



PPD Division News  
Photographic Society of America  
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# The Final Print

## Pictorial Print Division

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**Cover Photo is by Louis Agius, FMPS, PPSA, EFIAP**

**Read more about Louis and see more of his photography starting on page 4**

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## **PPD Study Groups (American Portfolios) & Green Eagle Competition**

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. The members of each group mail a packet of prints to each member in turn. Each member comments on the prints entered by the other members, enters a new print of their own, and removes the oldest of their own prints. All but one group accept prints up to 8.5" by 11" - these prints fit in the flat rate priority envelope from the USPS. Mailing cost is currently \$7.75. Please see the information below for more details. To participate please contact the Director of American Portfolios and describe your interests such as color or monochrome and darkroom or computer processed prints.

For more information about participating get in touch with Bethe King at  
[ppd-american-portfolios-director@psa-photo.org](mailto:ppd-american-portfolios-director@psa-photo.org)

# From The Editor

By Jessica Manelis



I'm very curious over hear.

- Raise your hand if your photographic endeavors are your full-time, main source of income?
- How many of you want it to be?
- Now, if it's only a hobby/something you dabble with on the weekends?

Artistic pursuits of my photography have been my main focus for over 20 years. I stopped working full-time when my husband and I started a family and as the years went by and my kids got older I was afforded the ability to spend more and more time on my craft. Currently, I no longer have any kids in my house, and all the time in the world, yet I seem to have no time for photography. It also doesn't help that during the pandemic, when it was difficult to go to places to take pictures, I found myself going back to work...remotely...and freelance. Now, fully vaccinated and in a mostly open world, my freelance work is picking up and I am struggling with my work/life balance (or work/creative life balance).

Here is where you come in. How do you do it? How are you finding time for your craft?

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.

Would you like to be featured in  
an upcoming edition of the PPD Final Print?

Would you like to nominate an outstanding PPD Volunteer?

Email Jessica Manelis at [alex25@comcast.net](mailto:alex25@comcast.net)

# Meet Louis Agius FMPS, PPSA, EFIAP

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I am a 73 year old retiree and was born and live on the Island of Malta, in the Mediterranean Sea.

Although I had carried a camera since my teens, it was in 1996 when I started to take photography seriously. I embarked in a couple of courses and never looked back since. In 1997 I joined one of the local camera clubs, namely the Malta Photographic Society (MPS), and started to get involved in the club's competitions and all local events that were organised. Sometime after I started to take part in International Salons with prints in both mono and color and also with color slides. From 2005 onwards started to compete with digital images, where I had a good number of acceptances and even won some awards.



Subsequently I earned the AMPS and FMPS and more recently I was honoured with Hon. FMPS all by the Malta Photographic Society. I have also managed to earn two more distinctions namely the AFIAP and EFIAP from the European association and as well the PPSA from the American counterpart.

Around the year 2000 I was elected to the MPS executive committee and in 2008 I was voted in as the Society's President and held the post till December 2020.

My photography ranges from the figurative, to abstract, architecture, Intentional Camera movement and fine art photography, in both monochrome and color.

I have been a PSA member since June 1999.



*Worried*



*Runner 149*



*Wild Waves*



*Ta Pinu Church*



*Soul Of The City*



*Silver And Gold*



*Moon Dance*



*Fishing Boat*

# PPD News

## Summer 2021

### **Print of the Month (POM) is back on track!**

**By Sandy Dimke, 1st Vice Chair PPD**

After a hiatus of several months following the death of **Director Joe Hearst**, the Pictorial Print Division is pleased to introduce the new **Print of the Month Director, Robin Voorhees**. Robin hails from New York State and still lives in Naples, New York, in the picturesque Finger Lakes region of central NY. Robin began participating in POM just a few months prior to Joe's death and felt strongly that this was a worthwhile PSA endeavor and it should continue. She stepped up and offered her services to help organize and plan for this new beginning. I would also like to take this opportunity to thank another POM member, **Harvey Lindenbaum** for all his help and expertise in streamlining Joe's rather laborious, mostly hand written procedures. Harvey took this on as a "project" and was happy when it came to fruition. Yes, it really does take a village.

In moving forward, the goal of PSA and PPD was to make this program beneficial to the most members as possible. PSA sponsors hundreds of exhibitions each year, as well as the PSA International Print competition held annually. We felt we didn't need another competition but we needed more ways to learn to get better results when we create our print so that we could successfully compete in exhibitions or display our prints in galleries. Seeing your work in print is the ultimate reward. Our vision for POM was to streamline/computerize the process and, more importantly, to make it as educational as possible; to teach members what makes a good print and to have the judges review and critique the prints in such a manner so the participants can learn more each month. But, not to worry: We also did not eliminate the competition element of POM, simply reduced emphasis on monthly awards.

