



# 8

With congratulations  
this issue to our own  
Simon Street FRPS  
& Holly Stranks ARPS





## Welcome to Accolade 8

Hello and welcome to Accolade 8 – a bumper issue, thanks in part no doubt to all the lockdowns we have had to endure. However, whilst many of us are now able to put a new set of letters after our names, I am well aware of many plans lost to Covid.

Condolences to those of you who have lost loved ones to this dreadful disease or had it yourself. There will be many of you who have been frustrated by the cancellation of trips and holidays, work plans and assignments – all of which may well have provided images for use in assessments. I am sure there are many other scenarios too that have prevented your personal and photographic plans.

However, we humans adapt. The RPS too adapted to the pandemic and the way it now works with advice and assessments has seen major advantages for members. Plus of course the way special interest groups and regions have provided content for us to enjoy. If you are not already a member of the RPS Distinctions Official Facebook Group I urge you to join, lots of advice, news and images shared there.

This issue has 24 contributors – the most in any issue and this number includes (I am very pleased to say) our previous editor Simon Street FRPS and me! Do not forget if you do not have time to read this issue from cover to cover, you can scroll through to the back where the 24 hanging plans from each contributor are displayed.

Holly Stranks ARPS  
Sub editor DIG Accolade



## RPS DISTINCTIONS UPDATE FOR 2021

The new year has ushered in exciting changes to the RPS Distinctions programme, including advice on Statements of Intent, a new Portraiture genre and observer places at Fellowship Assessments. There will be new 1:1 statement of intent review sessions. [Bookings for 1:1 portfolio reviews](#) are now open again. These are all covered on the [Distinctions Update](#) page of the RPS website. If you missed any of last year's excellent Distinctions Live talks, you can catch up [HERE](#).

The RPS Distinctions department has set up a [schedule of new assessment dates](#) up through June 2021. 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\\*\\*](#).

### PEER SUPPORT FOR FELLOWSHIP DISTINCTION GROUP

Alexandra Prescott, Overall Co-ordinator, has provided this summary of this new unofficial self-help group for those considering or actively pursuing the RPS's most challenging distinction.

What is the Peer Support for Fellowship Distinction Group?

The Peer Support for Fellowship Distinction Group (PSFDG) has been running successfully since the inaugural meeting 25 July 2020. The objective of the overall group is to offer support for the Fellowship Distinction journey utilising the individual skills and thoughts of members. The support is offered / obtained within the format of Work / Idea / Progress update discussions from / between individuals including Statements of Intent and or Images.

The group is subdivided into Genres – each of which are run by an individual co-ordinator and take place as video conferencing meetings.

- a) Applied/Portraiture/Contemporary/Documentary: Group Co-ordinator – Alexandra Prescott ([aprescott\\_3@yahoo.co.uk](mailto:aprescott_3@yahoo.co.uk))
- b) Fine Art: Group Co-ordinator – Janet Haines ([janet.haines@me.com](mailto:janet.haines@me.com))
- c) Landscape/Natural History/Travel: Group Co-ordinator – Richard Ellis ([landscapef16@gmail.com](mailto:landscapef16@gmail.com))

We are all at different stages of the journey but collectively there is a huge skill base that we can draw on and at the very least - some words from someone who is not so close to your work can make you think. We meet by Genre every 4- to 6 weeks although some members attend all meetings whilst they firm up thoughts or to learn from other disciplines

The group is not intended to be a substitute for any official RPS services or a replacement for the 1-2-1 Advisory Services although use of this is a recommendation (but not a criteria) for all members as soon as they feel ready. Any opinions given or taken from the PSFDG meetings (unless given by a Distinction Panel member or the RPS) are exactly that - opinions rather than policy.

In joining the group and attending the Genre meeting we have individually and collectively made a commitment to help each other – the group meetings are a team exercise and when we look at each other's work and listen to each other's contribution we learn and that helps with our own work. To make this work we ask that all members contribute in some way – from showing work to offering thoughts on work shown or even other work that is interesting and or relevant (and even volunteering to act as chair for at least one meeting please) – but an individual contribution is payback for the benefits we receive.

If you would like to join then do please contact me and if you are able to offer support in any way (made the journey – successful or otherwise) then you are also very welcome.

Alexandra Prescott ([aprescott\\_3@yahoo.co.uk](mailto:aprescott_3@yahoo.co.uk)), Overall Co-ordinator







Name. Andrew Carothers,

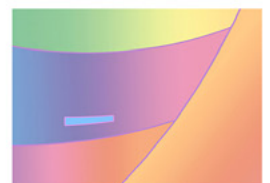
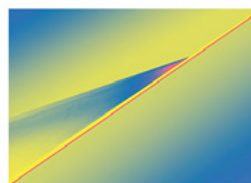
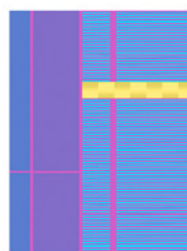
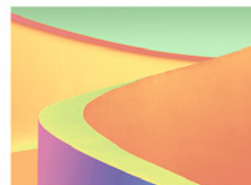
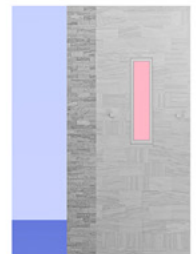
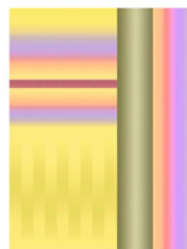
Location: Bristol,

Successful A Panel in Fine Art 2020

### How you felt after the being successful?

Unable to get out with my camera during lockdown I took the opportunity to review my archive, and became fascinated by the results of applying Gradient Map filters in Photoshop to convert grey scales to subtle gradations of colour tones. I found it particularly effective on images of modern buildings.

