



Photographic Society of America
www.psa-photo.org



Female Goldfinch

Shirley Bormann, EPSA

Pictorial Print Division

What's Inside

Page 2	Meet The New Chair Susan Cowles, APSA, EPSA
Page 3	From The Editor
Page 4	Meet Our Cover Photographer Shirley Bormann, EPSA
Page 7	Pictorial Print Divisions, American Portfolios Green Eagle Competition 2016
Page 16	Women Photographers, 19th and early 20th Century Anne Brigman (1869-1950) Anthony Winston, FPSA
Page 19	International Club Print Competition By Sandy Dimke, PPD/ICPC Director
Page 26	Results of the PPD Photo Book Essay Contest By Larry Cowles FPSA GMPSA/s

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Meet The New Chair

By Susan Cowles APSA, EPSA

photosbysusan@earthlink.net

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Susan Cowles joined the Photographic Society of America in January of 2007 after she attended the Baltimore PSA Conference with her husband Larry. It was because of the conference that she fell in love with portraiture and with a loaned camera from her husband she started taking portraits and pictures.

Susan was awarded the Early Achievement Award in 2009. She has held many positions in PSA, including that of Chair of CPID from 2011-2012. She started the Individual Portrait Competition and still assists the director. She is currently 1st Vice Chairman of the Pictorial Print Division.

Susan has been in PSA's Who's Who box for PID, PPD, PT and Nature. She took and passed the PSA Judging course and is on the official judge's list for judging. She has judged for clubs, councils, and many International Exhibitions. She teaches an Available Light Portraiture Class on line. Susan has taught classes to both camera clubs and the PSA Conference. Her favorite thing is to take pictures of portraits. But also enjoys taking pictures of family pets and hummingbirds. She has over 230 medals which includes approximately 100 Gold Medals. Susan was honored with an APSA in 2014 and earned her PPSA distinction in 2009 and her EPSA in 2014.

Susan is a Graduate from Tri-Community photo school in Covina, CA and feels it gave her the strong background to be able to succeed in her photography.

Moving from California in April 2016 she currently resides in Sun City West, AZ.



From The Editor

By Jessica Manelis



This last edition of the *Final Print* for 2016 is full of award winning images. It got me thinking about the whole art competition process. I've been entering comeptitions for years. It's hard to know what to submit. I've "googled" plenty of advice. Do you submit a cohesive body of

work or show a variety of styles? How do you know what the judges are looking for? I liken it to my daughter who is currently applying to colleges. Yes, there is some degree of technique and talent considered when applying, but sometimes it's just down to luck.

Next weekend I am heading down to Maryland to go the opening of a show I have work in. It was a pet theme, and when I entered I had just created three very similar images of my newly aquired puppies (a cohesive body of work). I entered all three. Only two were accepted (I didn't have the heart to tell the puppy that lost out). I'm curious about why the judges chose the images they chose.

Have you ever judged a competition? What do you look for? What advice do you have for us, the entrants? Let me know. I would love to hear from you.

As always I would love to hear from you. Please email (alex25@comcast.net) with thoughts or ideas of what you would like to see in The Final Print.



Monk Novitiate



Spires of Prague

Meet Susan and see more of her work starting on page 4

Meet our cover artist

Shirley Bormann, EPSA

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I always enjoyed taking snapshots but did not really get interested in photography as a hobby until I received my first digital camera, a Canon S4, which was my husband Stan Bormann's cast-off. Being a non-technical person, I wasn't sure that it would be that easy to use but once I started to take photos and was able to instantly review them and check the histogram, I found it was much easier than I thought. Stan started teaching Photoshop Elements classes using Scott Kelby's books, and I slowly began to obtain some proficiency, especially since I was lucky enough to have an at-home advisor. When I entered my first competition and got a ribbon, I was hooked and photography has since become a passion. I really do enjoy making prints and last year we began remodeling our living room by hanging a number of prints of our travels in our Arizona home. I participate in a number of PPD exhibitions and belong to the American Portfolio Study Group.



This year I was fortunate enough to win several medals in the PSA PPD International which were exhibited at the PSA Conference in San Antonio -- a gold medal for a large mono print of Sheikh Zayed Arches taken in the United Arab Emirates and a silver medal for a small color print taken of Stan's cousin's dog, a beautiful King Charles Cavalier. I have been working on all four tracks of PPD and have accumulated 225 acceptances to date and only wish there were more large print exhibitions in the country so I could get my second stars in the large color and mono prints.

When I joined PSA in 2009, I immediately got a job as the Photo Travel Division Secretary and then became the division's Historian which positions I continue to do. I am part of a study group in the Photo Travel Division. I am Secretary of Arizona Camera Club Council and have taken an active part of the Grand Canyon International Exhibition which was re-started 5 years ago. We are so fortunate that our photo club in Arizona, Grand Photos, has its own building in our retirement community and is a very busy club with many special interest groups for its 300 some members. I have been the PTD Interclub Coordinator for the club for the past 5 years. Our club has always done well in that competition and this past year our club came in 2nd place.



