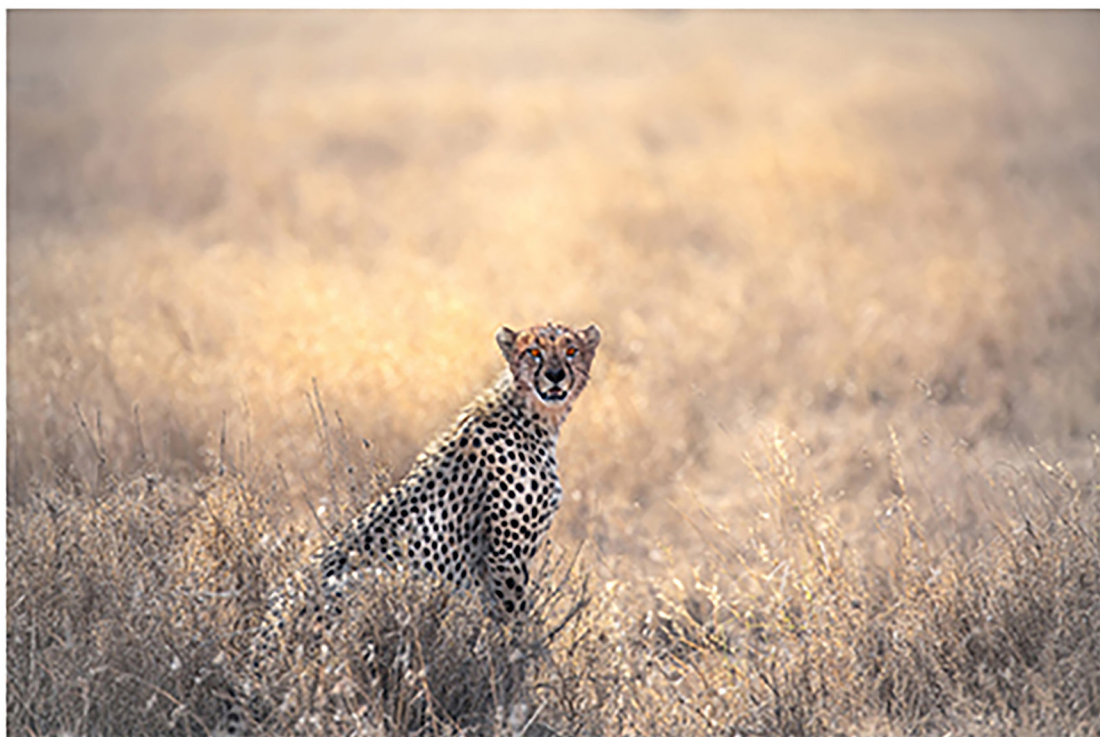


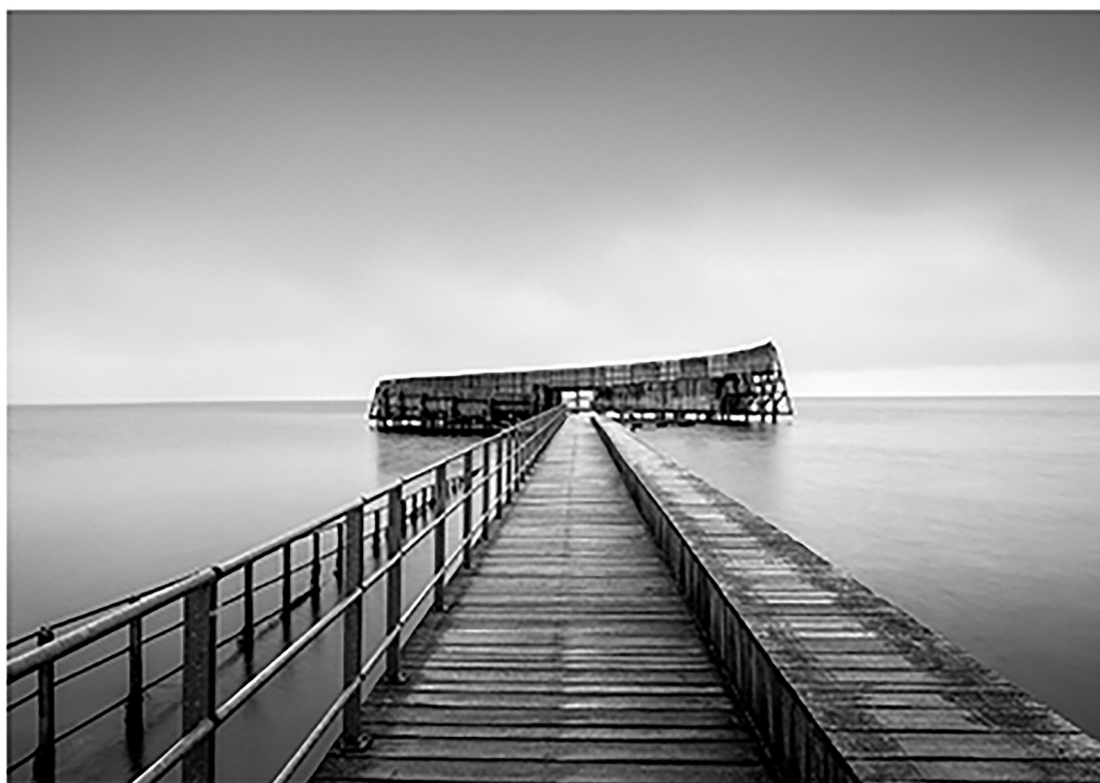


ACCOLADE ²⁰²⁰

Celebrating the Distinctions awarded to DIG members



7



Welcome to Accolade 7

Hello and welcome to DIG Accolade 7. At a risk of repeating what everyone else has said, it has certainly been a strange year! For those of you whose planned Assessments have been postponed, I know exactly how you feel as I was due to take my ARPS in May – it is now re booked to October. However, I took advantage of the 1:1 advisory sessions, and I must say, if you are thinking of doing it, I would encourage you to do so. Having attended advisory days and done the online advice in the past I found the 1:1 session was the most beneficial.

Hopefully lockdown gave you time to spend some time on your photography, be it taking images and processing, or you may have taken a course or, like many of us, watched some of the online events organised by DIG and other RPS groups. Plus, there was time for YouTube tutorials, reviews etc.

Distinctions carried on with Images for Screen and one of our members stories here was done in this format – Jorma Kakkainen. Jorma achieved his LRPS before lockdown, but his hanging plan shows the sequence for the assessors to view.

Additionally, in this issue we have two members who we have featured before; Alan Collins ARPS (page 7) and Kathryn Alkins ARPS (page 29). Alan was in Accolade 3 when he achieved his LRPS in September 2018 and Kathryn was in Accolade 4 when she achieved her LRPS in December 2018. So well done to them both, and well done to all our members whose stories are featured in this issue!

Holly Stranks LRPS

Sub editor DIG Accolade



RPS DISTINCTIONS

After a brief hiatus in late summer the RPS Distinctions department are back with a range of events and activities. These include:

[Talks](#) - now in their second season, the popular Distinctions Live Talks have been watched by thousands of people around the world. They are open to all and free to attend.

[Portfolio reviews](#) - have a private, individual session with a panel member, who will be able to see your images and discuss with you the best way forward. Open to members and non-members.

[Roadshows](#) - learn how to achieve your Distinction directly from panel members and successful applicants. Open to all.

[Advisory Days](#) - attending an Advisory day will give you the opportunity to discuss your portfolio with a current panel member in a professional but friendly atmosphere.

Assessments - have your worked assessed for a Distinction. To see the most up- to-date information on availability on Distinction Assessment Days please choose from the following links:

- [Licentiate \(LRPS\)](#)
- [Associate \(ARPS\)](#)
- [Fellowship \(FRPS\)](#)

The RPS has a FAQ page where you can find out more about the status of the assessment programme [HERE](#). In addition, a number of Chapters and Regions have begun to offer online Distinctions Study Groups. You can find these by searching the RPS website [HERE](#). And don't forget the closed Facebook Group: [RPS Distinctions **Official Group**](#)



Name. Alistair Purcell

Location:

Successful L Panel July 2019

About my panel

I was advised by an ARPS friend to try to select 'bookend' pictures at 1-5-6 and 10, preferably with a diagonal pointing to the centre, and with a symmetrical layout. For reasons mentioned below, one diagonal at 10 had to be abandoned. Nos. 2 and 7 were originally landscape, but conveniently converted to portrait. I felt delighted - and triumphant - on achieving LRPS, having proved a certain advisory FRPS from 2015 wrong. It means more to me than the degree in languages I was awarded in 2010.



