

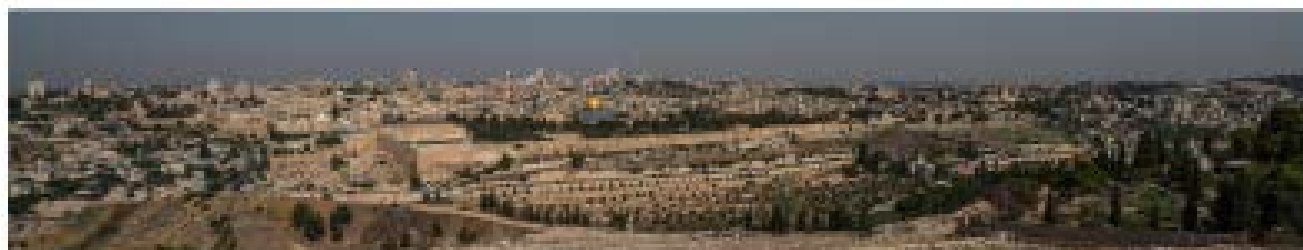


ACCOLADE ²⁰²⁰

Celebrating the Distinctions awarded to DIG members

Issue 6

Featuring:- Where you went to get the shot





Janet Haines ARPS

During my tenure of the DIG Chair perhaps the one thing I was most passionate about making happen was DIG Accolade. I felt that such a publication could recognise the achievements of our members as well as being an inspirational source of panels for those aspiring to achieve theirs.

As a firm advocate of the Distinctions process I know that everyone who goes through these qualifications find their photography improves as a result. What ever level you aspire to they aren't easy – they aren't supposed to be. Sometimes we fail; or in my case fairly frequently it seems. But oddly we learn more from failure than success. Not only do we get feedback from the Assessing panellists and what doesn't kill you makes you stronger. Stronger in your resolve that you can do better and achieve your goal next time round. So embrace failure don't let it defeat you.

We have seen some wonderful work in the Accolade over the past issues, at all three levels. A few individuals have even appeared more than once as they have gone from LRPS to ARPS; quite an achievement in such a short time span as it often takes us a good few years to improve our game sufficiently to succeed at the next level. So often when members get (say) their ARPS they think 'well that's it, I don't have what it takes to get an F': but you are so wrong. It might take you years and it might be a big uphill struggle but you can do it with enough effort and determination. My belief is that nothing is impossible.

I would like to take this opportunity to thank Simon Street, Dennis Knowles and Holly Stranks for their hours of volunteer work making DIG Accolade happen for us. And to all the members who have shared their panels and stories with us. Without all of you my dream for this publication wouldn't have become a reality. So thank you to you all. I may be leaving as the DIG Chair but I shall still remain closely involved and will watch and see all the super work of our members. Keep going – you can do it !





Success Story 1

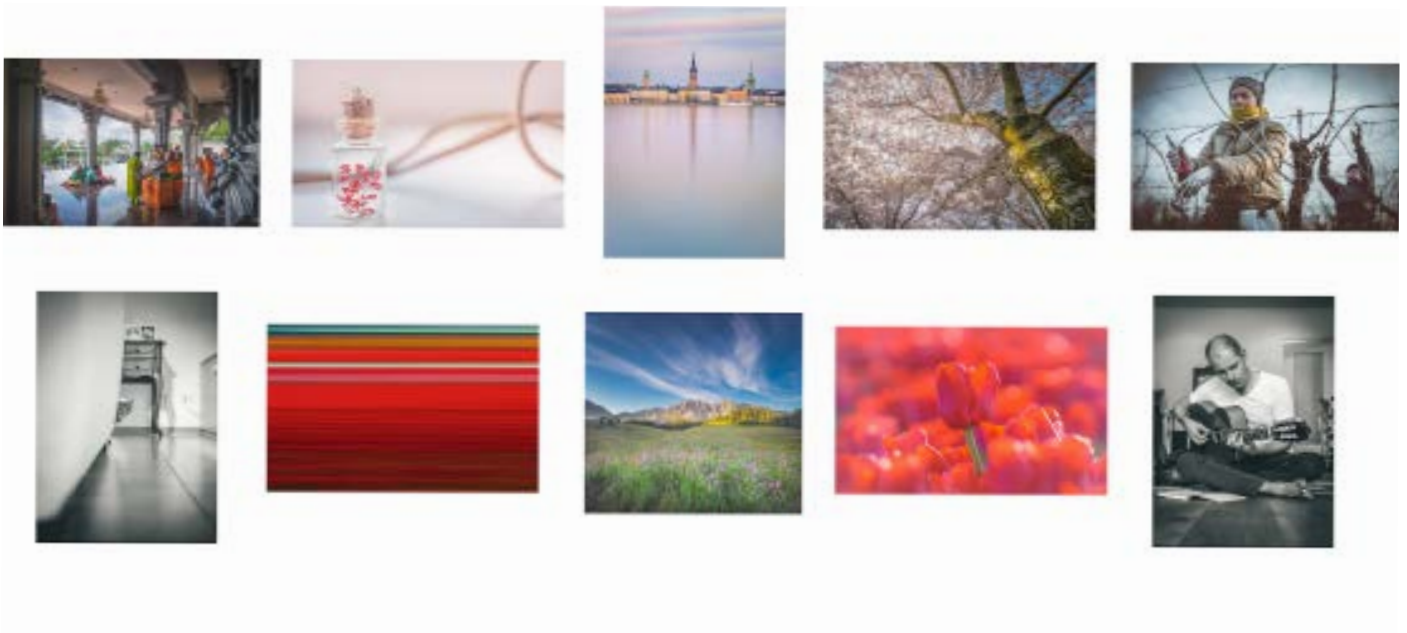
Name; Alessia Peviani

Location: Utrecht, The Netherlands

Successful Licentiate Panel November 2019

About my panel

I took the making of an L panel as a challenge to explore new genres and subjects, improving in areas where I was not particularly experienced. I like to think that, by looking at the result, it's hard to guess I'm primarily a macro and landscape photographer. To be honest, it feels strange to have so many people in the panel, since I generally try to keep them out of the frame!



Alessia's Favorite Image

I photographed Stockholm's Gamla Stan during my first visit since I lived there as a student 8 years ago. Having portrayed it many times before, I surprised myself by capturing the place from a new and unusual perspective. I find the near-symmetry of the belfries and the sunset colors very pleasing.



exif data: Nikon D500 + Nikon 18-105mm f/3.5-5.6 DX @ 85mm, 30s, f/7.1, ISO 100

One that I would not put on the wall

I would rather not display the picture of the workers pruning dead-looking grapevines in dreary winter weather. Those people happen to be my parents, and although it makes for a good documentary photography shot and a testimony to their hard work, there's more flattering pictures of them to show to the guests.



exif data: Nikon D500 + Nikon 35mm f/1.8 DX @ 1/2500s, f/2.0, ISO 100

Where I went to take this image

Over the past few years I came across abstract shots created through intentional camera movements, something I never tried before. I was particularly impressed with an image of colourful stripes resulting from horizontal panning over a tulip field. I decided I wanted a similar shot in my L panel. I started following blooming bulletins from Noord-Holland in early spring, eventually setting out with friends on Easter Monday. I don't have a car so I rely on public transport, bike, and feet to get to places; this time we planned a 8 km zigzagging route through the fields, carefully chosen with the help of Google Maps for the best viewing possibilities. We started our walk outside Keukenhof, a world-famous flower garden. Within the first kilometre from the entrance we encountered many tourists, some of which completely ignoring the warnings to not step on the tulips - no wonder farmers are putting up fences. After that we were alone, but it wasn't until almost the end of the walk that I found a suitable spot for panning. It took me about 100 clicks to get it right. The other (non-abstract) tulip image in the panel was also taken on that day.



exif data: Nikon D500 + Tamron 70-300mm f/4-5.6 @ 70mm, 1/6s, f/32, ISO 100





Success Story 2

Name; Andy Kelsall

Location: Solihull, West Midlands

Successful Licentiate Panel November 2019

About My Panel

I have loved photography from an early age and since taking early retirement on mental health grounds it has become a significant part of my life. My panel includes pictures from a number of genres, which was important to me. Some of the photos included are of great personal significance. The dog, Archie, is my brother's. He has helped me get through some difficult times. Whitby Abbey, along with the Northumberland Coastline is familiar to me "since I come from Durham originally".



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Andy's Favorite Picture

Picking a favourite is hard, but if pushed it would be the Russian Cathedral. As a child I grew up never believing that I would be allowed into Russia let alone have the pleasure of photographing some wonderful buildings. This particular picture has had mixed reviews in competitions having both won first place and been dismissed as not good enough. The main criticism being of a window which was

“distracting”, a common judges comment. For my LRPS I wanted to include the photo but didnt want to risk the window so I replaced it with a painted panel from another photo I took in the cathedral. Can you spot it?



One that I would not put on the wall

The delphinium picture was taken at an open day event for the Real Flower Petal Confetti Company. I liked the colours but I was experimenting with various artistic looks. As a piece of creative art which demonstrates skills I think its ok. However even today I still struggle with its orientation and cropping.



Image from the place I visited

The photo of the rocks was taken just next to Dunstanburgh Castle in Northumberland. I was in the area for a week undertaking a personal project to photograph some of the many places of interest along the coastline up there. I had already been somewhere else for some sunrise images and had moved to Dunstanburgh in the mid morning. Having parked the car and gathered my gear I walked towards the castle. I remember walking around the castle photographing it from different viewpoints and in a variety of light conditions. The sky was constantly changing from bright to overcast. I recall deciding to sit and have a rest whilst I read my guide book of the area to ensure I had captured everything I wanted.

Then I remembered reading something about some boulders that were worth photographing. I found their location and went to find them. The tide was just washing over them as I got there. I knew immediately that I needed to get my tripod, and me, quite wet and get into the oncoming tide. I anchored my tripod as best I could and fitted a 10 stop filter. I have several photos from this area which I like but I felt that this one was the best of the bunch.





Success Story 3

Name: Professor Chris Flood

Location: Cranleigh, Surrey

Successful Associate Panel in
Fine Art October 2019



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About my panel

The panel illustrated a hybrid photographic form, aiming to combine the spontaneous opportunities and variety offered by street photography with the concentrated focus of formal portraiture. The images were selected from a large collection of (mostly candid) shots taken over several years in Britain or the US, usually in urban locations. The subjects were chosen, because, to my eye, some quality of features, expression or general appearance made them stand out from the crowd. The images were stylized in post-processing to even out the lighting and to remove all the background clutter in order to create a shared atmosphere conveying some of the intensity of studio photography. Both the capture of the shots and the post-processing provided complex challenges. I was very pleased to be successful.

