

DIG ACCOLADE

2018



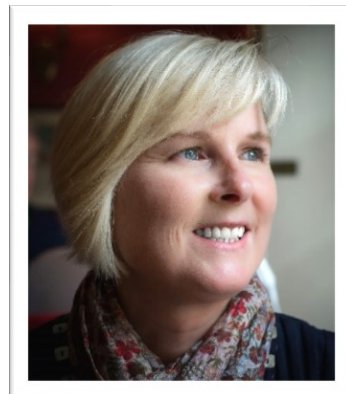
Favourites from some of our successful 2018 ARPS and LRPS DIG Member Distinction hanging plans. From top left clockwise: A J Fisher, P Bullock, S Jupp, E Wilkinson, R Corkrey, R Howarth, A Woodman, B Broughton-Tompkins, S Hyam, A Vance (centre).

Welcome to the First Edition of DIG Accolade from Janet Haines



Welcome to the pilot of DIG Accolade! I hope DIG Accolade will be the place where we do three things a little better for you our Members. Firstly, we celebrate the success of recent Member's Distinctions. Secondly, we share their images and experiences to benefit all – whether you be a DIG photographer keen to improve or one taking on a Distinction. Thirdly, we report practical knowledge by talking to our RPS experts on the more common technical and creative challenges of digital photography.

DIG invited Simon Street and Holly Stranks to compile our first Edition. I will let them introduce themselves and content.



We both gained our LRPS in 2017 and are passionate to see and share the work of our DIG Members.

In this Edition

It has been amazing to invite a cross-section of 10 recent Success Stories from LRPS and ARPS DIG Members to share their work (See Pages 6 – 26). We asked for their Plans, favourites, technical and creative challenges, and ones that got away – the images they had to leave out. Their favourite pictures are a collage on the front page. We are sure you will join us in thanking our 10 Members for sharing over 150 images with us.

There is a lot more. We have an interview with RPS's Distinctions Manager, Andy Moore LRPS (Page 10). We have a first Blog from Eric Begbie LRPS (Page 15) who we will track through his ARPS submission. We also include a summary of some of the more useful sources of guidance in one place (See Page 26).

Please give us your feedback at digaccolade@rps.org. We hope each quarterly edition will be better than the last. Let the show begin with a summary of 2018 successes (so far)!



DIG Members Achieving Distinctions in 2018

Congratulations again to the following people – You will have seen them in DIG News. The candidates are approved by RPS Trustees before we communicate them. Each person may use the RPS Distinction logo you can see below:



Successful LRPS candidate	Area
Andrew Vance	Chichester
Bruce Broughton-Tompkins	Uckfield
Stephen Jupp	Farway
Jenny Hodd	Ely
Paul Bullock	Northwich
Nick Banner	Iver
Ann Rosemary Belcher	Bristol
Stephen Hyam	London
Edward Simpson	Lichfield
Allan James Fisher	Bridgend
Robert Howarth	Lowestoft



Successful ARPS candidate	Area	ARPS Category
Anne Woodman	Leicestershire	Fine Art
Eileen Wilkinson	Kent	Fine Art
Susan Ashford	Swansea	Fine Art
Helen Jones	Dorset	Fine Art
Richard Corkrey	West Sussex	Fine Art
Robert Friel	Buckinghamshire	Fine Art
Margaret Ford	Godalming	Fine Art



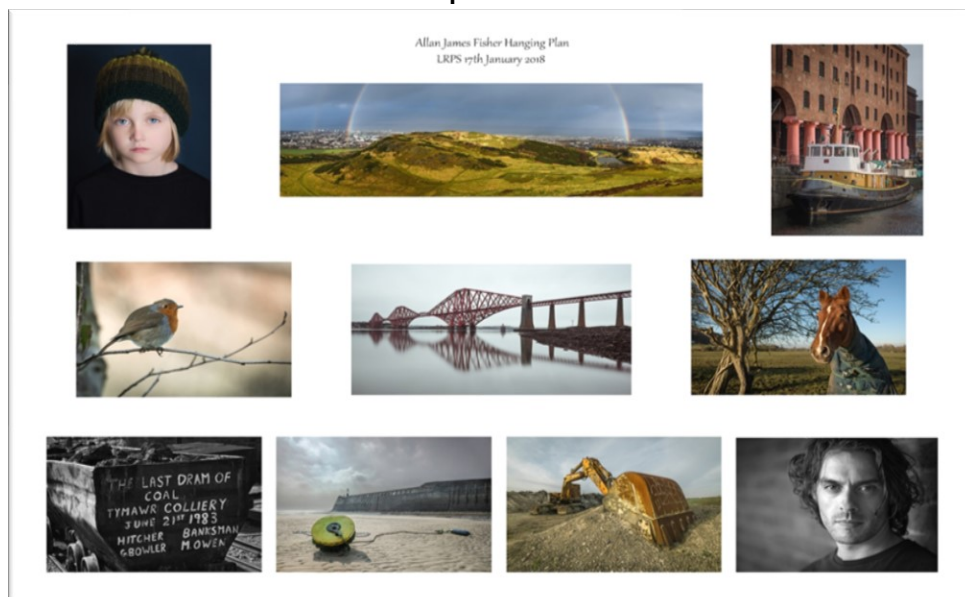
Success Story 1:

Allan James Fisher

Bridgend, South Wales

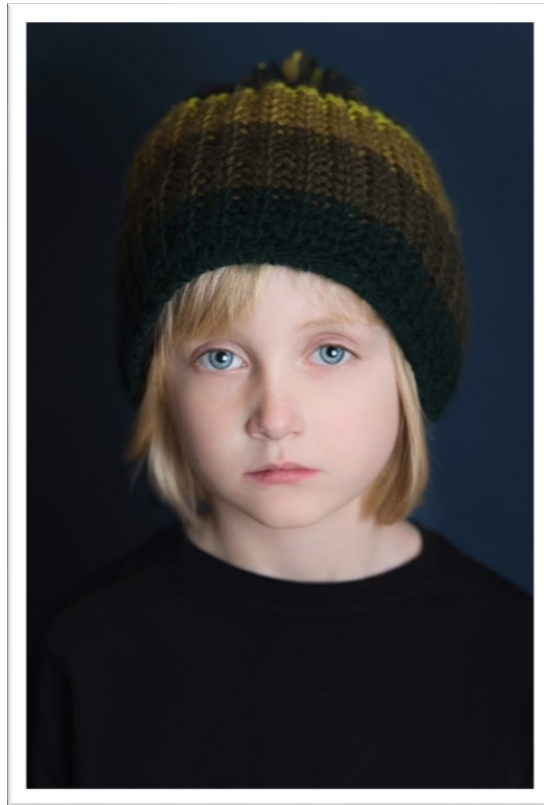
Successful Licentiate Panel in January 2018

At first, I wanted to concentrate on portraits, but soon realised I had to show a wider range of photographic ability. I had two portraits that I knew would start and finish the panel and I was always adamant on this. Once these were in place it was a case of balancing a combination of images across three rows due to two panoramic shots with a variety of landscapes, wildlife, architecture and B&W imagery. I wanted to include a macro shot, but the colours never quite fitted in a few of the test panels.



Allan's Favorite Picture (Number 1 – Smiley Riley)

I have always been a lover of portraits and I always try to capture a unique expression of someone as my chief goal. As a professional portrait photographer, I am often commissioned to take smiley portraits of children, but every now and then a more dramatic, emotional image comes along which fulfils my artistic side. The image of the blonde boy sums up my photography perfectly.



Allan's 'One That Got Away'



Movement was something I wanted to desperately include, as well as a macro shot. When I came in close on flowers or insects they seemed too vibrant in the panel, so they never fully fitted. The movement shot that was in until the last moment was a Welsh waterfall, but I finally played safe as I knew some considered the milky effect of water with a slow shutter speed to be overexposed, while others accepted it artistically.



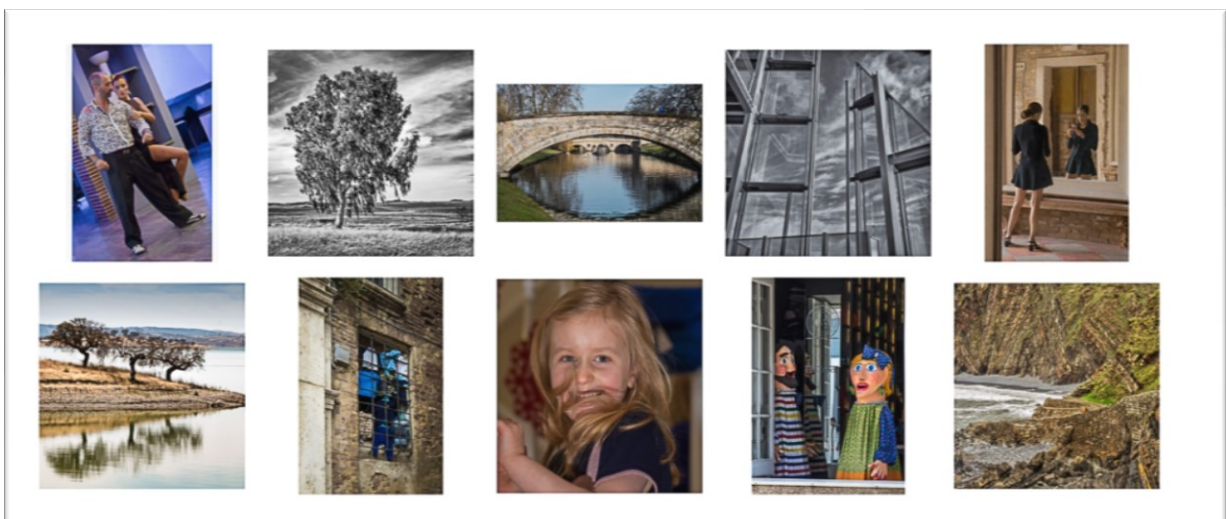
Success Story 2:

Andrew Vance

Chichester, West Sussex

Successful Licentiate Panel in February 2018

The panel (plan) started life as my end of module assignment for the Open University RPS Digital photography course in December 2016. I wanted to present an eclectic mix of images. I attended an advisory day in Fishbourne and it was suggested to change the lower central image. I had booked the assessment day in September and unfortunately was asked to resubmit on 4 prints. I was able to correct one but the other 3 I decided to change. This included the lower central print. I am pleased I took that decision as I passed in February 2018.