ALASTAIR PURCELL LRPS

My Favourite Image

My favourite image is of the lone tree in Llyn Padarn. I was super lucky with the weather, the level of the lake and the lack of wind. I was able to use several techniques I had learned: ND grads, polariser to see through the water, time exposure. The time exposure ensured a good reflection of the tree on the water. EXIF: Fujifilm X-T2, lens 10-24mm at 16mm, f11, 8.5sec., 3-stop ND grad, polariser, tripod.



The One That Got Away

The image which had to be eliminated was the one of the 'Stairway to Cobb'. The advisory team on the last of four advisory days felt that the people in the image should have either been pin sharp or more blurred, rather than just gently blurred. They suggested one of my reserves, the bull, which was another suitable 'book end'.



Best Technical or Creative Tips

- (a) Don't be put off by advisory judges who only want to humiliate you. Most of them are very helpful.
- (b) Don't expect Lightroom or Photoshop to solve problems caused by not using filters. Learn to love filters of all kinds.





Success Story 1

Name; Alan Collins

Location: Fareham, Hampshire

Successful A Panel in Fine Art 2020

About my panel

This was my second attempt at achieving my A distinction. Having failed at the first attempt in 2019.

My panel remained unchanged but individual images were 'adjusted' based on the excellent feedback received at the first assessment.

Alan Collins LRPS 110684 ARPS Statement of Intent
Assessment – 16/10/2019

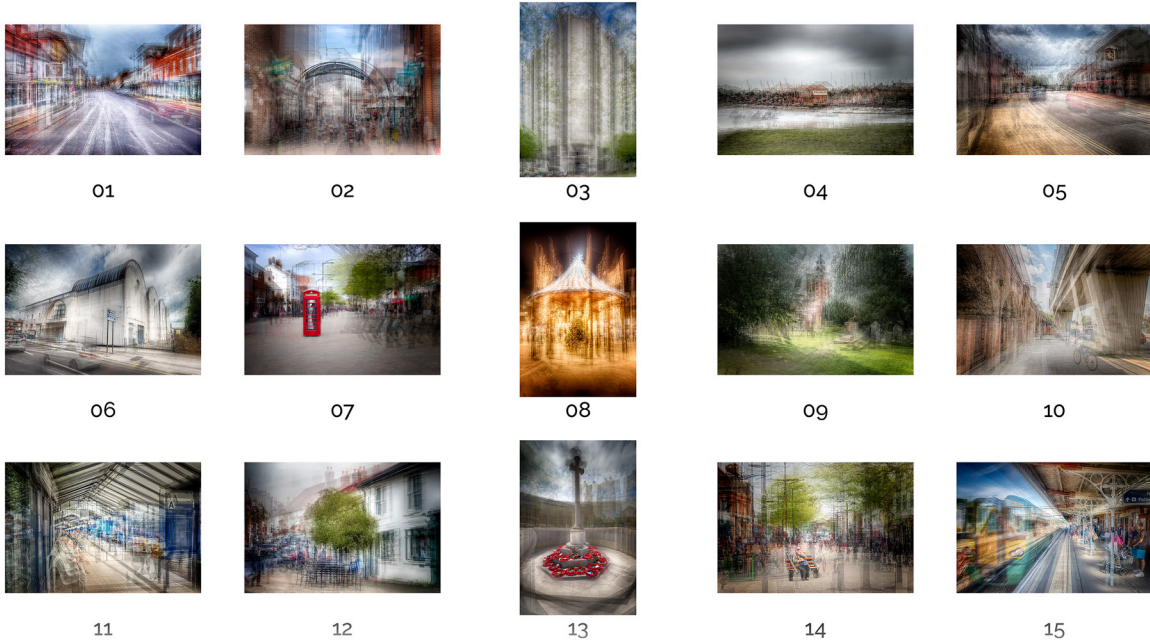
HOME TOWN

My home town is Fareham in Hampshire, a small market town in the upper reaches of Portsmouth Harbour.

How much do we see when travelling around familiar locations? Our home town is the place where we live, work and play but because it is so familiar, how much notice do we actually take?

I have for some time been experimenting with multiple exposure images and decided this was a method I could use to show the way we move through a locale without necessarily seeing what is there. I also wanted to portray the hustle and bustle of life in a small, lively market town. In several of the images I have made some of the signage dominant to give a sense of place and possible destination

ARPS Hanging Plan



My Favourite Image

My favourite image is 'The Train Now Arriving'. This image has two main elements, the train and the man with the pushchair. Is he waiting to board the train or meeting someone?

Each of the images in the panel is made of multiple exposures, average 15, each exposure taken from a slightly different viewpoint.

The exposures are then layered and blended in photoshop.



'The Train Now Arriving'.

The One That Got Away

'Roundabout' is the one that got away. A picture, of a local church with the emphasis on the roundabout sign.

I wasn't happy with the base in the picture but without risking life and limb by standing in a dual carriageway, I couldn't quite get the shot I wanted.



Best Technical or Creative Tips

I achieved my Licentiate in November 2018 but had already an idea in mind for an Associate panel, in fact 2 ideas. The first, a travel panel didn't pan out so, I worked on the 2nd idea inspired by Pep Ventosa's 'Street Rhythms'.

I knew what and where I wanted to take my photographs. I had also practiced the taking of multiple exposure images in the past.

Don't be scared of failure, learn from it. Keep teddy in the pram if you don't succeed the first time. In my unsuccessful submission it was felt that the several of the images were over saturated and some were overcomplicated with too many exposures. Only one print was deemed to be acceptable without change processing. Once I had a workflow established, getting a panel together then became a fairly straightforward process.

The statement of intent was also written in advance which gave me the focus I needed for the project.
I achieved my Associateship at the 2nd attempt on the 10th of March this year.





Name: Cameron Leask

Location: Linlithgow, Scotland

Successful L Panel in February 2020

About my panel

I tried really hard to find a variety of images that used different cameras, showed different techniques, and demonstrated post-processing, as well as different subjects. As a lot of my work to date has been with dancers, I felt it was important to show work that demonstrated a variety of lighting situations too. I am glad I made the effort to attend the assessment day in Bristol. I was surprised by how emotional it felt to watch my photographs being judged!



