, EFIAP, Editor*
pid-journal-news-director@psa-photo.org

PID Creative Interclub Competition Round One Results

The Projected Image Division (PID) Creative Interclub Competition conducts three Rounds of judging per year and has two skill levels (Groups A and B). The first Round of the 2017-18 competition was judged in January. Group A was judged by: **Barbara Jenkin, GMPSA, BPSA; Wendy Allard;** and **Reginald Clark.** Group B was judged by: **John Spittle, PPSA; Christine Hodgson, EPSA;** and **Phil Thompson, EPSA.** The following clubs placed in the top three (including ties) of each of the two Groups.

Group A	Points
First: The Evolve Group, England, UK	73
Second: Saguaro Camera Club, AZ	70
Third: West Cumbria Photo Group, England, UK	68

Group B	Points
First: Tulsa Photographic Society, OK	75
Second: New Haven Camera Club, CT	74
Second: Stella Polaris, Sweden	74
Third: Wojnicz Fotum, Poland	72

The complete club standings can be seen at: <https://psa-photo.org/index.php?2017-18-pid-creative-interclub-standings>.



Fairy Queen © Terry Dickerson

In addition to the club standings, awards (including a Best of Show) and HMs are given to the individuals in the clubs for each group who had the images that the judges selected for awards and HMs. The images receiving Best of Show, Awards of Merit, and Honorable Mentions in each Group were:

Group A

Best of Show

Fairy Queen, Terry Dickerson, Lancaster Photography Association, CA

Awards of Merit

Renaissance Man, Karen Lowery,

Saguaro Camera Club, AZ

Claret Cups Nieman 0033, Susan E.

Smith, **Saguaro Camera Club, AZ**

The Final Serenade, Mike Hudson, **The Evolve Group, England, UK**

Soul Taker, Matthew Jonas, **The Evolve Group, England, UK**

Crime Scene, Bas Montgomery, **EPSA, West Cumbria Photo Group, England, UK**

Honorable Mention

I See You, Marvin Gerstein, **Delaware Photographic Society, DL**

Kaleidoscope Moth, Skip LaRue, **St. Louis Camera Club, MO**

Under the Rainbow Bridge, Kathy O'Donnell, **St. Louis Camera Club, MO**

Creative Art 3, Dilip Patel, **St. Louis Camera Club, MO**

The Orb, Paul Hudson, **The Evolve Group, England, UK**

Group B

Best of Show

Airport Chaos, Goran Zebuhr, **Stella Polaris Photo Group, Sweden**

Awards of Merit

Which Way, Jon Meyer, **Baltimore Camera Club, MD**

Egret Fractalus, Sue Abrahamsen, **Assabet Valley Camera Club, MA**

Blue Dream, Reginald Clark, **Camborne Redruth Camera Club, England, UK**

Good Evening, Christine Cook, **Naples Camera Club, FL**

Night Rider Grounded, Tom Cuchara, **New Haven Camera Club, CT**

Cubic Cuban, David Bauer, **New Haven Camera Club, CT**

Unaware, Viki Gaul, **APSA, PPSA, Photo Guild of Nova Scotia, Canada**

Play Time, Carolyn Ehlers, **Tulsa Area Photographic Society, OK**

Wayfarer, Andrej Koziol, **Wojnicz Fotum, Poland**

Honorable Mention

Museum, James Lubitz, **Baltimore Camera Club, MD**

Arrival, Gordon Battaile, **Forest Grove Camera Club, IL**



Airport Chaos © Goran Zebuhr



Workstress © Marcel Van Balken, EPSA



Invasion of the Petrol Pumps © Colin Harrison, SP5A

Morning Commute, Gordon Battaile,
Forest Grove Camera Club, IL
Lunar Eclipse, Tad Hetu, **Forest Grove Camera Club, IL**

Like a Totally Tubular Evil Robot, Dan Hottenroth, **Forest Grove Camera Club, IL**

Anger 8082CVT, Bjarne Hyldgaard,
Stella Polaris Photo Group, Sweden

Underwater, David Howell, **Tulsa Area Photographic Society, OK**

Dancer, Krzysztof Gatek, **Wojnicz Fotum, Poland**

A slide show of all the images that received Awards and HMs can be seen at: <https://psa-photo.org/index.php?2017-18-creative-interclub-round-1>. Round Three images are due by May 21.

PID Individual Creative Competition Round Two Results

Round Two of the 2017-18 PID Individual Creative Competition was judged by **Bob Bush; Barbara Miller, FPSA, MPSA; and Sherron Sheppard, M Phototog Creative**. The results follow:

Group A

Best of Show: *Workstress*, Marcel Van Balken, EPSA, Netherlands

Award: *Ephemeral*, Kathryn Newman, USA

Award: *Cloudsgenerator*, Marcel Van Balken, EPSA, Netherlands

HM: *Cabbage by a Head*, Marcy Starnes, USA

HM: *Puzzle of Time*, Kai Lon Tang, MPSA, Macau

Group B

Best of Show: *Candy Explosion*, Barbara Jenkin, GMPSA, BPSA, England, UK

Award: *T-town Train*, Ronald Meyers, USA

Award: *Purple Flames*, Barbara Jenkin, GMPSA, BPSA, England, UK

Award: *Wind Blown Sunflower* Ronald Meyers, USA

HM: *Blue Moon*, Vando Vy, USA

HM: *Orchid Greenhouse*, Kieu-hanh Vu, USA

HM: *Perfection Reflection*, Nancy Springer, USA

HM: *Return of the Ringwraith*, Nicolai Godvin, Denmark

HM: *Trophy*, Subhash Jirange, India



Candy Explosion © Barbara Jenkin, GMPSA, BPSA



Cat Blows Bubbles © Nicholas Muskovac, FPSA, MPSA

Group C

Best of Show: *Cat Blows Bubbles*,
Nicholas Muskovac, FPSA, MPSA,
USA

Award: *Arboretum Alien*, Jeff Dunn, USA

Award: *Flamingo on Vacation*, Peggy
Nugent, USA

HM: *Faries 7*, Zee Kek Heng, GMPSA,
Singapore

HM: *Rider*, Yuri Shepelev, Israel

Group D

Best of Show: *Invasion of the Petrol
Pumps*, Colin Harrison, SPSA,
England, UK

Award: *The Witching Hour*, Reginald
Clark, England, UK

Award: *A Bird in the Hand*, Bill Power,
EPSA, Ireland

Award: *Spirit of the Falconer*, Bill
Power, EPSA, Ireland

HM: *Between Heaven and Hell*, Colin
Harrison, MPSA, England, UK

HM: *Dark and Stormy Night*, Sean
Sullivan, USA

HM: *Man Evolving*, Harley Rubens, USA

HM: *Winged Warrior*, Reginald Clark,
England, UK

HM: *Wish Art*, Manash Das, EPSA,
Finland

For information regarding the PID Individual Creative Competition: <https://psa-photo.org/index.php?pid-individual-creative-competition>. For a gallery of the Round Two award images: <https://psa-photo.org/index.php?2017-18-pid-individual-creative-round-two>. Round Four closes on May 25, so there is plenty of time to enter this competition.

PID Interclub End-of-Year Plaques for Top Scoring Clubs

The PID implemented a recognition program for the Clubs that score the highest in each of the five Skill Groups (A to E) during each PID Interclub competition year. Previously the top three scoring clubs in each Skill Group received End-of-Year (EOY) certificates. Now the top scoring club in each Group receives an imprinted plaque and the second and third place clubs receive certificates. The plaques are appropriate for presentation and for display at club functions.

South Towns Camera Club, of Hamburg, NY, was recognized as the End-of-Year Top Scoring Club in Group B in the 2016-17 PID Interclub



South Towns Camera Club receives PID Interclub Top Club Plaque © Norm Queeno

Competition and received a plaque from the PSA. The club's PID Interclub Coordinator, Manny LoPresto, presented the plaque to the South Towns Camera Club President, Janet LoPresto, at the club's December, 2017 meeting.

The club started participating in the PID Interclub Competition in 2015-2016 in Group C, moved to Group B for 2016-17, and with the high score in Group B the club has moved to Group A for 2017-18. The club President, Janet, believes that "... participation has provided a sense of pride and accomplishment ... and it is very satisfying and motivating to keep improving our photography skills." The club plans to display their plaque at the Hamburg Community Center where they meet to attract potential new members.

Pictorial Print (PPD)

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

Final Print

If you love print making and are not currently receiving *Final Print*, the Print Division newsletter, you are missing out. **Jessica Manelis**, the newsletter editor puts together an excellent online publication that includes the most recent information from **Susan Cowles**, APSA, MPSA, our current Chair Person, featured artists, print competition results and even a feature article. Jessica, who lives in New Jersey, considers photography her full-time job and runs both a photography website and an art website.

If you would like to be included on the email list for this excellent newsletter contact Jessica at alex25@comcast.net. Jessica is always looking

for contributions to the newsletter, so if you have an urge to write about photography—your own or that of another—she will explain how to submit.

