Desert Exposure

Pursuing Excellence in Photography

©Tom VanLangenhoven

TABLE OF CONTENTS

LANCASTER PHOTOGRAPHY ASSOCIATION
PO BOX 498, LANCASTER, CA 93584-0498

**LPA BOARD:**

President:	Kathy Newman president@lpaphotography.org
Vice President:	John Geldermann john@volleyshots.com
Secretary:	Jeri Conklin secretary@lpaphotography.org
Treasurer:	Don Sullivan treasurer@lpaphotography.org
Past President:	David Wilkins
Voting Member:	Dale Taft fishinfool145@gmail.com
Voting Member:	Sarah Osenga musician227@yahoo.com

Chairpersons:

AV Fair Chair:	Kurtiss Humphrey avfair@lpaphotography.org
Competitions:	Robert Christman competition@lpaphotography.org
Discussion Group:	Volunteer needed
Equipment:	Paul Craft digital@lpaphotograhpy.org
Field Trips:	Steve Kochie fieldtrips@lpaphotography.org
Historian:	Sue Craft craft.sue@gmail.com
Hospitality Chair:	Carol Moss rlincoln2148@yahoo.com
Librarian:	Ron Yagi librarian@lpaphotography.org
LPA Breakfast:	Carol Moss rlincoln2148@yahoo.com
Membership:	Ray Frazier membership@lpaphotography.org
Newsletter Editor:	Kathy Newman newsletter@lpaphotography.org
PSA Rep:	Nan Carder nancarder310@msn.com
Publicity:	John Geldermann john@volleyshots.com
Refreshments:	Carol Moss rlincoln2148@yahoo.com
S4C Delegate:	Pending
S4C Interclub:	Nan Carder nancarder310@msn.com
Webmaster:	Lee Garner webmaster@lpaphotography.org
Workshops:	Need Volunteer workshops@lpaphotography.org
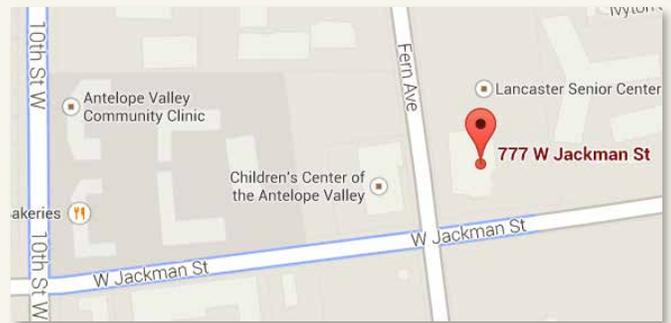
Meeting Information:
All monthly meetings are held at the **Antelope Valley Senior Center (AVSC), 777 W. Jackman, Lancaster** beginning at 6:00 P.M., unless otherwise noted.

2ND Thursday Board Meeting (Library)— All LPA Members are invited to attend - remote in April

3RD Tuesday General Meeting & Program— Open to the general public (have to be a member to enter competitions/critiques). REMOTE ONLY FOR NOW

4TH Tuesday Workshop— Open to the general public (have to be a member to enter competitions/critiques). ON HIATUS UNTIL FURTHER NOTICE

Article Submissions:
The May issue submissions are due by April 24TH. Send submissions to newsletter@lpaphotography.org.

Membership Dues:
Membership Dues for 2019-2020 are from 7/1/2019 to 6/30/2020. Anyone wishing to join or renew can now pay their membership fees, competition fees, and donations for events via credit card at LPA meetings, or pay online at LPA via Paypal for a $2.00 fee, or see the treasurer at the next meeting. Half-price from January through June.

Junior Membership (17 and under)........$15.00
Student Membership (w/ Student ID)..$20.00
Individual Membership...........................$35.00
Family Membership.................................$45.00

Cover Photograph: This month's cover Sheep In Poppies was taken by LPA member, Tom VanLangenhoven.
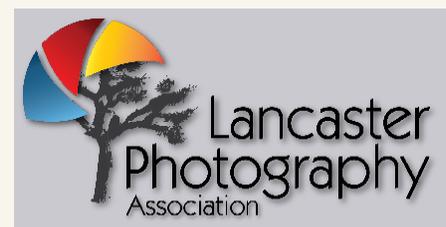
OPEN COMPETITION RESULTS

BY KATHY NEWMAN/PAUL SPEAKER

On March 17, 2020, Lancaster Photography Association had our fourth competition of the 2019-2020 Competition season. It was unique in that our judge, Paul Speaker, did the judging remotely due to the current COVID-19 Stay-At-Home orders. Our Competition Theme was "Open", which meant a photograph with any subject matter was acceptable for entry.

Mr Speaker was able to write down his comments for each photo, which are listed in the order he judged them below.

FROM PAUL SPEAKER: A Note to the Entrants: The comments that follow have been designed to mimic what I would have said had this been a live judging in Lancaster. Remember that this is only one person's opinion, and if you have issues with my comments, please don't hesitate to show your work to other members of LPA whom you trust will give you an honest appraisal of your work. You might not agree with what I have to say, but if you are willing to try some of these ideas, you might surprise yourself, and the results might be more to your liking.

In many of the comments, I mention that there is a Visual Feedback. You will need to have access to the folder that has all of the images that were submitted for this competition. Where I have created this Visual Feedback (VF), you need to find the images with 'VF' appended to the image filename. By having these images visible when you read my comments, you will be able to recreate the feeling of the live competition in the comfort of your own home or office. While your own images will interest you the most, reading the comments made on the other images may provide some insights into why I commented on your image(s) the way I did—please read them all.

I have made the assumption that you have access (and use) Adobe's Lightroom and Photoshop. Many of my comments refer to the tools and settings found in these programs. There are other means of acquiring and processing digital images, and I leave it to you to make the necessary adjustments in terminology to understand what I am saying with respect to what you have available to you. I have refrained from referencing most third party software—the exception being DxO NIK software, which is so useful, every serious photographer should have it in their arsenal of software tools.

One final note: I know that LPA is very active in the S4C monthly competition, and I hope all of you are participating. Consequently, I've made several comments regarding competition categories, and ways to potentially improve your scores therein. And, as always, I close the individual comments with "Good luck" with this expectation in mind.

Let's get started:

Type   Division   Title   Award Judge comments

Digital   Novice   Clouds Above and Below   VF   This image, Clouds Above and Below, probably taken shortly after dawn, but before the sun hit the wall on the left, has a couple of issues that I believe you should address, if you have the time and inclination. First, I'd like to see more detail in the shadows. Then, what really bothers me about this image is the lean to the left. If a vertical in the center of the image is vertical, then our eyes can accept the perspective of a lean in from the right and left. Instead, I believe you used the trees on the right with their reflection to find the vertical, instead of the middle of the image. I have included a Visual Feedback which shows where I believe the true horizontal of the valley floor is, and where the center of the image is. Your original is in the upper left. My suggested correction is tilted by 2 degrees CW, bottom right. I also applied a curve to open up the shadows while preserving the density of the sky and reflected clouds. This could also be achieved by using Luminosity Masks set for shadows. Good luck!!

Digital   Novice   Hummingbird on Approach VF

This image, Hummingbird on Approach, was taken under some rather difficult lighting conditions. The first thing we usually see in an image is the brightest areas, which, in this capture includes the feeder and the bird's tail. Also, there are some very bright spots along the edges of the image, which tend to pull our attention from the hummer. My suggestion, as shown in the Visual Feedback image, is to try a different crop, shown by the red rectangle on the large image. Your original, top right, has red arrows pointing to the distractions along the edge of the image that the proposed crop eliminates. Finally, you need to assess how much of the feeder is necessary to show what the hummer is approaching---my suggestion is get rid of most of it and darken the whites. At the same time, raise the light level

on the hummer, so we can distinguish the bird from the background. Be aware that the tail of the bird is very bright, approaching paper base white, in other words, blown out. If you have the time, you may wish to go back to the original file and re-acquire with the goal of preventing the highlights from blowing out. If you are using Lightroom, may I suggest that you take advantage of the Auto button, (found in the Develop module, Basic panel) then move the Shadow slider to the right, to taste, and the Highlight slider to the left, potentially all the way to -100, in order to get rid of the blown out highlights. Check your Histogram to see whether the white triangle at the upper right of the Histogram goes dark---if that's the case, you've eliminated blown out whites. If it's still there, consider reducing the overall exposure and/or moving the White slider to the left by 10 or 15 points. Good luck!!

Digital   Novice   Juggler   VF

Another image taken under challenging circumstances. First, the juggler is in the center of the image, and I believe that a crop from the right could make you happier with your image. See the Visual Feedback image for my suggestion. Then, I propose that you could lighten the juggler's face and the balls he's working with by applying a curve, masked to reveal only the areas that need brightening. If you have the Info Panel open, you'll see that for any point in your image there are two scales, the RGB on the left, and a CYMK on the right. I seek to have my skin tones on the forehead, between the eyebrows somewhere in the range of R = 195 to 230. As presented, the area in question has a value near 180, which is a bit dark. The curve I show brings the value up to near 220. The other consideration is the relationship between the Magenta and Yellow values of the CMYK scale. As presented, your values are M= 57, Y=49, which is a bit cool, and beyond the range I normally look for, which is a spread not to exceed +/- 5 points. By applying this curve, the values change to M=41, Y=37, which is within range. If you wanted to warm the image up, you could apply a bit of yellow overall, which would counteract the blue of the shadows a bit. Good luck!!

Digital   Novice   Bioluminescence   HM

I'm sure this is a fairly accurate rendition of what you saw. Good eye for the symmetry of these jellyfish. I'm not sure about the reddish glow at the top, right of center, whether that's fingerprints on the glass, or something in the water that's picking up color. I like how you've selected the central image to give us a top-down view, while the upper jellyfish gives us more of the side view---lots of information here. Well done!!

Digital   Novice   Morning mist   VF

What moved you to capture this image? I believe it was the pergola and the reflections on the water. So that is what you should allow us to see. I propose, should you have the time and inclination, that you create a duplicate image of your original (so you don't lose what you already have), then play with a Curves Adjustment layer to bring out the contrast in the pergola, so it is easier to see. At the same time, you'll brighten the overall image, which is OK, since foggy conditions are very often brighter than we think they are. Just be sure your highlight area in the sky, upper right, doesn't exceed 245-245-245, which is white with detail. Thank you for keeping your verticals vertical (in the pergola). If you're familiar with Luminosity masks, you might be able to use a midtone mask to increase the midtone contrast, although, from my curve, you can see that I was also brightening the highlights, too. Good luck!!