LRPS Hanging Plan



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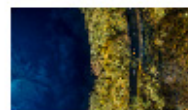
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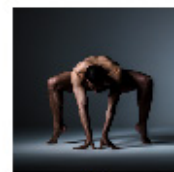
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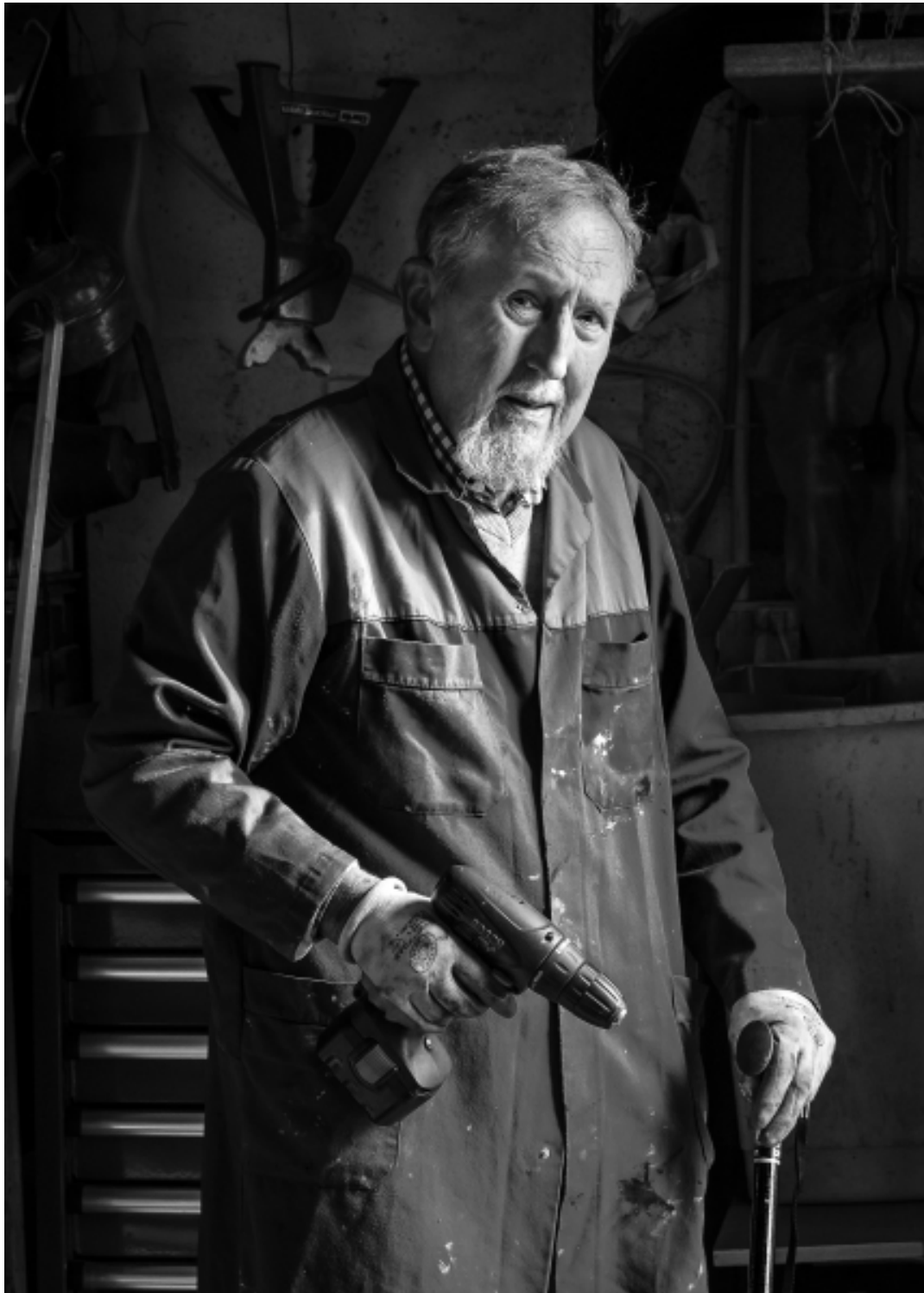
09



10

My Favourite Image

My favourite image is a very personal one; it's an environmental portrait of my father in his garage, taken approximately 6 months before he passed away from prostate cancer. A life-long passion for vintage MGs meant that his garage was his "happy place". I had approximately 10 minutes for this shoot; we managed to get three different shots before he tired. The shot was taken with available natural light and a small off-camera flash to get a little detail in the background.



ISO 1000 1/125th f5.6

One That Got Away Image

My One That Got Away was a photo of a tall building in London. While I was in London (attending an RPS portraiture course!) I took the opportunity to go for a night walk and took this shot. It is a long exposure (20 seconds) and to my amazement, when I processed it, I realized that there is a couple standing having a conversation in one of the windows – every other window is empty. This tiny detail makes the picture for me, but it's easy to miss and after feedback from an RPS advisory day I decided to swap it out.



ISO 250 20s f18

Best Technical or Creative Tips

My best technical tip is to work hard on establishing a post-processing workflow so that you know how to find images easily and quickly when you need to. My preferred tool is Lightroom and I use a lot of its cataloguing features to make sure I know where my files are.

From a creative perspective, I've learned that sometimes you need to "push" to find creative opportunities; they're frequently outside my comfort zone.



Success Story 2

Name; Brian Perry

Location: Merseyside

Successful Licentiate Panel November 2019

About My Panel

An LRPS panel needs to demonstrate variety, yet be cohesive and harmonious so as to create the eleventh image. My panel includes two portraits, four macro images, a still life image and three action shots. The rose image provides a strong central focus around which the remainder of the panel is built. The four macro images all having green backgrounds balance each other around the central image. The action images are placed so as imply movement into the panel. The portraits, one real, the other of a sculpture, are featured on the top row, as head shots should be. Attending the assessment day was certainly nerve racking and I was delighted and relieved to get a positive outcome.



LRPS Hanging Plan



My Favourite Image

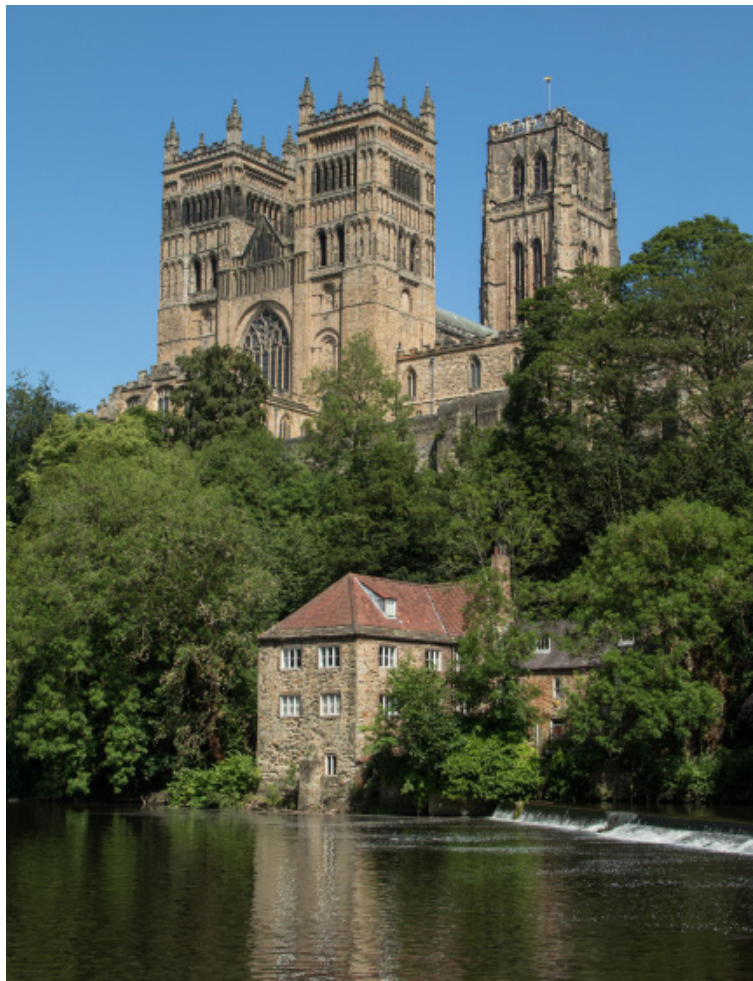
My favorite image is that of the rose. It was taken inside a marquee at a flower show. It was one of the exhibits, a single rose mounted on a black background. It was framed and the frame was cropped out in post processing. The image to me has a 3D feel and the contrast with the background makes the rose come alive.

This was shot at 1/180 sec at f2.8, ISO 800 with a 100mm macro lens, EOS 7D Mk2.



One That Got Away Image

I originally had this classic shot of Durham Cathedral as the central image on the bottom row (1/250, f9.5, ISO 200). Being from Durham, and passing the Cathedral every day on the way to school, this was pure nostalgia on my part. However on taking the panel, with this included, to an advisory day I was informed “any tourist could take this picture, it’s too simple “. I loved the reflection of the boathouse across the water and the imposing structure sprouting above the trees. It was eventually replaced with the underground walk way at Wilhelminaplein station in Rotterdam.



Best Technical or Creative Tips

One of the most challenging aspects of producing printed images is getting what you see on the screen printed onto paper. Screen calibration is critical, and even then fine adjustment is required in the lightroom print module. Working with one image to get the correct settings is tedious but worthwhile in the long run. Keep a note of the settings for future use.





Name. Debbie Hammond

Location. Chard, Somerset

Successful. L Panel July 2019

About My Panel

I thought I would easily have ten suitable images in my catalogue but advice taught me the importance of colour balance and variety. I had to venture outside my comfort zones and sought architecture and humour, images especially suitable to show diversity and to give the corners direction. A successful advice day made me even more nervous on assessment day. Complimentary comments from one judge of my portrait image made the day.



Favourite Image

I stopped in a lane early one Scottish morning to grab this shot, not expecting the school bus to pull up and cause me to hurriedly throw my tripod back in the car! This image has since given me a commended award in the first salon I entered. Great joy.



One That Got Away

I love being on the floor photographing fungi, so which to choose for my panel?

