

We start our second edition celebrating 3 new DIG FRPS Distinctions



## Welcome to the Second Edition



Simon Street LRPS



Holly Stranks LRPS

Welcome back to our DIG Accolade 2018 second edition from Simon and Holly! In May, we published a pilot version for your comment and feedback. Over 1,200 DIG Members viewed our first edition. Many of you took the time to give feedback - which was very positive with some excellent points on which to make improvements.

In our second edition, we have even more for you:

- ✓ Spotlight on 3 new DIG Fellows (Page 6) - you can see three of their images on our cover.
- ✓ A summary of the most recent L, A and F DIG distinction successes for us to celebrate (Page 4).
- ✓ Enriched stories with more technical and creative hints and tips from our successful Members to try.
- ✓ 17 distinction success stories (from Page 6 to 55).
- ✓ Eric Begbie continues his ARPS journey Blog (Page 31).
- ✓ The RPS Distinctions Team have answered some of your questions (Page 23).
- ✓ Your feedback and your suggestions on our first edition (Page 3).

Please give us your feedback at [digaccolade@rps.org](mailto:digaccolade@rps.org). We hope each quarterly edition will be better than the last.



## Your feedback on DIG Accolade Edition 1

Thank you for so many Members giving us your helpful comments. Here is a cross-section:

*“I think it should be visible to ANYONE, not just RPS and/or DIG members. It’s an excellent showcase”*

*“DIG Accolade was excellent. Is there any other type of ARPS assessment other than Fine Art that you can include?”*

*“I would be inclined to add a pdf copy or a link to where it could be downloaded”*

*“It was very brave of one (success story) to record his failure but was glad he persevered and succeeded”*

*“A thoroughly good read. Well done”*

*“Great innovation... A really good read and strong motivator to get more people attempting distinctions”*

*“I was inevitably much more interested in the A panels.... the technical and artistic challenges add interest to think about”*

*“I would only want to see F panel images if and when they are available”*

*“I am now about to begin my LRPS journey and I found these examples very useful....I tend to read on my mini I pad so the image quality looks poor”*

*“The most informative and readable DIG I have ever seen. As someone who is an L and aiming for an A I gained enormously from the insightful comments”*

*“Brilliant!....I’m afraid all I could contribute is a failed A panel but I do think that what you have shown is how much the standards of the L and A have increased”*

*“Is it technically possible for every individual image shown to be blown up to screen size by recipients....so as to fully appreciate the images?”*

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

## DIG Members Achieving Distinctions in 2018

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



Successful FRPS candidate	Area	FRPS Category
Margaret Rainey	Middlesex	Fine Art
Daan Olivier	Camberley	Conceptual & Contemporary
Wendy Allard	Cambourne	Research, Education and Application of Photography (REAP)



Successful ARPS candidate	Area	ARPS Category
Susan Ashford	Swansea	Fine Art
Helen Jones	Dorset	Fine Art
Robert Friel	Buckinghamshire	Fine Art
Anthony Baverstock	Littlehampton	Fine Art
Margaret Ford	Godalming	Fine Art
Andre Meyer-Vitalis	Netherlands	Conceptual & C
John Jennings	Thames Valley	Applied
John Penberthy	Richmond	Fine Art
Bun Ngo Leung	Hong Kong	Applied
Stuart Chapman	Torquay	Fine Art



Successful LRPS candidate	Area
Agnes Clark	Larbert
Kathryn Hemsley-Hake	St Austell
Anthony O'Reily	Salisbury
Francis Hartshorne	Market Drayton
Richard Lavery	Jonage, France
James Kirkland	London
Robin Shaw	Winchester
Robert Taylor	Wooler
Sheila Butcher	Newton Stewart
Francis Hartshorn	Market Drayton



### Success story 1:

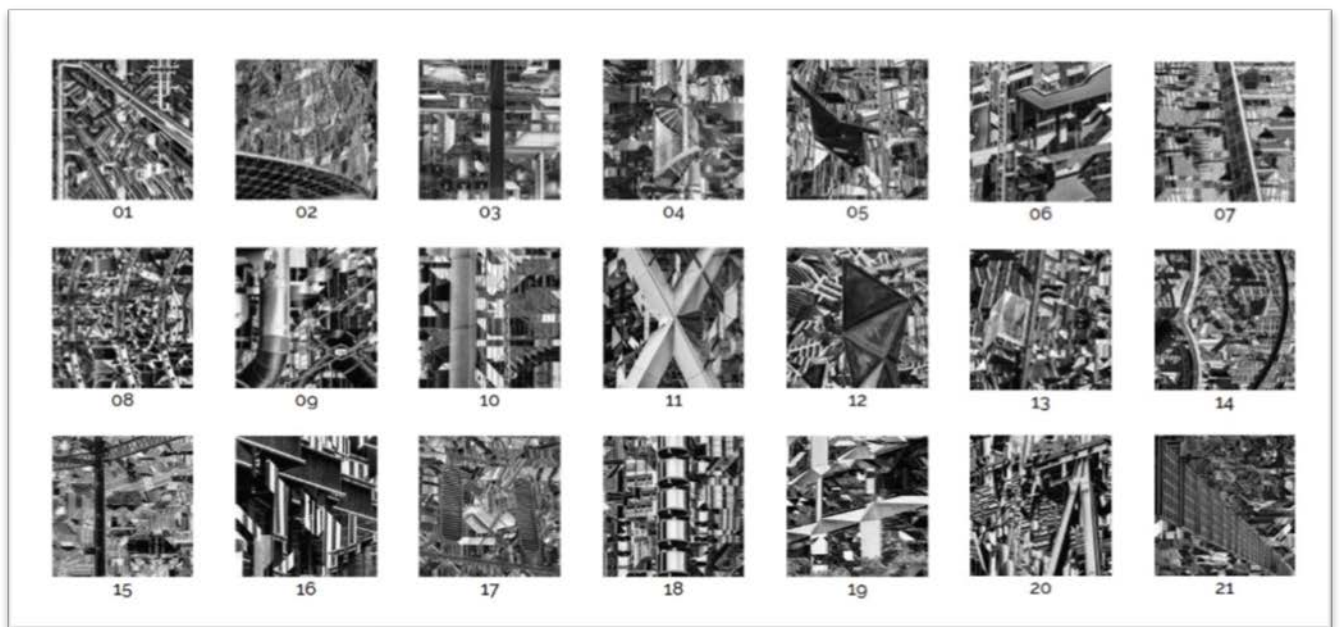
Name Margaret M Rainey

Location Middlesex

Successful Fellow Panel in May 2018 Fine Art

I enjoy photographing both abstract images and modern architecture, so combining the two was my starting idea. After an Advisory Day, I realised this was not enough in itself to succeed at Fellow level, so I decided to focus on creating something 'else' from those initial images. I achieved this by using processing methods in both iPad and Photoshop, to end up with "Abstracts Squared" – initial abstract architectural images, then further abstracted digitally, into something new.





### **Margaret's favourite image:**

This original abstract shot of the exterior of the Lloyds 'inside out' Building in London was then subjected to a second round of abstraction in a complex iPad app called 'Fragment'. This version was taken back into Photoshop and blended with the original by layers & masking. It was finally made monochrome and cropped square for printing.



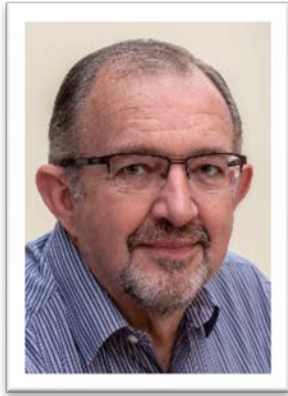
## **Margaret's one that got away:**

A throwaway comment by an Assessor at the second Advisory Day I attended made me realise that this shot had more of the original left in it in a solid block than most others, and therefore was 'heavier' than them. I removed it from position 21 and substituted another image which balanced the 'weight' of the panel better.



## **Margaret's top tip:**

The best tip is you MUST attend one, possibly more, Advisory Days, especially for F level. You can only get a true feel for what is required by hearing and seeing your own and others' panels assessed honestly and openly by the Assessors. I went to two days and would not have got through without that feedback.



## **Success story 2:**

**Name Daan Olivier**

**Location Camberley**

**Successful Fellow Panel in Conceptual  
Genre May 2018**

I went to Robben Island as a distant relative of mine was imprisoned there, learned that the island was a prison for more than 350 years, read many writings of prisoners and was transfixed by this place of banishment. It took me three years to record my feelings in poetry and publish my illustrated anthology of poems. Then I made a selection of images from my anthology and reworked and presented these as my FRPS panel. My intent with this panel was to draw attention to the sadness of mental suffering in prisons.

My panel tells a story from when the prisoner arrives at the fences to when he is released a lifetime later. My composite images depict the prisoner's dreams, nightmares, hallucinations and deliriums. The luminance balancing is "darker towards the centre", culminating in the centre image on "Solitary Confinement, a prison inside a prison", mostly just black with a small window. There are conceptual and visual links between images placed at the end of a gallery and those placed at the start of the next gallery.

A ticker tape text line is shown at the bottom of each image. This is an extract from my poetry intended to draw the viewer closer to the image and to instil in the viewer the notion depicted in the specific image.

I felt very honoured by the RPS when I learned that my submission was successful.



## “Dreams and Nightmares on Robben Island”

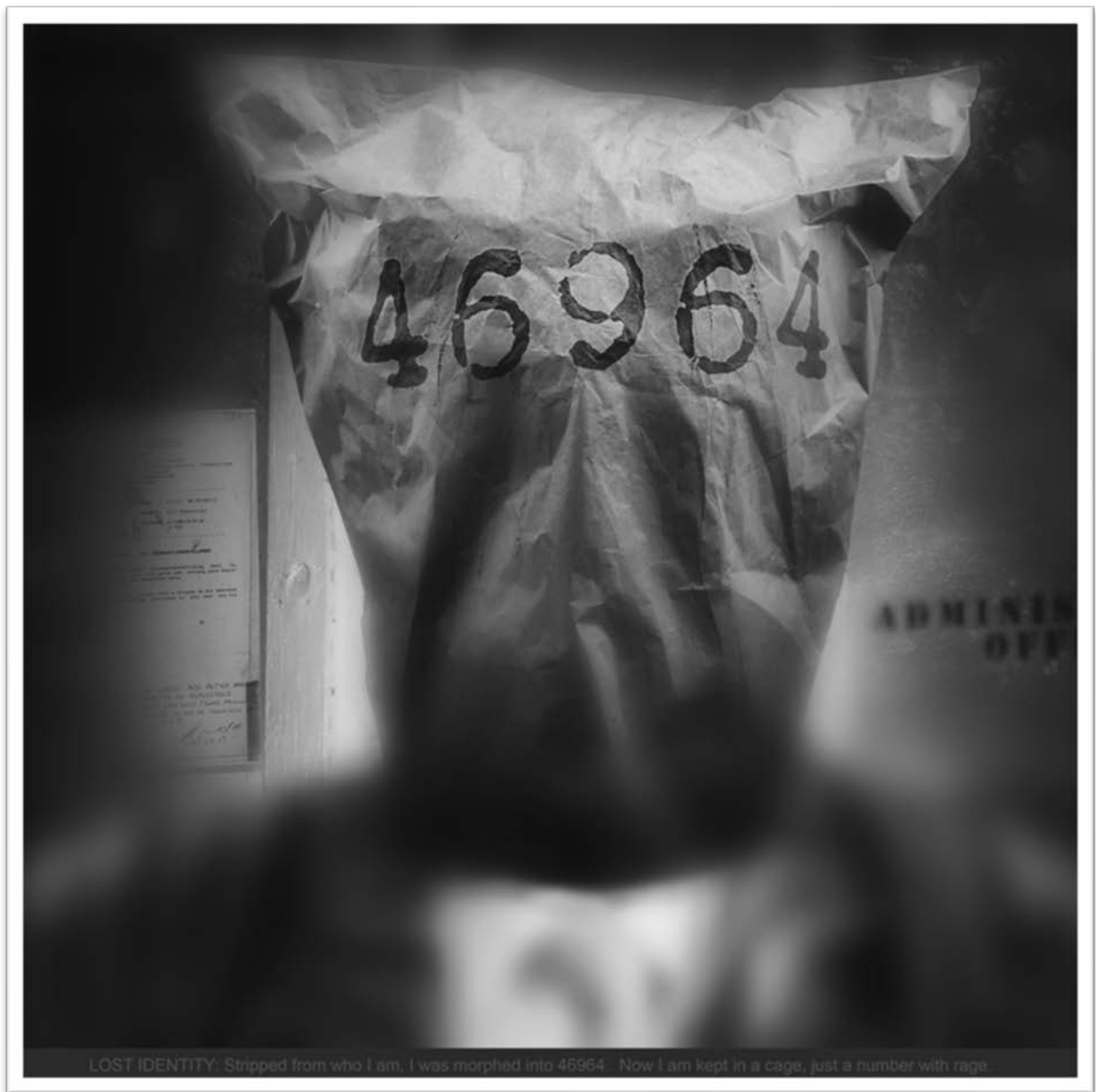


### Daan's favourite image:

I do not have a favourite image as every image evokes a different feeling in me. This one was one of the first images I made. Getting it right was a major impetus for me to go ahead and tell the story, whatever it takes. “Lost Identity” is about:

*Stripped from who I am  
I was morphed into 46964.  
Now I am kept in a cage,  
just a number with rage.*

Some elements in my composites were highlighted out-of-balance to draw attention to the role these play in the depiction. I used a dark vignette blurring so that the image flows from clarity to obscurity, just as the prisoner's mind drifts from reality to a more expansive dream space.



