



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club - FPCC

A dapter



Photographic Society of
America

<http://psa-photo.org/>

Editor: Jon Fishback., APSA, FP, ARPS

Volume 61 Issue 4 December 2015



Tim Morton

Before & After Page7

Inside *A dapter*

Page:	Content:
2.	Print night results
3.	Print night top scorers—Color
4.	Print night top scorers—Mono.
5.	EID night results
6.	EID night top scorers
7.	Contd.
8.	Before and After
9.	After Interpretations
10.	Book Review
11.	Theme discussed
12.	Contd.
13.	Fun Stuff
14.	Judges Corner
15.	Touchmark Event
16.	Topaz Filters—Doug Fischer
17.	Topaz Filters Contd.
18.	Selective Focus
19.	Misc.

Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - [Cntrl Click Touchmark Web Site](#)

Board meetings will be on the 4th Tuesday of every month, location to be announced.

Refreshment Schedule

12-1-15 W. Hunter

01-03-16 R. Pirtle

02-02-16 D&T Funderberg

12-15-15 T. Morton

01-17-16 R&J Hatfield

02-16-16 S. Todd

The above folks are responsible for bringing snacks and juice to the meeting.

If you cannot bring goodies please call Sharon Deming 360-896-9476 and arrange a swap.

Print Night - Scores

Year to date Color.

Name	Large Color	Small Color	Grand Total
Bev. Shearer	23	126	149
Cal Schuyler	24	126	150
Don Funderburg	130	128	258
Doug Fischer	49		49
Douglas Fischer	95		95
Frank Woodbery	44	48	92
Jan Eklof		133	133
Jan Pelkey	65	44	109
Jeff Naramor	39	80	119
Lee Moore		22	22
Mark Shugert	44	44	88
Michael Anderson	112	68	180
Randy Day		23	23
Sharp Todd	113	115	228
Stephen Cornick		64	64
Tali Funderburg	42	22	64
Tim Morton	88		88
Wayne Hunter	46		46

Year to date Mono.

Large Mono	
Cal Schuyler	23
Don Funderburg	134
Douglas Fischer	139
Frank Woodbery	44
Jan Pelkey	63
Jeff Naramor	18
Kate Rupp	22
Mark Shugert	44
Michael Anderson	118
Randy Day	22
Sharp Todd	119
Tim Morton	90
Small Mono	
Cal Schuyler	77
Don Funderburg	123
Frank Woodbery	45
Jan Eklof	132
Jan Pelkey	63
Jeff Naramor	39
Katie Rupp	21
Lee Moore	23
Mark Shugert	44
Michael Anderson	69
Sharp Todd	117



Anyone ever have one of these?

“To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk.”

Edward Weston

Everything interesting is not competitive.
Everything competitive is not interesting.

