

PICTORIAL PRINT DIVISION NEWSLETTER

Volume 1, Issue 1, April 2012



Photographic Society of America
www.psa-photo.org

“Birds and Haystack Rock #2”
by Sharp Todd, APSA, MPSA
2009 PSA Gold Medal and Best of Show
Large Color Prints—PSA International Exhibition



PPD's First Newsletter by Stan Bormann, 1st Vice Chairman

It is exciting to announce that PPD now has its own newsletter, thanks to our editor, Sue Marrugi, who is new to volunteering within PPD but has a history of photo club volunteer activity. Sue has a great background in newsletters, having started the award-winning **“In Focus”** newsletter for the Grand Photos Club, which happens to be one of the clubs that I belong to in Surprise, Arizona. Learn more about Sue elsewhere in this newsletter. After I became aware that the Photo Travel Division was launching a division newsletter, I wondered at first why they were doing that. I then realized, as the PPD editor responsible for input to the PSA Journal every month, that space is very limited for communication with PPD membership, and a two-month publishing deadline can result in material not always as timely as we might like. The intent of this newsletter is to help keep those interested in PPD more knowledgeable of the opportunities in the division for participation and volunteering, provide information that will help us improve our image making and print making skills and hopefully make us feel more like a PPD community with something in common.

I joined an American Portfolios study group last summer and was impressed with how the study group felt like a community.

Many of these people have been sharing prints and comments for a long time and throw in stories on what they are doing and asking questions about what is going on in the lives of the others. Communication is not as public as a study group that communicates via a web site and it is inherently more personal. Not only is participation in the group worthwhile in development of the member's skills in photography and print making, but feels like a community of friends, which it is.

Many of us feel that print making is something special in our photography life. Taking pictures is fun and enjoying them on our computers is great but there is something really special about printing them. The more we treat our images with respect, the better they look, and printing for display is treating them with respect. I picked up a tag line to use with my emails that I feel really says what it is to be a print maker which we all are. I will close with this quote:

“A fine print is the fullest expression of a well-made photograph.”

(Christopher Robinson, Editor, Outdoor Photographer)

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PPD OFFICERS

Walt Niekamp
Chairman

Walt30mediacombb.net



Stan Bormann
1st Vice Chairman

snbormann@yahoo.com



Louis Duncan
2nd Vice Chairman

louisduncan@triad.rr.com



Kimberly Brock
PPSA

Secretary

kimberly-
brock502@msn.com



Richard Kolson
APSA, PPSA

Treasurer

rkolson@ieee.org



From the Editor...

Welcome to our first edition of the new Pictorial Print Division Newsletter! Our goal is to provide you with increased communication about the activities within our Division, including an avenue for *your* input.



Sue Marrugi, Editor

For starters, we need a more creative name for this newsletter.

This division is just oozing with creativity, so put your talents to work to find a great name we can use. I will take all your fine suggestions, and turn them over to our PPD Officers to come up with the final choice. The July issue will bear the new title, so I need you to send me your proposed titles by May 1st!

This is your opportunity to tell us what you'd like to see and also contribute to this newsletter. Some suggestions might be:

- Technical Photography "Tips and Tricks" you'd like to share
- Biographies of members you'd like to read
- Technical articles you would like to write for the newsletter
- Helpful Internet sites you would like to share
- Mentors you've had along the way
- Etc.

My virtual email site is open to you day and night. Please feel free to send me your suggestions and submissions at:

sumarru165@gmail.com

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Meet Your Editor...

Sue Marrugi left the world of corporate training and Human Resources Management, and stepped into the magical world of retirement and all of its potential opportunities. She got her first point and shoot digital camera seven years ago and was immediately hooked!

She joined Grand Photos, began reading photography books and magazines, and attended numerous Grand Photos workshops. (Grand Photos has plenty of workshops to attend with about forty scheduled events per month during the prime winter season!) It all gradually began to make sense. Sue enrolled in the PSA course run by Jon Fishbeck for first year members, and began shooting with specific goals and greater understanding. She is now actively competing in the Grand Photos and the Arizona Camera Council competitions.

Being a lover of written communications, Sue developed the first newsletter, "In Focus", for Grand Photos, and proceeded to win awards in two separate years in the PSA International Newsletter Competition.

Sue was elected Vice President of Grand Photos in 2010, and went on to become President in 2011. In 2011, she also served as one of the judges for the Small Club PSA Newsletter Competition. Currently, she is the Grand Photos Chairman for the Grand Canyon International Circuit Competition, the club's first involvement with circuit competitions.