### **Daan's one that got away:**

A number of images in my anthology did not make it to the Fellow panel as these were not visually or emotionally strong enough, of wrong luminance strength or too exact to be matching the other images which are more dream like.

Instead of showing the one that got away, may I share an image which records a very low point in the experience of the prisoner, when his lifelong friend commits suicide: "Departed Souls" is about:

*Your soul departed before you're found on the rope.  
In the graveyard your body will dock  
On this rock,  
forever.*



DEPARTED SOULS: Your soul departed before you're found on the rope. In the graveyard your body will dock, on this rock, forever.....

### **Daan's Top Tip:**

The value of advisory days cannot be over emphasized. As your photography matures, follow Ansel Adams' advice: "You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved."



### **Success story 3:**

**Name Dr Wendy Allard**

**Location Camborne, Cornwall**

**Successful Fellow Panel in Research,  
Education and Application of  
Photography (REAP), June 2018**

I am passionate about photography and research. The RPS offers opportunities to combine both through the Research, Education and Application of Photography (REAP) Distinction pathway. Achieving the LRPS, ARPS and now the prestigious FRPS, enabled the exploration of my favourite cultural themes, through theoretical and empirical research. I understand that I am the only RPS member in Cornwall to successfully complete all levels of these REAP Distinctions.

My FRPS research project was drawn from my role as a volunteer photographer within the Kresen Kernow Project (KKP) in Redruth. KKP aims to build a new archive and local studies centre for Cornwall on the site of an old brewery. Thus, my submission, 'The Role of the Photographer in Community Projects: The Ethical Positioning of Their Work', aims to develop new thinking about culture, amateur photography and photographic theory, within this particular context of urban regeneration.

In my study, regeneration is viewed as both a process and an outcome, this suggests that photography requires an emphasis not only on process and outcome, but rather on an in-depth exploration of context drawn from collaborative partners. The concept of visual anthropology was applied through analysis of the local community's memories and stories told during oral history sessions and re-enacted on the streets of Redruth by Cascade Theatre Company performers. I photographed the story



telling meetings, street performances and the old derelict brewery site.

My challenge was to appreciate the weighty and demanding burden of photographic representation, acknowledging the reality of the present whilst preserving past memories. At all times I acted within parameters determined by KKP as client and the narrators as contributors. It became a balancing act of compromise between my personal artistic preferences and the political-economic-social imperatives held by all participants. Yet, the process emerged as a particular form of co-creative collaborative photography, which appreciates human values through a collaboration of personal expression and exploration of how photographs convey their complex meanings.

This impacted on the choice of subject to be photographed and representational approaches. The strength of collective emotions and feelings which emerged from the collaborative models, more than compensated for any of my personal perceptions of loss of photographic control.

**1** represents **Violet Prowse**, a cleaner who worked in the Brewery for years. The narrators talked about hearing and seeing her ghostly form walking the corridors long after her death. The image shows one of the Cascade performers re-enacting their stories. Through Photoshop I placed the performer in one of the old ruined brewery rooms to represent a ghost. So, I attempted to put a contemporary interpretation on an old story.



**Image 1 - Violet Prowse**

A member of the KKP team talked about nature taking over the old derelict brewery site, with local domestic and wildlife infiltrating the buildings. **Image 2** catches the intrusion of a local ginger cat walking along the window ledges of the narrator's office corridor. Particularly poignant was the cat's colour which blended with the rust and decay.



**Image 2 - Cat**

I thoroughly enjoyed working as a photographer within the collaborative team. I felt privileged to experience such a unique regeneration project from the perspective of an amateur

volunteer photographer. Yet, sometimes I did feel a frustration that my own photographic genre preferences were unable to emerge. Perhaps the RPS panel route beckons for the future of my personal photographic development. **Image 3** and **4** are two further examples.



**Image 3**  
**Panther Chameleon Feeding**



**Image 4**  
**Frog on Flower**



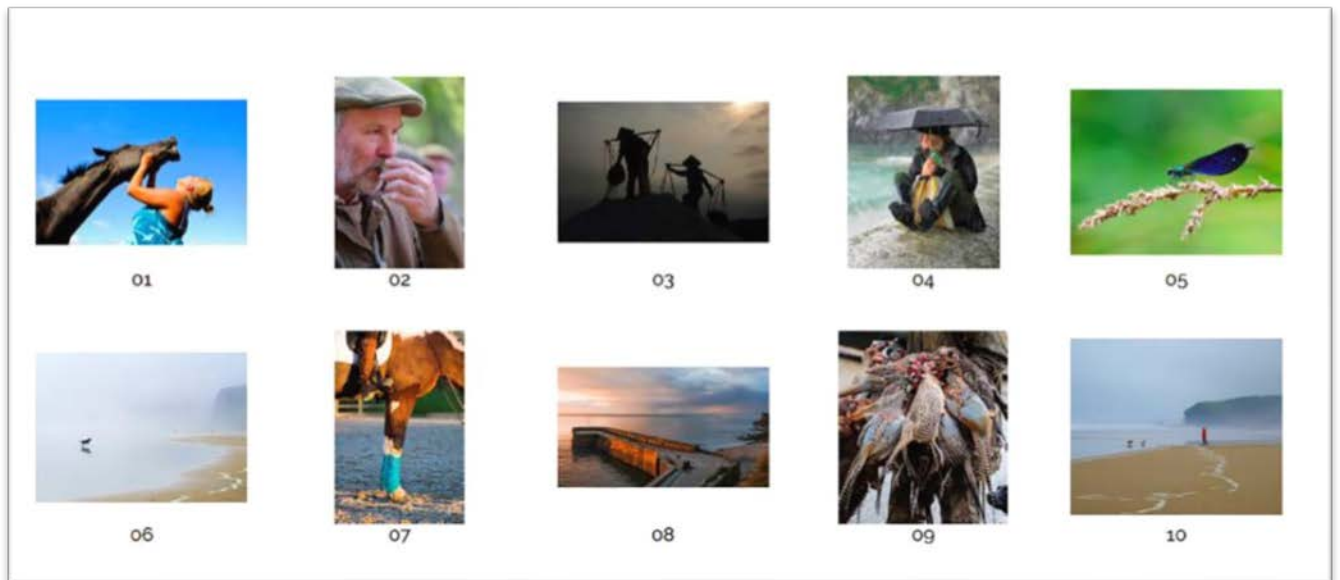
#### **Success story 4:**

**Name: Kathryn Hemsley-Hake**

**Location: Cornwall**

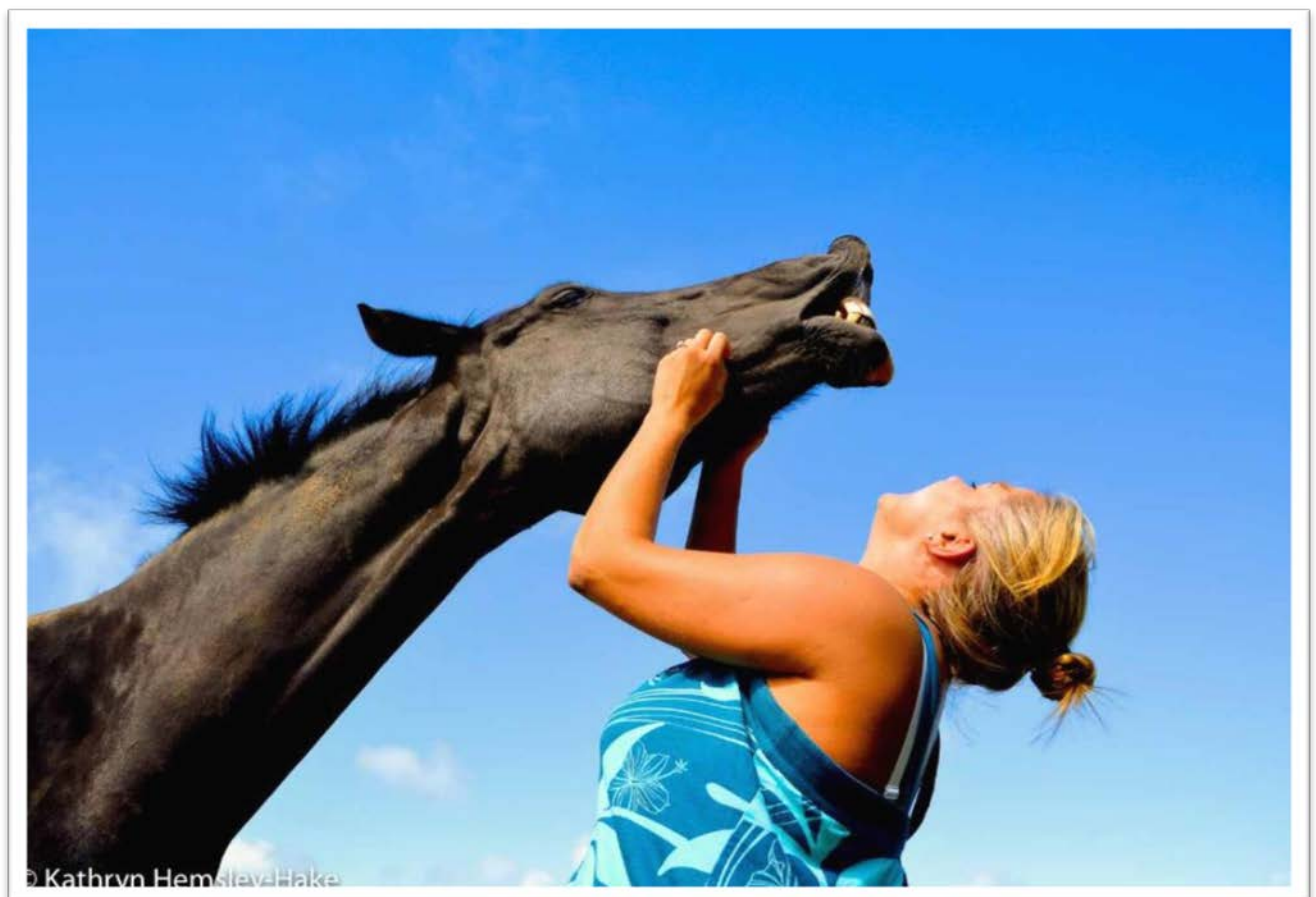
**Successful Licentiate Panel in April 2018**

I like to be out & about capturing the goings on in the world. I started with the photos of Tina and her horse and the 'salt ladies'. This meant I had to work hard to combine the strong colours and silhouette. Taking constructive criticism but staying true to my own style was important. Attending an advisory day, altering and replacing photos I eventually was happy to submit this panel. I was delighted I was successful.