My favorite type of photography is probably travel photography since we enjoy traveling a lot although I enjoy nature photography as well. Our club, Grand Photos, offers a monthly travelogue to its residents so often times after our major trips, we create a 45-minute travelogue of our travels. We always make sure when we travel that our cameras are set to the same date and time. Stan generally sends me the images he has chosen from the trip which are merged with my group of images sorted by date

Abu Dhabi Mosque

and time so that as I assemble the slide show, any images that best portray an area or situation are chosen to put the slideshow together and I am able to enjoy the trip over and over again as I put the show together.

In my working career, I was a senior paralegal for Pfizer working in litigation at a medical device company in Minnesota. Since our retirement, we reside in Arizona 7 months of the year and return to our cabin “up north” in Minnesota in the late spring-summer months. While at the lake cabin especially, I enjoy shooting nature photography. We have at least one active eagle nest on our lake so when we are boating on the lake we see eagles either flying or on their nest before their chicks are able to fly. This summer we often saw both eagles on the tree branch near the nest. It can be a little challenging trying to photograph eagles that are high up in a tree in a rocking boat and I haven’t taken an exhibition quality photo but included one of the eagle family for the article nevertheless. We also love our loons on the lake, especially the babies that are born usually mid-June and the birds. This year in early summer we had so many goldfinches at our birdfeeders that one day we set a blind up in our eating area with a tripod. It wasn’t convenient to eat but we got a few nice photos. Other than photography, I also enjoy playing bridge and planning and researching locations for a future trip.

We have two children and three granddaughters. Our son and wife have two daughters, ages 8 and 4, who live in northern California and our daughter and 7 year old granddaughter live in Minnesota. We are able to get the entire family together at our cabin for a week every summer which is our favorite time of year.

Some of my favorite images are:



Eagle Family, Lake Ada



Gold medal Sheikh Zayed



Espana Plaza Thru Arches

Loon And Baby



Portofino Boats

Pictorial Print Divisions

American Portfolios

Green Eagle Competition 2016

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Each Print Study Group is comprised of 6 to 10 participants who enjoy sharing their prints with other printers, want to improve the quality of their prints, and are interested in an objective evaluation of their prints. Print Study Groups are known as “portfolios” because each group mails a package (or portfolio) of prints from member to member for review. **American Portfolios** is comprised of approximately 20 different Print Study Groups. Each Portfolio includes an experienced Commentator who writes an informed critique for each print and awards a “Green Eagle” to each merit-worthy print. The Director of American Portfolios conducts an annual “Green Eagle Competition,” which is a contest among Green Eagle winning prints.

The judges this year were a trio from the Stony Brook Camera Club in Massachusetts.

This year’s winners are:

Monochrome

1st Place	The Killer Instinct by Wes Odell
2nd Place	Milwaukee Lighthouse Under Attack #2 by Richard Yehl
3rd Place	Young Love by Richard Yehl
Honorable Mention	Four Blades and Folded Wings by Walt Neikamp
Honorable Mention	Hand of a Young Cowboy by Wes Odell
Honorable Mention	Kaput Trollie by Ed Gervais
Honorable Mention	Morey Mansion by Ed Gervais
Honorable Mention	Van Rd Trees by Elizabeth King

Color

1st Place	Leopard Portrait by Richard Kolson
2nd Place	Burns Basin Overlook by Sylvia Ewins
3rd Place	Meadow Run by Ralph Gurley
Honorable Mention	Wild Flowers and Stump by Jesse Powell
Honorable Mention	Protective Mom by Randy Stark
Honorable Mention	Purple Tang by Richard Kolson
Honorable Mention	Two in Nest by Ralph Gurley

Monochrome

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First Place

The Killer Instinct

Wes Odell



Second Place
Milwaukee Lighthouse Under Attack #2
Richard Yehl



Third Place
Young Love
Richard Yehl



Honorable Mentions



Hand Of A Young Cowboy
Wes Odell



Kaput Trollie
Ed Gervais



Morey Mansion
Ed Gervais



Van Rd Trees
Elizabeth King

No image available
Four Blades And Folded Wings
Walt Neikamp

Color

First Place

Leopard Portrait

Richard Kolson



Second Place
Burns Basin Overlook
Sylvia Ewins



Third Place
Meadow Run
Ralph Gurley



Honorable Mentions



Protective Mom
Randy Stark



Purple Tang
Richard Kolson



Two In Nest
Ralph Gurley



Wild Flowers And Stump
Jesse Powell

Photographic History

By Anthony Winston, FPSA

Women Photographers, 19th and early 20th Century

Anne Brigman (1869-1950)

Wherever pictures are understood and admired, wherever photography in its higher aspects is discussed, the work and the name of Anne Brigman come up. A Philistine, radical, virile, unafraid, she has hewn the place in art which she occupies out of granite to endure beyond her time.
Sigismund Blumann, Editor, Camera Craft, 1926.



