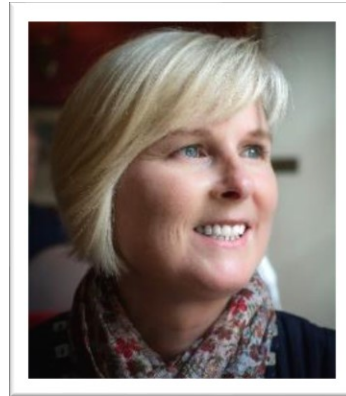


ACCOLADE 3

Celebrating the Distinctions awarded to DIG Members **2019**



Simon Street LRPS



Holly Stranks LRPS

Welcome to our third Edition of DIG Accolade from Holly and Simon. We have both been busy working on our ARPS Panels. We have also been busy accumulating your Distinction success stories up to end of November 2018.

However, if there is one **special theme** for this edition it is that we are also reporting....how shall we describe them....'success stories in progress'. If that is as clear as mud then let's try again: 'assessed submissions that were not successful this time'. We think there is as much to learn from these as any success story. There are some familiar names contributing them.

Feedback from Edition 2 was very positive thanks. Many of you asked to be able to view Hanging Plans more clearly. We have, therefore, also placed all of the [Hanging Plans in full landscape size starting on Page 69](#). We hope that is a viewing improvement for you. All feedback welcome!

We are also delighted to report that DIG Accolade will be doing a special limited **Advisory Day print run** to support RPS Advisory Days in 2019.

In our largest (Bumper – remember those?) Edition yet, we have:

- ✓ 3 people who were unsuccessful in gaining either their ARPS or FRPS in 2018 sharing their learning.
- ✓ 18 Distinction success stories. We have colour-coded each Distinction Level for quick reference.
- ✓ 2 FRPS success stories – we want you to hunt for them in this 68-page edition!
- ✓ Eric Begbie gives us a third Blog of his journey towards his ARPS.
- ✓ Enriched stories with more technical and creative hints and tips from our successful Members to try.
- ✓ Some helpful Links.

Please give us your feedback at digaccolade@rps.org. We know that our readers want to view the hanging plans in more detail so we have made them as large as possible. Remember:

To magnify an image in the ISSUU software, move the slider in the bottom right of your screen from '-' to '+'

We hope you enjoy Edition 3.....



DIG Member Distinctions

Since our Second Edition, a further 24 DIG Members have achieved Distinctions at all 3 levels. Congratulations again to them:

Name	Distinction type
Katherine Rynor	LRPS
James Kirkland	LRPS
Janie Chapman	LRPS
Trevor Sadowski	LRPS
Robin Cooter	LRPS
Neil Davidson	LRPS
William George	LRPS
Steve Hickman	LRPS
Tony McMaster	LRPS
Alan Collins	LRPS
Derek Sizeland	LRPS
Kim Bybjerg	LRPS
Iain Cathro	LRPS
Lorraine Clifton	LRPS
Alison Small	LRPS
Barry Hoffman	ARPS
Diane Seddon	ARPS
John Boyd	ARPS
Tze Yuen Lee	ARPS
Maggie Bullock	ARPS
Paula Fernley	ARPS
Don Hodgson MBE	ARPS
Peter Stevens	FRPS
Moiria Gardner	FRPS



Success story 1:

Name: Katherine Rynor

Location: Chelmsford, Essex

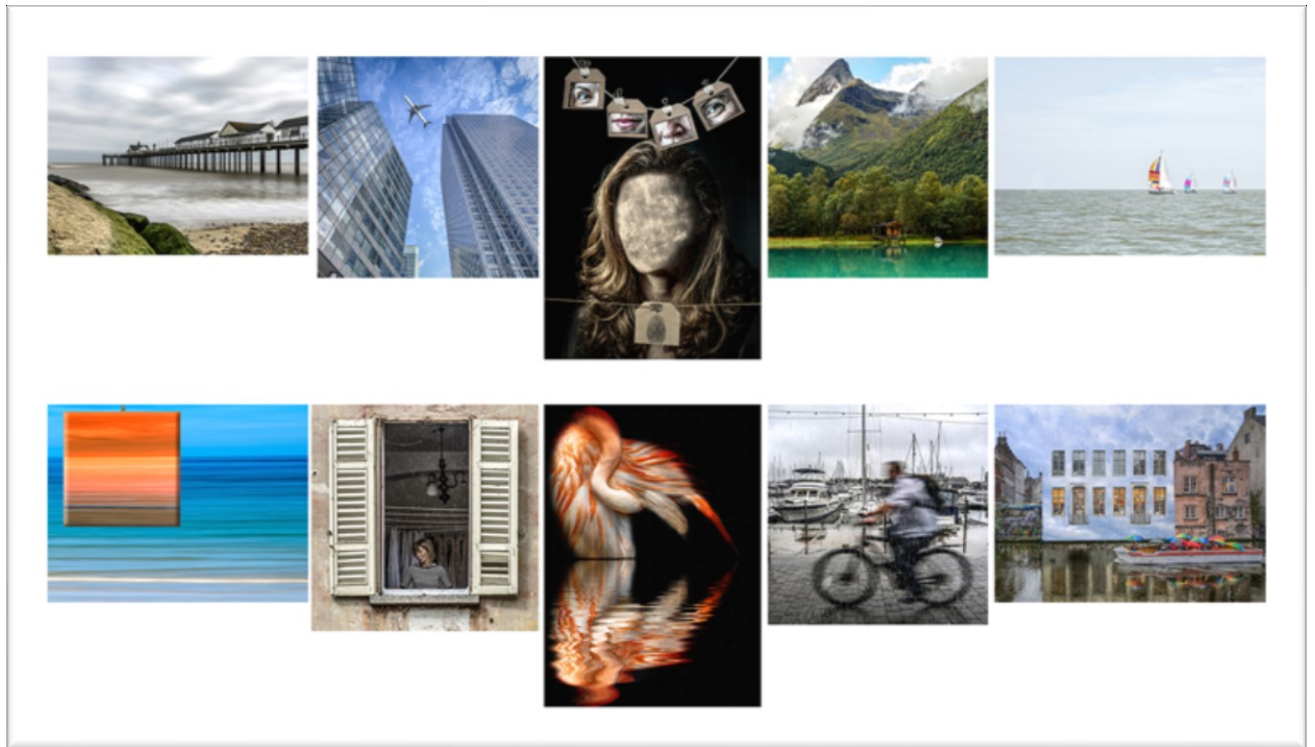
Successful Licentiate Panel July 2018

I am creative, so I use Photoshop to create my images. However, I also wanted to show my versatility and include Landscapes and Candid portraits, I love colour, light and movement within my images. The Photoshop creations are generally inspired by Magritte, Rothko and Dali, as these artists have always been an inspiration.

To make the Panel cohesive was a challenge however I used 3 mount formats, Landscape, Portrait and Square, to create a symmetrical layout, the images I feel balanced well, bringing your eye into the centre image.

It was a tense day, I knew I had submitted the best work I could, which had taken approximately a year to bring together and complete, but unsure how the judges would react to my creativity.

When it was announced I was successful I cried.... tears of joy and relief, a wonderful moment never to forget.



Katherine's favourite image

My Favourite Image is Identity. This image I call my 'Marmite' shot, you either love it or hate it! Either way it creates a reaction. The lady is a shot of a good friend of mine, who is very pretty, however I then removed her face, using her features I then printed them out, glued them to luggage tags, hung them on a piece of string with small bulldog clips then photographed them in a lightbox. I then brought the images together using Photoshop and darkened the background. I used a texture overlay to her blank face and finally a coloured texture was used and blended to bring the image together.

'Identity' is my favourite because it was a 'risk' that worked, and the creativity gives me inspiration to do more...The source portrait image was taken on my Sony

A7 M2. No flash used just window light. F8, 1/200sec, ISO 200. Focal length 139mm.



Katherine's one that got away

After a great deal of deliberation, I chose my panel, the major image I decided not to use was of my daughter with a bee on her face, firstly this bee was real but dead, so not very politically correct! Secondly the details within the pores on my daughters' face for me were relevant to the image but obviously quite unattractive!

I love the detail on the closed eyelashes, however I feel the nose being 'soft' made the image not to the standard I was satisfied with.



Katherine's top tip

Being a creative person, I use Photoshop daily to create my images. I learn daily by just exploring and 'playing' with the tools. My two most used tools are the 'blending modes' and 'colour lookup'. These can transfer your images. When I photograph a scene or image, I know how I want the final image to look and I work within Photoshop until I am satisfied with the creation.

I am passionate about Prints, I am very particular about the Paper I used in my panel – Fotospeed Platinum Gloss Art Fibre. All printing I do myself, I love to hold the final image, it then all becomes 'real'.

Finally, the mounts, which I had specially made, white mounting board with a black core. I then mounted the Prints and completed with a backing board.



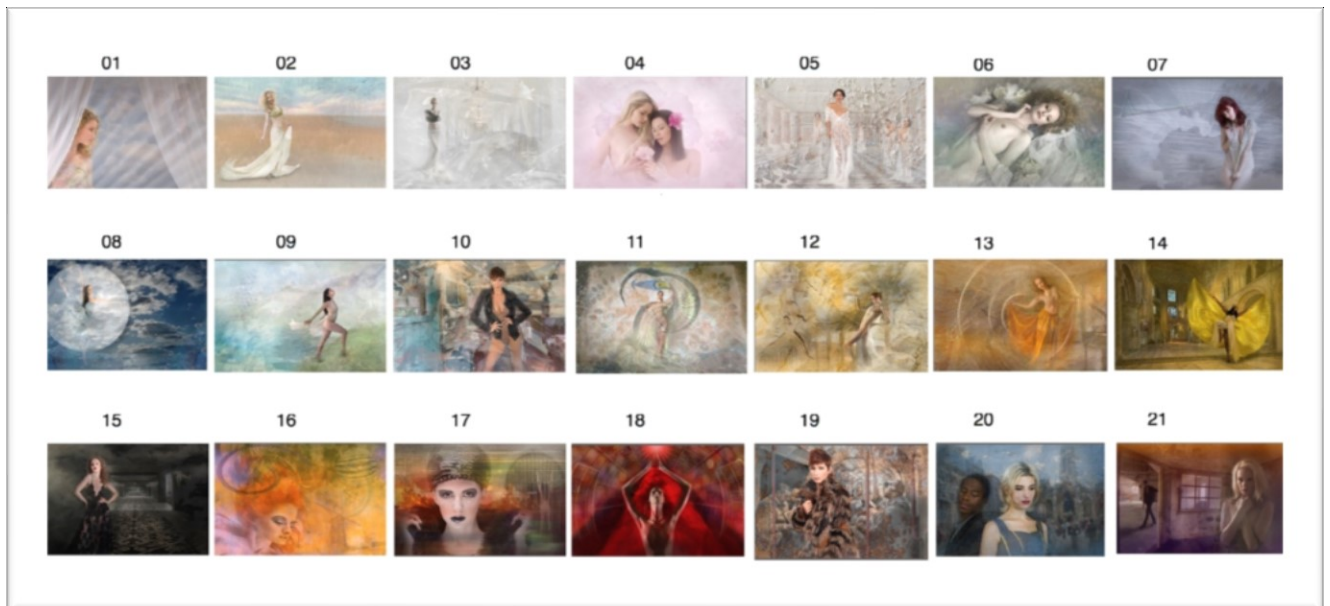
F for Failure – Janet Haines

My 'Visions of Music' started some four years ago when I realised that when I listen to music I see images swimming around in my head, based largely on the music and sometimes the words. I see colours, textures, locations and beautiful females, so I set about trying to recreate these for my FRPS panel.

First came the music choice to give me the starting point. Then the shoots for both the right model, pose, emotion. Many backgrounds or specific textures had to be shot too. Because my photographic art is made up of many layers each element needs to be technically sound or the final composition will fail. The prints were titled with tags across each corner. Something that is not normally done.

Over the years the panel grew until I had some twenty-six completed images. Time was then spent going over each in fine detail to make 100% sure that there were no faults

in the cut-outs, masks or blends. They would get printed and hung in my home gallery so that I could walk past, which helped me find other things that needed correcting that I had not noticed on screen.



My idea was that as each individual image went up for Assessment that a short music clip would be played; that being the source inspiration.

