

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

CREATIVE EYE

GROUP MAGAZINE

NO. 78 JANUARY 2019





WELCOME



So... how are you getting along with your New Year's resolutions? I gave up trying years ago, in fact that was the last New Year's resolution I ever made! However, each year I do think about all the photo projects I've procrastinated over, the places I promised myself to visit and the photos I had planned (and failed) to take. If you are anything like me, why not make this the year you enter more competitions or start an award journey - perhaps an RPS distinction? Alternatively, this could be the year you dust off an old camera and convert it to infrared or maybe just try some new techniques.

Whatever you decide, the best of luck and happy shooting for 2019.

Steve Varman, Editor

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Contribute an article

Tell us about your stories, projects and distinction successes. If you would like to submit something for consideration, for either the eNewsletter or Creative Eye magazine, please contact **Steve Varman** at: creative.publications@rps.org

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FROM THE CHAIRMAN

In recognition of the many volunteers who give valuable service and contribution to the Society, I was invited to apply for funding, with a view to organising an event or day out for the Group's volunteer team. I was delighted when Nicola Young emailed me saying that the application was approved. It gave us all an opportunity to spend an enjoyable day out together in London, visiting Charterhouse and St Dunstan-in-the-East Church Garden.

On Saturday 6th October, we were treated to two excellent lectures by Leigh Preston FRPS, who presented talks featuring 'The Art of Seeing' and 'Life and Photography'. Leigh, a highly acclaimed 'master photographer', kept the audience entertained throughout the day.

The Group's second field trip took place at the Royal Botanic Garden, Edinburgh in October, which was organised jointly with the Edinburgh Photographic Society and two weeks later, David and Joan Jordan organised a trip to Kew Gardens in London. Due to the success of the field trips, we are in the process of organising more trips, so please keep an eye on the Group's website and the RPS Journal for details.

At the beginning of December, the Creative Eye Group Members' 2018 Exhibition was shown at the RPS Swiss Chapter's meeting in Lausanne. This is the first time the work has been on display overseas, and I thank Rob Kershaw ARPS for his help in organising this special event for the Group. If any overseas

members are interested in displaying the Exhibition in the form of projection, please get in touch with me or the Exhibition Secretary, Matthew Clarke. It would be marvellous if we could display our prints too, but finding galleries to accommodate un-framed prints overseas, is difficult.

Our joint venture with Smethwick Photographic Society was a great success. Among the 60+ attendees, it was good to see several Creative Eye Group members who had travelled long distances to be there. Nat Coalson ARPS gave an enlightening and professional presentation about his abstract photography as fine art, which was thoroughly enjoyed by all.

This year, we are honoured to have top photographer, William Cheung FRPS, to select the Members' Annual Exhibition, which takes place on Sunday 24th February at Whittlesford in Cambridgeshire. William is currently editor of Photography News, a monthly newspaper, and a regular judge and lecturer on the club and international circuit. He is also a member of the RPS Distinctions panel.

Lastly, I wish to express my sincere thanks to Steve Varman, who took on the role as publications editor in the summer. Please continue to send him your contributions for the Group's eNewsletter and magazine.

Wishing you a Happy New Year.

Moira

CREATIVE PORTFOLIO GROUP

Receive a critique of your images from your peers.

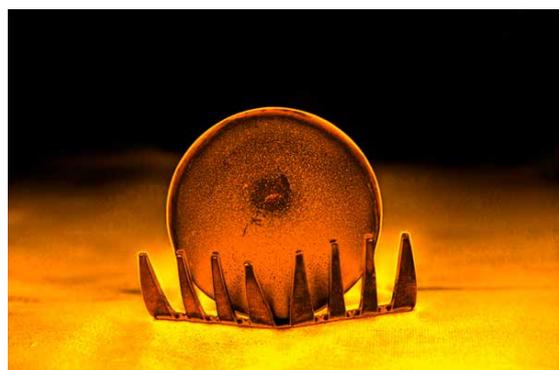
The Creative Portfolio Group is a forum for members to exchange images for friendly comment and feedback. The aim is to provide a supportive environment with constructive critique from Creative Eye Group members from all over the world. To keep things manageable, you are encouraged to submit no more than one image per month. Images and comments are exchanged via email on a monthly basis.

You can see more information and example images on the group's web page:
www.rps.org/special-interest-groups/creative-eye/about/creative-portfolio-group

For further details and to join, contact:
David Harris at david.j.harris2@ntlworld.com



*Above: After the Rain by Chris Hunter.
Right: Egg and Fork by Ross Mackenzie*



VOLUNTEER EVENT

CHARTERHOUSE AND ST DUNSTAN-IN-THE-EAST CHURCH GARDEN



Left to right: Moira Ellice, Nigel Rea, Barry Collin, Matthew Clarke, Gillian Beckett, Barry Freeman, Bill Coles

Charterhouse, with its unique history and heritage within the City of London, and St Dunstan-in-the-East, destroyed during the Blitz, were inspired choices for a Creative Eye Volunteers visit. It was also an opportunity for committee members to socialise outside the more formal requirements of serving the RPS.

Our morning at Charterhouse was a private visit hosted by one of the brothers, Brian Newble, who had lived in the community for 10 years. As a photographer himself, he understood what aspects of the setting and its history we would be interested in and introduced us to another Brother, Robert Aldous, whose knowledge and enthusiasm provided the perfect background for the visit and enabled us to see rooms and places that would be unavailable to those on a formal tour.



Charterhouse Church Tower by Barry Freeman ARPS

It was interesting to learn how Charterhouse functioned within the historic settings and how part of the Museum of London has been incorporated into the building.

There were plenty of opportunities for photography, although we were not able to spend too much time at individual locations. A formal, photographic visit would be excellent, as the settings and visual details are perfect.

The Group's volunteers' contribution to the overall success of the Society, by way of their hard work and support, was rewarded in August, with a day out in London, when I was given the opportunity to apply for funding to organise an event or day out and I was delighted when the Volunteers Manager, Nicola Young, contacted me to say that my application had been granted.

It was an excellent day out and we thank the Society for making this possible.

The trip has opened up opportunities to organise a group visit to Charterhouse, possibly in cooperation with another group or region, and there are also many options for educational involvement with the Society which will be explored.

Meanwhile, if you would like information about Charterhouse and tours, please visit the website at www.thecharterhouse.org

MOIRA ELLICE ARPS



Charterhouse Cloister by Matthew Clarke

After lunch at the adjacent café, we took a brief tube journey south and walked to St Dunstan's, dodging a torrential downpour. This resulted in giving the walls, foliage and garden a sheen, which was perfect for photography, including some interesting shots of visitors with umbrellas.

Then a walk down to see the Thames, where storm clouds livened up the interesting river scenes.

As the rain eased, we walked towards Tower Bridge. Our reward came when the dark sky began to clear, resulting in fantastic clouds, light and magnificent photo opportunities." 📷

NIGEL REA ARPS

Charterhouse Courtyard by Matthew Clarke



Charterhouse Dining Hall by Nigel Rea ARPS



The Great Hall, Charterhouse by Gillian Beckett ARPS



St Dunstan-in-the-East Church Garden by Gillian Beckett ARPS



Charterhouse Chapel by Matthew Clarke



Charterhouse Courtyard by Nigel Rea ARPS

DIGITAL INFRARED PHOTOGRAPHY PART 2

DAVID ROBINSON ARPS

In the previous issue (No.77 SEPT 2018) David Robinson introduced us to infrared photography. Here, we conclude our look at this fascinating genre of photography.

CONVERTING YOUR CAMERA TO INFRARED

Conversion is best done professionally in a dust free environment. Also a professional conversion will include adjustment to the focus point for IR light and a camera service. The focus adjustment necessary as infrared light focuses at a different point to visible light.