Editor

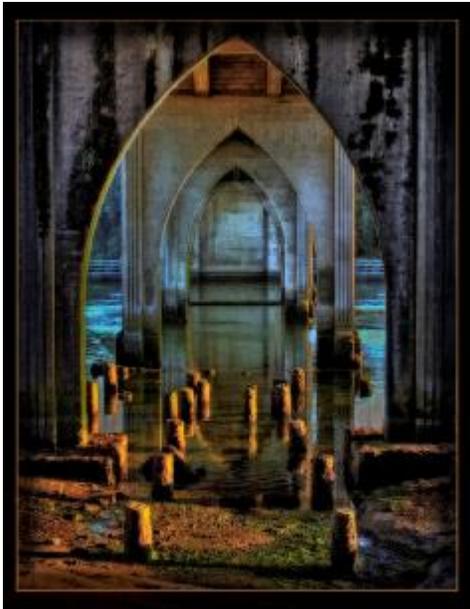
Print Night - Top Scorers, Color



Doug Fischer



Sharp Todd



Michael Anderson



Sharp Todd



Sharp Todd



Doug Fischer

Print Night - Top Scorers, Mono



Doug Fischer



Michael Anderson



Sharp Todd



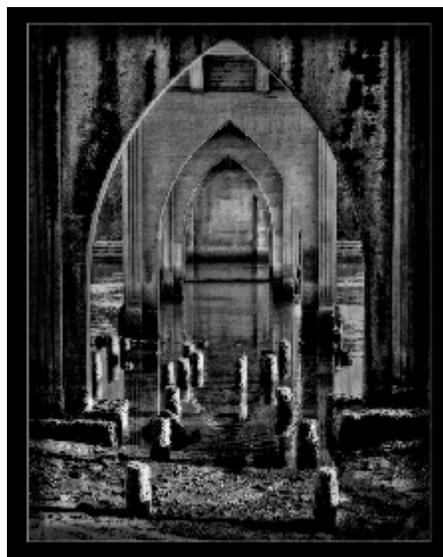
Sharp Todd



Sharp Todd



Sharp Todd



Michael Anderson



Michael Anderson

EID Night - Results

Maker	Mono	Theme	Open	Total
Ambrose, Tom	46	48	89	183
Anderson, Michael	63	64	139	266
Battson, Rick	41	43	89	173
Belt, Richard	65	66	130	261
Boos, Charles	44	67	123	234
Boos, Ruth	0	41	88	129
Campbell, Tammy	0	41	96	137
Clark, George	63	68	140	271
Cornick, Stephen	42	58	123	223
Craig, John	67	69	141	277
Day, Randy	41	45	95	181
Deming, Bob	61	61	131	253
Deming, Sharon	64	66	127	257
Eklof, Jan	44	48	92	184
Fischer, Doug	65	70	140	275
Fishback, Jon	42	45	94	181
Fishback, Rachel	62	68	126	256
Funderburg, Don	67	61	131	259
Hunter, Wayne	61	67	111	239
Klein, Ray	67	67	132	266
Moore, Lee	68	68	137	273
Morton, Tim	49	43	89	181
Naramor, Jeff	0	0	38	38
Pelkey, Jan	63	66	129	258
Rupp, Katie	0	21	47	68
Schuyler, Cal	63	19	124	206
Shugert, Mark	63	66	138	267
Todd, Sharp	68	67	139	274
Watt, James	0	0	21	21
Watt, Sandy	0	0	20	20
Woodbery, Frank	71	67	141	279

EID Themes for 2015-2016

Month	2015-2016 Themes
December	Planes, Trains, Cars, Boats
January	Bridges
February	Street Photography
March	Travel
April	Backlighting or Silhouettes
May	Still Life

See pages 11 and 12 for discussion of the theme.

“There are no bad pictures; that's just how your face looks sometimes.”
Abraham Lincoln

“Your first 10,000 photographs are your worst.”
Henri Cartier-Bresson



EID Night - Top Scorers



Doug Fischer



Frank Woodbery



George Clark



Doug Fischer



John Craig



John Craig



Randy Day





Tim Morton



Frank Woodbery



Tom Ambrose



Richard Belt



Michael Anderson



Lee Moore



Bob Deming



Frank Woodbery

Before & After - Tim Morton

What I had in mind was to crop down to just the smith and his iron on the anvil - - and to catch the movement of the smith's hand and head while keeping the red hot iron as still as possible.

Here is the before and after along with the settings made in Lightroom CC:

Settings:

Exposure	+15
Highlights	-21
Shadows	+7
White	+22
Black	-6
Clarity	+15
Vibrance	+16
Luminance	+25

I cropped the image to focus on smith's movement, Anvil & Iron.

I used the Adjustment Brush to lower the exposure (- 0.38) on piece of wood at lower left in image.

