



AWPF DISTINCTION

FURTHER INFORMATION FOR APPLICANTS

HOW TO CONSTRUCT A SUCCESSFUL SUBMISSION

1. INTRODUCTION

i. Print Panels:

Construction of a successful Print Panel is not an easy task. Panel construction adds another dimension to ones photographic ability and creativity.

The WPF requires applicants to submit a panel of TWELVE prints, which means that the prints must form a viewing panel in TWO or THREE rows. A "hanging plan" must be provided to enable the prints to be displayed in the correct order and according to the photographers preferred layout. Remember that nothing appears on the front of the print - all the information is on the back and is NOT seen by the judge.

(See the section on Panel Layout).

ii. Digital Sequence.

Similarly the construction of a digital sequence is not as straight forward as it may at first appear. This too adds another dimension to ones photographic ability and creativity.

The WPF requires applicants to submit a sequence of TWELVE digital images, which means that the images must form a sympathetic and pleasing sequence. It is important that the images are numbered in the order that the photographer wishes them to be displayed. Again no information is displayed with the image - only the image is displayed.

(See the section on Digital Sequence).

2. THEME

You should select a THEME for your submission. This can be anything you chose, but it must be relevant to the images chosen. Try and choose a theme that reflects your style of photography and which is unique to you. A submission with more than one theme may work but single themes are usually easier on the judges - as your theme is then more evident.

If you have a photographic speciality DO NOT expect any of the judges to have the SAME interest. Submissions will be considered only on their photographic merit and quality and how the images are presented or sequenced.

3. IMAGE QUALITY

ALL of the images in your submission should be of the highest quality that you are able to produce. DO NOT include any images that are of lower quality than the rest of the submission. Applicants must demonstrate that ALL of their work is of a high quality and not just one or two images.

Including your *best ever image* !! might not be a good idea as it may not be in harmony with the other eleven images!!

4. PRINT PANEL LAYOUT

Your print panel should be constructed in such a way that the twelve images hold together without causing the viewer's (the judge's) attention to stray away from the images. A print panel is like a multi-image picture, with each individual images forming part of the whole.

How can you achieve this? Here are some hints that you can consider, though the list is not exhaustive !

OPTION 1. TWO ROWS OF SIX IMAGES

Image 1	Image 2	Image 3	Image 4	Image 5	Image 6
Row 1					
Image 7	Image 8	Image 9	Image 10	Image 11	Image 12
Row 2					

The idea of this construction is for images 3 and 4 in Row 1 and images 9 and 10 in Row 2 to be the CENTRAL focus of attention. Images 1 and 2 lead your eye towards the CENTRE and images 5 and 6 pull your eye BACK to the Centre. Care should be taken if your images are a mix of PORTRAIT and LANDSCAPE formats! If you choose to do this then make sure that your panel is symmetrical!! Of course your panel need NOT be exactly like this example, this is just ONE idea. For xample, you may choose to have Portrait format in the first Row and Landscape format in the second Row.

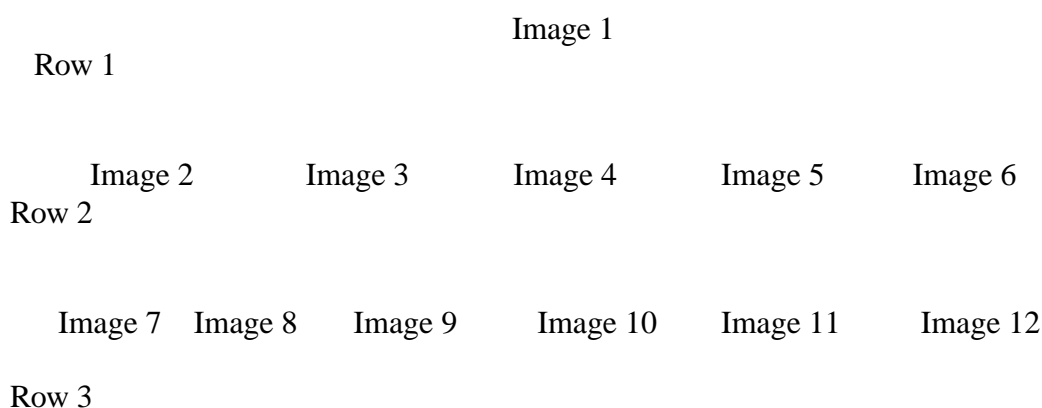
OPTION 2. ONE ROW OF FIVE IMAGES AND ONE ROW OF SEVEN IMAGES

Image 1	Image 2	Image 3	Image 4	Image 5		
Row 1						
Image 6	Image 7	Image 8	Image 9	Image 10	Image 11	Image 12
Row 2						

In this example both Rows 1 and 2 have an ODD number of images, which are often more aesthetically pleasing to the eye. Again, the central images need to be emphasised by the images outside. Note that in Row 1 two upright images are used as “end stops”, holding your eye to the central image in that row. The three central images (images 3, 8, 9, and 10) also form a pleasing shape of a triangle.

When making a selection of your images that you want to include in your panel, please consider where you place your “powerful” images, based on their COLOUR, CONTRAST and their SHAPE .

OPTION 3. ONE ROW OF ONE IMAGE, ONE ROW OF FIVE AND ONE ROW OF SIX IMAGES.



In this example the whole panel is shaped like a pyramid. You might consider Image 1 to be more dominant than the others, but take care!! It really depends on how creative you are! I suppose you could try inverting this shape, it might work and it might not, try it and see!!

5 DIGITAL SEQUENCE

Here the constraints of layout are replaced by the constraints of sequencing of the twelve images. Once you have your BANK of images you need to select an initial twelve images and lay them out in a sequence (that's the easy bit). Now look at them through half closed eyes (i.e. don't concentrate on the image content alone) and see if the colours / luminosity / horizons etc. flow from one to another. Try other arrangements and images - swap them with ones from the BANK - try flipping them horizontally, in order to get a FLOW or sequence of images that go together. Then look at each image critically to make sure they have the right quality - and that when projected there are no sudden changes of image size or orientation. You may find that a small 6x4 inch print of each gives a better idea of the finished sequence.

6 SELECTING YOUR IMAGES

The theme for your submission will dictate which images you select but you will need at least twenty images to play with, This should help you mix and match to get the best result.

Find the arrangement that best suites your images. If you have a print of the images put them on the floor and try and view them from a distance. (stand on a chair or the settee!!). Look at your images and decide whether or not any of them should be replaced with another image. Ask your spouse, friend or whoever, to give you an opinion. Often this will result in you making some changes to the location of an image in the submission.

Again take care if you have any images with vibrant colours, as these need to be located somewhere in the centre to hold the viewer's attention!

7. WORKSHOP

Go along to the workshop (usually held in May) to see successful submissions - to listen to speakers on panel and sequence arrangements. Bring along a submission you are working on and have someone look at it and offer advice. Get answers (hopefully !!) to any questions you may have.

Some say that getting an award does not make you a better photographer - that may well be the case - but it does make you a more confident photographer - and the skills you will have learned in putting together a submission will stay with you.

Distinctions Secretary

Welsh Photographic Federation

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