Our New 2nd Vice Chairman

Don Brown, APSA, PPSA, is the new 2nd Vice Chair of the Print Division. After the conference he will become the First Vice Chair, and **Ken Murphy**, APSA, EPSA, will step into the role of Chairman. Some members may know Don from the numerous previous positions he has held in PSA, most recently as Membership Chair. He will continue the fine work that is already being done to increase participation in the division and recognition of the importance of print making.

Judges Needed

Print of the Month is looking for some new judges to compliment those who have diligently served in this capacity in the past. If you know anyone who you would recommend to judge this important activity please contact **Joseph Hearst**, FPSA, PPSA, at joe@Jhearst.com.

Nature (ND)

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

Second Round Nature Division Digital InterClub Competition (Class B)

The competition was conducted by Keswick Photographic Society. The Competition Chairman was **Keith Snell**, PPSA, with assistance from Tony Marsh. The judges were **Alan Walker**, MPSA, **Keith Snell**, PPSA, **Julie Walker**, APSA.

There were entries from 37 Clubs.

Club	Rank	Total
Victoria CC	1st	160
Lehigh Valley PC	2nd	159
Digital Darkroom	2nd	159
Jihua Elie PA	3rd	156
Tacoma PS		151
Nashoba Valley PC		148
Oklahoma CC		147
Suncoast CC		146
Vienna PS		146
Forrest Grove CC		145
Kitsap PG		144
CC of Oxford Greens		143
F/67 CC		141

Assebet Valley CC	136
PS of Chattanooga	135
PC of Beaufort	135
Unlimited Vision PC	133
Stella Polaris PG	131
Wirral 20 PC	131
South Shore CC	129
Chinese American P Academy	129
Sun City PC	129
Charlotte CC	128
Coastal Carolina CC	128
Houston CC	127
Image Makers CC	127
Tulsa Area PS	127
South Jersey CC	121
Berks PS	120
Pikes Peak CC	120
Midland CC	117
Quinebaug Valley PC	109
Western Reserve PS	108
PS of Wojincz Fotum	107
Schenectady PS	105
Cape Fear CC	103
Tri State PS	70
Indonesia Nature Photography	62
Delaware County CC	59

Winners of Individual Awards of Merit Title, Club, Maker

I Can Fish Too, Tacoma PS, **Dan Suckow**
Zebra Panic, Lehigh Valley CC,
Buddy Eleazer
White Python, Forest Grove CC, Dan
Hottenroth
Eagle Crab, Vienna PS, **Kathrin Swoboda**
Annas Hummingbird at Bluebell,
Victoria CC, **Mike Wooding**
No Escape, Jiahua Elie PA, Li Zhiwen

Honorable Mention Winners Title, Club, Maker

Ruff Water, Tacoma PA, **Bruce Benson**
Tawny Eagle, Tacoma PA, **Jim Martinson**
Shelter from the Sandstorm, Lehigh
Valley CC, Kate Garibaldi
A Sandcrab From Mom, Lehigh Valley
CC, Larry Bardawil
Cardinal in Blizzard, Lehigh Valley CC,
Lee Levin-Friend
Fly Freshening Up on Leaf, Oklahoma
CC, Inge Vautrin
Juvenile Hummers Fighting, Houston CC,
Marilyn Holloway
Cardinal, Image Makers CC, Clarann
VanderVeen
Begging from Dad, Vienna PS,
Kathrin Swoboda
Osprey and Prey, Vienna PS, Mary
Rabadan

Pair of Hummers, Unlimited Vision PC,
Pat Toicen-Dyce
Semipalmated Plover Feeding, PC of
Beaufort, Lynn Long
Aerial Combat on The Chilkat River,
Victoria CC, Evan Gruengerich
Cheetah Mom and Cub, Victoria CC,
Nicci Tyndall
American Rubyspot, Digital Darkroom,
Al Alvis
Merlin Munching on A Cedar Waxwing,
Digital Darkroom, Michael Kobe
Crab Fight Juvenile Gull, Nashoba Valley
PC, Daniel Carey
Snowy Owl on the Hunt, Nashoba Valley
PC, Don Hardy
Common Tern Brings Fish to Juvenile,
Nashoba Valley PC, Sandy Selesky
The Last Stalk, Chinese American P
Academy, Jun Zuo
Catching Dinner, Tulsa Area PS,
Tom Whipple

Please note that any individual award titles may not be used in any future PSA Nature Division Interclub Contest.

Mike McNeill, APSA, EPSA

Director Nature Interclub Competitions
Email: mikemcneill53@yahoo.com

3D (3DD)

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

New Distinction

This month I want to draw the attention of the 3D workers to the new distinction recently introduced by the PSA—the QPSA. Although there was an explanatory article about QPSA in the February *Journal*, some photographers who work primarily in 3D may not have fully appreciated the merit of this new distinction for the 3D Division. As all 3D workers know only too well there are very few 3D international exhibitions each year. This means it can take many years to accumulate the 288 acceptances required for the PPSA distinction. This is recognized in nearly all of the entry forms for 3D exhibitions which not only ask for the entrant's ROPA distinction but also ask for the 3D Star Rating. This request is based on the correct assumption that the dedicated 3D worker may have collected acceptances and gained Stars but not enough for a PPSA. A quick glance at the 3D exhibition

catalogs shows that many workers have achieved 2, 3 or 4 stars and hence no Society distinction.

The new QPSA changes this situation and puts a Society Distinction within the reach of those who work in 3D. It only requires 54 acceptances. This can be achieved with a 3 Star Rating in 3D or even 2 Stars in 3D and 1 Star in one of the other Divisions. It is nice to have your achievements recognized in a more formal way with letters after your name. I would encourage all 3D workers to consider applying for QPSA if you have the necessary Stars or at least targeting QPSA as a feasible goal even if working only in 3D. It is there to provide formal recognition of your work and successes—but it is up to you to set this as your target and apply for QPSA.

Clubs and Council

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

Best of Delaware

The 2018 Erik Kissa Memorial Medal, a PSA Gold, will be awarded in the first annual Best of Delaware print competition, hosted by Coastal Camera Club, on Saturday, April 28 at 10:30 a.m. at the Lewes Presbyterian Church on 133 Kings Highway, Lewes, DE 19958. Every PSA member living in Delaware is invited to bring a print no larger than 16x20, including an optional mat. Because an important component of this event is the educational aspect, participation requires attendance. In support of Dr. Kissa's belief that the greatest value of competition is as a learning tool, anyone else who is interested is also welcome to come and, following the judging, to join the interactive discussion with the jury on the merits of various entries. No advance registration is required, but the number of prints is necessarily limited to allow enough time for meaningful discussion. Eligible attendees can bring up to three additional prints to be included in additional rounds of judging, time permitting, depending on the extent of participation. The jurors will be Andy Gordon (<https://www.andygordon.photo/about>), **Lynn Maniscalco, HonPSA, EPSA**, (<https://psa-photo.org/index.php?!-maniscalco-1299>), and **Tom**

Tauber, EPSA, (<https://psa-photo.org/index.php?ropa-tom-tauber-0319#ad-image-0>).

During a lunch break for brown-baggers and for those who prefer to grab something to eat nearby, information on PSA will also be available. In addition to *Journals* and brochures, members will be on hand to explain the services and activities that are included in membership. This can benefit those members who are not currently taking full advantage of their membership, as well as other attendees who may consider joining.

After lunch Andy will present, *Embarking on Your Creative Journey*. He says, "We live in a beautiful world and examples are everywhere. With all my images, I try to help people think more about this wondrous place we live and help ignite their own creative fires." Gordon will share examples from his own creative journey where personal and professional growth were influenced by disruptive life events. Beginning with a series of abstract iPhone images, his work evolved to complex macro imagery using state-of-the-art digital capture and lighting technologies. "Technology is only a tool for enhancing what I see and creating images of things that might otherwise be overlooked," explains Gordon. "I'll talk about using technology to enhance images, but what's most important is how people can use it to make art that is unique, personal and important to themselves."

Chapter

Judy Frieders, APSA, Editor
jef1305@aol.com

Youth Showcase—The deadline for entries in the Youth Showcase is April 12. Please check the PSA website for complete details.

Chapter Showcase—The deadline for entries in the Chapter Showcase is April 15. Please check the PSA website for complete details.

May 18, 19 & 20—Wisconsin Chapter—The Wisconsin Chapter will have a Spring Outing to Porcupine Mountain State Park on May 18, 19 & 20. The location is the AmeriInn in Silver City,

Michigan. For complete details, check the website: www.psawisconsin.org

The deadline is April 25th to this Editor for Chapter news to be published in the July *PSA Journal*. Please let me know of any late summer or early fall meetings or seminars that your Chapter is planning.