This is my favourite but the colours are less sympathetic with the overall look. It just seemed more dramatic and might grab the



My Tips

Seek advice! The RPS have various ways to obtain this, but alone you will probably miss the mark.

The idea of the L panel is to show your ability so try to be diverse and leave your comfort zone, you'll benefit in many ways.





Success Story 3

Name; Frank Adams

Location: Sussex UK

Successful F Panel in December 2019

About My Panel

My panel is unusual as I did not use commercially available Print Paper. I made my own by digitally printing on one side of translucent Vellum paper and gold leaf gilding the back to make a reflection layer.

The objective was to produce a unique, distinctive look to images of woodland and outdoor scenes. The images are arranged in pairs to balance the panel as a whole.

Please note the hanging plan is in black & white. The images in an actual panel are black and the gold reflects back to give the appearance which is different to the hanging plan.. I hope this is clear as it has puzzled quite a few people.

THE RPS
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FRPS
Hanging Plan

01 02 03 04 05 06 07

08 09 10 11 12 13 14

15 16 17 18 19 20 21

Applicant Name Membership Number

Assessment Date Category

Favourite Image



1/3200sec iso 500 40mm focal length Olympus Pen F

This image was taken from a moving car. I had set the lens wide open and a high shutter speed. I was looking for curves in the road and a focus subject during the return journey after a day out taking serious images. I shot instinctively.

I like the overall balance and simplicity of this image. The curved road and dip in the bank make leading lines to the cottage

Best Technical or Creative Tip

Keep everything simple, but cohesive with a single objective and be ruthless on image selection so all images look as though they come from the same stable. A single mistake will ruin the panel and all your hard work.

If possible, consult a knowledgeable mentor to tell you the unvarnished truth; use the comments to personalise your work

One That Got Away

This image is one of many not selected as it's a single stand alone picture and not a team player to blend into a coherent panel. It incorporates dual colour; silver and gold leaf





Name. Jenny Baker

Location. Exmouth, Devon.

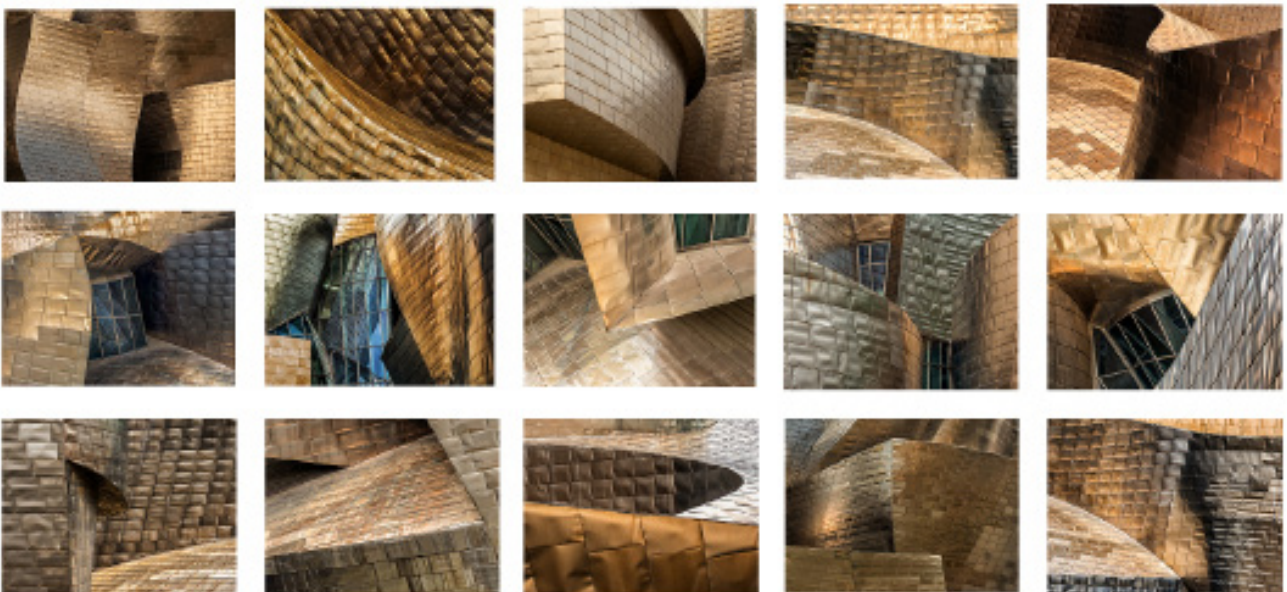
Successful. A panel Fine Art March 2020

About My Panel

Having admired the work of Frank Gehry on the M.I.T. building in Boston, I then further explored his design by visiting the Guggenheim Museum in Bilbao.

I was fascinated by the play of light on the titanium skin of the building – this, combined with the limited colour palette, throws the geometry of elements of it into sharp focus.

I was absolutely ecstatic when I was told that I had been successful, especially as Inaki Hernandez-Lasa from Bilbao, was on the assessment panel, and he had recently gained his “F” on the same subject.



My Favourite image

My favourite image is number 9, as this one made me think of eyes peering out onto the world from behind partially closed curtains. Taken on an Olympus EM1 mark 11 12-100 f4 lens at 200mm iso 200



The one that got away

The only reason I didn't include this in my final selection, was the fact that it had sky in it. Originally the panel was made up of a top line with skies, the middle line with windows and the bottom row with shapes.

At my Advisory day it was suggested that I remove the top row and just use one with a sky in the centre of the middle row and fill the top row with more shapes and angles. I was not convinced that this worked, so I left it out completely, but was disappointed, as I felt this image gave the whole panel a sense of scale and perspective, and I really like it.



My Tip

I would suggest that anyone working towards a distinction would do well to take advice on which category to place their work in.

I know of two people who did not clarify their category with the R.P.S. prior to going for assessment and came away disappointed because they entered the wrong category.

My advice to everyone would be to submit a selection of their panel to the R.P.S. to confirm their category.





Name. Jorma Kärkkäinen

Location. Kiuruvesi, Finland

Successful. L Panel January 2020

About My Panel

The hardest part was my poor English language skills. It took time to translate the online-advice and understand the requirements of the panel. The choice of images was a balance between versatility and a cohesive whole.

I work as a photographer in the countryside in a small locality, but one has a very diverse picture of portraits, sports, news and nature.

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY

LRPS Sequence Plan

For RPS Reference



01 - (first)



02



03



04



05



06



07



08



09



10 - (last)

Your images will be displayed one at a time in the following sequence



01



02



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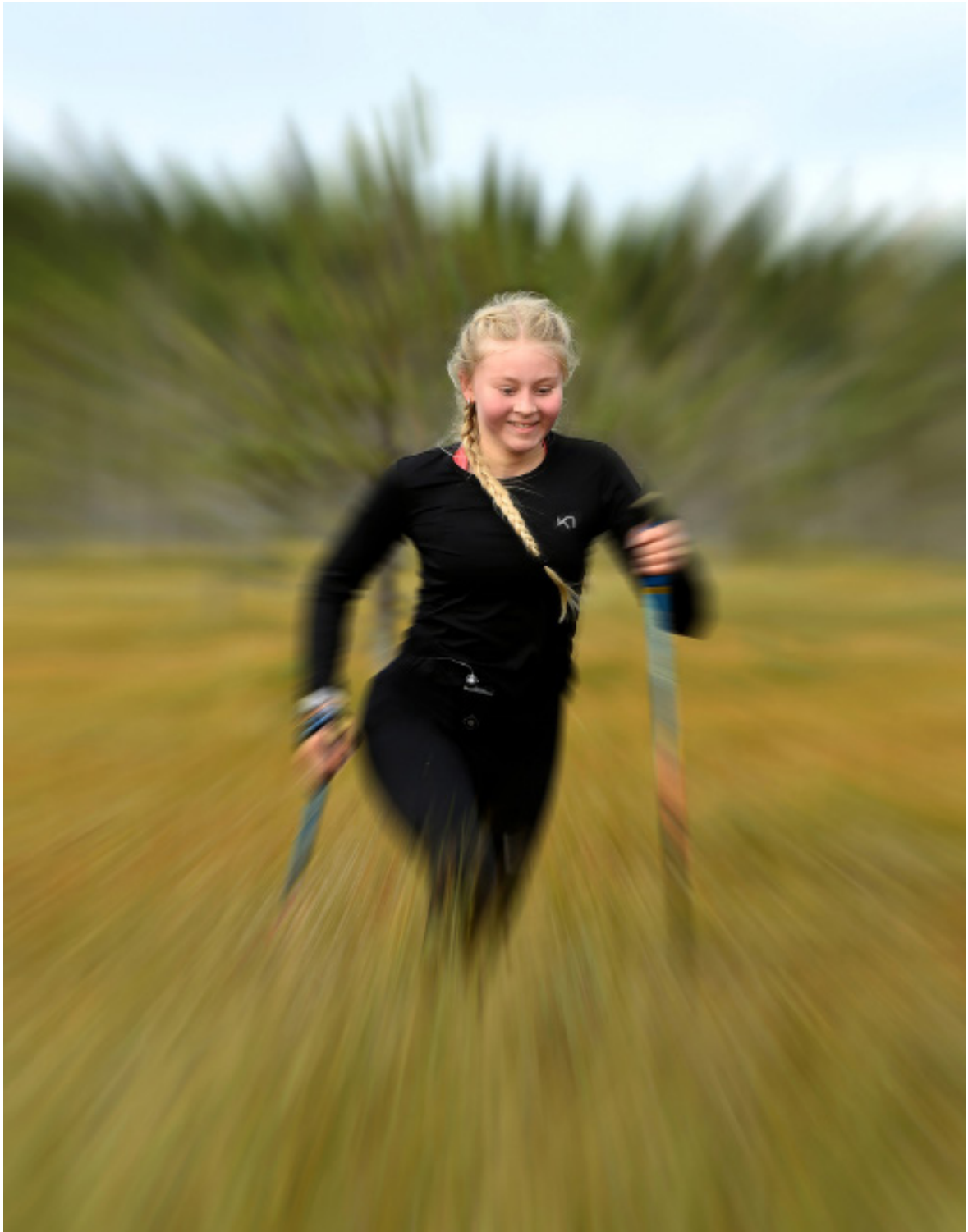
09