### Kathryn's favourite image:

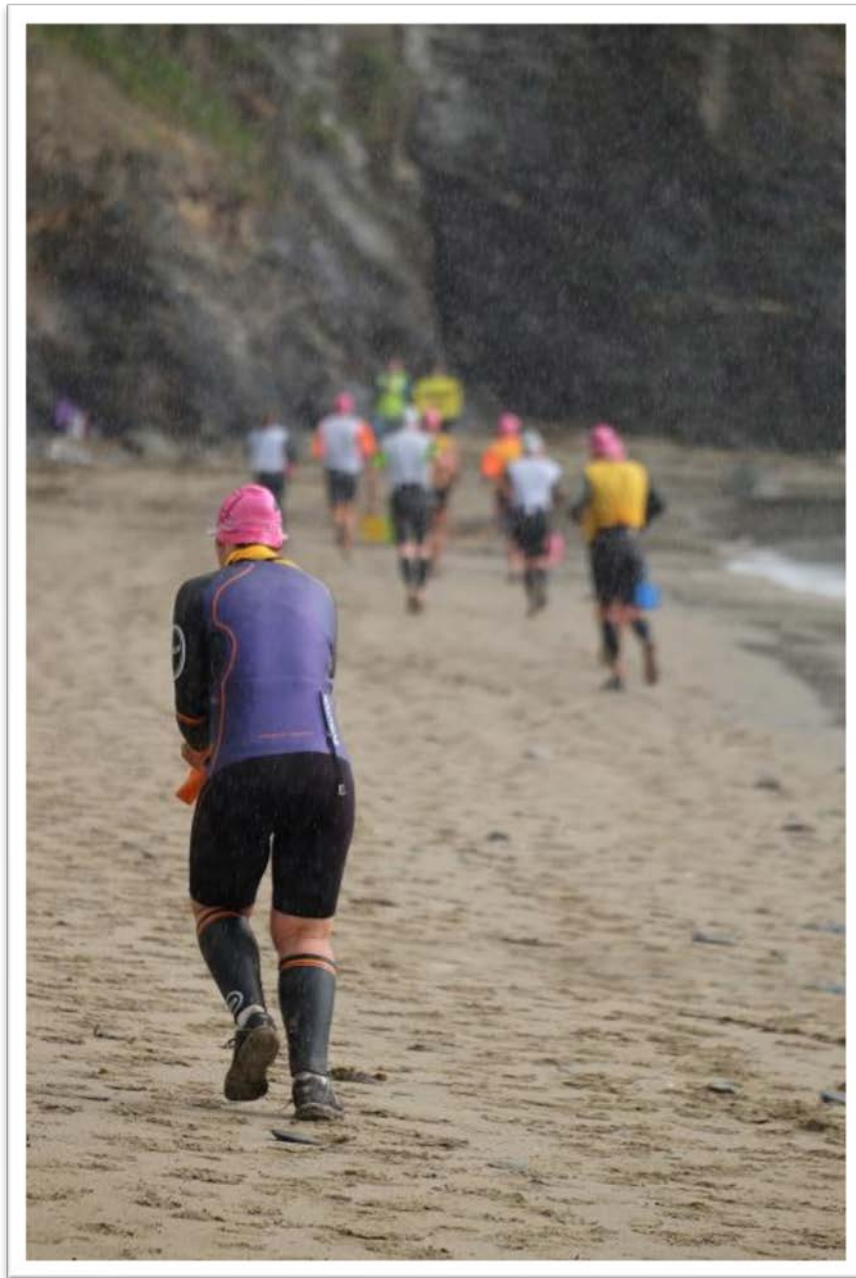
My favourite image is that of my daughter and her horse Buddy. He seems to smile as she tickles him and this evokes more smiles from the viewer. Post processing required removal of a fly on her arm and adjustments to shadows and highlights (outline on cheek I had missed pre-advisory).





### **Kathryn's one that got away:**

The one that got away was 'beach runners' part of a triathlon I had been taking. I loved the composition and colours but an FRPS advised me that the rain may give cause for concern at LRPS level so I didn't risk it but replaced it.



### **Kathryn's top tip:**

Don't just think Golden or Blue hours, go out in all lights and weathers to get your shots. Be prepared with camera settings for quick focusing. Maybe carry 2 cameras to save lens changes.



## Success story 5:

Name: André Meyer-Vitali

Location: The Hague, The Netherlands

Successful Associate Panel in April 2018

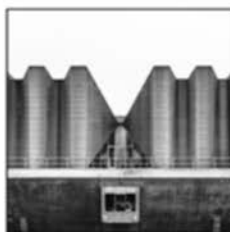
For a long time, I had the idea of visualising a philosophical theme, namely the relationship between structure and event. It was clear that I would realise it in an architectural project, because this is one of my favourite subjects. It was going to be about architecture and nature. When I found my inspiration in Brutalism and started scouting for interesting locations, the style developed naturally and the feedback was very encouraging. With great help from our study group, I managed to compose a good panel that I'm happy with. Fortunately, the assessment committee was satisfied, too.



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4 / 15



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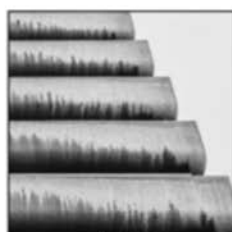
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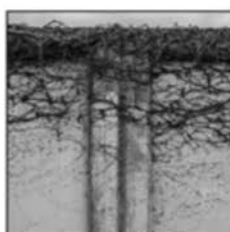
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## Andre's favourite image:

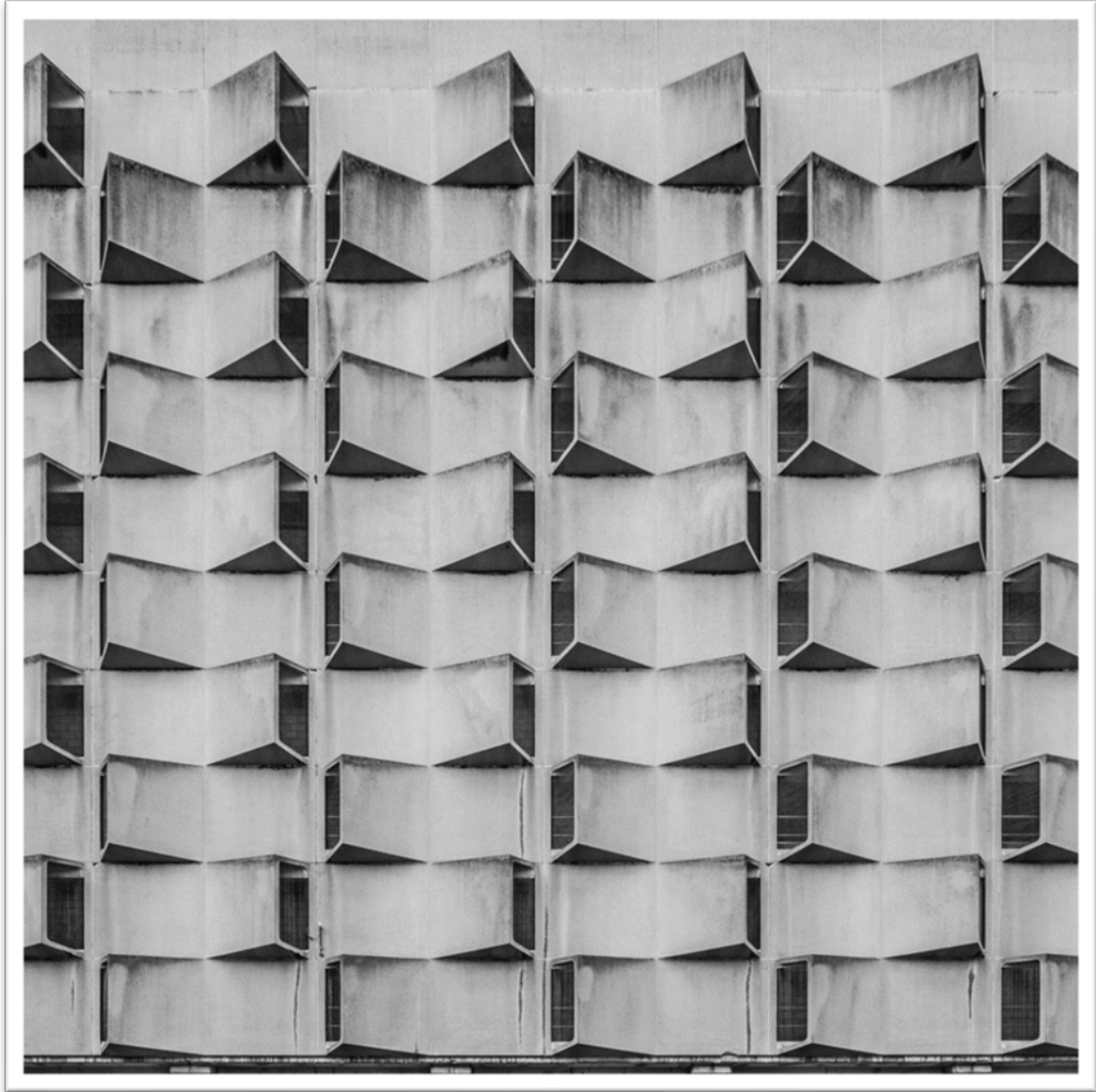
Number 3 in panel is my favourite. This is a picture of the façade of the auditorium of the Technical University of Delft. It's a well-known Brutalist building. Nevertheless, I believe to have found a rather unique perspective and processing. What pleases me are the symmetry and the texture. Also, the white space works quite well. It's not evident what it could be; it may remind of a microscopic view of a plant or animal or a shell. Therefore, it demonstrates the connection of architecture with nature.

1/210 sec, f/2.8, ISO 400, 55mm (APS-C)



### **Andre's one that got away:**

This picture has a nice rhythm and texture. It's very abstract, but soft. Unfortunately, the picture didn't fit in, because there was no counterpart for symmetry in the panel and there were already two other pictures of the same building.



### **Andre's top tip:**

It's very helpful to be prepared for a project. Having the Statement of Intent ready allows you to scout for locations, for example, and to concentrate on what you need for the panel. You start looking at things differently when you are conscious about your intent.

It was worthwhile to experiment with a very different style. The use of black & white and the square format was rather new, but worked very well for this topic.