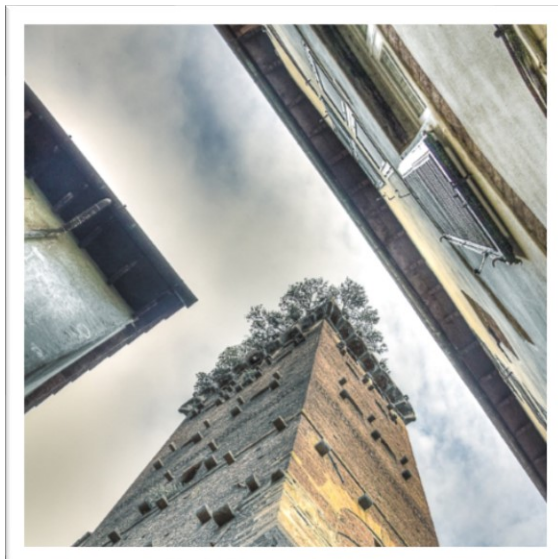


Andrew's Favourite (Number 8 – Neighbour's Daughter)

My favourite image is Number 8, my next-door neighbour's daughter. The girl has always been camera shy unlike her younger brother. I was following them about on the floor using a 50mm lens and off the camera flash. This image captures her quickly turning towards me full of fun. At the assessment there were concerns that the hair was sharper than the eyes, but thankfully they decided that it was acceptable.



Andrew's 'One That Got Away'



The image that got away was The Garden in the Sky. This one had won a certificate of merit at my camera club and the OU said it was the standout image of the folio. No comment was made about it at the advisory meeting. The assessment panel felt that there were artefacts in the sky. I could see what they meant and unfortunately, I was not able to correct them to my satisfaction. I felt that the one I replaced it with, even though it worked with the opposite print, was not as interesting.



Success Story 3:

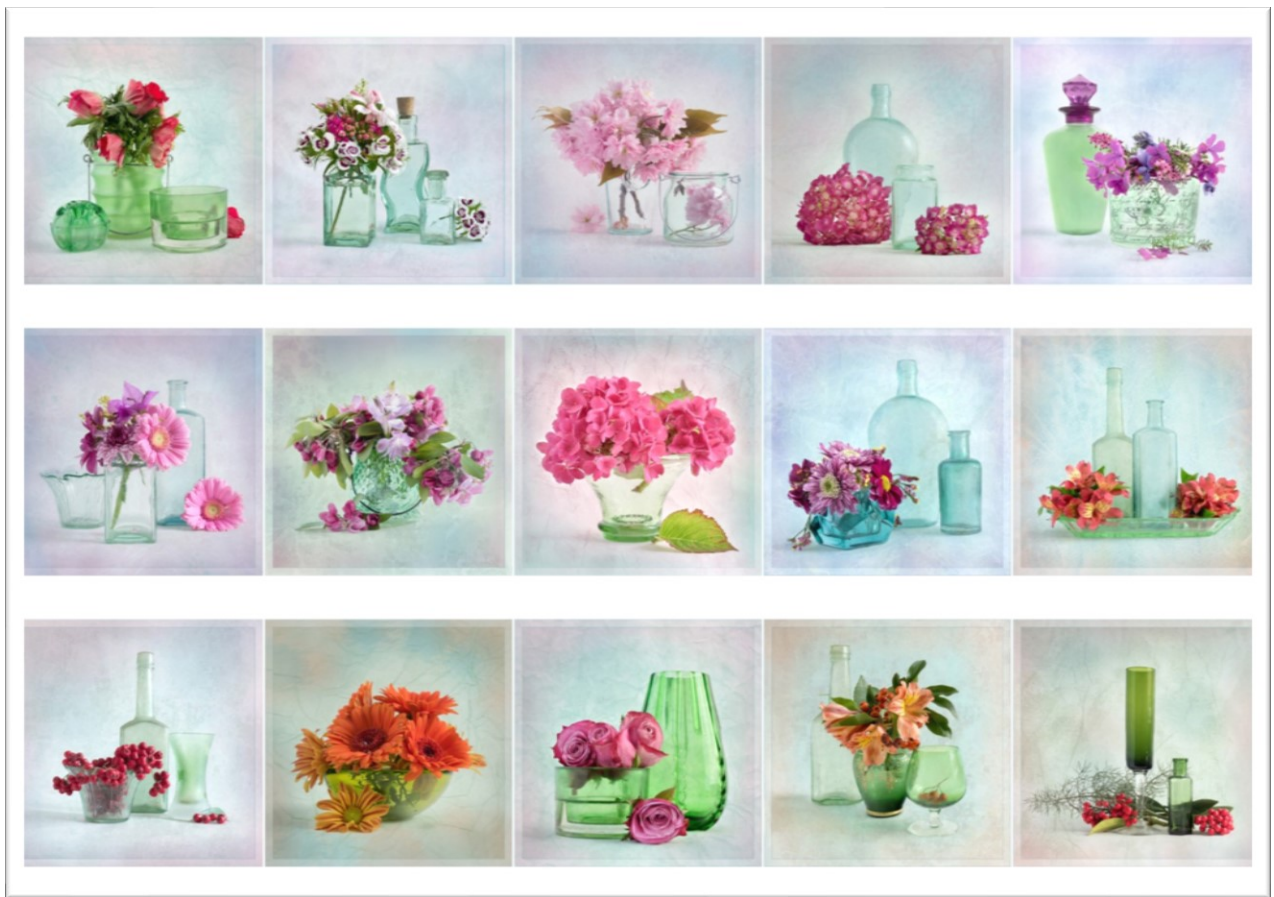
Anne Woodman

Leicester, East Midlands

Successful Associate Panel in March 2018 (Fine Art)

Over the years, I have enjoyed photographing glass, flowers, berries and foliage of different shapes, colours and textures. For my panel, I combined these in images that exploit the complementary colours, red and green. The panel evolved over a year, allowing me to obtain seasonal flowers and berries as well as varied glassware.

I attended a one-to-one session at an RPS Advisory Day in Spring 2017. I was complemented on the quality of printing but advised to show more variety in composition and textures. I took the advice and then presented a panel at an ARPS Fine Art Advisory Day about six months later. My panel was well-received but I was advised to replace several images with spares I provided to give a better balance and to consider using a textured paper. The advice paid off and, as of March 2018, I am delighted that I can now put ARPS after my name.



Anne's favorite picture for her panel is shown below:



Anne's Technical Challenges

My images were obtained using side lighting from a window and a reflector to fill in and soften shadows on the opposite side. To reduce specular highlights from the glass, I used a polariser and, in very bright light, attached diffusing material over the window to avoid extreme highlights and shadows. Initially I used bracketing to experiment with different exposures, but as I became more confident, I set my camera to settings that worked for most images and made minor edits in post-processing.

Anne's Creative Challenges

Patience was indeed a virtue. For a year I was looking for subjects that would reflect seasonal change as well as show the wide range of tints and tones within red and green from pale pink blossom to deep blue-green glass.

Before post-processing, I spent enjoyable hours making textures from art materials, deciding what textures would make each image distinctive. Each image has at least two textures blended into it and I spent a considerable time adjusting the opacity and hue/saturation of each texture to get the effects I sought.

I ended up with more images than needed so choosing fifteen for the panel and eight spares for the second advisory day was no easy matter. Equally difficult was balancing the panel and I was grateful to have been given advice on improving it.

In spite of the time investment, the technical and creative challenges, I feel a great sense of achievement and look forward to a new photographic challenge.

DIG Accolade meets Andy Moore LRPS, Distinctions Manager



In March, we went to Fenton House in Bath to interview Andy Moore, RPS's Distinctions Manager. Each year Andy and his team supports about 600 LRPS, 400 ARPS and 100 FRPS submissions.

What are the most common problems with unsuccessful Panels?

"At LRPS level, it would be print quality and presentation; over-processing in post-production; and poor composition. At ARPS level, the top four are no consistent style; a lack of seeing; not understanding the subject matter; and inconsistency with the statement of intent. At FRPS level, the top two are not having a strong enough personal style and a lack of distinguished photography."

What are the new areas of support to help people improve?

"Currently, we have Advisory Days, Online Assessments and occasionally 1:1 advisory sessions such as at the NEC this month. We are keen to offer 2-minute video clips of some of the more common challenges. We are working on a new Advisory Day pack for publication by end of the year. Members have asked for more clarity between the different submission categories for ARPS and FRPS and that is in progress. We would like to hear from members what they think."

DIG Members will be interested to know we are also finalizing a set of 10 prints illustrating the 10 most common faults. We hope to use them in an introductory presentation at the start of Advisory Days. People will be able to get up close and look at them and see exactly what we mean such as artefacts and printer banding. There are informal Study Groups in some locations and we plan to share copies of the prints with them too."



