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Featured Artist

Bas Montgomery

Pictorial Print Division

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# From The Editor

By Jessica Manelis

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How many of you break out of your comfort zone creatively and try a different genre or photography technique...ever?

I used to do it way more often than I do now. I think it's mostly due to time. I

have such limited time lately to work on my craft, I want to maximize what I know works in hopes of getting some great results.

That's why I loved featuring the work of photographer Bas Montgomery this month. His light painting techniques reminded me of my experimental phase when I tried this very thing! His results are perfected and you can read more about him and his photo journey starting on page 8.

As for me, I'm going to try to tap in to my creative side. Maybe I'll try street photography next!

Have fun and keep shooting!

Jessica

As always I would love to hear from you. I am always looking for submissions for the newsletter, so if you want to let your inner journalist out, let me know! Please email ([alex25@comcast.net](mailto:alex25@comcast.net)) with thoughts or ideas of what you would like to see in The Final Print.



*Pear Garlics*  
Bas Montgomery



*Melon Grapes*  
Bas Montgomery



*Last Cigarette*  
Bas Montgomery

# Photography As It Used To Be

by Tom Hady, APSA, MPSA

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Beginning photographers today commonly start out taking pictures with their phone, and gradually progress to software on the phone that allows some modifications, to more sophisticated software and more capable cameras and deeper skills. The procession was broadly the same in film days, but the technology was greatly different and so was our hobby.

In 1946, my parents gave me a kit to develop and print pictures at home. Watching a picture come up in the developing tray was exciting, and I was hooked on photography. While I am writing this article, in part, as a biographical narrative, my real purpose is to give newer photographers a understanding of how our craft has changed. In many ways, the changes from that time to 2000 seem to me as revolutionary as the digital revolution of the last 20 years.

Cameras--In those days, many if not most families had a simple, point-and-shoot camera, but it was very different from the point-and-shoots of later years. The simplest were "box cameras," [Fig. 1] which had a single meniscus lens of, perhaps, f11 or f16 and a fixed speed shutter. There was no focusing mechanism; the camera relied on the depth of field of the lens. Close-ups were impossible. If you were taking snapshots outdoors on a sunny day, box cameras worked surprisingly well. Better cameras were available, of course. I soon took over a folding camera that my family owned, which had two or three shutter speeds and two or three lens openings--controlled by a metal disk with a hole for each f stop, though they were not labeled with f numbers.



Figure 1

Those early popular cameras did not take especially good pictures by modern standards, but just to be able to see informal picture of your faraway relatives was exciting at the time! And those pictures did get sent around. Some years ago, when we were visiting relatives in Sweden, I was shown a picture of me with my mother, taken in Wisconsin about 1940 and sent to the Swedish relatives by an aunt.

Film, mostly by Kodak, came in rolls with paper backing just as now. You took your picture and advanced the film with a winding key, looking through a little hole with a red filter at the backing to find the next frame number so you knew when to stop. When you had taken eight pictures, you rewound the film and took it to the drug store, which sent it to a central processing plant. The plant developed the film and printed the pictures. If some were unprintable, you would not be charged, but if they were merely badly under- or over-exposed, you might get, and be charged

for, prints. Verichrome, the most widely used Kodak film of the day, apparently was engineered to have a very wide latitude, which minimized the disappointments.



Figure 2

35mm cameras had been popularized for serious photographers, and by early high school I was the proud owner of a Kodak 35 [Fig. 2]. It had a 50mm, f3.5, anastigmat lens, an optical viewfinder and adjustable shutter and lens speeds. It had no rangefinder, no exposure metering capability and manual focus. More expensive cameras often had a rangefinder that you could use to focus, but focusing was still manual. A built-in exposure meter was unusual, and never automatic. As a result, I became

quite good at estimating distances and exposures—skills which I find have deteriorated as I have had cameras that could do it for me. The folding optical viewfinder worked well and had a primitive parallax adjustment, but if you were working with a close-up lens you had to adjust for parallax by judgment. I also had cobbled a wire frame finder that was useful for sports. TTL reflex cameras were rare. Some professionals used the Graflex, a sheet-film reflex camera, but that was rather specialized. Twin lens reflexes, using roll film larger than 35mm, were coming into use, but they did not solve the parallax problem. Some professionals and serious amateurs used larger format, sheet film cameras—the press photographer with his 4 x 5 Speed Graphic was iconic.