### Success story 6:

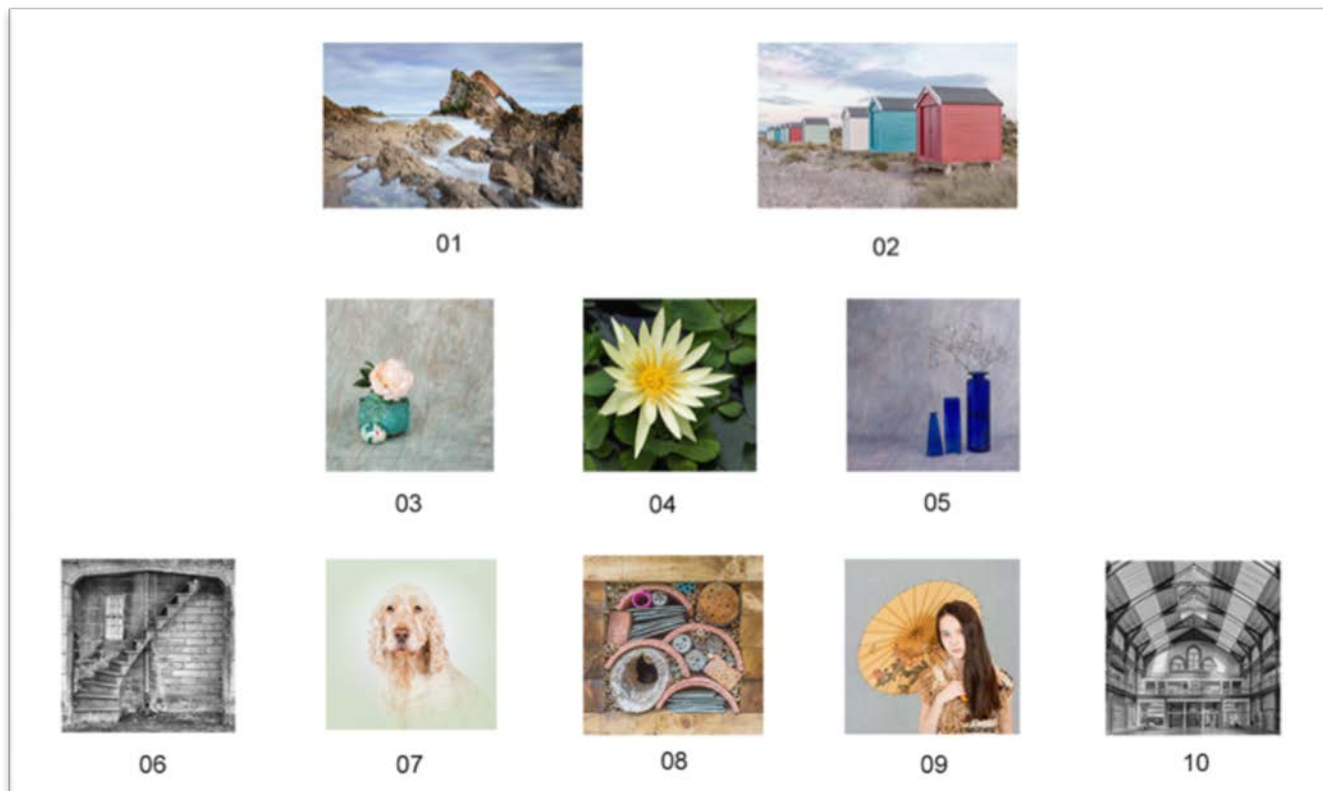
Name: Agnes Clark

Location: Stenhousemuir, Scotland

Successful Licentiate Panel in April 2018

Friends took me to RPS days and I was encouraged by them to apply for my LRPS. I wanted to show a variety of styles and as I like to use a square format this was going to be most of the panel. I also wanted to have more traditional landscapes as that was where my photography journey began. The 2 landscape images were the most difficult to choose.

I was delighted when I found out I was successful.



### Agnes's favourite image:

It was very difficult to decide but I will go with image 9 which is of my lovely granddaughter Fearne. It was taken in my friend's

studio and was a fun day trying out portrait photography. I had been shown by her how to change backgrounds which in this case was a piece of card that I found.

1/125/sec, F9, iso100, manual, Canon 70d



### **Agnes's one that got away:**

This was an image of the Forth Bridge during an amazing sunset. I was on a workshop and it was a case of right place, right time. It was agreed at a Photoforum that it didn't blend in with the rest of the panel due to its strong colour so it was taken out and the Beach Huts added then taken to an Advisory day.



### **Agnes's top tip:**

Take photographs of unusual things such as tree bark, walls, craft paper etc. to use as backgrounds and textures.



### **Update from Andy Moore LRPS, Distinctions Manager**



In his second interview with DIG Accolade, we asked Andy four questions from your feedback

### **What updates should DIG members be aware of in relation to Distinctions?**

Fellowship Images for Screen. From January 2019 Images for screens will be accepted for Fellowship submissions in all

categories. The Introduction of the large monitor display has increased confidence in this particular format and now we are seeing a steady increase in the number of submissions. This could be a very exciting time for us and let's face it almost everyone views images via a screen these days!

To anyone thinking of applying via Images for Screen at any level, we would encourage you to view your images on the assessment screen prior to an assessment if at all possible. The monitor is here at Fenton House and can be made available if you contact [distinctions@rps.org](mailto:distinctions@rps.org)

### **What is your creative and technical advice to people considering an FRPS submission?**

Creatively, all Fellowship submissions should be about passion: your passion for your work. Passion produces ideas. As for technical advice: do remember this is a photographic assessment. There must be a clear photographic element within the body of work. An image may have many layers and a great deal of manipulation, but at its heart must be the fundamental element of photography, which must be at the required level.

### **What are we doing to further improve LRPS/ARPS consistency of Judging and advisory feedback.**

We prefer the word 'assessing' rather than 'judging' because that is what we do; we assess images against the Distinctions criteria.

We are constantly reviewing the way we assess images and how we give feedback. There is one core aim in all this: to help applicants in the clearest possible way. We are guided by two imperatives: consistency and transparency. However, as we make clear at advisory days, assessing images is subjective. The applicant may not agree with our view and panel members may



not agree with each other. That is why we assess all submissions against the criteria and the guidelines of the particular level or category. It is not a question of what we like or dislike; neither is it about comparing your work with anyone else's.

If you are seeking advice then bear in mind that whatever you are told is precisely that: advice. It is not an instruction. You really do need to have a strong idea of the worth of your own work and your own photographic capabilities; otherwise you will not be able to demonstrate and communicate a personal vision.

As a department we can help with documentation and we can help with choosing a category. Panel members give advice on the technical quality and content strength of images but it may not always be what you hoped for. We really do want you to succeed but ultimately it is for you to choose whether or not to accept the advice given.

One recent development which has been a great success is the introduction of a Summary of Advice form at advisory days. This means that the advice given and the way forward are recorded on the form. Both the advisor and the applicant sign the form so there can be no misunderstandings. We also require the hanging plan and the Statement of Intent. It is important to remember that the Statement of Intent is part of the criteria: it matters. Images of the Isle of Skye that show a sense of place: Travel. The same images taken over a period of time showing coastal erosion: Applied (documentary). The same images given a slightly atmospheric/ aesthetic look: Fine Art. In each case, the Statement of Intent is vital as it shows what you are trying to achieve with your images.

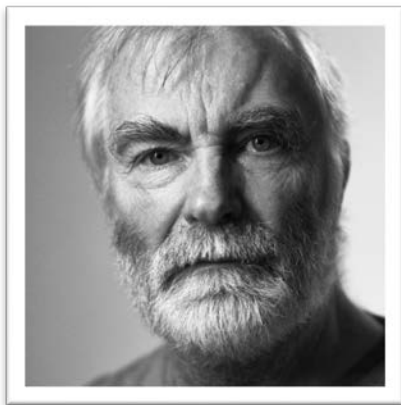
We have arranged a series of training and introduction days for new and current panel members.

## What is best, funniest or most difficult Distinction Challenge your team has to deal with this year?

There are many great moments within the Distinctions but two constants: seeing superb images from all over the world and meeting fascinating new photographers.

The best moment for a long time was recently when Viveca Koh FRPS was interviewed for an RPS video:

<https://www.youtube.com/watch?v=YF31pFOnBEw> When she was asked what her Fellowship meant to her she was so overcome with emotion. It was that important to her. It is that sort of reaction that makes our job so satisfying.



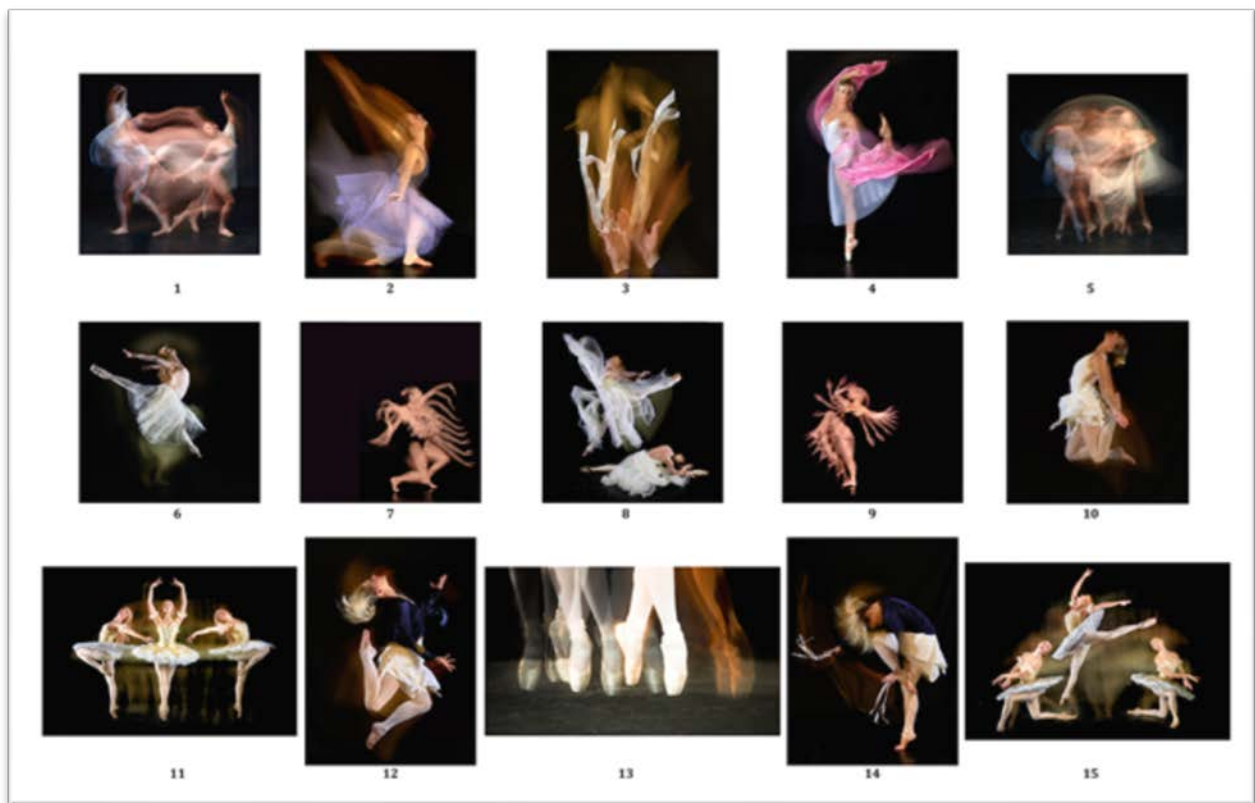
### Success story 7:

Name: John Jennings

Location: St Albans

Successful Associate Panel in Applied,  
2018

My theme was movement as the essence of dance, using in-camera techniques, ie dragged-shutter, multiple flash and multiple exposure. I spent an initial day with a dancer in the studio experimenting, and then another day and a half to put my ideas into practice. Following an advisory session I spent a further day to replace images that didn't fit my Statement well enough.



### John's favourite image:

This is the 2nd version of "Flying and Dying", which became the centre image, because the original didn't show any motion blur. I used two strobes, with an LED light-panel to show the blur. Two 1/4 sec exposures at f1/11 and ISO200, with the camera set to multiple exposure.



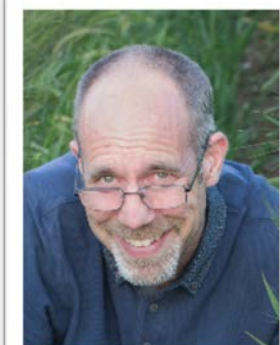
## John's one that got away:

For my centre image I decided on a long, blurred "run up and pose". I booked my local theatre (studios rarely have enough space) and a dancer and after a few practices we nailed the shot I had planned. In my advisory, however, I was told it unbalanced the panel!



## John's top tip:

When I started work on my ARPS, I barely admitted to myself that I was attempting it, but it was an incredibly rewarding and enjoyable journey. Choose a subject that excites and challenges you, and go for it! Go to at least one advisory session, but also trust your instincts.