To achieve this vision PPD has made the following revisions to POM:

- The individual critique sheet has been expanded so that there is more opportunity for judges to make comments and suggestions. (sample is attached)
- Participants will only submit one color and one monochrome print each month (giving the judges more time to study each print)
- In the future, the Director will not accept and store prints for upcoming months
- Deadlines will be the 15th of each month. First deadline will be July 15th
- Self Addressed Stamped Envelopes will no longer be required. The judges will use digital forms that will be put in a Dropbox created by PSA, that members can retrieve each month. You can retrieve your critique from this system.
- The Judge will only choose a FIRST and SECOND place winner for each of the 4 categories (mono/color and Star mono/color) as well as determine Print of the Month. Award certificates will be sent via email to all monthly winners.
- Points will be awarded as 2 points for 1st Place and 1 point for 2nd Place and an extra Point for the Print of the Month.

- Prints of the Month will be on display in the print room at the PSA Festival in the Fall. If there is room, monthly winners will also be on exhibit. (TBD)
- Print of the Month will appear, as before, in a prominent place in an upcoming PSA Journal
- The makers of the 8 top prints will be asked to submit digital copies of their images for the website (Joe started this procedure in 2019) to [webmaster@psa-photo.org](mailto:webmaster@psa-photo.org)
- Cumulative standings will be posted each month.
- End of year 1st Place winner in each of the 4 categories will receive a medal.
- PPD is considering a Best of the Best “**Joseph Hearst Print of the Year**” award.

Since these procedures are different from the past few years, we now ask that if you plan to participate and haven't been contacted by **Sandy Dimke**, please email **Robin** at [robinvoorhees@yahoo.com](mailto:robinvoorhees@yahoo.com). Please put: POM registration in the subject line

Please be sure to indicate if you are a regular/beginner participant or you have moved to the advanced “STAR” level. Your application/waiver should be already on file indicating that you will allow PSA to publish the photo on their website or in the Journal. You will not need to fill that out again. Robin will have a list of all those that we have waivers.

If any of you are not interested in continuing with POM but would be interested in being one of our judges, please contact Robin.

Again, thanks for your patience. This has not been an easy few months, getting this back on track. Looking forward to seeing all your prints in the near future.

## PSA Travel Advisory Service



Cradle of Forestry Home © Ken Weaver

**Ken Weaver, MPSA**, is PSA's Travel Aide for North Carolina and knows the Blue Ridge Mountains, its remote places and its spectacular waterfalls inside out. If you plan a trip to that area to photograph its natural beauty, send me an email. Ken can give you advice on where to find the best locations.

We are looking for **ADDITIONAL VOLUNTEER TRAVEL AIDES** for all regions of the world. If you have good knowledge of the photographic opportunities where you live or where you have traveled, and are willing to share that information with PSA members, send me an email. To make personal contact with visitors once they get to where you live is not required, and would be entirely up to you.

For additional information contact  
**Tom Tauber, APSA, MPSA**  
 Travel Advisory Service Director  
[psa-travel-advisor@psa-photo.org](mailto:psa-travel-advisor@psa-photo.org)