Interchangeable lens cameras were in use, but lenses were fixed focal length. Zooms came along later, and it was not until the 2000's that I considered zoom lenses sharp enough for print work. Flash, of course, was with flash bulbs, ignited by a battery. My Kodak 35 had a flash-synchronized shutter.

Having no automation was good for learning photography. Shutter/f stop equivalents quickly became automatic in your brain. The film in the camera had a fixed ISO speed, so that did not enter into short-term shooting decisions. (ISO, or even its ASA predecessor, didn't exist either until the mid-century. Most US film quoted a Weston speed, but there were German and English measures, too, and tables to give rough equivalents.) Verichrome film, used in most roll-film cameras, was orthochromatic and slow by modern standards, until Verichrome Pan replaced it in 1956. Most 35mm photographers used Plus X. [The Wikipedia list of films does

not list Plus X before Plus X Pan in 1954, but I have negatives from 1948 that say “Plus X” in the margin.]

Color slide film—Kodachrome—had been around for some time, and was fairly widely used. “Come over and see the slides from our vacation” was a widely heard (and sometimes feared, if the invitation came from someone you knew did not cull his slides well!) invitation. Color print film came along more slowly, though by the time I joined a camera club in about 1970 there were many advanced amateurs doing color printing in their darkrooms. It was an exacting process, requiring tight control of temperatures and considerable study of color adjustments. I did some, but never had the time to polish my color darkroom skills to the point of being willing to exhibit the results.

Processing and printing—That first photo kit consisted of a dim red safelight bulb, a developing tank, three 5x7 trays, some Velox contact printing paper, a contact printing frame, chemicals and instructions. Chemicals were marketed in packs containing enough powdered developer, shortstop and fixer for a single session, convenient for beginners. The cheapest kits omitted the developing tank, but I had the deluxe version! You threaded the film into a reel (adjustable for various film sizes), put it in the tank and turned on the lights. Chemicals went in and out through a light-proof opening. Threading the film onto the reels was often frustrating though. In later years when I was rich enough to buy a fixed, 35mm wire reel in a stainless steel tank, that step was easier. Without the tank, you see-sawed your film through the solutions in trays in the dark.

Prints were the same size as the negative. The 2A Brownie [Fig. 1] used 116 film and produced 2.5” x 4.25” prints. You put the developed and dried negative emulsion side up on in the glass in the print frame, put a sheet of contact print paper on it (emulsion side down), and closed the back, which had springs to insure good contact. You exposed the frame to light for a measured time. Then you ran the paper through the developer, shortstop, hypo sequence, washed it for an hour in running water and dried it. All but the wash and dry steps were done in near darkness, using a dim safelight bulb.

Shooting in 35mm, of course, meant contact prints were too small. There were a variety of enlargers on the market, and I soon acquired one. It had a condenser, which concentrated the light through the negative to produce sharper prints than the diffusion models, which had a sheet of milk glass to even out the light from the bulb.

Finding a place to work was often a problem. It had to be somewhere that could be dark, and a with source of running water nearby. Through my high school years, I had a corner of the basement, with running water in the laundry tubs in another corner of the basement. After marriage, the bathroom sometimes had to serve, with developing trays arranged in the bottom of the tub (Ah, to be young and agile!), or again, a corner of the basement, perhaps near running water. Finally, when we moved to the house we occupied for 43 years, I was able to build a darkroom and I used it until I went completely digital in about 2005. Then three years ago, we

moved to an apartment with no darkroom access. I'm too old to bend over the bathtub, so my hobby would be gone if I couldn't do everything on my computer. Technological change saved my pastime—and, arguably, my sanity!