Photo Travel (PTD)

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



Snake Charmer © Les Lincke, PPSA

Study Groups

Have you met this gentleman and his friends? He lives in Jaipur, India. You can visit him in your travels to India or you can enjoy him and many other rare and unusual photo experiences by participating in a PSA Travel Study Group. On any given month, we view images from Antarctica to the Sahara, from Tokyo to Stockholm. Send me an email. I will be happy to tell you what's involved to participate. If you like you can join on a trial basis. I look forward to hearing from you.

Les Lincke, PPSA, les@lincke.org
PTD Study Groups Director

Journal Replacement Policy

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

Photojournalism (PJD)

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

Results of the PJ Interclub were received from Sean Sullivan:

Group A was judged on January 27 at the St. Louis Camera Club by:
Mary Sue Rosenthal, Marge Rosenthal and Judy Wernert.

Results for the Interclub PJ-Group A-Round 2-Human Interest:

Award	Author	Work Title	Score	Club
1 st	Louisa Murzyn	<i>Roses for Slain Officer</i>	14	Digital Darkroom CC
2 nd	Sue Liberto	<i>Bird Whisperer</i>	14	Lancaster PA
3 rd	Elaine Kennedy	<i>Wash Day on the Irrawaddy</i>	12	Wirral 20
HM	Tom Whipple	<i>A Loss</i>	12	Tulsa Area PS
HM	Sue Craft	<i>Homeless in the City</i>	11	Lancaster PA
HM	David Kennedy	<i>Tody Tapper Myanmar</i>	11	Wirral 20
HM	Tom Tauber, EPSA	<i>Proud Falcon Owner in Doha</i>	10	Delaware PS

Results for the Interclub PJ-Group A-Round 2-Open:

Award	Author	Work Title	Score	Club
1 st	Karl Hokanson, PPSA	<i>Superbike 71-548 in Rain</i>	13	Menomonee Falls CC
2 nd	Viki Gaul, APSA, PPSA	<i>Red Shirt Rider 3228</i>	13	PG Nova Scotia
3 rd	Louisa Murzyn	<i>Point of No Return</i>	13	Digital Darkroom CC
HM	Al Alvis	<i>Suspended in Air</i>	12	Digital Darkroom CC
HM	Ken Warning	<i>US Olympic Trials 2018</i>	12	Menomonee Falls CC
HM	Keith Vaughan, HonPSA, GMPSA	<i>2016 Mudflat Harness Race</i>	12	PG Nova Scotia
HM	Tom Whipple	<i>Tornado</i>	12	Tulsa Area PS
HM	Diane Durand	<i>Intensity</i>	11	Grand Rapids CC
HM	Jeanne Quillan	<i>Little Boy Blue</i>	11	Grand Rapids CC

Group B was judged on February 6 at the Tulsa Area Photographic Society by:
Donna Cowan, Ray Ebersole, and Mary Meyers.

Results for the Interclub PJ-Group B-Round 2-Human Interest:

Award	Author	Work Title	Score	Club
1 st	Jenny Wang	<i>Caring</i>	14	Jiahua Elite PA
2 nd	Don Paulson	<i>Reading to the Wildlife</i>	13	Kitsap PG
3 rd	Kevin Keating	<i>A Mother's Glance</i>	12	Charlotte CC
HM	Aurelia Spicuzza	<i>Tailors on Call</i>	12	Lake County CC
HM	Bill Still	<i>Lone Firefighter</i>	11	Saguaro CC

Results for the Interclub PJ-Group B-Round 2-Open:

Award	Author	Work Title	Score	Club
1 st	Dick Roman	<i>Steer Wrestler Gets Start</i>	14	St. Louis CC
2 nd	Yun Wang	<i>Ready to Strike</i>	13	Jiahua Elite PA
3 rd	Marcin Bawiec	<i>Girls</i>	13	PS of Wojnicz Fotum
HM	Sandra Kwas	<i>Hard Fall at the Rode</i>	13	Saguaro CC
HM	Zhiwen Li	<i>Kick Boxing</i>	12	Jiahua Elite PA
HM	William Dai	<i>Serve</i>	12	Jiahua Elite PA
HM	Kathy Mahan-Paulson	<i>Rough Ride 814</i>	12	Kitsap PG
HM	Aneta Druzkowska-Mierzwa	<i>Snooze Time</i>	12	PS of Wojnicz Fotum
HM	Renata Najberek	<i>Alone</i>	12	PS of Wojnicz Fotum
HM	Phyllis Picardi	<i>Over the Wall</i>	12	Saguaro CC
HM	Marcia Dillon	<i>Tight Race</i>	12	Saguaro CC
HM	Doug Brown	<i>Dad and Me</i>	12	St. Louis CC
HM	Ian Chantler	<i>Twisting</i>	11	Hoylake PS
HM	Robert Kruzic	<i>Full Throttle Finish</i>	11	Lake County CC
HM	Barbie Steps	<i>Kite Surfing on Columbia</i>	11	St. Louis CC

Calendar of Events

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



Superbike 71-548 in Rain © Karl Hokanson, PPSA



Red Shirt Rider 3228 © Viki Gaul, APSA, PPSA

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April 14-15, 2018—Latow Photographers Guild 39th Annual Seminar, Art Gallery of Burlington, Ontario, Canada. A full weekend of events featuring major award-winning photographer Dave Brosha. There will be an all-day seminar Saturday on the themes *The Life, Adventure; A Planet of Light; Finding Your Vision and Your Voice*; and *Misadventures in Photography*. Two mini-seminars will be presented on Sunday (*Photography & Travel; Landscapes After Dark*). The seminar will end with an AV Festival Saturday evening. There will be a print exhibition on display during the event. Information and tickets: <http://latowseminar.com/>

July 13, 14, 15, 2018—The New England Camera Club Council's 73rd Conference, UMass, Amherst, MA. Keynote presenter—Canon Explorer of Light Darrell Gulin world known Nature/Travel photographer (sponsored by Canon®). There will be over 25 speakers including: Kathleen Clemons, Jennifer King, Betty Wiley, Denise Silva, Tamara Lackey, Hector Astorga, Mark Bowie, Don Komarechka, Jim LaSala, Bobbi Lane, Mandy Lea, and many more. A variety of pre-conference workshops on Nature, Landscape, Portrait, Flower, and Ultraviolet Photography, as well as, Light Painting, and using Photoshop®, Lightroom® & Wacom® Tablets will be presented. We will have a Door Prize Extravaganza giving away cameras, lenses and more; free color detailed speaker notes, as well as a 150-page color speakers note booklet for purchase. Other attractions include vendors; Digital & Print Competitions; Photo-ops include Raptors/Birds of Prey (sponsored by Tamron), Still Life Setups, Frozen, Lensbaby, Character Models (sponsored by Sigma), Abstract Setups, Models & much more. Attendees will be able to borrow equipment from Canon®, Nikon®, Lensbaby®, Tamron®, Fujifilm®, Olympus®, Panasonic®, Sigma®, Sony®, etc. There will also be a special Sunday morning photo-op event sponsored by Hunts Photo. Visit the website for information and online registration www.neccc.org or s.jmosser@comcast.net for a flyer.

July 27-29, 2018—The Southwestern Michigan Council of Camera Clubs is hosting the SWMCCC Summer Weekend of Photography at Hope College in Holland, Michigan. It will feature Joe McDonald, eight other presenters, classes and hands-on photography sessions. More information at www.swmccc.org. Online registration begins March 1.

Exhibitions

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

The Photographic Society of America (PSA) supports a system of recognizing photo competitions for photographers worldwide. In these pages are PSA-recognized exhibitions that have agreed to conform to the PSA Exhibition Standards (ES). A copy of the current ES may be found on the PSA Website (www.psa-photo.org) under Exhibitions. The exhibitions are categorized by recognizing Division and subject interest with the most current closing dates in each Division listed first. **PLEASE NOTE:** While PSA has recognized the listed exhibitions, it is not involved with the actual running of the exhibitions, nor the selection of the exhibition judges, nor the fee structures of the exhibitions. You should address any questions to the appropriate contact and/or email address included with each exhibition listing as indicated below on "How to Use the Exhibition Listings."