10

My Favourite Image

Athletes practicing in the swamp, playing football and running with the sticks to their aid. I chose a place where the background was calm and only one runner comes into the picture. The image is simple and the main subject is well displayed. Following the instructions at the advisory day, I corrected the zoom effect on the athlete's hair.



1/800sec, F4.0, 70-200, 130 mm

The One That Got Away

'I considered including this motorbike image in the panel, but could not see how it would add anything to it'



Best Technical or Creative Tips

'Check the exposure, tonal range and contrast of the images carefully as these are closely evaluated by the assessors. Also, use a diverse range of images in the panel'





Name. Kathryn Alkins

Location. London

Successful. A (Fine Art) Panel Mar 2020

About My Panel

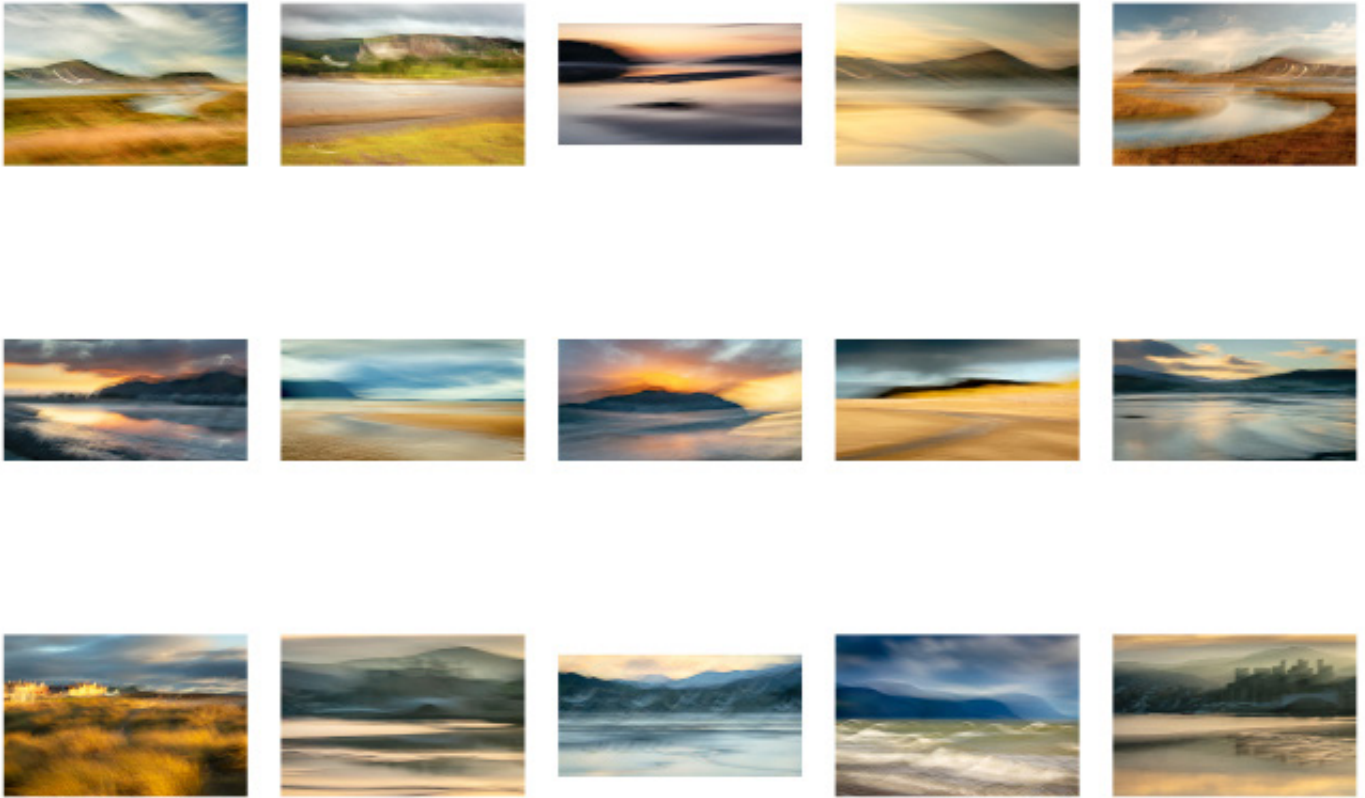
I became interested in representing a familiar landscape (Conwy Estuary) overlain by my memories and emotions in a personal way. I discovered that introducing Intentional Camera Movement allowed me to do that effectively. For the panel I looked for a similar focus on the broader view, capturing sea/land and sky. Although the Advisory Day had been very positive I was immensely relieved when I heard I had been successful.

Whilst working towards my LRPS, I discovered I.C.M. and spent time applying the skills I was learning to represent a landscape. I also attended an "A" Advisory Day as an observer and sought some advice which helped me to focus my ideas around a potential panel which occupied me for around 18 months.

Best Technical or Creative

These types of I.C.M. photos require the same compositional elements as any landscape and lots of experimentation. I visited regularly and took hundreds of photos to produce a coherent panel. I look for a hint of sunshine to illuminate the scene and bring it to life.

Kathryn Alkins A panel in Fine Art



My Statment of intent

I regularly visit the Conwy estuary in North Wales to visit my frail mother in the area where I grew up. My panel tries to express something of the Welsh word "hiraeth"; a sense of belonging, a longing for a home and time I can't return to and admiration for the beautiful scenery.

I have created images using I.C.M. to represent and encapsulate my overlapping memories, and the feelings attached to them, rather than a specific scene - the fleeting changes of light and the ephemeral shifts of sea and sky reflecting moods, reflective, joyful or turbulent.

My Favourite Image

This photo represents, for me, the joy of the natural scenery, coast and mountains, despite it being very close to a major road and several towns. I find I can be absorbed in this photo and enjoy the overlap of detail and abstractedness, permanence and transitoriness.



The One That Got Away

I really liked this sunset over the estuary and the sailing boats. However the colours just didn't work with the the majority of the other photos in the panel and it stuck out too much. No amount of fiddling with the white balance or Hue could make it fit.





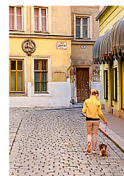
Name: Kevin Flanagan

Location: Aberdeen

Successful L Panel in March 2020

About My Panel

I try to take photos which, to me, reflect the soul of a place, the contrast of crazy New Year fireworks and reserved monochrome architectural images from Copenhagen, the charm of old Vienna whose gentle ochre walls are perfectly mirrored by the woman's jacket, or the powerful Scottish seascapes. To balance my two-row panel I made one monochrome and one colour, with alternating formats on each row. I was delighted to receive my 'L' which has encouraged me to think about the next level.