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Captions:

Fig. 1, A Kodak No. 2A Brownie box camera from around 1920. The “point and shoot” of the early 20th century, still in wide use until after WWII.

Fig. 2. The author's Kodak 35, purchased about 1948.

Tom Hady, APSA, MPSA is PPD Historian and served as the Star Ratings Director for monochrome prints from 2002-2019. He is a long-time exhibitor with more than 2000 print acceptances in international exhibitions, 1200 of them in large monochrome prints. Monochrome prints were his prime interest until he turned digital and began to exhibit color prints as well. PSA awarded him its Doscher Award for Traditional Photography in 2018.

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## Entries for the 2019 Photo Book Contest

See the results on page



# Bas Montgomery

## Featured Artist

I'm based in the UK, and a member of the West Cumbria photo group. Although a small club with 15 or so members, we are active participants in the various PSA club competitions and exhibitions.

My main photographic interests are creative (altered reality) and still life, sometimes called 'tabletop', styles of image making. The appeal probably lies in the feeling of starting from scratch, deciding what is to be placed within the picture frame and having absolute control of the arrangement, composition and lighting. This sense of control can come with the downside of the inevitable creative struggle trying to develop an effective and interesting composition. Usually I start with an idea which I try and visualise although I often end up with something quite different, after a series of testing and trial and many errors.

The still life images I've included here are created using the technique of 'light painting', which uses a diffused flashlight in a darkened room to light individual parts of the setup, and the multiple exposures are then blended together in Photoshop. Light painting is the subject of a forthcoming article I've co-written which has been drafted for the PSA journal, which gives more details on the lighting principles and technique involved.

Bas Montgomery, July 2019



*Kettle With Grapes And Flowers*





*In Tune*



*Grapes And Jugs*



*Daff Horn Violin*



*Crime Scene*



*Cornet With Accordion And Flowers*



*Cornet Flowers*

# Photo Book Essay Contest

by Ella Schreiber, APSA, QPSA

Director Photo Book Essay Contest 2019

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The Photo Book Essay Contest this year had 13 entries from: Main, Maryland, Virginia, Florida, Texas, South Carolina, New Jersey, Nova Scotia, British Columbia and the United Kingdom. The image contains shots of book covers submitted and are in random order. A variety of publishers were used to produce these books including, Adorama, MAC, Mimeo Photos, Shutter-fly, Blurb, and, My Cewe.

Award winning books for 2019 are:

1st Place – Richard Reynolds for Lonaconing Silk Mill

2nd Place – Gary Westerhoff for A Grizzly's Fish Tale

3rd Place- Nanciellen Davis for Gelada Baboons of Ethiopia

HM – Anne Sutcliffe for A Love Affair with Yellowstone National Park

Planning ahead for the cost of postage is a cost advantage. The U.S. Postal Service offers a book rate postage that is almost 50% less expensive than regular postage. However, the Postal Service informs customers that delivery is not as rapid as regular postage. In my experience with the Book contest, I have not noticed a significant difference in delivery times between the books delivered using regular (expensive) postage, and the book rate (cheaper) postage. However, I would recommend allocating additional time if mailing your book using the postal book rate just as an insurance cushion.

Considerations and rules for entry are posted on the PSA web site, and, would encourage anyone who wants to enter a book, to review the information posted. Plan ahead and start early as time always seems to have a way of moving faster than anticipated. For submissions next year, books will probably start being accepted as early as February 2020.