By the time I got to the Advisory day I felt confident that I had a really good panel, and some spares. I was told that they were photographically 'of the standard' but concern was expressed over the playing of the music and how the Assessors might react to this. Mistake No 1 was not to take more heed of this. But my personal vision was 'music + image' and I wouldn't give up on the ideal.

Because I was using music this meant the work had to go in to the Contemporary and Conceptual category, whereas I feel the style of my work was more appropriate the Fine Art area. Mistake No 2 was to not recognise this potential

for my work being seen by assessors who are perhaps not so used to seeing highly manipulated work, whereas in Fine Art some of the Assessors work similarly.

Knowing how difficult it is to obtain an FRPS whilst I had high hopes I also cautioned myself to expect a referral or resubmission. However, when I got the total 'Fail' email I was gutted. 4 years hard work – this was not what I expected. There was nothing to do but to await the feedback report.

I learnt that the music was a distraction to their appreciation of the images. That whilst some in the panel were praised others were felt to be too cliché. The photography was considered to be of a high standard and the manipulation skills were appreciated, but that overall it lacked emotional power so did not reach the level expected at F.

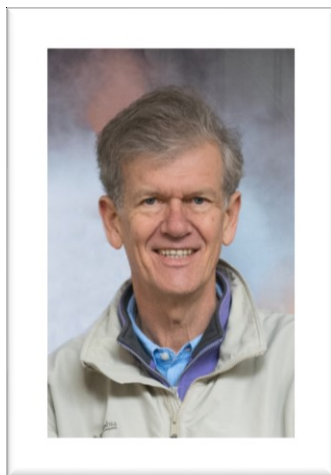
So what did I learn? That not for the first time in my life I have sought advice and then not heeded it; trying to deliver that which I wanted to deliver rather than that which might have gained me the coveted FRPS. Had I given up on the music and put it in the Fine Art category might I have had a more satisfactory outcome? I will never know.

Praised were: 15, 19 20. Here is Number 15 as an example representing the music, 'Non' je ne regrette rien':



Cliché were: 1 and 4. Here is Number 1 as an example (it represents the music, 'All I see is you':





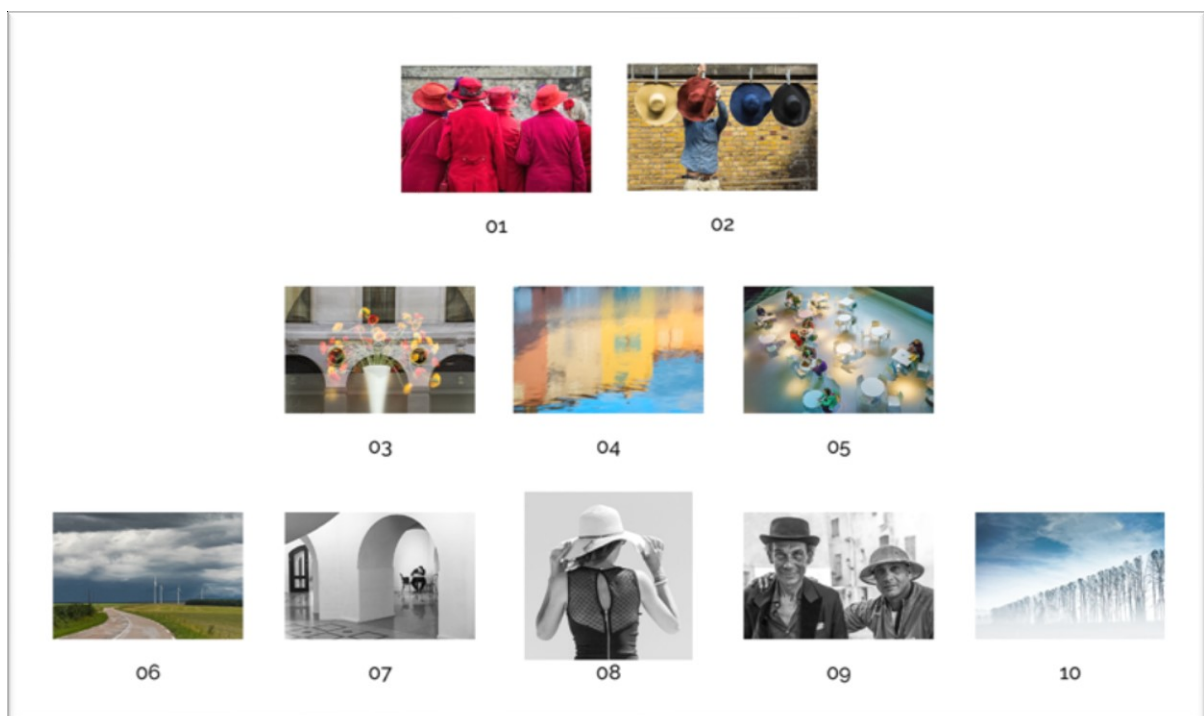
Success story 2:

Name: James Kirkland

Location: Bath

Successful Licentiate panel in June 2018

I am drawn to a wide range of subjects rather than to a particular genre, but generally I prefer bold colours, simple lines and uncluttered images. Putting a panel together of more than four photographs, was a real eye opener. What worked, was experimenting with loads of small prints and adopting a pyramid layout. Gaining my LRPS has certainly spurred me on to concentrating on what might be a suitable style for an Associate panel.



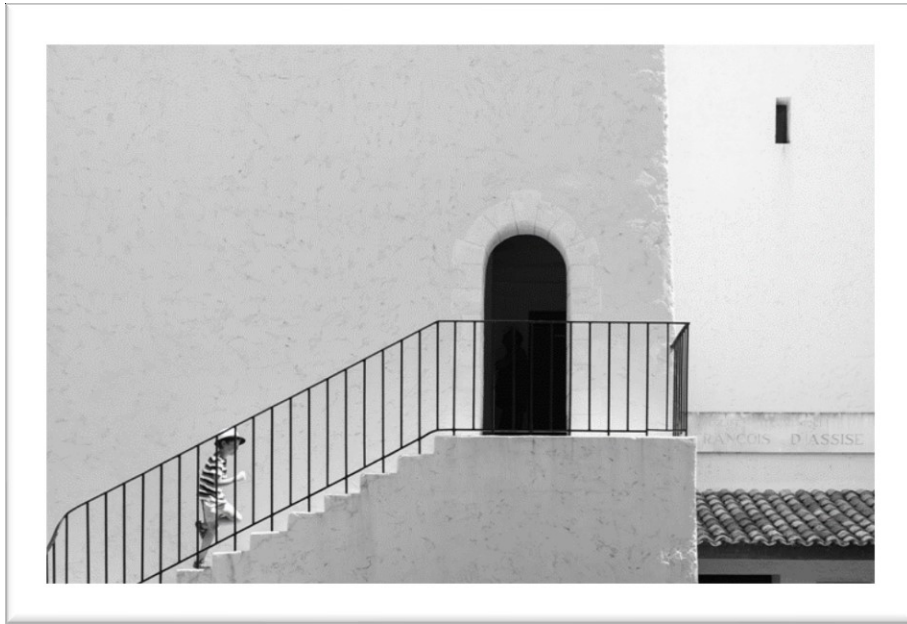
James's favourite image

Five women dressed in red, on Armistice Day, looking down on the poppies at the Tower of London. This was a striking image to start the panel with and I particularly like the subtle variation in the reds and their outfits. It was a challenging photograph to make, as there were vast crowds and I waited for quite a while until a brief, unobstructed view presented itself. I felt it was more poignant seeing their backs as it amplifies their engagement with the view in front of them.



James's one that got away

I felt this picture was a strong contender as I liked the composition and the energy it portrayed. It would have worked as a bottom left corner of the panel, but as the boy's face was partly obscured by the railings, I had some doubts. It would also have affected the balance of the mono images, so reluctantly I let it go.



James's top tip

You never know when the next shot might present itself, so expect the unexpected and ensure your camera is readily accessible with the appropriate settings, pre-dialed in for the lens and venue. I once missed a fabulous opportunity through leaving the camera in delayed timer mode. Finally, if you have programmable memories, use them, they are invaluable shortcuts.



Success story No 3

Name: Trevor Sadowski

Location: Chelmsford, Essex

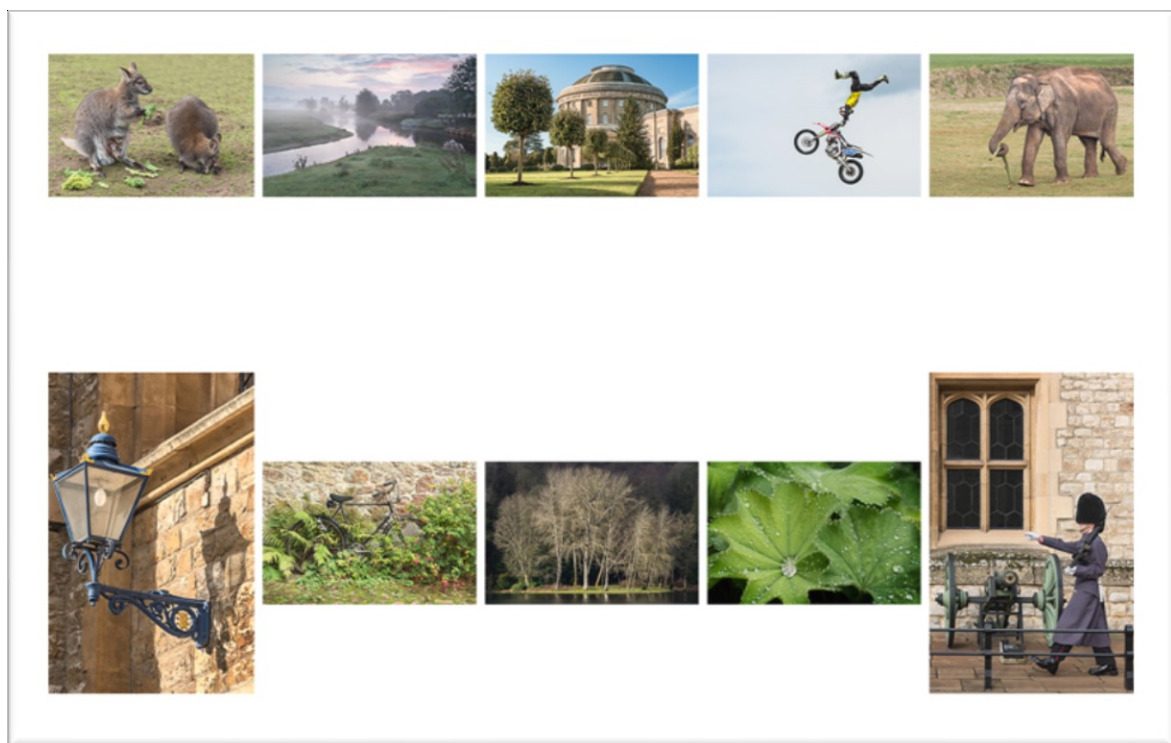
Successful Licentiate panel in July

My photographic interests are landscape, travel and events.

The predominant colour in my panel was green so I arranged those images into a 'W' shape with the outside pictures looking inwards.

I am still not sure my stunt rider fits, but it got through, technique variety is required!

It was such an intense atmosphere in the room in Bath and I wanted to cheer but settled for a wide smile instead!