The process involves opening up the camera and removing a filter in front of the sensor which blocks infrared light and replacing it with a filter that passes little or no visible light. A range of filters are available. For straight monochrome work the usual filters are 720 nanometers (nm) or 830nm. The 830nm filter produces a contrasty image which is virtually monochrome. The 720nm filter produces a less contrasty image with a little colour (blue skies have a yellow/orange colour). Once images have been converted to black and white there is no difference in the final image. I find the 720nm filter easier to use in the field as I find it easier to get the exposures right.

For those who want to try



The Dark Hedges (Canon 20D)

“Channel Swapping” a 665nm or 595nm filter would be more suitable as these pass more visible light. Basically channel swapping results in a blue sky and yellow foliage. Not very often seen in exhibitions and, frankly, it is difficult to achieve a successful, creative result.

If you have a camera converted the converting company will probably have done a Custom White Balance. This gives you a near mono effect on the camera screen and when you import the images. The “straight” infrared image is strongly magenta in the case of the 830nm filter and strongly red/orange for the 720nm filter.

CAMERAS

Almost any digital camera can be converted including: compact point and shoot e.g. Canon G9, Canon G12 and Lumix LX5, DSLRs eg Canon 20D, Canon 5D and 5D MkII, various Nikons and Compact System Cameras (mirrorless). Lens Considerations

Some lenses produce hot spots and are not suitable for IR. Before committing check if there will be any problems with the lens you intend to use with your DSLR. A good source for checking is: <https://www.lifepixel.com/lens-considerations/lens-hot-spot-testing-database>. I have not found any problems with converted compact cameras.

720nm Filter



From camera with auto WB

720nm Filter



From camera with custom WB

720nm Filter



Mono conversion adjusted

830nm Filter



From camera with auto WB

830nm Filter



From camera with custom WB

USING A DIGITAL INFRARED CAMERA

If a Custom White Balance hasn't been done for you use a photo of sunlit grass to create a custom white balance (CWB). Refer to your camera manual as this varies from camera to camera but is very straightforward. Most infrared users shoot in RAW – I usually shoot both RAW and Jpeg. RAW gives more control when post-processing.

It is usual to need an Exposure Compensation of plus 1 & 2/3 or two stops. This varies a lot depending on the lighting conditions so check the histogram in camera and adjust as necessary. Bright sunlight scenes will need plus 1 & 2/3 or 2 stops whereas dull conditions or in woodland will require no compensation or even minus 1/3 stop.

Infrared cameras are very prone to flare, much more so than normal cameras, so care is needed when shooting towards the sun. Always check the image on the camera screen. I find a large hat, held out of shot and shading the camera, very useful for avoiding flare.

Auto focus and auto exposure will work normally – I usually shoot on aperture priority around f8/f11. As you would expect, especially with older cameras, increasing ISO will increase noise levels though this can be used creatively.

Strong contrasty light works best and sunsets/sunrises don't really work. Flat light can give overexposure of foliage so take care to avoid too much "white mush". Check the taken image and histogram. Experience and practice will teach you what works best.



Paternoster, infrared



Orford Ness (Canon 20D)

CUSTOM WHITE BALANCE ISSUES

Some Canon and Nikon DSLRs do not transfer the Custom WB to Camera Raw in Photoshop or Lightroom. If you use jpeg then the Custom White Balance will be transferred. This is not too much a problem when images are converted to black and white. There would be an issue if you wish to do channel swapping. For a solution go to: <https://www.lifepixel.com/photo-tutorials/infrared-photoshop-videos> and scroll to video tutorial - Infrared RAW file white balance issues & solutions.

POST PROCESSING

Infrared images will need post-processing. Any imaging software can be used including Lightroom, Camera Raw and Photoshop. I don't find Elements satisfactory for black and white conversions but a plug-in such as Silver Efex could be used.

In Lightroom I usually convert to Black and White, add clarity and boost contrast. Then adjust exposure, adjust whites/highlights and blacks/shadows. Keep an eye on the histogram – the aim is to get a good tonal range. I then finish in Photoshop and there you can be as creative as you like! A bit of sharpening is required particularly with RAW images.

For printing I use Epson Advanced Black and White ►

with settings of Warm, Normal which gives a slightly warm image reminiscent of the old Agfa darkroom papers. Though I am mainly a print worker, IR images also project well.

CONCLUSION

Infrared Digital photography is now very accessible and is enjoying popularity with monochrome workers. I meet many people who are "thinking of having a camera converted but not sure if they will get value

from it". I and friends who have taken the plunge have thoroughly enjoyed using infrared cameras and have made extensive use of them. So if you have been considering it I really do recommend giving an old camera a second life!

There are extensive resources on-line and many image examples from infrared photographers. The best source for information, techniques and tutorials is www.lifepixel.com. For a UK site then www.protechrepairs.co.uk is also very good. 

CAMERA CONVERSION - WHO DOES IT?

Advanced Camera Services, Watton, www.advancedcameraservices.co.uk, Cost £300

Protech Photographic, East Sussex, www.protechrepairs.co.uk, Cost: DSLR £300, Compact/CSC £250

Both companies accept and return cameras by post/courier.

FURTHER INFORMATION

If you are interested in other infrared filters have a look at the following websites:

www.protechrepairs.co.uk/infrared_conversion_-_filter_choices.html

www.lifepixel.com/infrared-filters-choices

BELLE FRANCE PHOTO COMPETITION 2018 WINNER

MERVYN MITCHELL ARPS



Paris is my favourite city in Europe and I have been visiting it with my wife at least once a year

since 2007. The image 'Book Stall' reminds me of one of the unique sights you see whilst strolling along the banks of the river Seine, whilst the range of books on sale is always a surprise!

I began my photography journey 12 years ago, studying for my level 3 BTEC photography qualification. At this time I was also selling my images as part of a collective on a market stall in Nottingham. I consider myself a non-premeditative photographer, by that I mean, I come across interesting subjects, visualise the possibilities of the final image



Book Stall, Mervyn Mitchell

before taking the photograph, then I use the digital negative as a starting point to create an image using various digital editing techniques that are aesthetically pleasing to me and hopefully to the Viewer.

I am an Associate of the Royal

Photographic Society and gained an MA in Photography from De Montfort University, Leicester in 2016. I also tutor photography to marginalised communities in Nottingham, having founded the Nottingham Photographers' Hub in 2011. 

FIELD TRIPS TO BOTANIC GARDENS

MOIRA ELLICE ARPS

In October, two field trips, which included a photo competition judged by Ann Miles FRPS, were organised in conjunction with each other. The first trip took place at the Royal Botanic Garden, Edinburgh and the second trip, ten days later at the Royal Botanic Garden, Kew.

The Edinburgh trip, organised jointly with the Edinburgh Photographic Society, was well attended, with some members traveling quite a distance to take part.

It was a glorious day, and the autumn colours shone spectacularly in the warm sunshine. Sandy Cleland FRPS and Neil Scott FRPS, who kindly offered to be guides for the day, were waiting at the John Hope Visitor Centre as I arrived with my husband, Neill. Shortly after, we were joined by a further eleven participants. After introducing each other and enjoying a cup of coffee and a chat, we set off, exploring the extensive grounds and glasshouses. The Garden, with its magnificent plant specimens, offered endless photo opportunities and it was good to see everyone's enthusiasm, which continued throughout the day.

In the evening, we were invited to the Edinburgh Photographic Society in Great King Street, as guests of the President, to an excellent lecture entitled "Timeless" A Creative Journey by the Hasselblad Master 2014, Rafael Rojas ARPS. We also had

the opportunity of viewing the London Salon of Photography 2018 Exhibition, which was on display in the Society's gallery.