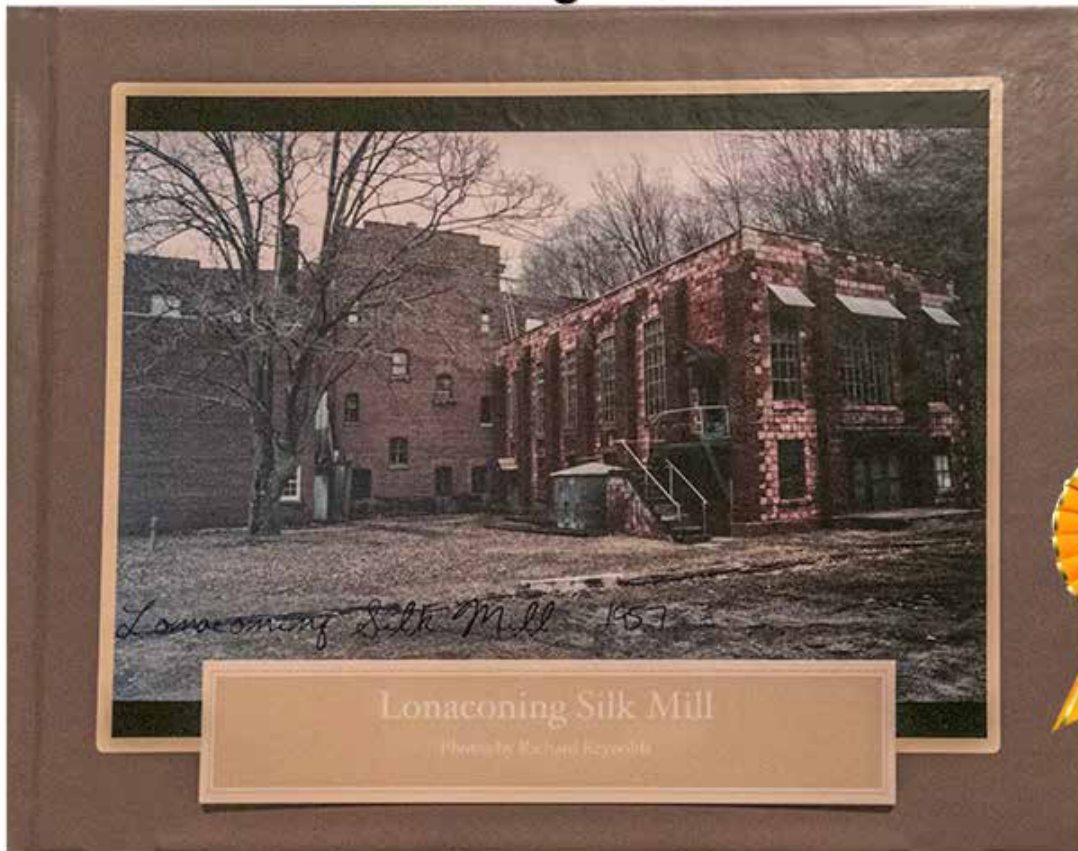
Be tough on yourself regarding images and the story line content selected. Consider making the scope narrow enough to cover your topic in the allowed number of pages. Images selected may not necessarily be competition quality, but should be in focus, exposed well and support your topic. The images should help tell your story and/or support the book's content by adding information.

Remember it is a good idea to proof read, proof read, and proof read some more. Ask a friend to do an additional proof read BEFORE submitting your book for publication. As they say, the devil is in the details and we, often times get too close to the forest to see the trees... whereas, a person who does not have an emotional tie to the book, may be able to spot glaring issues or mistakes before publication.

Further, winning books always seem to have a beginning, a middle with content and photos, and an ending or conclusion. It is a good idea to consider looking at your book through the eyes of the judges. They can only evaluate your book based on what they see and/or read in your book – they have no prior knowledge of the subject matter, as you do, and must totally rely on the book and its contents for all information necessary to make a judgement.