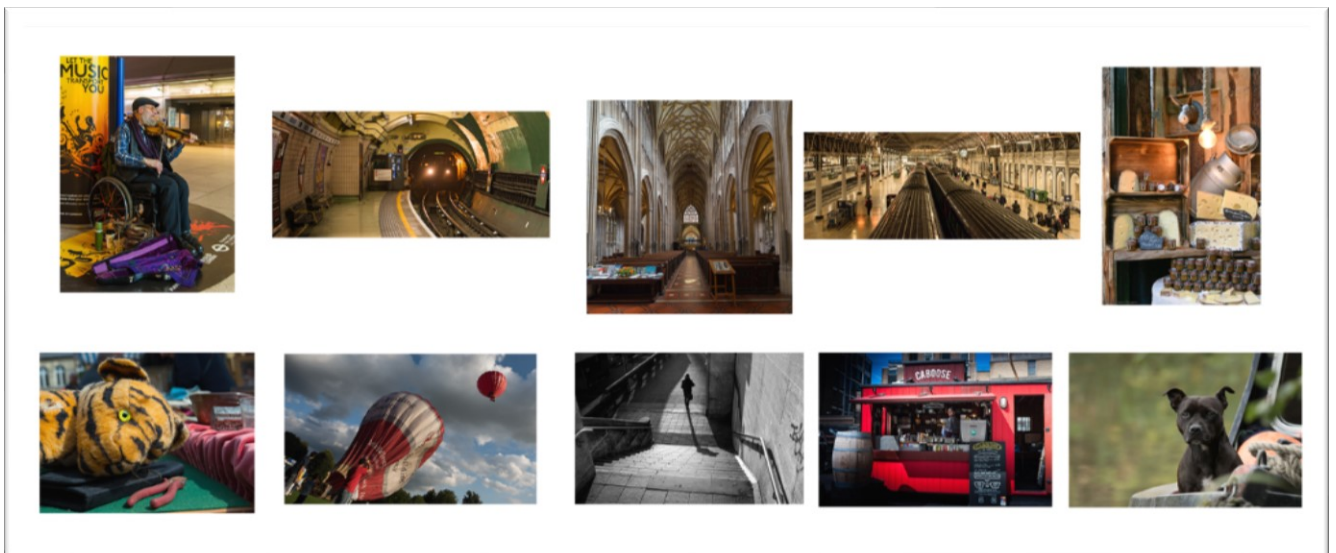
Success Story 4:

Stephen Hyam

London

Successful Licentiate Panel in January 2018

I love creating photographs with interesting detail in them based on superficially mundane situations. The discipline of demonstrating the requirements of the LRPS made me re-examine the way that I work. Balancing the panel and printing/mounting to the required standard were the main challenges for me rather than the technical aspects of the captures. I found the advisory days I attended incredibly useful and inspirational in helping me choose and arrange photographs to make a successful panel from my eclectic body of work. I am inspired by the work I have seen from fellow travellers on the journey to their distinctions. Achieving LRPS has given me the confidence to begin work towards an ARPS panel.



Stephen's Favourite (Number 7 – Balloon)

I had been fascinated by the balloons being launched on summer mornings from Victoria Park in Bath. Photographs of balloons often give the impression of a static scene when, in fact, balloons rise and are borne away by the breeze quite quickly. I wanted to reflect this dynamic in a photograph. I made this photograph using a wide-

angle lens tilted up with me lying in the wet grass as the balloon in the foreground was inflating whilst the other balloon soars away. The distortion of scale as a result of the tilted lens gives a dynamism to the final image that I really like.



Stephen's 'One That Got Away'

I could see this wrecked boat from my Norfolk hotel window. I thought it would make a dramatic monochrome photograph so set out not realising what a long walk it was across the pebbles of Blakeney point and mud of the marshes to reach it.

I lit the boat with speed lights to enhance the effect of the lowering January sky. I had to lug all the kit for miles and work in the rain, then trek back suffering for my art. I love the result. The image just didn't have a place in the panel.





Success story 5:

Paul Bullock

Northwich

Successful Licentiate Panel in February 2018

I found the challenge of the panel approach to be really stimulating, both in looking more critically at my own pictures but also reinforcing my understanding of what makes a good image. Once in the swing it's interesting to see how changing a single image in the panel can radically change the impact and balance of the panel. The advisory days were really helpful not just in getting the feedback on my images but hearing about other panels too. It's been an enjoyable and informative journey, which has fed into all aspects of my photography and it's been great to share my success with my club and get their feedback too through a Member's Evening presentation I gave after attaining the Licentiate.



Paul's Favourite (Number 10 – All out of gas)

My favourite image is Number Ten – 'All Out of Gas' – as I think this is a good example of how, with composition and sympathetic post processing, an image of a mundane item (that I just happened across

on a walk) can be transformed to tell a story and therefore engages well with the viewer. I was very pleased that the colour palette of this image sat well in the overall panel.



Paul's 'One That Got Away'

'Walking Sticks' is an image that has been with me since I came back to photography a few years ago and had been in the panel consistently. Whilst I liked it very much I had the nagging feeling that maybe it wasn't the strongest and only pushing its processing had in fact made it a reasonable image. Seeing the final panel at the last advisory confirmed this, so finally I realised I needed to let go of an old favourite, Number Three – City View – was substituted.



Dear Blog Diary – Starting my No. 36 Bus Associate Panel



Each Edition we will track people making their Distinction journey through a Blog Diary. Eric Begbie, living near Harrogate in Yorkshire, is starting a passage to Associate in the Applied category. Eric has been a DIG member for 4 years and was successful in his Licentiate submission in 2013. In Blog 1, Eric is selecting his theme and formulating some early shots.

Dear Blog Diary Reader,

"There is a very special bus that travels along 22 miles of the A61 corridor in Yorkshire – the No 36. It has its own livery, a host of high-tech features, is dedicated to the route and runs from the ethnically diverse urban centre of Leeds, past the posh coffee shops of Harrogate to the market town of Ripon. I read an article in RPS Journal recently about a project that recorded people and places along the A1 road. 'Why not the Number 36 Bus?', I thought, 'with its people, route and vehicles?'