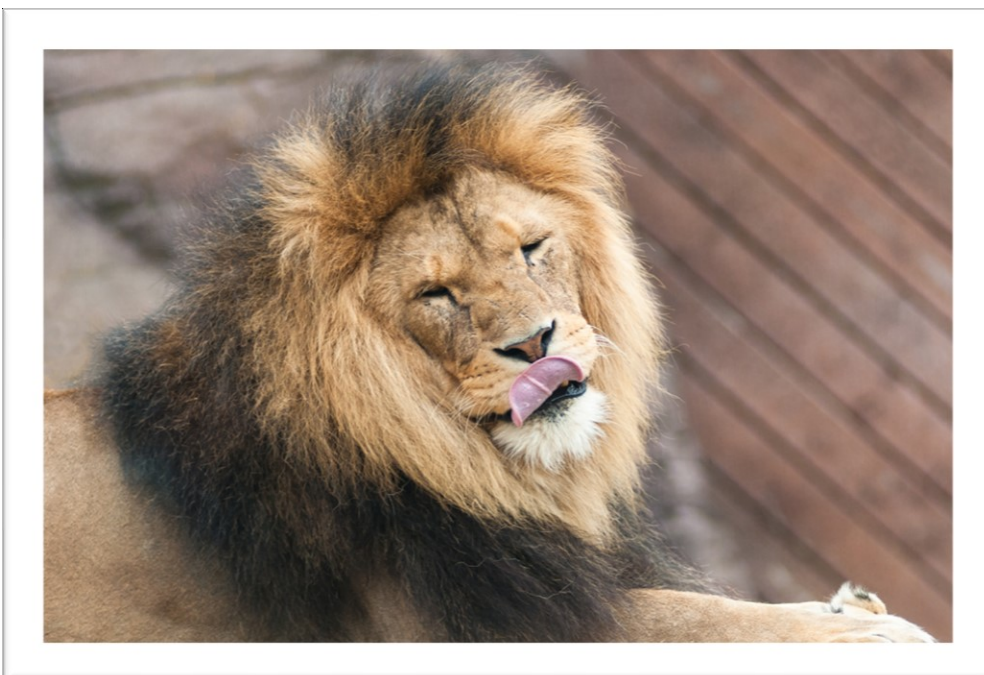
Trevor's favourite image

Photographing the trees at Stourhead, Wiltshire is where I learnt the meaning of 'it's all about the light' and revised patience too. It had been a very gloomy day but in an instant the sun shone through a break in the clouds I just had time to capture the moment. Nikon D750, 70-300mm F4.5-F5.6 at 165mm, 1/40s at f11, ISO 100



Trevor's one that got away

My original top left picture was taken with a 12MP camera however the rest of my panel was with a 24MP camera. Although I thought it similar in quality if I am honest, I probably over-sharpened it trying to improve its appearance. It did not pass advisory day scrutiny!



Trevor's top tip

It is vital you are consistent with your mounting and printing, I recommend use of fibre based Baryta paper to show your prints at their best.

Make sure your colours are consistent, I was advised that my greens had too many different shades and I needed to tone some down.



Dear Blog Diary – Update 3 on No. 36 Bus Associate Panel



This is now the third Blog from Eric on his journey to an ARPS in Applied. In this Update, Eric gives us a frank summary of the last few month's experiences – both highs and lows!

Dear Blog Diary Reader,

In the last two issues of my Blog Diary, I related how I was embarking, hopefully, upon a journey towards an ARPS in the Applied category with a project documenting the No.36 bus – a service that runs from the ethnically diverse urban centre of Leeds to the market town of Ripon in North Yorkshire. Following some conflicting advice from different assessors at Advisory Days, about the most

appropriate category for my project, it was confirmed that Applied was best and I continued following the 36 Bus around the county, completing my portfolio.



I had the luxury of time to attend a third Advisory Day and chose to travel to Scotland where I knew a member of the Applied Panel would be in attendance. Armed with my portfolio of 15 mounted prints plus half a dozen spares, I arrived in Stirling and, the following morning, submitted them to the scrutiny of the assembled experts. All seemed positive. It was suggested that I substitute a couple of the spares for two in the proposed panel and that I tidy up two of the others. With those changes, I should be “ready to submit”.

Thus encouraged, I returned home and, over the next weeks, worked on the suggested improvements. As I had already changed holiday arrangements to allow for the first switch of category, I could not change them back again and, so, would be unable to personally attend the assessment day in late October. That gave me another excuse for a wee break – my wife and I spent a couple of days enjoying the attractions of Bath so that I could hand in my prints to Fenton House.



It was while on holiday in Italy that I received an e-mail from the Distinctions Department to say that my submission had failed. A few weeks later an official letter from the Chairman of the Applied Distinctions Panel arrived giving the reasons for my failure. None of the matters that had been mentioned at any of the three

Advisory days (and which I had subsequently corrected) were cited. Instead, it seemed that I had failed to “be immersed in my subject” and had not “engaged with the people using the bus”. There is no point crying over spilt milk. When we enter a portfolio for a distinction, we all know the set-up and, in particular, we know that what one Assessor says at an Advisory Day will not necessarily be reflected in the views of those who comprise the panel at the actual assessment. We know the rules of the game before we take to the field.

So, what have I gained from the experience? First and foremost is the satisfaction of undertaking a project. I firmly believe that our enjoyment of our hobby can be greatly enhanced when our photography is given some direction. For my 36 Bus project I took over 600 photographs and printed around fifty. Several of the images from my panel have already won competitions and been accepted for exhibitions. So the effort has not been wasted. Between February and September I spent around £2500 on the project but a lot of that was for hotel bills and travel costs when attending Advisory Days and also travelling the length of the bus route several dozen times. Aspirants in other parts of the country or following a different topic would not necessarily incur such heavy expenses.

Will I have another bash at an ARPS? I don't know the answer to that question but I do know that I will continue to look for projects to guide my photography. You never

can tell – perhaps one of those projects might, in future, fit with ARPS guidelines.



Success story No 4

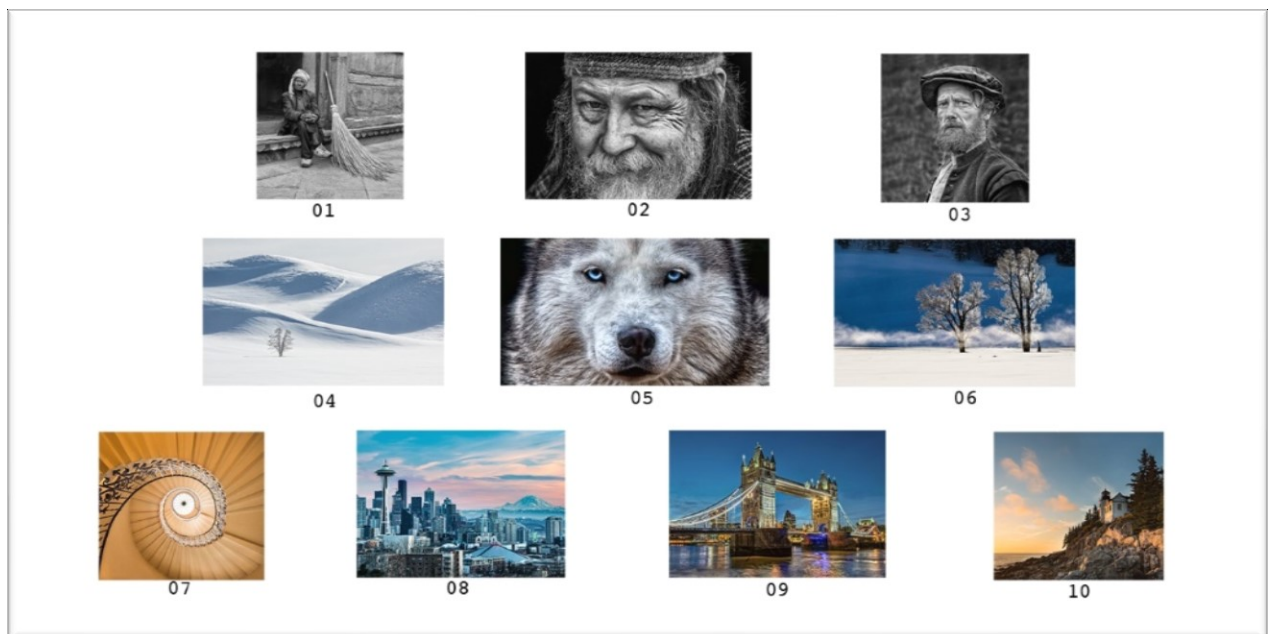
Name: Neil Davidson

Location: Ferndown, Dorset

Successful Licentiate panel in September

I must confess I started the LRPS with just a vague idea that it would help improve the quality of my work and it certainly did! From the initial 70 images I thought might be suitable to the final panel I learnt what is needed to

make a stand out image in terms of processing and presentation that raised my standard of work to a new level. I was lucky that I had some friends who were distinction holders who helped me through the process and an advisory day was invaluable in putting some final polish to the panel by suggesting adjustments to brightness and contrast of the images, so they worked together. I am now proud to be able to have the letters LRPS after my name.



Neil's favourite image

This was taken during the winter in Yellowstone. The way the mist was hanging above the ground and the backdrop of the mountains to the Cottonwood trees was stunning. It was a sunny day so the contrast of the snow to the mountain and trees meant keeping a close eye on the histogram when shooting and quite a lot of dodging and burning during post production. Remember if you are

photographing in extreme cold (it was -30) don't breathe on the rear screen if using live view. It will freeze on it!

1/1250sec f8 iso200



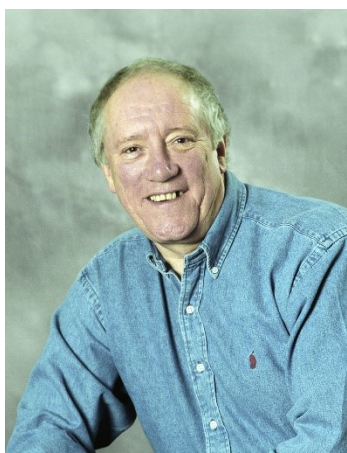
One that got away

This lady was selling trinkets near our holiday hotel in the Philippines. We had gained a good rapport with her which I think shows in the eye contact and relaxed posture. The image had to be taken hand held, fairly quickly, in quite poor light. This was unfortunately its undoing as, when compared to the other images in the panel, it was not quite as sharp. Still the lady was happy with it especially as I bought some items from her!



Neil's top tip

What I would advise is pay attention to the details. Things like halos or obvious use of cloning needs to be spotted and eliminated. Also, any distractions like bright spots or shapes that can pull the eye away from the subject of the photo needs to be dealt with. At the two assessments I attended these problems were being picked up and causing panels to fail.



Success story No 5

Name: John Boyd DPAGB

Location: Yorkshire

Successful Associate panel in
Natural History

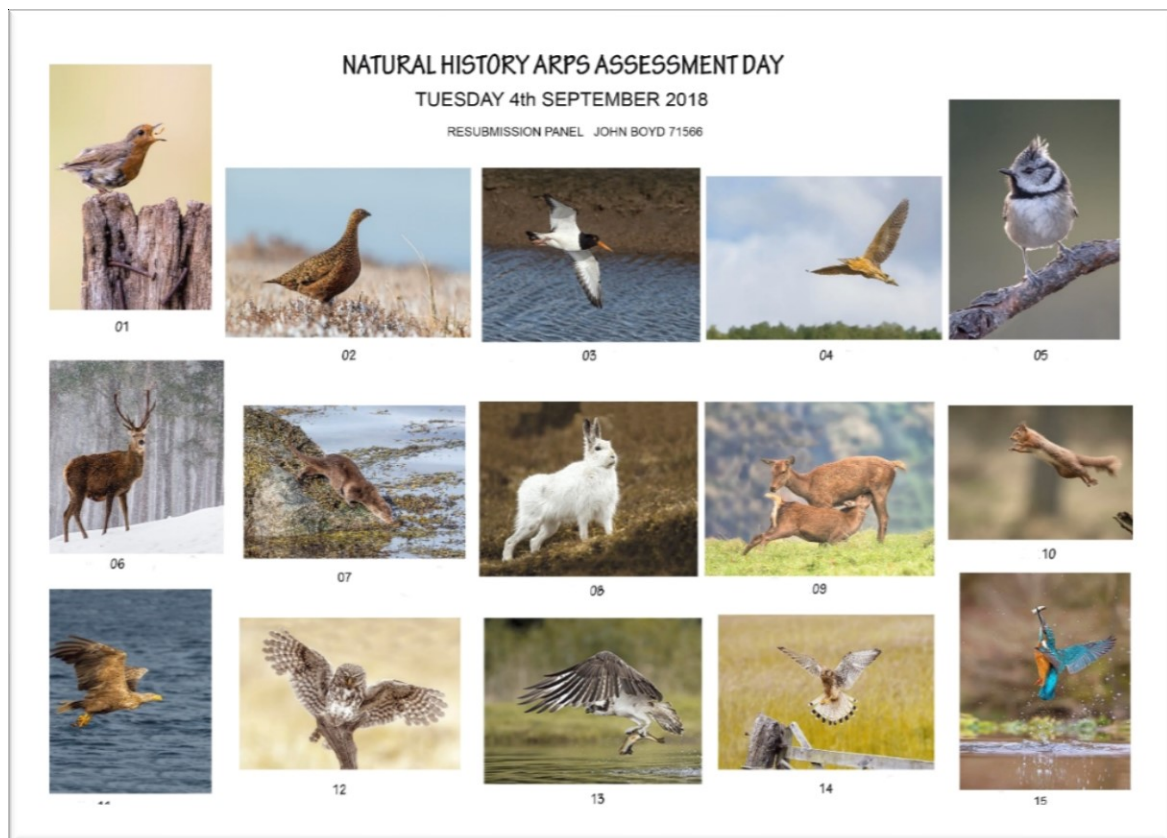
I expect being an RPS member with eagle eyes and attention to detail you will see that John's favourite image of the Kingfisher is adorning our front cover.