The trip to Kew Gardens was organised by David Jordan FRPS and his wife, Joan Jordan ARPS, and I thank them both sincerely for all their hard work and preparation beforehand which insured that the day would run well. With their enthusiasm, photographic expertise and knowledge of the Gardens, I was confident that we were going to have an excellent day out.

"Dave and I volunteered to lead an outing to Kew Gardens for interested members of the Creative Eye Group. We have visited the Gardens many times over the past few years and a while back decided to become a 'Friend of Kew'. Annual membership enables a person to visit as many times as they like and also take a friend. We have certainly had our money's worth and have got to know the Gardens very well.

We travelled to London on the day before and just had time to pay a short visit, as we wanted to see the Temperate House, which we had not seen since the renovations. We managed an hour before closing time and were fortunate to enjoy

the fabulous light as the sun set. We hoped the weather would remain kind for the Saturday trip!

There was a lot of interest and in the end 25 of us met up just inside the Victoria Gate at 10.00am. We decided to split up into two groups - with me leading one group and Dave the other (for those who wanted a more 'organised' tour). The option was also given for members to explore on their own and we all agreed to meet up for lunch at the Orangery restaurant. We set off in different directions. I took a small group to the Palm House initially and then to the Waterlily House, and then the Hive, before finishing up at the Princess of Wales Conservatory before lunch. Dave took his group to the same places in reverse order.

We were able to exchange lots of ideas and some benefitted from technical advice about their cameras and lenses. New friends were made. It was especially good to hear everyone chatting over lunch and showing one another's photos they had taken.

In the afternoon, we all set off to explore the newly refurbished Temperate House. Unfortunately, the



weather clouded over, so we were unable to experience the fantastic light we had the previous day. However, everyone enjoyed themselves, taking numerous photos throughout the day.

We were also joined on the trip by Mike Taylor, the

Society's Chief Operating Officer, Simon Bibb, Membership Manager and Gary Evans ASIS FRPS. Mike had claimed not to be a photographer, but judging from the images he showed me, I disagree! Gary, Chairman of the Imaging

Science Group, thoroughly enjoyed himself being creative and is keen for the two groups to get together for a future trip to London - possibly to Greenwich. Altogether, a great day out was had by all."

JOAN JORDAN ARPS

EDINBURGH VS KEW PHOTO COMPETITION

JUDGED BY ANN MILES FRPS



OVERALL WINNER

(Kew) Window Trio by Kevin Maskell FRPS

The friendly photo competition between the two gardens was very well supported.

All Edinburgh's fifteen participants entered an image and we had sixteen entries from the Kew participants. It was exciting and a privilege to have the first peep at the images as they arrived, before passing them on to Ann Miles to judge.

Keeping the competition 'open' offered many imaginative photo opportunities, resulting in a superb collection of images.

In recognition of the success of the trips, a presentation, including a display of all the image entries, will be included in the programme at the Creative Eye Group Members' Open Day in June. 📷

"Super images, so a difficult choice. The overall winner really gave the feel of the Victorian era of the glasshouse zenith – like a William Morris stained glass window or tapestry."

Ann Miles FRPS

ROYAL BOTANIC GARDEN, EDINBURGH

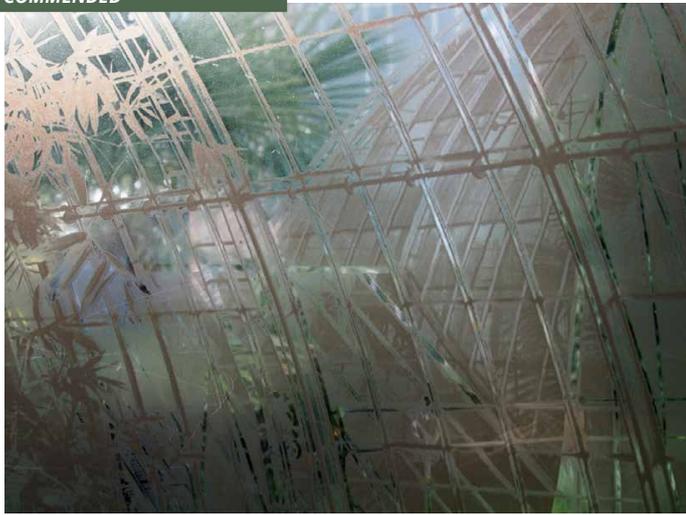
HIGHLY COMMENDED

Anthurium by Neil Scott FRPS



COMMENDED

Walls within Walls by Margaret Kay ARPS



COMMENDED

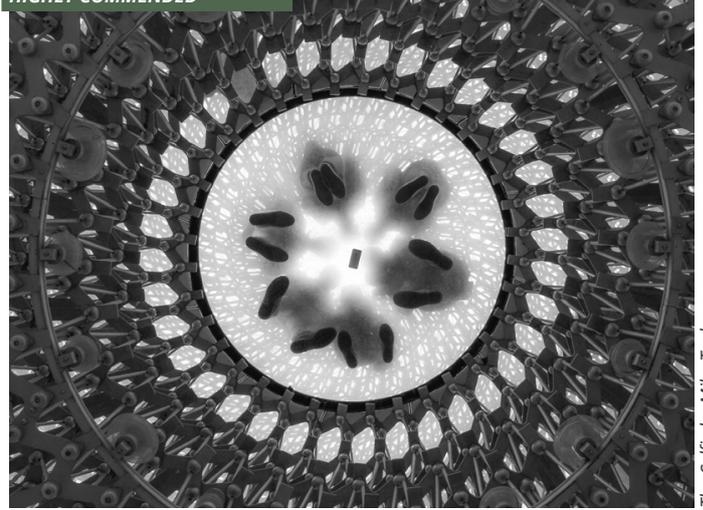
Blue Flower by Sandy Cleland FRPS



KEW GARDENS

HIGHLY COMMENDED

The Selfie by Mike Taylor



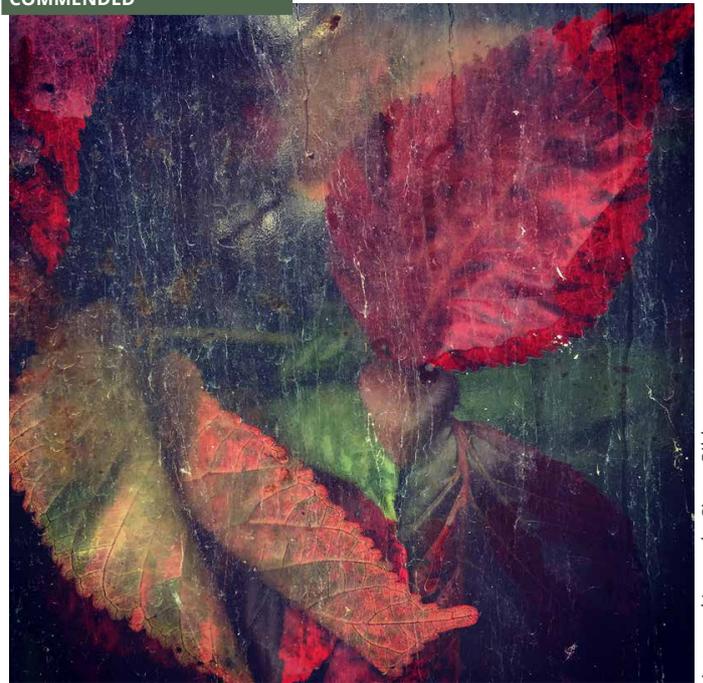
COMMENDED

Theodora through the Window of the Waterlily House by Jeremy Rodwell ARPS



COMMENDED

Autumnal Leaves by Simon Bibb



RETROSPECTIVE

BARRY FREEMAN

ARPS DPAGB APAGB



Barry Freeman by Nigel Rea ARPS

I have been involved in photography since the 1950's.