Kevin Flanagan Successful L Panel

My Favourite Image

A difficult choice but I think my favourite is 'The Pool'. I love the simplicity of the composition and the alien nature of the structure – what is it? (a sea water swimming pool in Denmark). Plus, I like the fact that it 'breaks the rules' by putting the horizon in the middle of the frame.



Canon 5D Mark iv, EF 24-105 f/4L IS II USM, 2.5s @ f14,
24mm, ISO 100

The One that got away

The Cisterns is a former underground reservoir in Copenhagen now used as a location for conceptual art. On this occasion it was semi-flooded with a single spotlight as a light source. Both the online one-to-one and the Advisory Day comments were encouraging but not quite positive so I decided this one was too risky and dropped it.



Canon 5D Mark iv, EF 24-105 f/4L IS II USM, 1/6s @ f4.0,
35mm, ISO 6400

My Best 'Tip'

My best 'tip' is to put your images out there for criticism. Take advantage of club competitions, online advice and Advisory Days, and take heed of what is said. While they are your images, the reviewers really do want you to succeed and their objective viewpoint and advice is well intended and invaluable.





Name. LYN GREGORY

Location. CANTERBURY, KENT

Successful. L Panel in NOVEMBER 2019

About My Panel

I'd attended an Advisory Day as a spectator and heard that "showing a variety of skill is more important than a variety of subject matter."

With that in mind, I wanted my panel to reflect my areas of interest, so it includes people and creative aspects I enjoy such as the composite image "Awakening Winter".

After my own Advisory Day, I only needed one more image to complete the Panel. The advisor had offered to see my suggestions for that last image but it was surprisingly challenging to select one that fitted in terms of colour and tone to retain the cohesive 'whole.' Finally, a later trip to Morocco, and the ancient door was added with all its wonderful textures. Done!

When I heard I'd passed, I was delighted but definitely glad to be returning to some chilled photography for a while!

THE RPS
ROYAL PHOTOGRAPHIC
SOCIETY

LRPS Hanging Plan



01



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My Favourite Image

"Ancient craft, ancient craftsman"

Tucked in a corner of the Vintage Car Show field, sitting beside his caravan, this gentleman was engrossed in his craft as I came up. He said he'd been carving wooden flowers since childhood and gave me a demonstration of the whole process from stripping tree branch to finished bloom.

We talked for ages and I was delighted when he gave me permission to capture him and his work – "...but only a couple of photos mind!"



Nikon D750 Nikon 50mm prime 1/60 f8 ISO 100

The One That Got Away

“Lipstick”

This image was taken in a large department store in London (with the subjects' permission!) Having seen the left hand side background loop of images, I'd been waiting till one appeared to match what was happening with the subject.

The advisor liked that it had captured the moment, but he set it aside as it was more strongly contrasting than the others and drew the eye too intently, rather than blend with the tonal range of the rest.



My Best Technical or Creative Tip

“Awakening Winter” (included as Panel Image)

This is a composite of five separate images layered on top of each other. All four dancer images were added using the ‘Place Embedded’ tool in PS, and the ‘Move’ and ‘Free Transform’ tools to set and size each in its place. I reduced the opacity for each layer and using a mask, brushed out unwanted areas for a subtle blended effect.

The front dancer was taken as a sharp still rather than when moving, then blended in as before. The winter woodland scene was applied as a final layer, and parts gently brushed away to reveal the figures but still with woodland textures coating and surrounding them.





Name. Mary Venables

Location: Deal, Kent

Successful L Panel in February 2020

About My Panel

When I was getting my panel together it was quite hard to get myself away from my usual wildlife and travel images. I knew I had to make sure I included a variety of images displaying different photography techniques, rather than my usual favourites. I tried to balance colour as well as making sure any figures or animals were inward facing. I am not a natural portrait photographer, so these two were probably the most difficult to choose.

THE RPS
ROYAL PHOTOGRAPHIC
SOCIETY

LRPS Hanging Plan



01



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My Favourite Image

My Favourite image is image 3, the Cheetah. It was taken last August in Tanzania. She sat down opposite our Safari vehicle and for once I had plenty of time to check my camera settings and really look at the shot before I took it. I was incredibly lucky considering the speed Cheetahs normally move at.



Canon 5d iv using a Canon EF100-400 lens at 1/1600 second, F5.6.

The One That Got Away

I had a lovely picture of a crow that I took in India, it was drinking from a pond and had all the water droplets trailing down from its beak. It was much too dark to go with the rest of the panel which also contained two birds already.



My Best Tip

The best tip I could give is to go to an advisory day. I went to two, one just to watch, then another with my panel. The advice I received was invaluable.

Using Lightroom printing templates really helped me get all my images to the exact sizes I needed.





Name.Muriel Ann Nissen.

Salford, Greater Manchester

Successful L Panel in March 2020

About My Panel

I first submitted my panel in November 2019 after receiving advise online. My submission was not successful and I had to change about 4 images. I changed all the portrait images and the image No. 2. The reason why I changed the selected images was to make a more cohesive Panel. I tried to be more mindful of the colour balance in my images.

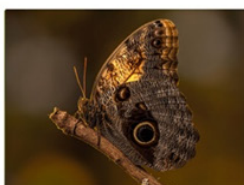
The submission in March was successful



LRPS Hanging Plan



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My Favourite Image

My favourite image is no 10. It is a portrait of Queen Elizabeth 1 and I hired a magnificent costume for the model. I spent a lot of time on this photograph and I think that is why I love it so much. This was a studio shot and I was trying to achieve a type of Rembrandt lighting.



Good Queen Elizabeth 1

The One That Got Away

The one that got away. I loved this image which is pony from Carneddau, Wales. It was raining the whole time I was out shooting and that gave a great texture to their hides. However I think the butterfly image No. 2 worked better with the other images especially the two top ones.



Pony from Carneddau

On the above image I processed it in Lightroom and put a dark vignette around the pony to focus attention on the centre of the image. In the Image no 2, I wanted to make sure that the background was not distracting. Although I used f.16 to get everything sharp, I found that the distance away from the background left the background pleasing blurred