Those of you who live in the North of England may also recognise him from the TV. John is a 75-year-old retired Journalist and BBC Broadcaster. He worked extensively at the BBC in Yorkshire in both radio and TV and established himself as a forthright commentator on many subjects, especially in the world of sport.

I will now let John describe his panel in his own words – Holly Stranks Sub Editor DIG Accolade:

My panel is a perfect example of the adage "if at first you don't succeed etc". I was rightly failed in 2015 but when I entered again in 2017, I was much nearer the mark with a panel that I was invited to change a little and re-submit. I took my time on this one and it was another 18 months

before I submitted again and finally received approval. My emotions were a mixture of elation and relief.



John's favourite image

Whenever you take a picture you establish an umbilical cord between yourself and the subject. The Kingfisher in my panel is a lovely little bird and the image was captured after standing in lots of lying water for several hours, left in the hide by a rising tidal river. So, if you think it's romantic – think again!



EXIF INFO : Canon 1DX with 70-200mm 2.8 lense on a tripod.
1/4000 sec @f5.6 ISO 1600 lens 105mm in RAW format

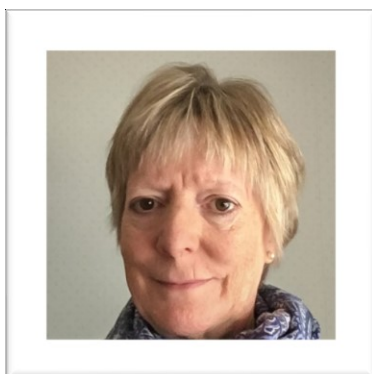
John's one that got away

These delightful little birds probably should have made it into the panel but because there are two of them it would have upset the balance of the whole layout unless I had placed them dead centre. That slot was reserved for a Mountain Hare, so they had to miss out.



John's top tip

The new element we all need in this game is luck, but you can help yourself a lot by always shooting in RAW format – it's so helpful but it scares some folk, be brave. Also, use Manual setting wherever possible to give you full control or at least use AV with you selecting the aperture. Keep it as simple as possible for the very best results at all time – oh and good luck!



Success story No 6

Name: Maggie Bullock

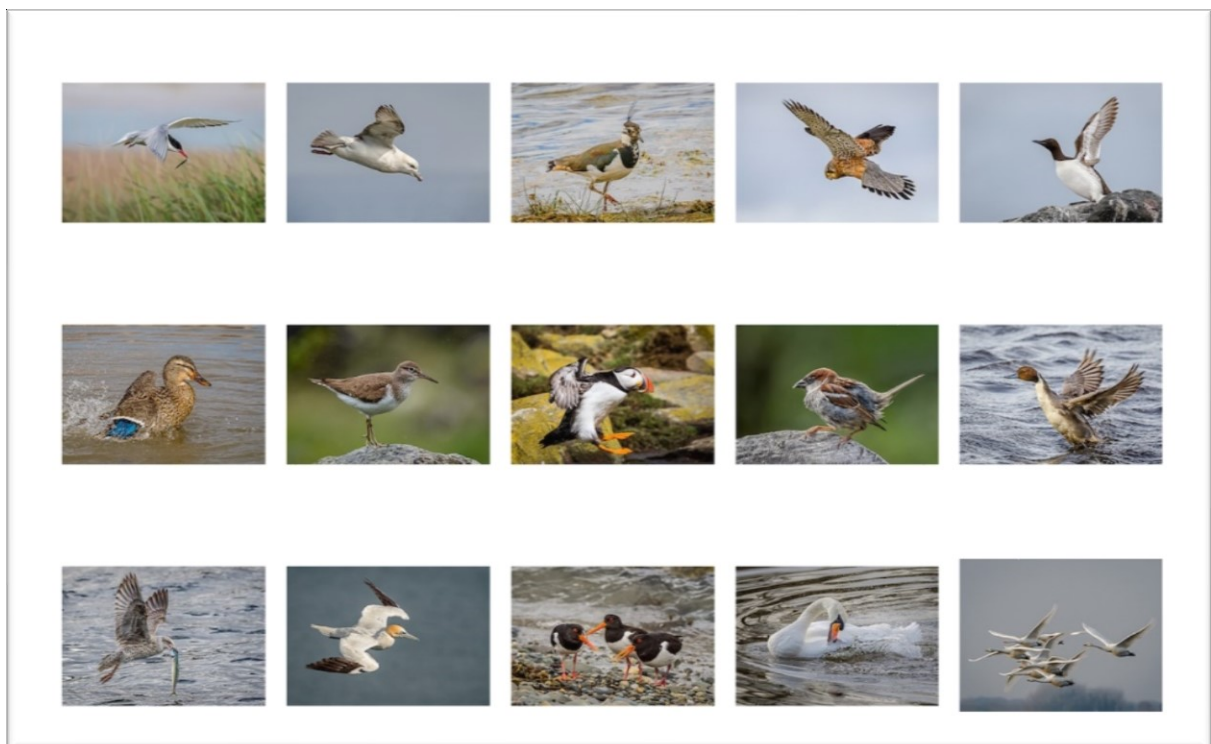
Location: Cheshire

Successful Associate panel in Natural History in 2018

My Natural History panel consists of 'Birds of Conservation Concern'. Out of all the genres I enjoy

Natural History photography the most. I love getting out into the countryside, the uncertainty of what I might find to photograph and the sense of achievement in producing a pleasing image.

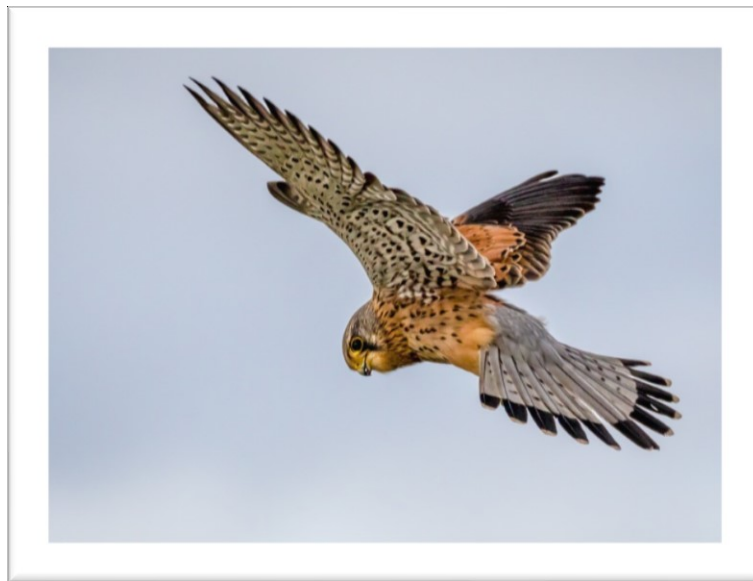
One of the main challenges was achieving similar tones across the panel, within the printed images. This is helped by: calibrating your monitor, choosing a good paper with a custom profile, soft proofing plus some trial and error!



Maggie's favourite image

My favourite image is of the hovering kestrel. I was in a hide and had left my seat to look through other windows. I heard this guy say: 'Do you want a picture of a kestrel as there's one hovering right outside over here'. I rushed over to get the shots! Afterwards I realized that I should

have used a slower shutter speed. Taken at 400mm APS-C, 1/3200 at f/6.3.



Maggie's one that got away

I eventually dropped this image of a Mistle Thrush as I'd had advice that the tail was hidden behind the bench plus the bench was man-made and a distraction. This image worked well in the panel, but I didn't want to risk a failure at my assessment so unfortunately it had to go!



Maggie's top tip

I found that sharpening in Lightroom (LR) was creating halos. I switched to a final edit in Photoshop, using Smart sharpen within a Smart Object, hiding this with an inverted layer mask and using a brush just to reveal the sharpening on the bird but keeping away from the edges. I then save the image back into LR.



Success story No 7

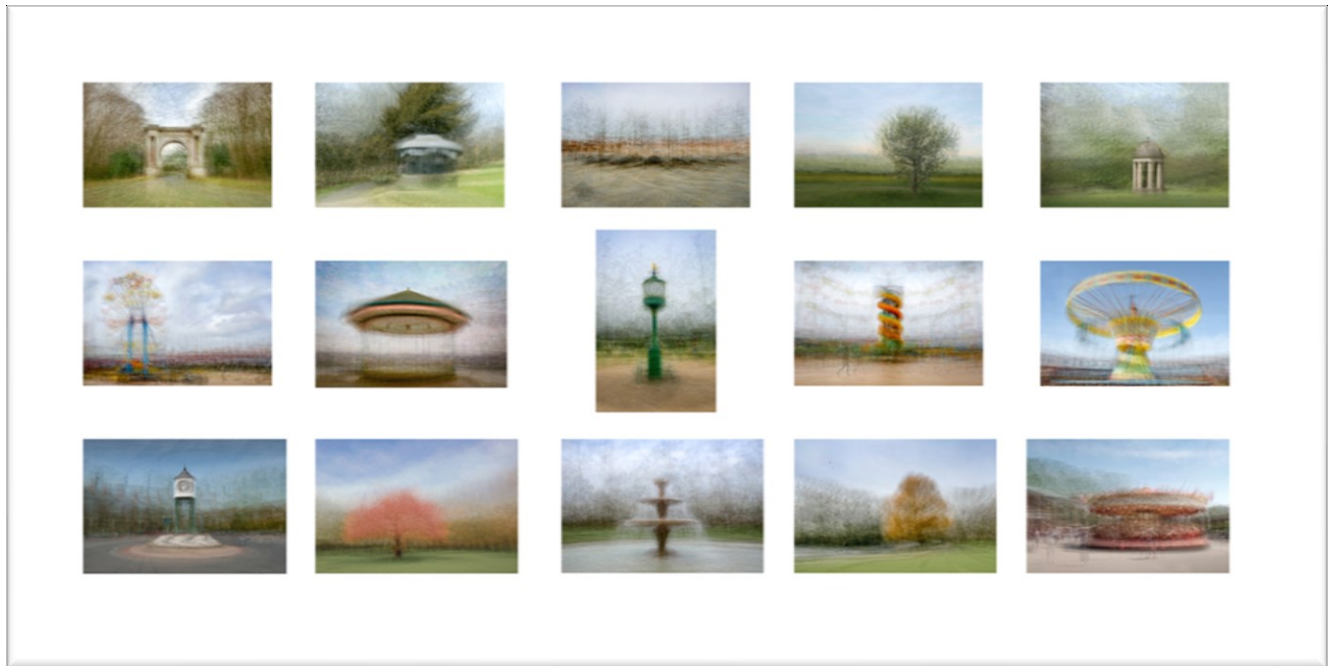
Name: Diane Seddon

Location: Lincolnshire

Successful Associate Panel in Fine Art October 2018

The whole panel is based on multiple exposure images. From a minimum of 17 to a maximum of 40. I had to use images that were suitable too for the technique of being able to walk around a subject and maintain an interesting background at the same time. Not all subjects were suitable for this technique, so I had to work out what would and what wouldn't work. Balancing the panel wasn't too difficult in the end, as the colours and shapes gelled well.

The hardest part is waiting for your panel to come up and listening to the judges' comments. I had to sit on my hands and try not to breath till the announcement that I'd been recommended came.



Diane's favourite image

I think my favourite image in the panel has to be the Helter Skelter. It was one of the first pictures I made. I wanted a seaside flavour, and this was on the beach at Cleethorpes. There was a lady walking by, and I made sure she was included in the image, and you have to look carefully to find her.



Diane's one that got away

The one that got away, was an image of a pylon. I loved it as a shot - but it was the only one that had a hint of 'industry' about it. It was included in the final panel for quite a while but in the end, I just felt that it didn't quite fit. All the other images were non-industrial structures or nature. Plus, I felt the base was too heavy.



