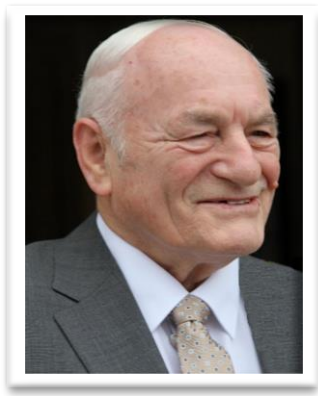




ACCOLADE 5

Celebrating the Distinctions awarded to DIG members 2019





Dennis Knowles



Holly Stranks LRPS

Welcome to our fifth Edition of DIG Accolade from Dennis and Holly. We have:

- ✓ 14 Distinction success stories – 1 FRPS, 4 ARPS, & 9 LRPS.
- ✓ You will see there is a new face on the editorial team, I'd like to introduce you to our new editor Dennis Knowles. I will pass over to Dennis to let him tell you a little about himself.... I had my first camera at the age of ten, so over the years I have been interested in photography most of my life. Doing my own processing over the years, and after leaving the RAF, I started doing the odd wedding for a local photographer and really progressed from there. I started the local camera club fifty-four years ago and I am the only founder member left in it. I spent most of my working life in my own photography business retiring some seven years ago, and vowing that I would like to try for a distinction. I am still trying to find the time.
- ✓ So, what has happened to Simon? Well two bits of news about Simon.
- ✓ The good news is that Simon can now put ARPS after his name – WELL DONE SIMON! Great news. See Simon's panel and story below....
- ✓ The bad news is that Simon is moving on from DIG Accolade – thanks for everything you have done Simon. Good luck in your new pursuits including preparation on his FRPS – watch this space!...





A reminder to you about the printed Special Edition of DIG Accolade. You can purchase the Special Edition through the RPS Online Store at £3 (UK including postage) or £5 (Overseas including postage).

In Edition 3, we started to include full page hanging plans in the last pages based on your feedback to be able to view them in more detail. This has proved to be popular, so once again you can view full page hanging plans at the end of this issue.

Please give us your feedback at digaccolade@rps.org

We hope you enjoy Edition 5.....





Success story 1

Name: Simon Street

Location: Esher, Surrey

Successful Associate panel in
Contemporary, April 2019

This was to be my second ARPS assessment. My first was in 2018 in the Contemporary and Conceptual Category. I wrote about the feedback and dusting myself off in Accolade 3. I decided to make a fresh start rather than wrestle more months with my messy composites. This time I decided on an emotional theme, 'All the Lonely People'. My intent was to convey the sense of loneliness and isolation of older people in seaside resorts using candid images.



Simon's most creative image

My 'most creative' image started life as a dark image of the man with poor sky detail. I confess, I had to replace the sky with another taken later that day. Most laughably, I had no detail at all in his scarf and gloves. I took a picture of myself to allow me to clone in sufficient clothing detail. End of confession.



Simon's one that got away

This was a 'grab shot' taken as I ran past this old man. I loved the dishevelled hair and wondered what his life story was all about as he stared into an empty briefcase. The focus was never right, the processing was poor. I loved the mystery of it but the shortcomings technically meant it had to go.

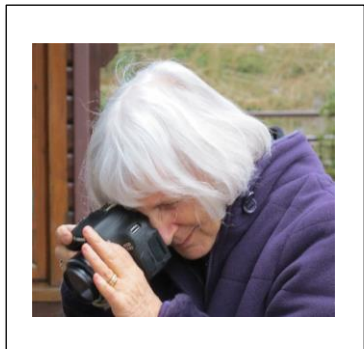


Simon's technical tip:

For 'street' photos like these I use 1/1000 second at F11 and be prepared to go for higher ISOs up to 3400.

I chose shoot locations less than 60 minutes from where I live. Each weekend I could revisit the seafronts and improve shots by the sheer frequency of revisits.

I also really enjoyed the creative flexibility that the Conceptual & Contemporary category brings in terms of pre and post-production.