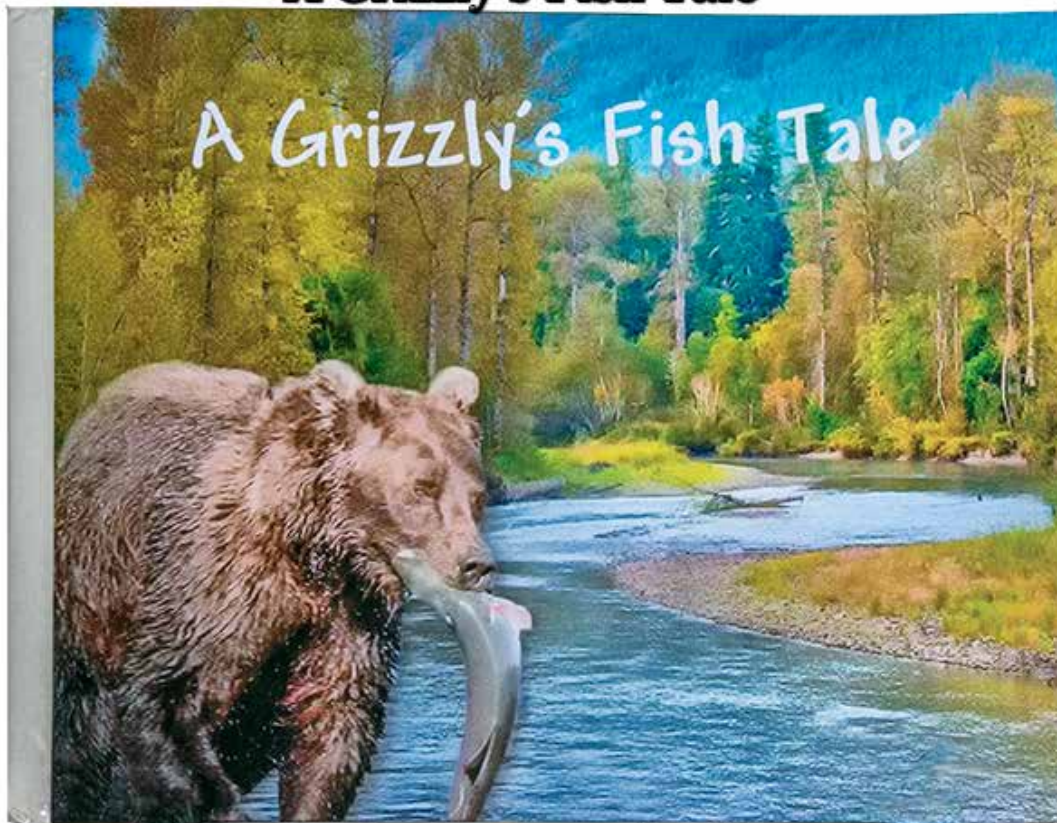
Finally, I offer encouragement and good luck if you are considering developing a book for yourself and submitting it for competition in the future. If you have questions, as always, you can contact me at [eschreiber1@live.com](mailto:eschreiber1@live.com).