Diane's top tip

The best tip I can give for this kind of photography is patience. Take as many images as you can whilst on site, walking around your subject. Keep the subject as aligned in the frame as you can for each shot. Stack them into layers in Photoshop and align them correctly. Then start to blend them together, one layer at a time. The trick is to get the right subject matter to start with.



Success story No 8

Name: William George

Location: Scotland

Successful Licentiate panel in
October 2018

The panel is made up of action, portrait, composite, macro and multiple exposure images. I chose these five types of images to demonstrate both camera and post processing skills. The challenge was to use the images in a way that the panel was pleasingly presented. This was accomplished by having each panel level looking into the panel. Being successful was a great feeling.



01



02



03



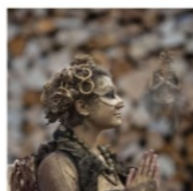
04



05



06



07



08



09



10

William's favourite image

Working with animals is usually difficult. In this case it was not difficult. Although this image looks like a studio shot, it is a candid shot. It was taken in a tea room in Castlebay, on Barra, Scotland. I whistled, and the dog posed. A very co-operative model. EXIF data: F7.1 at 1/60 and ISO 1250.



William's one that got away

This image did not make it into the final panel as it was overworked in post processing. This was not intended to be HDR, but it ended up with an HDR look. Too much enthusiasm using the camera raw adjustment brush.



William's top tip

The best tip I can share with members is if you see something that you like, take the shot. If possible after that shot take a walk around the subject to see if you can improve the composition, exposure or separation.



Success story No 9

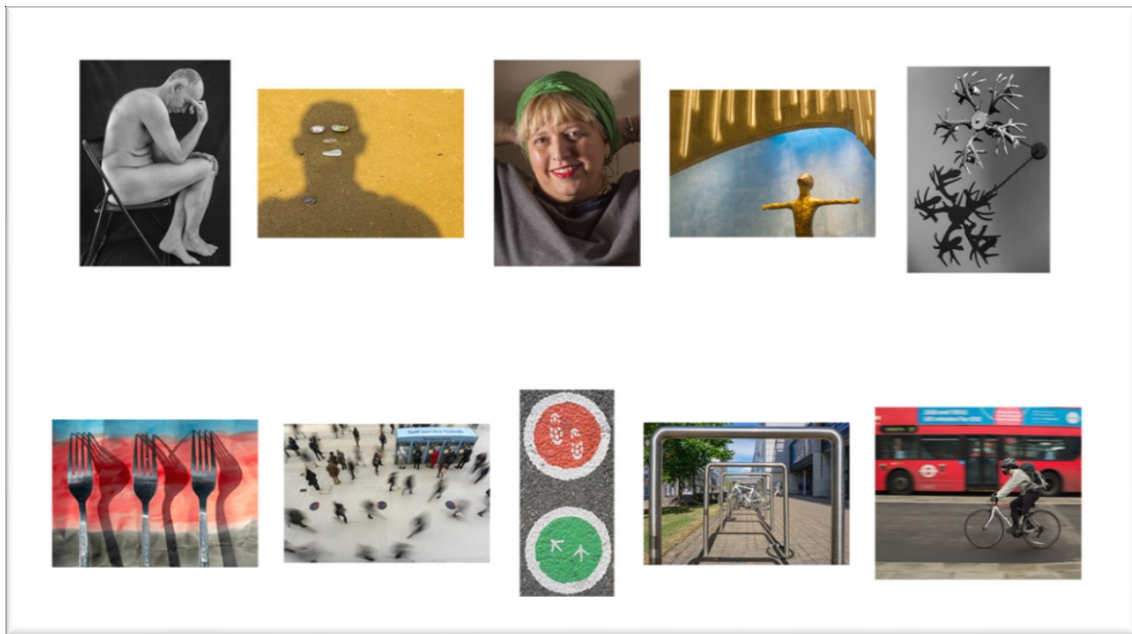
Name: Steve Hickman

Location: Cornwall

Successful Licentiate Panel
October 2018

I've been taking photos since I got my first camera on my 14th birthday and have had several goes at "proper" photography since then. Three years ago, I started to get

more serious and signed up with the Southwest Photography School and this panel is really a culmination of my learning over the past three years. Hearing I was "recommended" on the day was exciting and a relief in equal measure.



Steve's favourite image

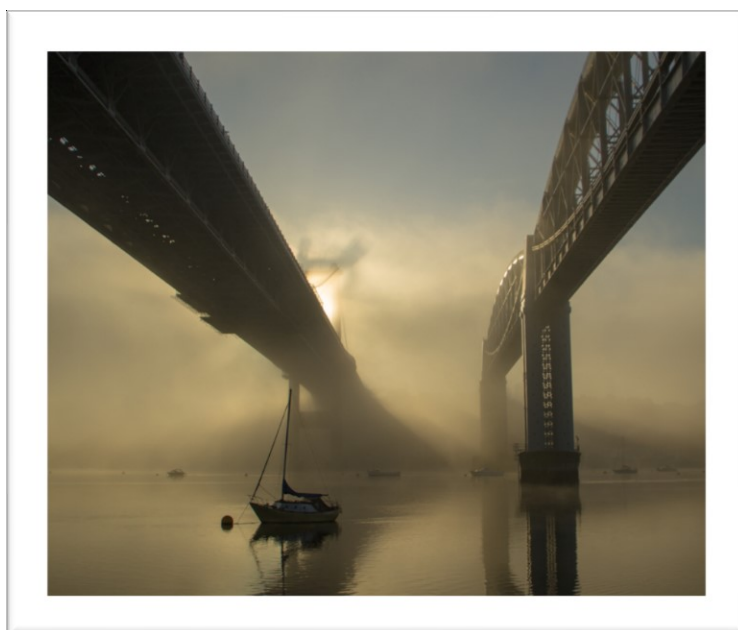
I really like the bike-rack as I had to chase the image down. I needed a sunny day and to be set up at the right time to get the shadows going the right way. I knew the shot I wanted and used a program that shows the sun's position to get there in time. Then I sat down with everything set up and waited...



(Sony A6000, kit lens, f/22, 100 iso, 1/40 sec on a tripod)

Steve's one that got away

Two bridges at dawn didn't make the final cut. I think it's a great moody shot, but it would probably be criticised for having some blown areas and it didn't easily fit into my panel anyway. I still have a large framed print of this on my wall at home.



Steve's top tip

Try and remember you can "make" an image, not just "take" it. My last shot for the panel needed red, blue and grey to fit in so I got my watercolours out. A pair of pliers and some bright sun finished the setup and I was pleased with the final image which I needed to balance the bike and bus.



Success story No 10

Name: Tony McMaster

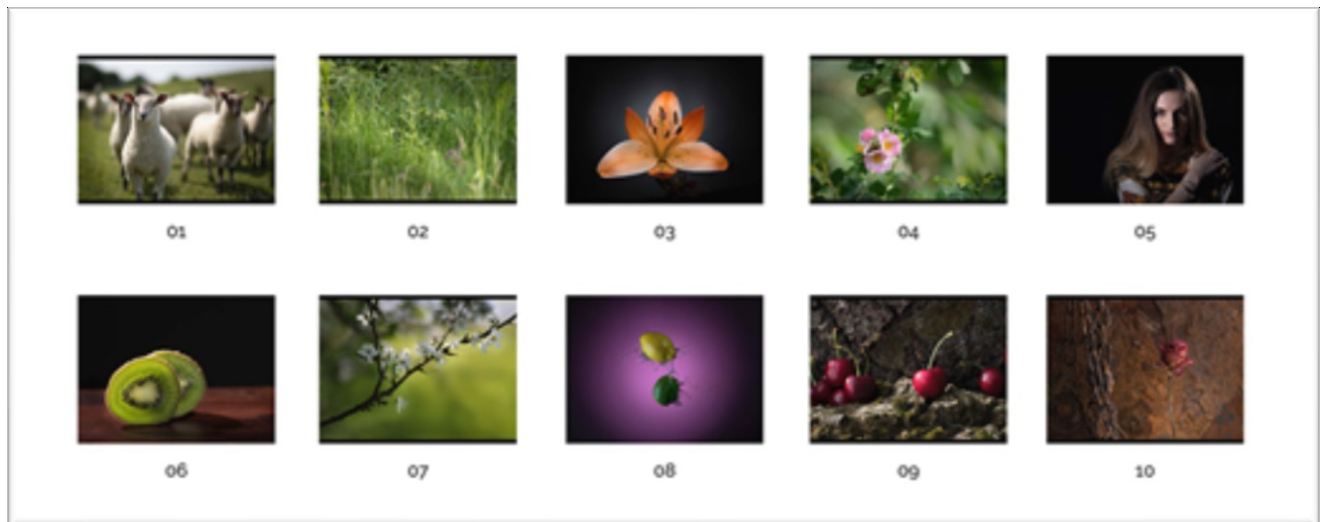
Location: Rugby

Successful Licentiate panel October

I wanted to convey my personal approach to the art of photography in as general a way as possible. All the images were shot specifically for my assessment.

I particularly like to capture the image in camera whenever possible with the minimum amount of post-production. This approach necessitates consideration to the technical and conceptual aspects and forces you to slow down and really think about the process.

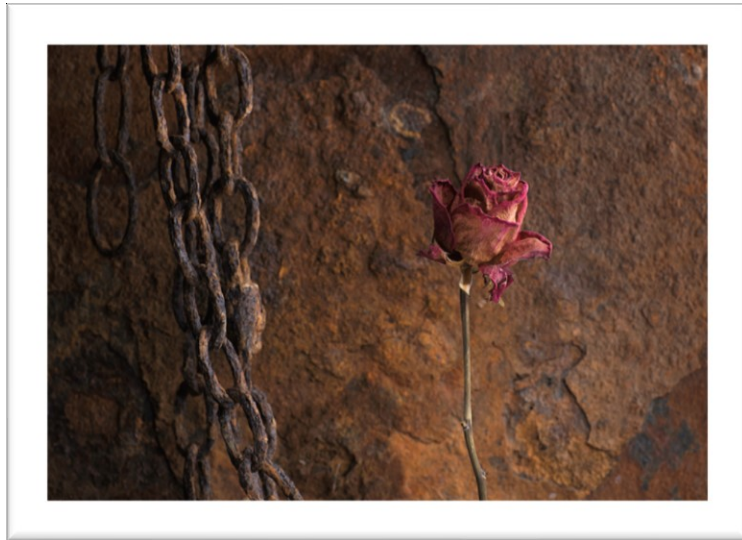
I was elated about being awarded the distinction and really encouraged to strive for the Associate next!



Tony's favourite image

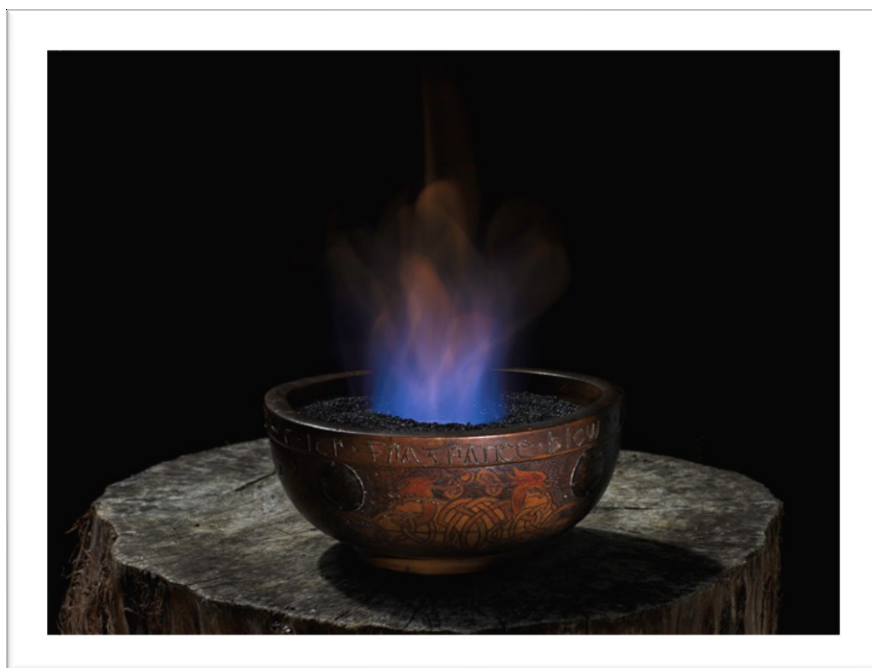
The picture 10, Rusty Rose, was technically demanding to light appropriately. The image was conceived when I saw a bunch of roses left over from valentine's day (yes, I did give roses to Penny my long-suffering other half!). I stored them to dry out for four months then built a set out of old rusty steel sheet and old iron chain.