### Success story 8:

Name: Anthony O'Reilly

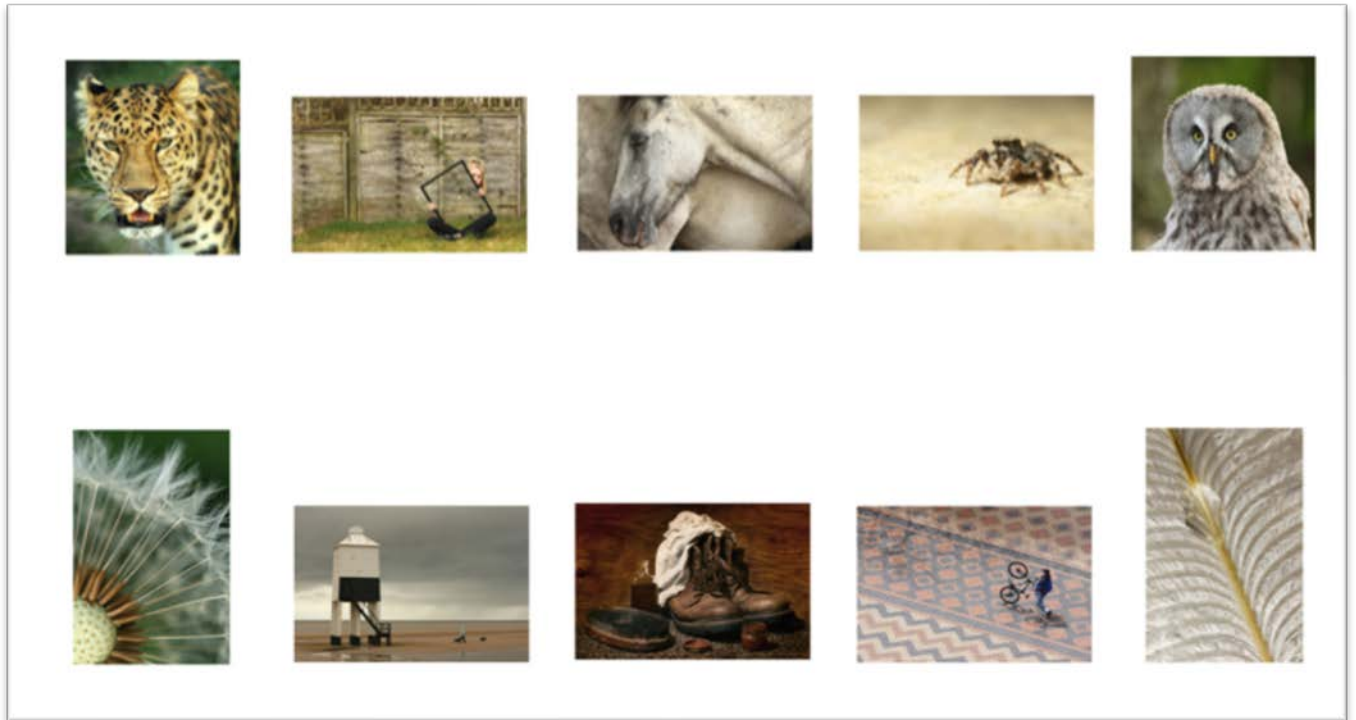
Location: Salisbury, Wiltshire

Successful Licentiate Panel in April 2018

I like to take pictures that are simple in composition and easy on the eye, but still tell a story. Trying to balance emotion in my



panel was a challenge, both with colour and images to make the panel work as one. A couple of images were swapped around with two being horizontally flipped. I was extremely pleased and overwhelmed when I was awarded my LRPS.



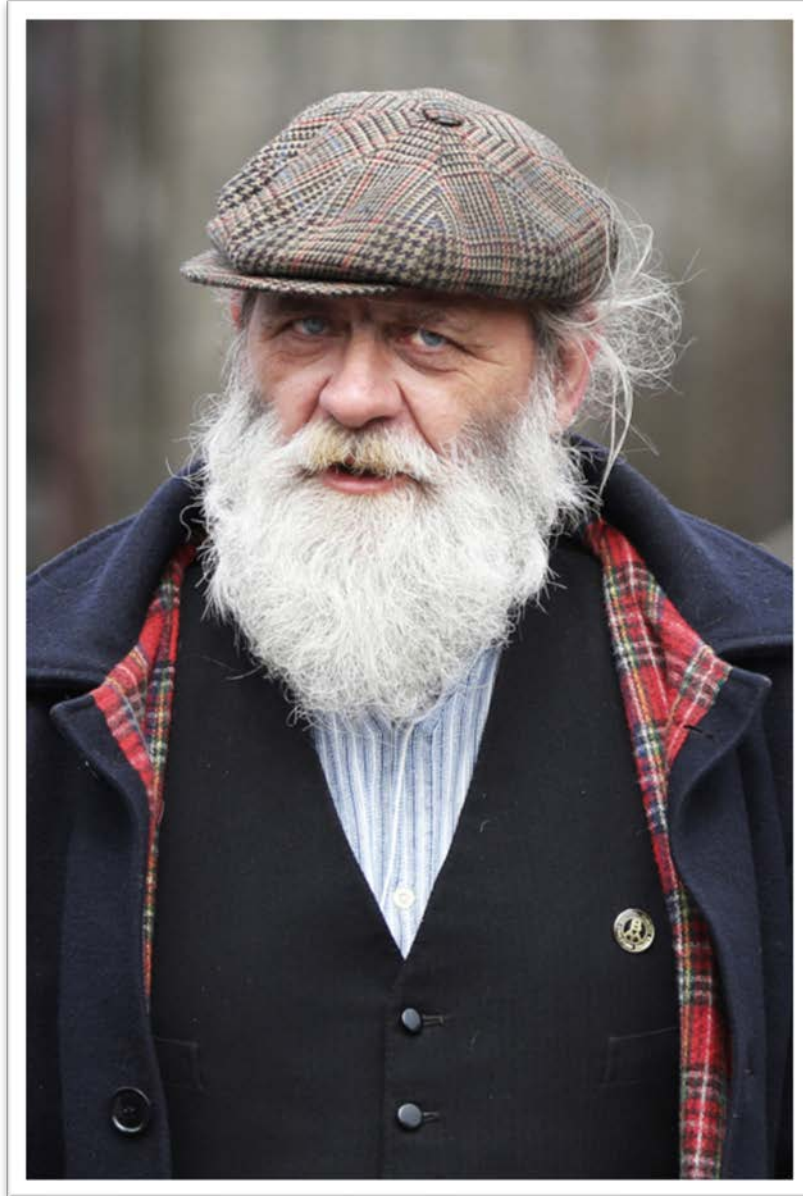
### **Anthony's favourite image:**

This is my favorite image from the panel. I've tried to convey a feeling of comfort and soulfulness in the pony. New Forest ponies are a little skittish at the best of times, but this one seemed at ease with me there, which I think comes across in this image. Shot at ISO 100, F 7.1, S 1/15<sup>th</sup>, 182.0mm focal length.



### **Anthony's one that got away:**

This portrait didn't make it. I didn't capture the man's hands fully in my original image so had to crop them out, but that meant the story behind the image was lost. It also didn't balance with the top left image and just didn't work, so it was not included.



### **Anthony's top tip:**

Initially I printed all the images A3 on gloss paper. I was advised not to print too big or on gloss, so all of the prints were resized to A4 and reprinted on Lustre, which made the panel more pleasing to view. Keep an eye on highlights and shadow details.



## Success story 9:

Name: Helen Jones

Location: Weymouth, Dorset

Successful Associate Panel in Fine Art  
in March 2018

I often photograph local folkdance festivals. I love the energy, colour, and the way that old and new traditions are blended together in costumes and make-up. I focused on movement and details, enjoying spontaneous, informal images. I was worried that this was not a traditional Fine Art Panel in either subject matter or technique and was both relieved and delighted when I passed.



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### **Helen's favourite image:**

My favourite image (No. 9) was the most challenging to take. I was looking to pick out a single face in a fast-moving dance session whilst retaining the sense of movement. I had been working on this technique for a while and I was delighted that this photo worked. 1/2000; f7.1; ISO 800



### **Helen's one that got away:**

I loved the sense of fun here. The image was in my potential panel, but it was not in the same style as the others; being a static, posed shot rather than an informal, action photo. I took it to my Advisory Session and was advised to replace it with a photograph of dance in action.





### **Helen's top tip:**

Cluttered backgrounds were a problem, with shops, signs and people featuring prominently. I got around this by removing the main subjects from their backgrounds; using other dance photos to create an impressionistic background with white layer and blur techniques before blending the subject back over the top.

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



In the last issue of his Blog Diary, Eric Begbie related how he was embarking 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. What a lot has happened since then.

Dear Blog Diary Reader,

In the last issue of my Blog Diary, I related how I was embarking 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. What a lot has happened since then.

I am a great believer in the value of Advisory Days to members aspiring to RPS distinctions and had initially planned two. By the time of the first – at the Photography Show in Birmingham in March – I had a dozen prints to take along, together with a draft Statement of Intent. It was really useful to gain advice at such an early stage, especially on a one-to-one basis from the Chair of the Distinctions Committee. He agreed that my panel was progressing in a way that would fulfil the Statement and, most importantly from my point of view, confirmed that the quality of the photography and printing was well up to Associate standard. He did suggest that, in completing the panel, I should seek a bit more variety of subject matter and treatment.



With that in mind, I continued travelling on the bus and taking photographs along the route. By the time that my second Advisory Day, in May, came along I was spoiled for choice, with over 300 images in my No.36 portfolio. I mounted the fifteen that I thought best illustrated my Statement and took them, along with half a dozen spares, to a conventional Advisory Day in the East Midlands. One of the huge advantages of this type of day is that one hears advice being given to other aspirants as well as receiving comments on one's own work. But was I in for a shock!



Both assessors who advised on my panel that day told me that I was aiming for the wrong category and that my Statement of Intent was more suited to Travel than to Applied. They also made some very useful comments about a couple of my prints which, although mis-founded, still had to be taken account of. (They suggested I had used HDR – which wasn't the case; all my processing was restricted to minor adjustments in Lightroom). But the point is that if an assessor thinks an image does not look right – for whatever reason – then it has to be corrected before final submission. One simply cannot dismiss or ignore the advice of the experts.





As, by the time I am ready to submit for assessment, I will have travelled over 2000 miles in pursuit of my objective, Travel did not seem such a daft category. But then, in July, came a second shock. Apparently the Distinctions Committee is taking a very hard look at the various categories and, on the basis of this, it was thought that my panel might be included in Applied after all.

Fortunately, RPS HQ were sympathetic to my two requests for switches of assessment dates to accommodate the changes and I still have the luxury of a third Advisory Day in September at which panel members from both Travel and Applied are likely to be present. So I guess I'll just let them fight it out on the day and take the advice of the winner!



#### **Success story 10:**

**Name: Sheila Butcher**

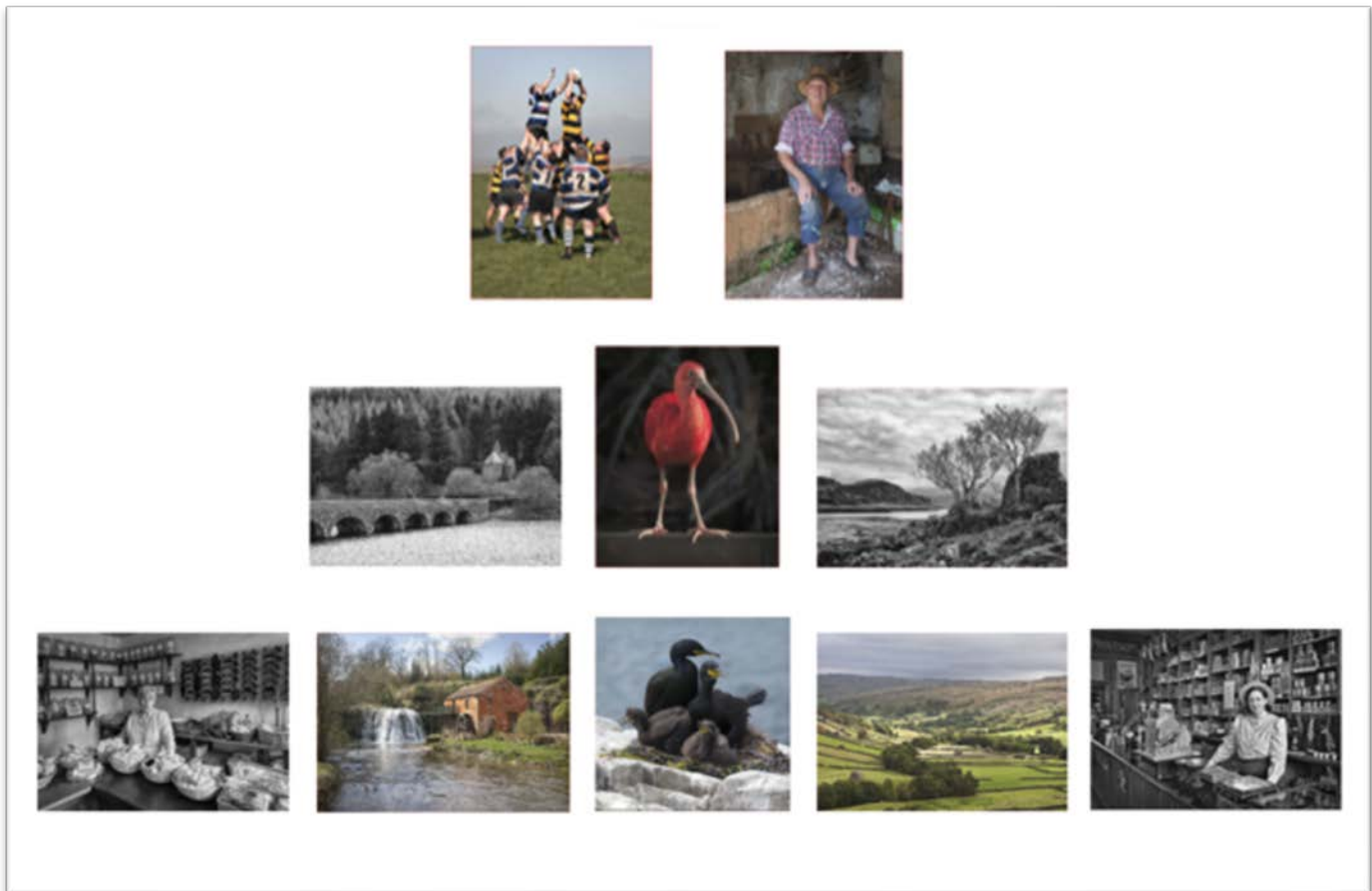
**Location: Newton Stewart**

**Successful Licentiate Panel in April 2018**

I copied some favourite images into a Folder ensuring I included a variety of subjects and colours. Then I tried quite a few different