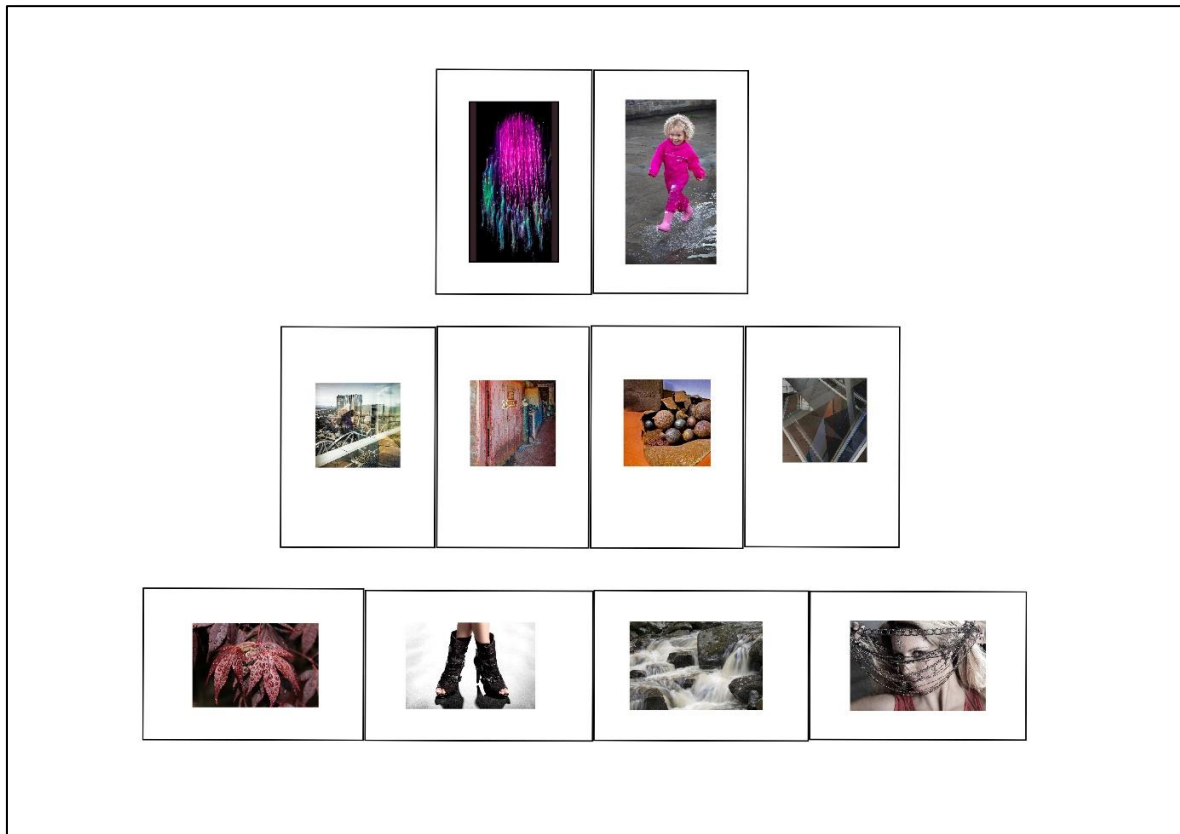
Success story 2

Name: Mary Thompson

Location: Seascale, Cumbria

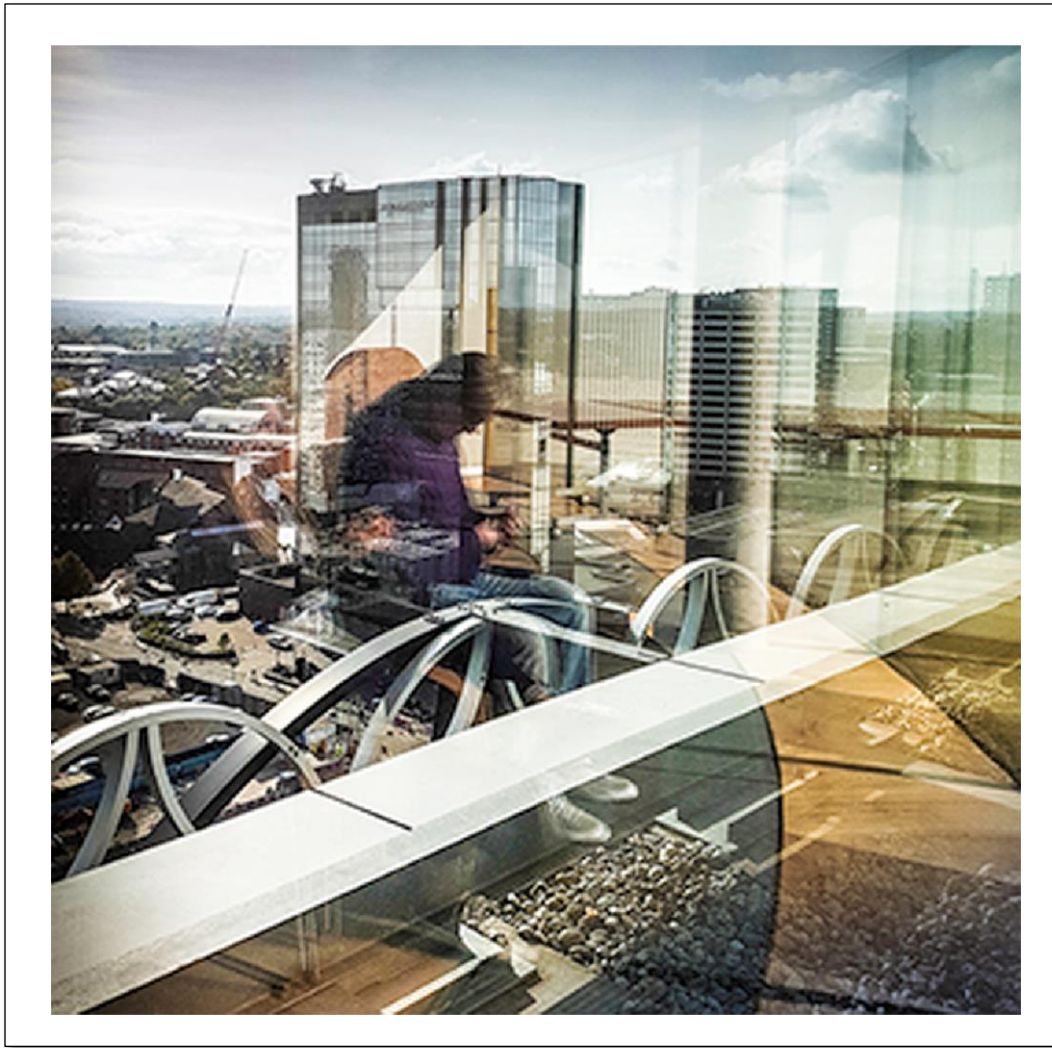
Successful Licentiate Panel July 19

This being my second attempt at an LRPS. I found it hard doing a second panel because I was still wedded to my first set. I included four in this panel and these somehow anchored me. Finding coherence within image content was challenging: I used colour, image aspect, and positioning to achieve a balance. When I received my email saying 'recommended' I was delighted and great feeling of satisfaction, but also I was relieved. "Finally done and dusted" was my overall response.



Mary's most creative image

Hard to choose between images 1, 3, and 6! Image 3 - mostly because it came as a surprise. Taken from 4th floor of Birmingham City Library I was after reflections in the Radisson building outside! My strongest message to new photographers is **DO WHAT STRIKES YOU** not what you think is good or 'right'. Image 3 is straight from phone camera needing a sliver of crop only. Image 6 is all post processing of an image of an escalator **PLAYING** with it in Snapseed! Image 1 is ICM fireworks and provides freedom for the imagination.



Mary's one that got away

Calla Lilies was very hard to give up. It was slated in my first panel on technical aspects (image quality) which I had thought would be outweighed by aesthetics, lighting, and composition. It had required a huge amount of post processing including cropping and advisors were satisfied with final outcome but not the assessors. The image is beautiful, but I learned the hard way about sizing, resolution, and printing!

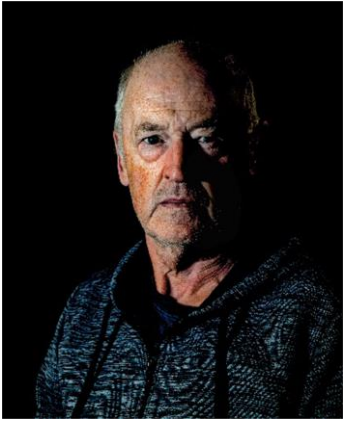


Mary's technical tip

Learn thoroughly about image size, resolution, and printing. Masses of excellent information and teaching online (about everything else too) – use it!

NEVER let technical issues cloud your personal vision. Either let the image go or learn what you need to manage it, OR (my real tip) simply enjoy what your camera and lenses surprise you with!





Success story No 3

Name: Brian McCarthy

Location: Binbrook, Lincolnshire

Successful F Panel Conceptual &
Contemporary May 19

My panel is titled "Skilled Hands: Images from a Small Shed"

From my Statement of Intent

I am constantly amazed at how our hands enable our skills to manifest and to be shared by others.

My images portray a small part of the variety and dexterity of which the human hand is capable.

I have included extra elements using my own life experiences and imagination to explore my interpretation of each particular skill what I like to call "A Touch of Brian"

The images for the panel were constructed as you would for a still life.

The elements and references used in each image were taken from notes, sketches and props found from trawling around car boot sales. Finally constructed, lit and photographed in my garden shed, sorry I meant studio.



Brian's most creative image

The Carpenter image 19 with their skills is able able to fashion their own hand from a lump of wood and a few basic tools. The references implied in this image are to Richard Thomson, furniture maker (the mouse carving) Escher the artist (his hand drawing his own hand) , Walt Disney for his portrayal of the wooden toy that came to life (Pinocchio) and finally the blood is a health and safety warning to be very careful with sharp tools.



1/60 @ F11 ISO 250 Canon 1DX (52mm) using an EF24-70mm F2.8L USM 2 LED Variable Studio Lights

Brian's one that got away

I have to admit that I only did 20 images, so no spares were ever produced.

On my ever-growing list of real and imaginary skills and crafts, I had conceived some which were more bizarre than others, but they were not produced.

Like the specialised gloves you can buy from your local DIY superstore that once you put them on you became an expert in that skill...Want to be a "Rock Drummer" no problem, just buy the right "Handy Hands" from the Music section and off you go. So, this image was not created but was started, so I did a bit more to it, just for this article, I deemed it did not have enough photography in it.



Brian's best technical tip

My tips for creating a successful submission would be to start with a clear plan and stick to your statement of intent, take your time, and have fun. I submitted my portfolio in a box that was designed as my shed. Inside, along with the 20 prints and the necessary paperwork, was a tray containing a small number of props, the original sketches and notes of all my ideas, and a photo scrap book of each image and a record of how each image was created.

It took about two weeks for each image. Finding the props, doing the lighting test etc. One thing that did set me back a bit was whilst I was working on image 14 "The Baker" the pizza twirling one.

I wanted a flour cloud, so I set to and created a flour cannon from some plumbing pipes and an air compressor, as the pizza was twirling, I blew flour and coloured glitter through the pipes. Oh my gosh, flour and glitter everywhere including covering my camera. 3 or 4 days of lost production cleaning it all up.

The final shot was taken outside in the garden at night, so, there's a lesson learnt, and if you must shoot with clouds of flour, keep a careful eye out for the wind direction.



So you are planning your LRPS or ARPS - have you considered a digital submission?

DIGITAL SUBMISSIONS

See below.....(*this will be included in the hanging plan section at the back so you can see this image in more detail*).

A visual guide on how to sequence your images for a screen submission for Assessment by Licentiate panel member Janet Haines ARPS
The example below relates to Licentiate submission, but the principles apply for ARPS and FRPS submissions for images for screen

It is extremely important when making a submission with images for screen that you ensure that your sequence follows some basic rules which are detailed below. These rules will help your submission. It is very clear that some applicants do not understand sequencing with images for screen and fail regardless of how good the quality of images. The screen has a black background, so we recommend adding a very thin line around the edge to define the image against the black background.



Example 1 - a mix of various formats and no colour flow. Note that on the mono one the black bleeds in to the black background that images are projected on to. Presented with a sequence like this the Assessors see images jumping around the screen both in terms of the formats and colour, both of which detracts from the merits of the individual images.



Example 2 - all are in landscape mode. We start with monos and work through a gradual colour flow so nothing jars. Ending on a dynamic one. Note that the dark/black images have a fine line around them. Keep this to just a few pixels to define the edge but not to detract.



Example 3 - all are portrait mode. The colours flow from one to another harmoniously. It helps if the composition of the 1st image points inwards (right) and the last blocks the end of the sequence. All sequences should have a distinct 1st and last image that holds it together.

Overall you need to consider both the overall colour and compositions that you are submitting as a sequence. The smoother it rolls from one image to the next the more appealing your sequence will be. Details such as cloning and other manipulation needs to be of the highest standard; if this is evident in any of the images submitted it will not be recommended. So remember to check your images carefully because when the images are projected on screen any faults will easily be spotted.

Finally, before you submit, run your images as a slideshow and ask yourself the following questions

Are there any images that jar?
Have you added a small border for darker images?

Is there good gradual colour flow?
Are there any signs of cloning or poor manipulation?

If you have mixed monochrome and colour, does it flow?





Success story 4

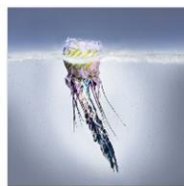
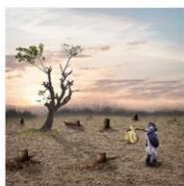
Name: Janine Ball

Location: Deal, Kent

Successful Associate panel in
Contemporary & Conceptual April
2019

I really enjoy making composite images so having a focus for an ARPS panel gave me lots of ideas to work on. The theme is man's destruction of the planet. The images are deliberately very simplistic, to engage the viewer and highlight the causes and subsequent effects, and hopefully generate debate.