Anne (Nott) Brigman was born in Hawaii, the daughter of missionary parents. The family moved to California in 1891 and three years later she married Martin Brigman, a sea captain, with whom she spent some glorious years “following the sea”, several of which took her to the south pacific. It is not known just when she became interested in photography, but by 1905 she was well on her way toward establishing herself as a serious photographic artist. She separated from her husband in 1910 and we can only surmise from her comment “to work out my destiny” that photography had become her passion and that to pursue life as a typical Victorian wife was not for her.

Carrying a 4x5 Korona view camera, a heavy wooden tripod, glass plates, and personal gear she headed off, either alone or with friends, up into her favorite location, the Sierra Nevada Mountains of California. And there she photographed herself and her women friends ensconced among the trees, the rocks, the sky, and the lakes. Clothing was discarded as having no place in her vision of the purity of the natural world. In her photographs, the women become an integral part of nature, hardly distinguishable among the trees and the rocks – some just standing there, spirits of the forest, dryads.

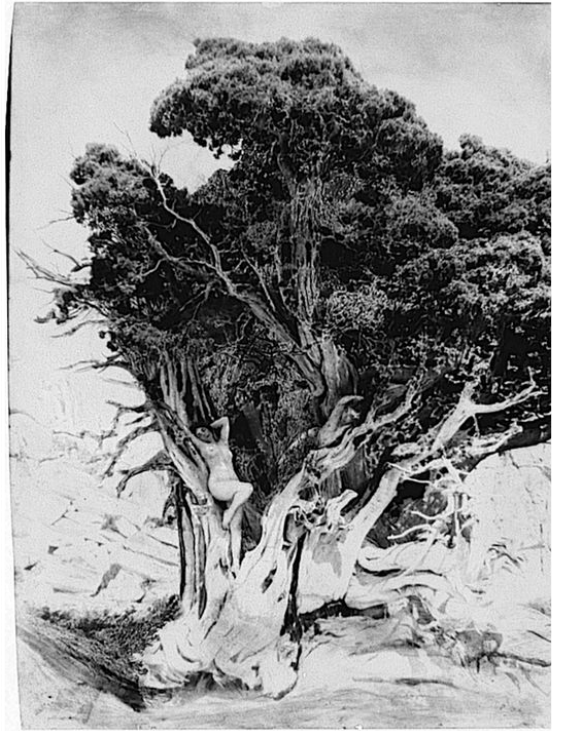
About “Soul of the Blasted Pine”, 1908, she writes; “One day on one of my wanderings I found a juniper - the most wonderful juniper that I’ve met in my eighteen years of friendship among them.” “Storm and stress well borne made it strong and beautiful. I climbed into it. Here was the perfect place for a figure; here the place for the right arm to rest...I could see and feel where the feet would fit perfectly into the cleft that went to its base.”



“In all of my years of work with the lens,” she wrote, “I’ve dreamed of and loved to work with the human figure – to embody it in rocks and trees, to make it part of the elements, not apart from them.”

Enhancement of her images required much post-processing using pencil and paint. She says: “The etching tool is one of my closest allies. With it, all that is useless is etched away.” She also printed in non-silver processes such as platinum and gum-dichromate, both powerful methods for converting negatives into works of art. Her prints from the same negatives often appear in several variations.

The print “Hamadryads” is named after that Greek mythological figure who is so bonded to a tree that when the tree dies, the hamadryad dies with it. Note that the woman is posed as a mirror reflection of the branches on



the opposite trunk.



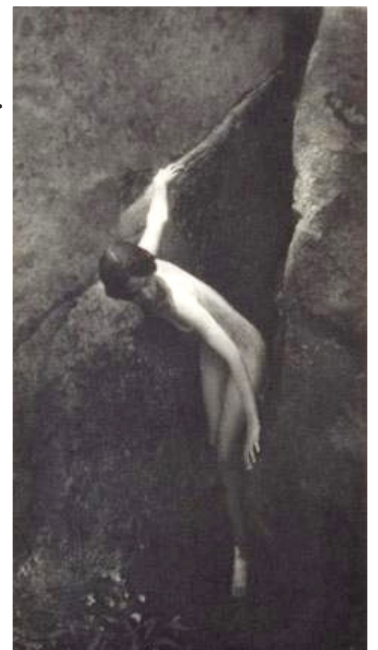
About one of her trips to the Sierras she writes, “I looked at my 4x5 Korona View camera and the beloved Smith lens-NO! I was tired. I wanted to go and be free. I wanted the rough granite flanks of the mountains and the sweet earth. I wanted the staccato song of wing around rocks and juniper branches. The little No. 1A Ansco, with its 2 1/2 x 4 1/4 film, would do. I didn’t want to work.

I wanted to forget

everything except that I was going back to heaven, back to heaven in my high boots, and trousers, and mackinaw coat. That was all I wanted.”
Camera Craft, 1926

In “The Brook”, 1909, the lady is as much a part of nature as that rock or bush. In “Cleft in the Rock”, 1912, Anne has this lovely woman emerging as if she were a spirit, arising perhaps to greet the morning sun.