Digital   Novice   CoopersHawk   VF

This image of a Coopers Hawk is intended to be a portrait of the bird, but, would not be eligible for the S4C monthly contest in either the Nature or Wildlife sections, due to the extraction used to substitute a plain blue background. The clue, is in the feathers around the head, which appear to be severely trimmed, not naturally feathered. I suspect you went this route because th bird was caged, and you wished to eliminate the fencing in the background. There is, however, and additional problem in that the eyes are going soft---you got the beak sharp, which is where you were focused, but the depth of field was so shallow, that the additional half inch or so needed to get to the eyes, dropped out of focus. Sorry, this is not your best image. The eyes are important, and while you have a highlight in the bird's right eye (on our left), the right eye is almost missing in action. Further, the blacks are muddy. The redeeming feature is that you've held the highlights on the feathers on the bird's breast. (except for the bottom third of the breast feathers, which are perilously close to being blown out). Personally, I want information---I want to see what is hidden in the shadows on the bird's wing, and on the shadow side of the head. May I suggest you return to the site of this bird, reshoot with greater depth of field, then, when in Photoshop, get some help with the Auto Select feature and its ability to feather, so

the extraction appears natural. Put this selection on its own layer, then on the underlying layer of the entire scene, go to Filter>Blur>Average, and I believe you'll solve your problem. If you insist on substituting a blue background, please consider changing the values of the blue so it is darker near the top, and lighter near the bottom---this reflects what you would see if you were to look at the sky on a clear day, facing north (in the northern hemisphere). To achieve this, apply a curve to darken your basic blue, then, on the mask that comes with the curve, apply a gradient mask, drawn from the top to the bottom, such that the clear end of the mask is at the top, and the darkest part of the gradient is at the bottom. Just don't overdo it---use your good taste. Good luck!!

Digital   Novice   Aquatic Adventures   VF   2ND

I believe this is pretty much what you saw. If you were to make any change to the image, may I suggest that you apply a Curves Adjustment layer to the image, then use the available eyedroppers to set your black and white points. If you haven't already done so, click on the horizontal bars at the top right of the Properties panel (that comes with the Curves Adjustment layer) to set your black and white values. In the menu that opens, select Auto Options, then on the Auto Color Correction Options screen, be sure the Enhance Per Channel Contrast is checked. Next, drop down to the Target Colors patches: Click on the black Shadow patch, and in the resultant screen, type in the values of 12-12-12 for the RGB values, and accept. Then click on the white Highlight patch, and type in the values of 245-245-245 for the RGB values and accept. This replaces paper base white (255-255-255) and blocked up black (0-0-0) with white with detail and black with detail. Now, check the 'Save as defaults' box in the bottom left and hit OK to return to your image. Now, if you set the white eyedropper on the brightest part of the suction cups, and the black eyedropper in the deepest shadows, you'll correct the color balance, and incidentally, be able to add just a touch of contrast, which is good. What my Visual Feedback shows may run counter to your sense of good taste, so take it with a grain of salt. Good luck!!

Digital   Novice   El Capitan Reflection   VF

OK, like most of us, you're willing to get up early, but not too early!! I believe you might have missed the moment, where the direct sunlight first hit the top of El Capitan, and subsequently drove the shadows down. On the other hand, it looks like there were enough clouds to create a cloudy bright situation, thus softening the contrast of the scene. If you have the time and inclination to continue work on this image, make a duplicate of the image, so you don't lose your present work, then apply a Curves Adjustment layer. Pull down the curve until the face of El Capitan has detail throughout the highlight area, especially. This will darken the bottom half of the image more than you want, so, using a very large, soft brush, set to black, take a single sweep at 50% opacity across the sandy beach and reflection portion of the image. Stop!! You've done enough!! Good luck!!

Digital   Novice   Pompeii antiquity

I'm assuming that you recently visited a museum with an exhibit of Pompeiian artifacts—if so, this is an excellent example of loop portrait lighting. You've captured a full range of tones, and this image will be a valuable addition to your album of vacation images. However, if you wish to enter this image in any photographic competition, I'd advise you to very carefully read the rules to be sure this image would qualify. Good luck!!

Digital   Novice   Rodeo   VF   3RD

This is a difficult event to get a good capture, because the calf can go in any direction, and the cowboys aren't always in the best of positions to show what is going on. You did good!! Lots of dust, clearly showing the face of one of the cowboys, and, most importantly, the fact that the near cowboy has correctly captured the rear legs of the calf. Good eye!! My suggestions, as shown in the Visual Feedback, are to increase the mid-tone contrast. You've done a great job of keeping the highlights and shadows under control. By pulling the mid-tones up, you'll reach a point where you'll probably be happier with your capture. The final thought is to consider cropping from the left and bottom sides, as shown, to eliminate elements that don't directly contribute to the story being told. In S4C competition this could be a worthy contender in the PJ Open category. Good luck!!

Digital   Novice   Yosemite Stream   VF

Isn't it amazing how the airlines can only fly over National Parks throughout the United States!! You have a good start with this capture. In the Visual Feedback I've suggested how you might increase the drama of the moment by applying a curves adjustment layer to increase the mid-tone contrast. I've also suggested a vertical crop, mainly to cut out the contrails on the upper right, but also because that side of the image doesn't contribute all that much to the image. I believe that if you have a bit more on your original file at the top and bottom, you will have an image that you'll really like. Good luck!!

Digital   Novice   Vibrant FinnsVibrant Finns

Nice capture!! Under the dim aquarium lighting you've pretty much captured what you saw. You may wish to consider controlling the bright coral along the right edge of the image. Also, if you wish to overcome some of the bluish cast, invoke a Curves Adjustment layer and use the black and white eyedroppers to set a clean white point (probably the coral under the two bottom fins of the fish, and a black point, either the eye, or the darkest point of the fish. If you have used a canned vignette (visible in the upper left corner as an unnatural semi-circle of relative darkness)---don't!! If, on the other hand, that is natural falloff in lighting due to the aquarium conditions, then disregard. Other than my doubts about the upper left corner, this image could do well in the S4C monthly contest category of Nature. Before you enter, however, please correct the title to read "Vibrant Fins". Good luck!!

Digital   Novice   So a Pitbull Walks Into a Bar

You've done a nice job of keeping the highlights and shadows under control. My question to you, did you consider taking this shot as a vertical, so you could get the reflections in the wet sand? If you have such a capture, may I suggest that that is the one you should show. First, it gets the reflections, but it would also give the dogs more room to run---I'm feeling you've cropped a tad too tight. Otherwise, good action, all legs are visible, and the background gives a sense of place, without overpowering the main action. Good luck!!

Digital   Novice   Farewell   VF   1ST

Interesting choice of objects for this still life. With a title of Farewell, I'm being led to believe that someone, perhaps the young lady in the portrait or a suitor who she didn't choose, has decided to take their life, this, from the presence of the pistol. The candle suggests that time doesn't last forever, reinforced by the presence of the watch. The key again reinforces the story that there might be memories in the small chest related to the girl in the portrait. What isn't easy to explain is the presence of the glass object to the right of the candle---I'm sure it made sense to you, the maker. In my Visual Feedback I've introduced a Curves Adjustment layer that opens up the shadows, to justify having the glass object aforementioned more visible, thus justifying its presence in the image. If you have a tad more room at the top, I'd suggest playing with a crop that allows the candle to burn, perhaps even catching the trailing smoke, as the flame is snuffed out. Otherwise, a beautiful image, and worthy of First Place in the Novice Class. Congratulations!! Well done!!

Digital   Amateur   Doggy Crooner   VF   2ND

Good eye!! I like that you've caught the man making the donation in mid stride. The gentleman on the right, however, looks flat-footed, static. What would happen if you cropped the image at about the light pole between the two men, which has the effect of dividing the image into a left half (where all the action is taking place, and a right half, which is supportive, but static. By effecting this crop, you would concentrate the viewer's attention on the crooning dog and his companion, which is what got you to capture the image in the first place. The Visual Feedback suggests where this crop should take place, and adds the white balance adjustment for setting the white and black points. As is, you've burned out the highlights in the pack beside the trumpet player's right elbow, and the rear end of the dog disappears into blocked up blackness. This would make an excellent choice for S4C monthly competition PJ Open or PJ Human Interest. Good luck!!

Amateur   Amateur   Pirate Queen

There's a lot going on with this Pirate Queen. However, the overall impression, while colorful, is way too dark. The

reading on the lady's nose, which should be a bright spot on her skin, reads at about 65% on the Red value of the Lightroom Histogram panel. I would expect something in the range of 75 to 90% for a normal sunlit skin tone highlight. With the image in Lightroom, please consider going to the Develop module, Basic section, and pressing the Auto button. This will bring the skin tone into a much more acceptable range, about 77% or roughly 200 on a scale of 1 to 255. There is something funky going on with her left sleeve---I suspect that you may have extracted her from the background so you could blur the background for better subject separation. I come to this conclusion because the background is uniformly blurred, from near to far. If you have to do this, please add a gradient to the blur, so a more normal sense of lens blur could take place. However, you may inadvertently have removed her left arm. Plus, it appears that you might have added a vignette, which only compounds the problem in the bottom right corner. Of course, I could be entirely wrong in my assumption, so forgive me if I'm wrong. I still don't like her left shoulder. My thought is this image needs more work. The blue sunglasses, while interesting, sort of kills it for me---I'd like to see her eyes. Good luck!!

Digital   Amateur   Milky Rainbow   VF   3RD

Ok, you've got me on this one!! I want this in my portfolio!! I'd like to know where you captured this---I suspect it might be Trona Pinnacles, but I'm only guessing. It's a good capture, but could be enhanced by a judicious application of a Curves Adjustment layer intended to brighten the Milky Way, especially at the southern end, which is the heart of the galaxy. Allow us to see what's there. This means some individual pixels will be driven to 255-255-255 but aren't stars supposed to be bright points of light? No one will fault you for some random specular highlights. The Visual Feedback image shows a second curve with the white point set for the brightest cluster of stars, and the black point set for the bush in the foreground, under the middle of the group of three pinnacles. The opacity of this curve was then reduced to 80% in order to bring back a bit of the yellow color of the star cluster. I'm looking forward to Milky Way season again this year, and this really whets my appetite. Good capture, good start, now finish it off!! Good luck!!

Digital   Amateur   Wild Ones   VF

This reminds me of the cancellation of the SoCal Roundup Chapter event that was scheduled for late in March, and which is now not to be until next year. I had signed up to visit the Oak Canyon wild horses, and I suspect this is an image of one of those herds. What I'm seeing is two images, a left half, and a right half. In my Visual Feedback, I'm proposing that you create two images by judicious cropping. If you really want all the horses in the same image, then I suggest that you expand the canvas, select the herd on the left, put it on its own layer, transform it to make it slightly larger, then blend it in. This will add a sense of depth. With this crop you can also get rid of the road in the background. Of course, with this tighter crop you can get rid of the tree clump along the top of the crop (which I didn't do in the bottom image). Since feral horses are considered ineligible for Nature and Wildlife in S4C monthly competition, this image would have to be entered into Individual Color. Better yet, you might consider changing the image to Monochrome, where it should do quite well. Good luck!!