I then used the Heal Brush to take out a few bright spots on lower part of image.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

Longfellow



After - Interpretations



**Tim's
Before**



Doug Fischer



Sharp Todd



Jon Fishback



Jan Eklof



Jan Eklof



George Clark



John Craig

Book Review

Henri Cartier-Bresson (Aperture Masters of Photography)

Bresson Henri Cartier, Henri Cartier-Bresson

Published by Aperture Foundation Inc (1987-09)

ISBN 10: [089381265X](#) / ISBN 13: [9780893812652](#)

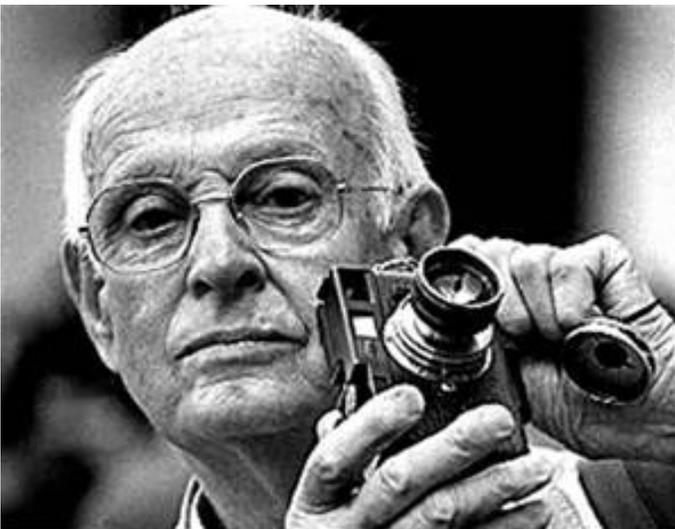
Under \$5 Abe Books.

Gorgeous duotones that show how, for Cartier-Bresson, art is an expression of common humanity.

Henri Cartier-Bresson (1908-2004) studied painting before taking up photography in his early twenties. One of the founders of the photography agency Magnum (together with Robert Capa and others), he is best known for the skill with which he captured the most fleeting of scenes. This volume includes his photographs of France, Spain, America, India, Russia, Mexico, and pre-revolutionary China.

About the series: The classic Photofile series brings together the best work of the world's greatest photographers in an attractive format and at a reasonable price. Handsome and collectible, the books are produced to the highest standards. Each volume contains some sixty full-page reproductions printed in superb duotone, together with a critical introduction and a full bibliography. Now back in print, the series was awarded the first annual prize for distinguished photographic books by the International Center of Photography. 63 duotone illustrations

About the Author: Michael Brenson is an art critic and the author of numerous books, including *Visionaries and Outcasts*, *Acts of Engagement* and *Culture in Action*.



Just in time for our February theme, "Street Photography," is the opportunity to purchase a book containing some of the best example known, of this specialty.



During the work, you have to be sure that you haven't left any holes, that you've captured everything, because afterwards it will be too late.

Henri Cartier-Bresson

Theme Discussed

Travel and Transport are and have always been central to American life. From the earliest days of the Colonies through the present time the country has been large compared to other comparable nations, and as a people we have tended to be wanderers, leaving home, family and friends for work or perceived personal advantage.

Planes, trains, cars and boats have been our means of accomplishing this movement, both in striking out and in returning to visit loved ones and friends. Each mode of transportation has had its day in the sun, often starting out as the choice of the privileged few, becoming in time available to the majority, then in some cases becoming the last resort for those who can afford no better.

All are beautiful in some way. Trains and boats have a kind of functional beauty which may be difficult to capture. Other machines, like modern cars, are specifically designed to have esthetic appeal to most observers, though styles certainly come and go.

Bob Deming



Airplanes are unique in the functionality of their design. They have always been shaped to get through the air with a minimum of drag while lifting themselves and a payload. However, the science of aerodynamics has evolved so radically over the last century that it is difficult to recognize that all aircraft have been designed with those same goals.

Bob Deming

The simple landing of a sea plane may become competitive through the use of panning, to make the plane stand out formidably against what might have been distracting surroundings.

See Mark's original far left.