So you catch me at the starting gate, thinking about an ARPS. I really felt as if I had achieved something with my Licentiate but I wanted to do things differently this time. For my Licentiate, I had many existing shots to choose from. This time, I will not be satisfied unless they are all new and will be taken to comply with my Statement of Intent. This time, I will go to more than 1 Advisory Day – for the great feedback.

Where am I now? I have taken half a dozen shots that might find their way into a panel. Here are 3 early examples taken with my Nikon D810 with a 24-70mm zoom. For a documentary subject I

won't be using "creative" techniques and Lightroom Classic CC will provide most of the processing power I will use.



I have already hit some of the inevitable problems. The No. 36 Bus windows can have excessive reflections. I may need a polarising filter. I found the shadows in the wrong place at the Sikh temple in Leeds and the sun in the wrong direction at Ripon Market Square. So I am going back...and back.... until I get them right.

I have a cunning plan for the next few months. I want to get photos in all of the seasons – spring, summer, autumn. I have a few for winter just taken thanks to the Beast from the East. I have penciled in an Assessment in October and Advisory Days in March and May to review progress.

I hope I can share some progress and Advisory Day feedback when you next read my Blog”.



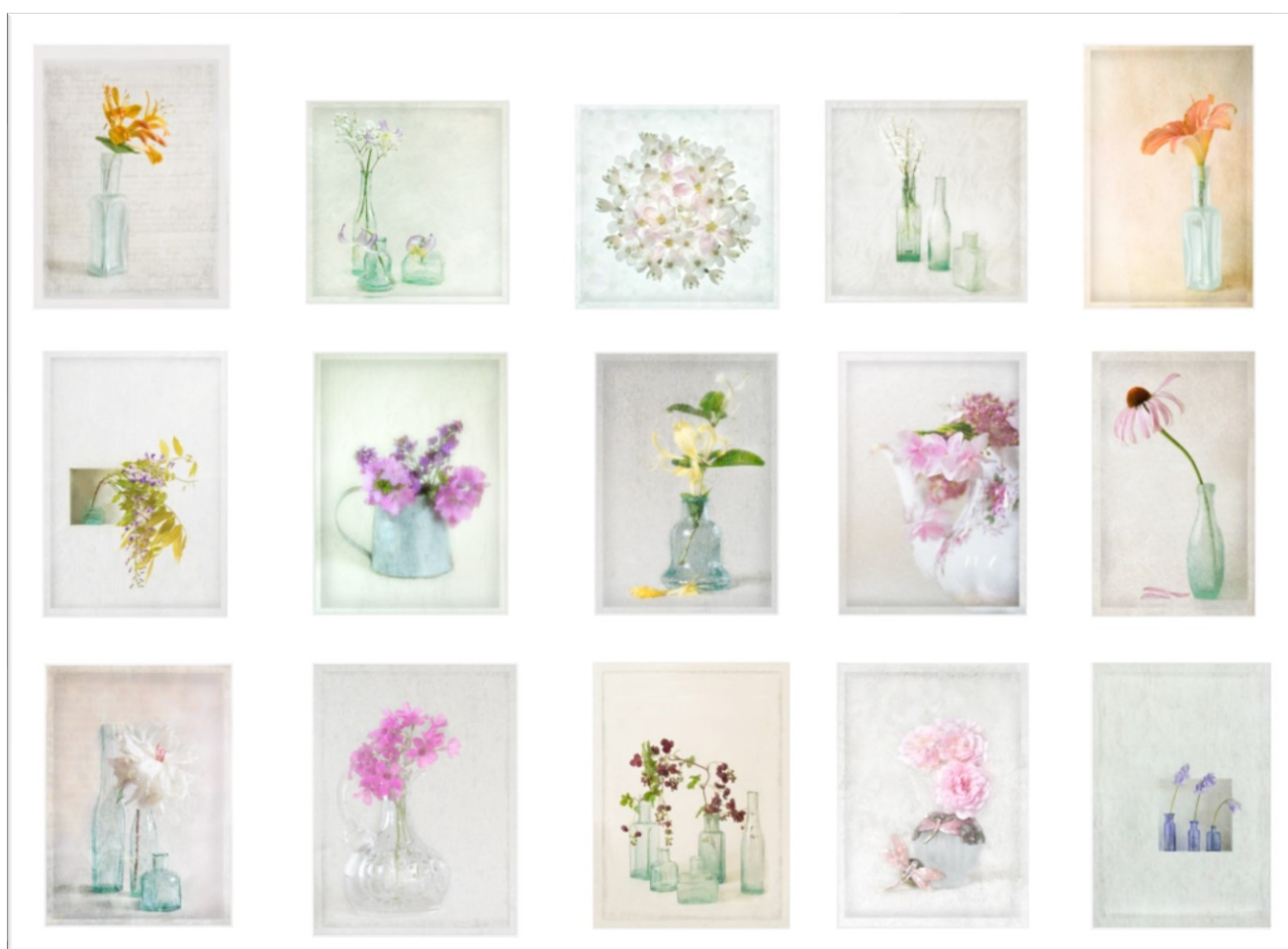
Success Story 6:

Eileen Wilkinson

Herne Bay, Kent

Successful Associate Panel in March '18 (Fine Art)

Let me share my Statement of Intent: How many kinds of sweet flowers grow In an English country garden? There is no such thing as a weed in my garden. Long established shrubs and trees are intertwined with seasonal wild plants that produce the most beautiful and delicate flowers. This panel aims to show how wild flowers can compete on equal terms with cultivated plants to produce images of gracefulness by using a collection of aged objects and textures to show their simple fleeting beauty.