Digital   Amateur   Santa babies

Cute!! This could work for your Christmas card next year, although the baby would be considerably larger by then. From the looks of it, only mom and the baby are truly involved in the project. The daughter in her lap is looking directly at the camera---if you have another image where she's looking at mom, please do a head swap, or use that image, instead. Dad doesn't look very happy, since the beard is probably itchy, and he's probably irritated that he's already had to set up all the props, and after the shoot is over he'll have to put everything away. The vignette layer should probably be reduced to 50% opacity, and if you can, take a large soft brush set to black at 50% opacity, and make single sweeps across the vignette layer to break up the regularity of the vignette, so it doesn't slam us between the eyes, screaming "I used a vignette"!! If you have a bit more room on the right side, you might try expanding the canvas in that direction. Good luck!!

Digital   Amateur   Baja Flower   1ST

Crisp, clean, nice and sharp throughout. Personally, I don't favor the black background, since you lose all sense of location. That's not to say it can't work with the right subject, and when the subject has been cleanly extracted. This

would fit right into the S4C Individual Color category in the monthly competition. Good luck!!

Digital   Amateur   Desert Storm   VF

Lightning can be spectacular, and you 've collected a number of strikes in this time exposure. There is, however a couple of things I would suggest: First, if you added the lightning in the distance, my suggestion is don't be greedy!! I know, I've done that, too, and it didn't turn out as I'd hoped. The giveaway is the dark band barely visible in the original, but shown in the false color rendition as a band of blue (see the red arrows). If you insist on adding this clump of lightning, you may wish to consider changing the blend mode of that layer to Lighten, which will drop out the dark colors, thereby seamlessly blending the lightning into the base image. Second, the overall sky is too light to be believable as a night sky, so I propose adding a Curves Adjustment layer, as shown in the Visual Feedback, to reduce the overall brightness. I like the level of the foreground and city scape, so use a large soft brush to bring back the bottom of the image. Good luck!!

Digital   Amateur   Pirate's Bane

This image has the same problems as the Pirate Queen, above: Too dark skin tones, heavy vignette, bokeh that is even from near to far. The first step I recommend is to bring the image into the Develop module of Lightroom and press the Auto button in the Basic panel---this brings the image very near to what the maker saw in the first place. Aside from the case of the heavy vignette, which should be reduced by at least half, this now becomes a much more acceptable image.

Digital   Advanced   Restoring Zed   2ND

This is well exposed, full of information, and an excellent image to consider for a PJ category. My only question to the maker is: why did you not move your position to the right, about 2 feet, so the handle of that brown something, (bottom left corner) could be eliminated from the capture. Otherwise, good handling of the disparate light sources in the several rooms shown. Good luck!!

Digital   Advanced   VF

I suspect that this capture has been cropped rather severely, and wish that it hadn't. What is proved is that this very young child has an ear, a light head of hair, and eyelashes. My suggestion is to include this image as a supporting image in a memory book of the child's first year, but, unless the maker desires to spend more time playing with the crop, density, and changing the image to monochrome, there isn't much to be gained. There is one other direction to try, which the Visual Feedback hints at: Fill the space between his ear and eyelashes with a universe---there can be a lot of symbolism in that approach. Use your imagination to make a more complete storytelling image. Good luck!!

Digital   Advanced   Forgotten Long Ago   1ST

There's a lot of storytelling possible with this image. As a monochrome, it is clean, having a full range of tones, although there are areas of deep shadow that are blocked up. Being the curious type, I would like to see into those deep shadows, so resetting the black point to near 12-12-12 would be a start. The top end is find---don't change that. The question is, did the teddy bear belong to the person who used the wheel chair, or was there a small child involved, who is either no longer around or pre-deceased the adult? Speculation runs rampant!! Good eye!! A good candidate for either Monochrome or PJ Open categories in S4C competition.

Digital   Advanced   buried

We are storytellers with our images. What we choose to photograph, and what we include, the angle of view, the point of focus---all contribute to the story. Hopefully, we don't create mixed messages. Here, there are several possible interpretations: 1 - the boy fell asleep while buried during an excursion to the beach, or 2 - this is a precursor to "ashes to ashes, . . . " which is suggested by the closed eyes. Sorry, but this image doesn't work all that well for me. It

belongs in a family album, where it could possibly be used for blackmail by the parents when he's a teenager bringing home his first girlfriend!! Otherwise, exposure is good, full range of tones, highlights controlled, although the blacks tend to be blocked up, especially in the hair, though this may not be a major concern with this image. Please consult with your fellow LPA members to get their opinions about this image. Good luck!!

Digital   Advanced   When Words Are Left Alone   HM

Wow!! You had to have a lot of fun putting this together!! If you could control the highlights on the roll of paper hanging from the right, top, you'd be well on your way to an acceptance in any competition with a Creative section. If it weren't for all the Readers Digest Condensed Books spines I'd think this was a corner of a library in Hogwarts (Harry Potter reference, sorry). Good luck!!

Digital   Advanced   Ghost Birds

I can only guess how this image was assembled, but I'm thinking an image of the birds was subjected to the Blend If slider of the Layer Options panel which produced the translucent wings. Then the birds were added to the tree image. The trees form a circle, so regardless of where you start, you'll go round and round, running into birds at some point. Interesting at first glance, but probably doesn't hold interest for very long. My feeling is that a more open area is needed to show more of the birds with their translucent wings. I invite you to discuss this image with other members of LPA, to see what they think. Good luck!!

Digital   Advanced   dragonfly   VF

This looks to be a Red Flame Dragonfly, but the angle chosen to capture this specimen doesn't allow definite confirmation. The first issue that needs to be addressed concerns the sensor dust spots. In the Visual Feedback, these spots are circled in black, aided by red arrows to direct your attention to these pests. The easiest solution is to take the image into Lightroom, press the Q key, then check the box located under the image "Visualize spots", then look for what looks like small white donuts---these are the dust spots, of which there are 8 in your image. The cursor becomes a brush, which you may need to resize in order to cover the spots. Allow Lightroom to pick the replacement area. Press Q when you have eliminated all spots. The second issue is whether you need all of the space you've allowed around the dragonfly---I believe you would be happier if you cropped something along the lines presented in the VF. Please take the time to utilize this feature, if for no other reason than to learn how to use it. Good luck!!

Digital   Advanced   Piute Lake   VF

OK, the sun is setting, or has just set, and there is a bit of color in the sky, beautifully reflected in the lake waters which are caressed by a gentle breeze. There are some ducks or coots out there, a respectful distance from any human with something long and black hanging from an arm. But where is the drama? The color? The excitement that you had when you captured this image? The Visual Feedback hints at the possibilities (and may be way beyond your sense of good taste, but that's OK---it's intended to get you thinking about why you captured this scene in the first place. Have fun---Play!! Good luck!!

Digital   Advanced   F 1 11 Night Hawk

Nice, a bit tight in the crop, but otherwise OK for the plane. The landscape might be a bit flat, but not having flown in a chase plane, maybe this is what it really looks like through the atmospheric haze.

Digital   Advanced   The Portal

Creative use of zoom, but other than being an interesting pattern, it is hard to read for any message or storytelling without additional explanation. My only suggestion, should you wish to continue working with this image is to crop from the right side, about halfway to the first orange blur. This image might also be useful as a background for an extracted subject. Good luck!!

Digital   Advanced   Laughter and Troll Dolls

There is a lot more information in your file than you are sharing with the viewer. Please revisit this image, and take it into Lightroom, Develop module, Basic panel, and press the Auto button. Then, slide the Highlights slider to -74 and the Shadows slider to +75. I think you'll be much happier with the image!! This brings the skin tones of the young lady into an acceptable range (R = about 210) and the blocked up blacks suddenly have interesting detail. Good luck!!

Digital   Advanced   Homeless Camp at Night   3RD

This is an image where you need to look at the edges to determine where you might crop to best advantage. If you were to crop from the top, down to just above the 4TH lit window (above the tent with the blue tarp) I believe you could eliminate the flare that is along the upper right edge of the image. While that flare justifies the bright area on the street lamp pole, we really don't need it to understand what's going on. This should work in a PJ Open category in competition. Good luck!!

Digital   Advanced   The Rider

This is a strange image---I think you may have tried to emulate a film process, like solarization, but the only true color is the yellow stripe in the middle of the road. Otherwise, the image is flat, and I predict that this image won't do well in any competition, Open, Theme, or Creative. It certainly doesn't fit a Travel definition, since the colors look unnatural. This is one you'll have to explain in order to get acceptance, which means, absent such explanation, no dice. Sorry.

Digital   Advanced   Bubbles From Heaven

Interesting concept, but I hope you have images of this action from a different angle, one that isn't so busy in the background. Also, you may want to take this image into Lightroom, Develop module, Basic panel and click on the Auto button. Then, move the Highlights slider to about -65, and the Shadows slider to about +85. This will result in an image where the shadows are open, and the highlights on the children's faces, particularly the girl nearest the camera, aren't outside an acceptable range . This image could fit into a PJ Human Interest category easily. Good luck!!

Digital   Advanced   Piute Sunset 2 with Owl   VF

Good eye and quick reflexes. In the Visual Feedback, I've suggested two different crops, which tend to emphasize the owl over the overall scene coincidentally having an owl fly through. Also, I've brightened the overall scene, using a Curves Adjustment layer. Good luck!!

Digital   Master   Tropico Snowstorm   1ST

Beautifully rendered!! The snow isn't blown out, the blacks have detail, making the scene appear pretty much as you saw it when you captured the image. Thank you for getting your verticals vertical, and for including the snow covered 'road' leading past the foreground house up to the buildings above---it connects the two areas, and gets us moving within the image. This could easily be a good Travel entry in S4C competition, and, if converted to monochrome, could do well in Monochrome. Well done!! Good luck!!

Digital   Master   Painted jelly   VF

This image has been worked on, giving it a painted appearance, and I suspect, the rays of light were added to strengthen the impression of incoming light. The overall effect is pleasant, although I'm not sure whether it would be stronger in Individual Color or the Creative category of S4C competition. If you have the time, and the inclination to continue playing with this image, may I suggest you apply a Curves Adjustment layer, with the curve at 75 pulled down to 0. If this seems too much, then adjust the opacity of the Curves layer to your taste. I think the darker image presents a more dramatic jellyfish, and complements your painting more by reducing the competition for our attention from the upper left corner. I've shown the comparison in the Visual Feedback image. Have fun!! Good luck!!