Editor



Mark Shugart



Boats usually look better at an angle which enhances their length giving them dimension using the perspective of diminishing size such as the right. Of course it helps that the incongruous location is a bit humorous.

Editor



Steven Cornick



Jon Fishback

A simple look at a boat may be a better one for competition as there tends to be less distraction.

Editor

Theme Discussed



Jon Fishback

Many photographers concentrate to good effect on styling artifacts, rather than the complete automobile.

Bob Deming



Jon Fishback

Cars are a problem because they are usually shiny. They reflect everything, often including the hapless photographer. Also, it is usually difficult to find cars in a non-cluttered environment. Another car is not often a good background for your subject. Most promotional images have been set up on an open road or with a very plain backdrop. Those conditions are hard to find for the amateur.

Bob Deming



Doug Fischer

About the only place a camera club member might find a suitable location for a full length image of an automobile, is an auto show in a venue that has good lighting and a lot of room. On the left is an example of using what is available, to good advantage. Again, notice the angle the maker used to elongate the car, accentuating the dimension and interest. Also the background is devoid of distractions, something that is very difficult to do.

Editor



Doug Fischer



Steven Cornick

Above are two completely different eras, but the makers have used similar tools to present their vision. Doug has used the reflection and the smoke to add impact, while Steven has used camera angle and sky to good advantage. Doug's presentation appears dark and mysterious while Steven's is light and airy. Both are much more than just a picture of a train.

Editor

Capturing the beauty of these machines in an image is the goal for the December theme. Another, more challenging goal, is conveying in a picture the attitudes and feelings of the people involved in transportation either as users or providers. It's all a worth-while endeavor, and it will be very interesting to see what we do.

Bob Deming

Fun Stuff



Desperate for our dream to come true, we wished on shooting stars, wishbones, pennies, fallen eyelashes, and sure enough, it worked.

Behold, two Canon Lens Mugs that look *just like* your favorite lenses.

Both mugs come with wildly realistic detail. Since when did any of your mugs have lens cap tops and rubber-grip focus rings? They even have an auto-focus switch!

Perfect for keeping hot drinks hot on the go, these lens doppelgangers are outfitted with easy to clean, heat preserving, stainless steel lining.

\$24 and \$30 PhotoJoJo, online

Some mornings you want a shot of espresso before taking shots of anything photogenic. For those days, we present our set of 3 Lens Shot Glasses: just like tiny lenses, only hollow!

They're perfect in every detail, from the teeny raised numbers to the focus-ring ridges to the wee auto/manual focus switch. They're nice and heavy, too: sturdy ceramic that feels solid in your hand.

Since you get 3, you can stash memory cards in one, make another into a tiny planter, and sip your espresso from the third!

And remember, if ever you miss that one perfect shot -- you can always make another tomorrow morning!

\$18.00 PhotoJoJo



If you thought ring flashes were only for fancy photo shoots or for making circular reflections in sunglasses in rap videos, you thought wrong!

Ring flashes are no longer reserved for big budget photogs. The Oh! Wow. Ring Light is a ring flash and constant light that fits your Canon or Nikon DSLR *and* your budget.

Simply plug it into your hot shoe and pop it onto the front of your lens for even lighting with 3 brightness options.

Since the light comes from all around your lens (and not just from above) it cuts down on harsh shadows, making the Oh! Wow. Ring Light perfect for portraits, indoor party pix, even macros.

Switch to constant mode for shooting video. Or pop it off your camera and place it anywhere you'd like a little extra light. Get creative!!

\$99 PhotoJoJo online



Judges Corner

Judging Responsibilities for December.

12/01/15 Frank W., Jon F., Tom A. (A) Cal S.

12/09/15 Lee M., Mike K., Tammy C. (A) Doug F.

Red is away at Forest Grove

Composition is the orderly flow of the parts of the photograph. Every image will contain visual parts. If you study the Dutch masters (you will find a good example below,) you will find that they used many compositional elements to tell their story. The rich inclusion of interesting things was the hallmark of a fine image.