Image no 2





Name. Philip Brown

Location. Orpington, Kent

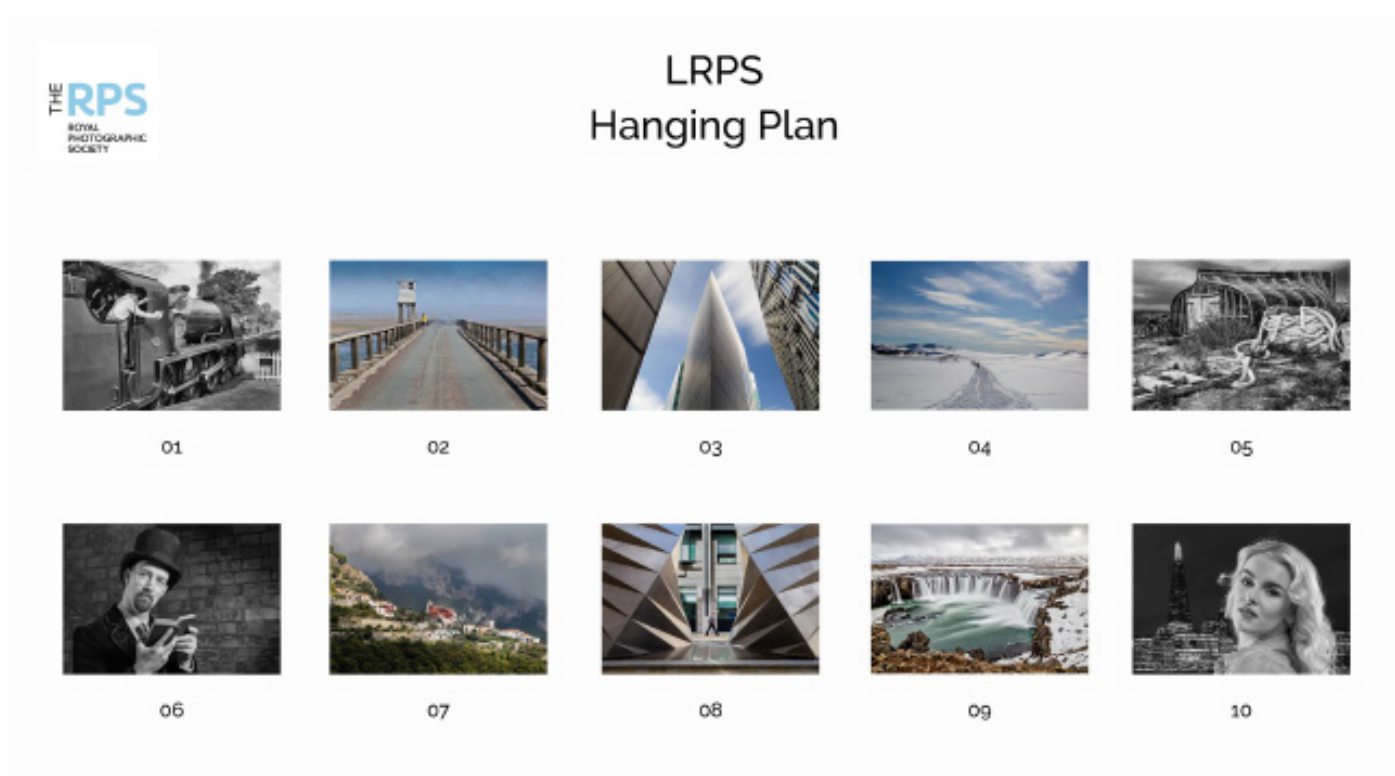
Successful L Panel in December 2019

About My Panel

After the OU/RPS Digital Photography course I felt confident attempting the LRPS distinction. I prepared a panel comprising my favourite genres of photography; landscapes, street scenes, architecture, wildlife and portraits. My first attempt was unsuccessful because four images were below standard.

For my resubmission, I replaced three mono images and re-worked one landscape. I enjoyed the journey and challenge of creating a cohesive panel.

Watching my panel being judged was nerve-racking and I felt relieved when the judges gave the thumbs up.



My Favourite Image

The first image I selected for my panel was Godafoss waterfalls in northern Iceland and it remained my favourite. The landscapes in Iceland are spectacular, particularly in early spring when the snow starts to recede and the meltwater feeds the roaring waterfalls. I used a 10; stop neutral density as I wanted a slow exposure to capture the power of the water crashing over the falls.



exif data (10 sec, F 13, ISO 200, 24mm)

The One that got away

I decided to drop the only wildlife image called “Road block”; showing a bison blocking a road in Yellowstone. I felt emotionally attached to this opportunistic photograph. I was with a guide looking for wolves when this massive bison suddenly appeared in front of me. It stood stubbornly blocking the road while a car approached; it was like a metaphor for the confrontation between nature and man. Although, the image achieved high marks in club competition I struggled to remedy certain technical issues (noise and blown highlights).



My Technical or Creative Tip

I wanted to include four mono images to bookend my panel. In the first assessment three of the four mono images were below standard. So, I re-visited my mono conversion process. I decided that I could achieve greater control over my mono processing using adjustment layers in Photoshop. Now I avoid using pre-sets.





Name. Wendy G Davies

Location. Alton, Hampshire

Successful L Panel in March 2020.

About My Panel

When I first started planning my panel, I tried to shoe-horn as many genres as possible into the portfolio. I quickly realized that this approach wasn't really working for me and that I needed to be authentic to my own style of photography. From then on, I chose the images that represented me best as a photographer – those that made a connection with the viewer and showed creativity as well as fulfilling the criteria for a successful submission.



LRPS Hanging Plan



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My Favourite Image

My favourite image in the panel, “Ghost in the Machine”, was taken on a rainy November day in Guildford. The sun came out briefly after a very damp morning and I noticed how it lit up an old phone box. I lurked nearby, waiting for a person to pass by and was rewarded with this shot. I like it because it was totally unexpected after such an inauspicious start to the day!



ISO 800, f8, 1/250s. Fujifilm XT3, 23mm (XF23mm F2R WR).

The One that got away

The one that got away ("Serving Flavour") is a street shot taken through the window of a fast food restaurant in central London. It was part of my panel of ten at the advisory day but was quickly replaced (as image 2) with another, more appropriate, monochrome street shot. I used a vintage manual focus lens and the image is soft (which doesn't bother me!) but it doesn't fulfil the technical criteria for LRPS. Although it didn't make the cut, it's still one of my favourite images and I'll always have a soft spot for it!



ISO 3200, f8, 1/160s. Canon 7D Mark II (Pentax-M 28mm f2.8 lens).

My Technical or Creative Tip

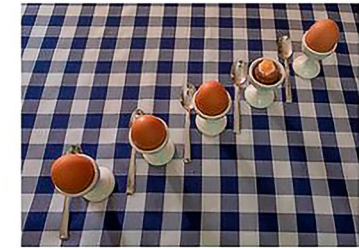
The best advice I can give is to print any contenders as small 6"x4" prints. I printed around 25-30 images and shuffled them around on my living room floor to see how a prospective panel might look! My other tip is to photograph what you love – as long as you're mindful of the 3 basic tenets of camera work & technical quality, seeing and communication, it doesn't matter what genre/s your images happen to fall into.





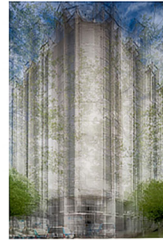
ACCOLADE 7

Hanging Plans for more
detailed viewing



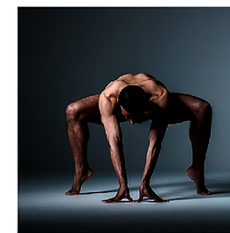
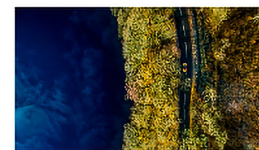
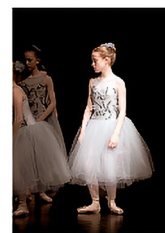
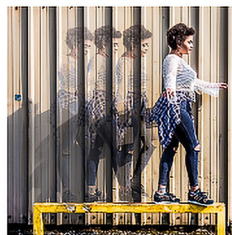
ALASTAIR PURCELL LRPS

ARPS Hanging Plan



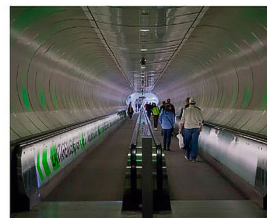
ALAN COLLINS ARPS

LRPS Hanging Plan

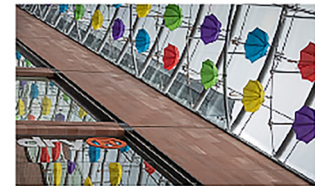
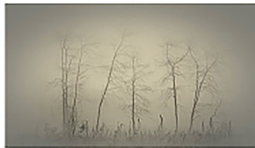
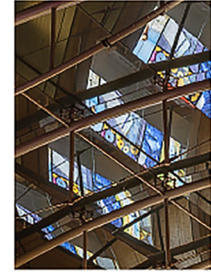