My Favourite Image

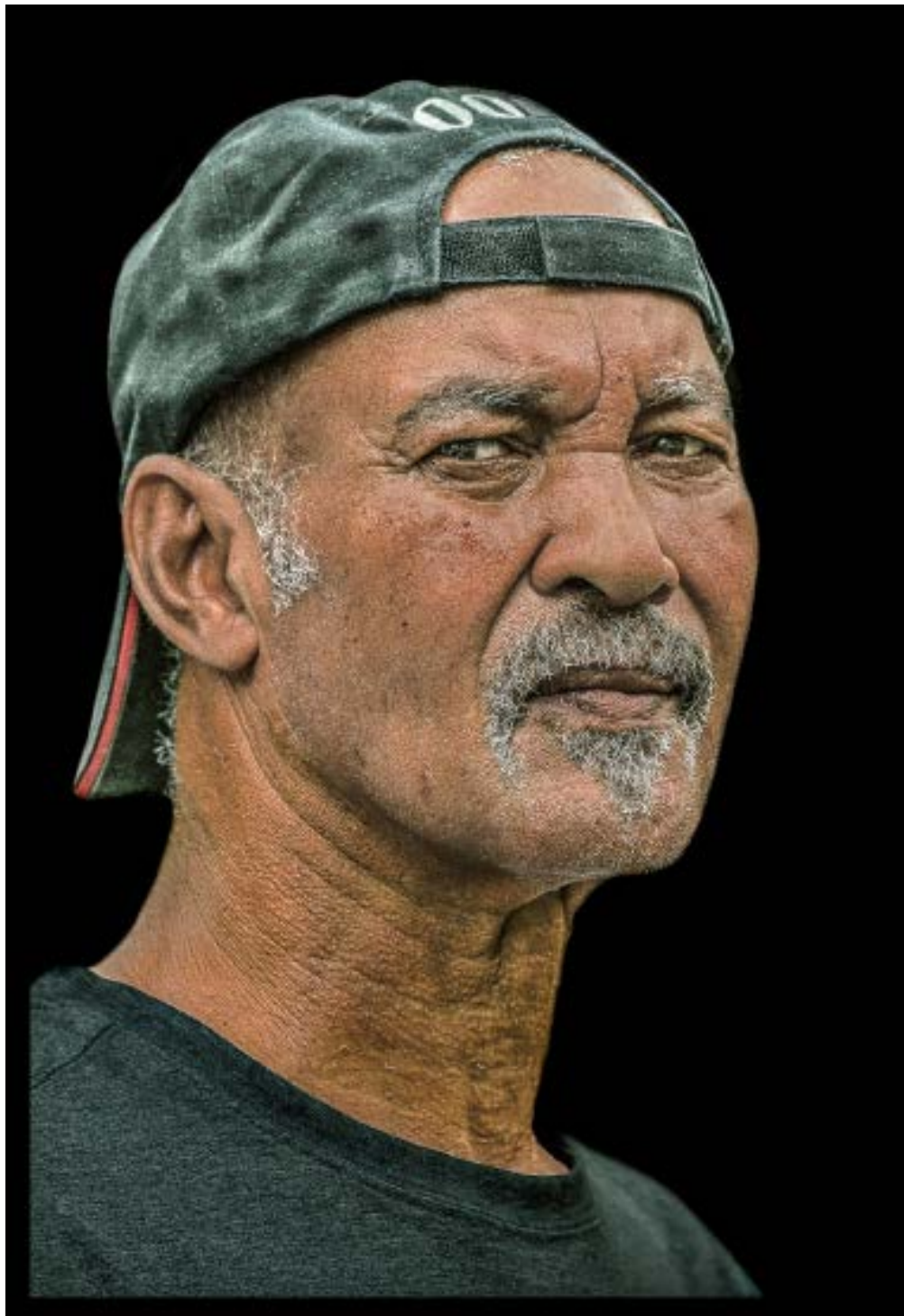
I do not really have a favourite image but I will choose this one for now. Unlike the others in the panel, it was shot in the country, in the New Forest. It was also unusual in that it was posed. I asked the man to do so, because I liked his hat, his earrings, his level gaze and generally raffish air as he approached down the path. He was obliging, so I snatched a few shots, of which I thought this one the best for conveying a sense of his personality, with the hint of an ironic smile. Like the others in the panel, the lighting and backdrop were stylized in post-processing.

Nikon D800, Nikkor 80-400 mm @ 190 mm, 1/320 sec. @ f/6.7.



One that I would not put on the wall

I have not put any of these images on my walls, but if I was going to do so, I might well exclude this one, taken in New Orleans, because of the hard, suspicious look in the man's eyes (although the wary gaze might perhaps have been prompted by spotting me taking the shot from across the crowd). All the same, I find it intriguing. There are some very tough people on the streets in New Orleans, so this type of photography can feel edgy, like capturing certain wildlife subjects.



Where I went to take the image/s

This is a paradox, because all direct traces of the locations have been removed from the images. I started with a fairly even mixture of British and American images but after the outcomes of an advisory day, then online consultation, all but two of the selected images turned out to have been shot on the streets of central London. The exceptions were the ones shot in the New Forest or in New Orleans. Some cities have a powerful grip on my imagination and inspire me to take photographs of people in the streets. London and New Orleans are probably my favourites for their vitality, colour and human diversity.





Success Story 4

Name: Ian Hardacre

Location: Berkshire

Successful L Panel in
November 2019

About my panel

After I finished the OU/RPS Digital Photography course, I concentrated on my Club images, only picking up my panel again after some nagging from OU/RPS course colleagues. My panel contains images from the course along with new images as I experimented with composition and new camera skills.

I enjoyed my Advisory Day except for it being suggested that I lose a couple of my favourite images! But overall the advice I received was excellent and after some post-processing work my panel was ready.

I did include an image from my first-ever model shoot and the Avro Vulcan flying with the Red Arrows – the first image that I ever sold!



My Favourite Image

The image of the Silver Diver on a pier overlooking the Oslo Inner Fjord was taken while we waited to fly to Kirkenes.

An A3 print of the original image is still on my study wall and reminds me of all our subsequent visits to Oslo. It also acts as a reminder that despite visiting Oslo since that weekend, I have yet to take an image of the statue that I like either because of the position of the boats or sunbathers!

The panel's version has benefitted from post-processing to lift the dark areas in front of the boat and to remove the adverts on the buildings.

f/22, 1/60 sec, ISO 200 at 24 mm using EOS 5D Mark III



One that I would not put on the wall

Caught spray painting

I photograph street art whenever I can and asking the model to be spray painting graffiti on the shoot seemed a good idea at the time. When I look at this image now remember how much post processing it took on her arm and hand to reduce the glare.

For the panel I needed a portrait image and I was worried on the Assessment Day that this image would be the reason that I might 'fail'.



Where I went to take my image/s

Bordeaux, Oslo and around Britain

Since retiring we pursue our passion for travel, and I take every opportunity to take photographs no matter where we are (or when.) Three images are from visits to Oslo and one from Bordeaux.

Midnight conversations at the stop

For example, after midnight in Bordeaux we were walking through a park and we passed a busy tram stop. I noticed that there were couples and small groups having conversations plus people by themselves on their phones.

Then a tram passed by on the other side and I had my shot. This is the only image from two days in the city that I didn't plan.

F/4 1/50 sec ISO 5000 at 55 mm using EOS 5D Mark III





Success Story 5

Name Ian O'Neill

Location: Gwynedd, Wales

Successful A Panel in Travel
Sept 2019

About my panel

Portrait photography is my most enjoyable genre, I like the rapport with the subject...even if I can't speak the language!

'People of India' took two years to complete, the biggest problem was the number of images I had to sieve through to come up with the panel that was, in my opinion, balanced and followed the brief in the statement I'd set myself.

I was extremely pleased with my 'A' panel , it showed my style of work, which was my goal.



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My Favourite image

It has to be the barber shop, It's to do with the mirrors, capturing the image without being in the image yourself...not an easy task, but one I relish.

To take this shot, I had my back tight up into the corner, and composed from there the angle of the shot.



One that I would not put on the wall

The two friends, when I walked up to them, they were laughing and having a good old natter, the minute I asked for a photo they posed, as most of Indian's do, with a dour look on their faces! Hence no way would I put this up on my wall, they look so miserable! But I know differently!



The places I visited

My journeys to India focused on the streets of Delhi, Varanasi, Rajasthan & Kolkata. All of the people I met were welcoming and usually willing for their photos to be taken. I noticed on my travels that the most willing people to be photographed were the ones I took time to talk to. The majority of my time was spent talking and getting to know the person, before even asking for the privilege to photograph them.

In the times I visited my prime objective was not to follow in the tourist's footsteps...but to see the real India. I walked miles, up and down streets, alleyways and into places that would be difficult for the majority of visitors to even contemplate going.

Kolkata was the most difficult, as it's so busy and very hard not to have anyone, or anything, in the background! Bundi, is in my opinion, the best place for street photography, due to the varied nature of what's available to photograph.

My Olympus kit worked faultlessly during my trips, the pro lenses were pin sharp, but the biggest boost was how light it was to carry around, all day and every day.





Success Story 6

Name: Jannett Klinke

Location: Cambridge, UK

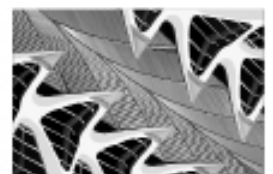
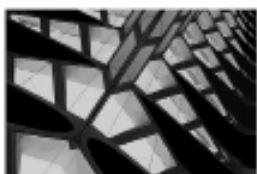
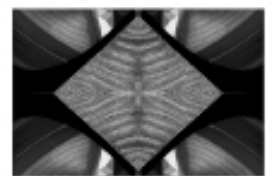
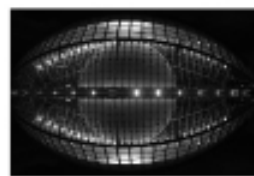
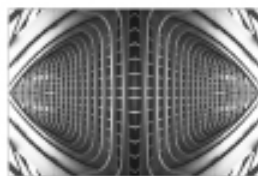
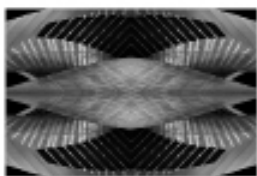
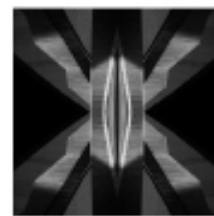
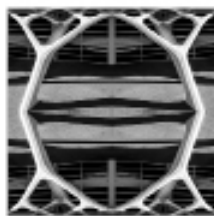
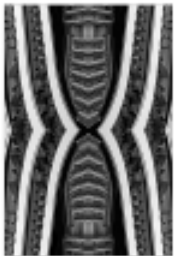
Successful A Panel in
Fine Arts,
November 2019

About my panel

I have always loved reflections and I wanted to find a way to use them more creatively.