Technical Excellence

Composition

Lighting

Center of Interest

Color Balance

Impact

Story Telling

Creativity

Print Presentation

Today; and especially in the Camera Club environment, such work is considered busy and is looked on with disdain. Simplicity in the image is considered a better choice.

Composition may be very subjective and judges may need to decide for themselves what constitutes a pleasant composition. No matter what the decision, every image will demonstrate some form of composition, whether it be deemed good or bad. Therefore, mention of composition in analysis is very important.



In keeping with our theme of discussing the elements using these fine photographs by Sharp Todd, let's discuss them in order as to what may be seen as composition.

Some judges may see #1 as being too tight in the frame and eliminating too much, while others may feel this concentrates the interest, and moving in is good. There may be consensus that the diagonal placement is a good choice.



In #2 there may be some who will see the circle being cut off as a compositional problem. Others will say that the interruption of a circle is a good compositional tool as it interrupts the static movement of the circle.

1

It may be hard to imagine that any judge would have a problem with the composition of #3, however after having been around a while, I can assure you there will be.



2

Almost immediately, in #4 there will be a judge that takes exception to the placement of the lighthouse as being centered. Others will ignore any reference to the rule of thirds and think it is just fine.



3

No matter what your opinion may be, it is important to have one, and discuss composition.



Editor

4

Touchmark Event - Ray Klein

Veterans Day Event 2015

Five volunteers, of the Film Pack Camera Club, covered the 2015 Veteran's Day Event on this past November 11th at the Touchmark retirement facility. John Craig, Frank Woodbery, Rick Battson, Steve Cornick, and Ray Klein combined their talents and expertise to provide the Touchmark with a documentation of the event.

The Prairie High School ROTC Drill Team delighted the audience of seniors with their skillful drill parade performance.

Touchmark Executive Director, Ellery Bennett, gave the opening address. Michelle E. Avdienko, Life Enrichment Director, headed up the staff as they pinned the various Veteran's, which included some of the FPCC's Veterans, John Craig, Steve Cornick, and Ray Klein. Veterans received pins while the spouses of the vet's received carnations.



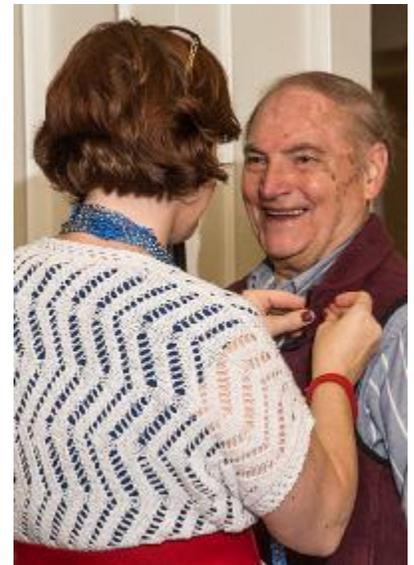
Ellery Bennett



Prairie High School ROTC



John Craig



.Steve Cornick

Ray Klein

My Favorite Google and Topaz Filters By Doug Fischer

Filters (also referred to as plugins) are add on features usually associated with Adobe's editor applications Photoshop, Elements and Lightroom. They interface with the Adobe products and bring additional capabilities to the application. Photoshop, Elements and Lightroom come with some basic filters that are useful. They are usually designed to apply an effect or alter an image to enhance its impact or appearance. Some of the filters are designed to give an image a creative or artistic effect.

The two players I am most familiar with are Google and Topaz Labs. Each has its own stable of filters. This discussion does not do justice to On1 and it's capabilities. On1 is a local company that has a photo editor with the capabilities of enhancing an image with "filters" but they are not the same as Google or Topaz filters in the way it interfaces with the Adobe products. While I have On1 on my computer and have toyed with it, my familiarity with the Google and Topaz filters has caused me to neglect On1. I feel I am doing myself an injustice because I am sure On1 has much to offer.