How to Use the Exhibitions Listings

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

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

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

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

PSA Recommendation—How to Have Your Exhibition Listed

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

Notice to Exhibitions

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

PROJECTED IMAGE

Norbert Heil, APSA, MPSA • Email: pid_esd@germanphotocup.de
Suman Bhattacharyya, ARPS, EFIAP • Email: psaesdsb@yahoo.com

PID COLOR

All acceptances in this column are credited toward Projected Image Color

- Apr. 1, 2018 – CREATIVE SHOT CIRCUIT (PSA 2018-104)** (India) 3 judgments, 1 section: Open; www.creativecc.co.in
- Apr. 1, 2018 – TOWER CIRCUIT (PSA 2018-122)** (Serbia) 5 judgments – 1 Section: Open; <http://www.fkk.rs/>
- Apr. 2, 2018 - LIGHT & MOMENT CIRCUIT (PSA 2018-123)** (India) 3 judgments, 1 section: Open; www.photo-world.org
- Apr. 2, 2018 – CHELTENHAM (PSA 2018-116)** (England) 2 sections: Open; Creative; <http://www.cheltenhamcameraclub.co.uk>
- Apr. 3, 2018 – LION CITY (PSA-2018-058)** (Singapore) 3 sections, Open, Life, Action; 1 judging; www.lcis.sg
- Apr. 8, 2018 – KUOPIO PHOTO (PSA 2018-089)** (Finland) 3 sections: Open; Portrait; Humor; <http://www.kuopiophotointernational.com>
- Apr. 8, 2018 – SANT JUST DESVERN (PSA 2018-125)** (Spain) 1 section: Open; <http://www.afsantjust.com/todos-los-concursos-internacionales>
- Apr. 9, 2018 - FLASHSYNC CIRCUIT (PSA 2018-129)** (India) 3 judgments, 1 section: Open; www.flashsync.in
- Apr. 9, 2018 – TEMASEK CIRCUIT (PSA-2018-075)** (Singapore) 1 section, Open, 4 judgments; www.temasekphotocircuit.com
- Apr. 9, 2018 – LA GACILLY (PSA 2018-118)** (France) 1 section: Open; <http://www.clubphotolagacilly.com/>
- Apr. 9, 2018 – WORLD ANNUAL ECOLOGICAL (PSA 2018-028)** (Russia) 1 section: Open; <http://www.domfoto72.ru>
- Apr. 10, 2018 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2018-130)** (Croatia) 4 judgments – 2 Sections: Open; Portrait; www.digitalnafotoarhiva.com

- Apr. 12, 2018 – PAINTING LIGHT (PSA 2018-121)** (Montenegro) 3 Sections: Open; Portrait; Street; <http://www.unlimitedphoto.org/>
- Apr. 12, 2018 – REFLECTIONS SERBIA (PSA 2018-120)** (Serbia) 5 Sections: Open; Reflections; Portrait; Street Life; Landscape; <http://www.srbijafoto.rs/>
- Apr. 15, 2018 – INDIAN PHOTOFEST CONTAI (PSA 2018-135)** (India) 2 sections: Open, Women and Child; www.photofest.in
- Apr. 15, 2018 – NEW HORIZON (PSA 2018-099)** (India) 3 sections: Open, Portrait, Woman; www.horizon-photo.in
- Apr. 15, 2018 – JCM CIRCUIT (PSA 2018-137)** (India) 6 judgments, 2 sections: Open, City Life; www.jcmcircuits.com
- Apr. 15, 2018 – SCOTTISH 2018 (PSA 2018-133)** (Scotland) 1 section: Open; <http://www.scottish-photographic-salon.org/>
- Apr. 15, 2018 – LOFOTEN 2018 (PSA 2018-140)** (Norway) 3 sections: Open; Landscape; Portrait; <http://www.lofotenexhibition.no>
- Apr. 15, 2018 – NEW YORK-MANHATTAN (PSA 2018-009)** (USA) 3 Sections: Open, My Place, Street; <http://www.nycexhibition.com>
- Apr. 15, 2018 – ARBELLA'S COMPETITION (PSA 2018-073)** (Turkey) 4 sections: Open; Pasta Around the World; Macro; Minimalist; <http://www.arbella.tv/>
- Apr. 16, 2018 – SYDNEY HARBOUR (PSA 2018-144)** (Australia) 2 Sections: Open, Creative; <http://www.sydney-harbour-international.org.au>
- Apr. 17, 2018 – EUROPA (PSA 2018-142)** (Spain) 3 sections: Open; Creative; Landscape; <http://www.fotoartreus.cat>
- Apr. 19, 2018 – CLOUD (PSA 2017-055)** (Argentina) 2 Sections: Open Colour, Open Monochrome: Digital; <http://www.cloudcameraclub.org>
- Apr. 20, 2018 – JADRAN CIRCUIT (PSA 2018-146)** (Montenegro) 5 judgments, 2 Sections: Open; Woman; www.photoclubcattaro.com
- Apr. 20, 2018 – PHOTO MAGIC (PSA 2018-124)** (Bosnia and Herzegovina) 3 Sections: Open; Woman; Portrait; <http://www.photomagart.com/>
- Apr. 22, 2018 - FOCAL PLAIN CIRCUIT (PSA 2018-153)** (India) 3 judgments, 1 section: Open; www.deltaclub.in
- Apr. 22, 2018 – GRADAC (PSA 2018-152)** (Montenegro) 2 Sections: Open; Woman, man, child; www.perasto.club
- Apr. 23, 2018 - MPC (PSA 2018-134)** (India) 2 sections: Open, People; www.onlinempc.in
- Apr. 23, 2018 – PATHSHALA (PSA 2018-150)** (India) 1 section: Open; www.photographypathshala.in
- Apr. 24, 2018 – ROYAL BENGAL ART (PSA 2018-145)** (India) 1 section: Open; www.royalbengalart.com
- Apr. 24, 2018 - FIRST IMPRESSION (PSA 2018-156)** (India) 2 sections: Open, Life; <http://1st-impression.in>
- Apr. 25, 2018 – ESTONIA PHOTO SALON (PSA 2018-131)** (Ukraine) 3 sections: Open; Man and/or Woman; Children; <http://fiap-psa-salons.com>
- Apr. 25, 2018 – NEW PHOTOVISION (PSA 2018-147)** (Serbia) 4 Sections: Open; Creativity; Geometry; Poetry of Life; www.fotogram.in.rs
- Apr. 27, 2018 – BALKAN DREAM (PSA 2018-155)** (Serbia) 1 Section: Open; www.pca-exhibition.com/balkandream
- Apr. 28, 2018 – SALON DAGUERRE (PSA 2018-189)** (France) 3 sections: Open; Red; Night Lights; <http://www.salondaguerre.paris/>
- Apr. 30, 2018 - SHADOW CIRCUIT (PSA 2018-161)** (India) 3 judgments, 1 section: Open; www.worldsofshadow.org
- Apr. 30, 2018 – SINGAPORE PHOTO ART (PSA-2018-115)** (Singapore) 2 sections, Open, Creative, 1 judging; www.photoart1965.org
- May 1, 2018 - THROUGH THE LENS (PSA 2018-168)** (India) 1 section: Open; www.mapphoto.in
- May 1, 2018 – SANDVEN INTERNATIONAL PHOTO CIRCUIT (PSA-2018-076)** (Singapore) 1 section, Open, 1 judging; www.sandvenipa.com
- May 1, 2018 – DPW FOUR COUNTRY CIRCUIT (PSA 2018-162)** (Serbia) 4 judgments – 1 Section: Open; www.dpw.rs
- May 2, 2018 – SUMMER SUPER CIRCUIT (PSA 2018-167)** (India) 1 Section: Open; <http://jcgphotography.in>
- May 4, 2019 - EN PRINT CIRCUIT (PSA 2018-138)** (India) 3 judgments, 1 section: Open; www.enprintsalon.com
- May 5, 2018 – GASO 2018 (PSA 2018-164)** (USA) 6 judgments, 2 Sections: Open, Nude; <http://www.georgiacircuits.com>
- May 5, 2018 - FOTOLOGIK CIRCUIT (PSA 2018-110)** (India) 3 judgments, 1 section: Open; www.fotosquare.org

May 6, 2018 - PFM (PSA 2018-163) (India) 2 sections: Open, Women & Child; www.pfmclub.com

May 6, 2018 – MOF (PSA 2018-086) (Turkey) 2 sections: Open; Shopping; <http://www.olbafotograf.com>

May 7, 2018 – EPIC CIRCUIT (PSA 2018-175) (India) 3 judgments, 2 sections: Open, Candid; www.epiccircuit.in

May 7, 2018 - PICTURA (PSA 2018-169) (India) 1 section: Open; www.fototechnik.in

May 8, 2018 - VICTORIA CIRCUIT (PSA 2018-166) (India) 3 judgments, 1 section: Open; <http://victoriacircuit.org>

May 9, 2018 – HOYLAKE (PSA 2018-184) (England) 2 sections: Open; Landscape; <http://www.hoylakephoto.org.uk/>

May 9, 2018 – PLOVDIV (PSA 2018-182) (Bulgaria) 3 sections: Open; Portrait & Body; My Town; <http://www.photosalon-plovdiv.com>

May 11, 2018 – GOOD LIGHT (PSA 2018-173) (Serbia) 3 Sections: Open; Good Light; Decisive Moment; www.photoclubkragujevac.com/goodlight

May 11, 2018 – GRAND PHOTO SALON (PSA 2018-177) (Macedonia) 1 Section: Open; www.pca-exhibition.com/gps/

May 12, 2018 – GRACE (PSA-2018-132) (Hong Kong) 1 section, Open, 3 judgments; <http://www.gpcsalon.com>