## Lonaconing Silk Mill



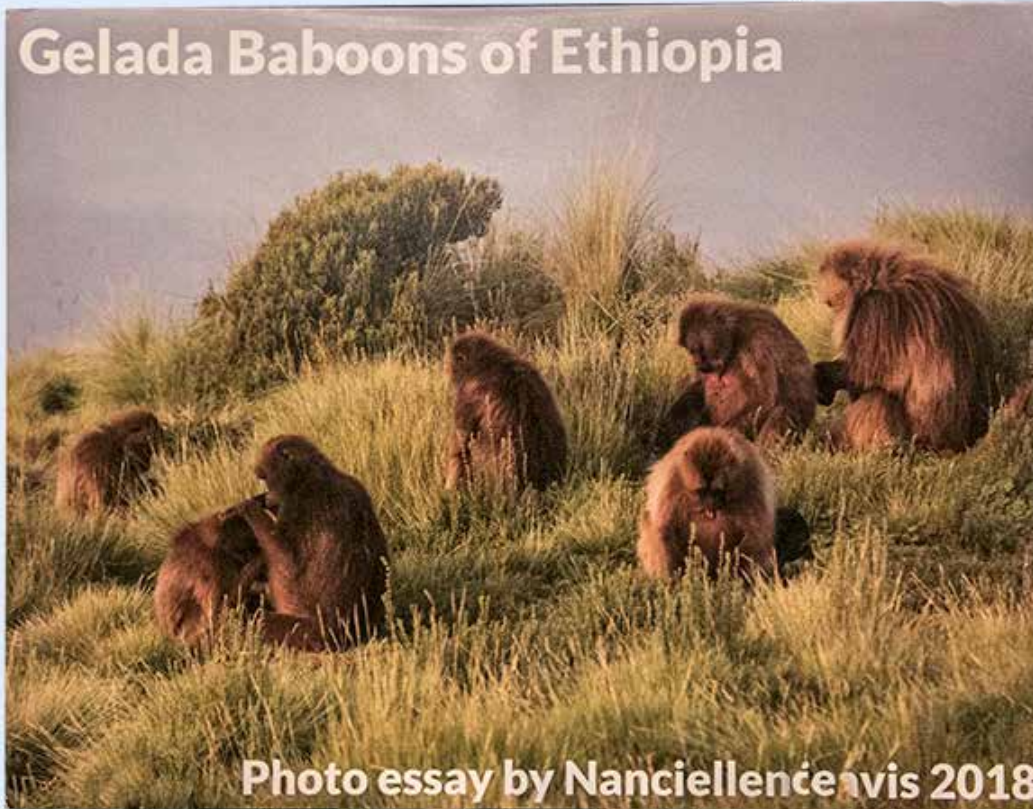
by Richard Reynolds

## A Grizzly's Fish Tale

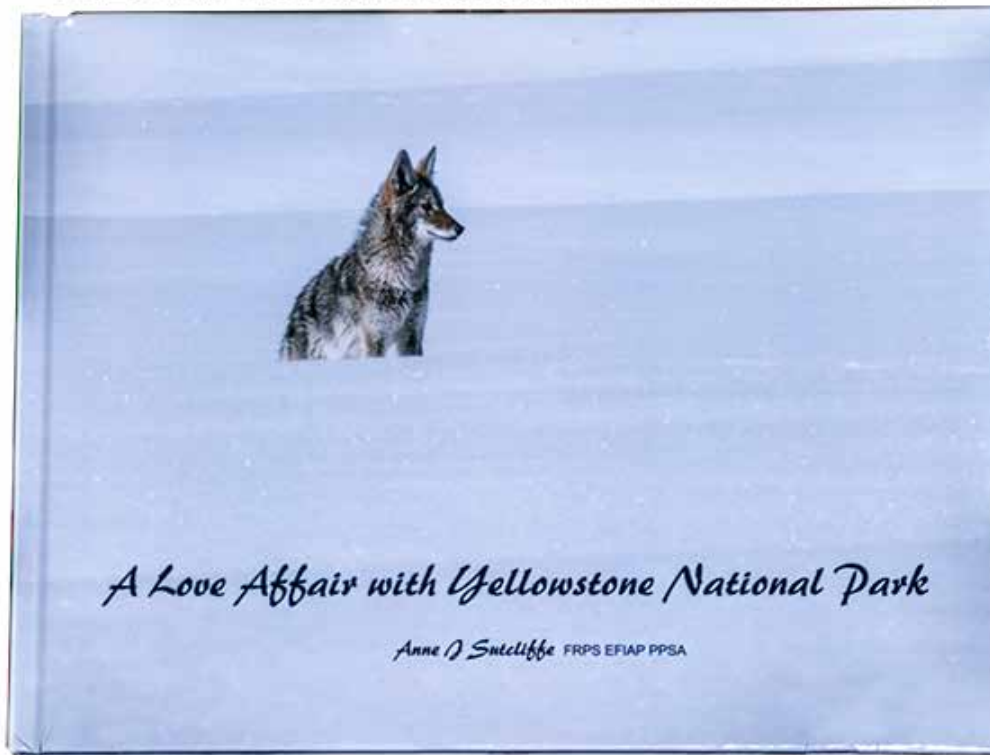


by Gary Westerhoff

## Gelada Baboons of Ethiopia



## A Love Affair with Yellowstone National Park



by Anne J Sutcliffe

