

# The PSA Portfolio Distinction

## A Unique 3D Opportunity

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Several international, national, regional, and club photography groups have programs to create and have evaluated a group of images that have a theme and “fit together” in some fashion. Most of these programs call the group of images a “Portfolio;” however, that term is also generally used to mean “a set of pieces of creative work collected by someone to display their skills.” Advertising agency representatives, artists, architects, interior designers, fashion designers, wedding photographers, and many others will assemble samples of their work in what they will reference as their Portfolio.

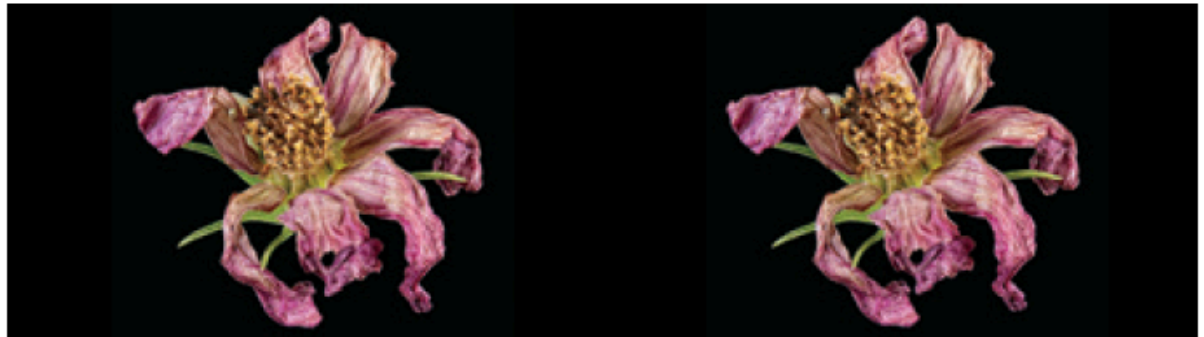
This article addresses the Photographic Society of America (PSA) Portfolio Program that can lead to PSA Distinctions; i.e., Bronze (BPSA), Silver (SPSA), and Gold (GPSA). In the PSA Portfolio program, the group of images not only needs to fit together, the images need to be assembled into an Overview Image that becomes a beautiful, cohesive work of art that you would want to hang on a wall. Additionally the theme, topic, or concept being portrayed needs to be stated clearly in a brief Statement of Intent.

The PSA Portfolio program has been for

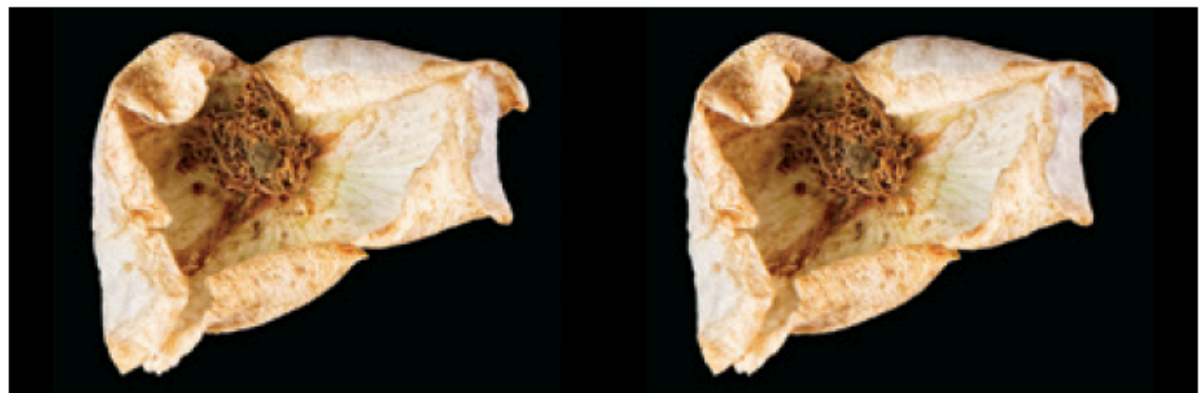
projected images and prints since it began in 2016. In 2018, after extensive research and study, the program became available to the 3D photographer. This is a unique opportunity for the 3D worker who has not had such a program in which to participate or from which to gain photography recognition.