In her article Glory of the Open, Camera Craft, 1926, she expresses at great length her love for trees, junipers especially, and so it is not





surprising to find many of her pictures involve trees.

Anne is listed as an associate member of the Photo-Succession, established by Alfred Stieglitz to recognize those photographers whose work was considered photographic art. Stieglitz published eleven of Anne's photographs in his prestigious Camera Work, including, "Soul of the Blasted Pine", "The Brook", and "Cleft in the Rock".

In "Storm Tree", 1915, the woman becomes a part of the tree with her arm raised in a way that compliments and mirrors the configuration of

the foremost branches.

"Invictus", 1925, the Latin word for unconquered, unsubdued, invincible, is an apt title for this ancient tree that has weathered many a storm, but is still there proudly hanging onto life. The beautiful woman belongs to the tree and is almost indistinguishable from it - another hamadryad living out her days along with that of the tree.

Anne was a member of the British organization The Linked Ring which, like the photo-succession of Stieglitz, was founded to promote photographic art. Anne exhibited her work worldwide, including many one-person shows including one at the Brooklyn Institute of Arts and Sciences.

Anne once described much of her work as "the partially realized fancies that flourished in the golden or thunderous days of two months in a wild part of the Sierras where gnomes and elves and spirits of the trees reveal themselves under certain mystical incantations."



International Club Print Competition

By Sandy Dimke, PPD/ICPC Director

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PSA's International Club Print Competition (ICPC) had an exciting year. Cumulative scores for the four rounds were tallied and St. Louis Camera Club scored highest in all five categories (Large Color Prints, Large Monochrome Prints, Small Color Prints, Small Monochrome Prints and Creative Altered Reality). I believe this is the first time that one club has had a sweep! Congratulations. Photographic Guild of Nova Scotia came in second in four out of the five categories and deserves equal recognition. Sixteen clubs participated in 2015-16 and ICPC looks forward to adding at least one more club, if not more, this coming year. End of the year prints were awarded in June. Any print receiving an award (1, 2, 3 or HM) during the year was eligible to compete. Over 100 prints were judged and medals were awarded to 25 outstanding prints. The first place winners were:

Large Color:	Prince of the Glades by Tony Pariso of Loveland Photographic Society
Small Color:	A Quiet Day in an Alpine Village by Wes Odell of Sun City Texas Photo Club
Large Monochrome:	St. Johns Church by Dick Glass of St. Louis Camera Club
Small Monochrome:	Old Mill by JR Schnelzer of Loveland Photographic Society
Creative Altered Reality:	Marcus Belgrave by Richard Grubola of the Photographic Guild of Detroit

Any club that is a member of PSA in good standing is welcome to participate. Don't be shy. It's really a lot of fun and a great learning experience.