Eileen's favorite picture from her panel is shown below:



Eileen's Technical and Creative Challenges

When I attended the assessment in Bath in October 2017, I realised that I may have a problem with my panel as the judges withdrew to the back room for a discussion. The result was an offer to re-submit. There were three images 6, 10 and 13 which were highly saturated which the judges felt didn't work with the other 12 pastels. I immediately booked the reassessment for March 2018 knowing I had other images I could use. I thought that would be the final version, until a print I had submitted to an Australian salon received a gold medal. So image 10 was replaced yet again with the award winner. It did mean a little reshuffle to the images, but I did feel proud when I saw the panel being put up for its 2nd go on 14th March 2018 and the subsequent recommendation for Associate. My joy was mixed with deep sadness as my friend and mentor Richard Walton FRPS who had supported me on my journey, was diagnosed with a terminal illness on assessment day. He passed away on 28th March 2018.



Success Story 7:

Rob Howarth

Lowestoft

Successful Licentiate Panel in January 2018

I joined the Royal Photographic Society last year and started to read up about the distinctions. I decided that as a photographer who does not specialize in any particular genre the LRPS would be a good option to try for. I went along to an advisory day in Cambridge with my panel and after some swapping around of my pictures with the ones I had in reserve I was advised to submit them for an assessment. The very next morning I booked the assessment, packaged up my prints and sent them off to Bath. Due to the long distance involved I did not attend on the day, instead, waiting nervously for an email letting me know how I got on. The email arrived two days after assessment and I was delighted to be informed that I was successful in gaining my LRPS.



Rob's Favourite (Number 5 – Ballet dancer)

My favourite image is the en pointe ballet dancer showing movement across the floor. It was taken with a continuous HMI light behind the dancer, exposed for two seconds and a strobe flash

triggered at the end of the exposure with the camera set to second curtain sync. The dancer was very patient with me as she had to do this time and again until it was just right.



Rob's 'One That Got Away'

My favorite picture that got away is "The Cormorant Fisherman" pictured below. I had become quite sentimental about this picture due to the great lengths that I went to take it. Wading through the Li River in China at 4am in the morning to photograph one of the last genuine Cormorant fishermen. It was felt that although I had been careful to expose the lantern it was still catching the eye too much.





Success Story 8:

Steve Jupp

Devon

Successful Licentiate Panel in February 2018

After encouragement from my mentor, I first tried for my 'L' two years ago and failed on a couple of technicalities. I determined to have another go with an almost entirely new panel. I only put in images which I really liked for their own sake - a mix of Devon street shots and Norwegian lakes and photogenic drying cod! I found it an interesting challenge to balance the panel between tones and colour/ monochrome. An RPS Advisory Day gave me confidence and I was surprised at how 'solid' I felt about my photography after I was awarded my Licentiateship.



Steve's Favourite (Number 10 – Totnes Street)

For a favourite, I'm torn between the soggy autumn birches and the Totnes street shot which I'll plump for. I'd recently marvelled over Cartier-Bresson's work and having bought a Fuji X100S (poor man's Leica!) I found this opportunity, then waited about 20 minutes before the right person came along for my own 'decisive moment'. It took quite some care to keep detail in the lighter areas of the walls.



Steve's 'One That Got Away'

My 'one that got away' is a shot of the look-out on the cliffs close to Neist Point on Skye. I really wanted to include it in my panel as I loved the dramatic sky and the huge view across to the Uists. However, no matter how hard I tried I could not keep the drama without getting the halo (a dreaded digital artefact!) around the building and knew that this would fail me on the technical quality of the image.





Success Story 9:

Richard Corkrey

Midhurst, West Sussex

Successful Associate Panel in March 2018 (Fine Art)

The intention of my panel was to show the woodland scenes that have inspired me whilst sharing the wonder and emotion I feel among trees. To achieve atmosphere I relied a lot on foggy or frosty images. My challenge was to do this in black and white without the distraction of colour, relying on tone, form and contrast to evoke a mood or feeling in the viewer. I found the RPS online help invaluable. I also attended one advisory day in Crawley Down.

I couldn't believe it when the Panel Chairman read out my name. The feeling of elation I had can't be explained. It was a happy ending to a long journey.



Richard's favourite picture from his panel is shown below:



Richard's Technical Challenges

My greatest challenge was obtaining a uniform style. I got around this by shooting my images in fog or very low light. This helped me create an atmosphere. Too much sun gave me various contrast problems.

The second challenge was tonal range. Some of the images got too dark, too quickly which I had to address as I went along, otherwise I would lose detail. This would be hard to get back at the later stages of processing.

Richard's Creative Challenges

To help me obtain the desired atmospheric effect in my images I relied on reducing the Clarity slider in Lightroom. I did my Black and White conversion using Silver Efex Pro on a full colour, adjusted RAW image.