I extracted a fragment from a larger modern architectural image. I created a new photographic impression by replicating the slice and fitting copies together applying symmetry and rotation.

All my chosen images have a high level of contrast and are monochrome, to emphasize the shapes and tones. I wanted the new images to draw people in for a second look.



My Favourite Image

The centre piece of the panel is my favourite image. The duplicated and rotated slice created a very complex and interesting image. It is hard for the viewer to imagine that the original slice is a landscape of two buildings.

EXIF data:

1/20 sec at F10 focal length 40mm ISO 2500

Nikon D850 Lens 28.0 – 300.0 mm f/3.5-5.6



The one that I would not put on the wall

The centre image on the bottom row is the one that I would not hang on my wall. I feel it balances the panel well but is less striking on its own than the other images.



Where I went to take the image/s

I took all the original photos in the “City of Arts and Sciences”, in a dry riverbed in Valencia, Spain. The “City” consists of five stunning modern architecture buildings, surrounded by shallow pools of water, supporting outdoor architecture and two modern fly-over bridges.

Published landscape photographs drew me to the site, over many years, but I found there was even more to it than I had anticipated. The detail inside and outside the buildings added a whole new depth to my experience. Seeing the buildings throughout the day and night also changed my perception and in fact, created the seeds for my panel.

I learned that the site was open 24 hours a day, so I could wander around throughout the night. I ran into a few photographers, late-night joggers and once-in-a-while a security person. A bonus to my night-time wanderings was a lunar eclipse with a blood red moon.

I felt very safe being there on my own. I had originally planned to take landscape style photos for my panel but found I was drawn to the incredible details which became the basis of my panel.





Success story 7

Name: Jayne Lucas

Location: Bournemouth

Successful L Panel in April 2019

About my panel

Normally many of my photographs are creative, however when selecting my panel I followed advice, played it safe and chose straightforward 'photographic' images. My main concern was colour and tone and I spent a long time ensuring all the images had a reasonably cohesive look. I took this challenge to prove something to myself rather than to anyone else and I was absolutely delighted and relieved to pass.



Favourite Image

My favourite has to be "In the middle of nowhere", taken from half way up Mont St Michel showing the distant beach with a group of people looking like ants. The tide was an incredibly long way out and I loved the patterns it left in the sand, the tiny figures and the perfect placing of the dog – that was patience and luck, not Photoshop I promise!

Canon 80D, EF 70-300 L IS at 220mm, 1/500 sec at f/14, ISO-400



One that I would not put on the wall

Much as I love the red squirrels on Brownsea Island, photo no 7 will never go on my wall. Despite not being seen as a problem at the advisory day, on the actual assessment day, some panel members could see a magenta cast. In my efforts to improve the image before a second assessment, I tried almost everything and ended up with so many different versions I finally couldn't bear the sight of the photo.



Where I went to take the image/s

My panel was given a boost by a trip to France which resulted in three of the final photos, numbers 3, 9 and 10. France has long been a favourite place of mine both to visit and to enjoy my photography so I was very keen to have these images in my panel.

However, as I mentioned before, I felt sorry not to have included anything a bit more creative so that is why I am now adding this composite image, "Lonely Cottage" from the same trip. It was created using only elements taken while staying with my husband's family in Normandy. They live in a restored farm which includes an interesting old bakery so this provided my cottage. I noticed a piece of wood with an interesting grain which gave me the background for the image. All the other elements were taken in fields nearby, including the single red poppy, trees and birds, finally resulting in the tranquil scene I had been aiming for. Although the final picture reminds me of happy holidays in France, I also enjoyed the actual process of creating it. I like playing around and creating something a bit different either solely within my camera or by using Photoshop.





Success story 8

Name: Kathryn Phillips

Location: Surrey

A Panel March 2019

About my panel

As this was a Travel submission, the aim was to demonstrate a sense of place in the panel. I wanted to show the Old City of Jerusalem as the home of three world faiths. The final panel came together when it dawned on me that, by using the 3-7-5 formation, I was not devaluing any of them. The other challenge was to process the photographs to conform to the Travel requirements - so there was a fair amount of judicious cropping to concentrate focus. I felt that the resulting different formats improved the panel.



My Favourite image



I think my favourite is of the monks chanting outside the Holy Sepulchre. It was late afternoon and they had just completed the procession up the Via Dolorosa and around the Stations of the Cross. You can see the devotion in the face of the monk on the left of the image as well as the perspiration - and the sunglasses on his head if you look carefully enough!

The one that I would not hang on the wall



Image No.1 was taken on the last day of Ramadan when I was able to access the area for a very short time. In many ways, it's a very ordinary photograph and I'm sure it would not score highly in competitions but it captured the mood on the day in the place.

Where I went to take the image/s

All the images were taken in the Old City of Jerusalem. I had first visited in 1978, so did have some idea what to expect in 2018 when I visited twice for a total of 8 days. For both visits I travelled alone and was able to focus on taking the photographs I wanted.

In one sense, the first three, demonstrating the practise of Islam, were the most difficult to capture because access to the Temple Mount is so restricted these days, especially at festival times.

Those showing Jewish practices were taken at the Western Wall. Because men and women are separated for worship at the Wall I had to perch precariously on a kind of shelf which enables the women to observe ceremonies such as the Bar Mitzvah when a 13 year old boy becomes a full member of the faith community. I was pleased to be able to include one image of a woman at the Wall: in many ways they were much more intense than the men in their worship.



The final image is a view of Jerusalem from the Mount of Olives. It shows the dominance of the Temple Mount where the mosques are but, if you know where to look, you can see the Church of the Holy Sepulchre in the distance

'Kath Phillips' Statement of Intent for ARPS'

Jerusalem: City of Faiths

This panel presents glimpses of faith in practice around the Old City of Jerusalem. The city is sacred to Jews, Christians and Moslems. Expressions of faith are very much part of the hustle and bustle of daily life, with shopkeepers reading the Quran while waiting for customers and pilgrims carrying crosses among the tourists in the narrow alleyways of the Via Dolorosa as well as the more formal acts of worship at the Western Wall and in the churches and mosques. Such sights are taken for granted by locals and create points of interest for the many tourists who visit.





Success story 9

Name: Mark Reeves

Location: Wirral, UK

Successful A Panel in October 2019

About my panel

My panel features images of plants and buildings photographed so as to illustrate similarities of form; lines, shapes and textures. The idea struck me when I spotted the similarity between a photograph of some hostas I had taken at Ness Botanical Gardens on the Wirral and a shot of the Guggenheim Museum in Bilbao! I then searched my back catalogue and took four new images to complete the panel.



My Favourite Image

My favourite is image no.11 because it was so unexpected. I was visiting Denmark and spotted this interesting looking building (the Axel Towers). I walked in between the towers and happened to glance up... and there it was. So out came the camera and wide angle lens. Motto: always look up and down as well as side to side!



23mm F5.6 1/170sec ISO 200.

One that I would not put on the wall

I wouldn't put this image on the wall because to me it is the least visually interesting. It is a very literal photograph of a leaf with rain drops on it. I included it in the panel because I wanted a plant image that echoed the high key Y shapes in image no.7.



Where I went to take the image/s

All of my plants were photographed at Ness Botanical Gardens on the Wirral and the Palm House in Liverpool's Sefton Park, both of which are not far from where I live. I often visit Ness at different times of the year as there is always something new to get the creative juices flowing.

When I decided that I needed some extra plant images I made a special trip over to Liverpool as I knew that the Palm House contained some very architectural specimens. The banana palms came up trumps.

I never thought about this before, but without my love of modern art, I would never have created this panel. With only one exception, the buildings featured in my panel are either art galleries or art installations, photographed during various holidays. From top left they are: L'Umbracle, Valencia, Spain; Solar Gate, Hull, UK; Aros Art Museum, Aarhus, Denmark; Aros again; Axel Towers, Copenhagen, Denmark; Guggenheim Museum, Bilbao, Spain and finally Aros yet again. I didn't take my camera when I was visiting the Aros Art Museum so these three images were taken on my phone.

For those intrigued by the idea of spending a holiday in Hull... well we have to suffer for our art, don't we.





Success story 9

Name: Dr Martin Parratt

Location: Hertford

Successful A Panel in Fine Art October 2019

About my panel

'Venturing Through the Snow'

Fresh snow on roads fleetingly creates an ethereal and dream-like quality. The light is superbly soft and gentle. Ordinary locations are transformed. Mundane scenes of roads and verges are beautifully balanced and harmonized by a coating of snow. Traffic is generally light and tentative. Only the brave venture out to battle through the snow. The silence is punctured only by vehicles taking centre stage in the falling snow, becoming anonymous form and colour.

This panel aims to evoke the mood of these ephemeral conditions.



My Favourite Image

This is the first image in the panel. I enjoy the sweep of the road (leading into the panel) and the subtle colour of the cars.



Nikon D800, 1/100s, f11, ISO 125

One that I would not put on the wall

I am fond of this picture because it got the project started when I finalised the look I wanted. The prominent company name would make it unsuitable as an image for the wall.



Nikon D300, 1/60s, f7.1, ISO 200

Where I went to take the image/s

The project was all done in the UK, most of it very close to home. I love the transformative effect of fresh snowfall. Snow on roads briefly produces something beautiful from the otherwise mundane. Over several winters I found that occasional vehicles on these roads provided a good focal point for photographs, and a little colour, whilst the leading lines of tracks in the snow gave depth. I wished to create a painterly feel in the images, and was inspired to use heavy grain. The heavy grain, happily, not only gave the look that I enjoyed, but also enhanced the impression of falling snow, and masked the text on number plates and commercial vehicles. A high key treatment completed the effect.

The grain, unfortunately, does not translate well to screen. The images are best as prints, my preferred medium. I was delighted to have been successful with a project about which I was really enthusiastic.

I really like this image, taken locally, of the white car plus caravan with just a dash of red from the rear lights. However I had too many good images from this angle and this one did not fit the panel.