I lived in Halesowen, near Birmingham, until I married in 1958. At this time I was keen about black/white film photography and used my Mother's bath room as my darkroom, developing films and printing prints – I still have the old negatives, which I keep promising myself to one day scan and print digitally.

The first camera I bought was a 'Paxette' 35 mm of dubious quality and after a couple of years I saved up enough pennies to purchase a 'Wrayflex', a British made single lens reflex camera, very manual but with an excellent lens. It was designed

Virtually every day, regardless of weather conditions, I will be taking photographs of the landscapes in the Hoxne area

abroad on business and always took my camera with me. In the 1980's I was travelling more abroad so decided to buy a new camera in the hope that my photographs of the far flung places I was visiting would turn

in the war when German cameras were no longer available and gave me good results for around 30 years.

After I was married we left for Canada and worked there for 5 years. On return I took up various engineering roles ranging from a design draughtsman to ending up as Engineering Manager for a large company based in North London. During this time I kept up my photography, but not black/

white darkroom work and I took hundreds of colour slides of mainly high days and holidays, (still filed away safely, for another day).

In the 1970's I started to go abroad on business and always took my camera with me. In the 1980's I was travelling more abroad so decided to buy a new camera in the hope that my photographs of the far flung places I was visiting would turn



A Munden Oak

out better. In 1982 I bought a Minolta GMX single lens reflex, which was updated and up graded many times until Minolta were taken over by Sony. This explains why I still use Sony cameras today, as some of the old Minolta lenses fit the Sony.

In 1988 I became keen to improve my photography so joined the Hertford and District PS and then when I moved house to Gt. Tey near Colchester I joined the Chelmsford CC, as I could pop in on my way home from work. Then in 1992 I also joined the Ipswich and District PS as I was aware that IDPS at the time was full of very good photographers and I wanted to learn more.

I joined the Royal Photographic Society in 1990 and in 1994 I became an Associate. Since then I keep on saying I must go for my FRPS, but haven't quite got around to making the effort. To newcomers I always say if you really want to improve your photography quickly work towards an ARPS. I noticed a step change improvement in my photographs when working for my 'A'. By the way my ARPS pictures were all colour landscapes.

In April 2007 I submitted 15 pictures to the PAGB and was awarded my DPAGB. I passed quite easily considering the majority of my photographs were unfashionable landscapes, some in colour, some monochrome and all printed in my dark-room.

From the start of my club life I



Clouds over Farad Head Lighthouse

have always carried a camera around with me. There is always one in the car and as I was a cyclist until about 10 years ago I had a camera in my back pocket – A beautiful Rollei 35 with a very good lens, strong and reliable. If I dropped it by accident I took it apart and knocked out the dents.

Up to 2007 all my pictures were taken using film, mainly 35 mm but by then I had expanded up to a Medium Format Bronica and Fuji 9 x 6, wide angle landscape camera. The important thing as far as I was concerned was that my photography was a complete craft with all processing, both black/white and colour being carried out by myself, in my dark-room. At this time I was very interested in infrared photography, mainly using Kodak High-speed infrared film.

Then in 2007 I went digital and purchased a Sony A700, which I still have and has now been converted to digital Infra-red. I am still a Sony man, with my main camera now being the lightweight A6300. It still has good interchangeable lenses, but my neck is free of ache on long photo trips.

At the start of the digital era I had to buy an ink-jet printer and that is a long and sorry story. Even though we were promised perfection by the printer manufacturers it was far from that. My first printer was an Epson 1270 which used dye inks and very suspect quality paper. Now in 2018 I have ended up with an Epson 3380, which at this moment in time is giving me good prints with reliable colour and long print life. Between the purchase of my first ink jet printer and now I have tried different printers using dye or pigment inks. I usually use the printer manufacturer's ink as I have tried and failed to use cheap continuous inking systems which promised the earth. There has been good improvement over the years with high quality now achievable if the best paper and inks are used. Personally I think the quality of black/white images has only just started to match that obtainable in the dark-room using fibre based papers. Inkjets have not the luminosity of the silver print.

Back to my club life, in 2000 I had the honour of being elected as President of the Ipswich and District Photographic Society. Some of my other activities in the photography world were editing the IDPS Annual Journal, RPS Creative Group magazine, RPS East Anglia Region magazine and the East Anglian Federation of Photographic Societies Bulletin. I was a member of the IDPS Committee from 1998 to 2015 and from 1998, until it was disbanded, I was the Print Section Secretary.

In 2012 I was made a life member of the Ipswich and District Society and on 8th February 2015 I was awarded APAGB by the President of the EAF – my proudest moments.

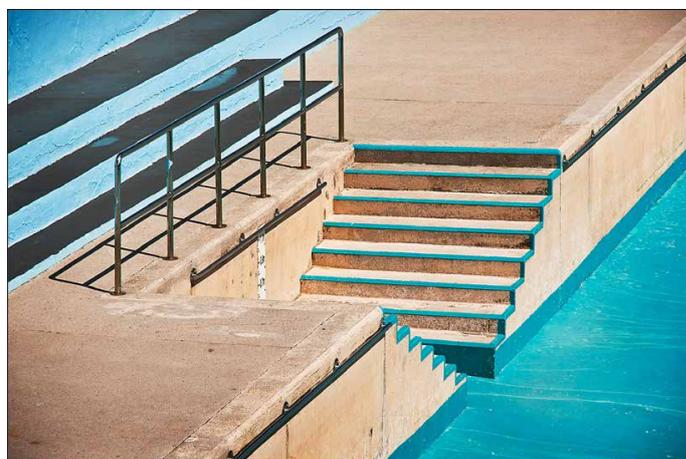
In 1995 I became a member the RPS Creative Group and at the end of 2003 I was asked by the then Chairman, Joy Hancock, to join the committee and to become editor of the Group's magazine. The first magazine I published was No. 29 in March



Walberswick Beach Huts and foot bridge



Just Missed



Penzance Open Pool in Winter



Sunrise over Stour Estuary

2004 and my last was No. 76 in May 2018. The first paragraph of my first editorial read:

"When Joy Hancock asked me to take over editorship of your magazine I for some reason didn't hesitate when saying yes, even though I am already committed to produce the Newsletters for my club, the Ipswich and District Photographic Society, the RPS EA Region and the EAF. I think it was because I believed in Joy's vision of the Creative Group in the future being a broad church for creative photography regardless of the tools and methods used. The emphasis should be on creativity and photography".

When I joined the Committee Joy also twisted my arm to be Vice Chairman, which I held until the last Group AGM. I never wanted the Chairman's job, but I was forced into the role when the Chairman resigned last year. I was pleased that during this time I steered through the change of group name from 'Creative' to 'Creative Eye', which was more in keeping with our Constitution Objectives.

At this moment I am a member of East Anglian Federation of Photographic Societies Executive and editor of their Bulletin. I also continue as a member of the RPS Creative Eye Group committee and head-up the local Creative Eye - Discussion Group.