May 13, 2018 – METROPOLITAN (PSA 2018-151) (USA) 3 Section; Open, Landscape, People; <http://www.psa-met.com>

May 13, 2018 – VIGEX (PSA 2018-148) (Australia) 3 Sections; Open, Creative, Differences In Society; <http://www.vigex.org.au>

May 14, 2018 – ARTISTIC CREATIONS CIRCUIT (PSA 2018-179) (India) 3 judgments, 1 section: Open; www.acisalon.in

May 14, 2018 – SWISS (PSA 2018-187) (Switzerland) 1 section: Open; <http://www.newcameraclub.com>

May 15, 2018 – DOUBLE HALF (PSA 2018-171) (India) 1 section: Open; <http://dhsalon.in>

PID monochrome (Details see PID color)

All acceptances in this Exhibition column are credited toward Projected Image Monochrome

Apr 1, 2018 – TOWER CIRCUIT (PSA 2018-122) (Serbia) 5 judgments – 1 Section: Open; <http://www.fkk.rs/>

Apr. 1, 2018 – CREATIVE SHOT CIRCUIT (PSA 2018-104) (India) 3 judgments, 1 section: Open; www.creativecc.co.in

Apr. 2, 2018 – CHELTENHAM (PSA 2018-116) (England) 1 section: Open; <http://www.cheltenhamcameraclub.co.uk>

Apr 2, 2018 - LIGHT & MOMENT CIRCUIT (PSA 2018-123) (India) 3 judgments, 1 Section: Open; www.photo-world.org

Apr. 3, 2018 – LION CITY (PSA-2018-058) (Singapore) 1 section, Open, 1 judging; www.lcis.sg

Apr. 8, 2018 – SANT JUST DESVERN (PSA 2018-125) (Spain) 1 section: Open; <http://www.afsantjust.com/todos-los-concursos-internacionale>

Apr. 9, 2018 – TEMASEK CIRCUIT (PSA-2018-075) (Singapore) 1 section, Open, 4 judgments; www.temasekphotocircuit.com

Apr. 9, 2018 – WORLD ANNUAL ECOLOGYCAL (PSA 2018-028) (Russia) 1 section: Open; <http://www.domfoto72.ru>

Apr 9, 2018 - FLASHSYNC CIRCUIT (PSA 2018-129) (India) 3 judgments, 1 section: Open; www.flashsync.in

Apr. 10, 2018 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2018-130) (Croatia) 4 judgments – 1 Section: Open; www.digitalnafotoarhiva.com

Apr. 12, 2018 – PAINTING LIGHT (PSA 2018-121) (Montenegro) 1 Section: Open; <http://www.unlimitedphoto.org/>

Apr. 12, 2018 – REFLECTIONS SERBIA (PSA 2018-120) (Serbia) 1 Section: Open; <http://www.srbijafoto.rs/>

Apr. 15, 2018 – INDIAN PHOTOFEST CONTAI (PSA 2018-135) (India) 1 sections: Open; www.photofest.in

Apr. 15, 2018 – NEW HORIZON (PSA 2018-099) (India) 3 sections: Open, Portrait, Woman; www.horizon-photo.in

Apr. 15, 2018 – JCM CIRCUIT (PSA 2018-137) (India) 6 judgments, 2 sections: Open, City Life; www.jcmcircuits.com

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Apr. 15, 2018 – LOFOTEN 2018 (PSA 2018-140) (Norway) 1 section: Open; <http://www.lofotenexhibition.no>

Apr. 15, 2018 – NEW YORK-MANHATTAN (PSA 2018-009) (USA) 1 Section; Open; <http://www.nycexhibition.com>

Apr. 16, 2018 – SYDNEY HARBOUR (PSA 2018-144) (Australia) 1 Sections; Open, <http://www.sydney-harbour-international.org.au>

Apr. 17, 2018 – EUROPA (PSA 2018-142) (Spain) 1 section: Open; <http://www.fotoartreus.cat>

Apr. 19, 2018 – CLOUD (PSA 2017-055) (Argentina) 2 Sections; Open Colour, Open Monochrome; Digital; <http://www.cloudcameraclub.org>

Apr. 20, 2018 – PHOTO MAGIC (PSA 2018-124) (Bosnia and Herzegovina) 1 Section: Open; <http://www.photomagart.com/>

Apr. 20, 2018 – JADRAN CIRCUIT (PSA 2018-146) (Montenegro) 5 judgments – 1 Section: Open; www.photoclubcattaro.com

Apr. 22, 2018 – GRADAC (PSA 2018-152) (Montenegro) 1 Section: Open; www.perasto.club

Apr 22, 2018 - FOCAL PLAIN CIRCUIT (PSA 2018-153) (India) 3 judgments, 1 section: Open; www.deltaclub.in

Apr. 23, 2018 – MPC (PSA 2018-134) (India) 1 section: Open; www.onlinempc.in

Apr. 23, 2018 – PATHSHALA (PSA 2018-150) (India) 1 section: Open; www.photographypathshala.in

Apr. 24, 2018 – ROYAL BENGAL ART (PSA 2018-145) (India) 1 section; Open; www.royalbengalart.com

Apr. 24, 2018 – FIRST IMPRESSION (PSA 2018-156) (India) 1 sections: Open; <http://1st-impression.in>

Apr. 25, 2018 – ESTONIA PHOTO SALON (PSA 2018-131) (Ukraine) 1 section: Open; <http://fiap-psa-salons.com>

Apr. 25, 2018 – NEW PHOTOVISION (PSA 2018-147) (Serbia) 1 Section: Open; www.fotogram.in.rs

Apr. 27, 2018 – BALKAN DREAM (PSA 2018-155) (Serbia) 1 Section: Open; www.pca-exhibition.com/balkandream

Apr. 28, 2018 – SALON DAGUERRE (PSA 2018-189) (France) 1 section: Open; <http://www.salondaguerre.paris/>

Apr. 30, 2018 – SINGAPORE PHOTO ART (PSA-2018-115) (Singapore) 1 section, Open, 1 judging; www.photoart1965.org

Apr. 30, 2018 - SHADOW CIRCUIT (PSA 2018-161) (India) 3 judgments, 1 section: Open; www.worldsofshadow.org

May 1, 2018 – SANDVEN INTERNATIONAL PHOTO CIRCUIT (PSA-2018-076) (Singapore) 1 section, Open, 1 judging; www.sandvenipa.com

May 1, 2018 – DPW FOUR COUNTRY CIRCUIT (PSA 2018-162) (Serbia) 4 judgments – 1 Section: Open; www.dpw.rs

May 1, 2018 – THROUGH THE LENS (PSA 2018-168) (India) 1 section: Open; www.mapphoto.in

May 2, 2018 – SUMMER SUPER CIRCUIT (PSA 2018-167) (India) 1 Section: Open; <http://jcgphotography.in>

May 4, 2019 – EN PRINT CIRCUIT (PSA 2018-138) (India) 3 judgments, 1 section: Open; www.enprintsalon.com

May 5, 2018 – FOTOLOGIK CIRCUIT (PSA 2018-110) (India) 3 judgments, 1 section: Open; www.fotosquare.org

May 5, 2018 – GASO 2018 (PSA 2018-164) (USA) 6 judgments, 2 Sections; Open, Landscapes; <http://www.georgiacircuits.com>

May 6, 2018 – PFM (PSA 2018-163) (India) 1 section: Open; www.pfmclub.com

May 6, 2018 – MOF (PSA 2018-086) (Turkey) 1 section: Open; <http://www.olbafotograf.com>

May 7, 2018 – EPIC CIRCUIT (PSA 2018-175) (India) 3 judgments, 1 sections: Open; www.epiccircuit.in

May 7, 2018 - PICTURA (PSA 2018-169) (India) 1 section: Open; www.fototechnik.in

May 8, 2018 - VICTORIA CIRCUIT (PSA 2018-166) (India) 3 judgments, 1 section: Open; <http://victoriacircuit.org>

May 9, 2018 – HOYLAKE (PSA 2018-184) (England) 1 section: Open; <http://www.hoylakephoto.org.uk/>

May 9, 2018 – PLOVDIV (PSA 2018-182) (Bulgaria) 1 section: Open; <http://www.photosalon-plovdiv.com>

May 11, 2018 – GOOD LIGHT (PSA 2018-173) (Serbia) 1 Section: Open; www.photoclubkragujevac.com/goodlight

May 11, 2018 – GRAND PHOTO SALON (PSA 2018-177) (Macedonia) 1 Section: Open; www.pca-exhibition.com/gps/

May 12, 2018 - GRACE (PSA-2018-132) (Hong Kong) 1 section, Open, 3 judgments; <http://www.gpcsalon.com>

May. 13, 2018 – METROPOLITAN (PSA 2018-151) (USA) 1 Section; Open; <http://www.psa-met.com>

May 13, 2018 – VIGEX (PSA 2018-148) (Australia) 1 Section; Open; <http://www.vigex.org.au>

May 14, 2018 – SWISS (PSA 2018-187) (Switzerland) 1 section: Open; <http://www.newcameraclub.com>

May 14, 2018 - ARTISTIC CREATIONS CIRCUIT (PSA 2018-179) (India) 3 judgments, 1 section: Open; www.acisalon.in

May 15, 2018 – DOUBLE HALF (PSA 2018-171) (India) 1 section: Open; <http://dhsalon.in>

NATURE

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

All acceptances in this Exhibition column are credited to Nature.