I attended an advisory day in February, having previously had mixed advice about its suitability for an A panel, but they wholeheartedly recommended submission and it passed in April.



Janine's most creative image

All the images in my panel are creative. This image represents the sun warming the earth. The balloon was a toy hanging in shop and perhaps the most challenging part was cutting out all the areas inside the net to allow the globe, which I had placed on a layer below, to show through. The sun was a sunset, warped in photoshop to appear rounded. Most of the elements for my panel are taken on my phone.



Janine's one that got away

I rejected this image of bleached coral because the colours had a stronger blue tone than the rest of the panel. I tried to focus on just two main complimentary tones, warm oranges and teal with de-saturated blues to unite the panel.



Janine's best technical tip

When I'm putting together a composite I try and ensure that all the images have a good depth of field, and similar perspective and contrast. Using my phone has transformed my composite work. When taking images I am less conspicuous and I always have a camera with me. Colour toning is a vital part of a composite to draw together all the elements to give it a seamless look and it's the final thing I do.





Success story 5

Name: Jenni Cheesman

Location: Padstow, Cornwall

Successful Licentiate Panel April 19

I love creative floral art, still life and macro photography. To try for an LRPS distinction, however, I needed to widen my horizons and develop new skills to produce a panel suitable for submission. That learning curve, which was great fun, finally gave me a panel that I felt happy to present at an Advisory Day. I was advised to replace one image, and the alternative I chose led to me rearranging the panel, with softer tones on top and earthier tones below. I learnt so much in the process and being awarded the distinction was a real thrill.



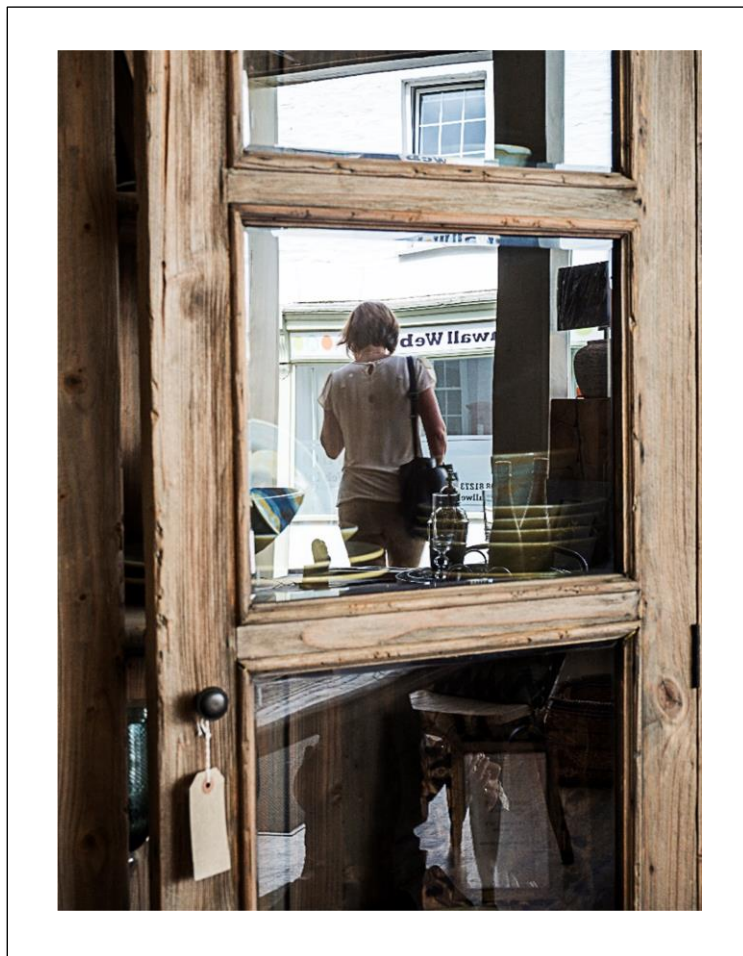
Jenni's most creative image

My most creative image is of just 3 tulips curving over the lip of a nicely shaped jug. I took a selection of the mauve on one of the petals, copied that to a new layer, distorted it to follow the contours of the jug and blended it into the image. Similarly I copied and stretched a selection of another part of one the flowers to form the background.



Jenni's one that got away

The one that got away was one of my favourite images; it was taken in a local shop, just a reflection in the glass of a cabinet door of a woman walking out of the shop. The advice given at my Advisory day was that, although the female figure was sharp, the wood of the cabinet door was not quite sharp and this was liable to be picked up by the judges at assessment.



Jenni's top technical tip

I started taking photographs of flowers in various jugs and bottles against a plain background, I then wanted to enhance the background to create a subtle atmosphere without overshadowing the flowers. I discovered that in Photoshop, with the use of texture layers and blending modes, I could get the effect I wanted. Creating my own textures adds another dimension to my photography and produces images that are even more my own.



Success story 6

Name: John Wright

Location: Bristol

Successful Licentiate Panel April 19

I tried to demonstrate a range of techniques in my panel whilst keeping to the guidelines at licentiate level. Always conscious of the importance of the panel as the eleventh image I attempted to provide a balanced palette of colour and style. Many substitutions of otherwise suitable images were made to provide what I felt to be a coherent panel.

Technical excellence was always my priority and I was pleased that this was praised by the assessors. To hear that my assessment was successful was a magic moment.

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LRPS Hanging Plan



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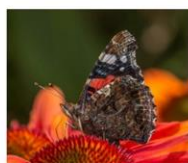
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John's most creative image

Sunset at Uluru was a challenge to capture. A once in a lifetime shot that depended on the weather. I choose to bracket three shots and merge them in Photoshop. Right until the moment the shot was taken there was doubt that the sun and sky would provide the right spectacle. I leave you to judge if it did!

Exif data (1/100sec (middle image of three), f8.0, ISO 400)



John's one that got away

The lime avenue at Mottisfont Abbey with a carpet of chionodoxa flowers was an image I wanted to use as image 3 in my panel. The leading lines created by the lime trees to the tree in the distance looked right to me. However, I couldn't get the image to look comfortable in the composition and reluctantly replaced it.



John's technical tip

Be fanatic about print quality! My first attempt suffered from several technical faults, probably through an over-enthusiasm for sharp images. Be careful with Photoshop image blending and be ruthless with halos!

Be prepared to sacrifice a shot you are proud of because it has done well in competitions if it spoils the overall balance of the panel.



Success story 7

Name: Liz Akers

Location: Norfolk

Successful Associate panel in
Contemporary & Conceptual April
2019

After going on an RPS East Anglian trip to an old cold war site I was inspired by its history and condition. Initially I focussed on close-up images of the colour and textures of locks and doors which were covered in rust. After shooting many images, I realised that there was more of a story to tell. This was the beginning of the idea which developed into my successful panel.

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ARPS Hanging Plan



Liz's most creative image

Extending the story led me to other sites. This image was taken in an abandoned block. I felt that the colour of the peeling paint was in keeping with the rest of the panel. The corridor eventually leading to light created depth and made me think that this led to the future of disarmament.

Nikon D810 1/50th sec, F9, ISO 500 24mm



Liz's one that got away

This is one of my favourite images of a door on one of the nuclear stores. As my project developed, I realised my story was more about the people who worked here then and the dereliction now. I realised I needed to convey these emotions within the panel and so some of the images that I liked fell by the wayside.



Liz's technical tips

I used a tripod on all my shots which enabled me to optimise the ISO setting and depth of field.

I constantly reviewed my images to ensure the panel was in harmony with my statement of intent.

I also chose locations close to my home in Norfolk so that I could easily revisit them.





Success story 8

Name: Maggie James

Location: Buckinghamshire

Successful Licentiate Panel June 19

To demonstrate varied camera work, visual awareness and create a balanced panel, I included a variety of images covering wildlife, landscapes, an abstract and decisive moments; capturing the actions of live performers and skiers. For each image I tried to provide an interesting composition and avoid distractions. I also tried to demonstrate a variety of technical skills such as controlling ISO, depth of field and using shutter speeds creatively.



Maggie's most creative image

My most creative image tries to depict the skills and precision of a slalom skier. Freezing the motion of the skier with his pole extended to guide him around the next pole was challenging to ensure the skier was sharp and the composition was interesting. This image was taken using a Canon 5D Mk IV secured on a tripod with a Canon 70-300mm f4-5.6 lens at 207mm, ISO 400, 1/1250s, F8, at 7 frames per second.



Maggie's one that got away

This image of Hayseed Dixie performing at a festival is one of my favourite images. However, it did not fit into my panel as the colours were too bright and distracting from the other more reserved images, therefore it was not included in my final panel.



Maggie's technical tip

I was advised to compile my panel with complementary pairs. For example, image 1 of a singer facing inwards to direct the observer into the panel was paired with image 5, of a singer facing back into the panel. I also had pairs of wildlife, skiers, landscapes and more abstract images in the centre of my panel.