Marcus Belgrave
Richard Grubola



Prince Of The Glades
Tony Pariso



St. Johns Church
Dick Glass

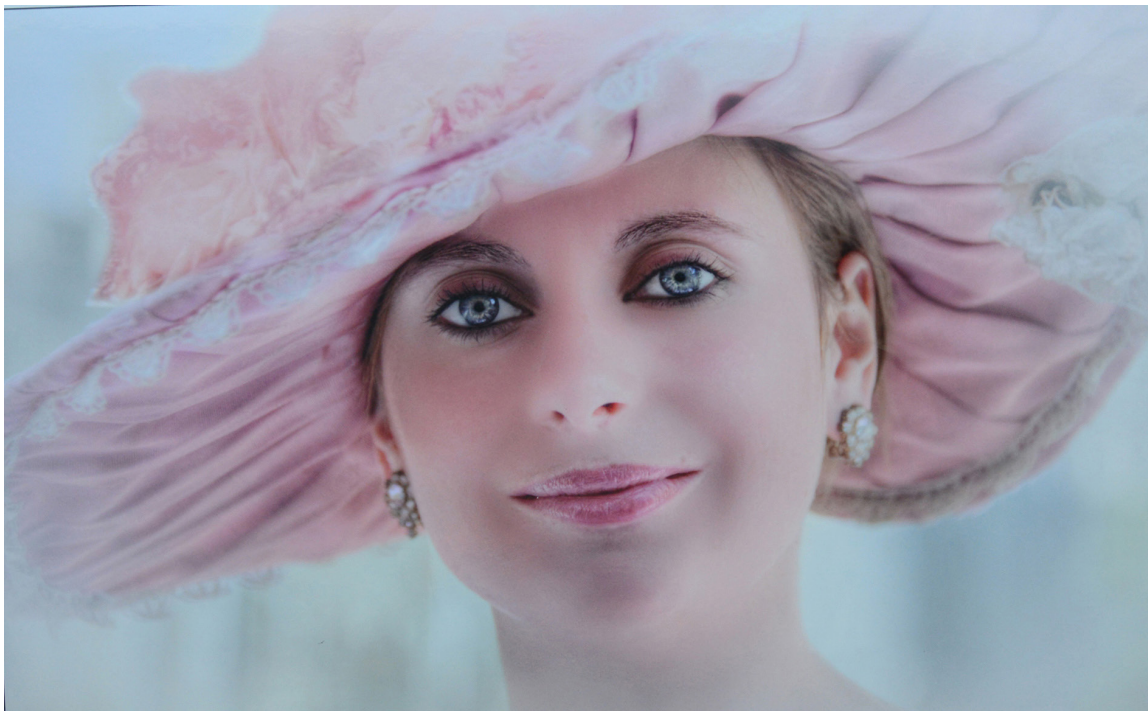


A Quiet Day In An Alpine Village
Wes Odell



Old Mill
JR Schnelzer