<https://psa-photo.org/index.php?travel-advisory-service>



# Spotlight On Marie Altenberg

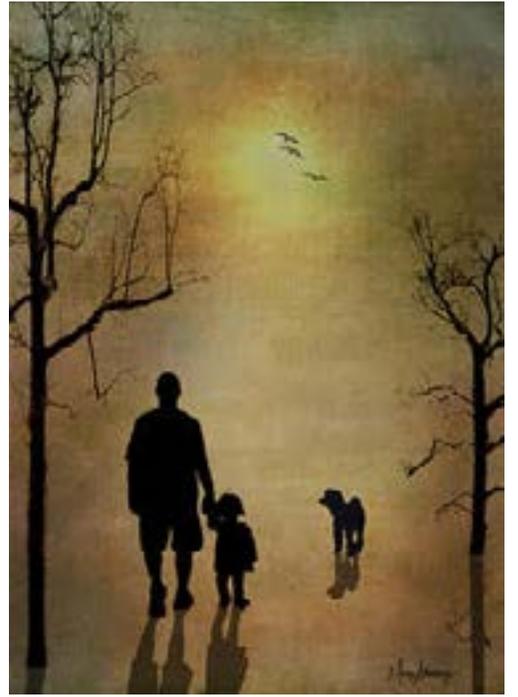


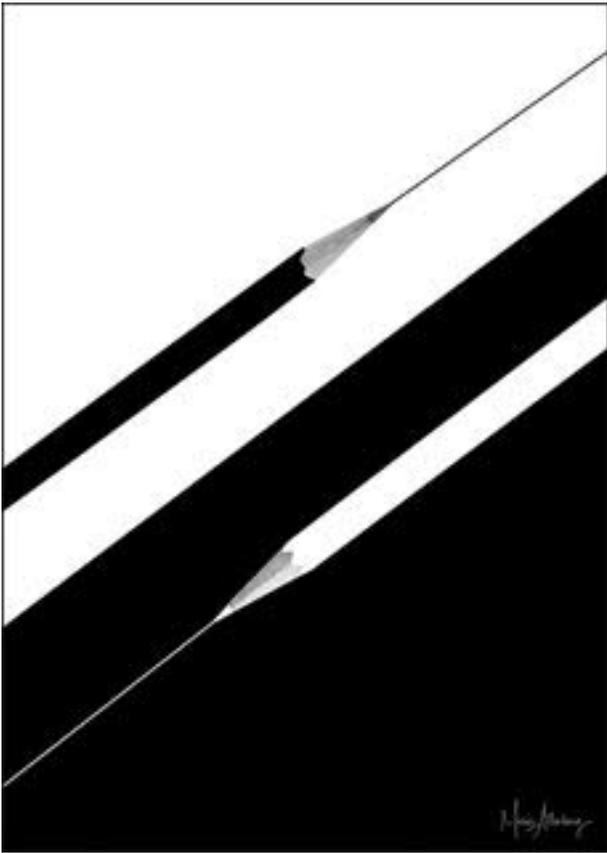
When I left classroom teaching, my career did not end. Photography, which I have always enjoyed, has now become a major part of my life. Photography is a wonderful way to continue teaching while expressing my artistic side using all the new tools available to photographers. Not only do I create photographic art but I also teach and give presentations on the techniques I use. I have given these presentations in various locales around the country - on both the eastern and western coasts of the United States and from the north to the south along the eastern seaboard. I look forward to each one and to the photographers I meet while there. Camera clubs, photographic conventions, and other organizations of interest to photographers are always welcome to contact me for this purpose. I enjoy meeting people and sharing my photographic techniques. I also judge camera club competitions and offer positive critiques to help others improve their photography. I am considered a master photographer although that term is daunting because I am always learning new techniques and expanding my photographic vision.

I have volunteered my services in various venues, including a summer camp for children experiencing the devastation of cancer.

My photographs have received awards in salons and galleries throughout the country, have been published in magazines, and have been sold in museum gift shops.







# Is The Sky The Limit?

by Tom Hady, APSA, MPSA



When I started serious photography fifty years ago, making prints was done in the darkroom. You could fairly easily dodge and burn (lighten or darken) parts of the print, but replacing an element was difficult. Were there wires crossing through that beautiful scene? Find another vantage point. There was usually no practical way to remove them in the darkroom. Bald sky? Sorry, try to crop to minimize it. You could use filters on the camera to help get a better sky. A polarizer was common for color; a red filter (or perhaps a green one if there was a lot of foliage) would help in black and white. The rule of thumb was that a filter lightened its own color and darkened others. But often that was not enough, and sometimes there simply were no clouds. Then it was possible to double print and put a nice, cloud-filled sky in place of the bald one, but it was a very involved process and took more practice than the average amateur was likely to have time for.

So I was surprised some years ago when I went to a show of 19th Century photographs at the National Gallery of Art, and learned that photographers of that period did sky replacements. The films of that day were orthochromatic, with a very limited sensitivity to the red part of the spectrum and a very limited dynamic range. That meant that if the photographers exposed the foreground well the blue sky was bound to be overexposed and blown out. They learned to keep some properly exposed sky negatives around and print in the sky. Perhaps that was easier with the slow emulsions and long exposure times in printing they had to deal with—or maybe they were just good!

With the coming of digital, of course, all that changed. For twenty years or so, it has been possible to select the sky, put the foreground on a separate layer and add a new sky. Many of you probably have a collection of

sky pictures just for that use, as I do. Most recently, Photoshop has a Sky Replacement adjustment (under the edit menu) that automates the process. It has a library of skies, but you can convert your own images to work through the tool and you should! At the bottom of the menu of skies, find the little box with a plus sign in it and follow the prompts. You may find that you need to edit the sky picture to remove some foreground before importing it.

Why should you convert your own when Photoshop gives you all those yummy choices? The built-in sky choices could present a problem for competition images. Using them for work to be entered in international exhibitions, even in pictorial sections, would violate PSA ethics. The PSA ethics statement (found on the web site) says Images submitted to competitions shall originate as photographs by the entrant on photographic emulsion or acquired digitally. By virtue of submitting an entry the photographer certifies the work, including the original capture, as his/her own, including any adjustments or editing of digital image captures. Those stock skies are not your work! This statement is included in the rules of each PSA-recognized exhibition. Use a sky picture you took!

For those who are interested, the illustration with this article is a combination of a mid-afternoon shot in the Palouse, taken at the 2019 PSA meetings, with a 2005 sunset shot in my files.