Success story 11

Name: Micheal Poole

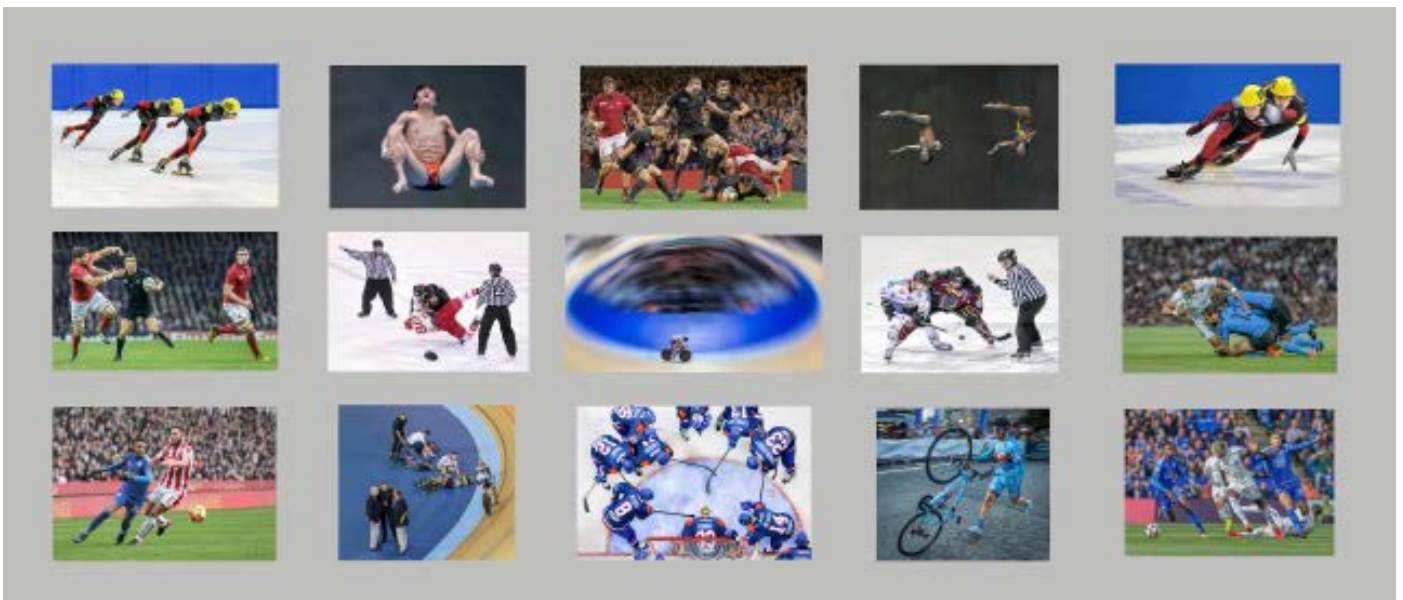
Location, Chesterfield

Successful A Panel in Applied

About my panel

My panel is purely of sport. My biggest challenge was to create a balanced and varied panel. I initially focussed purely on cycling, but an advisory day suggested greater variety. I then added diving and ice hockey but the advice was still to have more variety. By far the hardest part for me was developing the panel to give balance and harmony.

My main recollection of the day itself was one of sheer relief after 5 years of building towards the final panel.



My favourite image

Laura Trott-Kenny, fearless and charming. This was shot at 1/30 allowing me to blur the background, f5 and 160 ISO, on a 15mm fish-eye (corrected in Lightroom) on a Canon 5D Mk III. I added a slight radial blur centred on the bike to further blur the background.



One that I would not put on the wall

As I don't put pictures up on the wall, the answer is all of them, but for me the least successful image is the three skaters. They were Included in the panel to balance the two skaters and for me the image is a make weight and duplicates the other image.



Where I went to take the image/s

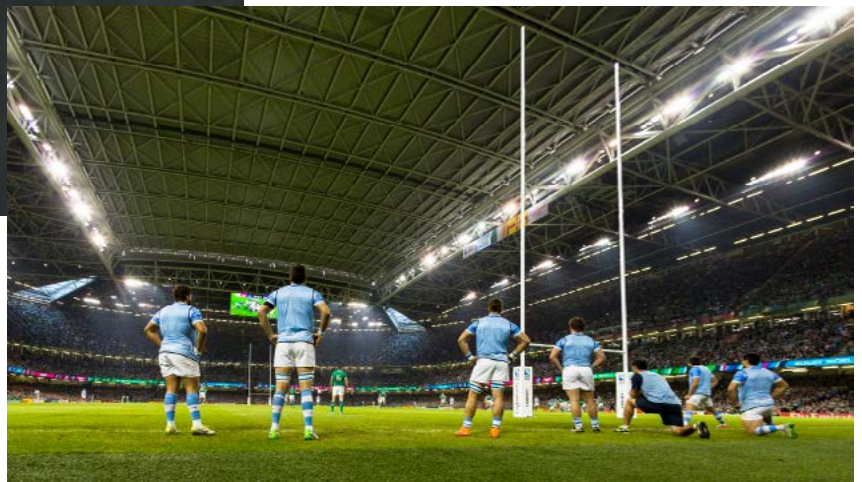
All of the images in the panel required travel. The Ice rink in Nottingham for the ice hockey and speed skating, various velodromes around the country, the Rugby World cup venues, the London aquatic centre for the diving and finally the King Power stadium (and others) for football.

I was fortunate to secure photo passes for all of the events, through my sports photo agency and also off my own bat for cycling, ice hockey and speed skating.

Perhaps the most exciting event was at the millennium stadium for two of the Rugby World Cup quarter finals. It was difficult not to enjoy watching the game and soak up the atmosphere in a fabulous stadium and two fanatical sets of supporters.

For any sporting event I try to get there very early (up to 3 hours before Leicester City games to bag my spot on the touchline and to get scene setting shots).

I find it takes three or more visits to any new sport to get images that I am happy with as I learn which camera settings, locations and lenses suit the sport.





Mike L'Anson's continuing blog from Accolade 5 As he is now going for an A

Onward towards Associateship

With the successful completion of my Licentiate, I was delighted to receive the certificate from the RPS proudly certifying the accomplishment. 'This, I framed and' positioned on the window sill of my study allowing me to regularly remember the effort, worry and nervousness of what I went through to achieve it. During one of the advisory days I attended, I remember a passing comment made by one of the assessors that it is no mean feat to gain a licentiate. However, the gap between licentiate and associateship is vast, a different matter altogether. He also hinted that from associateship to fellowship was enormous and needs serious consideration before embarking on this journey. One step at a time though Michael, let's not get above ourselves!

I do not know about you but I look and see all the incredible work done by others after success at a distinction day and I think how on earth am I going to produce something as amazing as that? The quality, focus and dedication to profile fifteen images, immaculately framed and pristine is astonishing. However, I am sure most, at some point, stagger at the start to initiate the concept or an idea which then develops as the creative juices start to flow.

After gaining my licentiate, I sat back for a while and decided not to rush head-long into another project too soon. I began to look for ideas for a potential panel although for ages, nothing materialised. Yes, I tried out a few possibilities but I am a strong believer in having a passion for something and this was the problem, no real passion yet. It was actually during a visit to see my parents at the end of 2017 that things changed. My folks are great and amazing for their age (I will not give their true ages for fear of a telling-off!) but I know I am safe to say that they are both octogenarians, still full of life,

very active and, as usual during a visit to see them, there was a cup of tea and a slice of one of mum's legendary cakes laid out.



On this particular day, whilst Mum busied herself in the kitchen, my Dad was outside pottering in the garden. For as long as I can remember, he has been a keen gardener, most especially enjoying growing his own fruit and vegetables. I watched as he carefully weeded around some beetroot and recalled the stories they told me of how during the war as children, they had seen their parents and grandparents growing their own produce and rearing their own animals for food and that the process and love had been passed down to them as the next generation.

This sparked an idea? What if I could capture the emotion, expression and passion of their love of gardening, the importance I place on the family bond and do this, not through bodily pose, but only through their hands. Hands can be so full of expression and can tell a lot about a person. Might there be a way of using their hands to tell a story, a story of the growing season and producing something from soil to plate?

Over the coming weeks, I set about devising a story-board of ideas involving what message am I wanted to rely, hand placement and orientation, direction of light and the type of images I ultimately wanted to produce. This last point was easy as, like my licenti-ate panel, I was firmly dedicated to black and white. For me, I can sometimes find colour distracting, whereas to provoke the emotion and feeling I was looking to produce, I wanted bold, gutsy and grainy images to depict the true statement of intent. My creativity was now flowing.



With a completed story board, I made regular visits to my parents' bungalow throughout the growing year to take the required shots. I have to say that it was an absolute joy. As any - octogenarians out there will know, there are limits as to what your body will allow you to do! I had my folks in all sorts of odd and weird poses but, thankfully, with me being a Chiropractor by profession, I could keep them in good shape and working order!

I religiously stuck to the storyboard and by the end of July 2019, I had what I needed as the aim was to get eighteen images, fifteen for the panel and three spares. Through the next couple of months, the editing took place with an excess of three thousand shots to go through but eventually, I got there and was ultimately happy with the end results.



It was then just a matter of getting everything absolutely perfect for an advisory day. Although I live in East Anglia, there were no advisory days in 'Fine Art' coming up in my region so it ended-up being on the 7th September 2019 at Canada Water where Ian Wilson LRPS and Audre Du Plessis FRPS were the advisors for the day, with a written critique from Chris Palmer FRPS. The event was incredibly worthwhile and, as before, I gained a lot of information, help and advice. It even flagged that my panel probably needed to be entered into a different category and, this proved to be the case as, along with advice directly from the RPS, my panel needed to be considered for the 'Conceptual & Contemporary' category. The upshot was that the advice given on the day for my panel was that it is now ready for submission with some minor alterations.

Following all of this advice, it is now a matter of implementing the guidance, including the minor alternations suggested from the advisory day, and bringing the panel up to the necessary level for submission. I have decided that the distinction day will be in September of this year (as I am unable to make the earlier one in April) so, no immediate rush, just time enjoying the process until the trip to Bristol and hopefully, success!!



Success story 12

Name: Robin Price

Location: Wigan

Successful L Panel
October 2019

About my panel

I tried many pictures to reach my final panel selection. I printed small copies of all my candidate photos and then played about with different layouts and images before coming to my final selection. My work has mainly focussed on wildlife and studio models, so I chose a 50/50 split with portraits on the top row and some nature shots on the lower row. I tried to balance colours, viewpoints and orientation to get a panel that 'worked'. I tried the panel at an advisory day and got good comments, so I was then ready for Bristol!



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My Favourite Image

My favourite image is No 8. The Stropky Elephant! This was shot from a boat on the Chobe River, Botswana on a 'trip of a lifetime'. We watched a family group for quite a while and this youngster wasn't happy about something and was charging about kicking up dust. The shot I picked was one where he appeared to be having a go at us!

Being a nature image, it has had very little processing. It was shot at 1/1250 sec at f4.3 and ISO 500. Shot with my Lumix G9 at 117mm on my Leica DG 100-400 lens.



One that I would not put on the wall

My Image 02 'Lions' is probably the one that I would least like to be on my wall. It was a shot from very early on in my photographic journey and was a bit of a fluke shot that was set up by photo walk leader. However it fitted into the panel to balance another mono landscape image so it was in.



Where I went to take the image/s

Photography is a recent hobby of mine but has taken me to places I would never have thought of visiting. A photo club mate of mine had been to Africa and shared some pictures with me and my wife. My wife was so taken with the beauty of the images she wanted to do the same trip. I did tell her it was a photographic trip and that she wasn't a photographer but that didn't sway her, so we booked and, to shorten the story, we loved it. My wife did take a camera with her and she now shares that hobby with me.

