



**PSA ENGLAND  
MEMBERSHIP  
NEWS**



**March 2019**

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**MEMBER WEBINARS**

These are continuing about every month and are available on <https://psa-photo.org/index.php?webinar-info>

**PSA INDIVIDUAL PORTRAIT PRINT COMPETITION**

We have had very positive feedback about this. One member emailed to say he had had pleasing success after entering and looking at other people's work has been invaluable. He would encourage anyone to have a go as you will be put in a group which fits your experience and this gives everyone at every level and fair chance. These are the 2019 Round 2 Winners from the British Isles.

GROUP A	SCORE	AUTHOR	AWARD
Enigmatic Arella	14	Barbara Jenkin	2nd
Amber Gold	13	Cyril Boyd	Best Indoor
Cool Dude	12	Cyril Boyd	Best Mono
Woman of Nabataea	12	David Stout	Best Environmental
Cool	13	Barbara Jenkin	Best Female
All Bandaged Up	13	Steve Reynolds	Best Child
<b>GROUP B</b>			
Belfast Girl	15	Robert Millin	3rd
Distracted	15	Keith Snell	HM
Viking Warrior	13	Lee Sutton	HM
<b>GROUP C</b>			
Ice Queen	14	Wendy Allard	2nd
Having an Ale	14	Gwynfryn Jones	3rd
Anna	13	Peter Lee	Best Indoor
Getting Ready	13	Ian Montague	Best Child
Special Constable And His Dog	13	Alan Young	HM

**PSA LOGO**

If you are using the PSA logo please make sure that it is the latest version - the version with the registered trademark symbol ® not the copyright © symbol. You can download the logo here: <https://psa-photo.org/index.php?psa-logos>

**MEMBERSHIP QUESTIONS**

If you have any problems relating to payment of membership fees or membership details, please to contact John Key at PSA HQ. His email is [membership@psa-photo.org](mailto:membership@psa-photo.org)

## **PSA JOURNAL**

Don't forget you can download each month's PSA Journal. Log in to the PSA website, click on the "Journal" button and then on the "Journal Issues" button. You can access any Journal issue back to 2007 - one of the many benefits of PSA membership.

## **HELPING WITH ROPA**

The Stars/ROPA system can be confusing but the Membership Directors are able to help with advice and if they don't know the answer, they usually know someone else who does. Membership Directors have read access to the acceptances databases and can help if you are not sure about a salon or title or numbers of acceptances.

## **HAVE YOU GOT SOMETHING TO SHARE?**

The unofficial moto of the PSA is "Members helping Members". So, if you have something to share with fellow members (or Membership Directors) please let us know and I will put it in a future newsletter. It might be a favourite spot for photography, or a new piece of software you have discovered, or a special editing tip, or anything else that you thing might be useful to others.

## **MEMBERSHIP STATUS**

In the PSA membership database, members who have kept their membership up to date are shown as having a status of "Active". All membership fees are due by the last day of the month in which the member joined. If a member does not pay their fees by the end of that month their status is changed to "Lapsed". A Lapsed member has 3 months in which to pay the overdue fees and if they do their status is changed back to Active with no break in membership. If a Lapsed member does not pay their overdue fees within 3 months their status is changed to "Dropped". If they wish to continue membership they have to rejoin and there will be a gap in their membership unless they contact PSA Headquarters and ask for their membership to be continued from the day when it fell due. This is important because a member who has a gap in their membership cannot use acceptances from that period in Star applications unless they make a bridging payment.

## **GDPR REGULATIONS**

Your contact details are only stored to enable us to send information to you from time to time. If, however, you do not want to be contacted by the Country Membership Director England or the Country Assistant Membership Director England please let me know and I will endeavour to stop the emailings.

Andrew Hersom

## **CONGRATULATIONS**

Well done to Valerie Duncan for gaining GMPSA/B, Greg Duncan for achieving GMPSA and Bob Devine for obtaining MPSA2. The following recently achieved QPSA: Stewart Edgar, Tracey Lund and Robert Turley. Yealand Kalfayan submitted his panel for BPSA in December and was awarded it in February; he writes about his experience with this below.

## **MY EXPERIENCE OF SUBMITTING A NATURE PANEL FOR BPSA - Yealand Kalfayan**

### **Introduction**

I have a particular interest in butterfly photography and have noticed that some kinds of image rarely catch the eye of the judges in international salons. Perhaps the butterfly is of an intrinsically dull colour, or perhaps the behaviour depicted is rather obscure. The rejection of this kind of image is understandable but is also frustrating because the species in question, or the particular aspect of butterfly behaviour that is being figured, may be of considerable biological interest. The portfolio assessment process seemed attractive to me because it allowed me to present images that would benefit from careful assessment by the assessors.