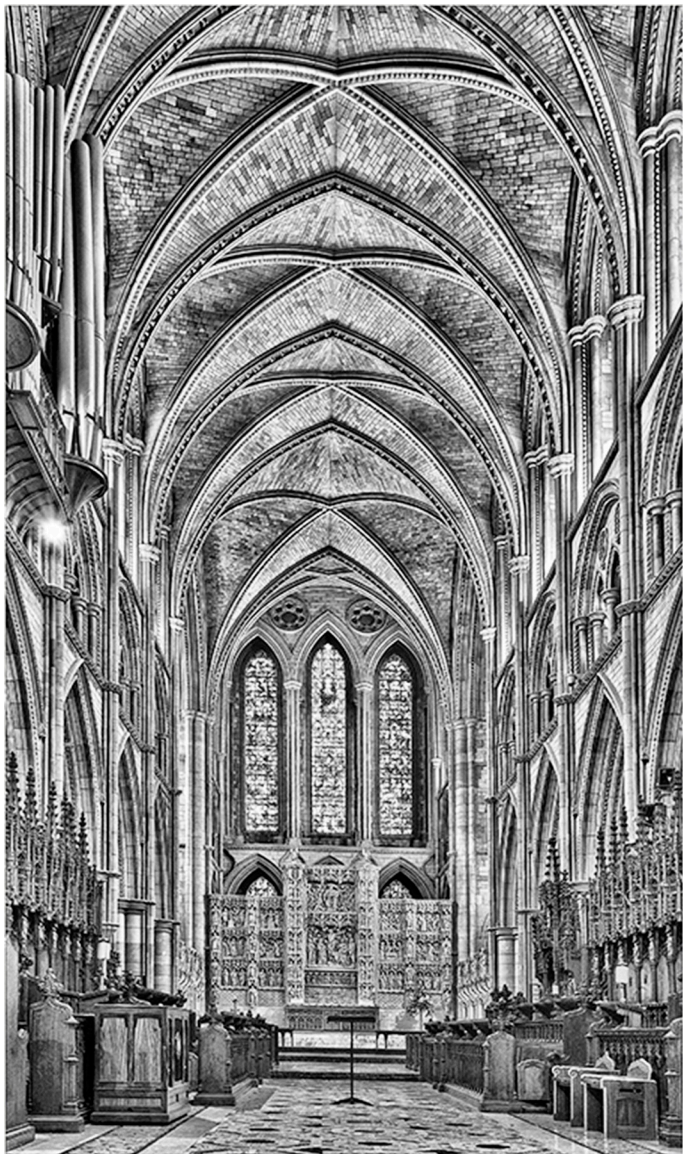
Pictorial Prints of The Year



1st Place-Large Color
Elena At Windsor
Gary Potts



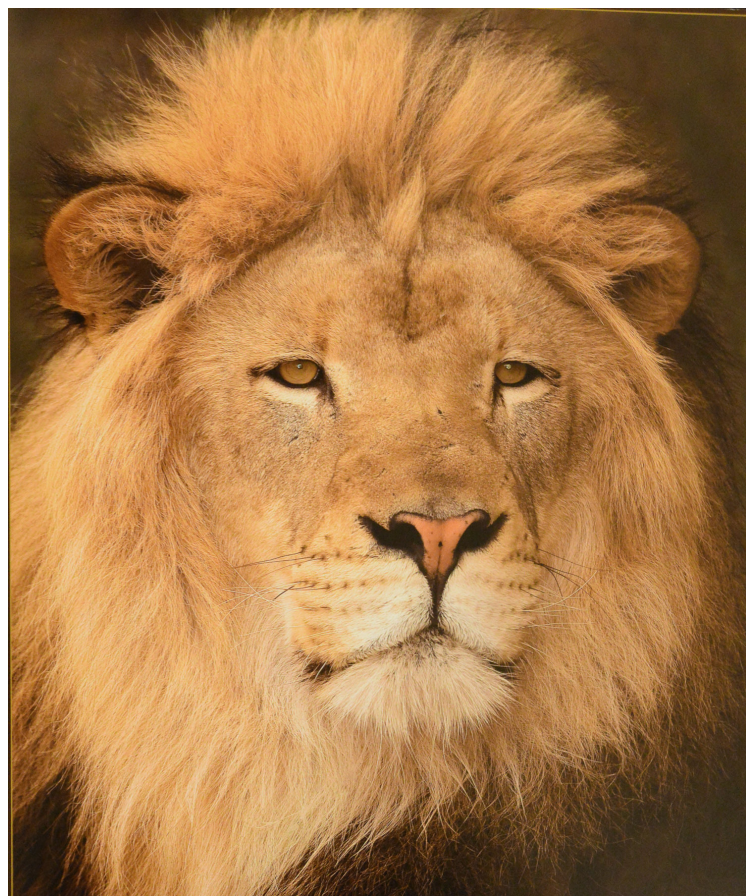
1st Place-Small Color
Roses Roses
Barbara Jenkin