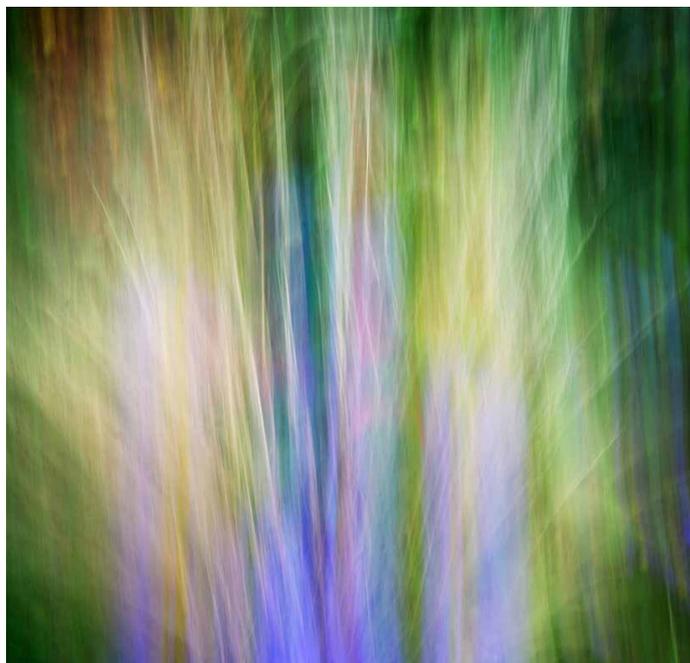
I have lived in East Anglia for 45 years and for the last 20 years in Hoxne. My main interest is still landscape photography, especially monochrome images. My passion is the earth and skies of East Anglia, but mainly the skies.

I founded the Suffolk Monochrome Group in 2009 to foster the appreciation of monochrome photography in the area and to encourage the development of this branch of photographic art.

Virtually every day, regardless of weather conditions, I will be taking photographs of the landscapes in the Hoxne area. Even though I do travel further afield when I can, I still enjoy photographing the beautiful local environment and the fantastic Anglian skies.

Even though I prepare my final pictures as prints or PDI's I prefer the Print as the finished picture and my friends know that I am always printing new images. 📷

Best wishes to all group members, Barry



Garden Colour Burst



Kew Palm House - No 1



Golden Barley in the Wind

DISTINCTIONS

DIANE SEDDON

ARPS (FINE ART) CPAGB, BPE3*

I started my ARPS journey in November of 2017, when I joined a new local group of photographers, who were interested in the discussion of photography and images, and the work of the classic photographers.

When I look back at the photographs I have been making over the last five years or so, I could see that I had been making multiple exposure images on and off for some time. I had been making them in camera (the Canon DX allows up to 9 exposures), and later by blending them in Photoshop.

With research into this technique, I saw work done by others who had blended far more images than I had done, and so I extended the number of images to anything up to 40+ for each complete picture I made.

The blending technique took longer to master, and in the end, I wrote an action in Photoshop to assist in the process.

There were a lot of false starts, and a lot of working out what sort of structures and natural objects would work best for this style of photography. Some structures (such as one of a pylon), never made it into the final panel because of the difference in shape and texture. The pylon didn't make it because in the end it was the only 'industrial' structure, and it just didn't fit in.

Once I had mastered the technique, the images came fairly quickly, and I completed the first draft of the panel in about 6 months. I attended two advisory days. In the first I learned how important the statement of intent was. I had written this already, but as the panel developed it quickly became out of date. The second advisory day was in London, and with a new statement - I was advised to submit straight away, with no changes to be made. Two months later I was assessed in Bath, and the RPS retained the panel for future use.

I am absolutely delighted with the both the images (which I still like), and the result.

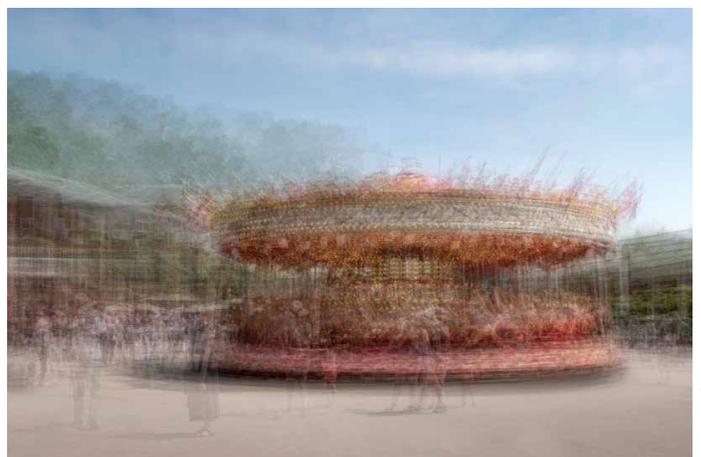
Thanks have to go to the group Lincolnshire Image Makers, and many others who were subjected to my photographs, and made constructive comments. Thanks also to the RPS for their helpful advice.



Cherry Blossom



Doddington Folly



Carousel



Ferris Wheel



STATEMENT OF INTENT

Inspired by the work of the 19th century impressionist painters, I have, in this panel of images tried to capture the feel and essence of the Lincolnshire coast and countryside, through the medium of digital photography, and to capture familiar things in an unfamiliar way. I made the pictures to call attention to details that people often overlook, and my goal is to draw viewers into the picture, by focusing on these details, and leaving an impression of the natural and man made structures.

I am further inspired by moments that we lose to memory. This collection of work comes from my desire to preserve moments that I might otherwise forget. The somewhat muted colours that appear in the images, represent the flatness of the Lincolnshire landscape, and the soft light, that is so typical of the county.

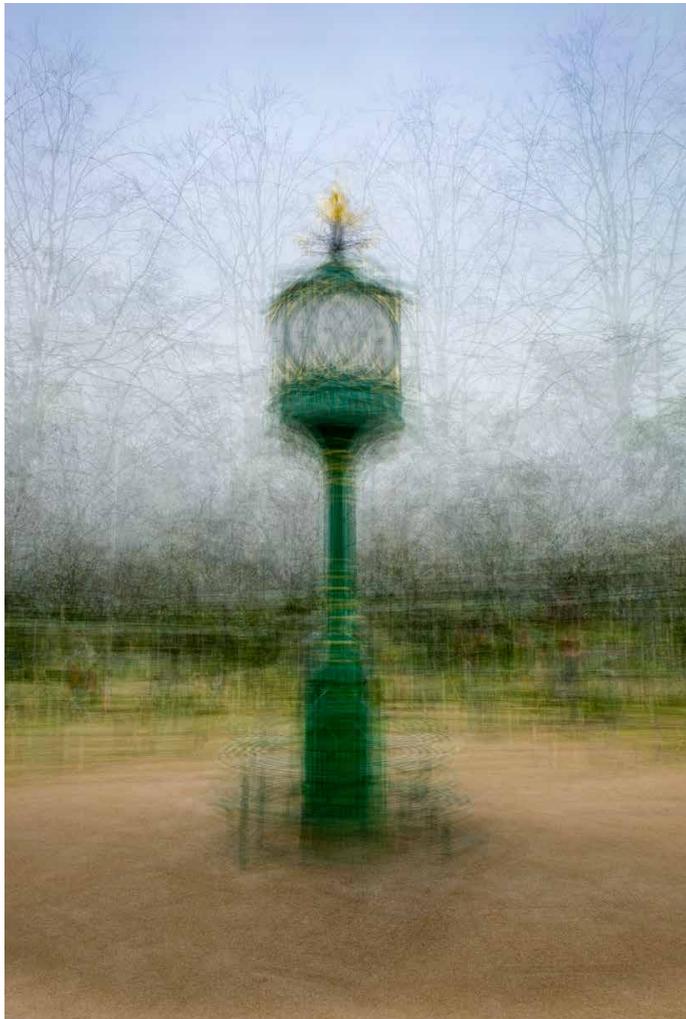
I find myself recording my own reactions and impressions of my home, and translating them in a way that will enable others to appreciate the beauty of a somewhat forgotten region.