Digital   Master   Mystic Flight   VF

I love the moon against the yucca, and adding the cloud with the bird in supersonic flight works, sort of---the cloud is a front lit cloud, lit from the left. The moon is supposedly the primary light source, which means the cloud should be backlit, not the case, here. What really doesn't work is the upper left corner, where something funky is going on. In the Visual Feedback, I've applied a false color rendition that exposes the seams of the various elements that went into the image, and they are too regular and hard, as evidenced by the green patch in the upper left, the horizontal straight line just below the bird, the diagonal line to the left of the bird, going into the cloud, and even on both sides of the stem of the yucca, below the moon, although I've not indicated that by a red arrow. If you were to take the time to find a backlit cloud (to replace the existing cloud), and fix the blending issues noted, this could do quite well in Creative categories. The concept is there, now just clean it up!! Good Luck!!

Digital   Master   Red Rock Indian

This looks like a work in progress---half painting, half photo. There are more questions than answers here. For example, why is the Indian's face black, but his hands appear to be normal skin color? Why are the shadows in the cliffs (to the left of the Indian), dark, near black, but the shadow under the horse and rider are barely present?   Why is the bottom left ground cover near-photographic, but the similar ground in front of the horse and to our right a mix of photo and painting? Why is the lighting source on the landscape from top left, while the lighting on the horse and rider is top right? In addition, the extraction of the horse and rider isn't blended in smoothly, there are halos at the sky-land interface just to the left of the Indian headdress, and on the dark part of the horizon at the far right, and there are numerous dust spots visible in the sky. OK, enough of the faults. The solution is to paint the entire image, completely. In the process you might experiment with flipping the horse and rider horizontally, so the lighting pattern matches. You have a good idea, you just need to spend the time to fully realize the potential for what you've envisioned. Good luck!!

Digital   Master   Kestrel Moon   HM

Nice, really nice!! Love the consistent lighting pattern: the sunset clouds are lit from the right as the full moon rises through them. The lighting pattern on the kestrel is from the right. Excellent positioning. Well done!!

Digital   Master   Zana Muno in the Sand   VF

Good eye!! Great timing!! There are, however, what appear to be some dust spot issues, which I recommend you address. Take the image into Lightroom, Develop module, and press the Q key. Make sure the box "Visualize Spots" is checked, then look for what looks like small white donuts. You will see that the flying sand is way smaller and distinct from the spots just below the sand-fence interface. The Visual Feedback demonstrates the comparison. This is a good image, and is worth the few minutes it will take to clean up the dust spots. This should do well in PJ Open. Good luck!!

Digital   Master   Iris Trio

OK, another image where the maker is mixing painting and photographic realism, combined with a heavy, hit-you-between- the-eyes dark vignette. The original capture of the iris is sharply focused, colorful, and not needing a lot of additional manipulation. I highly recommend that you reduce the opacity of the vignette layer by half, or barring that, take a large soft black brush, using single sweeps, at 50% opacity, break up the regularity of the vignette by finding ways to let the image breath, and for us to get into the image naturally. The vignette, in my opinion, should be felt, not seen. Next, the issue of painting. I'm all for messing with the pixels, but for this image, I believe the transitions need to be more subtle, more gradual. Take that splash of brown, left of center near the bottom---this is way too bright and abrupt to make sense---it is more of a distraction than a complement. I know your sense of good taste and mine may differ, but whatever you do by way of messing with pixels needs to enhance the subject, not detract from it. Let's consider this a work in progress, and agree that you'll spend more time blending the painting into the photograph. Did I mention that I like the iris blooms by themselves? Good luck!!

Digital   Master   Nice Catch at X-League Tryouts

Good timing, good eye, what great concentration on her part---her face tells it all!! This should do well in PJ Open.

Good luck!!

Digital   Master   Balboa Park Pavilion Walkway

A nice architectural detail, great leading lines---thank you for getting the verticals vertical. While you were here, did you also consider a panorama, to show what is to the left and right of the camera position? Being the curious type, I'd like to know what the entire entrance to the walkway looks like (above the urn, in the lower patio---the entrance steps barely visible, and the columns cut off at the left margin of the image). Accepting the image as it is, however, I recommend that you take a few minutes to clean up the trash visible against the left and right edges of the walkway. Unless you are entering this in a reality division, you should be able to get away with this minor cleanup in the name of camera dust or something. O wait, I'm not supposed to say that!! OK, keep this image as is for entering in reality divisions (Travel, or where the rules specify minimum editing), but make a duplicate with corrections for Open categories, like Individual Color. This might also work well as a Monochrome image. Good luck!!

Digital   Master   Space Jump

Interesting elements, nicely arranged, what's not to like? Well done!! My one question concerns the light on the planet---the source appears to be from the left, while the helmet on the rider is clearly from above, and the in-picture light source is behind his back. I know this is a minor quibble, but can the planet be rotated CW until the highlight matches the apparent light source? And should there be a shadow cast on the planet by the rider? I realize this might not be as effective, so disregard, as necessary. This image makes a strong first impression, so stay with your instincts. Good luck!!

Digital   Master   Badwater Salt Flats   3RD

OK, what appears to be a moonlit capture of the Badwater salt flats---very interesting. I could see this as a large image on the wall. What's not to like? Well done!! A strong contender for Individual Color recognition. I'm not sure about Nature, as some judges might not interpret this as being a capture that records the scene as the eye saw it. Good luck!!

Digital   Master   Desert View Watchtower I   2ND

Of the several times we've visited the Grand Canyon, we've never stopped at the Desert View Watchtower---I had no idea there was this much beauty therein. Nice capture, well executed. Could do well in either Individual Color or Travel. Well done!!

Digital   Master   Moon Over Snow Joshua   HM

A beautiful image that most of us south of the San Gabriels don't get to see without considerable effort (and a clear pass to get to a location with these conditions). Nicely composed, well executed with control over the highlights and shadows. Well done!!

Digital   Master   Jefferson's Monticello Home   VF

Clean, sharp, well executed---almost. Why is there a bird in the reflection of the cloud, lower right, but no sign of the bird in the cloud in the sky, upper right? Wait . . . upon closer inspection of the pond, it appears that there is some debris in the water, so please disregard the previous sentence. The one change I would highly recommend, however, is to rotate the image CCW 0.95 degrees, as shown in the Visual Feedback to correct the verticals. The red arrows point to debris in the water, which, for an Individual Color entry, you could remove. But don't, if you intend to enter this in Travel. Nice effect to get the ripples in the water to mess with the reflection of the dome of the building. Good luck!!

Digital   Master   Jessica   VF

Jessica is a beautiful woman, probably between the indeterminate age of 21 to 45. I believe the maker has already performed some post processing which softened the skin somewhat, but left the harsh highlight on her cheek. Overall, the lighting is really working for you. I love the kiss of light on her left shoulder. I have several suggestions for additional enhancements to the image. Refer to the Visual Feedback for the details re her eyes and face. The most glaring issue is the highlight on her cheek. I suggest using the Patch tool, making a loose selection around the highlight, then dragging the selection to another area of her face---the tool will bring the texture to the highlight area. Immediately, go to Edit>Fade and reduce to 50% opacity. This will preserve the sense of a highlight---ask around, but I don't believe any woman you know wants a harsh highlight from 'oily' skin. Next, for ease of solution, the pimple on her chin should be reduced or eliminated---use the Spot Healing Brush to remove, and the Edit>Fade function to reduce, if you prefer this, instead. As presented, the eyes are dull, even with the catch light in both eyes. May I propose that you employ the Dodge Tool (yes, I know, I don't like it either, but this is the one use I have for it) to create an area of relative brightness opposite the catch light, at about 4 o'clock---be gentle, it only needs to be a suggestion, since you are enhancing what can occur naturally when the light enters the eye, crosses over, and exits. Next, employ the Burn Tool (yes, this is the ONLY way I'll use this tool, probably a legacy from Photoshop 1.0, and just as primitive) to outline the edge of the pupils, and to enhance the eyelashes and eyeliner. Both tools should be set for Shadows, and at relatively low opacities, preferably under 30%. It is better to build up with several strokes than to overdo it with one stroke at 100%. The final step is to employ a Curves Adjustment layer set for a 10x10 grid (to change from the default 4x4 grid, click in the grid while holding down the Alt/Opt key) with the midpoint raised one grid line, from 127 to 154. Set the mask to black (Cmd/Ctrl + I), then paint with a soft white brush, sized slightly smaller than the eye. Use 100% opacity for the eyes. Drop the opacity to 50% for teeth, if visible, and enlarge the brush and sweep through the hair to enhance highlights. Now, reduce the opacity of this adjustment layer to 60% or to taste. Your clients will love the look, and the eyes will sparkle naturally. I didn't show the stretch mark correction, but the Patch Tool should suffice. Finally, the fingers behind her right elbow are distracting and would not detract if removed. Jessica deserves the best you can give her, although I believe she'll probably like what you already have---you can do better, and I expect she'll appreciate your renewed efforts. With enhancements, this should make a good entry in Arranged Color in S4C competition. Good luck!!

Print   Accomplished   Basket Weaver   9

This is a beautifully delicate capture of a moment while traveling abroad. The story, here, is complete: a principal subject doing something, surrounded by the materials of production and the product of her handiwork. The lighting gently frames her face and lights her hands, while the window at the rear, left, helps to separate her from the background. Good eye!! Well done!!

Print   Intermediate   Beautiful Knowledge   VF   6

A beautiful model, but lighting that works at cross-purposes to a harmonious presentation. Every skin reacts differently to gels, but combining Red (from the right, Green (from the left) and Blue (from behind the camera position) is a recipe for trouble!! Particularly the Green gel---get rid of it for use on bare skin directly would be my suggestion. As to the pose, the model would look better if turned another 30 degrees toward the camera, first to reveal more of her face without forcing her eyes into a position where what we see most of is the whites of the eyes. Further, I'm sure she's not ashamed of her assets, and it would be nice to see the gentle curves of her chest. In my Visual Feedback I've introduced a crop that removes her shoulder from competing for attention with the face, and converted the image to Monochrome, which solves the problem of what to do with all the competing colors of light. I've also addressed the problem of all the specular highlights in her eyes, representing at least 5 different light sources in the studio where this was shot. So, my recommendation is to reprint as a Monochrome, with a much tighter crop. Take the time to properly work her eyes, too. I'm sure she will like it better, and you might surprise yourself by liking it yourself. And I'm sure that if you resubmit the reworked image, you'll get a much higher score. Good luck!!

Print   Accomplished   Three Dogs and Man   7

This image appears properly exposed and printed. I'm not sure whether this was a spontaneous capture, or posed---if the latter, then it's too bad that you didn't have more control over the elements in the room. The pattern in the

carpeting is very busy and competes with the dogs. Same for all the verticals (which, thankfully, are vertical, thank you) on the wall panels. Evidently, this must have been located in a hotel lobby, the clue being the style of images on the walls and the furniture, which is typical hotel/motel fare. The man appears static, as in being told to hold still---the dogs, of course sat obediently for you. Great control on your part!! If you have other files with the man interacting with the dogs, then I would try one of those, next time. Good luck!!