Hanging Plans to aid my final decision. Balancing my Panel was the most challenging part as I usually crop to the strongest image. I then reworked each image to give me a uniform size and a crop for its position in the Panel. I am thrilled to have achieved the LRPS and have thoroughly enjoyed the journey. Have already made a start towards my ARPS Panel!



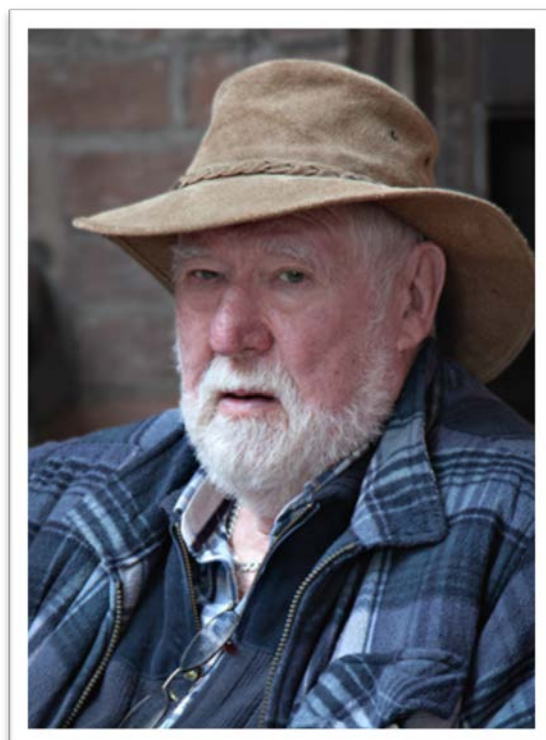
### **Shelia's favourite image:**

This was taken in Beamish Open Air Museum in County Durham and the indoor shots can be challenging. It is one of my favourites as there is so much to see and really brings the atmosphere of the times to the fore. This was taken at ISO 4000, 1/40sec, F4.5, handheld and without flash.



### **Shelia's one that got away:**

A snap shot of a Camera Club colleague on an outing. At an Advisory day this one was marked for replacement as the point of focus was not on the eyes (to which I entirely agreed), but this image had been colour balanced with another and the substituted one was different so I swapped the panel around and put it in the three-row format. I felt this panel was much stronger than the original.



## Shelia's top tip:

I tend to do most of my pictures reading from bottom left to top right, so for the Panel to balance I needed some of the opposite compositions, also regarding the need to get uniform sizes I now leave more space around my composition with a view to crop as needed



### Success story 11:

**Name:** Margaret Ford

**Location:** Godalming, Surrey

**Successful Associate Panel in Fine Art in  
March 2018**

For two years our very small garden was left to its own devices; rampant weeds, brambles and ivy took over.

Last spring and in the weeks that followed, I was surprised at the number of flowers that continued to grow successfully despite such adverse conditions.

This panel, showing some of these not always perfect specimens, is a purely personal choice of those plants that gave me pleasure.

I particularly enjoy 19th century botanical art and have suggested this style by showing my chosen plants against a plain background, processed to show the detail and individuality of each.



### **Margaret's favorite image:**

No 15 is my favorite image. It won the SPA Biennial Print competition a couple of years ago which made me believe I could make images of a quality that would satisfy the scrutiny of an ARPS panel of judges! It decided me on the style and type of image that I would need to produce a panel. F10, 60 mm macro lens. 1/40sec.





## **Margaret's one that's got away:**

This image, a favourite, I had to let go! It was too vibrant in relation to the rest of the panel. More importantly I was not successful in getting the flowers completely sharp front to back which was for me a pre-requisite of the images for this panel. I learned that poppies are notoriously difficult to photograph!



## **Margaret tip top:**

Photographing flowers brings its own challenges. A tripod is a must. Both lighting and focus stacking mean that fragile petals might move and buds start to open before the image is fully taken. This choice of subject is also seasonal. The feeling of exhilaration on passing, however, as well as the camaraderie and support from other hopefuls on Assessment day made this very worthwhile.



## Success story 12:

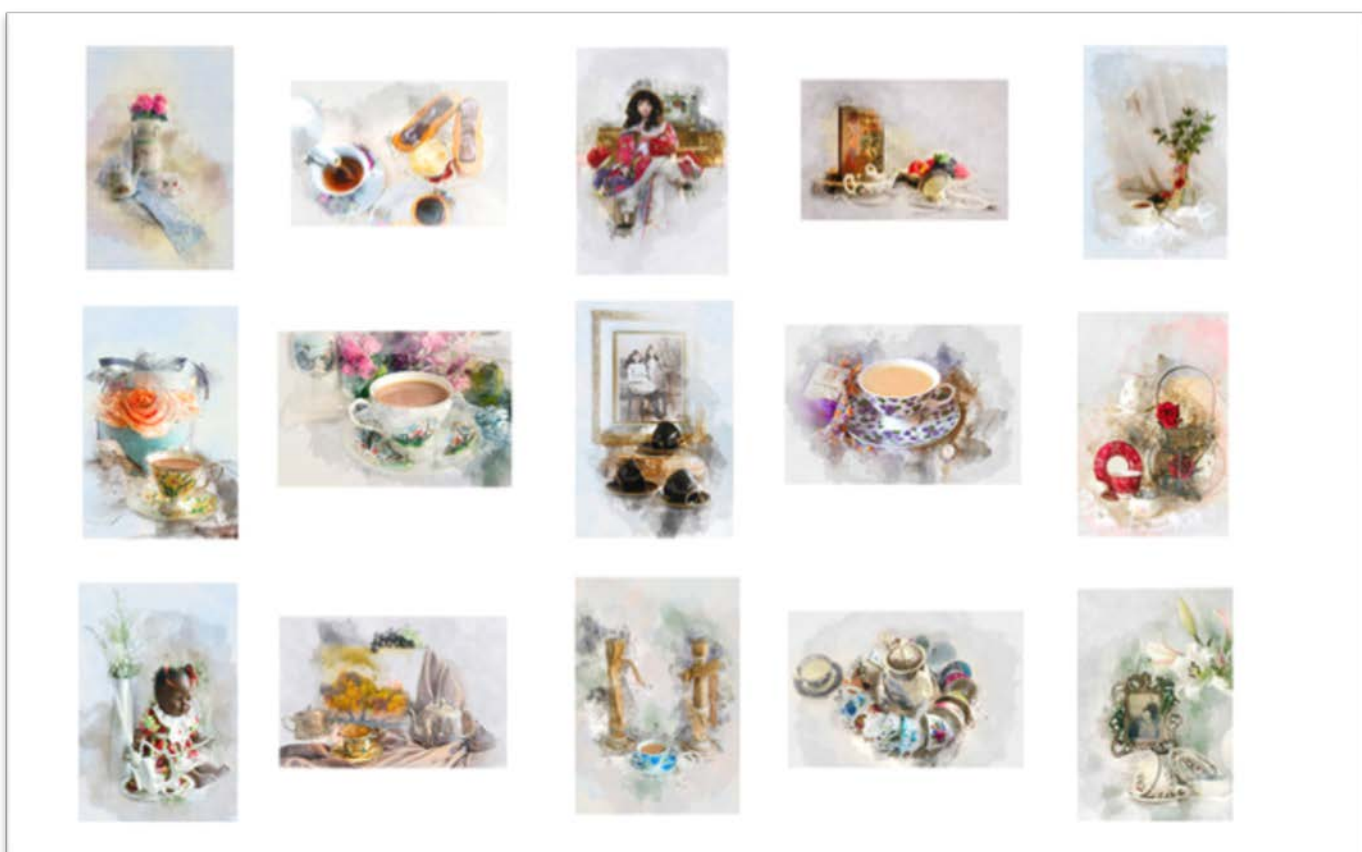
Name: Susan Ashford

Location: Swansea

Successful Associate Panel in Fine Art in  
March 2018

Tea drinking is a central part of the social structure and I aimed to draw the viewer in by achieving some atmosphere.

In order to obtain the ARPS distinction it was necessary to include some creative vision thereby my decision to add some Watercolour, giving the panel an artistic feel.



### Susan's favourite images:

Poppy and photos. The emotion associated with Remembrance Day brings one to reach out for a cuppa. I also used my parent's photo in this set up so it is especially favoured.



Another image that is favoured is the dominant cup of tea with the wrist watch showing almost 11 am. I set up this for elevenes and added a pack of cigarettes, a real-life event for some.



## Susan's top tip:

I set up my series of still life using items purchased from charity and second-hand shops and included 15 different old-fashioned china tea cups. It was difficult trying to gather 15 tea cups, some full, empty, with milk, without, etc , painting a variety, while keeping the viewer interested. I also made sure that every set up had the same plain white background, and not forgetting to use different lenses and angles. Having considered finishing off with a Watercolour painting style I was then concerned that the colour palette could be a problem, this needed addressing after every print.

Whilst very stimulating and individual to create I was very nervous as to how it would be received. I am so very pleased to say that it was accepted for ARPS.



### Success story 13:

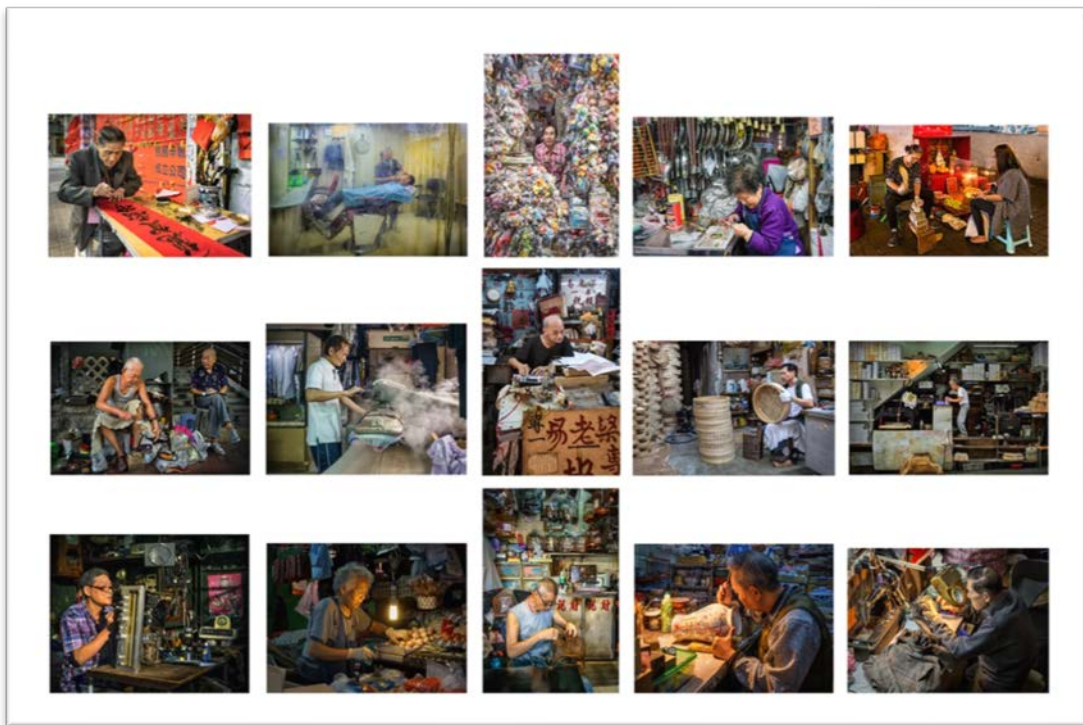
**Name:** Bun Ngo Leung

**Location:** Hong Kong

**Successful Associate Panel in Applied in May 2018**

The aim of my portfolio is to document, as a historical record, the old and small one-man businesses in Hong Kong, before they disappear in the near future. It is a challenge as to where to find these businesses. I started by browsing through the internet and newspaper that contains articles on this subject. I feel much satisfied having been successful in finding these businesses and documenting them.