Our trip was to a stay on a houseboat on the Chobe River in Botswana where I shot my elephant pictures and then down to Kwa Zulu Natal to Zimanga game reserve where we saw more of Africa's wonderful creatures.

We have been back to both the Chobe and Zimanga and coincidentally our guides for all our trips, Ann & Steve Toon recently gave a very good presentation to the DIG group in Frodsham and that helped to keep the memories alive!

The image I've presented gives a feel for the atmosphere of traveling on the Chobe by boat, a very short distance from so many wonderful creatures.





Success story 13

Name: Nick Browne

Location: Malvern, Worcestershire

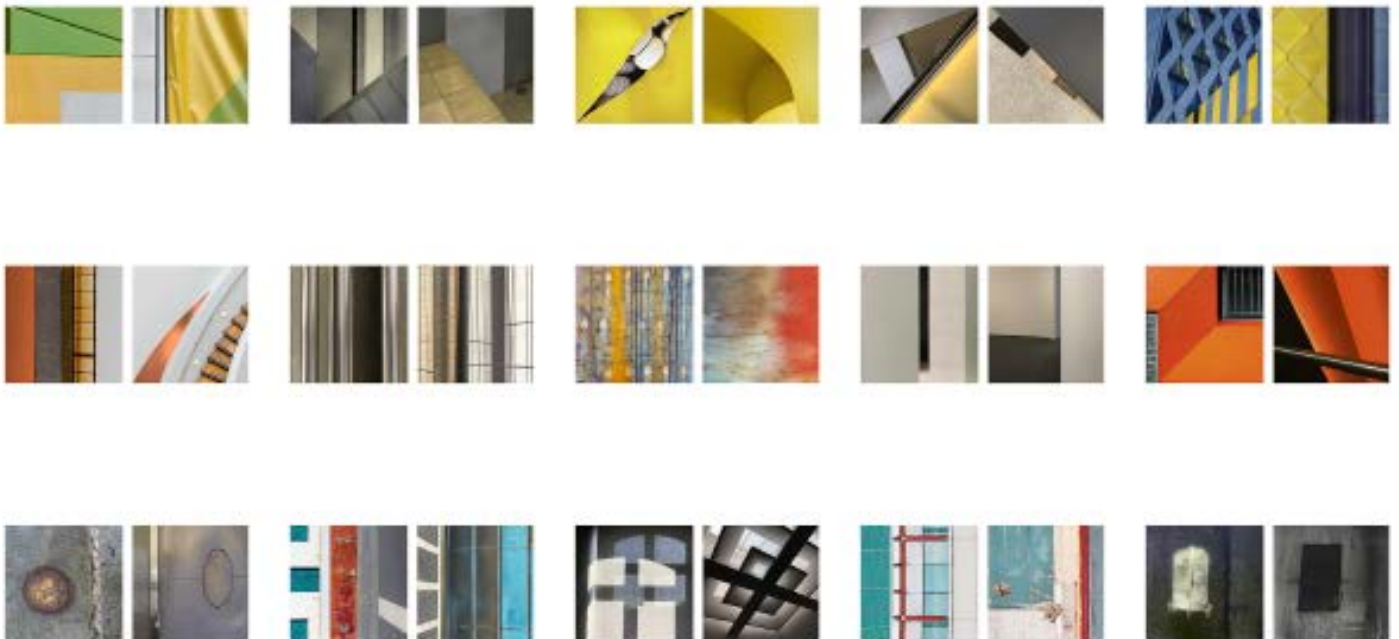
Successful A Panel
November 2019

About my panel

While preparing a talk and putting two images on the same slide, this Urban Diptych project was born. I had accidentally reinforced my belief that the design of an image – the composition, colours, etc. - is as important as the subject and the location.

The juxtaposed images illustrate this idea by pairing pictures from very different contexts.

The best advice I received: be prepared to reject your favourite images if they don't work in the panel.



Favourite Image

It is very difficult to settle upon a favourite image but I do like this one and it was one of the two or three that got the project started. Both pictures are from Liverpool. The left-hand image is from a now-forgotten building and the one on the right was taken in the Museum of Liverpool (both taken on a Canon 5D4 and a 24-70mm lens).

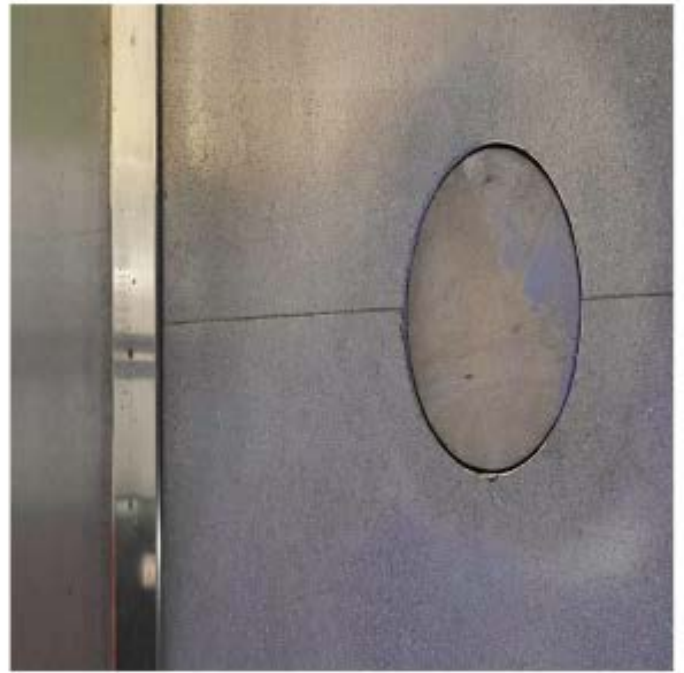


One that I would not put on the wall

This is a bit like being asked which of your children is your least favourite!

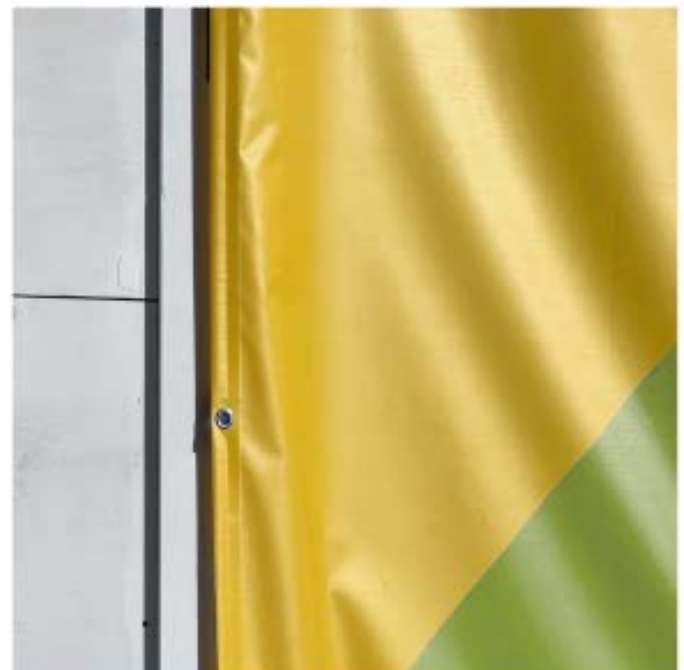
But I did struggle with this image and I tried lots of versions. I agonised over whether to align the two circular elements but in the end went for a more dynamic composition that worked best in the panel.

Both pictures were taken on my iPhone. The one on the left is a bit of wet pavement in Southwell, Nottinghamshire and the right-hand one is a detail on the floor in the Pompidou Centre in Paris.



Where I went to take the image/s here.

My hope is that the panel illustrates that the interest in an image does not have to rely on its location. I collect hundreds of these sorts of images and those that made it into the panel are from towns and cities in five countries using several different cameras including my phone. This picture pairs a photo taken on a Canon DSLR in Morocco with one of taken on my phone in Worcester. I have been asked if I took the individual images specifically to pair with others I had in mind. The answer is sometimes! However, there are a number of examples in the panel where the relationships between the two images did not reveal themselves until later.





Success story 14

Name: Sarah Louise Townley

Location: Hampshire

Successful A Panel

November 2019

About my panel

I wanted to push against our world of the perfect photograph enhanced by digital manipulation. I wanted to return to a softer and more random way of capturing images that could not be created with a camera. My subjects were mainly plants and some fruit as they lend themselves to a natural beauty.

My panel is a selection of photograms made using the cyanotype method on paper, silk and cotton scraps. I manipulated the process to get away from the usual dark Prussian blue and white effect. I am as surprised by what I captured as the early pioneers of cyanotypes must surely have been. This is an organic process where the results are unrepeatable, often surprising, sometimes disappointing and always unique.

I entered my panel with trepidation and was overjoyed when it was accepted.



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My Favourite Image

My favourite image was the centrepiece. It was on silk which I crinkled up to give a more random effect to the background. I placed two fern fronds on the material. One of these created a rather attractive green tone. I have no idea how this happened. With cyanotypes everything depends on serendipity. There are a lot of misses and very few hits!

(Time of exposure in the sun in August was about 12 minutes!)



One that I would not put on the wall

The only reason why this would not be put on the wall is the extra colour given by the addition of turmeric and squeezed lime juice scattered on the paper and around the leaf. I do not dislike it per se, and the image gives a good strong upward movement in the bottom row.



Where I went to take the image/s

This summer, having read an article on cyanotypes, (a process developed in 1842 by John Herschel), I decided to have a go.

My images were all made during a two week spell of glorious sunny weather. They were done at home using plant material from the garden or hedgerows.

I coated water colour paper, silk or cotton (torn sheets!) with the light sensitive chemicals. After placing leaves, flowers etc. on top of the media I exposed it to the sun for 20 minutes or up to 2 days depending on how much UV light was available. It was taken indoors and the chemicals washed off. After hanging to dry the final result would reveal itself in about 24 hours.

I even managed a double exposure by repeating the process on the other side of some cotton material I had already used.

Trying to change the colour palette, from the traditional Prussian blue and white, I added lemon juice, salt, turmeric and even vinegar to the paper and chemicals. There was no careful deploying of these. I just did it as the whim took me. It is a very enjoyable process and you can achieve some very interesting results.