Apr. 1, 2018 – CREATIVE SHOT CIRCUIT (PSA 2018-104) (India) 3 judgments, 1 section: Nature; www.creativecc.co.in

Apr. 1, 2018 – TOWER CIRCUIT (PSA 2018-122) (Serbia) 5 judgments – 1 Section: Nature; <http://www.fkk.rs/>

Apr. 2, 2018 – LIGHT & MOMENT CIRCUIT (PSA 2018-123) (India) 3 judgments, 1 Section: Nature; www.photo-world.org

Apr. 2, 2018 – CHELTENHAM (PSA 2018-116) (England) 1 section: Nature; <http://www.cheltenhamcameraclub.co.uk>

Apr. 3, 2018 – LION CITY (PSA 2018-074) (Singapore) 1 section, Open, 1 judging; www.lcis.sg

Apr. 8, 2018 – SANT JUST DESVERN (PSA 2018-125) (Spain) 1 section: Nature; <http://www.afsantjust.com/todos-los-concursos-internacionales>

Apr. 9, 2018 – FLASHSYNC CIRCUIT (PSA 2018-129) (India) 3 judgments, 1 section: Nature; www.flashsync.in

Apr. 9, 2018 – LA GACILLY (PSA 2018-118) (France) 1 section: Nature; <http://www.clubphotolagacilly.com/>

Apr. 9, 2018 – WORLD ANNUAL ECOLOGYCAL (PSA 2018-028) (Russia) 1 section: Nature; <http://www.domfoto72.ru>

Apr. 10, 2018 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2018-130) (Croatia) 4 judgments – 3 Section: Nature; Wildlife; Birds; www.digitalnafotoarhiva.com

Apr. 12, 2018 – PAINTING LIGHT (PSA 2018-121) (Montenegro) 1 Section: Nature; <http://www.unlimitedphoto.org/>

Apr. 12, 2018 – REFLECTIONS SERBIA (PSA 2018-120) (Serbia) 4 Sections: Nature; Birds; Flowers; Macro; <http://www.srbijafoto.rs/>

Apr. 15, 2018 – INDIAN PHOTOFEST CONTAI (PSA 2018-135) (India) 1 section: Nature; www.photofest.in

Apr. 15, 2018 – JCM CIRCUIT (PSA 2018-137) (India) 6 judgments, 1 section: Nature; www.jcmcircuits.com

Apr. 15, 2018 – SCOTTISH 2018 (PSA 2018-133) (Scotland) 2 section: Print/Digital Nature; <http://www.scottish-photographic-salon.org/>

Apr. 15, 2018 – NEW YORK-MANHATTAN (PSA 2018-009) (USA) 1 Section: Nature; <http://www.nycehibition.com>

Apr. 16, 2018 – SYDNEY HARBOUR (PSA 2018-144) (Australia) 2 Sections: Open, Wildlife; <http://www.sydney-harbour-international.org.au>

Apr. 20, 2018 – PHOTO MAGIC (PSA 2018-124) (Bosnia and Herzegovina) 3 Sections: Nature; Wildlife; Birds; <http://www.photomagart.com/>

Apr. 22, 2018 – FOCAL PLAIN CIRCUIT (PSA 2018-153) (India) 3 judgments, 1 section: Nature; www.deltaclub.in

Apr. 22, 2018 – GRADAC (PSA 2018-152) (Montenegro) 1 Section: Nature; www.perasto.club

Apr. 23, 2018 – MPC (PSA 2018-134) (India) 1 section: Nature; www.onlinempc.in

Apr. 23, 2018 – PATHSHALA (PSA 2018-150) (India) 1 section: Nature; www.photographypathshala.in

Apr. 24, 2018 – ROYAL BENGAL ART (PSA 2018-145) (India) 1 section; Open; www.royalbengalart.com

Apr. 24, 2018 – FIRST IMPRESSION (PSA 2018-156) (India) 1 section: Nature; <http://1st-impression.in>

Apr. 25, 2018 – ESTONIA PHOTO SALON (PSA 2018-131) (Ukraine) 1 section: Nature; <http://fiap-psa-salons.com>

Apr. 27, 2018 – BALKAN DREAM (PSA 2018-155) (Serbia) 1 Section: Nature; www.pca-exhibition.com/balkandream

Apr. 30, 2018 – SINGAPORE PHOTO ART (PSA 2018-115) (Singapore) 1 section, Open, 1 judging; photoart1965.org

Apr. 30, 2018 – SHADOW CIRCUIT (PSA 2018-161) (India) 3 judgments, 1 section: Nature; www.worldsofshadow.org

May 1, 2018 – THROUGH THE LENS (PSA 2018-168) (India) 1 section: Nature; www.mapphoto.in

May 1, 2018 – DPW FOUR COUNTRY CIRCUIT (PSA 2018-162) (Serbia) 4 judgments – 1 Section: Nature; www.dpw.rs

May 2, 2018 – SUMMER SUPER CIRCUIT (PSA 2018-167) (India) 1 Section: Nature; <http://jcgphotography.in>

May 4, 2018 – EN PRINT CIRCUIT (PSA 2018-138) (India) 3 judgments, 1 section: Nature; www.enprintsalon.com

May 5, 2018 – FOTOLOGIK CIRCUIT (PSA 2018-110) (India) 3 judgments, 1 section: Nature; www.fotosquare.org

May 5, 2018 – GASO 2018 (PSA 2018-164) (USA) 6 judgments, 2 Sections: Open, Birds; <http://www.georgiacircuits.com>

May 6, 2018 – PFM (PSA 2018-163) (India) 1 section: Nature; www.pfmclub.com

May 7, 2018 – EPIC CIRCUIT (PSA 2018-175) (India) 3 judgments, 1 sections: Nature; www.epiccircuit.in

May 7, 2018 – PICTURA (PSA 2018-169) (India) 1 section: Nature; www.fototechnik.in

May 8, 2018 – VICTORIA CIRCUIT (PSA 2018-166) (India) 3 judgments, 1 section: Nature; <http://victoriacircuit.org>

May 9, 2018 – HOYLAK (PSA 2018-184) (England) 1 section: Nature; <http://www.hoylakephoto.org.uk/>

May 9, 2018 – PLOVDIV (PSA 2018-182) (Bulgaria) 1 section: Nature; <http://www.photosalon-plovdiv.com>

May 11, 2018 – GOOD LIGHT (PSA 2018-173) (Serbia) 1 Section: Nature; www.photoclubkragujevac.com/goodlight

May 11, 2018 – GRAND PHOTO SALON (PSA 2018-177) (Macedonia) 1 Section: Nature; www.pca-exhibition.com/gps/

May 12, 2018 – GRACE (PSA 2018-132) (Hong Kong) 1 section, Open, 3 judgments; <http://www.gpcsalon.com>

May 13, 2018 – METROPOLITAN (PSA 2018-151) (USA) 1 Section; Open; <http://www.psa-met.com>

May 13, 2018 – VIGEX (PSA 2018-148) (Australia) 1 Section; Open; <http://www.vigex.org.au>

May 14, 2018 – ARTISTIC CREATIONS CIRCUIT (PSA 2018-179) (India) 3 judgments, 1 section: Nature; www.acisalon.in

May 14, 2018 – SWISS (PSA 2018-187) (Switzerland) 1 section: Nature; <http://www.newcameraclub.com>

May 15, 2018 – DOUBLE HALF (PSA 2018-171) (India) 1 section: Nature; <http://dhsalon.in>

May 15, 2018 – EMERALD (PSA 2018-188) (Ireland) 1 section: Nature; <http://www.photoclubemerald.com>

May 16, 2018 – PRINT/DIGITAL ART VARNA (PSA 2018-183) (Bulgaria) 1 Print section: Nature; <http://www.printsalonvarna.org>

May 19, 2018 – PSA CHINA (PSA 2018-196) (China) 1 section, Open, 1 judging; <http://salon.psachina.org>

May 19, 2018 – OKLAHOMA 2018 (PSA 2018-180) (USA) 1 Section; Open; <http://www.oklahomacameraclub.com>

May 20, 2018 – SHUTTER SPEED (PSA 2018-194) 1 section: Nature; www.sclub.in

PHOTO TRAVEL

Brian Magor, APSA, MPSA • Email: region2psa@gmail.com

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

Apr. 1, 2018 – CREATIVE SHOT CIRCUIT (PSA 2018-104) (India) 3 judgments, 1 section: Travel; www.creativecc.co.in