The set was lit from the right with a large soft box as close in as possible and the rose was picked out with a focusing spot light to give a hard edge to the shadows, but only on the rose. Canon EOS-1DX Mark II; EF85mm f/1.2L II; 1/250 sec; f/8; ISO 100; Lit with studio flash.



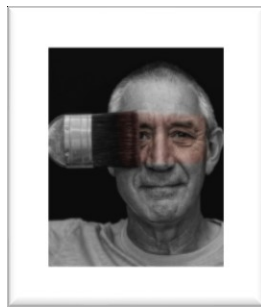
Tony's one that got away

This was yet another studio set, and that was the problem. By including it the panel became too biased toward a particular genre and I wanted to demonstrate a wider gamut. I did not come to this conclusion until I placed all the full-size mounted photographs on a mock up to see what the panel would look like on the assessment day.



Tony's top tip

Lighting is fundamental to creating and conveying a mood or atmosphere in a picture. I always try to pre-visualise the image I want to produce, then I can control and modify how the subject is lit until it matches what is in my head. It doesn't all ways work of course, but then you may get a result you were not expecting.



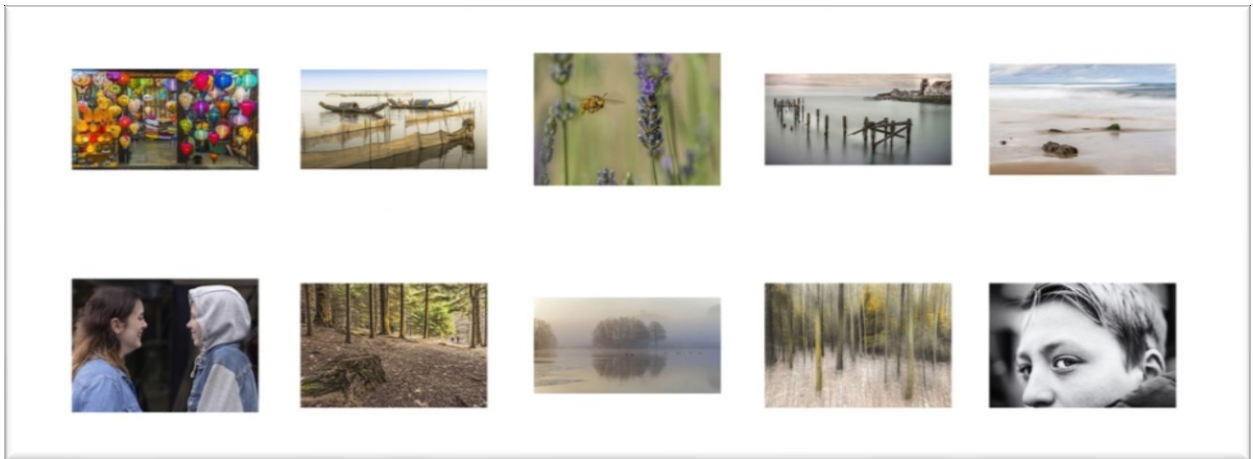
Success story No 11

Name: Alan Collins

Location: Hampshire

Successful Licentiate panel in Sept 2018

I wanted my panel to reflect images that I enjoy. My images consist of travel pictures as well as local shots taken around my home on the South Coast. The balance of my panel was harder than expected, I printed thumbs of each image and spent a long time shuffling them around on the kitchen table. I was extremely pleased and relieved when the panel was successful.



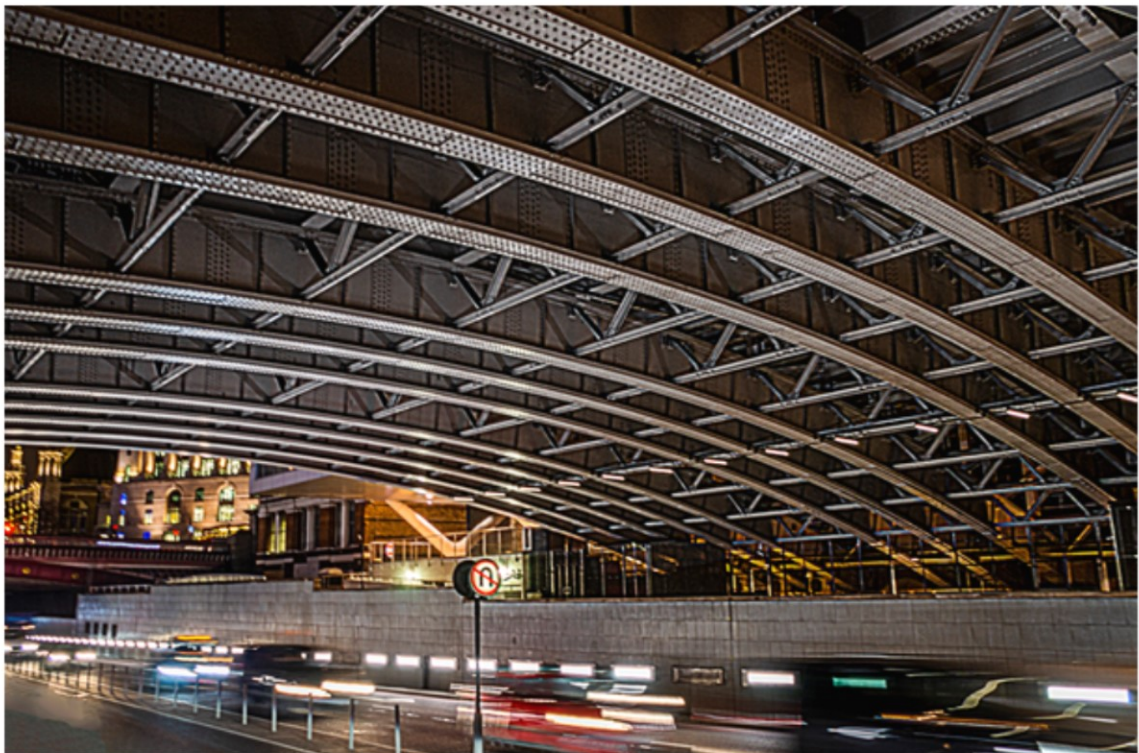
Alan's favourite image

My favourite image is of my grandson Callum. This was a 'one chance' shot, I pre-focused then called his name releasing the shutter as he turned towards me, I got lucky and his left eye closest to the camera was perfectly sharp. The image was edited in camera raw and NIK for the film noir effect.



Alan's one that got away

The one that got away is a night time shot taken under a bridge in London. I was attracted by the 'No U Turn' sign and the fact the traffic appeared to be travelling from the wrong direction to be able to see it. The image was deemed acceptable in my 'on line' assessment but when printed I wasn't happy with its sharpness.



Alan's top tip

Join a camera club and talk to people whose work you like/admire. I also use online resources to teach myself how to do something whether it be in camera or post processing.



Success Story No 12

Name: Iain Cathro

Location: Broughty Ferry, Scotland

Successful Licentiate panel Nov 18

I just like Photography! At the advisory day, someone mentioned all my images contained water. That wasn't conscious on my part. But living in the Ferry, water is close to the heart. I do enjoy being out in a spacious place.....that's part of being me, so Landscape comes naturally. I felt some of my images were very similar – and I did consider mixing with some other things I like photographing (which is fairly wide) - but stuck with the panel. I was very pleased to be successful, but even at this level there was a lot of effort involved.



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Iain's favourite image

I was sitting in the digs with a couple of workmates and after a long day at work wasn't particularly enthusiastic about going out. However, I forced myself, and the sky developed as you see. Landscape Photograph magazine published it in their f11 forum.

Canon 5D Mk IV, EF 24-105 f4 IS at 50mm, ISO 200, 2s at f16



Iain's one that got away

I was shooting up near Shildaig. I'd worked in the area before, and often think I'll come back at the weekend. I liked this image, but at the advisory day I was asked to replace it with a substitute due to wide angle distortion on the cottage, which my poor post processing skills couldn't fix.



Iain's top tip

I always have the clipping warning highlighted in camera and always check the histogram. I never set the tripod up: I always have a good look around, crouch down, get higher, try a different position or whatever. I always use MF in live view.



The Panel That Got Away – Simon Street

Never let it be said that we do not have full disclosure in this publication. So here is your Editor doing his Distinction washing in public. After getting my Licentiate in 2017, I started work on an ARPS Panel. I wanted something different. Something that would improve my Lightroom and Photoshop skills. Something that would work well with my Monochrome interest. I hit on the idea

of a more contemporary take on the ghost story, 'The Woman In Black', using a backdrop of bleak winter seascapes.

I took my early work to a 1 to 1 Advisory session. The feedback was: good idea, far too many different women ghosts, not spooky enough. My wife kindly agreed to become THE ghost using Victorian attire. Off we went to the South Coast on weekends in disgusting weather. When I could not get the right combination of person and weather, Photoshop came into its own. An Advisory session followed in Kent where the feedback was similar: good theme, tell a story through the 15 images, still not spooky enough despite long exposures, very dark moody seascapes and matt paper.

Making a story of the images was very challenging but suggested a number of gaps that needed to be filled. At last I was ready to attend an Assessment in Fine Art as agreed with the Advisors. The day came and lasted 10 seconds. The Chair stood up immediately after my Statement was read and called the Panel a better fit for Conceptual and Contemporary. Oh dear.

Three months passed. I rewrote my Statement for C&C but left the Panel alone. The day came. The feedback left a lot to do: some images were spooky enough (eg Number 11 and 13), at least 4-5 images needed redoing, the printing was good but the sharp images worked against the ghost theme, the presence of the ghost gave too much repetition.



Going home a little despondent, I quickly decided that I had lost the creative itch with the Woman In Black panel. I was going to ditch it; start again with something less demanding on my Photoshop and story-telling skills. It hurt for a few days but the feedback was fair. My new panel goes to Assessment in the Spring on a new topic. Will keep you posted...either way.



Success Story No: 13

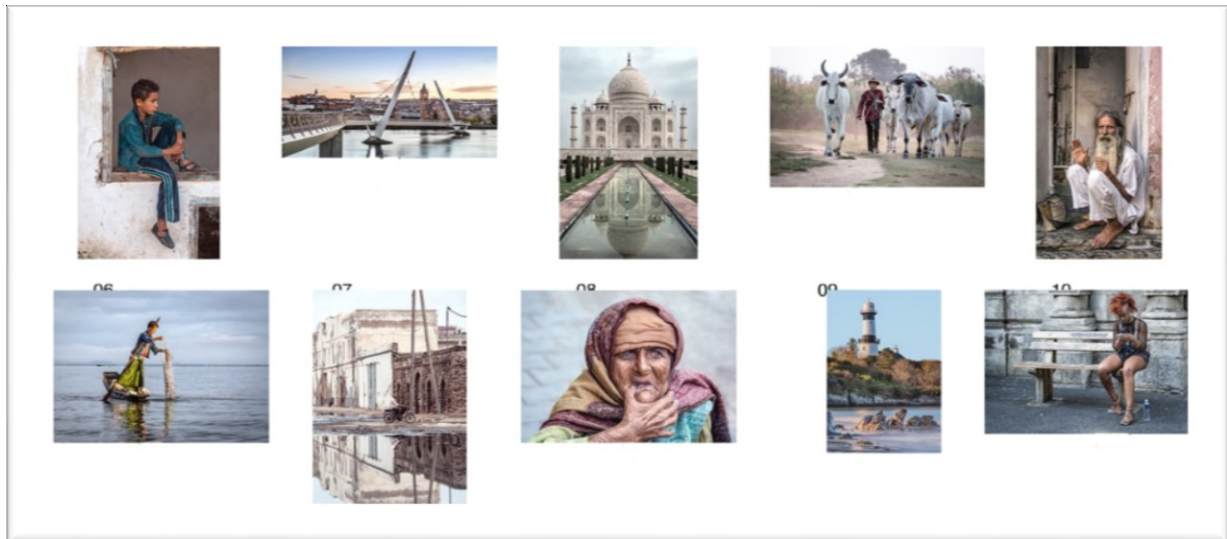
Name: Alison Small

Location: Chatham, Kent

Successful Licentiate panel Nov 18

On reflection my panel shows I am a fair-weather photographer. Yes, I do cold, dark, wet sunrises but they

did not make the cut. My passion is photographing people in their natural environment, but there was the problem. How to introduce a variety of subjects. I included the Lighthouse, but it was not my first choice, I felt it did not fit in the overall 11th image.