1st Place-Large Mono
Truro City Cathedral
Malcolm Jenkin



1st Place-Small Mono
Chimpanzees 6544
Nan Carder



2nd Place-Large Color
African King
Alan Cox



2nd Place-Small Color
Painted Indian
JR Schnelzer



2nd Place-Large Mono
Old Capital Stairs No. 4
Sharp Todd



2nd Place-Small Mono
Leaf Patterns
Sharp Todd



3rd Place-Large Color
Gregory
Erik Papp



3rd Place-Small Color
Post Horn Gallop
Nyla James



3rd Place-Large Mono
African Lion Affection
Alan Cox



3rd Place-Small Mono
Going To The Market
Erik Papp

Results of the PPD Photo Book Essay Contest

By Larry Cowles FPSA GMPSA/s

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This is the second year for the Print Division Photo Essay Book Contest. The idea for a book contest came from some informal meetings of the PPD Board members at the Albuquerque PSA Conference in 2014. After some discussion of what printers could do with their images besides just making prints it was discovered that many PSA members were making photo books. From that meeting, the Book Contest was developed and the first contest held in 2015 with winners announced at the Yellowstone Conference.

This year we had 17 books from 4 countries. The deadline was August 1st with judging taking place on August 27th.

Judges were:

Susan Cowles APSA EPSA

Sue Marrugi, Editor PSA Journal

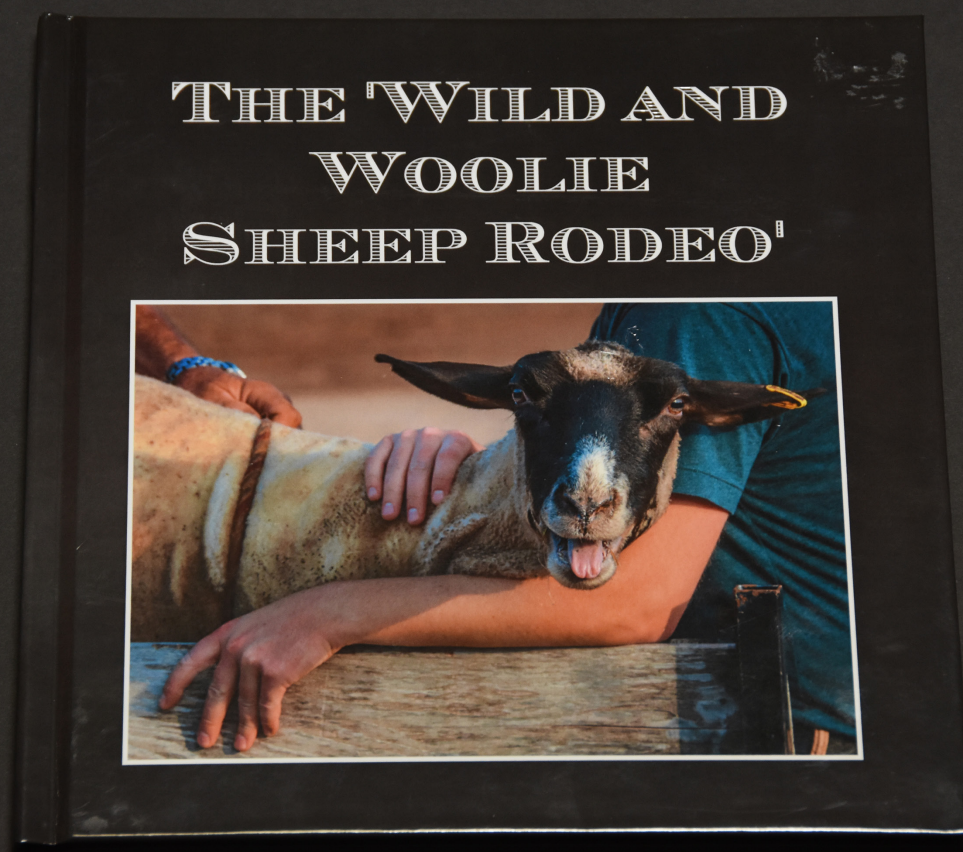
Doug Armstrong

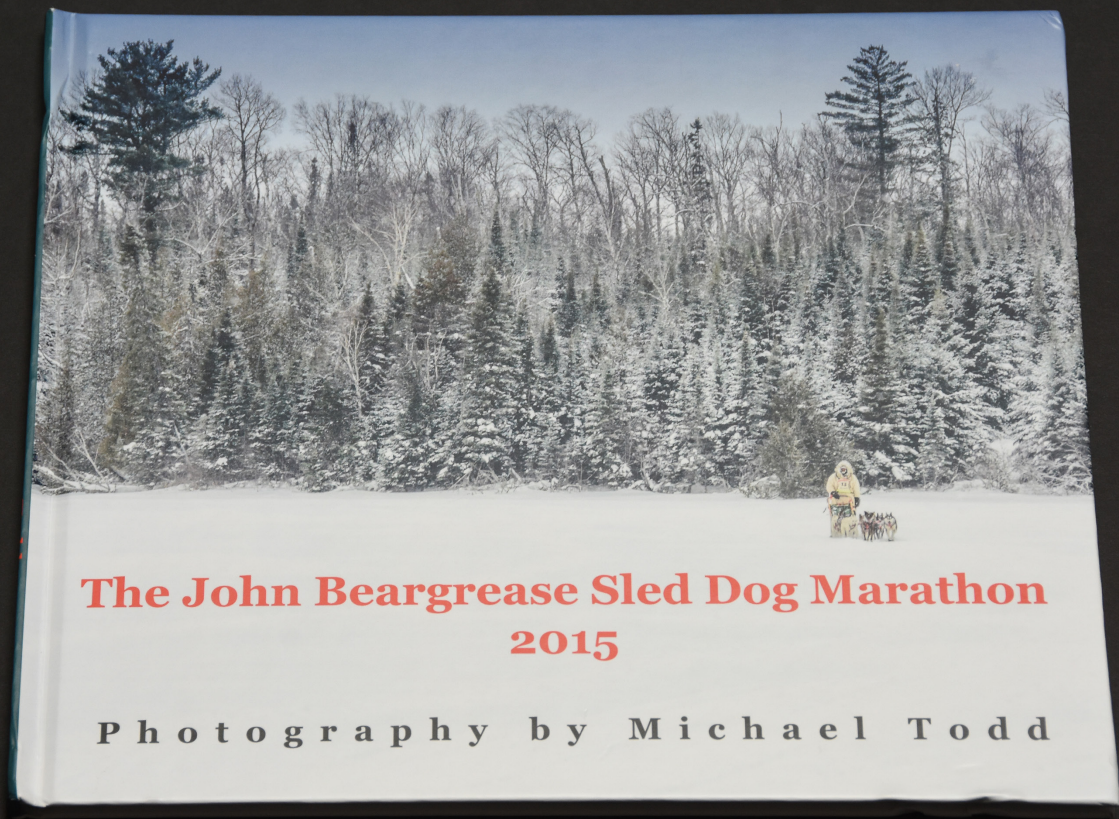
Congratulations to all the winners which were announced at the PSA Conference in San Antonio.

1st Place	Terezin: "Small Fortress"	James David Phenicie
2nd Place	The Wild and Woolie Sheep Rodeo	Viki Gaul
3rd Place	The John Beargrease Sled Dog Marathon	Michael Todd
Judges Choice	Exploring China	Lynn Troy Maniscalco
Judges Choice	Cats of Beaufort	Sandy Dimke
Judges Choice	Old Car USA, A Photographers Paradise	Bill Buchanan FPSA
HM	Devesh	Devkumar Gupta

For those interesting in entering the 2017 contest, all the information, requirements and entry form can be found on the PSA website in the PPD section.