Michael l'Anson

Blog 1 – 25th May
2019

My name is Michael l'Anson and I live with my wife, Linda, in a small village close to the city of Norwich in Norfolk. I started my working career as a jet engine quality engineer in Devon but changed direction and retrained in my later twenties to become a Chiropractor. After five years of full-time, Masters education at Bournemouth, Linda and I moved to Norfolk in 2002. In 2007 we set-up our own medical practice, initially in Holt but now at the 'Pensthorpe Natural Park' just outside Fakenham, North Norfolk. I now work as & Business Manager.



My photographic story so far.....

Some people would describe me as an introversion perfectionist! Others would say that I like to plan, strive for detail and follow things through thoroughly. I suppose they are both right as I never seem to sit still, always needing to be doing something or working towards achieving some sort of goal. I like to reflect, ponder and mull over ideas and projects to build a mental plan of what needs to be done, perform a sort of test-drive to check-out its validity and then, if the initial outcomes are favourable, get the creative juices flowing and move forward knowing the outcome 'should' be a positive one. I do not think the engineering side of me will ever, quite, disappear.



I have been playing around with cameras ever since building one in my 3rd year art class during my comprehensive education. It was a pin-hole camera made out of a shoe box (with plenty of Sellotape involved!) and designed to be adjustable, to achieve a focal length (of sorts), and allow for the taking of a sharp(ish) image. A proper 'Blue Peter' construction and although the image was often blurred, it was clearly definable as a photograph. For me, one of the few amazing days I enjoyed at school, but a seed was most definitely sown. Through the years since, I have dabbled with my father's hand-me-down Fed4 and then with my first bought camera, a Praktica MTL5B, I was on my way albeit, somewhat off and on.

My photographic journey is where it is today thanks to a chance conversation during a family get-together when I was asked what I would like for my birthday. When one reaches a certain age, people struggle to know what to get you and although I was just happy with a card, there was an insistence that I think of something. Jokingly, I mentioned a camera and that was it, my birthday present for March 2014 was sealed. With living in Norfolk, I am fortuitous to have WEX Photography on my doorstep and this is where I bought my second-hand Nikon D300s camera with a used Nikon 18-70mm f3.5-4.5 G AF-S DX lens.

Armed with this amazing piece of equipment I set about learning how to get the best out of my camera which required the acquisition of further lenses and attending some classes to learn the art of photography. This is when I met my mentor and friend, Julia Rafferty, who has inspired, encouraged and stimulated my passion for the subject. I obtained my 'City and Guilds' level 1 (C&G) at the end of 2014 and then persuaded to

pursue a different course, away from the C&G curriculum, and follow one more challenging and thought-provoking. This is where the idea of looking to achieve an LRPS started.

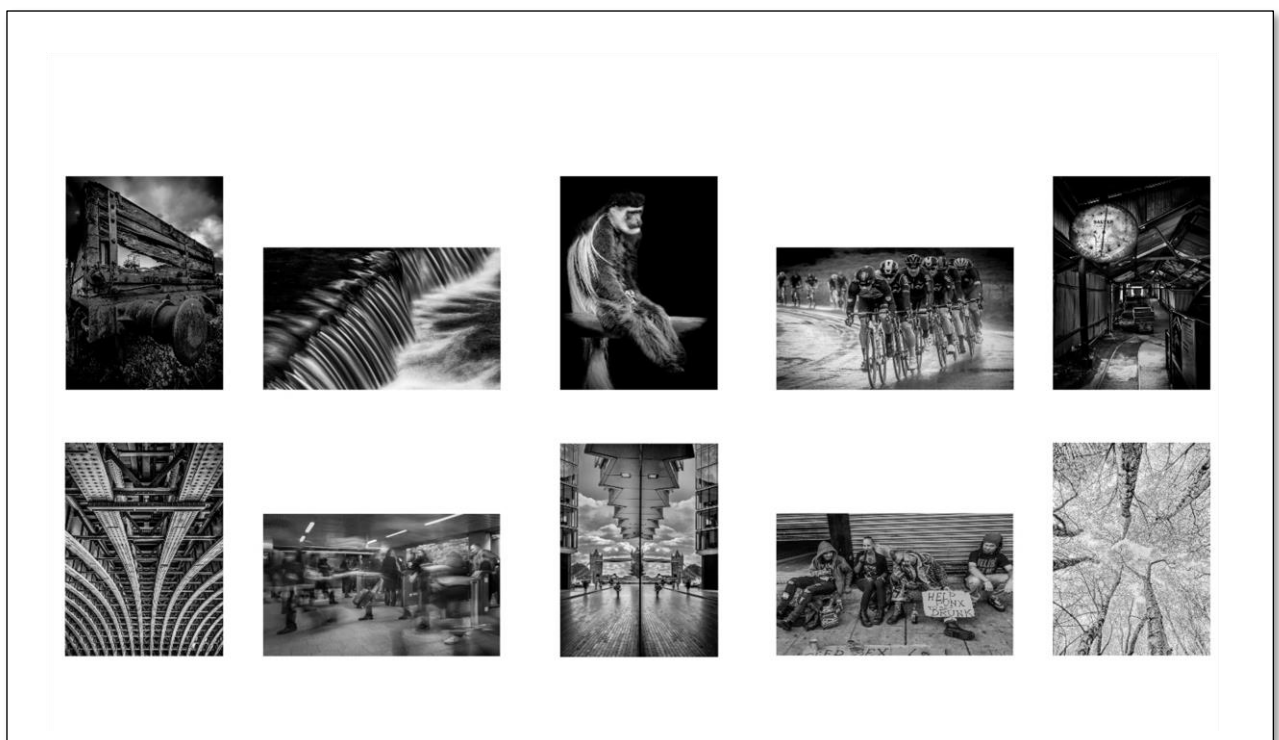


I joined the 'Royal Photographic Society' and also subscribed to the monthly 'Black and White Magazine'. I read and watched to build-up my knowledge through reading and listening about the photographic art. I was also starting to significantly favour monochrome much more than colour. My image portfolio was growing nicely but how does one know if what you are doing is any good?

The suggestion of attending an Advisory Day was recommended. At the beginning of 2017, I attended what was a baptism of fire at Foxton! To be honest, I did not know what to expect but the choice of paper was wrong, the printing was awful, and the subject matter could have been better. However, the biggest issue (and one that was reminiscent of a headmaster's stern talking-to), was the dreaded 'halo effect'! (The short burst of the theme tune to Darth Vader would be very apt at this point).

With tail between legs, off I went, a little deflated, to readdress the issues raised during this informative encounter. Purchasing an Epson P600 printer and a new computer screen fit for photographic editing was part of that correction process. Attending a Permajet seminar was another impactful experience and, at that stage, I even took the bold step to book a distinction date in the November. What was I thinking?! I attended a second advisory day with my wife (who by the way has been a massive support on my photographic journey) in Amersham, and the experience was astonishing. Met a super chap, Richard Walton, who fairly critiqued my panel and, followed this with a one-to-one chat afterwards to provide a little more advice and guidance. The upshot? I was now ready to try for an LRPS distinction.

A nervous trip to Bath proved rewarding as I gained my Licentiate Membership in the November of 2017 and an extremely proud moment it was too! It was only afterwards that I realised how focused I had been and the amount of time it had taken with this project. Time for reflection and ponder the next step.



Throughout 2018, I returned to doing what I love best which is just 'playing' with the camera and attending a week-long black and white masterclass and some day courses with various professionals around the country. At the beginning of this year I decided it was time to up-the-anti and think about making the move towards gaining an Associateship. An idea for my panel started to develop last year and I have been working with it over the last eighteen months. This next chapter is for another time and I look forward to sharing that future with you.

One last thing to say. Advisory Days - I would always strongly advocate attending these. They are by far the best way to obtain advice, see what others are doing and listen to the feedback sessions. You may find, as I did, that your hopes are initially dashed by the comments but that is how we learn, not from what we do right but from how we can improve or in this case, from what was not up to the required standard. I took away so many ideas, positives and actions that it would be crazy to go for a distinction without first attending some of these days.

Happy Snapping!



Success story 9

Name: Peter Knight

Location: Preston

Successful Licentiate Panel June 19

A variety of approach and techniques is required. I chose portraits, nature and action and spent time going through my images to achieve a balance. I tried to achieve a balance of colour and to ensure that my images did not stare into empty space. On the Assessment Day I was the first entrant and was elated when my name was called which meant that I had achieved the award.