During the later stages I used Gaussian Blur, and diffusion through layer masks to obtain the effect I was after. I employ a lot of dodging and burning.



Success Story 10:

Bruce Broughton-Tompkins
Uckfield

Successful Licentiate Panel in February 2018

I failed my LRPS three times! The first time the images were not up to standard, the second time I had bought a posh new printer but sadly chose "compatible" ink which I have never managed to get right since. The panel failed on "bronzing". The third time I had one image not up to standard but also too many similar images. I cannot tell you how depressing it was failing that third time and I so nearly did not reapply but I believe I am a very much better photographer now than I was when I first applied because I failed and learnt so much on the way. Never give up!



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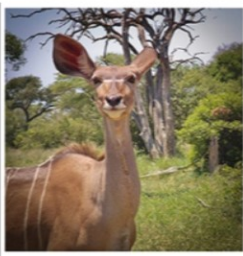
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Bruce's Favourite (Number 3 –Crucifixion of St Peter)

The Crucifixion of St Peter was a lot of fun, it was my first attempt at recreating old Master's paintings, this by Caravaggio. Studying old Masters both Photographers and artists has taught me a lot about lighting and construction of images. I was fascinated to create the set as Caravaggio did with the foot of the cross going out of picture to rest on something allowing the models to take their places without actually lifting the cross.



Bruce's 'One That Got Away'

I saw this very famous statue created by a 21 year old German sculptor Bruett Gerettet, I recreated it in a studio and set the image into a wild sea that I had taken in France. It was my first Montage and I thought it would have problems of which I was not aware so I did not include it in my panel but I am very pleased with it none the less.



HELPFUL LINKS

Paste the following into your Web Browser. This list is just our first go. Let us know any additions or improvements!

DIG tutorials to be found in: <http://www.rps.org/special-interest-groups/digital-imaging/about/links-to-tutorials>

RPS Distinctions page: <http://www.rps.org/distinctions>

LRPS, ARPS & FRPS guidelines & booking forms:
<http://www.rps.org/distinctions/apply-now>

Advisory days: <http://www.rps.org/distinctions/advisory-days>

Assessment Dates: <http://www.rps.org/distinctions/events>

LRPS Examples: <http://www.rps.org/distinctions/distinction-successes/lrps-galleries>

ARPS Examples: <http://www.rps.org/distinctions/distinction-successes/arps-galleries>

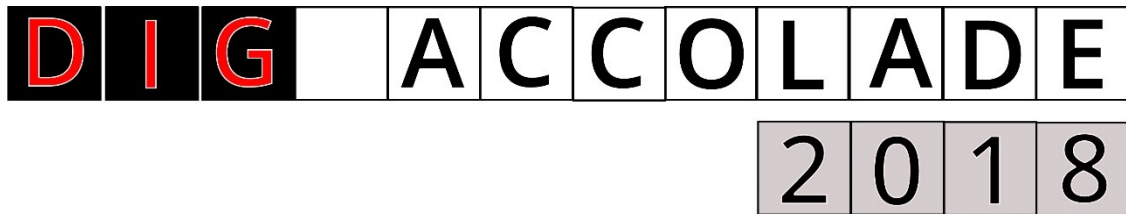
FRPS Examples: <http://www.rps.org/distinctions/distinction-successes/frps-galleries>

RPS workshops: <http://www.rps.org/learning>

Janet, Simon and Holly hope you enjoyed our First Edition and look forward to any feedback please at digacolade@rps.org thanks.

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If you are and RPS member but not a DIG member and would like to read this publication every quarter then why not take advantage of our current special offer for online DIG membership.....

Join the DI Online today – for **FREE** !

DIG is the largest and most active of all the Special Interest Groups

We have two types of memberships - £16 and £8.

For £16 p.a. you get the quarterly magazines and catalogues in print.

For £8 p.a. you get all the same content but you read everything online.

**TODAY we are offering Society members
12 months FREE DI Online membership***

Benefits of membership

- Quarterly DIGIT magazines – member feedback tells us frequently it is the reason they remain Society members; it is that good.
- Monthly DIG News – items about our members and group information.
- Quarterly DIG Accolade – a magazine celebrating member achievements (*pilot issue due May 2018*)
- Annual Print Exhibition – free to enter; you are guaranteed one acceptance.
- Annual Projected Image Competition – free to enter; scores and acceptances.
- Catalogues of all accepted images for both of the above.
- A DIG Facebook Closed User Group – exchange ideas, feedback on images.
- A constantly updated, informative web site. www.rps.org/DIG

- Attend any DIG meeting at the concession DIG member ticket price.
- Free place at the DIG AGM where we have an annual speaker.
- Confirmation of membership and a Welcome letter is emailed to you.

To take advantage of this offer please go online to the

Application for Free DIO Membership

<https://goo.gl/forms/8NEAJz0XJYQM3vB43>

<https://tinyurl.com/FreeDIO-Region>

- * not available if individual has held DIG membership within the period Jan 2015 to current.
- Read T&Cs over or <http://www.rps.org/special-interest-groups/digital-imaging/about/070-membership>