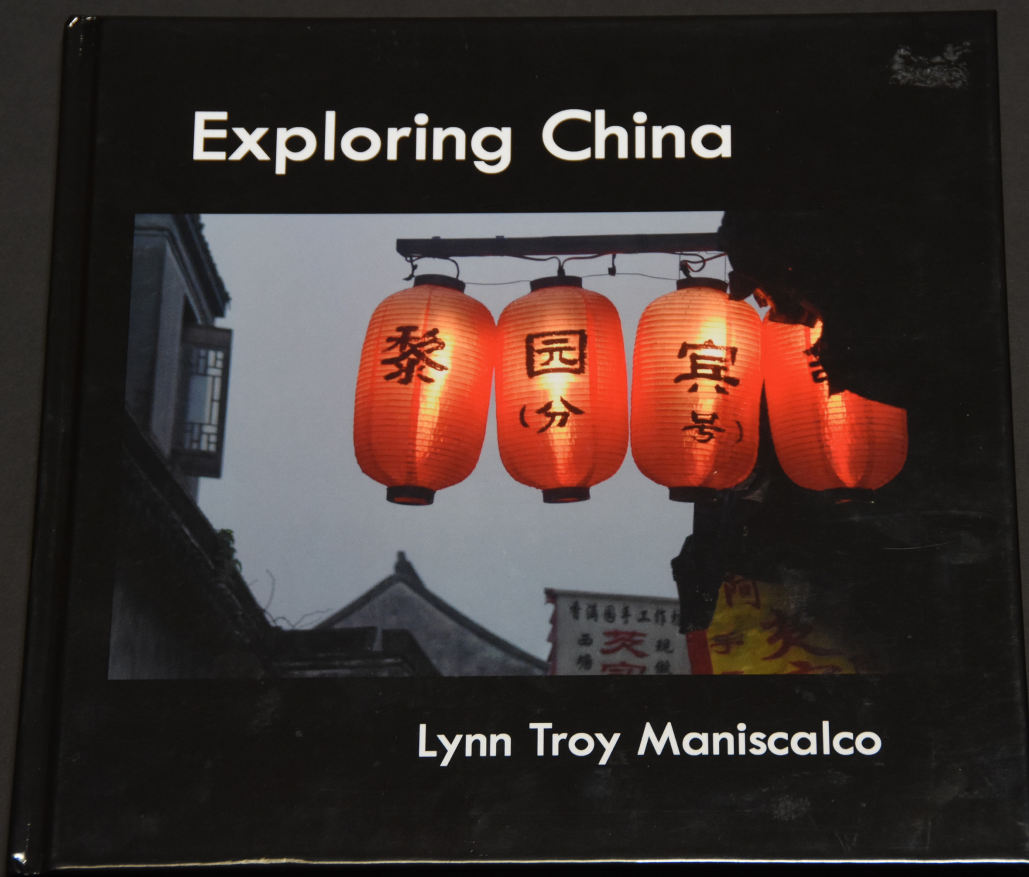
Here are a few comments from the judges on how you might improve your chances of winning in next year's competition. A strong image on the cover draws the reader into the book wanting more. Some type of introduction, even on photo only books, sets the stage and introduces the story. The reader wants to know why you made the book and what it is about. This may not be evident to the casual viewer. We all want to show as many images as possible but try to control this urge. When images start to get redundant, the viewer gets bored and loses interest. Don't try to cram too much on a page. Make sure your images or text flows from page to page. A person that doesn't know your story may find it hard to follow if there is no intentional flow to the sequence. Consider captions if your story is hard to tell with images alone or a subject that most viewers may not be familiar. Have a closing so the viewer knows this is the end of the story even if it is a page that says, "The End".





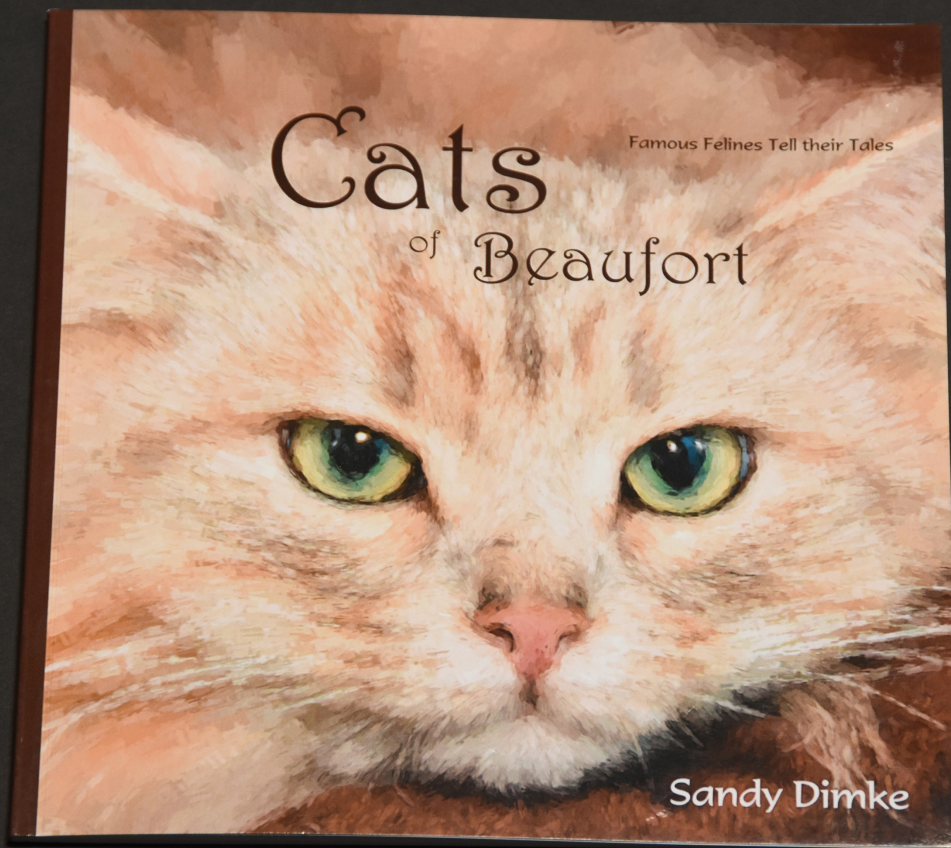
**The John Beargrease Sled Dog Marathon
2015**

P h o t o g r a p h y b y M i c h a e l T o d d



Exploring China

Lynn Troy Maniscalco



Devesh