Apr. 2, 2018 – CHELTENHAM (PSA 2018-116) (England) 1 section: Travel; <http://www.cheltenhamcameraclub.co.uk>

Apr. 2, 2018 – LIGHT & MOMENT CIRCUIT (PSA 2018-123) (India) 3 judgments, 1 Section: Travel; www.photo-world.org

Apr. 3, 2018 – LION CITY (PSA 2018-074) (Singapore) 1 section, Open, 1 judging; www.lcis.sg

Apr. 9, 2018 – TEMASEK CIRCUIT (PSA 2018-075) (Singapore) 1 section, Open, 4 judgments; www.temasekphotocircuit.com

Apr. 9, 2018 – FLASHSYNC CIRCUIT (PSA 2018-129) (India) 3 judgments, 1 section: Travel; www.flashsync.in

Apr. 9, 2018 – WORLD ANNUAL ECOLOGYCAL (PSA 2018-028) (Russia) 1 section: Open Siberia; <http://www.domfoto72.ru>

Apr. 10, 2018 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2018-130) (Croatia) 4 judgments – 3 Sections: Travel; People; City Life; www.digitalnafotoarhiva.com

Apr. 12, 2018 – PAINTING LIGHT (PSA 2018-121) (Montenegro) 1 Section: Travel; <http://www.unlimitedphoto.org/>

Apr. 12, 2018 – REFLECTIONS SERBIA (PSA 2018-120) (Serbia) 1 Section: Travel; <http://www.srbijafoto.rs/>

Apr. 15, 2018 – JCM CIRCUIT (PSA 2018-137) (India) 6 judgments, 1 section: Travel; www.jcmcircuits.com

Apr. 15, 2018 – INDIAN PHOTOFEST CONTAI (PSA 2018-135) (India) 1 sections: Travel; www.photofest.in

Apr. 20, 2018 – PHOTO MAGIC (PSA 2018-124) (Bosnia and Herzegovina) 3 Sections: Travel; People; City Life; <http://www.photomagart.com/>

Apr. 22, 2018 – FOCAL PLAIN CIRCUIT (PSA 2018-153) (India) 3 judgments, 1 section: Travel; www.deltaclub.in

Apr. 22, 2018 – GRADAC (PSA 2018-152) (Montenegro) 1 Section: Travel; www.perasto.club

Apr. 23, 2018 – MPC (PSA 2018-134) (India) 1 section: Travel; www.onlinempc.in

Apr. 23, 2018 – PATHSHALA (PSA 2018-150) (India) 1 section: Travel; www.photographypathshala.in

Apr. 24, 2018 – ROYAL BENGAL ART (PSA 2018-145) (India) 1 section; Travel; www.royalbengalart.com

Apr. 24, 2018 - FIRST IMPRESSION (PSA 2018-156) (India) 1 section: Travel; <http://1st-impression.in>

Apr. 25, 2018 – ESTONIA PHOTO SALON (PSA 2018-131) (Ukraine) 1 section: Travel; <http://fiap-psa-salons.com>

Apr 27, 2018 – BALKAN DREAM (PSA 2018-155) (Serbia) 1 Section: Travel; www.pca-exhibition.com/balkandream

Apr 30, 2018 – SHADOW CIRCUIT (PSA 2018-161) (India) 3 judgments, 1 section: Travel; www.worldsofshadow.org

Apr. 30, 2018 – SINGAPORE PHOTO ART (PSA-2018-115) (Singapore) 1 section, Open, 1 judging: photoart1965.org

May 1, 2018 – THROUGH THE LENS (PSA 2018-168) (India) 1 section: Travel; www.mapphoto.in

May 1, 2018 – SANDVEN INTERNATIONAL PHOTO CIRCUIT (PSA-2018-076) (Singapore) 1 section, Open, 1 judging: www.sandvenipa.com

May 1, 2018 – DPW FOUR COUNTRY CIRCUIT (PSA 2018-162) (Serbia) 4 judgments – 1 Section: Travel; www.dpw.rs

May 2, 2018 – SUMMER SUPER CIRCUIT (PSA 2018-167) 1 Section: Travel; <http://jcgphotography.in>

May 4, 2019 - EN PRINT CIRCUIT (PSA 2018-138) (India) 3 judgments, 1 section: Travel; www.enprintsalon.com

May 5, 2018 – FOTOLOGIK CIRCUIT (PSA 2018-110) (India) 3 judgments, 1 section: Travel; www.fotosquare.org

May 6, 2018 – PFM (PSA 2018-163) (India) 1 section: Travel; www.pfmclub.com

May 6, 2018 – MOF (PSA 2018-086) (Turkey) 1 section: Travel; <http://www.olbafotograf.com>

May 7, 2018 – EPIC CIRCUIT (PSA 2018-175) (India) 3 judgments, 1 sections: Travel; www.epiccircuit.in

May 7, 2018 - PICTURA (PSA 2018-169) (India) 1 section: Travel; www.fototechnik.in

May 8, 2018 - VICTORIA CIRCUIT (PSA 2018-166) (India) 3 judgments, 1 section: Travel; <http://victoriacircuit.org>

May 9, 2018 – HOYLAKE (PSA 2018-184) (England) 1 section: Architecture and Landscapes; <http://www.hoylakephoto.org.uk/>

May 11, 2018 – GRAND PHOTO SALON (PSA 2018-177) (Macedonia) 1 Section: Travel; www.pca-exhibition.com/gps/

May. 13, 2018 – METROPOLITAN (PSA 2018-151) (USA) 1 Section; Open; <http://www.psa-met.com>

May 13, 2018 – VIGEX (PSA 2018-148) (Australia) 1 Section; Open; <http://www.vigex.org.au>

May 14, 2018 – SWISS (PSA 2018-187) (Switzerland) 1 section: Travel; <http://www.newcameraclub.com>

May 14, 2018 - ARTISTIC CREATIONS CIRCUIT (PSA 2018-179) (India) 3 judgments, 1 section: Travel; www.acisalon.in

May 15, 2018 – DOUBLE HALF (PSA 2018-171) (India) 1 section: Travel; <http://dhsalon.in>

May 15, 2018 – EMERALD (PSA 2018-188) (Ireland) 1 section: Travel; <http://www.photoclubbemerald.com>

May 15, 2018 – VISION FINLAND (PSA 2018-157) (Finland) 1 section: Travel; <http://www.mielikuva.org>

May 16, 2018 – PRINT/DIGITAL ART VARNA (PSA 2018-183) (Bulgaria) 1 Print section: Travel; <http://www.printsalonvarna.org>

May 19, 2018 – JPS (PSA 2018-199) (India) 1 section: Travel; www.jodhpur.com

May 19, 2018 – PSA CHINA (PSA-2018-196) (China) 1 section, Open, 1 judging: <http://salon.psachina.org>

May 20, 2018 – SHUTTER SPEED (PSA 2018-194) 1 section: Travel; www.sclub.in

PHOTOJOURNALISM

Keith Gillett, EPSA • Email: kgillett@charter.net

All acceptances in this Exhibition column are credited to Photojournalism.

Apr. 9, 2018 – WORLD ANNUAL ECOLOGYCAL (PSA 2018-028) (Russia) 2 sections digital and print: Pain of Planet Earth; <http://www.domfoto72.ru>

Apr. 10, 2018 – DIGITALNA FOTO ARHIVA CIRCUIT (PSA 2018-130) (Croatia) 4 judgments – 3 Sections: Photojournalism; Sport; Child; www.digitalnafotoarhiva.com

Apr. 12, 2018 – REFLECTIONS SERBIA (PSA 2018-120) (Serbia) 1 Section: Photojournalism; <http://www.srbijafoto.rs/>

Apr. 15, 2018 - JCM CIRCUIT (PSA 2018-137) (India) 6 judgments, 1 section: Photojournalism; www.jcmcircuits.com

Apr. 15, 2018 – NEW YORK-MANHATTAN (PSA 2018-009) (USA) 1 Section: Photojournalism; <http://www.nycexhibition.com>

Apr. 20, 2018 – PHOTO MAGIC (PSA 2018-124) (Bosnia and Herzegovina) 2 Sections: Photojournalism; Sport; <http://www.photomagart.com/>

Apr. 22, 2018 – FOCAL PLAIN CIRCUIT (PSA 2018-153) (India) 3 judgments, 1 section: Photojournalism; www.deltaclub.in

Apr. 23, 2018 – PATHSHALA (PSA 2018-150) (India) 1 section: Photojournalism; www.photographypathshala.in

Apr. 27, 2018 – BALKAN DREAM (PSA 2018-155) (Serbia) 1 Section: Photojournalism; www.pca-exhibition.com/balkandream

Apr. 30, 2018 – SHADOW CIRCUIT (PSA 2018-161) (India) 3 judgments, 1 section: Photojournalism; www.worldsofshadow.org