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LRPS Hanging Plan



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Peter's most creative image

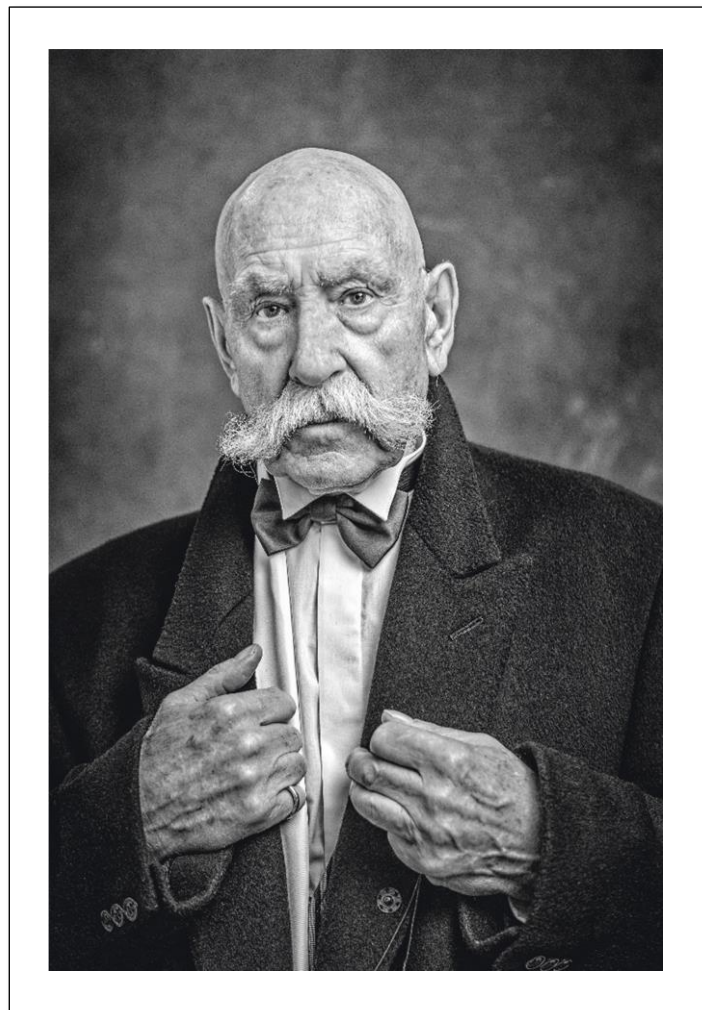
Taken at an Agricultural Show, the bull had been skittish in the ring. I followed it around with my camera and as it came up to me, it reared up and I captured the image. Lots was going on in the ring which had to be tidied up in Photoshop.

1/160's f9 ISO100 18mm



Peter's one that got away

I like Mono images, and in my original panel, I had included two Mono Portraits which I felt showed another technique. However, I had two colour portraits as spares and the advisors recommended that I used those. I feel that the panel looked stronger and more balanced using all colour.



Peter's technical tip

The printing is important as the Assessors look at the prints in detail. I had originally printed A3 size but then following recommendations, I reprinted them A4 and used the same Lustre paper throughout. I also took care with the mounting of the images to help give the panel impact.





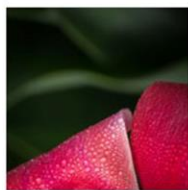
Success story 10

Name: Peter Pullen

Location: Perth, Australia

Successful Licentiate Panel April 19

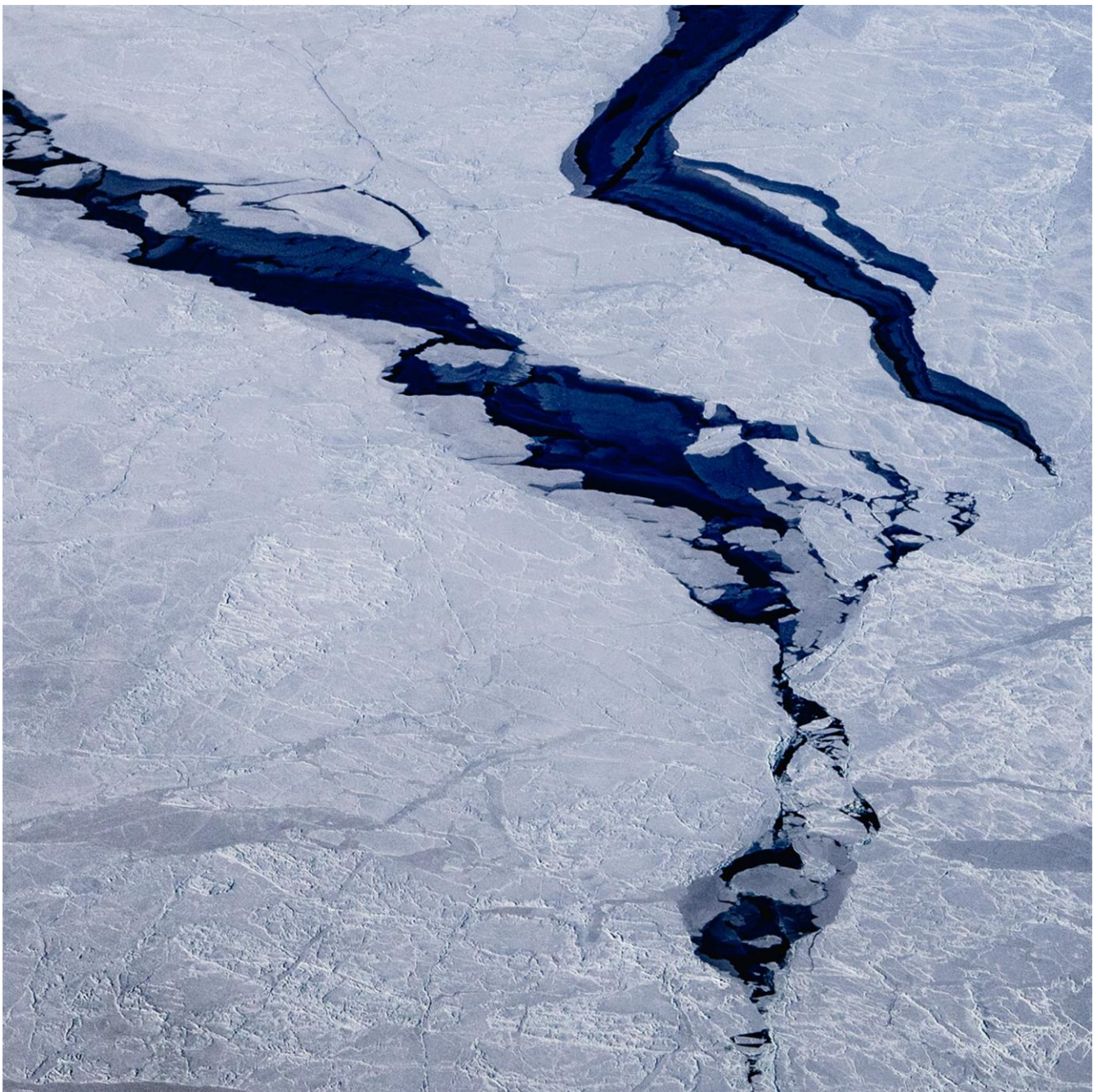
The Licentiate panel requires an eclectic mixture of images and as my main interest in photography is abstract artworks, I found this challenging. The online advice was that of 15 photos only 7 would be acceptable after modification in 5! Also, I found it difficult to decide in what sequence the images should be presented electronically. I was advised to maintain gentle transitions in subject, format, brightness, contrast and colour. I was delighted when my 3 new images and modifications as suggested in 5 achieved a pass!



Peter's most creative image

This aerial photo, taken through the window of a passenger jet aircraft over the Arctic fits my preferred genre of abstract photographs. It has been heavily cropped and the dehaze slider in Lightroom (or ACR) was essential to give the image crispness. This caused a marked increase in blue saturation which I then reduced

40 mm, 1/500 sec,



Peter's one that got away

This architectural image was taken while on holiday in Italy and I love the symmetry and variations in tone and hue which reflect the atmosphere of the place, so it has a strong emotional pull for me. However, I was advised that it was best avoided as the focus appeared to be on the inner doors and the rest of the image was less sharp, so I reluctantly let this one go — allora! 40 mm, 1/30 sec, f16,

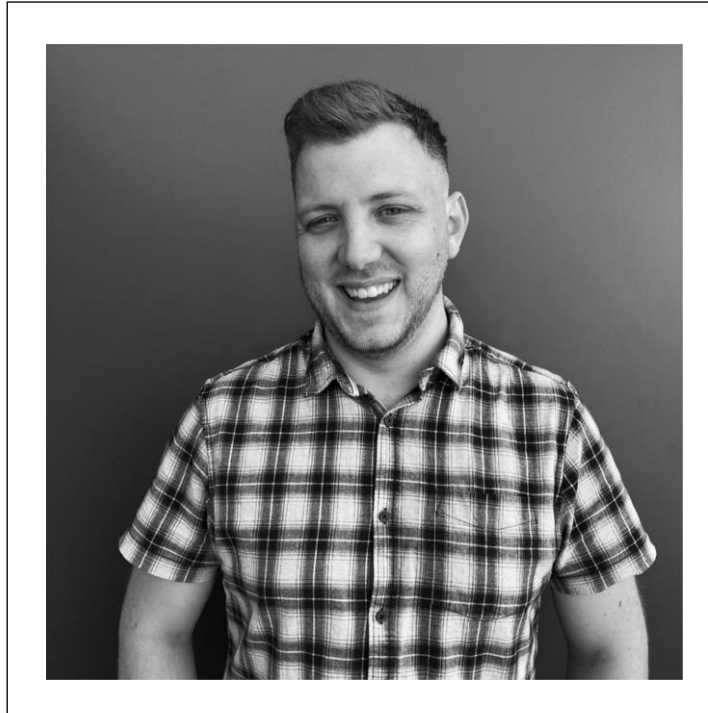


Peter's technical tip

In several of the photos I submitted for advice, the highlights were slightly blown out and I hadn't realised it. So, check the clipping warnings with whatever software is being used — the feedback I received was that clipped highlights or shadows are an instant fail. The online advice I received was very instructive — I recommend that everyone seek this before submitting a panel.