Flying Chairs



Grimsby bandstand



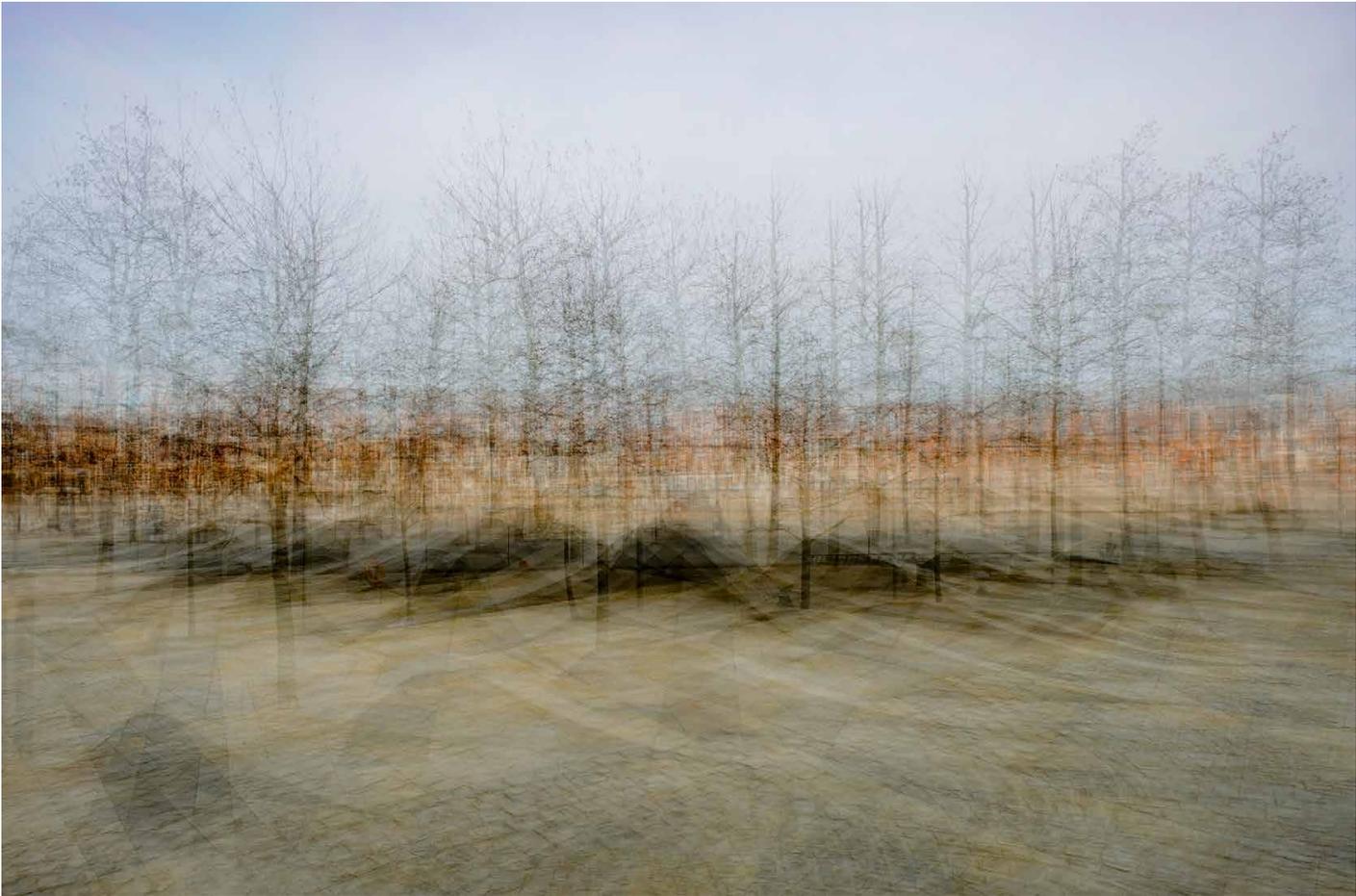
East Park Clock



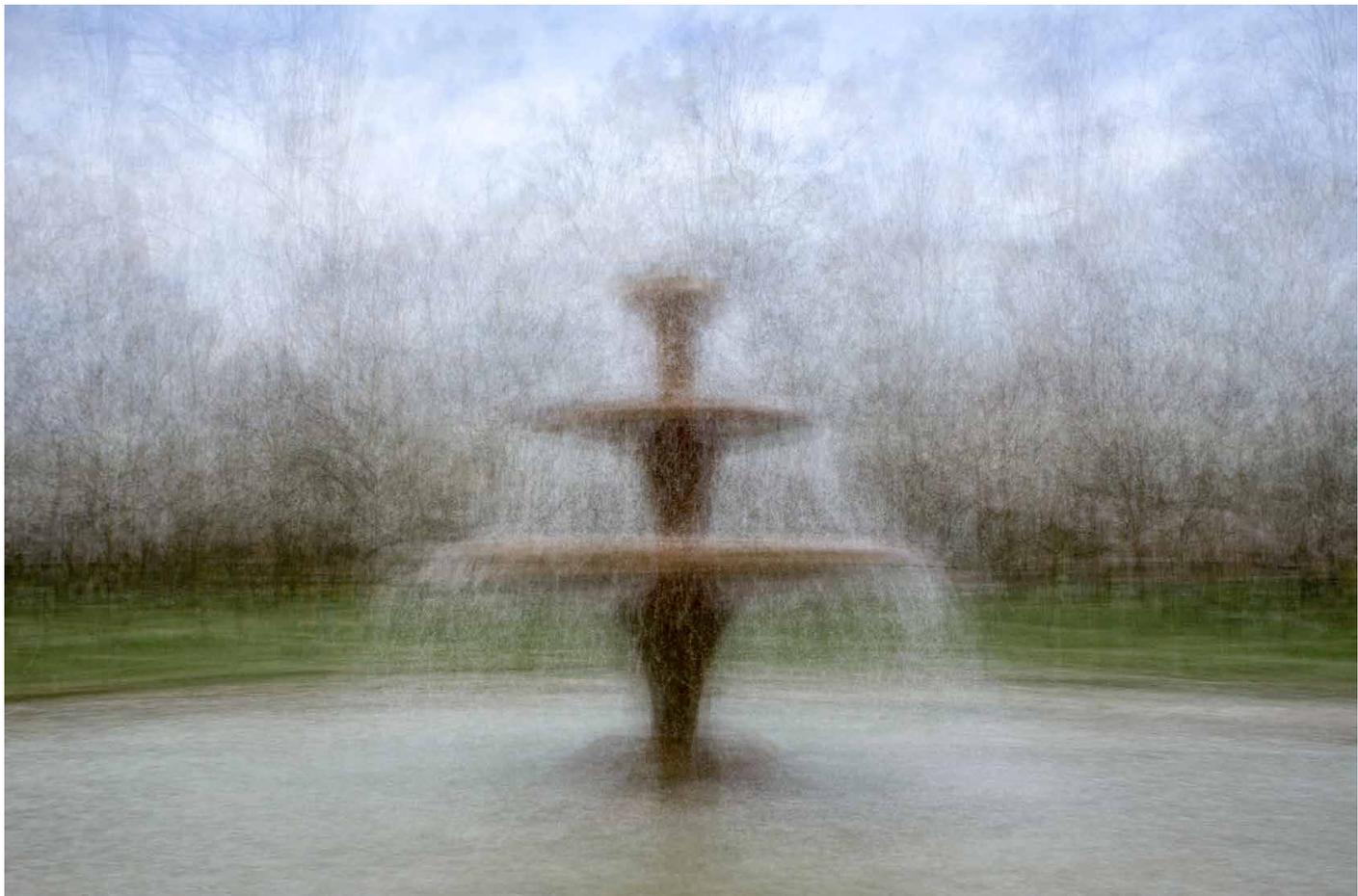
Lincoln Summer House



Helter Skelter



Above: Hull Wave. Below: Scunthorpe Fountain



Winterberry



Yarborough Arch



West Park Autumn



Roundabout Clock



OVERSEAS MEMBERS

RICHARD HARPER FRPS, EPSA, AFIAP

I came into photography, after I had been studying Sculpture at the Shrewsbury College of Art. Unfortunately the Grant ran out and it was not possible to renew it. So what next as a form of recreation? Two of my work colleagues were always talking about their cameras and showing their enprints, which is what small 6 x 4 prints were called in those days. I thought, if they can do that, why not me?