Success story 15

Name: Thomas Allaway

Location: Bingham, Nottingham

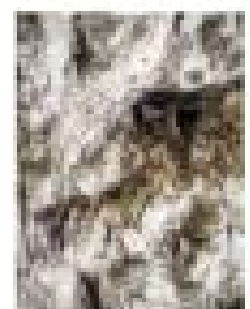
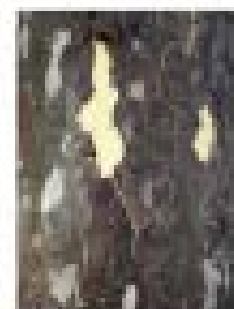
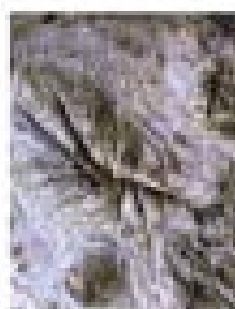
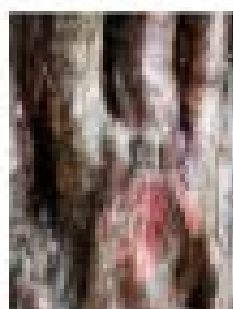
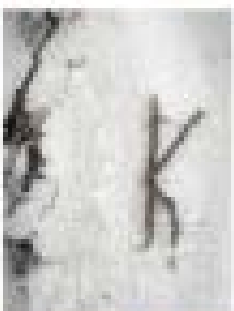
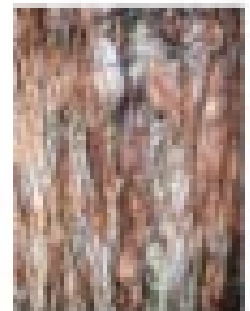
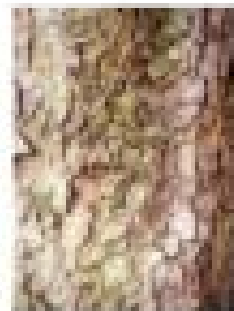
Successful A Panel in Fine Art
2019

About my panel

I notice how during the seasons the light effects colours and textures of the trees in my local area.

Upon making my first selection I submitted them to the RPS. for 'online' feedback. Having taken advice, replacing some with others this meant revisiting the location and photographing and reprinting to obtain a better feel and balance for the panel.

On the day of the assessment I was pleasantly surprised when I was informed that my panel has passed.



My Favourite image

My favourite image is the trunk of a tree located at the rear of our local church well shaded area little light, the lighting on that January afternoon have extenuate the colours.

This image was taken with an Olympus OMD EM1 ii with a 60mm macro lens hand held 1/30sec, iso6400 f6.7. Post processing was via Affinity photo.

All images were printed on Hahnemuhle German Etching on my Canon Pixma Pro1.



The one that I would not put on the wall

This image was in my original submission for 'On-Line' feedback and was placed elsewhere within the panel. Now in hindsight and in comparison to the rest of the images that make the panel it has the least texture or interest and seems misplaced.



An image from the place I visited

The images on the middle row were taken around the perimeter of the local playing field whilst walking our dog. I have to admit that I did receive some funny looks and comments from other dog walkers at the time.

The Top and bottom rows were taken within the grounds of our local church.

The image that I have designated as my favourite I entitled 'The hand of God',

Our local vicar Jon thinks the title is rather appropriate.





Success story 16

Name: Tim Sawyer

Location: Leeds, UK

Successful A Panel
October 2019

About my panel

Reflections of Leeds. With a change in job, I found myself in the middle of Leeds trying to find photographs. I found it a challenge at first – there were just so many people around – and I found myself taking photos looking up at buildings.

I am fascinated by symmetry and the way the brain perceives it as harmonious. I had seen a mono panel where someone had reflected buildings around, and I tried the same approach, attempting to create a floating structure within the frame.



My Favourite Image

This image was made from a photo of Leeds Arena. I think this was the first one I created where I realised that I could make shapes that looked like real objects – they were no longer just reflected buildings but took on a life of their own.

The images were all taken with a Nikon J5 mirrorless camera. This one in particular is f4.0, 13.1mm, 1/800 sec, ISO 160



One that I would not put on the wall

I found that when producing these images, modern buildings worked well, whilst old fashioned buildings were often too ornate and didn't fit into the panel. This is the only panel image that includes old architecture, but it did contrast new with the old. It's in the panel because I think it balanced the colours on the other end of the bottom row.



Where I went to take the image/s.

I take a photo every day - I find this works in getting me to create new work regularly, though it does lead to images that are produced quickly rather than working at something for a long time. I found it difficult to take photos in Leeds at first and I often ended up taking images of buildings.

The images in the panel are all of buildings within a mile of Leeds city centre. They were all taken at lunchtime or walking to and from my workplace.

I was attempting to do something different each day and I liked the results of this technique, so kept trying different ideas. At some point I realised I could make a panel and, having just joined the RPS, that it might work for an Associateship.

I ended up creating over 100 of these images and chose a coherent set to go into the panel. The images that were taken on an advisory day all ended up in the final panel, with just two images transposed. The cloud background was originally identical on each image, and this was replaced with a sky across all of the panel to make each background different.

This is the source photograph for the centre “satellite” image.





Success story 17

Name, Sarah Beard

Location: Steyning in West Sussex

Successful L Panel 2019

About my Panel

My panel came together over a period of two years. No image was taken with the panel in mind, they were just scenes that caught my eye or still lives that appealed. I went to an advisory day with a dozen images which resulted in a comment that the more 'graphic' style of images were my strongest. Five survived and gave the panel the basic structure. The final five emerged from photoshoots, workshops and travels over a period of a couple of months. Using colour and lines made balancing the panel 'relatively' easy



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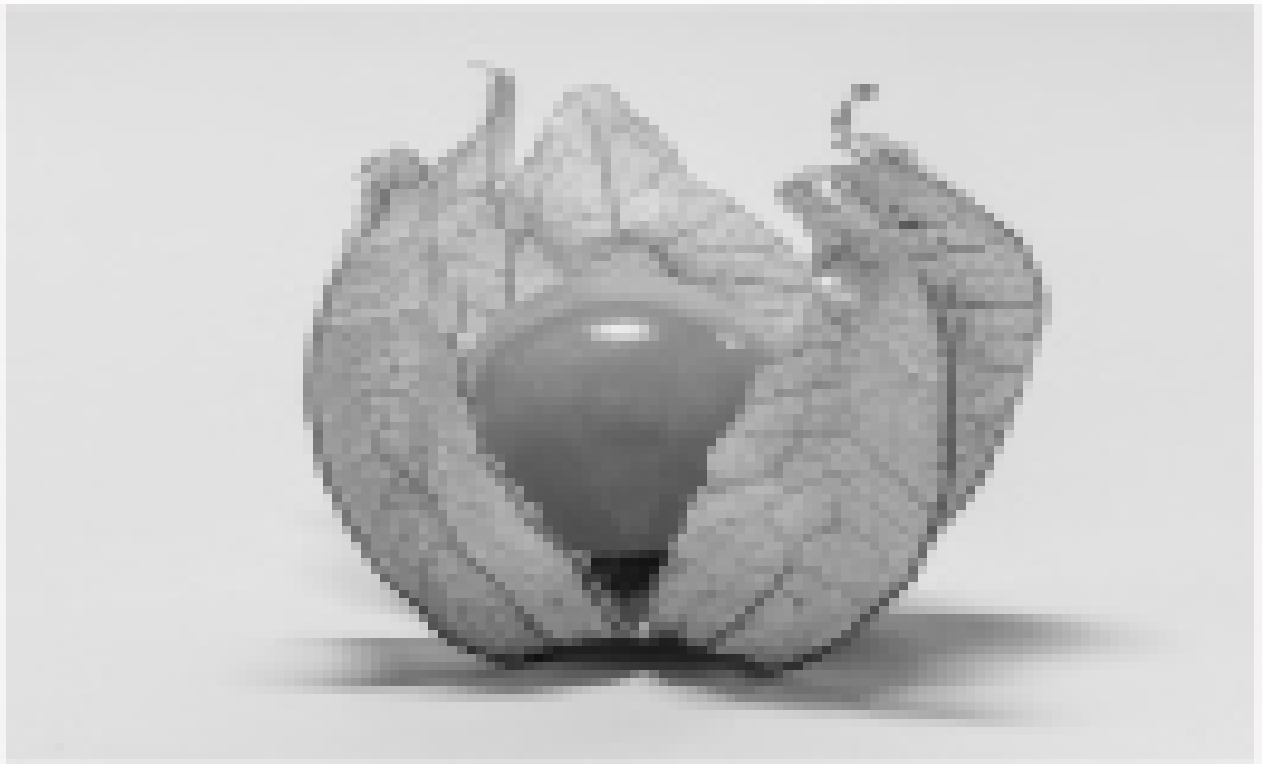
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My Favourite image

The image is of a physalis is probably the most satisfying rather than favourite. It was a survivor of the Advisory day but the point of focus was not quite right. Finding the right fruit took time and many visits to the local supermarket. Once selected the only way to get the focus correct was to focus stack. A new technique to learn and practice but very satisfying once I got it right.



The one that I would not put on the wall

This image was taken on a camera club outing to Littlehampton. I loved the simple lines of the arch and was lining it up when a friend went and sat in the middle. Unbeknownst to her I quickly framed and took the shot. The colour of the jacket against the otherwise monotone palate really appealed and made a strong central image.



Where I went to take the image.

Birling Gap on a chilly January afternoon provided an unexpected photo opportunity that was different from the more popular images seen of this familiar landscape. The sunset was beautiful and the cliffs looked incredible in the golden glow but the colours reflected in the wet sand giving an abstract feel caught my eye.



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>

Dennis and Holly hope you enjoyed Edition 6 and look forward to any feedback please at digacolade@rps.org thanks.