May 1, 2018 – THROUGH THE LENS (PSA 2018-168) (India) 1 section: Photojournalism; www.mapphoto.in

May 4, 2019 - EN PRINT CIRCUIT (PSA 2018-138) (India) 3 judgments, 1 section: Photojournalism; www.enprintsalon.com

May 8, 2018 - VICTORIA CIRCUIT (PSA 2018-166) (India) 3 judgments, 1 section: Photojournalism; <http://victoriacircuit.org>

May 9, 2018 – HOYLAKE (PSA 2018-184) (England) 1 section: Photojournalism; <http://www.hoylakephoto.org.uk/>

May 9, 2018 – PLOVDIV (PSA 2018-182) (Bulgaria) 1 section: Photojournalism; <http://www.photosalon-plovdiv.com>

May 11, 2018 – GRAND PHOTO SALON (PSA 2018-177) (Macedonia) 1 Section: Photojournalism; www.pca-exhibition.com/gps/

May 14, 2018 - ARTISTIC CREATIONS CIRCUIT (PSA 2018-179) (India) 3 judgments, 1 section: Photojournalism; www.acisalon.in

May. 19, 2018 – OKLAHOMA (PSA 2018-180) (USA) 1 Section; Open; <http://www.oklahomacameraclub.com>

May 19, 2018 – JPS (PSA 2018-199) (India) 1 section: Photojournalism; www.jodhpur.com

May 21, 2018 – RAMDHANU CIRCUIT (PSA 2018-192) (India) 3 judgments, 1 section: Photojournalism; www.rainbowcircuit.in

PICTORIAL PRINT

J.D. McClung • Email: psaesdjd@outlook.com

All acceptances in this Exhibition column are credited to Pictorial Print.

LARGE PRINTS

Apr. 15, 2018 – SCOTTISH 2018 (PSA 2018-133) (Scotland) 2 sections: Color Open; Mono Open; <http://www.scottish-photographic-salon.org/>

Apr. 24, 2018 - ROYAL BENGAL ART (PSA 2018-145) (India) 2 sections; Open Color, Open Mono; www.royalbengalart.com

May 16, 2018 – PRINT/DIGITAL ART VARNA (PSA 2018-183) (Bulgaria) 1 section: Color Face and Body; <http://www.printsalonvarna.org>

May 28, 2018 – HONG KONG CAMERA CLUB (PSA 2018-158) (Hong Kong) 1 section, Theme: Open; large color print; <http://www.kongkongcameraclub.com>

Jun. 8, 2018 – CHKFPA (PSA-2018-178) (Hong Kong) 2 sections, Open, 2 judgments; Color Open; Mono Open; <http://www.chkfpa.com.hk>

Jun. 27, 2018 – CPA (PSA 2018-251) (Hong Kong) 2 sections, Theme: Open; large color print; Theme: Open; large mono print; www.vastvision.photoclub.com

Jun. 27, 2018 – MIDLAND (PSA 2018-215) (England) 2 sections: Color Open; Mono Open; <http://www.midland-salon.com/>

Jul. 28, 2018 – NORTHWEST (NWIEP) (PSA 2018-254) (USA) 2 Sections: Open Colour; Open Monochrome; www.thefair.com

Jul. 1, 2018 - FIP GRAND PRINT SALON (PSA 2018-250) 2 sections: Color Open, Mon Open; www.fip.org.in

SMALL PRINTS

Jun. 29, 2018 - FU DUM DUM (PSA 2018-160) (India) 2 sections; Open Color, Open Mono; www.fotounit.org

Jul. 28, 2018 – NORTHWEST (NWIEP) (PSA 2018-254) (USA) 2 Sections: Open Colour; Open Monochrome; www.thefair.com

3D

Greg Duncan, MPSA, BPSA • Email: 3dd-esd@psa-photo.org

All acceptances in this Exhibition column are credited to 3D.

Apr. 28, 2018 – OHIO INTERNATIONAL STEREO (PSA 2018-159) (USA) 1 section: DIGITAL (Open/general); www.drt3d.com/ohio3d/psa

Jul. 9, 2018 – STEREO SCOPIC SOCIETY OF AMERICA (SSA) (PSA 2018-290) (USA) 1 section: PRINTS (Open/general); <http://detroit3d.org/>

Aug. 1, 2018 – OAKLAND INTERNATIONAL STEREO (PSA 2018-289) (USA) 4 sections: DIGITAL (Open, Creative, Human Interest) PRINTS (Stereo Card); <http://oaklandcameraclub.org/international.php>

Planning a Trip?



Morning Descent Bryce © Viki Gaul, APSA, PPSA

Seek the Help of a PSA Travel Aide!

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

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



Photographic Society of America Application for New Membership

Given name (personal name): _____ Family name (surname): _____ Birth date (MM/DD/YY): _____
 Address: _____ Telephone: _____
 City: _____ State: _____ Country: _____ Postal Code: _____
 Email Address: _____ Website: _____
 Person who referred you to PSA: _____

Check Desired Membership Options Below

STANDARD MEMBERSHIP (Adult or youth):

Includes printed copy of *PSA Journal* by mail AND complimentary access to online and mobile *PSA Journal*.

Membership Category	1 Year	2 Years	3 Years
Adult Membership—USA, Canada, Mexico	<input type="checkbox"/> \$60	<input type="checkbox"/> \$115	<input type="checkbox"/> \$165
Adult membership—Outside USA, Canada, Mexico	<input type="checkbox"/> \$100	<input type="checkbox"/> \$195	<input type="checkbox"/> \$285
Youth membership—Under 18 years—USA, Canada, Mexico	<input type="checkbox"/> \$50	No multi-year option for youth	
Youth membership—Under 18 years—Outside USA, Canada, Mexico	<input type="checkbox"/> \$90		

DIGITAL MEMBERSHIPS (Adult or Youth):

Includes online and mobile access to *PSA Journal* (NO printed *Journal* by mail)

Membership Category	1 Year	2 Years	3 Years
Digital Membership—Adult	<input type="checkbox"/> \$45	<input type="checkbox"/> \$85	<input type="checkbox"/> \$120
Digital Membership—Youth: Under 18 Years	<input type="checkbox"/> \$35	No multi-year option for youth	

PHOTO CLUB/ORGANIZATION MEMBERSHIP

Includes the printed copy of *PSA Journal* only by mail (NO online or mobile *PSA Journal* access)

Membership Category	1 Year	2 Years	3 Years
Photo Club/Organization - USA, Canada, Mexico	<input type="checkbox"/> \$45	<input type="checkbox"/> \$85	<input type="checkbox"/> \$120
Photo Club/Organization - Outside USA, Canada, Mexico	<input type="checkbox"/> \$55	<input type="checkbox"/> \$105	<input type="checkbox"/> \$150

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

Visa MasterCard Discover American Express

Number: _____ - _____ - _____ - _____

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

Signature of Card Holder: _____ Date: _____

Please mail this form (with payment) to:

PSA Headquarters
 Attn: Membership
 8241 S. Walker Avenue, Suite 104
 Oklahoma City, OK 73139

Revised March 2015



Divisions of Interest

Which *PSA Divisions* are of interest to you? (Check all that apply)

- Projected Image
- Photo Travel
- Nature
- Pictorial Print
- Photojournalism
- 3D

Skills & Experience

Which skills do you possess? (Check all that apply)

- Accounting/Finance
- International Relations
- Computer Software/ Microsoft Office
- Manager/Executive
- Public Relations, Publicity, Marketing
- Teaching and Education
- Fundraising/Development
- Writing and Editing
- Website Programming or Design

Interests

Check all volunteer areas that might interest you now or in the future? (Check all that apply)

- Competitions and Exhibitions
- Print Study Group
- Digital Program Creation
- PSA Conference
- Digital Study Groups
- Public Speaking
- Membership Volunteer
- Record Keeping
- Photographic Training
- Travel Aide

Pictorial Print of the Month



For the first time this contest year, **John Spittle, EPSA**, of Serbingham, Cumbria, England has won with his First Place Star Color Getting Ready. (He also won First Place in Star Mono this month.) **Charles Ginsburgh**, the judge, loved it: “This image represents a wonderful example of storytelling. The expression and details within the subjects are exquisite. The lighting/shadows in the subjects effectively adds dimension to these elements, and I love how the subjects appear to emerge from the textured background. The use of empty space around the subjects also adds to the effectiveness of this presentation. The parchment like feel of the texture coupled with the edge treatment also convey a feeling of something ‘written for us to see.’ The only thing I might suggest is printing this image on some sort of textured creamy paper or card stock to complete the overall effect.”

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

To participate in future Pictorial Print of the Month contests go to <http://www.psa-photo.org/index.php?divisions-pictorial-prints-print-of-the-month>



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Focal Length: 400mm
Exposure: F/6.3 1/250sec
ISO: 520



18-400mm Di II VC HLD

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