The Google filters were previously known as Nik until Google purchased Nik in September 2012. The Nik filters at the time were expensive costing about \$199-\$249 each but Google repackaged all of them and are selling the entire collection of 6 filters for \$149. Many, including me, were amazed at this large price cut after we had already purchased most of the filters for \$199 or more for each of the filters under the Nik name. The filters are *Dfine*® 2.0, *Viveza*® 2, *HDR Efex Pro*™ 2, *Color Efex Pro*™ 4 Complete Edition, *Silver Efex Pro*™ 2, and *Sharpen Pro*™ 3.0. Prior to 2012 Nik had released upgrades of these filters on a regular basis and charged for each upgrade. Since Sept 2012 there has only been one new version released and it occurred shortly after Google purchased Nik. Essentially no new versions or new filters have been released for 3 years now. Having spoken to one of their technicians shortly after the Google purchase I don't expect to see any new versions or new filters released from Google to expand or enhance their suite of filters. It appears to me that Google has divested itself of these products for any future development. Several times in the past Adobe has changed the interface requirements for filters to function with their products. If Adobe did this again I would be surprised if Google invested the necessary resources to keep their filters compatible.

While Google has not released any new filters for over 3 years Topaz Labs continues to announce new filters and new versions of their older filters. Topaz does not charge for new upgraded versions of a filter. Topaz has more filters than Google and charges more. Topaz has 15 filters and a master application that will run them so that it is not necessary to have Photoshop, Elements or Lightroom to use them. They can be purchased individually for between \$29.99- \$79.99 each. The entire package of all 16 products can be purchase as a suite for \$469.99. Obviously Topaz Labs filters can be more expensive than Google filters. Topaz has been releasing new filters that make more creative and artistic transformations of a image than Google filters. The two most recent of these are *Glow* and *Impressions*. These new filters use the onboard processor of the computers graphics card. As a result the graphic card needs to be fairly current. Topaz has a test that you can run to see if your graphics card is compatible with these filters.

Both Google and Topaz filters have presets which are small previews of the image you wish to enhance showing how different settings of the filter can affect the image. Topaz filters have more presets than Google filters which can save you time applying the filter. The presets are examples of how the image might be enhanced and any one of them can be selected. Also, each filter has sliders that allow for each image to be uniquely enhanced. Once you are happy with your adjustments you can save the settings as a new favorite preset for future use.

With Elements and Photoshop Google filters create a new layer of the enhanced image over the original layer. This preserves the original starting image. Unfortunately, most of the Topaz filters do not create a new layer. Topaz *Remask* is an exception creating a new layer of the selection you made. When using a Topaz filter it is usually necessary to create a duplicate layer of the original image and rename it to identify it as to which filter you are applying. Google filters are very good. I often use the *HDR Efex Pro* for my HDR conversions. *Viveza* is a flexible and powerful tool that can enhance selected colors and contrast in selected areas of an image. The later versions of Adobe Camera Raw (ACR) have a similar feature under the "Adjustment Brush" tab. Still *Viveza* is a favorite with many skilled photographers and continues to be a favorite of mine.

My Favorite Google and Topaz Filters By Doug Fischer

Contd. From Pervious Page:

Topaz does have a filter that can make selective color and contrast adjustments but it just does not seem as intuitive or as convenient to use as *Viveza*.

When doing monochrome Google's *Silver Efex Pro* filter is the tool of choice for many award winning photographers. While I am using it less than I use to it is an excellent tool for enhancing a monochrome image. I have been using Topaz *B&W Effects* more lately due to my laziness and its ease of use. *B&W Effects* has many presets that save me time when deciding how I want to convert a color image to monochrome.

Google's *Define 2* is a noise reducer but I think Topaz's *DeNoise* is better. *Define 2* has not been improved for over 3 years and only had two releases while Topaz's *Denoise* has continued to improve with new releases that are made available to the subscriber at no cost.