**A word from Simon Vercoe
RPS Distinctions Assistant
on Resubmissions and Referrals**



The Distinctions Team are always trying to think of new initiatives to aid applicants at all levels. Among the many initiatives we've introduced over the last few years is the "Resubmission" and "Referral" processes, which were introduced to help applicants gain their Distinctions and ensure they continue on their photographic Journey.

As we all know, the outcome everyone wants to hear on the assessment day is that you've been "Recommended" for the distinction. But we can't ignore that this is an assessment, and by its nature, the other possible outcome could be "Not recommended". Some submissions don't fulfil enough of the criteria and will need more work and amendments to bring the images up to the desired standard. Other submissions meet elements of the criteria and have merit. From this we want to encourage applicants to move forward, apply again and hopefully be successful. We can help them achieve this by offering a Resubmission or Referral. These initiatives have been welcomed by applicants and also panel members, who are keen for applicants to fulfil their potential.

So, what is a Resubmission? Essentially, a Resubmission is a way of providing the applicant with further encouragement to continue working on the submission if the Panel Members can see the potential within the work submitted. For example, a submission may tick most of the boxes for the Licentiate Criteria, showing excellent camera work, wonderful visual awareness and good communication but perhaps, the ten images selected lack cohesion or the variety of approach that the Panel Members look for. On top of that, a number of technical problems may be apparent; perhaps some sensor spots, printer banding or colour casts. In this instance, the Chairperson may choose to recognise the potential within the submission and wish to encourage the applicant to reapply via a Resubmission.

A Resubmission allows the applicant to apply again at a reduced fee. It is then down to the applicant to take on board the feedback provided and make judgements on how to address the concerns. It's important that the applicants take their time and not rush, it's important to allow enough time to reflect on the feedback.

With the amendments made, the submission is re-assessed in exactly the same way as before. The new or reworked images are indicated with a black card, indicating which images the Panel Members need to assess. We would recommend the applicant chooses to retain a number of the original images from the previous assessment. These are not assessed individually, but the Panel Members ask two questions; are your new images to the standard? And, do they fit with the original images?

Occasionally, a submission may be let down by one image only. This is when the Referral procedure comes in.

We ask for ten images to meet the criteria, and at times, regardless of all the strengths, only nine fulfil the criteria, for example, image number 2 contains a technical fault, or it simply doesn't fit within the panel.

Rather than making the applicant resubmit the entire panel, we ask the applicant to rework, reprint or replace the image in question. The entire panel will come back to another assessment, and this time, only that image will be assessed. We ask for the original image to be included so the Panel Members can view the original image, while the new image sits within the other nine images. This is all done for free.*

In both instances, if the new image(s) resolves the original concern(s) the applicant has immediately increased the chances of getting the desired Recommendation. But it must be noted, that neither a Resubmission nor a Referral are guaranteed to result in a Recommendation.

With these outcomes, we hope we can guide the applicant towards a stronger submission. It can at times feel like a struggle, but most applicants who have been through it have all said how much they appreciated the encouragement, and all agreed it resulted in them having a more impressive set of images.

Gaining a Distinction is a journey and receiving a Resubmission or Referral may be just another step in that journey. If you find yourself being offered either of these two outcomes, rather than viewing it as a negative, view it as an opportunity for improvement and learning. After all, I would hope that's what we're all striving for.

So, some key points to remember:

Resubmission

- *Offered to an applicant whose submission shows potential but needs more work.*
- *Images can be replaced by new ones or reworked.*
- *You can include images from the original submission.*
- *The application fee is £32.50**.*
- *You can apply anytime within 18 months of receiving the feedback.*

Referral

- *Only one image that doesn't fulfill the criteria.*
- *It's an opportunity to replace, rework or reprint the image.*
- *The whole panel needs to be submitted again, but only the new image will be assessed.*
- *The application is free**.*
- *You can apply anytime within 18 months of receiving the feedback.*

** The assessment is free but return postage and non-member observer tickets still incur the usual fees.*

***All prices are valid until 31.12.19*





Success story 11

Name: Simon Elsy

Location: Sydney, Australia

Successful Licentiate Panel April 19

Following from Simon's piece above about resubmissions and referrals, we have Simon Elsy's story which includes his experiences of a referral.



My panel reflects my diverse interests including landscapes, cityscapes and wildlife. I enjoy their technical challenge and extreme situations. This posed difficulties in selecting suitable images that reflect requirements for a licentiate and in designing an appealing panel. I decided that the central images would be low light situations and then radiate towards high speed shots of birds and a mixture of situations with linked colours. There is a strong Australasian content, with the UK represented among my bird photographs. Although happy with the submission I was extremely nervous while awaiting the outcome, as I know these were very diverse images ranging from extreme low light to high contrast bright light. Disappointingly, my submission did not pass and required one referral image change!



The failed image beautifully matched my No.6, with strong sky and wonderfully complimenting angles and leading lines of steel. I was aware that the highlights were strong, as were shadows; but thought they were OK. However, on the day this just failed and required replacement under the referral system! Now, a real dilemma as I needed to replace one image within the constraints of the existing panel. A huge challenge to orientate and balance. After much deliberation I selected a misty sun (No.10) to compliment the lower left blue reflected sky (No.6). I have to admit apart from disappointment, I now began to doubt any sky and sun would not be deemed good enough. I then had to wait 5 months from December through to late April for reassessment, the delay being the RPS HQ office move disruption. Fortunately, to great relief, this was successful. Finding a replacement was traumatic, if the first attempt did not cut it, would anything else be sufficient? It caused huge misgivings in my abilities to select and take suitable images. Fortunately, perseverance in this instance paid off. I suppose the moral is, keep plugging away!



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Simon's most creative image

I feel my most technically creative image is probably Sydney Harbour Bridge and the nearby Rocks area taken from the Cahill Expressway. It required finding a suitable location and perspective, and the use of night filters on an elevated motorway that was constantly vibrating due to passing traffic. I always find long exposures challenging in ensuring the camera stability, VR off, sharp manual focus and in this instance, sufficient cars for streaky red lights.



Simon's one that got away

My one that got away is a composite, Bombo Quarry. A picture that I love for dark brooding and exhilarating energy at high tide. I got soaked taking this with my tripod immersed in the sea! It's a composite of one wave sequence advancing towards the camera! However, my Photoshop skills were insufficient to completely remove skyline halos. So, it had to go!

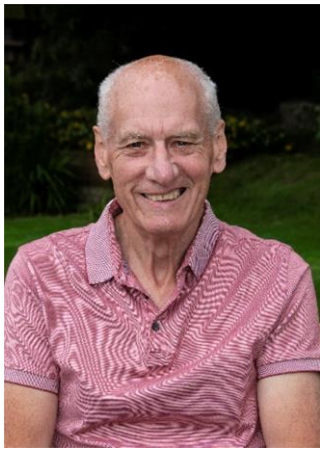


Simon's technical tip

So, what are the lessons learnt? My biggest lesson is that one must dispassionately and critically check the image, the histogram and avoid overexposure! Loving white whites and black blacks is dangerous at this level. Also being mildly colour blind (red/green), I had to watch the saturation. This is a real challenge especially with bright Australian light at sunrise, and strong greens of tropical vegetation. Caution is essential.

The editorial team would like to thank Simon for being open and honest about his experiences and what he went through. I'm sure this story will be interesting to read and be of great help and reassurance to anyone who has to face this process.