CAMERON LEASK LRPS

LRPS Hanging Plan



BRIAN PERRY LRPS



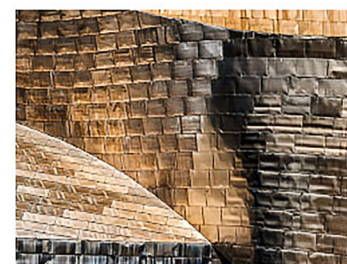
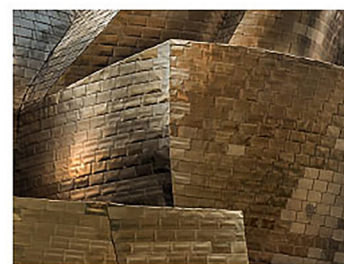
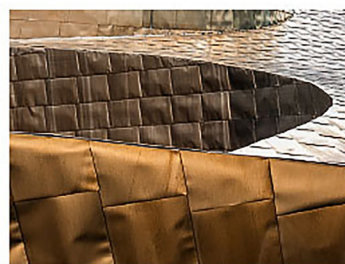
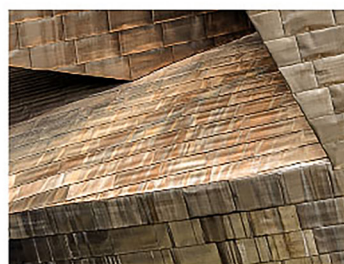
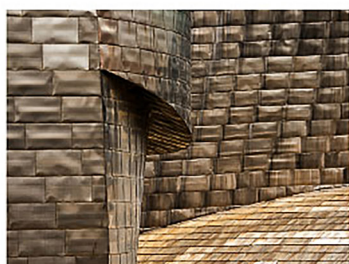
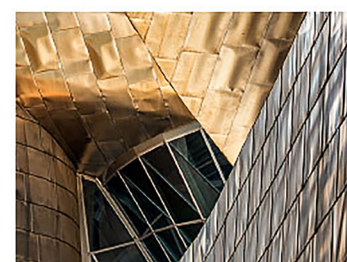
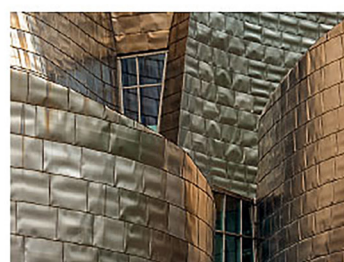
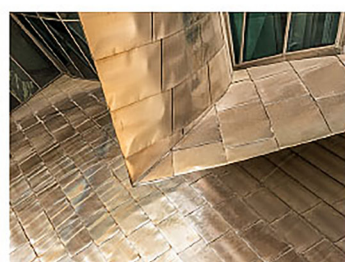
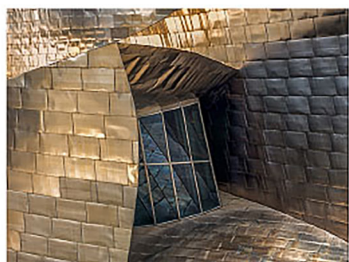
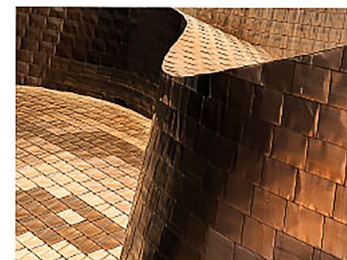
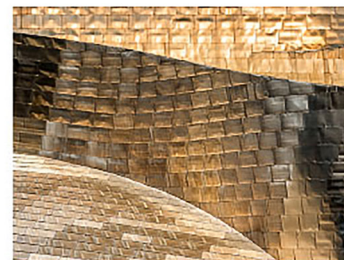
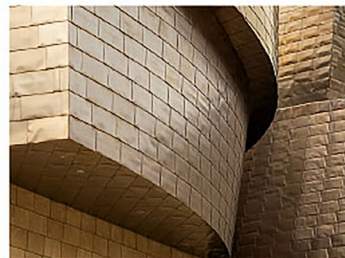
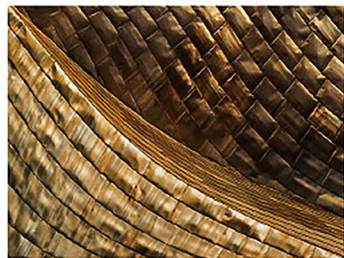
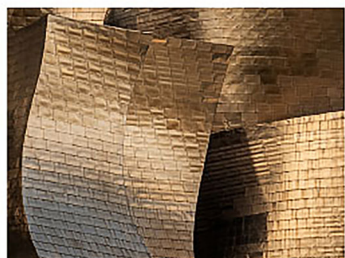
DEBORAH HAMMOND LRPS

FRPS

Hanging Plan

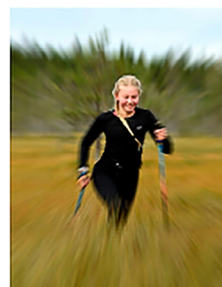
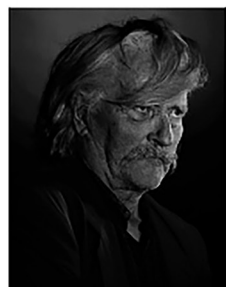
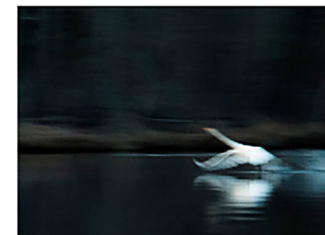
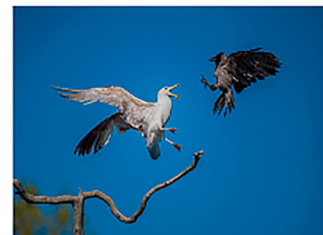
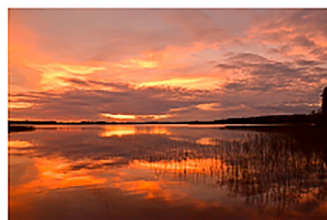
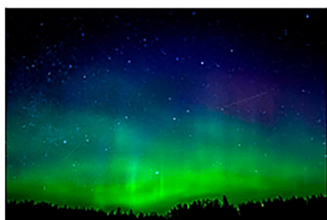


FRANK ADAMS FRPS



JENNY BAKER ARPS

LRPS Sequence Plan



Your images will be displayed one at a time in the following sequence



01



02



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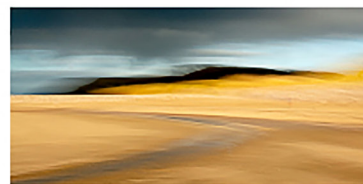
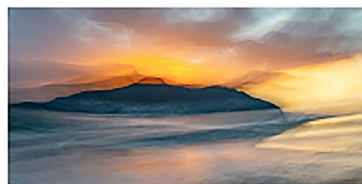
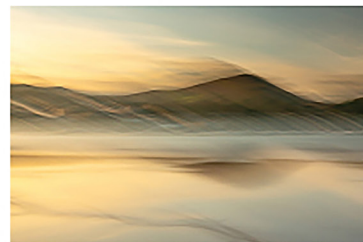
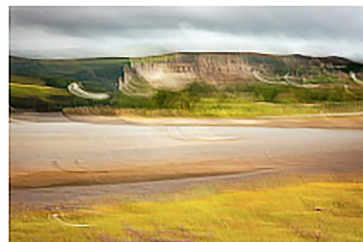


09



10

JORMA KARKKAINEN LRPS



KATHRYN ALKINS ARPS



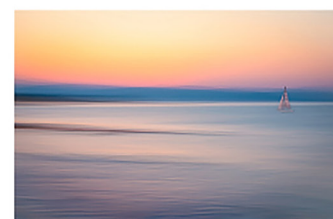
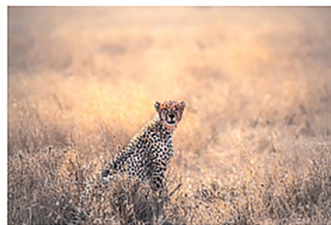
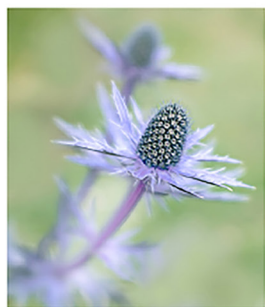
KEVIN FLANAGAN LRPS

LRPS Hanging Plan



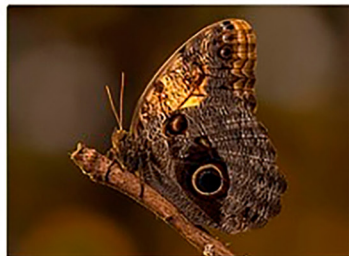
LYN GREGORY LRPS

LRPS Hanging Plan



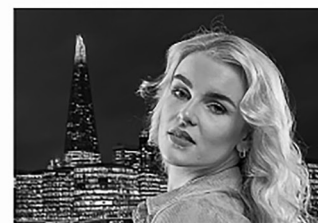
MARY VENABLES LRPS

LRPS Hanging Plan



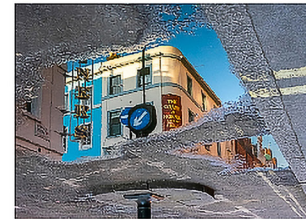
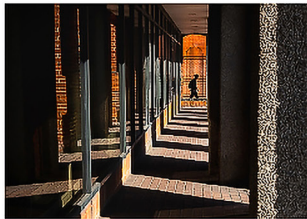
MURIEL ANN NISSEN LRPS

LRPS Hanging Plan



PHILIP BROWN LRPS

LRPS Hanging Plan



WENDY G DAVIES LRPS