Alison's favourite image

This one I called THX MANDELA SEND. It was taken in Cape Town and I feel it gives a powerful message. I felt a strong underlying tension bubbling away in South Africa.



Alison's one that got away

It's true, you cannot include an image just because it's one of your favourites. Originally this was image 3, central, strong, red and it fitted the panel but that was leaving the Taj Mahal at 9. After many sleepless nights I dropped it to move the Taj to a central place and include the lighthouse. This also brought another subject and fewer people images.



Alison's top tip

If I can pass on any advice it is to try not to be too clever in photoshop/ editing. I don't think it is required for the L distinction. Most of my images had very little editing, I mainly cropped, adjusted levels and flipped an image to fit into the panel. Best of all, enjoy the challenge.



Success story No 14

Name: Peter Stevens

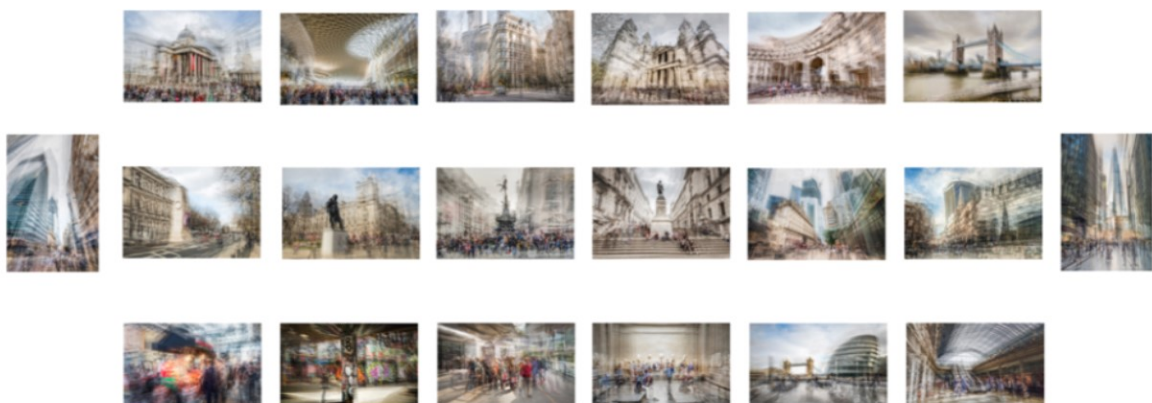
Location: Hertfordshire

Successful Fellow Panel Nov 18 Fine Art

It was back in February when I thought that maybe, just maybe, my emerging idea could grow into a Fellowship submission. Now, nine months later I'm delighted to have been awarded an FRPS.

My idea was to show the experience of London through the eyes of a visitor. Typically, the memory of visits to a major city quickly become a blur, and the panel uses the multiple exposure technique to reflect this. Each image in the multiple exposure is just as the visitor would have seen it, but they become a blur when blended, just like the visitor's memory.

CITY BREAK



Peter's favourite image

If I had to pick one image as my favourite it would be Eros. This captures everything I have been trying to do. The subject is clearly recognisable as one of London's iconic locations, everything is sharp within the image, but it creates a sense of movement, of fluidity and even elapsed time. It also was one of the hardest to create, both at the taking stage because the statue is surrounded by a busy road so viewpoints were restricted, but also in Photoshop. Finding the right mix of images and blending, masking and opacity settings took a long time.



Peter's one that got away

The one that got away is not an image but a location. Covent Garden should have been an ideal spot, but after

three separate visits and many hours on the computer I struggled to get an image that worked. This one has several problems, but particularly the colour cast that I could not correct satisfactorily. I found managing colour, particularly in the shadows, was a recurring problem, and was a real issue in creating a panel which was balanced in tone across all images.

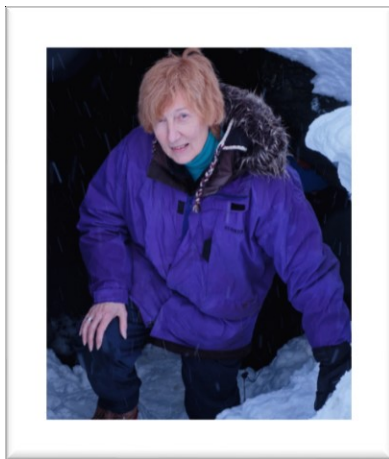


Peter's top tip

The main creative tip I can offer is to have a meaningful 'Statement of Intent' which gives a clear direction and clarity of purpose.

The key to creating this type of multiple exposure image is not to do it in camera, but to take many single images and blend them in Photoshop. This gives maximum flexibility.

The other technical tip is to have a powerful computer. There's a lot of processing involved.



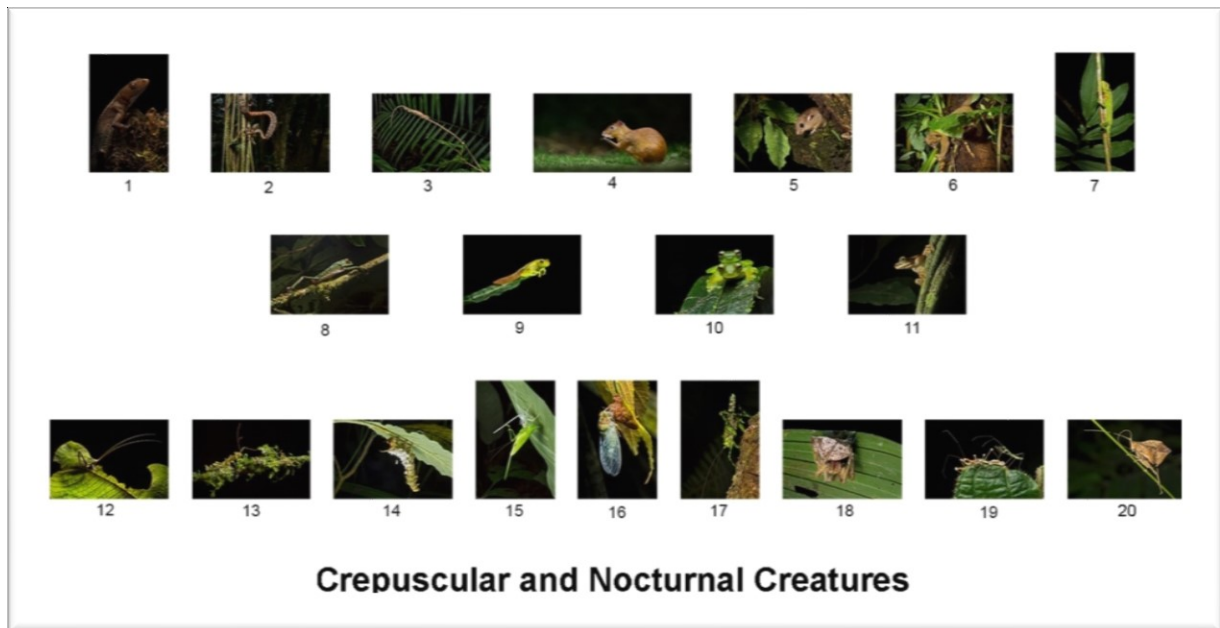
Success Story No 15

Name: Moira Gardner

Location: Burntisland, Scotland

Successful Fellow panel in Natural History 2018

Do something different they said!! So, I headed for several expeditions to the tropical jungle in search of nocturnal creatures. Finding the variety of subjects portraying activity in the darkness, heat and humidity, whilst avoiding venomous spiders and snakes to balance a panel was challenging. When my panel was successful, I was delighted that this meant no more biting insects nor falls in the mud would occur.



Moira's favourite image

Using a light source to scrutinise leaves in the undergrowth resulted in this exciting find, a Hornworm with parasitic wasp cocoons attached, which my guide had only seen once in 10 years. The challenge was to use the correct amount of flash to ensure that the cocoons were not burnt out.



Canon 24-70mm lens, f16, 1/100, iso 100, focal length 66mm, manual flash

Moira's one that got away

A Mouse Opossum, a timid and shy creature, was difficult to photograph. I focused on its eye, but this resulted in an out of focus nose due to the distance between these two points. Although the eye was sharp this photo was subsequently rejected.



Moira's top tip

Canon flash guns with off-camera triggers, torch or video light were used to capture the creatures in their natural habitat. Due to the unpredictability of natural history subjects I would recommend practicing in a more controlled environment, e.g. garden, to become familiar with this technique.



Success story No 16

Name: Paula Fernley

Location: UK

Successful Associate panel in
Applied 2018

The majority of my panel was shot at a particularly difficult time whilst my partner was very ill in hospital. He usually took the main shots for the Emg's concerts but that night I was all alone. But sometime the creative magic hits and as the night wore on, I thought I may have just shot my A panel.

My objective of the day was to get lots of the dynamic new conductor in action as well as take general shots for the website and publicity.



Paula's favourite Image

My favorite image was taken during a magical moment during the performance of Bernstein's Symphonic Dances. The conductor warned the orchestra there was to be an encore, a very unusual occurrence. He didn't tell us he was going to turn around to conduct the audience to shout "Mambo" along with the orchestra. I was so chuffed to capture this from the back of the cathedral with my Fuji 100-400 at 1/80th at ISO6400 and 2.8.



Paula's one that got away

I wanted to include a close-up image of the French horns, but it was deemed not to fit the panel. My assessor didn't say why but I assume it was because there were no other just instrument shots. It was a difficult shot to get as the members of the orchestra are very close together and isolating any elements are tricky.



Paula's top tip

My creative tip would be don't force a panel together, let it happen organically. I'd been wondering what to do for my A for a while but in the end it all fell into place over the best part of a day. The hardest technical problem was how to deal with a mixture of tungsten and mercury lights in the cathedral that gave some horrible colour casts and didn't illuminate the orchestra evenly. I used the HDR function in lightroom to get the best possible tonal range out of the "Mambo" picture.



Success Story No: 17

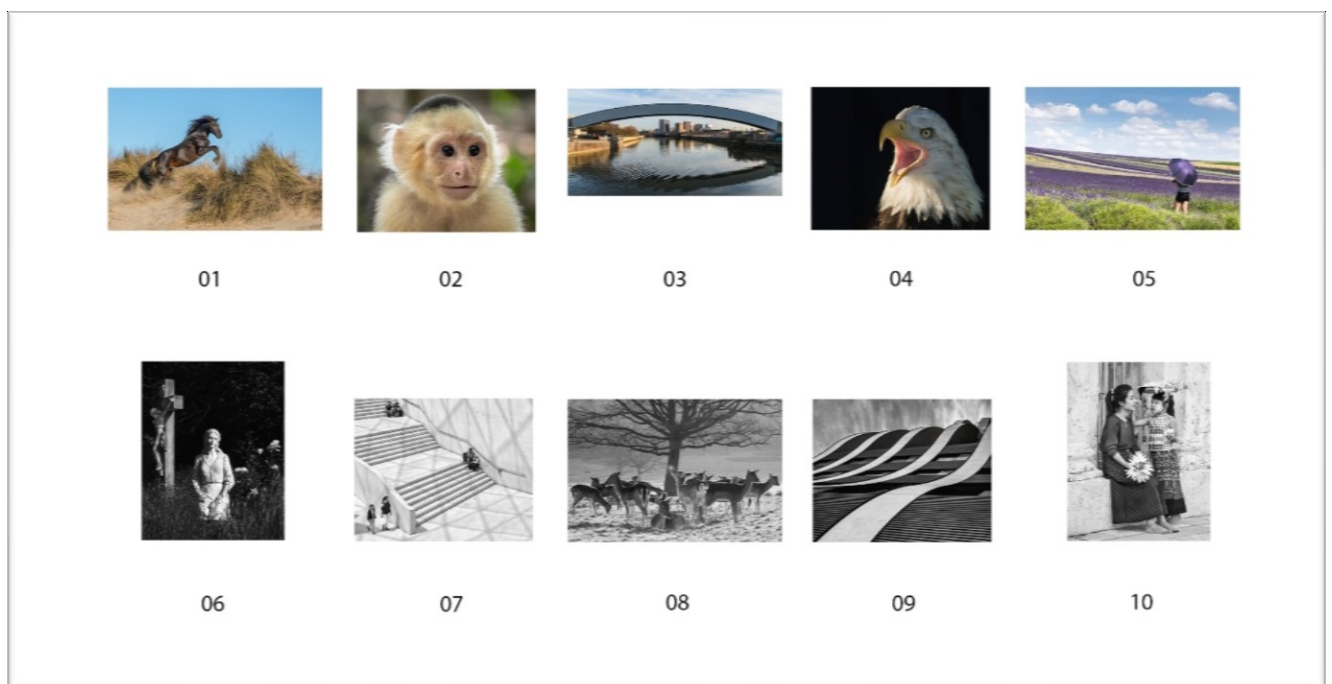
Name: Lorraine Clifton

Location: Richmond

Successful Licentiate panel Nov 2018

I don't have a specific style, so going from a pile of potential images to a harmonious panel took a lot of

thought (and requests for second opinions) as I wanted to include wildlife, landscape & more abstract images, using both colour and monochrome. The judges were all very positive - including one who said my images showed a great sense of timing. Hearing the discussion & verdict was a huge confidence-booster.