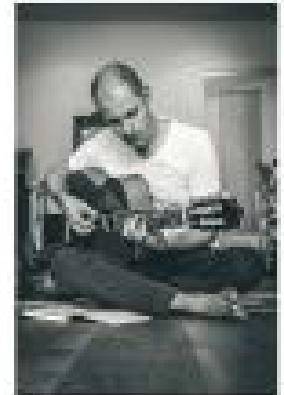
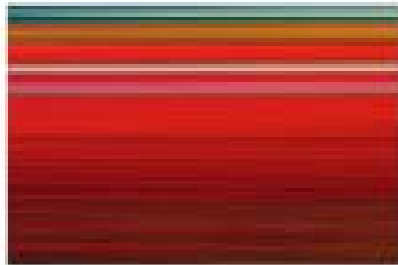
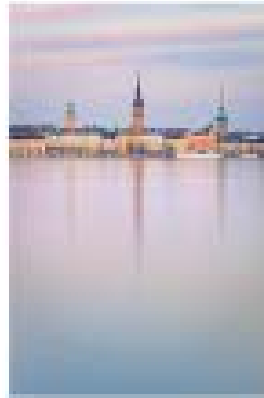
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ACCOLADE 6

Hanging Plans for more
detailed viewing



Alessia Peviani LRPS
Successful L Panel



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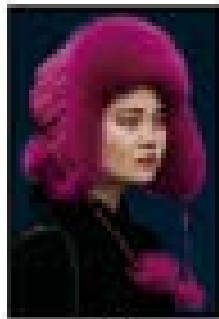


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Andy Kelsall LRPS
Successful L Panel



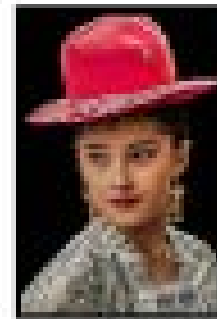
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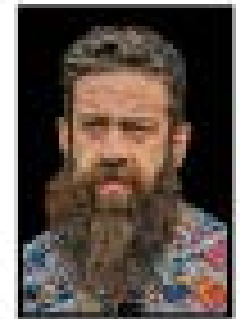
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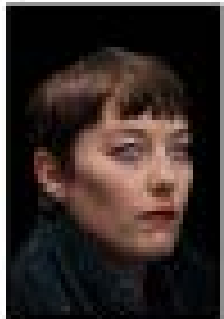
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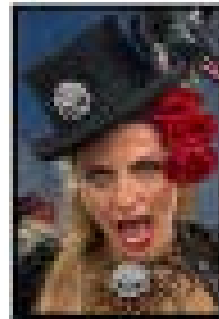
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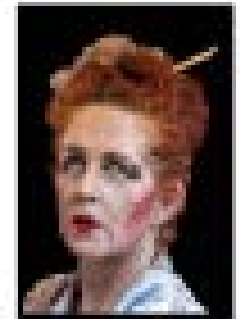
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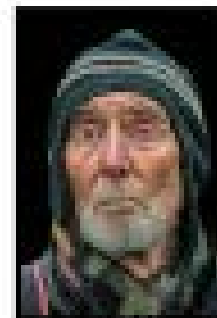
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Prof. Chris Flood ARPS
A (Fine Art) Panel



Ian Hardacre LRPS
Successful L Panel



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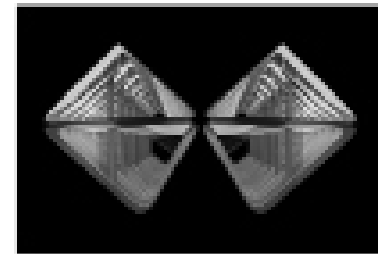
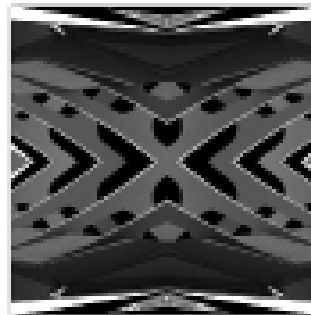
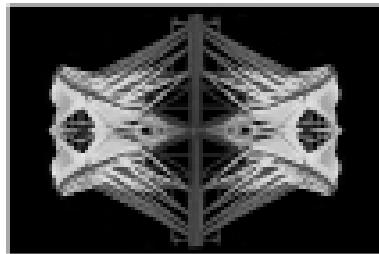
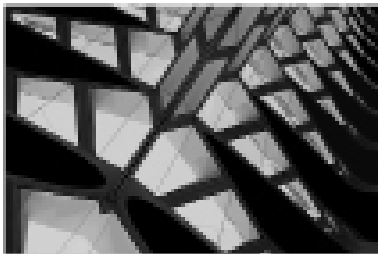
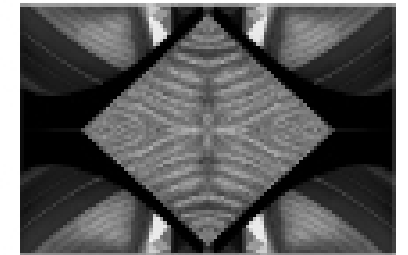
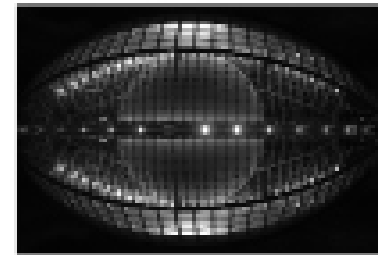
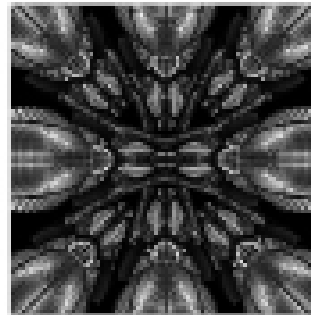
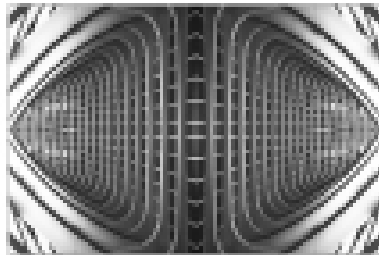
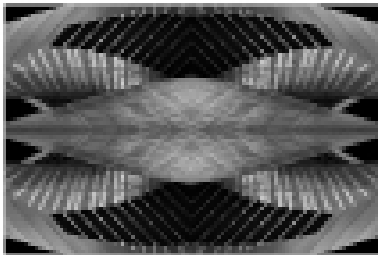
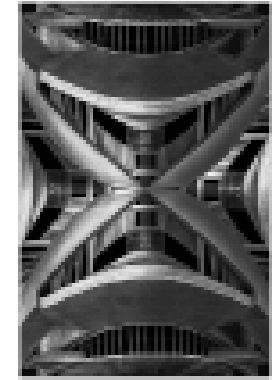
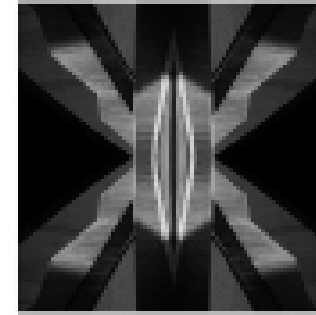
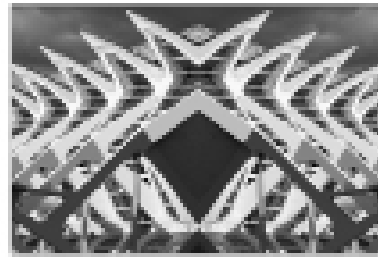
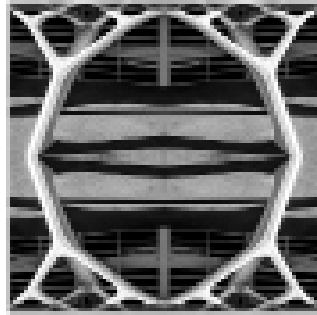
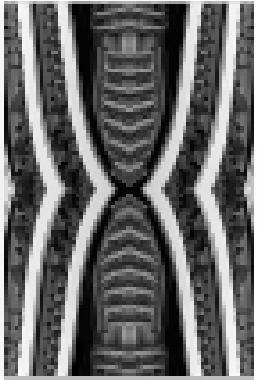


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Ian O'Neill ARPS
Successful A Panel in Travel

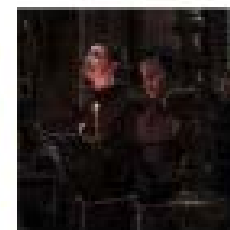
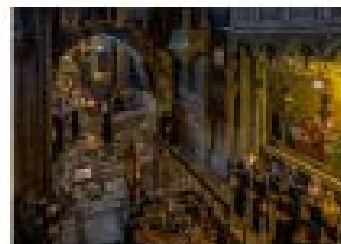
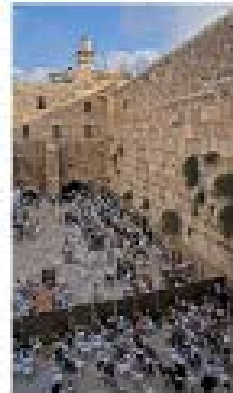
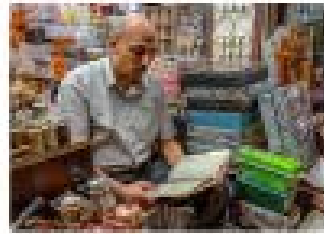


Jannett Klinke ARPS
Successful A Panel in Fine Arts

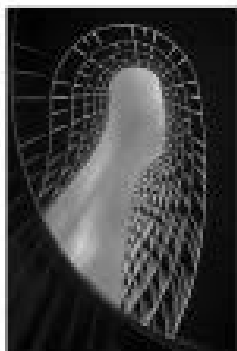
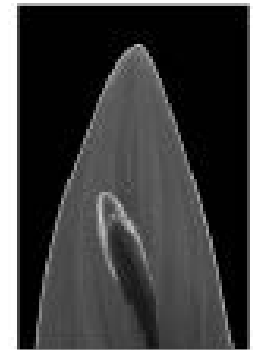
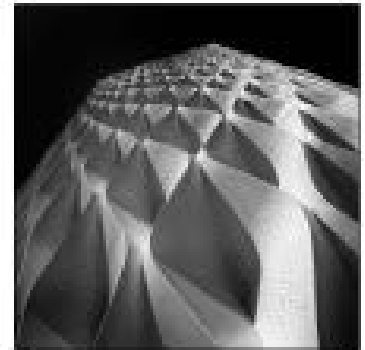
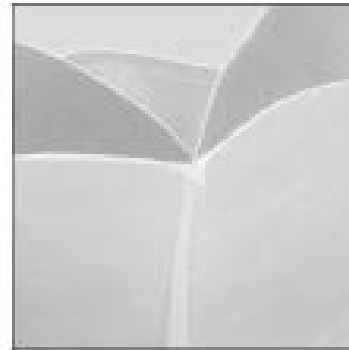
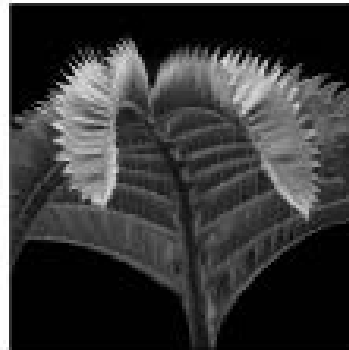


Jayne Lucas LRPS

Successful L Panel



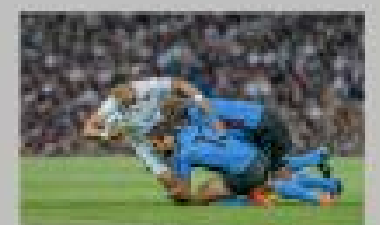
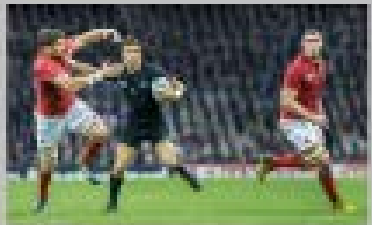
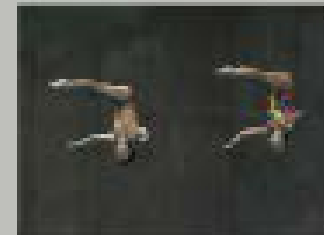
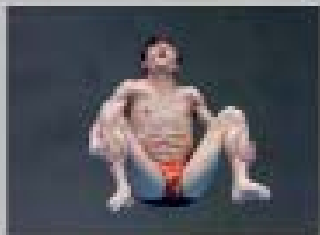
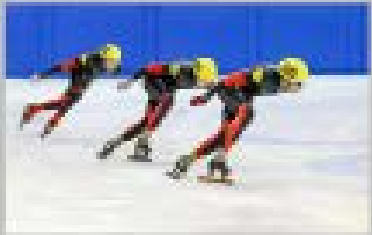
Kathryn Phillips ARPS
Successful A Panel in Travel