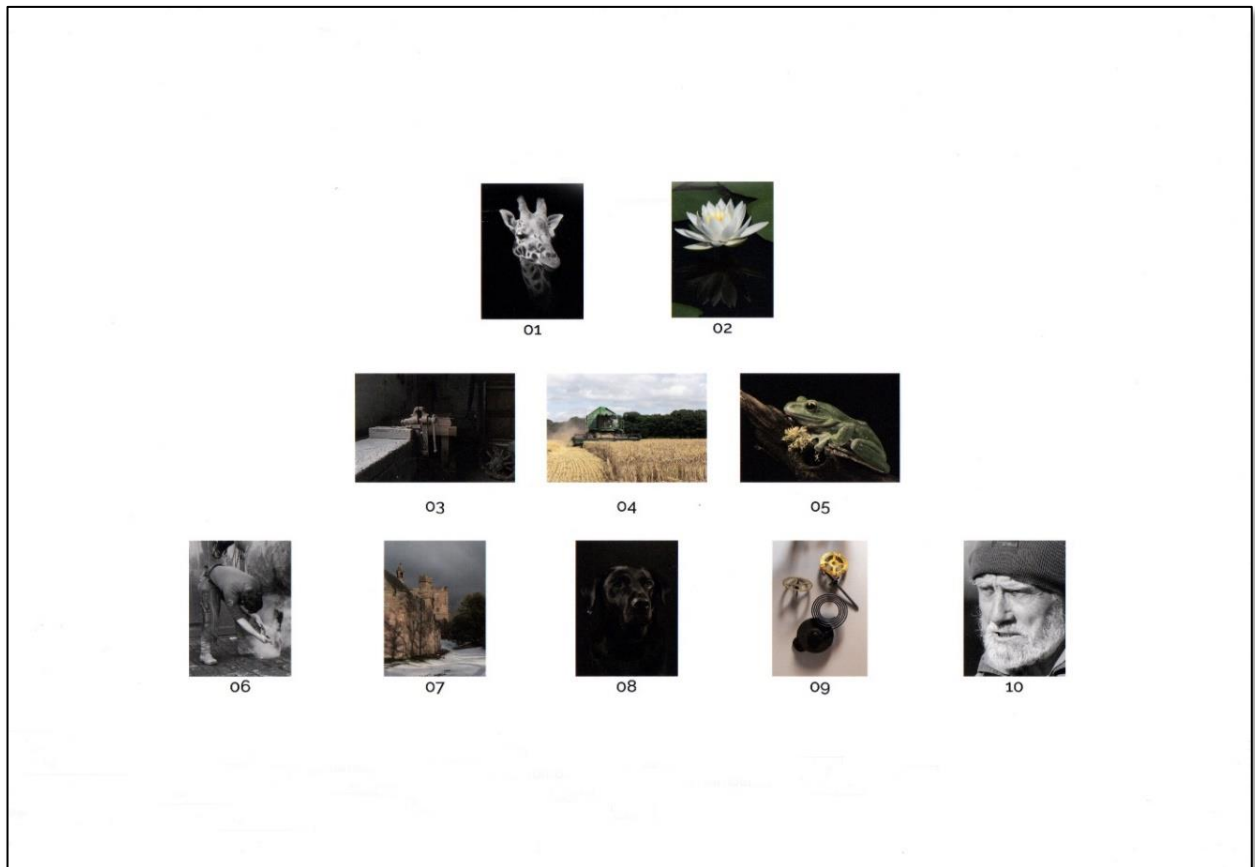
Success story 12

Name: Steve G Smith

Location: Merseyside

Successful Licentiate Panel April 19

Submitting my images for Assessment I wanted to display an overall presentation within the Hanging Plan of my creative range of skills and technical qualities. To help with the arrangement of the Hanging Plan I experimented by printing my proposed images, plus spares, on small cards. This assisted me to balance my display, in particular to the size and colour of the images. Having now gained my LRPS I plan to specialize in a category for the ARPS.



Steve's most creative image

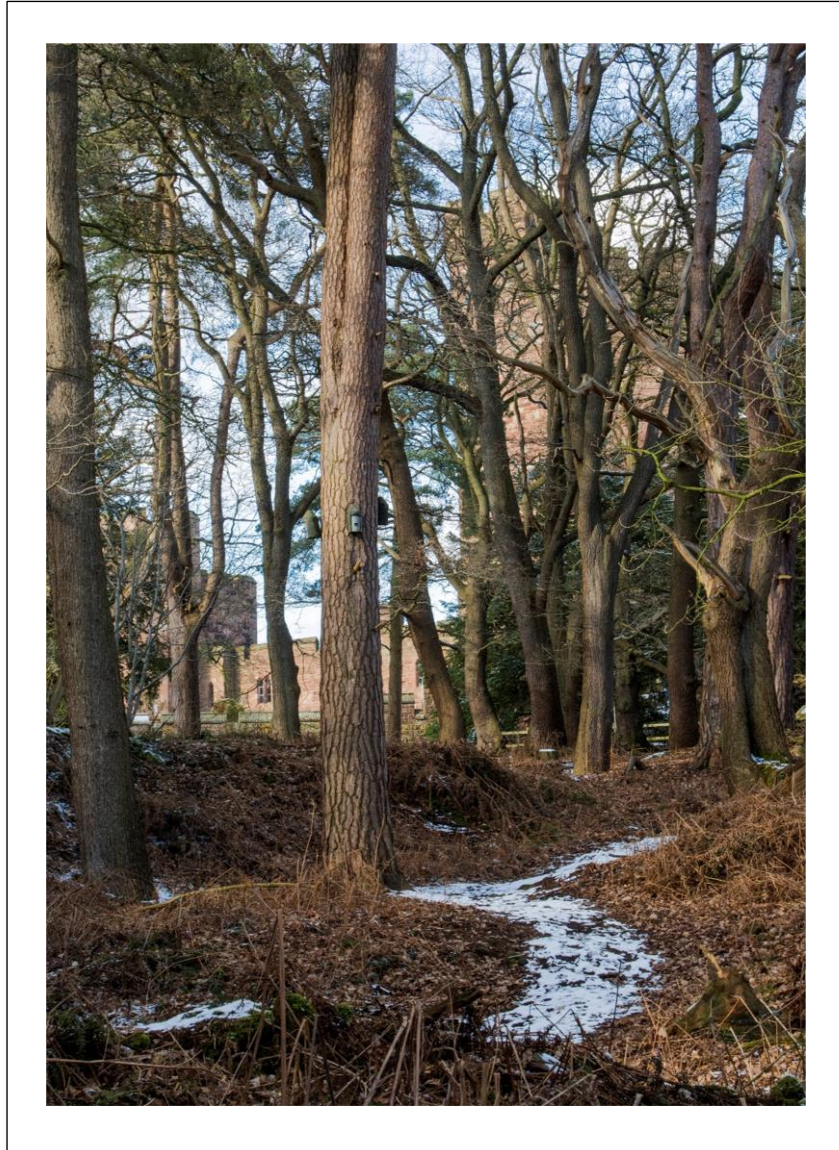
Having a fear of horses but seeing a farrier at work was a must. I wanted to capture and create an image showing a horse being reshod. Problem, grumpy horse, poor light, no flash, lack of complementary colours, time limit and getting in close near those hind legs. Changed to black and white due to the poor balance of colours. If you feel an image is worth taking, go for it whatever the cost. I'm being brave now.

Nikon 810. F8 1/125 ISO 800 Lens 24 – 70 Focal Length 32mm



Steve's one that got away

The image I withdrew was of Peckforton Castle, Cheshire after a light fall of snow, which highlighted pathways through the forest. My aim being to capture a snow-covered path leading to the castle. Although illustrating leading lines, I was advised not to include it in my panel as the castle was not clearly identifiable.



Steve's technical tip

Don't readily delete images from your camera because the colours do not blend. Prior to taking that drastic step have a look at them in Photoshop or Lightroom as it may be worthwhile changing from colour to black and white. Doesn't always work but it may save the day, especially if you can't retake the photograph.





Success story 13

Name: Yvonne Green

Location: Bognor Regis, Sussex

Successful Licentiate Panel May 19











The images I chose to include are mainly from the natural world - wildlife and landscapes, which I felt demonstrated a wide variety of approaches, techniques and creativity, and also balanced harmoniously as a panel.

Initially I had about 20 potential candidates which I printed postcard size and then experimented with different combinations and layouts.

I was delighted to receive such positive comments from the assessors on the day and was over the moon to have been recommended.

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LRPS
Hanging Plan

				
01	02	03	04	05
				
06	07	08	09	10

Yvonne's most creative image

Wings in Motion – I love experimenting with motion blur and ICM in camera, this picture is of graylag geese in flight using a slow shutter speed and panning the camera. Very little post processing was required just removing a couple of distractions and deciding on the best crop before printing

1/13 sec, f22, ISO 100 using Olympus OMD EM5 and 300mm lens



Yvonne's one that got away

I had initially included this rock abstract because the colour tones balanced the Svalbard landscape on the bottom row but it just didn't seem to fit in with the rest of the panel so didn't make the final version and I swapped it for one of my "spares" - the ice on a puddle macro (no 9).



Yvonne's technical tip

1. My "riskiest" image and the one I spent most time on was the Svalbard landscape – I pulled out all the detail and texture I could from the white snow using adjustment layers and curves in PS and ensured there was no "paper white" in the final print.
2. Colour calibrate your screen, soft proof in LR and use the correct paper profile to ensure what is printed is what you expected and is up to standard.
3. Having a number of experienced eyes look them over for anything I may have missed was very useful.