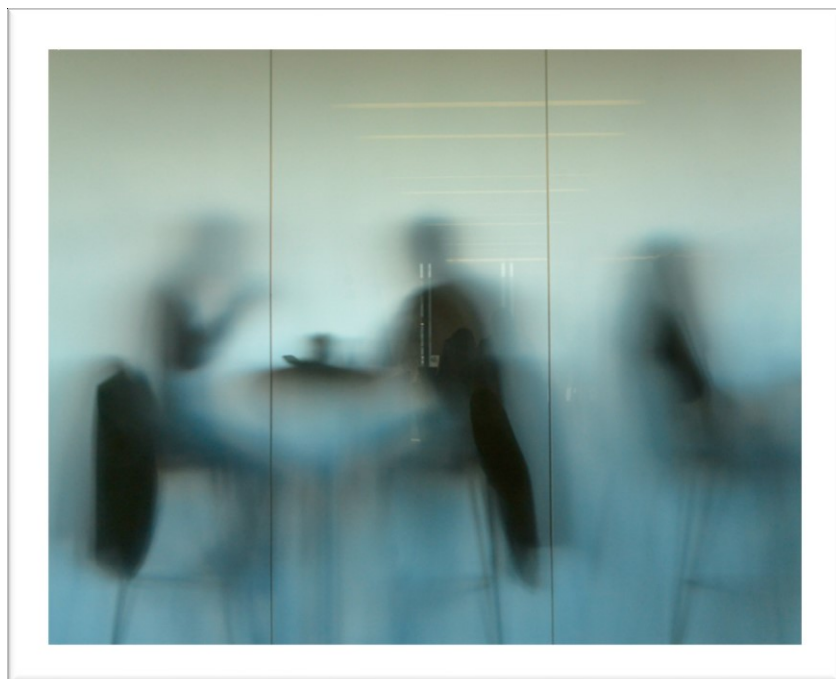
Lorraine's favourite image

Taken on a photoshoot in the Camargue, I loved the sense of energy and play of light on muscle in this image. My only material change was to clone out a rope harness, though I made several versions in colour and monochrome before being satisfied that I had done him justice. Taken with a Nikon D7500, 1/1000sec at f/9, focal length 50mm & ISO 250



Lorraine's one that got away

This entirely unplanned & lucky shot seen & taken looking through frosted glass into a Tate Modern café has always been a favourite of mine and I wanted to include it. But sadly, I just could not make it work with enough other images to create a panel.



Lorraine's top tip

Sometimes you need to think laterally: image 9 is actually a vertical view of a Millbank apartment building. It felt like the strong monochrome image I needed but didn't fit until someone suggested turning it sideways – perfect!



Success Story No 18

Name Don Hodgson MBE

Location: Lee on the Solent

Successful Associate panel Exemption November 2018

Editor's Note:

Don Hodgson MBE was awarded his ARPS by gaining one of the certain courses/qualifications over the last five years that are eligible to apply for an LRPS or ARPS distinction. To see a full list of these courses and qualifications please see the RPS website. Therefore, Don does not have a hanging plan to show.

Back to Don:

I completed successfully an MA in Photography with Falmouth University. My final project "Heroes All" was about the use of sport in the recovery pathway of wounded, injured and sick UK servicemen and veterans. I spent two years photographing individuals doing a variety

of sport. My style is environmental portraiture and I tried to make my photographs look natural and not posed. Each photograph has a white border on which is written a quote from the subject.



"Whilst on patrol in Afghanistan I had to dive into a drainage ditch when we came under fire, unfortunately it was twenty foot deep!"
Mark Lloyd, Team Endeavour Racing pilot

Don's Favourite image

This photograph is of a triple amputee during the Invictus Games trials. It took four people 15 mins to set up the stand so the he could enjoy his 3 seconds of throwing a shotput. This photograph epitomises everything about my project. The subjects show tremendous tenacity and determination not to mention the enjoyment from achieving something. 1/320s, f5.6, 200mm at ISO 100.



"The Invictus Games inspires people to have a sense of belief that nothing is impossible if you commit to it"
Lamin Manneh, Invictus Games athlete

Don's one that got away

This photograph I thought would look like a golfer normally looks. However, the proximity of he and his golf trolley make for a confusing image.



Don's top tip

My best technical tip is the use of natural light to highlight the individuals. Inevitably the best photographs in my project were taken in strong sunlight which emphasised the generally bright clothing worn thus emphasising the individual's injuries.



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>

Simon and Holly hope you enjoyed Edition 3 and look forward to any feedback please at digaccolade@rps.org thanks.

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ACCOLADE 3

Celebrating the Distinctions awarded to DIG Members 2019

Hanging Plans for more detailed viewing

Katherine Rynor LRPS



Janet Haines ARPS (FRPS submission – not successful this time)

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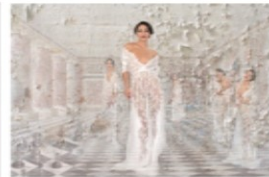
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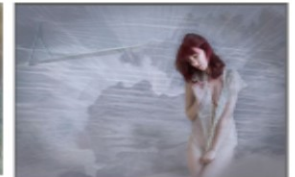
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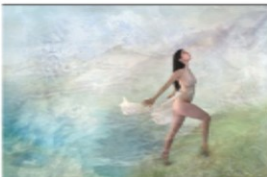
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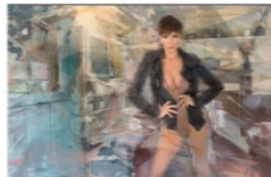
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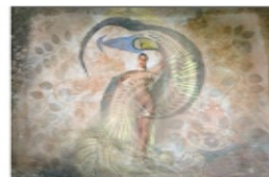
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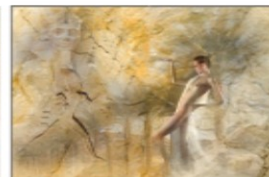
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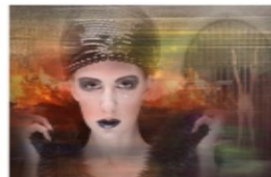
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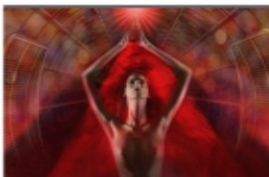
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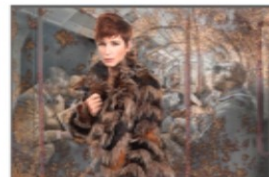
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James Kirkland LRPS



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Trevor Sadowski LRPS



Neil Davidson LRPS



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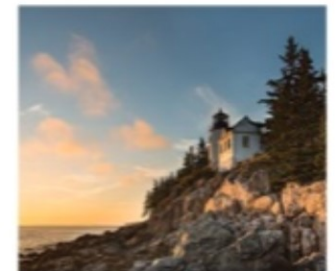
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John Boyd ARPS DPAGB

NATURAL HISTORY ARPS ASSESSMENT DAY

TUESDAY 4th SEPTEMBER 2018

RESUBMISSION PANEL JOHN BOYD 71566



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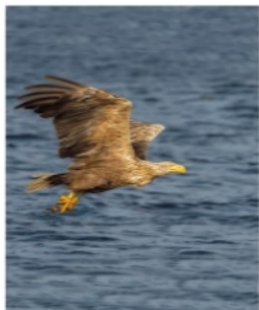
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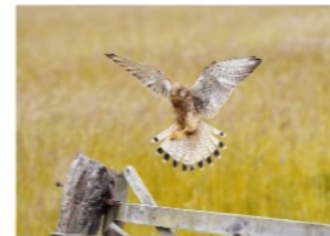
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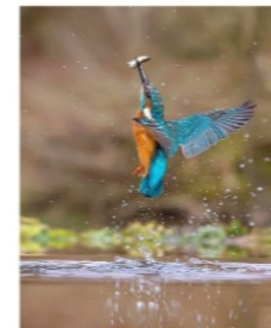
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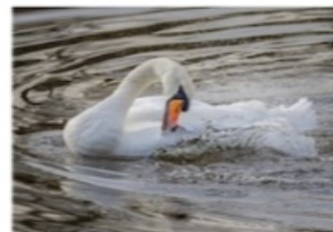
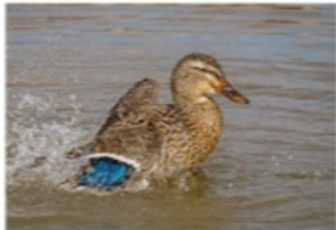


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Maggie Bullock ARPS



Diane Seddon ARPS



William George LRPS



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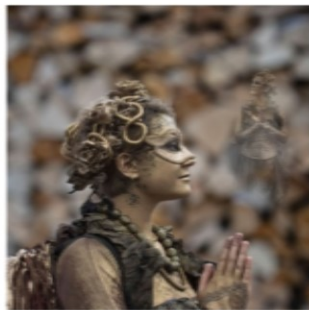
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Steve Hickman LRPS



Tony McMaster LRPS



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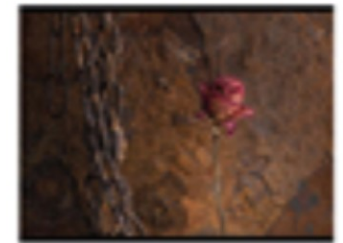
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Alan Collins LRPS



Iain Cathro LRPS



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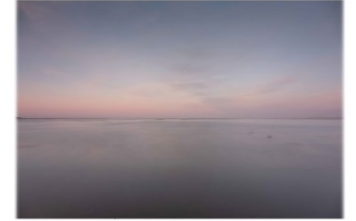
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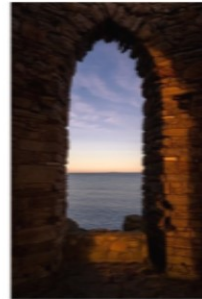
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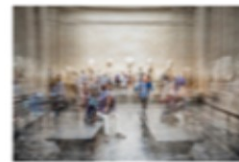
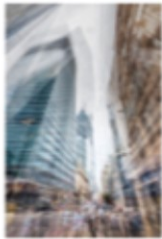
Simon Street LRPS (ARPS Submission – not successful this time)



Alison Small LRPS



CITY BREAK



Moira Gardner FRPS



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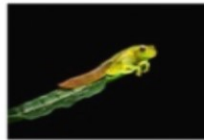
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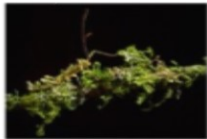
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Crepuscular and Nocturnal Creatures

Paula Fernley ARPS



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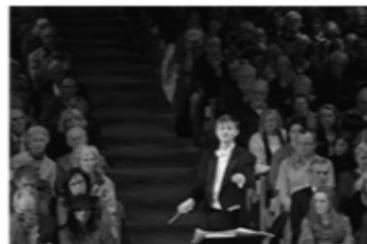
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Lorraine Clifton LRPS



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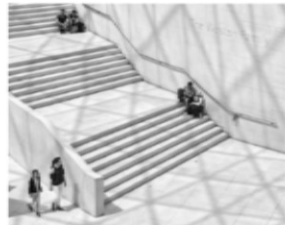
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