Print Accomplished   Vietnam Hotel   VF   6

This is presented as a pattern shot, but missed the mark, in my estimation. It's a small thing, but easy to correct---this is an architectural capture. Usually you want one of two conditions: 1. a strong center vertical is vertical, so the eye will accept the perspective, or 2. All the verticals are corrected. I would highly recommend that you try the latter move. So you don't lose any work, duplicate your original working file, then invoke the claw (Shift+Cmd/Ctrl+Alt/Opt+E) to create a new layer that is the sum of all lower layers. Then, perform a transform (Cmd/Ctrl + T) and right click in the image and select Skew. Grab either bottom corner and pull directly left or right until the verticals along that edge are vertical. Repeat on the other side. Recheck the opposite side, and repeat as necessary, until all the verticals are correct. Now, since you've distorted the image slightly, you'll need to do a straight transform, pulling the top edge up a small amount. This will also help to alleviate the angle used to straighten the middle vertical line. These suggested changes are subtle, but if you are aware of the differences you will consider these as you are processing your images. One more thought: You might wish to consider converting to Monochrome. Again, this is a pattern shot that will be a good supporting image in your memory book of this trip. Good luck!!

Print Accomplished   Manzanar Landscape 2   8

Beautiful fall color, good diagonal lines, repeated in the clouds and in the foreground tree branches. Well printed with a full range of tones. The critical highlights have been held well, and the shadows aren't blocked up. Well done!!

Print Accomplished   Hindu Mother and Child   8

This is a capture that includes a lot of information about the local customs, culture, and dress. It will be a useful addition to the memory book you create for this trip. The fact that both are looking directly at the photographer suggests that they were directed to do so, so this is an interrupted moment in the act of putting on (or off) the child's shoes. Well exposed and printed. Good luck!!

Print Accomplished   Pismo Poppy   7

This is a relatively clean (and straight on) image of a California Poppy bloom. The center appears sharply focused, but the edges of the petals are beginning to reveal that the depth of field wasn't all that great. The stems behind the bloom are going soft, and the background, being taken to near total black, fails to reveal anything about the location or situation in which the bloom was found. The poppies are hard subjects to reproduce exactly from screen to paper, since the colors are so saturated on the monitor. In order to raise this image to the next level, I believe there has to be something out of the ordinary, something that we, as the viewer, aren't expecting: a bug, a bee, anything in the environment that would tell us something new about something we find throughout SoCal. In an online Amazon catalog of flowers, this would be the top-down shot, alongside side views and 3/4 views. Hold this file for a competition with the theme of Flowers, and see how it does. Good luck!!

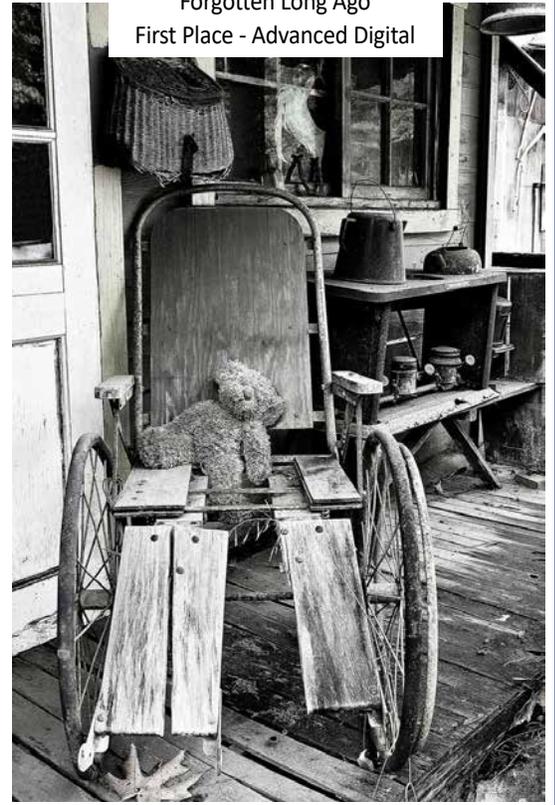Thanks so much to Paul Speaker for such detailed feedback on the images!.

If you would like the Visual Feedback image, contact **Kathy Newman**, and it will be sent to you.

Kathy Newman - Tropico Snowstorm
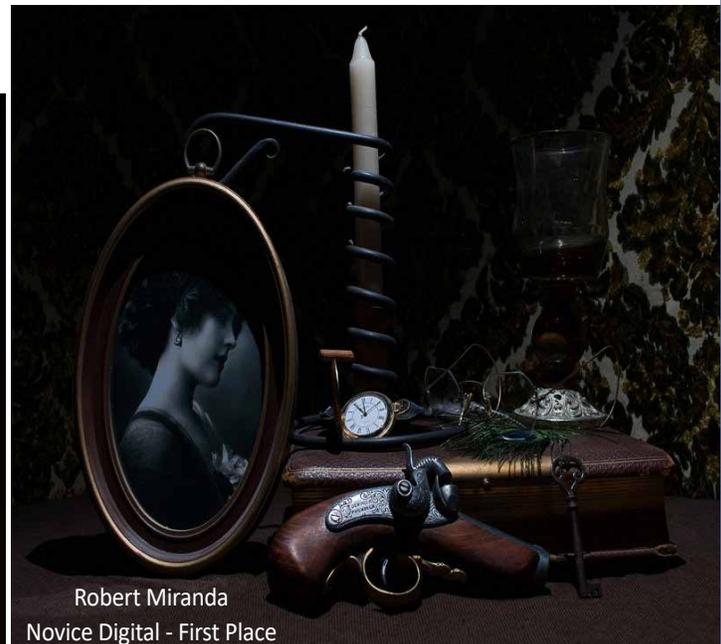First Place - Master Digital

Tom VanLangenhoven
Forgotten Long Ago
First Place - Advanced Digital

Richard Wood - Basket Weaver
Print - Excellence Award

Dale Tafe
Amateur Digital - First Place

Robert Miranda
Novice Digital - First Place

DINOSAURS FROM JUNK

BY TERRY DICKERSON

In a small town in middle America, well off the beaten path and far from any US Highway sits the small town of Erie, Kansas with a population of about 1150 people, sat a yard filled with around 20 detailed, life-size skeletal dinosaurs made of welded steel and parts from Autos, tractors and trucks called "Dinosaur Not So National Park". The Artist behind all these masterpieces was Robert Dorris.

The Park was originally located in the yard of Mr. and Mrs. Dorris on the north side of Kansas Highway 47, southwest of Erie, Kansas. When Bob retired from his work as an Air Force engineer, he was inspired to make the sculptures after seeing the dinosaur displays at the Smithsonian, as well as being challenged by his daughter to recreate a sculpture she had shown him. Mr. Dorris made the sculptures using scrap metal, primarily automobile parts. He started haunting local junkyards to find potential body parts of scrap metal: vehicle seat springs were turned into ribs, car hoods became wings, bolts found a new life as fearsome teeth, and heads were formed from transmission casings, crankshafts, and oil pans.

After his passing in 2014 the family donated twelve of his numerous sculptures to the city of Erie. Believing that the sculptures will become a major attraction for visitors to the town, the dinosaurs were trucked down the street and reinstalled on specially constructed concrete pads inside city limits.

The creatures were generally faithful depictions of the prehistoric creatures that roamed the Kansas plains; mostly painted and ranging in scale from a few inches to thirty feet long, his menagerie included favorites such as:

Tyrannosaurus Rex

Stegosaurus

Brontosaurus

Mammoth

Triceratops

Not all attractions are tied to big cities, this small park is a defining tribute to a man who just lived his life in the Midwest and felt he must create his impressions of what he saw using the resources at hand. A man that lived a simple unfettered life and was able to express his love of creating.

These are things worth photographing and savoring as you walk through the small park and feel the compassion of an artist using basic resources and sharing it with all who wish to take the time to enjoy it.

DEATH VALLEY FIELD TRIP REPORT

BY KATHY NEWMAN

An intrepid band of LPA photographers headed out for the barren, rugged landscapes and big skies of Death Valley on February 4th, 2020. We met up at Stove Pipe Wells only to find out a destructive wind storm had swept through the day before downing power poles and there was no electricity throughout the valley until the next day. Luckily we had plenty of gas to get us through the rest of the day's activities, spending the late afternoon and evening at the Mesquite Flat Sand Dunes, before heading to our accommodations in Beatty, Nevada. After dinner, several of us went to Rhyolite Ghost Town just outside of Beatty to get some light painting shots of The Passover. It was quite chilly and windy and we did not last long!. The next morning we headed out for various sites throughout Death Valley including Zabriskie Point, Bad Water Salt Flats, Artist's Palette, Dante's View, Devil's Golf Course, and Salt Creek. The next morning, some of us headed out to visit a few remaining spots before heading home, including the Harmony Borax Works and Golden Canyon. We had a great time and the weather was perfect, except we might have enjoyed a few more clouds in the sky! Thanks to Steve Kochie for organizing the trip and getting us all out of our comfort zones!!