I bought a second hand Mamiya 35 ML camera fitted with a multi focus lens. It looked formidable, so I went back to the Shrewsbury College of Art and signed on for a photography course. At the first lecture we were told to go out and buy a roll of black and white film to take to the next session, when we would be shown how to develop it, and the course went on from there.



I must have shown promise, because I was invited to join a follow on course, run jointly by City & Guilds and the Royal Photographic Society.

In 1985 I achieved City & Guilds

Certificates in photography, printing, portraiture and landscape, and at the end of the course, I was awarded the joint certificate by City & Guilds and the Royal Photographic Society. My

certificate is No. 8.

So I had caught the bug and attained my LRPS in 1987, followed by my ARPS and I was made a Fellow of the Royal Society in 1993.

The next step was the British Photography Examination awards, where I worked my way up to BPE2.

I then changed to the International Federation of Photography awards and was awarded the first step, Artist of Federation International Photographers Association (AFIAP).

In the meantime, I had been sending prints to Photographic Exhibitions, gaining some 50 or more acceptances and awards, certificates of merit and a Cup at Hall Green in the Midlands.

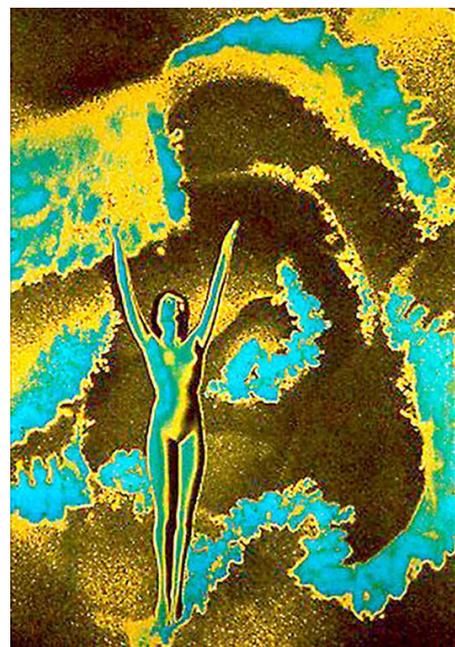
Then another change of direction. A visitor at the local Shropshire Photography Association, told me about the Photography Association of America awards. As I had spent some time in WW2 with the US Navy for flying training, that became my next step in International Photography. This is also when I was converted to Digital.

I have acquired the 8th Galaxy rating with the Photographic Society of America (PSA), which requires 1,113 acceptances at PSA sponsored Salons. I am now working towards the 9th Galaxy rating (requiring 1,263 acceptances).

Another amazing thing happened on 9th January, 2017. This was the presentation of a Certificate of Distinction with the letters HonECCC, from the Chakdaha Camera Club in India, relating to my general approach and successes in International Photography. 📷



Previous page: In a World of Her Own. Clockwise from top: Rhapsody in Blue, Monkeys in a Puzzle, Ecstasy



SWISS CHAPTER

The Creative Eye Group Members' 2018 Exhibition is displayed at the December meeting in Lausanne.

The Swiss Chapter's Organiser, Rob Kershaw ARPS arranged the showing of the Exhibition to a group of members, including two who had travelled from France. They all enjoyed seeing the Exhibition and thought it was a good idea to see such work.

It was most unfortunate that severe weather conditions restricted attendee numbers and Rob hopes to be able to find another opportunity to display the Exhibition at another meeting.



DIARY

THE ROYAL PHOTOGRAPHIC SOCIETY CREATIVE EYE GROUP ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting of The Royal Photographic Society Creative Eye Group will be held at 10.30 am on Sunday 24th February 2019 at Whittlesford Memorial Hall, Mill Lane, Whittlesford, Cambridge CB22 4NE UK, followed by the Members' 2019 Exhibition selection.

Doors open at 9.00am.

Prints for the Exhibition selection must be given in by 10.00am.

The Exhibition Selection will start at 11.30am and end at approximately 4.00pm.

Complementary tea and coffee will be available at 10.00am and at lunchtime. Please remember to bring a packed lunch with you.

The Committee Nomination form is enclosed herewith, separately. Nominations properly signed by both the proposers (two) and nominee must reach the General Secretary by post or by hand, not by email, no later than Thursday 24th January 2019. Both proposers and nominee must be members of The Royal Photographic Society Creative Eye Group.

A list of nominees and a copy of any accompanying statement they may have made in support of their nomination will be shown on the Group's website and be supplied by The General Secretary to any member from whom she has received an application accompanied by a stamped self-addressed envelope at least 14 days before the date of the Annual General meeting, which is by Saturday 9th February 2019.

AGM AGENDA

1. Apologies for Absence
2. Minutes of the AGM held on Sunday 25th February 2018 (see the Group's website)
3. Matters Arising from the previous Minutes
4. Chairman's Report
5. Treasurer's Report and Accounts for the year ended 31st December 2018
6. Subscription for 2019
7. General Secretary's Report
8. Committee Members' Reports
9. Election of Officers and Committee Members
10. Any other relevant business*
11. Date of the next AGM

***Note:** Items for discussion under 'Any other relevant business' must be sent to the General Secretary by post or email (creative.secretary@rps.org) by Thursday 24th January 2019.

General Secretary: Gillian Beckett ARPS, 37 Butlers Way, Great Yeldham, Halstead, Essex CO9 4QN

This agenda and the Committee Reports will be available to download from the Creative Eye Group's website from Thursday 24th January 2019: www.rps.org/special-interest-groups/creative-eye/about and select A.G.M. Documents.

CREATIVE EYE GROUP MEMBERS' 2019 EXHIBITION SELECTION DAY

Sun 24th February 2019 (11.30 am to 4 pm)

RPS member £10:00

Non-member £15:00

See enclosed ticket application form for details
Whittlesford Memorial Hall, Whittlesford, Cambridge
CB22 4NE, UK

Our Selector this year is William Cheung FRPS.
Cost: Please see ticket form enclosed.
The entry form and rules are enclosed in this magazine.

EXHIBITION BREAKING OUT EXHIBITION

Sat 2nd March to Thur 14th March 2019 inclusive
(10:00 am to 5:00 pm, 4:00 pm on Sundays)

Floor One Gallery, Rugby Art Gallery and Museum,
Little Elborow Street, Rugby CV21 3BZ

www.ragm.co.uk

See feature on page 22

CREATIVE EYE GROUP MEMBERS' 2019 PRINT AND PROJECTED IMAGE EXHIBITION

Sat 13th to Mon 22nd April 2019 (11 am to 4 pm) *Note:*
The galleries are closed on Monday 15th and Tuesday 16th April.

Admission: Free

Wingfield Barns, Church Road, Wingfield, Suffolk
IP21 5RA, UK. www.wingfieldbarns.com



CREATIVE EYE GROUP MEMBERS' OPEN DAY

Sun 9th June 2019 (10 am to 4 pm)

RPS member £10:00

Non-member £15:00

For details, please see the Events page on the CEG website.