Topaz's *Clarity* filter is one of my favorite. It has a particularly effective way to increase contrast selectively between small and large features of an image. It is most effective in turning a dull clouded grey sky into a dramatic sky. Most pictures I process are run through *Clarity* to see if I like the result. I will particularly use the *Clarity* filter with an image I am converting to monochrome.

Topaz's *ReMask* has been improved with each new version. I have found it very effective in selecting complicated elements such as trees for special processing. Its "Compute" tool does a very good job without a great deal of effort but I usually fine tune the selection with its other tools to obtain excellent results.

So here are my favorite filters keeping in mind that On1 has some excellent tools that I just have not taken the time to learn (yet):

Google - \$149 for the collection of 6 filters including my favorite listed below

HDR Efex Pro

Viveza

Silver Efex Pro

<https://www.google.com/nikcollection/>

Topaz

Clarity \$49.99

Denoise \$79.99

Remask \$69.99

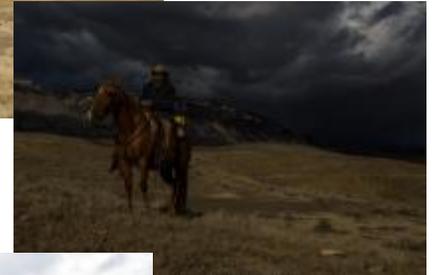
B&W Effects \$59.99

<https://www.topazlabs.com/>



Properly exposed image the first in the HDR

Two stops under exposed



Two stops over exposed.



This is the result I got from running those 3 images in raw format through Nik HDR Pro selecting the *Deep 1* preset.



This is after I applied Topaz Clarity using one of the *Landscape* presets.

Selective Focus - Asset or Anomaly

The healthy human eye never sees anything out of focus. The reason is simple, the eye and the brain have the ability to focus on the fly and when you move your eye from subject to subject what you see is sharp, and it works very fast.

This is not true when considering the camera lens. We have the ability to focus most lenses on a particular subject or visually sharp plane if you will, and then refocus on another. In today's technically rich environment the camera even moves this focus point automatically as the camera is moved. This is where the similarity between the healthy human eye and the optical lens stops. The human eye can fixate on about a 1 degree, sharp focus plane and everything outside this 1 degree area is out of your point of regard, not out of focus. The camera's focus point, depending on the focal length of the lens, may focus on a single plane of 100 degrees or more. The problem is the camera does not have the ability to ignore what is in front of and behind this plane, but rather shows them out of focus in varying degrees. This is the optical anomaly.

Over the years photographers have learned to use the anomaly to their advantage. It was first noted that when doing portraits the out of focus anomaly was most troublesome when working very close or with lenses of long focal length and in image A, even the ear may not be in focus.



A

By moving away from the subject and or using a shorter focal length lens, they were able to keep the ear in focus, as in image B.



B

At the same time it was noted that with care one could render the background pleasantly soft while maintain a sharp subject as in image B.

At the same time painters continued to ignore the depth of field anomaly and continued to paint the way the eye sees it as in image C.

Then came the issue of what to do with this anomaly outside the portrait studio. The way the problem was attacked on many fronts was to use the phenomenon as a tool to subdue unwanted or extraneous items from the background.



C

There is no better example of the modern use of the out of focus anomaly than in bird photography.

Birds tend to be located in chaotic environments, and out of focus backgrounds do not distract.



William Barnett, MPSA

Selective focus as it is sometimes recommended today, I think, has gone too far and its reference as a tool may be suspect. Today in PSA and camera

club judgments members are being told to use selective focus to direct the viewer toward a subject, balance a composition, or help to tell a story. You be the judge below, should the maker be faulted for controlling the optical anomaly and showing us what the eye sees as in image D? Or is selective focus the answer as in E.