©Tom Jordan

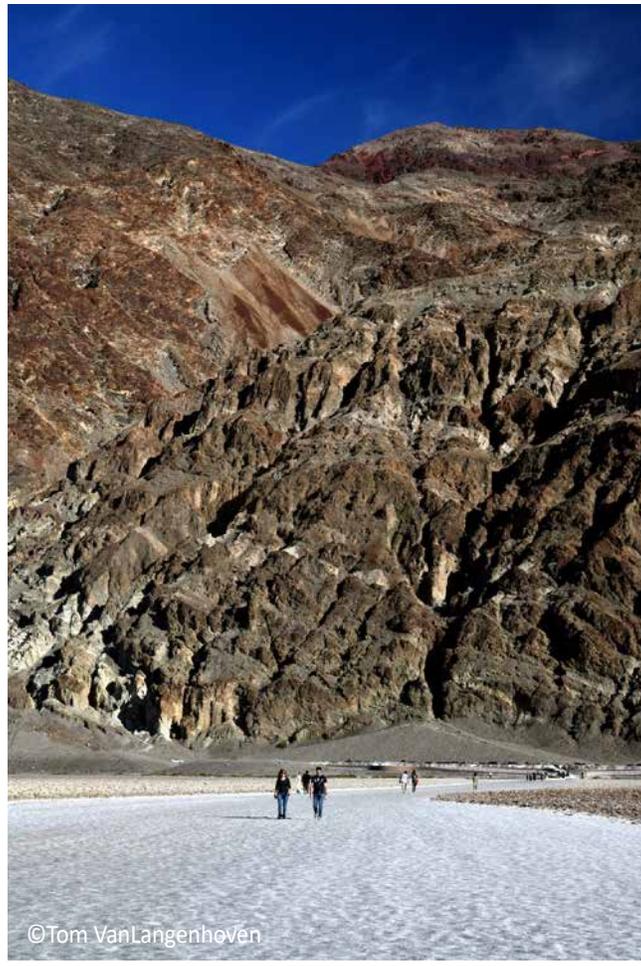©Tom Jordan

©Tom Jordan

©Tom Jordan

©Tom Jordan

©Tom Spanos

©Tom VanLangenhoven

©Tom VanLangenhoven

©Tom VanLangenhoven

©Tom VanLangenhoven

©Tom VanLangenhoven

# MOAH:CEDAR - Living In The Mojave

BY KATHY NEWMAN

The Lancaster Photography Association was privileged to have a gallery show of our members' work from February 22 - March 22, 2020 at MOAH:Cedar. The members who participated included Bob Fields, Carol Moss, Christine Wilkins, Darren Cole, Dean Webb, David G. Wilkins, Fran Marroquin, John Geldermann, Kathryn Newman, Lidia Csernyey, Oran Z. Belgrave, Sr., Robert A. Miranda, Shirl Airov-Bieling, Terry E. Dickerson, Thomas Van Langenhoven and Tom Jordan. There was a lovely reception on opening night with good attendance. The exhibit was a wonderful opportunity to share some of our work with the community!
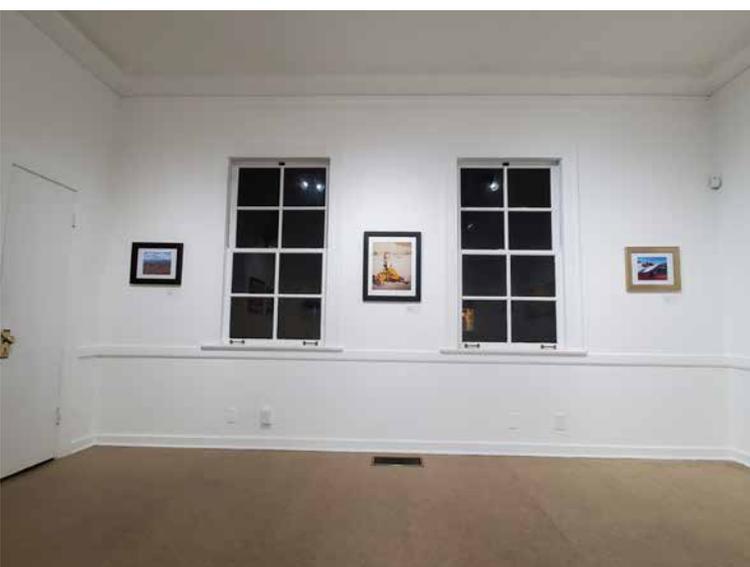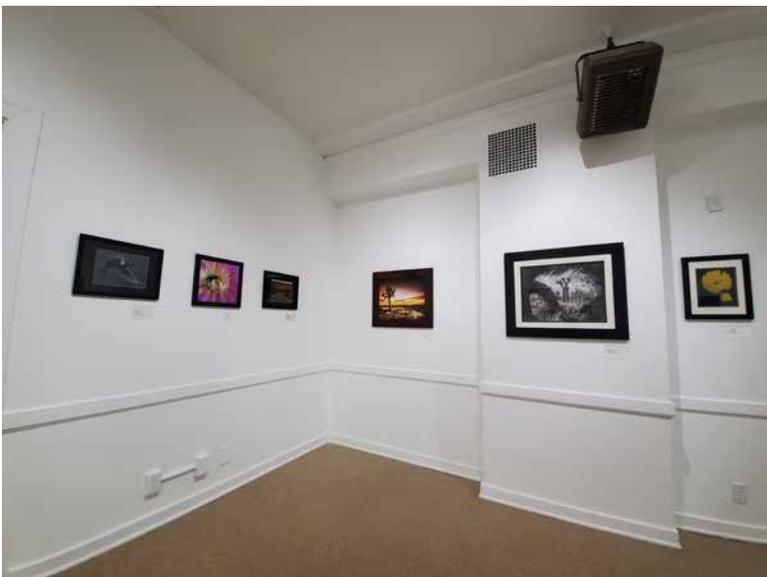
BY KATHY NEWMAN

On February 18, 2020, we had a presentation on Airshow Photography by Bob Driver, Tom Spanos and Michael Jackson. They were very inspirational and gave us some great insight into cameras, settings, and planning tips. We were excited to be able to use the information for the March airshow, but it was cancelled due to unforeseen circumstances. However, we will have another opportunity to use the information during the airshow at Edwards Air Force Base in October. So keep those notes handy, everyone! They will be useful in just a few months!

PSA PORTFOLIO RECAP

BY KATHY NEWMAN

On February 25th, 2020, Joanne Stolte came to LPA's workshop night and spoke about how to create an award-winning portfolio for review by the Photographic Society of America. So many hings go into making a great portfolio, and it was very interesting to see the difference small details can make. The information was applicable to creating portfolios for presentation to a gallery or even creating a photo book or album. It was truly an interesting evening. Thanks to Joanne Stolte for putting together such a thought-provoking presentation.

To create a PSA Portfolio:
- a photographer produces a **body of work** that reflects his/her personal style and photographic interest,
- there are **three levels of PSA Portfolio Distinctions**, each requiring a higher degree of both creative talent and number of images submitted:
    Bronze (BPSA) - 10 images
    Silver (SPSA) - 15 images
    Gold (GPSA) - 20 images

PSA
Photographic Society of America
WORLDWIDE
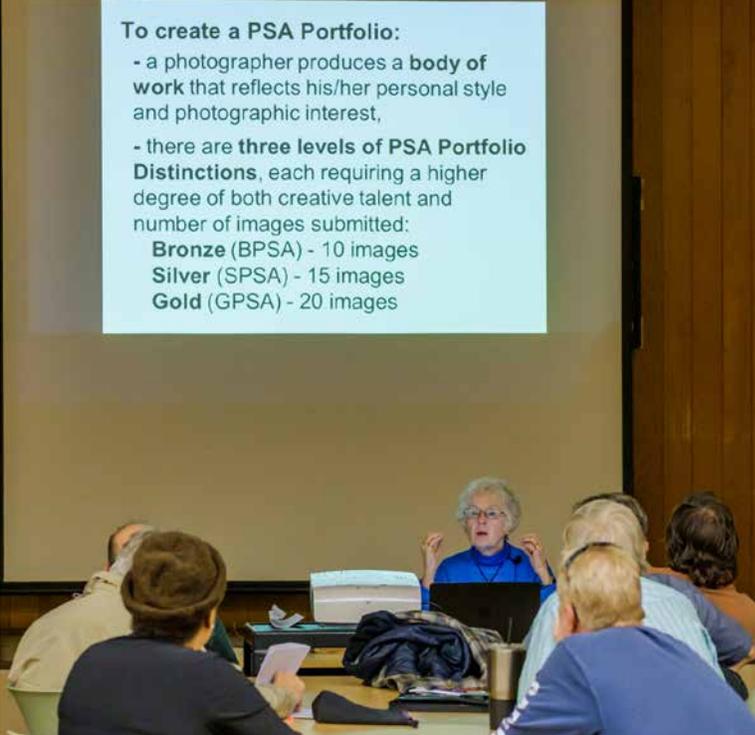
Photographic Society of America

Portfolio Distinctions

Creating a Portfolio

PHOTOGRAPHIC SOCIETY OF AMERICA (PSA) REPORT FOR Feb/March/April 2020
By **Nan Carder,** APSA, MPSA2, AFAIP DFS4C, PSA Club Representative
psa-photo.org

PSA Photo Festival: The 2020 PSA Photo Festival (Conference) will be held in Colorado Springs, CO in 2020, and in Rapid City, South Dakota in 2021. Art Wolfe will be the featured speaker at the conference. https://psa-photo.org/photo-festival-2020/

PSA Southern California Roundup Chapter Event: The event was cancelled due to the COVID-19.

PSA Membership Milestone: Congratulations Kathy Newman and Shirl Airov-Bieling, PPSA, for reaching their five-year Photographic Society of America's (PSA) Membership Milestone for being a PSA member now for five years. Their Membership Milestone certificate was presented to them at the January Lancaster Photography Association's meetings.

Thank you Chris Wilkins, AS4C, who is the PSA Membership Milestones Director for this PSA program, for your service. Also, thank you David Wilkins, HonS4C, FS4C, also for your time and service to this program. The Wilkins send PSA members their certificates to our membership all over the world.

PSA Five Star Exhibitor: In January, Terry Dickerson, PPSA, AS4C, received his Five Star Exhibitor Certificate in the Projected Image Division (PID) Color Class. Terry earned 288 acceptances with 96 titles in international exhibitions. Congratulations Terry.

PSA Individual Creative Competition: These competitions are free of charge to all PSA members. The PSA definition of Creative is "Altered Reality". Congratulations Terry Dickerson, PPSA, for receiving an Honorable Mention for his image 'Galactic Flight' in Round 2, Group A.

PSA Individual Portrait Competition: Another competition offered at no cost to all PSA members. https://psa-photo.org/index.php?divisions-pid-individual-portrait-competition
Deadlines:
•   April 15, 2019

PSA Interclub: Terry Dickerson, PPSA, and Nan Carder have entered the following LPA Members in the following PSA Interclub competitions.

Interclub Deadlines for the rest of this year are the following: April 15

PSA Projected Image Division Color Interclub Group E Round 2 (Terry entered): The PID Division Interclub entries were for February were the following: Richard White (Chair and Hat Bodie California); Shane Walter (Close Encounter); Robert Christman (Fair Lemonade); Tom Jordan (Monarch Warrior); Shirl Airov-Bieling , PPSA (One Egret); and Scott Shackelford (Water Slide Antics).

PSA Nature Division Interclub Group A Round 2: (Terry entered): The Nature Division Interclub entries February were the following: Tom Spanos (Cloudy Reflections); Ron Yagi (Coot and Baby); Richard White (Crag Galapagos Islands); Christine Wilkins (Gentoo Parent of Two); Tom Jordan (Oregon Coast Sunset); and Don Bennett (Owl and Raven). Tom received an Honorable Mention with a perfect score of 15.

Photojournalism Division Interclub Round 1: (Nan entered): Kathleen Walter (Color Rad Run); Kathy Newman (Got It); Marilyn Peake (Homeless Camp at Night); Shirl Airov-Bieling, PPSA (Monster Truck Going Over Cars); Scott Shackelford (Water Slide Antics); David Wilkins (Wind Surfer). Kathy Newman received an Award; and Kathleen Walter and David Wilkins received Honorable Mentions.