### Bun Ngo's favourite image:

The picture showing an old man who is helping those illiterates in preparing a tax return is my favourite picture, as the things around him are very interesting and it is a challenge to take this picture without shaking under a low-light condition and to correct its white balance in post-processing. F5.6, 1/60s, ISO 1600



## **Bun Ngo's one that's got away:**

I had to give up the picture showing a woman who was selling fish, because the woman standing in front of the fish stall had her feet cut out of the picture. Moreover, the light shedding on the wall was too strong that distracted viewer's attention away from the subject.



## **Bun Ngo's top tip**

It's critical to enable the subjects to be shot as they continue doing their work without being disturbed by the camera. This could be done either by quietly approaching them or letting them get used to your presence by talking to them beforehand. It would also work if you buy the things or services that they sell or provide beforehand.





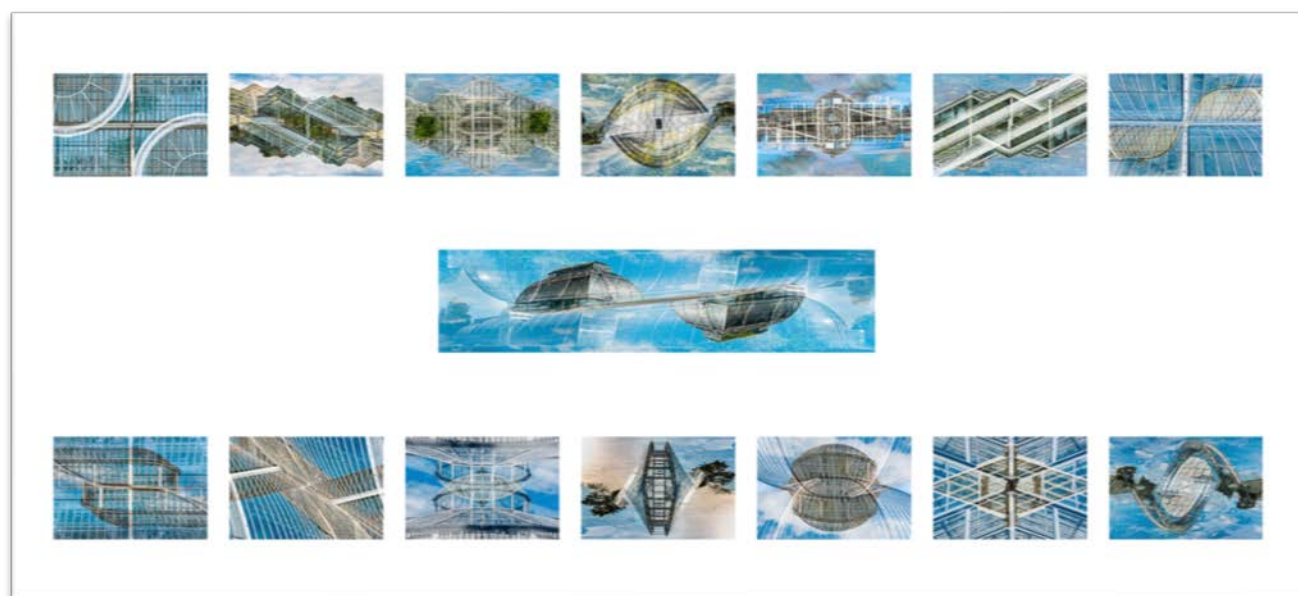
### Success story 14:

Name: John Penberthy

Location: Surrey

Successful Associate Panel in Fine Art in June 2018

Having a bit of fun with my photography was where my panel started. Back in the day we all (probably) experienced a double exposure at the end of a roll of film or when the rewind gear disengaged and I for one found the results intriguing. Now in the digital era this facility is built-in to many cameras, and I tried it in a variety of different ways. But the thing is that you never know what the final result will be until you have made the second exposure.



It was when I saw a camera club presentation by Clive Haynes FRPS and Martin Addison FRPS that my interest in this type of double exposure was sparked. I just loved the results they were getting, but I found that I needed to modify their subject material. I started with landscapes but soon moved on to architecture which, for me, worked better. Now these images are known in

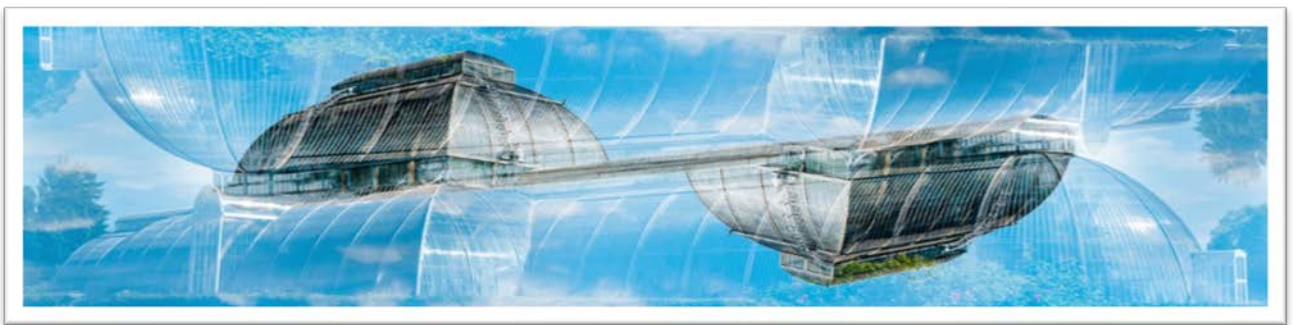
our house as 'Upside-downies'! Receiving the email from the RPS addressed 'Dear Associate' was a fantastic moment.

### **John's favourite image:**

Difficult to pick a favourite but the central image, which is the Palm House in Kew Gardens, is slightly different to the others in that the image is not rotated around a point that makes a symmetrical image. All the images are in-camera double exposures. It was important that they required little but cropping and colour management in Lightroom and Photoshop.

The difficulty in taking these images lies in the lining up of the second exposure, getting it level and as much the same as possible, and avoiding camera shake whilst holding my DSLR upside-down. As you know, these cameras do not have a live preview of the first image to aid when over-laying the second.

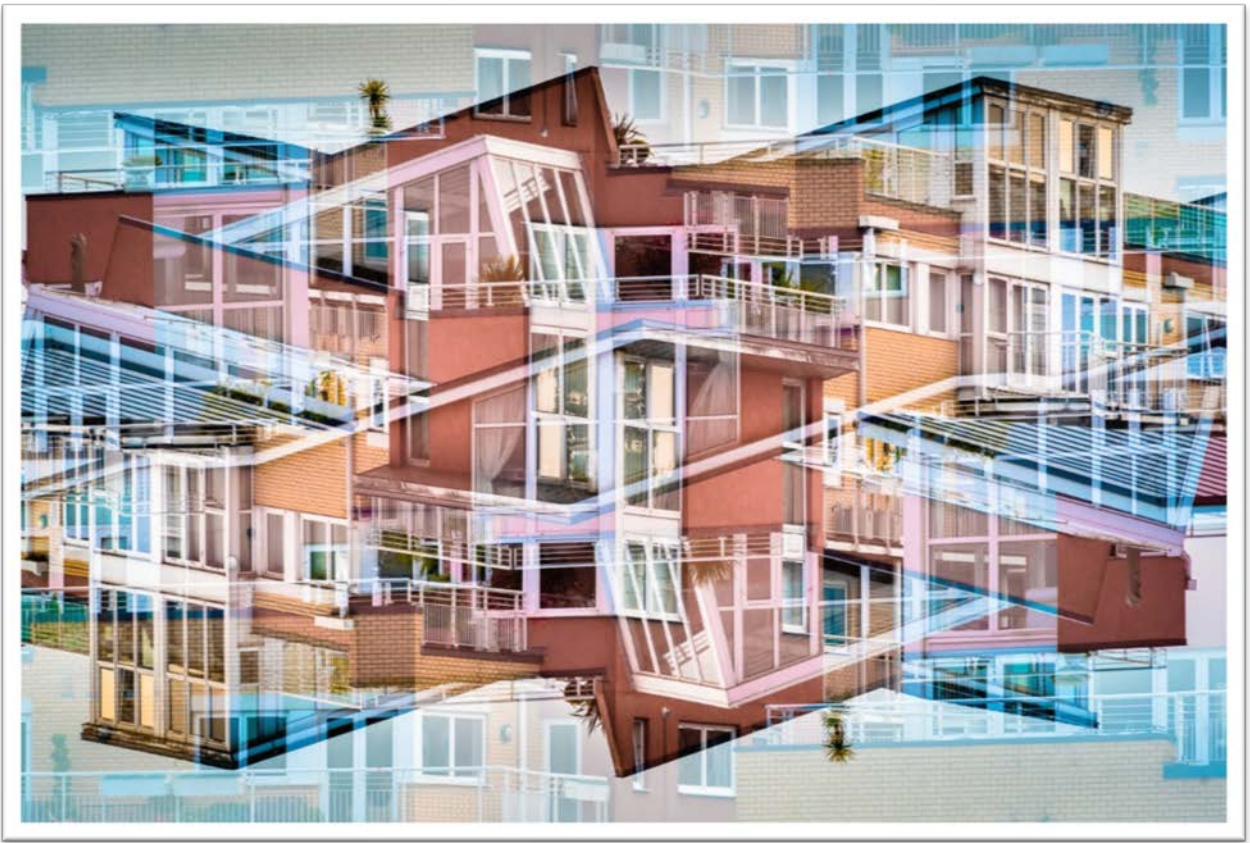
Nikon D750, 24-70mm lens @ 29mm, 1/320th @ f11, ISO 200



### **John's one that got away:**

Of the over 800 photographs I took whilst working on my panel, there were a dozen or so others that were in the running. For the usual reasons, among them the sixteenth image, duplication and inconsistency of shape or colour, (I dropped three that had a reddish feel) this was my favourite that needed to be left out.





## John's top tips

The best piece of advice I ever got was “Get it right in camera” and this phrase came up like a mantra at all the Advisory sessions I attended. With this technique, I had no option to do anything else!