D



E

Board Meeting notes:

Ray Klein will write a news story for a future Adapter about the classes he teaches through Gallery 360 for the Boys and Girls Club in Vancouver.

The Christmas Social is Thursday December 10th at 6 p.m. in the Forum Room at Touchmark. Food, social mixer, and prizes are ready for a fun evening.

Jan Pelky reported that most all members dues are paid. It was brought to the Board's attention that the bi-laws state visitors are welcome for up to 4 meeting and are then expected to join FPCC.

Several programs were outlined for the remainder of the FPCC year.

Tuesday January 12th: Doug Fischer and John Craig: China Photo Trip

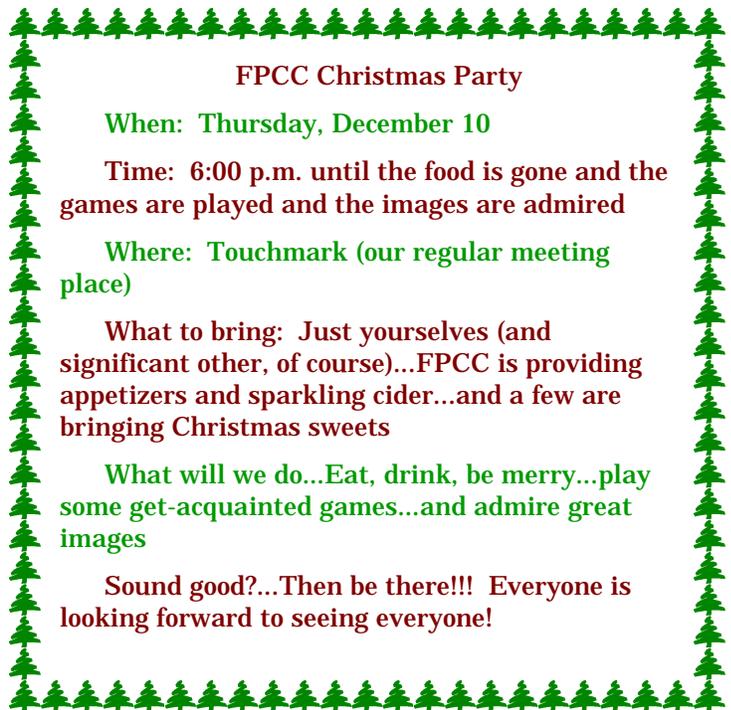
Tuesday February 9th: Michael Anderson: Fine Art photography edits using HDR and textures.
 March: Frank Woodbery will contact Byron Will for a program

April: Possibly Patrick Corrigan about backup systems and digital photo storage

May: Don Funderburg will check on a presenter on astrophotography.

Frank Woodbery will sponsor a 4Cs EID Judging Dec. 2nd or 3rd.

Touchmark microphone/wireless microphone is not always readily available for FPCC to use. The board briefly discussed purchasing a wireless microphone that will plug into the Forum Rooms built in amplifier and speaker system. John Craig will research some options and costs. Touchmark uses their audio equipment throughout their facility and when it is brought back to the AV closet, the components we use may not always available or complete.



FPCC Christmas Party

When: Thursday, December 10

Time: 6:00 p.m. until the food is gone and the games are played and the images are admired

Where: Touchmark (our regular meeting place)

What to bring: Just yourselves (and significant other, of course)...FPCC is providing appetizers and sparkling cider...and a few are bringing Christmas sweets

What will we do...Eat, drink, be merry...play some get-acquainted games...and admire great images

Sound good?...Then be there!!! Everyone is looking forward to seeing everyone!

Benefits of PSA membership

PSA members have a personalized image evaluation service that is useful to the photographer who wants to hone his or her skills. This service is especially helpful if the maker would like to know just what constitutes an acceptable image in one of the PSA Divisions, or for previewing images before entering them in a club competition or PSA-recognized exhibition. You can choose one of four areas in which to be evaluated:

- Pictorial - Nature
- Photo Travel - Photo Journalism