In the February 15th competition Round 2, the following members' images were entered: Robert Christman (Burbank Equestrian Show); Kathleen Walter (Dripping Wash); Terry Dickerson, PPSA, (Lunch at Oatman); Marilyn Peake (Street Musician and Cool Dog); Shirl Airov-Bieling, PPSA, (Universal Ride 1); and Christine Wilkins (Winning Down the Stretch). Results pending.

Photo Travel Division Interclub Round 2 (Nan entered): Entries for the February 15 competition were the following: Richard White (Close Up Peter Iredale Shipwreck); William Peake (Gullfoss Upper Falls); Shane Walter (Night Approaching); David Wilkins (Walt Disney Concert Hall 5846); Terry Dickerson, PPSA, (Wigwam Motel); and Tom Jordan (Yosemite Winter). Tom Jordan, Shane Walter, and David Wilkins all received an Honorable Mention. Congratulations all.

PSA International Exhibitions: Nan Carder, FPSA, MPSA, was the high point in the Arizona Chapter Small Print Exhibition Color Sections and received the Global Photographic Union(GPU) Gold Medal.

PSA Journal February:
Nan Carder, FPSA, MPSA2 received her Star 4 in Pictorial Print Division Monochrome Prints Large and Small Mixed.
PSA Journal March:
Shirl Airov-Bieling, PPSA, was listed as receiving her PPSA (pg. 34)
Terry Dickerson, PPSA, received his Star 5 in the Project-

ed Image Division Color Class (pg. 36)
Nan Carder, FPSA, MPSA2 received her Galaxy 1 in the Projected Image Division Monochrome Class (pg. 36)
PSA Journal April:
Terry Dickerson, PPSA, was listed for receiving Star 1 and 2 in the Photo Travel Division (pg. 39)

Coachella Valley International Exhibition: The PSA-recognized Coachella International Exhibition of Photography has been judged. PSA members have received their report cards, and results will be announced in the next LPA Newsletter. The following members entered: Shirl Airov Bieling, PPSA; Nan Carder, FPSA, MPSA2, AFIAP; Robert Christman; Lidia Csernyey; Terry Dickerson, PPSA; John Gelderman; Scott Shackelford; Christine Wilkins; David Wilkins. Nan Carder was one of the three judges for the Photojournalism sections.

To join PSA, please go to this webpage:
https://psa-photo.org/index.php?thinking-about-membership

For information on the Photographic Society of America, please contact Nan Carder, FPSA, MPSA2, AFIAP, at nancarder310@msn.com.

Group B - Open, Honorable Mention, Lancaster Photography Association, Wind_Surfer~David~Wilkins~Y

Group B - Human Interest, Honorable Mention, Lancaster Photography Association,m Color_Rad_Run~Kathleen~Walter~Y

Group B - Open, Award of Merit, Lancaster Photography Association, Got_It~Kathy~Newman~Y

Group E~Honorable Mention~Lancasster Photography Association~Truckers_Rainy_Day_X~Robert~Christman~Y

Group E~Honorable Mention~Lancaster Photography Association~Creative_Paradise_Brigade~Shirl~Airov-Bieling~Y

PSA Photographic Society of America

Educating and Connecting People Through Photography

Photographic Society of America
January 9, 2020

Dear Shirl Airov-Bieling,

The Photographic Society (PSA) congratulates you for reaching a PSA Membership Milestone. The Membership Milestone Committee will be mailing you a commemorative certificate to recognize your PSA membership and commitment. PSA encourages you to have this Milestone Certificate presented by a club or council representative at a camera club, council, or Chapter meeting.

On the certificate your name will appear as

Shirl Airov-Bieling PPSA
5 Years (as of 2020)

Please reply to staff-membership-milestones-director@psa-photo.org by January 17, 2020, only if there are corrections to your name, honors/distinctions or if you wish the certificate sent to a presenter. Otherwise I will send your commemorative certificate to your address as it appears in the PSA database.

Congratulations on this PSA Membership Milestone. PSA appreciates your continued membership and looks forward to our joint explorations in the world of Photography for years to come.

Christine Wilkins, Director
Membership Milestones
Photographic Society of America

staff-membership-milestones-director@psa-photo.org

👍 Like us on Facebook

Photographic Society of America
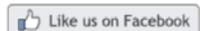
PSA Photographic Society of America WORLDWIDE®

Projected Image Division Award of Merit

For 288 acceptances of 96 titles in
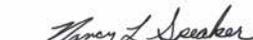Recognized Projected Image Exhibitions

Terry E. Dickerson, PPSA

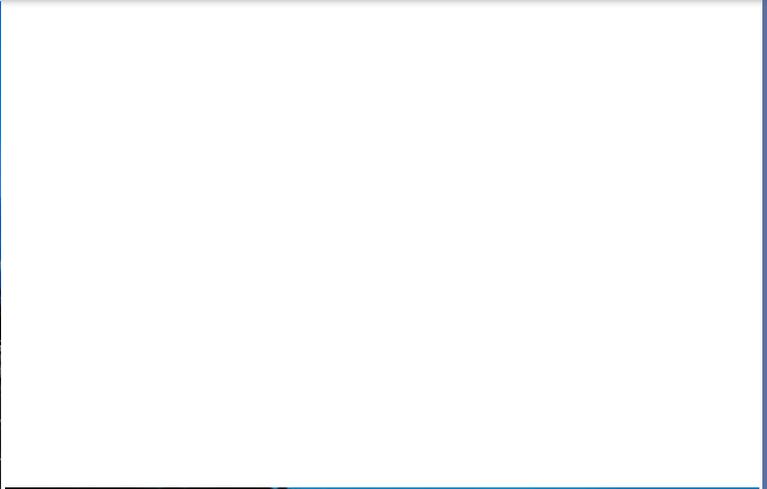Is hereby designated a

5

STAR EXHIBITOR, Color Class

Issued this 14th day of January 2020

JAHowell GMPSA/S
DIRECTOR, STAR RATING AWARDS

Nancy L Speaker QPSA
CHAIRMAN/PROJECTED IMAGE DIVISION

Group B - Honorable Mention, Walt_Disney_Concert_Hall_5846~David~Wilkins, Lancaster Photography Association

Group C - Award, One_of_Five_Blue_Hour~Shane~Walter, Boise Camera Club

Group C - Honorable Mention, Oregon_Coast_Sunset~Tom~Jordan, Lancaster Photography Association

Group B - Honorable Mention, Yosemite_Winter~Tom~Jordan, Lancaster Photography Association

S4C INFORMATION/IMAGES

BY NAN CARDER, APSA, MPSA2, AFAIP, DFS4C

The Southern California Council of Camera Club's (S4C) competition year began in October, 2019, and concluded in April 2020. Competitions will begin again in October 2020.

The results for the January/February/March 2020 S4C competitions are online. The April competition will now be judged. There will be no meeting at the University of Redlands in April due to COVID-19. Catalogs should be ready to view sometime next week.

Lancaster Photography Association (LPA) Interclub winner for January was Lidia Csernyey who received an Award with her image 'Knowledged 2779' in Skill Level A.

For February, interclub winners were the following: Tom Jordan (Oregon Coast Sunset), Dale Taft (Desert Storm) Awards, plus Ron Yagi (Spider and the Fly) Honorable Mention, in Skill Level A; Kathy Newman (MOM and Baby Rhino) Award, and Shane Walter (Grand Prismatic View) Honorable Mention, in Skill Level AA.

For March, Tom Jordan received an Honorable Mention for his image 'Yosemite Church' in Skill Level A Pictorial – Interclub Color.

Other LPA Members receiving Awards and Honorable Mentions in January/February/March were the following: Nan Carder, FPSA, MPSA2, AFIAP; Bob Christman, Terry Dickerson, John Gelderman; Marilyn Peake; William Peake; Kathleen Walter, Christine Wilkins, AS4C; and David Wilkins, HonS4C, FS4C.

The following LPA Members have judged one of the S4C competitions: Nan Carder, Terry Dickerson, Kathy Newman, Kathleen Walter, and David Wilkins. Thank you all.

Congratulations to all of our winners. To see all of the LPA winner's images, please go to this webpage. https://www.s4c-photo.org/competitions/catalogs/ and download any of the 2020 catalog.

Nan Carder entered the S4C Skill Level A Interclub, and Terry Dickerson, PPSA, AS4C entered the S4C Skill Level AA entries this year. Nan and Terry will continue to enter in the 2020-2021 competition season. Thank you Terry.

The S4C Board meeting will be held remotely for the first time on Saturday, April 12, 2020.

Anyone who enters the S4C monthly competition will need a Uniform Entry Number (UEN). The UEN is used to identify the entrant in all competitions. Once assigned, it may be used for so long as the entrant is a current member of an S4C club.

The URL is s4c-photo.org. Then do the dropdown for Competitions> Quick Log in to Competitions> Apply for UEN (red box) > Fill in the Application and then Submit Application.

For further information, please contact Nan Carder at the email address listed in the LPA Newsletter. Nan Carder and Terry Dickerson are always looking for images for the S4C Interclub Competitions.

S4C IMAGES

"LAVENDER FLOWERS" by ROBERT CHRISTMAN

Award
Skill Level A
Pictorial - Arranged Color
March, 2020

"FOCUS ON THE BALL" by JOHN GELDERMANN

HM
Skill Level AA
Photojournalism - General
March, 2020

"LET ME BEE TO" by ROBERT MIRANDA MIRANDA

HM
Skill Level E
Nature - Wildlife
March, 2020

"ORCHID 2885" by NAN CARDER

Award
Skill Level AA
Pictorial - Creative
March, 2020

"FLORIDA HERON AND SNAKE" by CHRISTINE WILKINS

HM
Skill Level AAA
Nature - General
March, 2020

"MILKY WAY 7493" by DAVID WILKINS

HM
Skill Level E
Pictorial - Arranged Color
March, 2020

"PIRATE QUEEN" by WILLIAM PEAKE

HM
Skill Level E
Pictorial - Arranged Color
March, 2020

"ME AND MY SHADOW" by KATHLEEN WALTER

HM
Skill Level A
Nature - Wildlife
March, 2020

"AVF 1280" by NAN CARDER

Award
Skill Level AA
Pictorial - Monochrome
January, 2020

"CHINATOWN WARRIORS" by ROBERT CHRISTMAN

HM
Skill Level AA
Pictorial - Creative
January, 2020

"ERIK THE RED'S LONGHOUSE" by MARILYN PEAKE

HM
Skill Level A
Photo Travel - General
January, 2020

"BLARNEY CASTLE" by WILLIAM PEAKE

Award
Skill Level E
Photo Travel - General
March, 2020

Competition Results
Southern California Council of Camera Clubs

"KNOWLEDGED 2779" by LIDIA CSERNYEY
Lancaster PA
Award
Skill Level A
Pictorial - Interclub Color
January, 2020