### Success story 15:

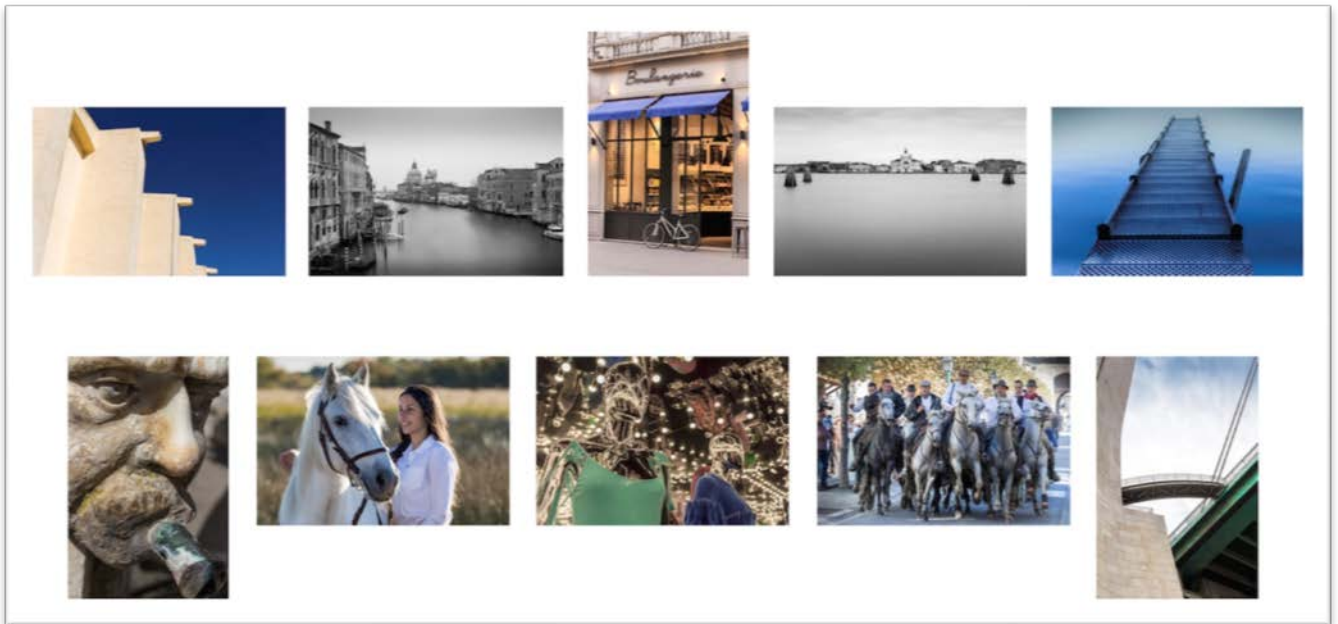
Name: Richard Lavery

Location: Jonage, France

Successful Licentiate Panel in June 2018

I tried to illustrate different types of photography in my panel (although I am most drawn to simple images with clear geometrical forms). I selected images that I felt could lead to an overall balance.

An RPS advisory day and a Landscape group meeting were important in helping me understand how to achieve this. Putting the panel together taught me a lot and I was delighted when it was accepted.



**Richard's favourite image:**

Early morning in Lyon is the time to buy a baguette and croissants. The bike leaning against the boulangerie window tells





the story and the contrast between the cool light outside and the warm light inside adds to the atmosphere - where could it be except in France. Canon 6D, 24-70mm IS lens at 64 mm, 1/25 sec at f/8, ISO 400.

### **Richard's one that got away:**

Midday is not ideal for photography, although a misty January day gave the brightly painted houses of Burano saturated, but not overwhelming colours. I liked how the open window and the washing offset the symmetry of the window blinds and the shutters, but the square crop didn't fit well with the rest of the panel. Canon 5D III, 24-70mm IS lens at 59 mm, 1/15 sec at f/11, ISO 200



## Richard's top tips

"Working an image" and not just taking a single photo is an important technique I learnt from workshops, although I am still struggling to put it into practice.

Choosing the paper, printing and mounting the photos at home gave me full control over the final presentation, but involved a steep learning curve.



### Success story 16:

**Name:** Robert Friel

**Location:** Buckinghamshire

**Successful Associate Panel in 2018 in Fine Art**

My portfolio is a collection of impressions of the landscape that rush past you on the train that reflected my moods while commuting.

The portfolio aims to reflect feelings rather than literal views of the world as taking pictures through a dirt smeared moving train window does not lend itself to precise detailed photography! Taken on my iPhone the images are small and were designed for Instagram. The panel was presented as a line of 8in square flush mounted images on Fotospeed Platinum Etching.





### **Robert's favourite image:**

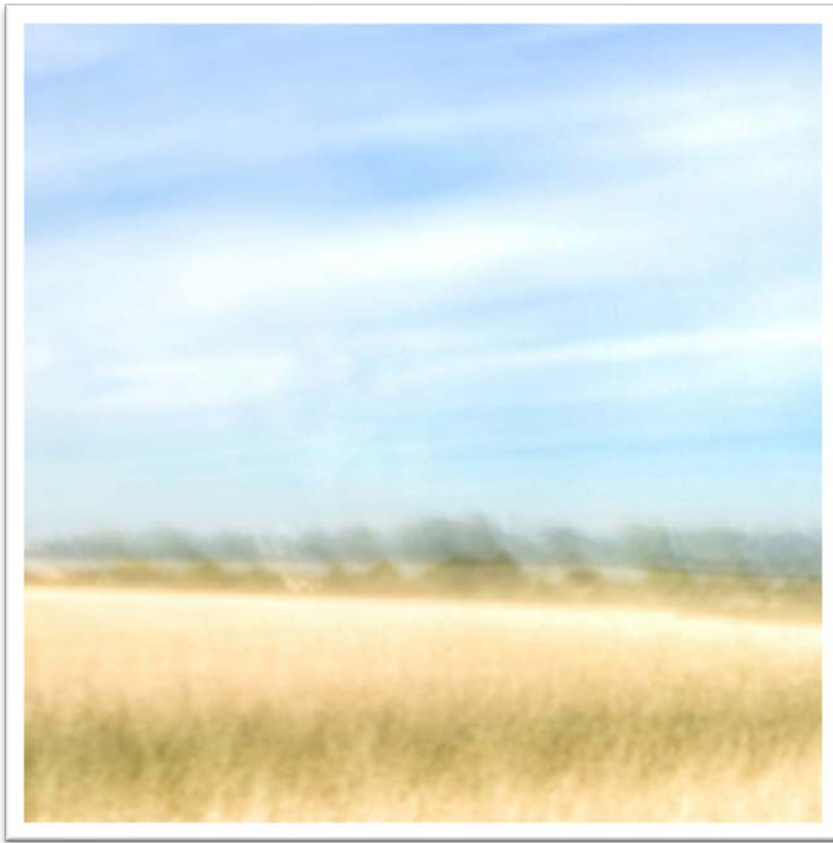
It's hard to pick a favourite as they all reflect different moods and times. The image below is one of the darker ones, reflecting those wet days when you'd rather be heading somewhere other than London – the hills and valleys in the picture.

Exif – iPhone 5s, Slowshutter Cam, Snapseed



### **Robert's one that got away:**

There were many that got away. An earlier version I took to the assessment day was based on three rows of 5 and had two more sets of 5 images – one lighter and one darker. The mood worked better without the sunniest images particularly with the idea of it as a single line representing a journey.



### **Robert's top tip:**

Being creative is about trying (and accepting it doesn't always work) – I had over 200 images on Instagram by the time I submitted. Phones can be incredibly creative – they can release you from f stops and iso setting etc. Be bold when presenting your work.



### **Success story 17:**

**Name: Tony Baverstock**

**Location: West Sussex**

**Successful Associate Panel in June 2018 in Fine**

The panel's origin is best explained by the Statement of Intent:

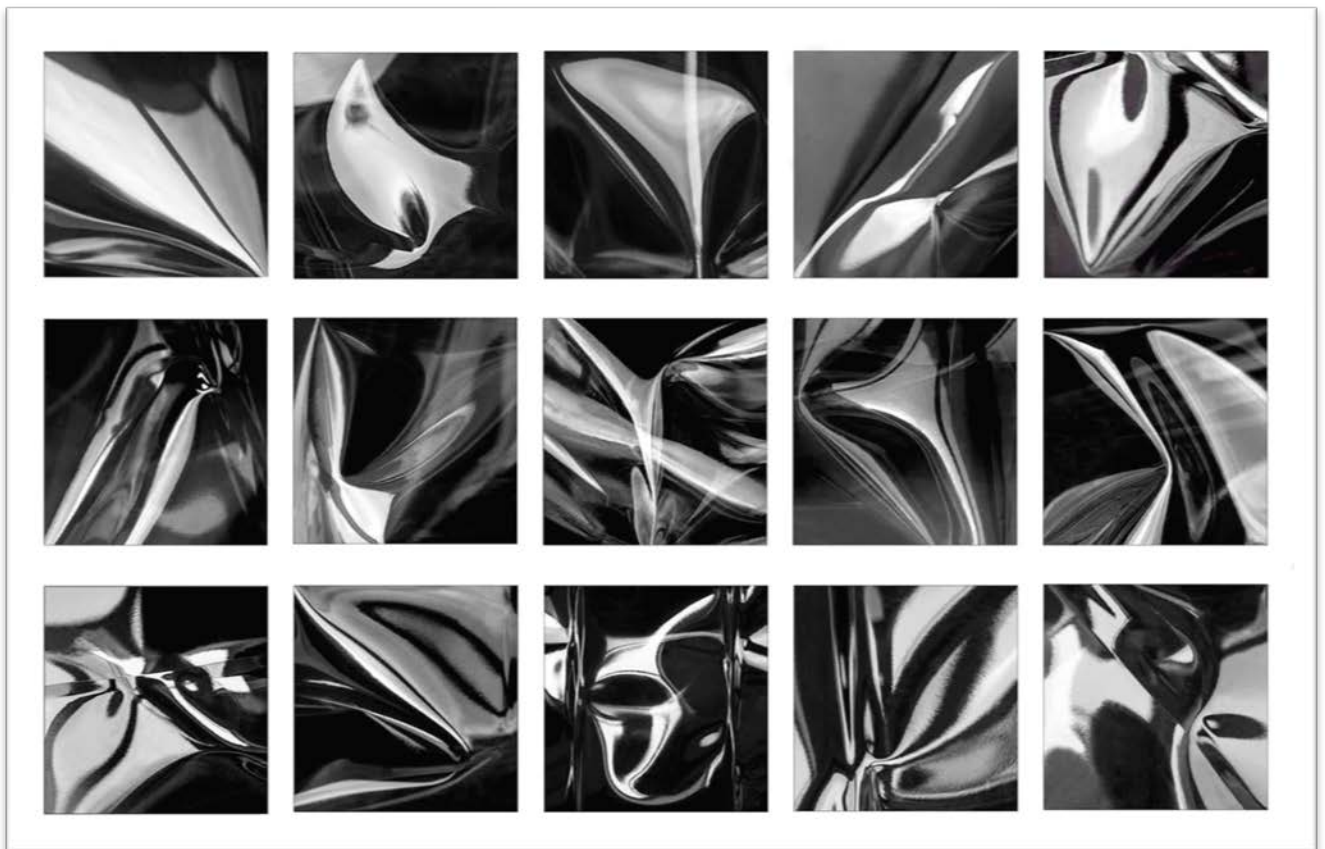
*Our use of plastic has evolved into many forms with one of its common uses being the single-use plastic bottle.*

*When crushing a bottle for recycling I noticed how the light played on the convoluted shiny plastic.*

*With this handling it was transformed to reflect multiple patterns of light and shade within its random contours.*

*This portfolio aims to show that beautiful abstract images can be created out of an item destined, at best, to being recycled.*

I took around 100 RAW images of the bottle in November 2017 using window light and selected an initial 15 images for the portfolio. With the help of and constructive advice from experienced RPS members from my local club I changed some of the images to ensure a better flow and balance of the panel. Attending the Assessment day in Bath in June it was very satisfying to hear that the panel was recommended for Associate.



### **Tony's favourite image:**

Finding a favourite image is difficult as they all depend on each other to hold the panel together but if I have to choose it would be the central image - plus the original plastic bottle which I still have! The image was taken on an Olympus OM-D EM-1 with

60mm macro lens (equivalent 120mm full frame 35mm) at 1/100 sec, f6.3 Av mode, Exposure compensation -2/3 at ISO 200).



### **Tony's one that got away:**

I still have around 30 images from the original shoot that I have not used yet.

### **Tony's top tip**

The images were converted to monochrome using Photoshop and refined to produce a full range of tones with some cloning to remove marks caused when the bottle was crushed.





## 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 our Second Edition and look forward to any feedback please at [digacolade@rps.org](mailto:digacolade@rps.org) thanks.

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