As much as this is an opportunity for 3D photographers, creating a PSA Portfolio includes additional challenges that do not exist for the 2D photographer, as I discovered when I was an assessor for the PSA 3D Portfolio Assessment that took place during the PSA Conference in Salt Lake City. All images in a Portfolio need consistency and cohesiveness in the colors, tonality, saturation, contrast, application of treatments, etc. The 3D images in a 3D Portfolio also need consistency and cohesiveness in the depth employed.

A 3D image must have depth—this is a given; however, the 3D images in a PSA Portfolio need to have a similar and comparable amount of depth. For example, one Portfolio that was assessed had depth from the background to the mid-ground for several images, while it had depth



Flower 32 © Greg Duncan, GMPSA, GPSA



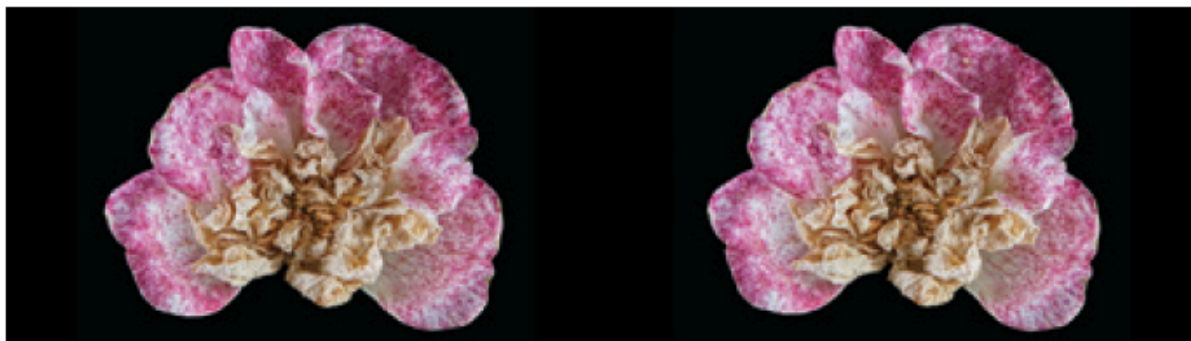
Flower 72 © Greg Duncan, GMPSA, GPSA

from the background to the foreground for other images. This dissimilarity was very disconcerting as the assessors viewed the individual images when, having seen an image, their minds were ready for a certain depth and a very different amount of depth was presented in the next image.

Additionally, the 3D images in a PSA Portfolio need to have a similar and comparable location of the closest focal point. Another 3D Portfolio that was assessed had several images where the closest focal point was located just behind the screen providing depth from the background to the foreground as if looking through a window. However, there were also images in the portfolio where the closest focal point was perceptibly “out of the window” and extended in front of the screen towards the

assessors to varying degrees. Had all the images been “out of the window” to a similar extent, this portfolio would have shown more consistency and therefore had possibility.

The October 2018 Portfolio Assessment did include a twenty-image Gold 3D Portfolio with uniformity of color, tonality, saturation, contrast, etc., in the images of dying flowers that were presented. This Portfolio also displayed a constant use of a capture technique that produced a balanced, steady, dependable, standardized amount and location of the 3D depth utilized. The technique is described in the accompanying article by Greg Duncan, GMPSA, GPSA. This Portfolio’s Statement of Intent and Overview image are included here along with four images from the Portfolio. ■



Flower 73 © Greg Duncan, GMPSA, GPSA



Flower 75 © Greg Duncan, GMPSA, GPSA



Overview Image

### Statement of Intent

#### *Structures Produced During Floral Decay*

We buy flowers to admire their blooms but at the first signs of wilting, they are unceremoniously dumped head first in the trash can. Few of us take the time to look at petals in their final stages. Some contort as if in pain, others form caverns to be explored while others shrivel, change colour, collapse and twist. I invite you to explore in three dimensions the close-up world of structures produced during floral decay.