"MOM AND BABY RHINO" by KATHRYN NEWMAN
Lancaster PA
Award
Skill Level AA
Pictorial - Interclub Color
February, 2020

"ALWAYS ON MY MIND" by TERRY DICKERSON

Award
Skill Level AA
Pictorial - Creative
February, 2020

"OREGON COAST SUNSET" by THOMAS JORDAN
Lancaster PA
Award
Skill Level A
Pictorial - Interclub Color
February, 2020

"GRAND PRISMATIC VIEW" by SHANE WALTER
Lancaster PA
HM
Skill Level AA
Pictorial - Interclub Color
February, 2020

"DESERT STORM" by DALE TAFT
Lancaster PA
Award
Skill Level A
Pictorial - Interclub Color
February, 2020

"INSIDE TRINITY CHURCH" by DAVID WILKINS

Award
Skill Level AAA
Pictorial - Individual Color
February, 2020

"WINNING DOWN THE STRETCH" by CHRISTINE WILKINS

Award
Skill Level AAA
Photojournalism - General
January, 2020

"GBH FAMILY" by DAVID WILKINS

Award
Skill Level A
Nature - Wildlife
January, 2020

S4C IMAGES

"CANNA REVIVAL" by ROBERT CHRISTMAN

HM
Skill Level A
Pictorial - Arranged Color
February, 2020

"BACK IN TIME" by KATHLEEN WALTER

Award
Skill Level E
Pictorial - Monochrome
February, 2020

"COOTS 8530" by NAN CARDER

HM
Skill Level AA
Nature - General
February, 2020

"SPIDER AND THE FLY" by RONALD YAGI
Lancaster PA
HM
Skill Level A
Pictorial - Interclub Color
February, 2020

"BLUE ICE" by WILLIAM PEAKE

HM
Skill Level E
Photo Travel - General
February, 2020

"OBAMA GREETS CLINTON 2012 RALLY" by MARILYN PEAKE

HM
Skill Level E
Photojournalism - General
February, 2020

"CASEY PATTERSON IN THE SAND" by JOHN GELDERMANN

HM
Skill Level AA
Photojournalism - General
February, 2020

"TRADITIONAL ALMOND PROCESSING" by CHRISTINE WILKINS

HM
Skill Level E
Photojournalism - Human Interest
February, 2020

"YOSEMITE CHURCH" by THOMAS JORDAN
Lancaster PA
HM
Skill Level A
Pictorial - Interclub Color
March, 2020

"WIGWAM MOTEL" by TERRY DICKERSON

HM
Skill Level E
Photo Travel - General
January, 2020

SNIPPETS

Digital Photography - FREE for Seniors 55+. The City of Palmdale offers a free digital photography class. Classes are held at the Legacy Commons located at 930 East Ave. Q-9, Palmdale. For more information, call (661) 267-5904.

LPA Facebook Page

If you are a user of **Facebook**, check out LPA's page. It is located at www.facebook.com/Lancasterphotography Go there and click the "Like" button. You can also add images and make comments.

LPA Instagram!

If you use Instagram, check out our feed. @lancaster_photo_association

LPA Website Adding Social Media

The **LPA website** has a social media button (orange with a plus) located on the right side of every article. Visit the LPA website at www.lpaphotography.org and select an article, and promote it to your time line on Facebook, Twitter, or other social sites.

Breakfast Discussion Group – Carol Moss - Temporarily on hiatus due to Stay-At-Home recommendations. Third Sunday of each month at 7:30 A.M. at Patty's Café Restaurant, 43943 Sierra Hwy, Lancaster.

Friday Night Discussion Group
On hiatus until new leader is found.

Competitions – Robert Christman
May 19, 2020 - Wildflowers/Desert Scenes - Judge Hutch Hutchison
June 16, 2020 - EOY Competition/Celebration

General Meetings – John Geldermann
April 21st - TBD

Workshops – Need Chairperson
April 28th - TBD
May 26th - Hands-on Portrait photography workshop - models/headshots
June 23rd - Lightroom basics - Kathy Newman

Field Trips - Steve Kochie
ALL FIELD TRIPS ON HOLD UNTIL STAY-AT-HOME IS LIFTED.

National Audubon Society

BY DON GOESCHL

The Antelope Valley Audubon Society is an outreach group of the National Audubon Society.

E-mail avaudubonsoc@verizon.net for more information.

AV Audubon meets at the Prime Desert Woodland Preserve (Ave K-8 & 35TH Street West, Lancaster) on the 2ND Tuesday of every month at 7:00 P.M.

LPA Membership

TO BECOME AN LPA MEMBER!

To participate in competitions and go on field trips, you must be an active LPA member. Members who have had a lapse in membership need to pay the full annual membership price (per bylaws) regardless of when the membership is renewed.

Please see our treasurer **Don Sullivan**, at any LPA event or pay your membership dues online with Paypal (plus $2.00 fee). You'll need to register on the site and log in.

Annual Dues:
- Junior Membership (17 and under)........$15.00
- Student Membership (with Student ID) $20.00
- Individual Membership...........................$35.00
- Family Membership..................................$45.00

Download the Brochure and Application Form

LPA Badges

The LPA Name Tags are available with the new logo and have a new design. You can order a name tag. First, log on to the LPA website.
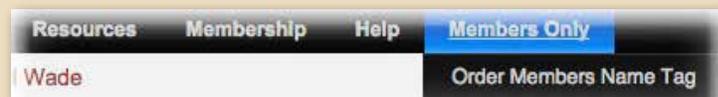
Click on the "**Order Members Name Tag**" menu item, which will download a PDF file of the order form. Locate the PDF, open it and it is an interactive form, so you are able to type your name, and phone number. You will have a choice, Magnetic Clasp ($7.50) or Clip Clasp ($6.50). Save the file and e-mail the completed PDF file to AV Trophy. They will contact you when the name tag is ready, you will need to go pick it up. The PDF file has all the


Amazon Smile

AmazonSmile is a simple and automatic way for you to support LPA every time you shop at Amazon, at no cost to you. When you shop at smile.amazon.com, you'll find the exact same low prices, vast selection and convenient shopping experience as Amazon.com, with the added bonus that Amazon will donate a 0.5% of the purchase price from your eligible AmazonSmile purchases to LPA.

To shop at AmazonSmile simply go to smile.amazon.com from the web browser on your computer or mobile device. You may also want to add a bookmark

to smile.amazon.com to make it even easier to return and start your shopping at AmazonSmile.

On your first visit to AmazonSmile (smile.amazon.com), you need to select LPA to receive donations from eligible purchases before you begin shopping. Amazon will remember your selection, and then every eligible purchase you make at smile.amazon.com will result in a donation.

To set up your Charity, search for **Lancaster Photography**, and Select **Lancaster Photography, Lancaster, CA.**

LIBRARY ITEMS

BY RON YAGI

The Library of the Lancaster Photography Association consists of books, periodicals, pamphlets, and DVD's on photography and related subjects.

These are kept for reference and educational purposes for our members. Library items can be checked out to members for a period of 2-4 weeks at a time. Members can view the current list of library items available on the LPA website.

To check out an item, e-mail the librarian and arrange to pick up the items.

The library also has the Spyder2PRO Monitor Calibration System. You should calibrate your monitor on a regular basis for on-screen color accuracy. There are no fees for members to check the material. Anyone can donate items to the LPA library for a tax deduction.

Contact Ron at librarian@lpaphotography.org

LPA CLOTHING

Our Lancaster Photography Association logo can now be embroidered on polo shirts, sweatshirts, and baseball caps. These items are available through All Things Engravable, at 44242 10TH Street West in Lancaster. It is in the shopping center with the Edwards Federal Credit Union and the Whole Wheatery. They are open Monday through Friday from 10 A.M. until 6 P.M.

Prices are listed below and do not include sales tax:

Item Price
- 50/50 Polo Shirt..$18
- Polo Shirt...$22
- Baseball Cap $12
- Crew Neck Sweatshirt..$15
- Hooded Pullover Sweat Shirt...........................$25
- Hooded Zipper Sweat Shirt..............................$30

Events

Date	Time	Event
Thursday, April 9, 2020	6:00P.M. – 8:00P.M.	LPA Board Meeting - remote
Friday, April 10, 2020	6:30P.M. – 8:30P.M.	LPA Friday Discussion Group - cancelled
Sunday, April 19, 2020	7:30A.M. – 9:00A.M.	LPA Breakfast - cancelled
Tuesday, April 21, 2020	6:00P.M. – 8:00P.M.	GM - TBD
Friday, April 24, 2020		**LPA Newsletter Deadline**
Friday, April 24, 2020	6:30P.M. – 8:30P.M.	**LPA Friday Discussion Group - cancelled**
Tuesday, April 28, 2020	6:00P.M. – 8:00P.M.	**Workshop - Cancelled**
Friday, May 8, 2020	6:30P.M. – 8:30P.M.	**LPA Friday Discussion Group - cancelled**
Thursday, May 14, 2020	6:00P.M. – 8:00P.M.	LPA Board Meeting
Sunday, May 17, 2020	7:30A.M. – 9:00A.M.	**LPA Breakfast**
Tuesday, May 19, 2020	6:00P.M. – 8:00P.M.	LPA Competition - Wildflowers/Desert Scenes - Judge Hutch
Friday, May 22, 2020	6:30P.M. – 8:30P.M.	LPA Friday Discussion Group - cancelled
Sunday, May 24, 2020		LPA Newsletter Deadline
Tuesday, May 26, 2020	6:00P.M. – 8:00P.M.	LPA Workshop - Hands-on Portraits Models/Headshots

Annual membership dues are payable on July 1ST of each year for the club's fiscal year (July 1ST through June 30TH).

- NEW MEMBERS: **Annual Dues** are due in July. New members shall pay full annual membership dues until January-June, when half-price membership is available for the remainder of the year.
- RENEWALS: Previous members who have had a lapse in membership are to pay full annual membership price (per bylaws) regardless of when the membership is renewed.

Please mail your application and payment or see our treasurer at any LPA event.

Annual Dues:
- Junior Membership (17 and under) $15.00
- Student Membership (with Student ID) $20.00
- Individual Membership $35.00
- Family Membership $45.00

Visitors are always welcome and you can join us at our monthly meetings.

We meet on the 3RD and 4TH Tuesday of every month at 777 Jackman Street, Lancaster. starting at 6:00 P.M.

To join LPA, you may pay at a meeting or mail a check to Lancaster Photography Association, P. O. Box 498 Lancaster, CA 93584. You may want to pay for membership online with Paypal(plus a $2.00 fee). Once you become a member, you'll need to "log in" to receive access to the "Members Only" area of the site and to enter competitions. Download the Brochure and Application Form. Upon receipt of the completed Membership Application and Release of Liability, we will send you (via e-mail) a warm welcome to LPA!