Success story 14

Name: Zoltan Balogh

Location: Eastleigh

Successful Associate panel in May 2019

I have a young family. Therefore, I had to find a subject that I could photograph and process in a short space of time. The suitable subject found me by chance. I went to my local “mela” which in our town’s case is a street celebration of Asian/Pacific culture. I approached a stranger wearing a traditional Fijian dress asking if I could take her portrait. It turned out that she was organising a major fashion event, London Pacific Fashion Week, which was held at the Australian High Commission. As she liked my image, she invited me to shoot backstage images for her. I made sure that I shot images that demonstrated photographic competence for an ARPS.



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Zoltan's most creative image

I don't think my panel is particularly "creative". It's an applied panel. However, I made sure that I'm shooting in a documentary style. I deliberately used diverse locations at the venue. For example, for image number 10, I snapped a lone anti-fashion protester on the streets. Including this image and location was important as assessors expected images showing emotions as well as good story telling for documentary work.



Zoltan's one that got away

Assessors are really “picky”. They’ve got to be, otherwise a distinction wouldn’t be an achievement. One of them spotted that the “toning” of the images was not always consistent. I batch processed all my images so therefore it took me a while to realise that what he meant was that some images have different “key” levels as it were. Some are low-key (dark tones dominate) whereas others are high-key (light tones dominate). There’s also a subtle difference in how deep some blacks are. Image 4 and 8 shows both issues nicely. In the end this wasn’t an issue for most assessors as I think they put this down as a side effect of the diverse locations.



Zoltan's technical tip

The most important technical tip is to make sure that you’re close enough to the action, be quick, think fast and know your camera. Be cheeky and dare to ask for permission to enter restricted areas at venues. That way, your work will be unique, should permission be granted. The worst that can happen is that you get “no” as the answer.



HELPFUL LINKS

Paste the following into your Web Browser. This list is just our first go. Let us know any additions or improvements!

DIG tutorials to be found in: <http://www.rps.org/special-interest-groups/digital-imaging/about/links-to-tutorials>

RPS Distinctions page: <http://www.rps.org/distinctions>

LRPS, ARPS & FRPS guidelines & booking forms: <http://www.rps.org/distinctions/apply-now>

Advisory days: <http://www.rps.org/distinctions/advisory-days>

Assessment Dates: <http://www.rps.org/distinctions/events>

LRPS Examples: <http://www.rps.org/distinctions/distinction-successes/lrps-galleries>

ARPS Examples: <http://www.rps.org/distinctions/distinction-successes/arps-galleries>

FRPS Examples: <http://www.rps.org/distinctions/distinction-successes/frps-galleries>

RPS workshops: <http://www.rps.org/learning>

Dennis and Holly hope you enjoyed Edition 5 and look forward to any feedback please at digaccolade@rps.org thanks.

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ACCOLADE 5

Celebrating the Distinctions awarded to
DIG Members

**Hanging Plans for more
detailed viewing**

SIMON STREET ARPS



MARY THOMPSON LRPS



BRIAN MCCARTHY FRPS



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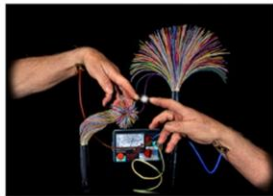
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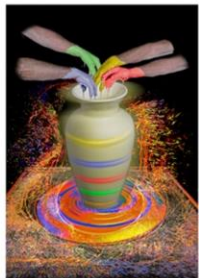
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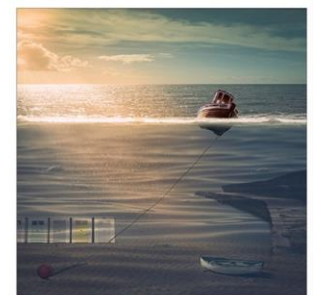
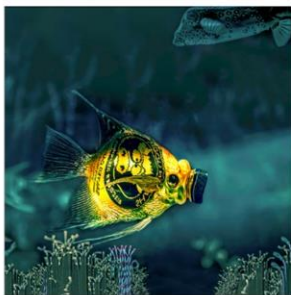
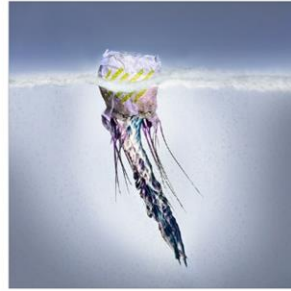


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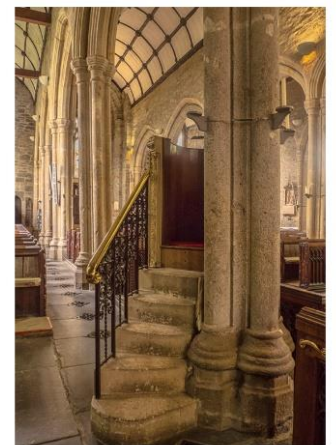


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JANINE BALL ARPS



JENNI CHEESMAN LRPS



JOHN WRIGHT LRPS

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LRPS Hanging Plan



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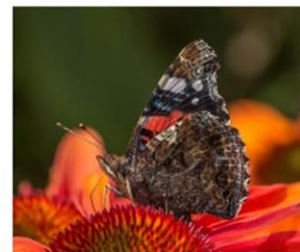
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LIZ AKERS ARPS

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

ARPS Hanging Plan



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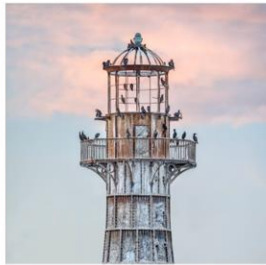


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MAGGIE JAMES LRPS



MIKE L'ANSON LRPS



PETER KNIGHT LRPS

THE **RPS**
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SOCIETY

LRPS Hanging Plan



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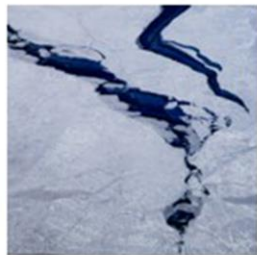


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PETER PULLEN LRPS



SIMON ELSY LRPS

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SOCIETY

LRPS Hanging Plan



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STEVE G SMITH LRPS



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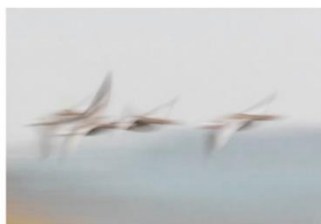
YVONNE GREEN LRPS

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ZOLTAN BALOGH ARPS



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Preparing a Sequence by Janet Haines ARPS - an LRPS Assessor

Whilst most photographers choose to present their Distinctions work as a panel of prints there is the option to submit a Sequence for projection. However what we observe is that few members submitting work as a sequence seem to fully appreciate how to prepare their work to best advantage.

Some appear to use the print layout panels when putting their sequence together; this is incorrect. A Sequence is one continuous flow of images - one line, if you like to think about them in that fashion.

The work is projected very large on a 4k projector so be sure your own equipment is calibrated for best results. The background colour is black so any black or very dark images benefit from a small grey 3 px wide line around the edge. Try to have all your images either in portrait OR landscape mode; don't mix them or they appear to jump up and down as they are played through. Think about the colour flow as well as the compositions. Start with an image that faces to the right and finish the sequence with an image that faces left. B&W sequences are acceptable too but consider the density of each and sequence accordingly.

The following visual guide shows you what not to do in line 1 and two suggested alternatives in lines 2 and 3

A visual guide on how to sequence your images for a screen submission for Assessment by Licentiate panel member Janet Haines ARPS

The example below relates to Licentiate submission, but the principles apply for ARPS and FRPS submissions for images for screen

It is extremely important when making a submission with images for screen that you ensure that your sequence follows some basic rules which are detailed below. These rules will help your submission.

It is very clear that some applicants do not understand sequencing with images for screen and fail regardless of how good the quality of images. The screen has a black background, so we recommend adding a very thin line around the edge to define the image against the black background.



Example 1 - a mix of various formats and no colour flow. Note that on the mono one the black bleeds in to the black background that images are projected on to. Presented with a sequence like this the Assessors see images jumping around the screen both in terms of the formats and colour, both of which detracts from the merits of the individual images.



Example 2 - all are in landscape mode. We start with monos and work through a gradual colour flow so nothing jars. Ending on a dynamic one. Note that the dark/black images have a fine line around them. Keep this to just a few pixels to define the edge but not to detract.



Example 3 - all are portrait mode. The colours flow from one to another harmoniously. It helps if the composition of the 1st image points inwards (right) and the last blocks the end of the sequence. All sequences should have a distinct 1st and last image that holds it together.

Overall you need to consider both the overall colour and compositions that you are submitting as a sequence. The smoother it rolls from one image to the next the more appealing your sequence will be. Details such as cloning and other manipulation needs to be of the highest standard; if this is evident in any of the images submitted it will not be recommended. So remember to check your images carefully because when the images are projected on screen any faults will easily be spotted.

Finally, before you submit, run your images as a slideshow and ask yourself the following questions

Are there any images that jar?
Have you added a small border for darker images?

Is there good gradual colour flow?
Are there any signs of cloning or poor manipulation?

If you have mixed monochrome and colour, does it flow?