Sue is exceptionally pleased to be involved in creating and editing this newsletter for our Pictorial Print Division. She has also volunteered to be the Division's Secretary starting in the Fall.

Welcome aboard, Sue!

Volunteer Opportunities Available in PPD

Including:

- Color Stars Director
- 2nd Vice Chair starting fall 2012
- PPD International Print Exhibition Chair starting in 2013
- Associate Directors for a number of PPD activities, we simply need more leadership depth in these positions.

Contact Stan Bormann at:
snbomann@yahoo.com

PSA 74th Annual Conference of Photography

If you haven't done so already, be sure to make your final arrangements to attend the PSA 74th Annual Conference of Photography to be held in San Francisco, California starting Sunday, September 16th through Saturday, September 22nd, 2012.

The April PSA Journal and the PSA website are both excellent sources for details about the tours, shows, classes and presentations along with reservation information. The PSA online registration address is www.psa-photo.org.

Thoughts from the Chairman

By Walt Niekamp, Chairman, PPD

Welcome to Volume 1, Issue 1 of the Pictorial Print Division Newsletter. The editor of this newsletter thought it would be a noble idea for a few words from the Chairman of the Pictorial Print Division, namely me, Walt Niekamp, your soon-to-be retired chairperson. The editor did not specify what the words of wisdom should be used, so I came up with a few of my own. They are simple. . .

GET ACTIVE !

The word “active” takes in a lot of territory, and it isn’t something all that awesome. It can, in fact, be quite simple and a lot of fun. So, the first order of business is get connected by going to the PSA website (psa-photo.org). The website is a fountain of information about PSA and its activities. Take time to browse and look for any and all activities that might interest you.

Then get really active. The place most of us got started is with the Study Groups or Portfolios, as they are commonly called. These portfolios are limited to eight to twelve members each and are circulated via snail mail. Each member inserts a print, which is then critiqued by the other members and the Commentator, the local “expert” on matters photographic. If the commentator deems your print salon material, he issues a Green Eagle which makes the print eligible for the Green Eagle competition held each year in conjunction with the annual conference.

But more important than any rewards are the educational values of portfolio participation. I guarantee you will learn something from

every circuit. Many of the more important facets of digital photography come from other portfolio members. And if you haven’t entered the digital world, fear not; there are many others like you.

And equally important are the personal contacts you will make. In over forty years of portfolio participation, I have made a host of friends, many of whom I’ve never met face to face. Yet, I still consider them friends.

PSA is a volunteer-driven organization. Our only two paid staff members reside at PSA headquarters in Oklahoma City. All offices, from president on down, are volunteers. At present, PPD is looking for a Second Vice Chairman. The 2nd Vice position requires a six-year commitment leading ultimately to the Chairmanship of PPD. Currently the vice offices are held by Stan Bormann, 1st Vice, and Louis Duncan, 2nd Vice, two of the most dynamic leaders PPD has had in many years. With these two at the helm, the next few years will be a fantastic time to be an officer in PPD.

Just remember, you get out of an organization in direct proportion to what you put into it. So go forth and. . .

GET ACTIVE !



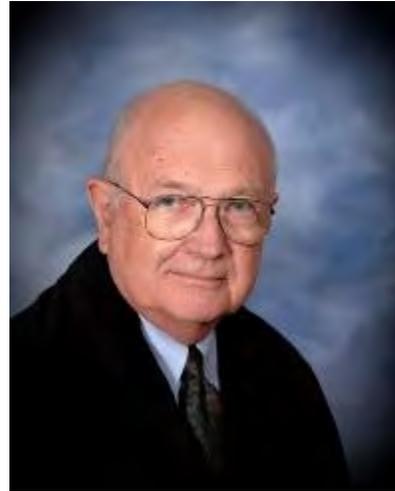
*“Fit and Infirm” by Bill Herbert
Small Color, Oct.2011, West Cumbria Photo Group*

Focusing in on...
James A. Baker, FPSA, PPSA

Jim Baker has served as Region Director for PSA Region 23 as well as serving as Associate Director-Membership of the Pictorial Print Division's American Portfolios program and Director of the Photo Travel Division program library. He served as chair of the Columbia Council of Camera Clubs, serving nine years as editor of the council's award winning newsletter

He served as a member of the PSA Board of Directors (Vice President-Chapters, Councils and Clubs) and was awarded the APSA in 1998 at the Orlando PSA Conference, The FPSA in 2008 in Portland and the PPSA in 2009 in West Yellowstone. Jim has service awards from PSA, Columbia Council and Cascade Chapter as well as PSA editorial stars.