Workshop (details to be announced) and presentation of members' recent work.

Whittlesford Memorial Hall, Whittlesford, Cambridge
CB22 4NE, UK

FIELD TRIP THE ROYAL MUSEUMS, GREENWICH

Sat 29th June 2019 (10 am to 5 pm)

Cost: Please see the Royal Museums, Greenwich website for ticket prices.

Organised jointly with the Creative Eye Group and Imaging Science Group.

Event Leaders: David and Joan Jordan
daveandjoanjordan@yahoo.co.uk

Information regarding the trip will be available on the Events page on the CEG website.



Tulip staircase by David Jordan FRPS



Sail in the City by Steve Varman LRPS

LECTURE VANDA RALEVSKA

Sun 6th October 2019 (10 am to 4 pm)

RPS member £10:00

Non-member £15:00

Whittlesford Memorial Hall, Whittlesford, Cambridge
CB22 4NE, UK

A Presentation by landscape and seascape photographer, Vanda Ralevska. Organised jointly with the Creative Eye Group and East Anglia Region.

For details, please see the Events page on the CEG website.

BREAKING OUT EXHIBITION



Back to the Wall by Colin Prickett ARPS

The secret showman inside me has long harboured an ambition to hold my very own art exhibition – perhaps some kind of multimedia experience with photography, music and installations at the heart of it. First, however, I needed to build a body of interesting work, achieve a level of recognition and then source a suitable venue with a reasonable footfall.

I was just beginning to feel almost ready for this next step when an opportunity arose to enter a draw, along with other regional artists, to secure an exhibition slot for two weeks at Rugby Art Gallery and Museum. This is a particularly attractive and accessible venue in the heart of Rugby town centre which holds regular activities, workshops and exhibitions for both well-known and upcoming artists throughout the year. It even has its own winter version of the Royal Academy's Summer Exhibition which is open to local artists in our surrounding counties, so it's quite a dynamic and forward-thinking venue.

In any event, I was lucky enough to obtain an exhibition slot against stiff competition for the first two weeks of March 2019 at a very acceptable cost. My body of work is not quite there yet but luckily my wife's own photographic output is starting to draw attention in its own right, so we agreed to combine

forces to provide a wider variety and content to the exhibition. With this extra boost I am now really excited by what we could conjure up together and the early signs are that this is going to be an exhibition with a difference.

As to content, there will be styles ranging from Fine Art, Street, and Experimental photography together with some creative music and a few props. It will also be possible to purchase much of the work, some of which will be offered as limited signed editions.

"You know you are an artist when you decide to become one."

We have called our event "Breaking Out" because we are ready to break free from our everyday backgrounds in order to launch ourselves on the world as credible and interesting new artists. Entry is free, car parking next door is inexpensive, and there may very well be another exhibition going on above us in the professional gallery in addition to a small permanent exhibition describing the history of old Rugby town from Roman and Medieval times. So it should be worth the trip. 📷

EXHIBITION DATES

Sat 2nd March to Thur 14th March 2019

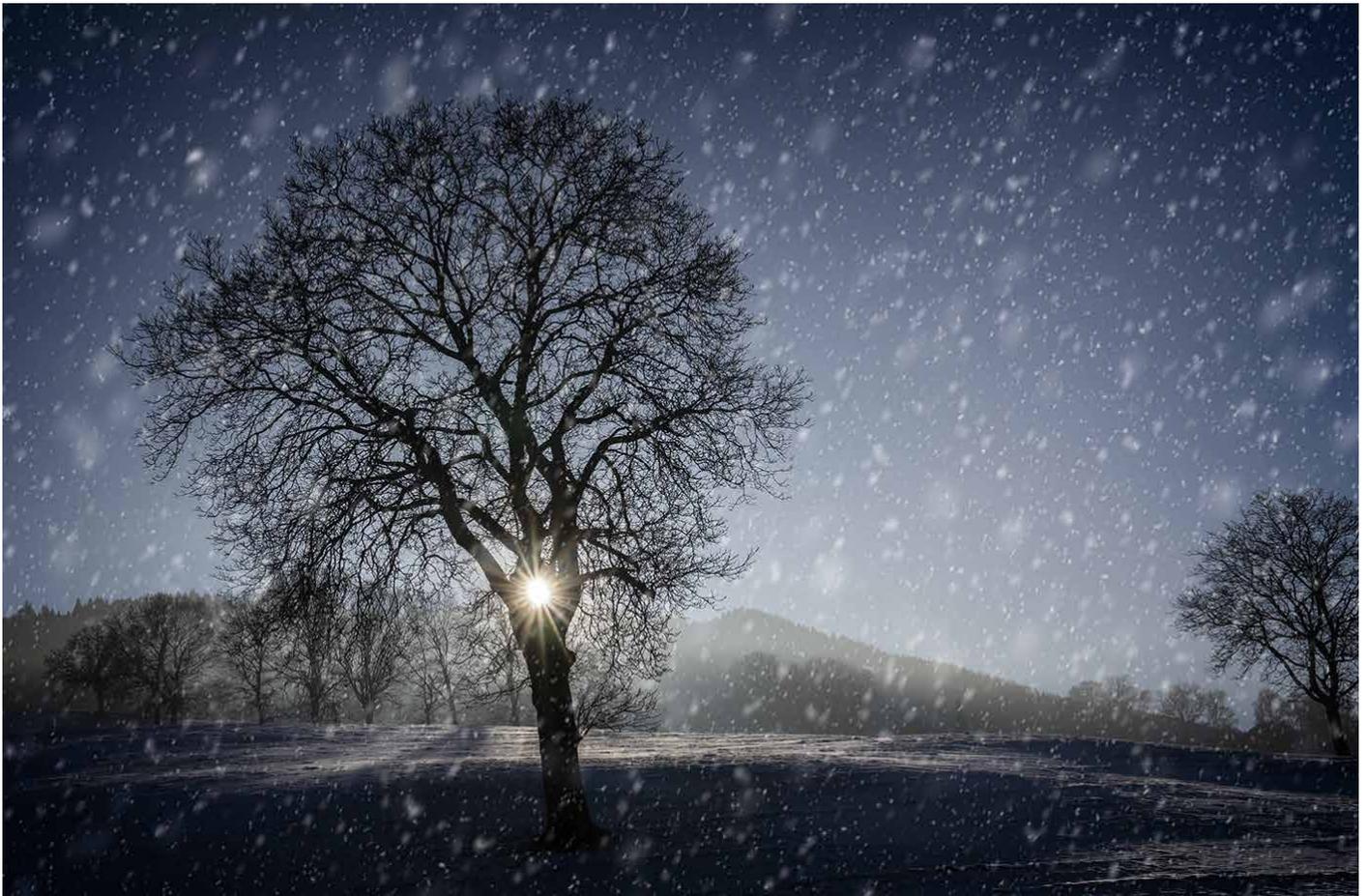
Floor One Gallery, Rugby Art Gallery and Museum, Little Elborow Street, Rugby CV21 3BZ
www.ragm.co.uk

Organised by:
Colin G Prickett ARPS and
Christine MW Prickett LRPS



Living the Psychedelic Dream by Christine Prickett LRPS

PARTING SHOTS



Sun and Snow by Rob Kershaw ARPS



White Rocks (Infrared) by David Robinson ARPS

Faded Hellebore Flowers by Barry Freeman ARPS





THANKS FOR READING

...and a big thank you to this edition's contributors. We welcome submissions from Creative Eye Group members, so if you have a distinction success, story, image or a project that you would like to share, please let us know. Feedback is very welcome and gratefully received, please send your comments and suggestions to the editor.

CONTACTS

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Social

 facebook.com/groups/rpsc
 flickr.com/groups/rps-creative