Mark Reeves ARPS
Successful A Panel in Fine Art

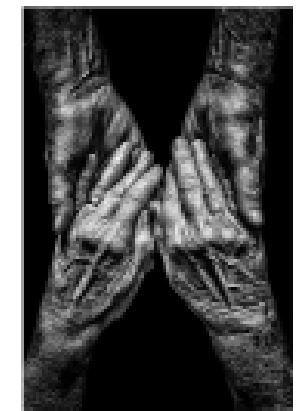
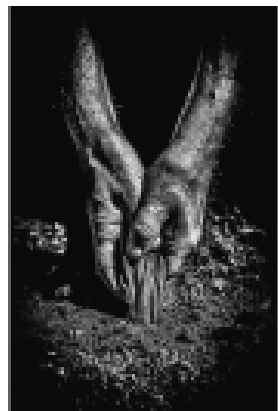
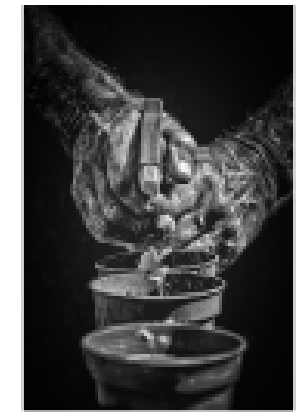
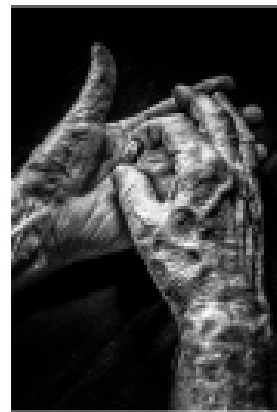
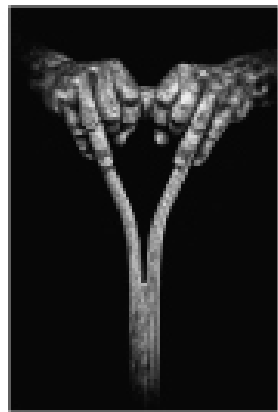


Dr Martin Parratt ARPS
Successful A Panel in Fine Art

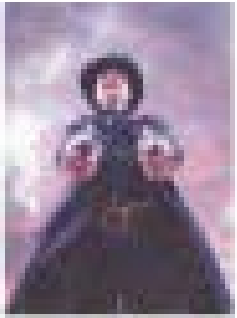


Michael Poole ARPS

Successful A Panel in Applied



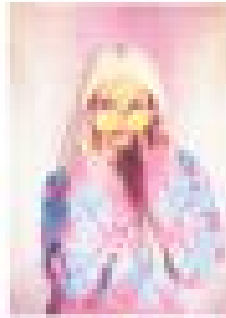
Mikes Blogg
Hanging Plan



01



02



03



04



05



06



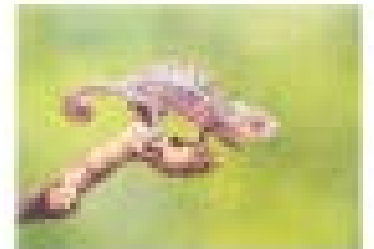
07



08

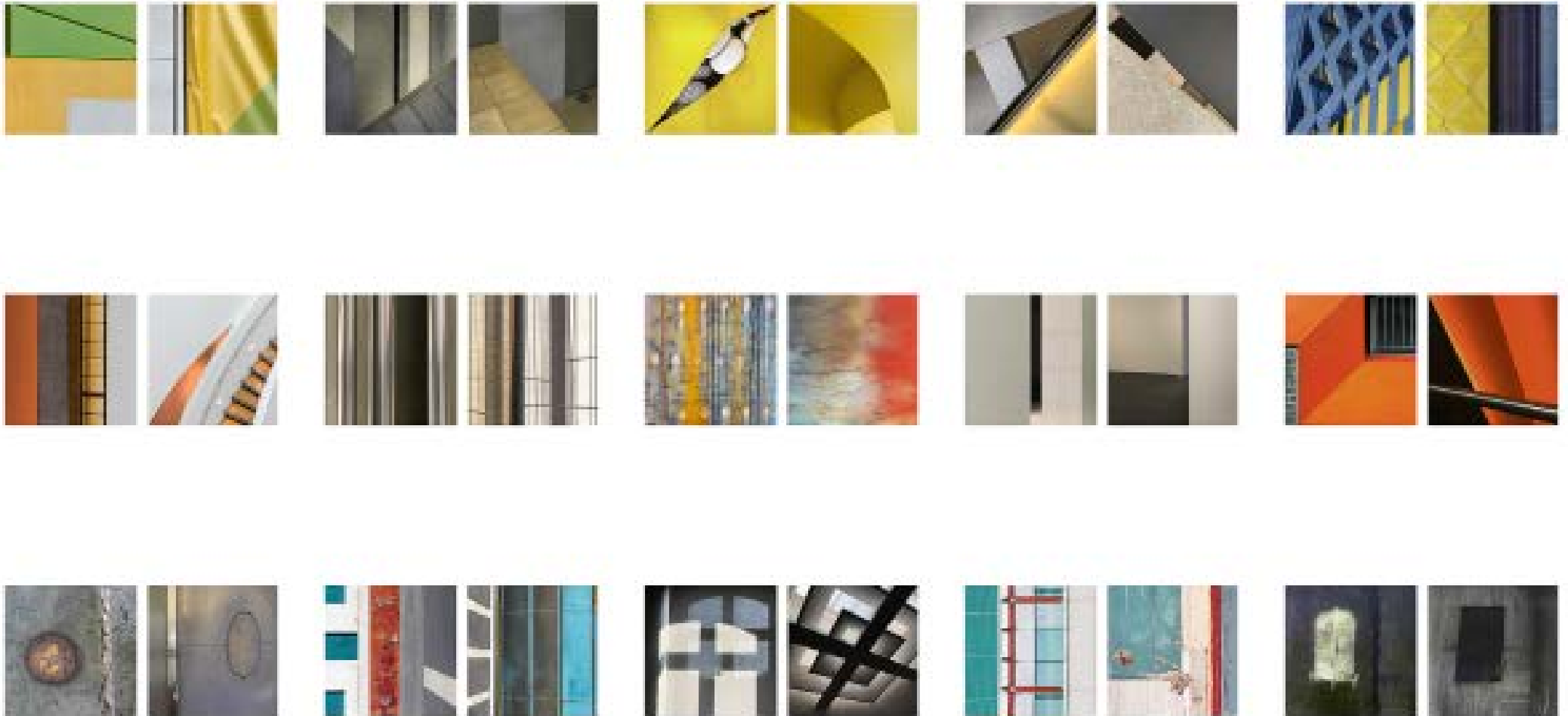


09



10

Robin Price LRPS
Successful L Panel



Nick Browne ARPS
Successful A Panel in Fine Art



01



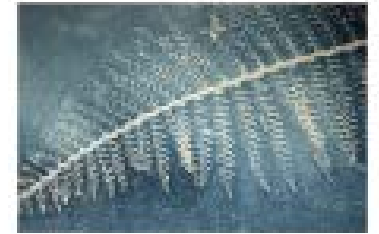
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03



04



05



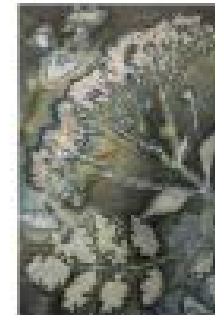
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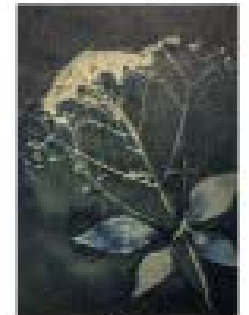
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08



09



10



11



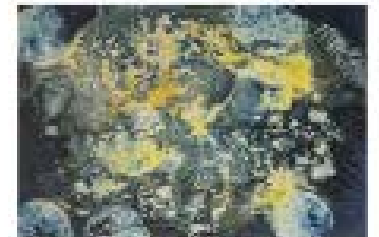
12



13

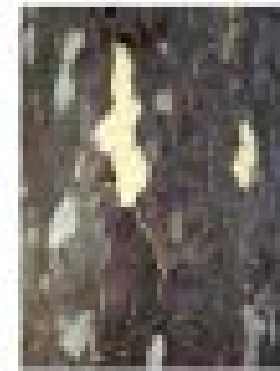
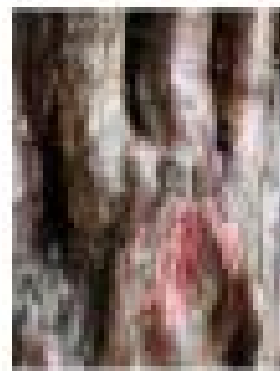
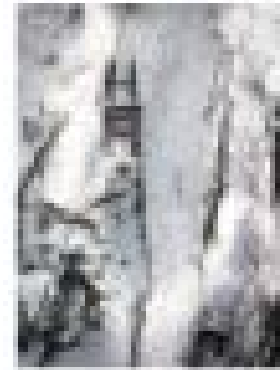
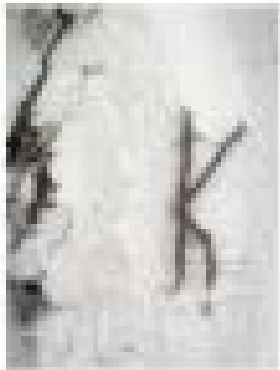


14



15

Sarah Louise Townley ARPS
Successful A Panel in Fine Art

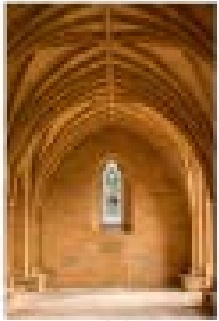


Thomas Allaway ARPS
Successful A Panel in Fine Art



Tim Sawyer ARPS

Successful A Panel in Fine Art



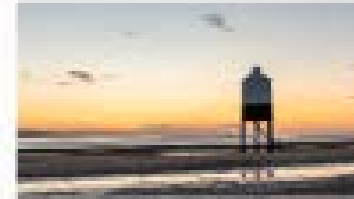
01



02



03



04



05



06



07



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09



10

Sarah Beard LRPS

Successful L Panel