Jim is primarily a print exhibitor and is a star exhibitor in color and monochrome prints, but also has star awards in EID and CPID projected images.



James A. Baker, FPSA, PPSA



**“Eastside Esplanade”
by James A. Baker**



**“Trestle”
by James A. Baker**

Notes on the History of Photography

By

Anthony Winston, APSA, PPD Historian

With the inauguration of the PPD Newsletter, the Division Chairman and the Editor have asked that I write a series of articles on the history of photography. This is a fascinating subject and one that has interested me for over 30 years. I have presented many lectures on the history, both locally and nationally (twice at PSA Conferences), have written historical articles, and have amassed a modest collection of 19th century images and artifacts.

With so many taking up digital photography, a technology far removed from chemical processes, it is fitting perhaps to take a look at our roots and to ponder a little over how far we have come.

The Daguerreotype

Photography burst upon the world in Paris on August 19, 1839 when Secretary Francois Arago announced at a joint meeting of the *Académies des Sciences* and *des Beaux-Arts* that Louis Jacque Mandé Daguerre and the late Joseph Nicéphore Niépce, had invented a process whereby images could be captured from nature without the hand of man. The images were astonishing in their superb quality, showing tones from pure blacks to brilliant whites with all intermediate values. They were rich in fine detail, such that even a single strand of hair could be discerned. The house was packed and crowds waited outside. "Enthusiastic cheers resounded from the grave benches" as Arago concluded.

An eyewitness reports that hours after the announcement "all the optician's shops were besieged" for equipment. Several days later "you could see in all the squares of Paris three-legged dark-boxes planted in front of churches and palaces." The procedures were published in a pamphlet "*An Historical and Descriptive Account of the various Processes of the Daguerreotype and the Diorama*", by Daguerre, Painter, inventor of the Diorama, a Knight of the Legion of Honour and a Member of several Academies. Samuel Morse, inventor of the telegraph, who had visited Daguerre



in Paris, was fascinated and became one of the first Daguerreotypists in this country.

How are these images produced? First a silver plated copper sheet is exposed to the vapors of iodine to form light sensitive silver iodide on the surface of the plate (Bromine was later added to increase sensitivity.) The sensitized plate is placed in the camera, exposed for upwards of several minutes, and then developed in the vapors of hot mercury, at which point the image appears. A later innovation was to guild the plate with a gold solution to enhance and stabilize the image. A properly illuminated Daguerreotype is a beauty to behold.

Today the Daguerreian Society hosts a small, but unique, group of photographers, practicing the fine art of Daguerreotypy, invented almost 200 years ago.

(To be continued in the next issue.)

Monochrome and Color Galaxies

By Tom Hady, APSA, EPSA and James A. Baker, FPSA, PPSA

Monochrome Print Galaxy Awards:

Tom Hady, APSA, EPSA

In 2010, the PSA Board changed all of the star rating requirements, making them more uniform across Divisions and materially reducing the requirements in most of the Divisions. As a result, the Five Star level in PPD, which for large prints (small print had lower requirements) formerly required 640 acceptances and 128 different titles in PSA-recognized international exhibitions, is now available to photographers who have only 288 acceptances and 96 different titles. Since the 1940's, PPD had used a system of "gems," ranging from a Ruby star for 960 acceptances and 192 titles to a Sapphire star for 1600 acceptances and 384 titles. There was an Emerald star, but there is no record that any photographer ever attained that level.

Now, one reaches the five star level with 288 acceptances and 96 titles, in either small prints or large prints. Above that level, an exhibitor can earn Galaxies. Galaxy 1 requires 25 new titles (never before accepted in PSA-recognized exhibitions) with *exactly* three acceptances of each. . The requirements become successively more difficult as you reach higher levels. After Galaxy 10 you start earning Diamonds 1-10, they take 50 to 75 titles with six acceptances each. For all the details, see the PPD section of the PSA web site, or contact me at tfhady@verizon.net.