Putting together images for a portfolio is not the same as choosing images for a salon. At its simplest the separate images in a salon are judged individually and stand or fall on their own merits. They are judged in a few seconds without conferring. In contrast, the images in a portfolio need to be interconnected thematically and visually. The photographer is required to write a statement of intent that describes for the assessors what the panel is trying to achieve. The images are judged more slowly and carefully. A degree of discussion takes place between the assessors. This frees the photographer to present work of a more subtle or thoughtful nature

### **Background Preparation**

I certainly found it helpful to read all the relevant links on the PSA website. There are many previous successful portfolios to view and I viewed almost all of them. Reading the statements of intent and analysing the lay-out of the panels helps to clarify one's mind.

### **Preparing the Statement of Intent**

A title limited to 5 words and a statement of intent limited to 75 words certainly concentrate the mind. It is not easy to crystallise one's thoughts in this way and I certainly spent a lot of time trying to get it right. I doubt that there is any substitute for writing and then revising one's statement multiple times. An experienced mentor would be helpful. If one has a trusted friend or colleague who is prepared to give advice it seems obvious that one should ask for his or her help.

It is crucial that the statement relates precisely to one's images. To my surprise I received an email from the assessors shortly after submitting my application. They were seeking clarification about which images related to the different butterfly behaviours that I had mentioned in my statement. I was unprepared for this but interpreted this as a positive sign that the assessors were indeed likely to be looking with great care at my panel.

#### **European Butterflies**

This panel depicts ten species of European butterfly photographed in the wild with examples from 5 different families.

I have three aims:

firstly, to reproduce faithfully those details of colour and pattern which can assist identification, secondly, to document behaviours such as feeding, mating or thermoregulation and finally, to inspire others to become interested in wildlife in general and butterflies in particular.

### **Selecting the images**

The images must be related to the statement of intent and must work well together. I can only repeat the advice that I had read and received on several occasions. It is so tempting to select one's best images, but what the assessors want is the best combination of images. As anyone with an interest in sport knows, a team made up of the best individuals does not always perform well.

It helps to have 'too many images' to choose from. This is, I think, the key. If one has only about ten images that one thinks will pass the standard, then it is unlikely that those ten will just happen fit well together. Better to have at least twenty to thirty. One must avoid being sentimental about a 'favourite' image and must be prepared to discard it if necessary.

Even if one has decided on one's theme and gone away and taken appropriate images, one may still find that, although the images are thematically linked, they may not work as a panel. Someone suggested that I look at the panel from a distance with eyes half closed to see whether the colours and lighting of the different images were harmonious.

### **Selecting the background**

I spent some time thinking about this. Initially I thought in terms of black, white or grey. Pure black seemed best but for my panel they seemed rather stark. Then I remembered that a professional framer who had once framed some antique maps for me many years ago had identified the colours in the maps and used them to create a pale

wash on the mounting board. This did not distract the eye from the maps themselves but seemed to enhance the overall effect subliminally. I replaced pure black with very dark green. I chose green because the backgrounds of all my images were greens of one shade or another. I had a shortlist of about six different 'dark green' backgrounds and I simply played around with these until I found the one that I felt suited the panel best.

### **Arranging the Images**

The beauty of the software packages that we all use is that they make tasks like this possible. Not easy perhaps, but do-able. As with so many aspects of this project I found myself producing a number of different variations on the same theme. When I had looked at them so often that I could no longer make a decision I invited friends and colleagues to comment on which arrangements worked best.

### **Altering the aspect ratios and sizes of the images**

This was fiddly. A bit of a nightmare, actually. But I figured that I should not complain since I was using Photoshop and was adjusting aspect ratios and sizes all the time. However doing this for a single image is one thing, and doing it for ten images that have to 'fit' with each other is quite another. All I can suggest for anyone struggling with this is simply to persevere. Persistence and attention to detail may be the qualities that this aspect is measuring.



### **Conclusion**

I am glad that I submitted a portfolio to the PSA assessors. The process of applying was straight forward and the PSA have produced excellent detailed guides explaining every aspect. Of course it is easy to say this as I have just been awarded the BPSA, but I had prepared myself for rejection and had promised myself that I would re-apply in that case. I would strongly encourage someone to apply, particularly if they feel that the kind of image they like to produce does not 'fit' the target of traditional salon competitions.