A conversion procedure has been established for exhibitors who earned Ruby and higher stars under the old rules to change to Galaxies, but many have chosen simply to keep their old designations. Here is a list of individuals who have earned Galaxies, either by conversion or through acceptances since 7/1/10:

Galaxy 2

Eddy de Groof, EPSA, Belgium

Galaxy 5

Peter Clark, APSA, EPSA, UK
Bailey Donnally, FPSA, EPSA, US
Gho Lay Tin, EPSA, Singapore
Shiu Gun Wong, FPSA, PPSA, China

Galaxy 6

Gerardus Van Mol, EPSA, Netherlands
Lan Van Nguyen, PPSA, US
Jan-Thomas Stake, EPSA, Sweden
Gho Peng Tjin, GMPSA, Singapore

Galaxy 7

Tom Hady, EPSA, US

Color Print Galaxy Awards:

James Baker, FPSA, PPSA

The color print galaxy process is exactly the same as the monochrome process described by Tom Hady above. For all the details, see the PPD section of the PSA web site, or contact Jim Baker at jjbaker@aol.com for further information.

Galaxy 2

Shirley Ward, FPSA, PPSA

Galaxy 4:

Chan-Ping Hing –Wa
Nils-Erik Jerlemer, MPSA
Diane Racey, FPSA, MPSA

Galaxy Six:

Gho Peng Tjin, GMPSA

Galaxy Seven:

Guy B. Samoyault, APSA, EPSA

Galaxy 8:

Sharp Todd, APSA, MPSA

International Club Print Competition (ICPC)

By Louis Duncan

Individual participation in ICPC is through PSA-member clubs that sign up for ICPC. The competition consists of four rounds during each competition year which begins in October. Each club may enter four prints by four different makers in each of five categories: Large Color, Large Monochrome, Small Color, Small Monochrome, and Creative Altered Reality. Prints which receive a 1st, 2nd, 3rd and HM's in one of the quarterly competitions may be entered in the End of Year [EOY] competition. The top EOY print in each category receives a PPD Gold Medal for First, Silver for Second, Bronze for Third, and ribbons for HMs. Clubs with the highest total scores in each category receive Certificates. For information contact the ICPC Director, Louis Duncan louisduncan@triad.rr.com.

A well-deserved thank you from all of us goes to Ed Gervais who has just retired after thirteen years of service as Director of ICPC!

2011-2012 ICPC Round 3 [Feb 2012] Competition Winners						
LM	1st	FEB	Protective	Richard Grubout		Photographic Guild, Detroit
SM	1st	FEB	Chinese Laterns	Peter Steeper		Photographic Guild, NS
LC	1st	FEB	Afternoon Story Time	Roxanne Overton		Boise CC
SC	1st	FEB	Just Dragin Along	Kate Potter		Boise CC
CA						
R	1st	FEB	Droopin' Copy	Bob Ring		Merrimack Valley CC
LM	2nd	FEB	Old New England Barn	Joe Drapeau		Manchester CC
SM	2nd	FEB	Bass Harbor Fog	Glenn Guaraldi		Merrimack Valley CC
LC	2nd	FEB	Bass Harbor After Glow	Glenn Guaraldi		Merrimack Valley CC
SC	2nd	FEB	Praying Mantis #2	Stan Greenberg		Carolinas Nature PA
CA						
R	2nd	FEB	Mystic Garden	Roger McCarthy		St. Louis CC
LM	3rd	FEB	Regrowth	Steve Bradley		West Cumbria Photo Group
SM	3rd	FEB	Deviles Tower	Ronald Wybranawski		Merrimack Valley CC
LC	3rd	FEB	The Long Ride Home	Barbara Sammons		Carolinas Nature PA
SC	3rd	FEB	Squirrel Pose	Vicki Gaul		Photographic Guild, NS
CA						West Cumbria Photo Group
R	3rd	FEB	Harbour Storm	Bill Herbert		Group



“The Long Ride Home”

By Barbara Sammons, CNPA
Large Color, 3rd Place
Carolinas Nature PA



“Praying Mantis #2”

By Stan Greenburg, CNPA
Small Color, 2nd Place
Carolinas Nature PA

THE PHOTO GALLERY



“Impression of Winter”

By John Williams, EPSA
West Cumbria Photo Group

“Ginger Duo”
By Diane Racey, FPSA, MPSA
Galaxy 4
PSA Gold Winner, Mono, Golden West 2011
Pomona Valley CC



“Nubble at Night”

By Glenn Guaraldi
Small Color
Merrimack Valley CC

THE PHOTO GALLERY CONTINUED...



“Vista”

By Bas Montgomery, PPSA
HM Norga Circuit
West Cambria Photo Group

“The Butterfly and Blue Flower”

By Louis T. Duncan
HM Golden West 2012
Small Color Print



“Come on Over”

By Mike Jeffries
HM (CAR-Creative Al-
tered Reality)
Saint Louis CC