After struggling for years to find an appropriate 'theme' for an ARPS submission, I put this entire panel together in a matter of days, and was delighted to be finally successful.



Andrew Carothers

ARPS Fine Art, 14th Oct 2020

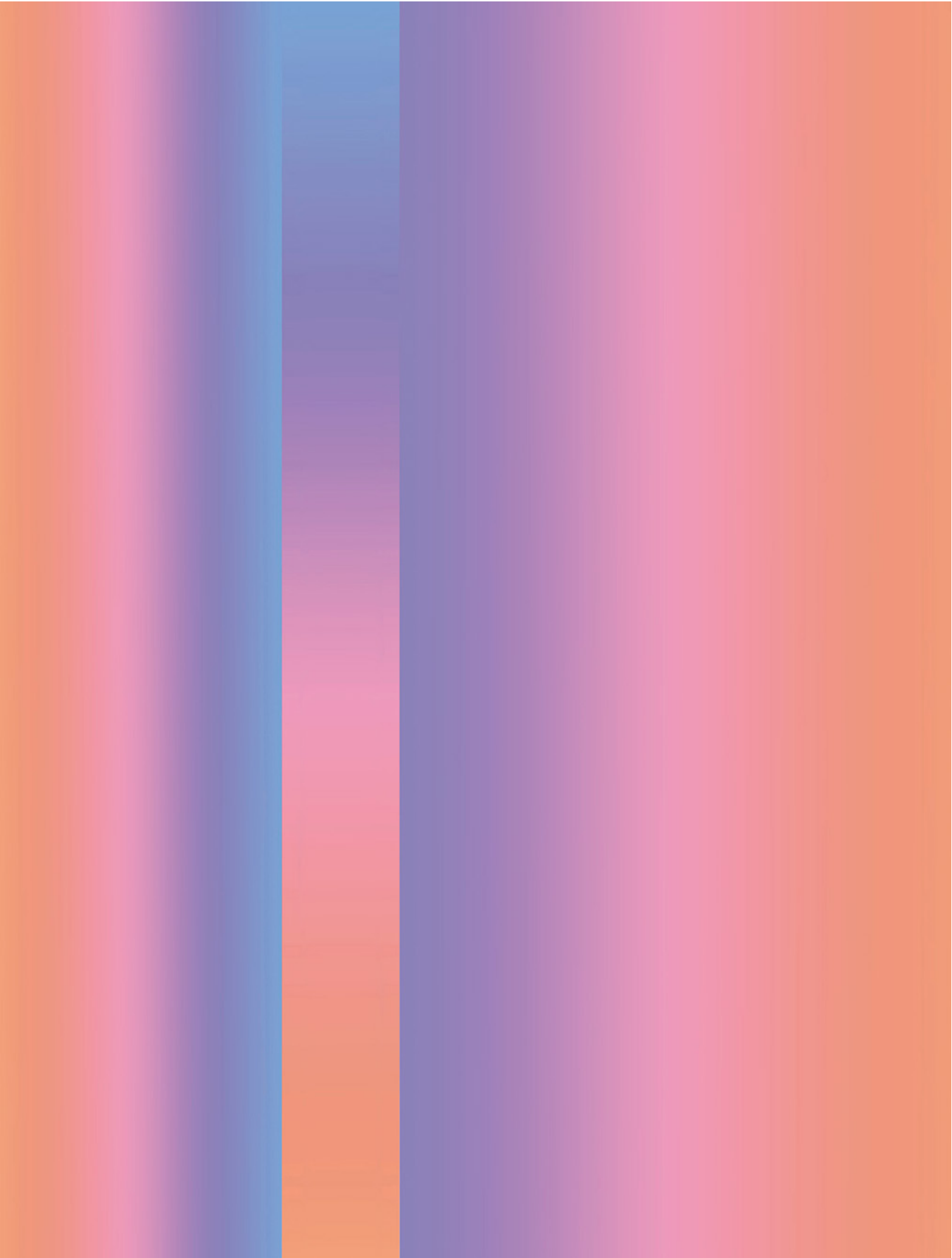
### Statement of intent

I am drawn to features of modern buildings characterised by simplicity of line and shape, and subtle variations of light and shade. Here, I interpret such details by re-imagining them in soft tones of harmonious colours, with the aim of creating abstract or semi-abstract images that both reflect and augment the original forms. Since I make no claim to strict objectivity, I insert, modify or remove elements in order to enhance the overall effect, while retaining key shapes and edges of the initial photographic image. By representing the original scene in this way, free from the unavoidable imperfections of weather and usage, I hope to demonstrate some of the imaginative possibilities present in contemporary architectural design.



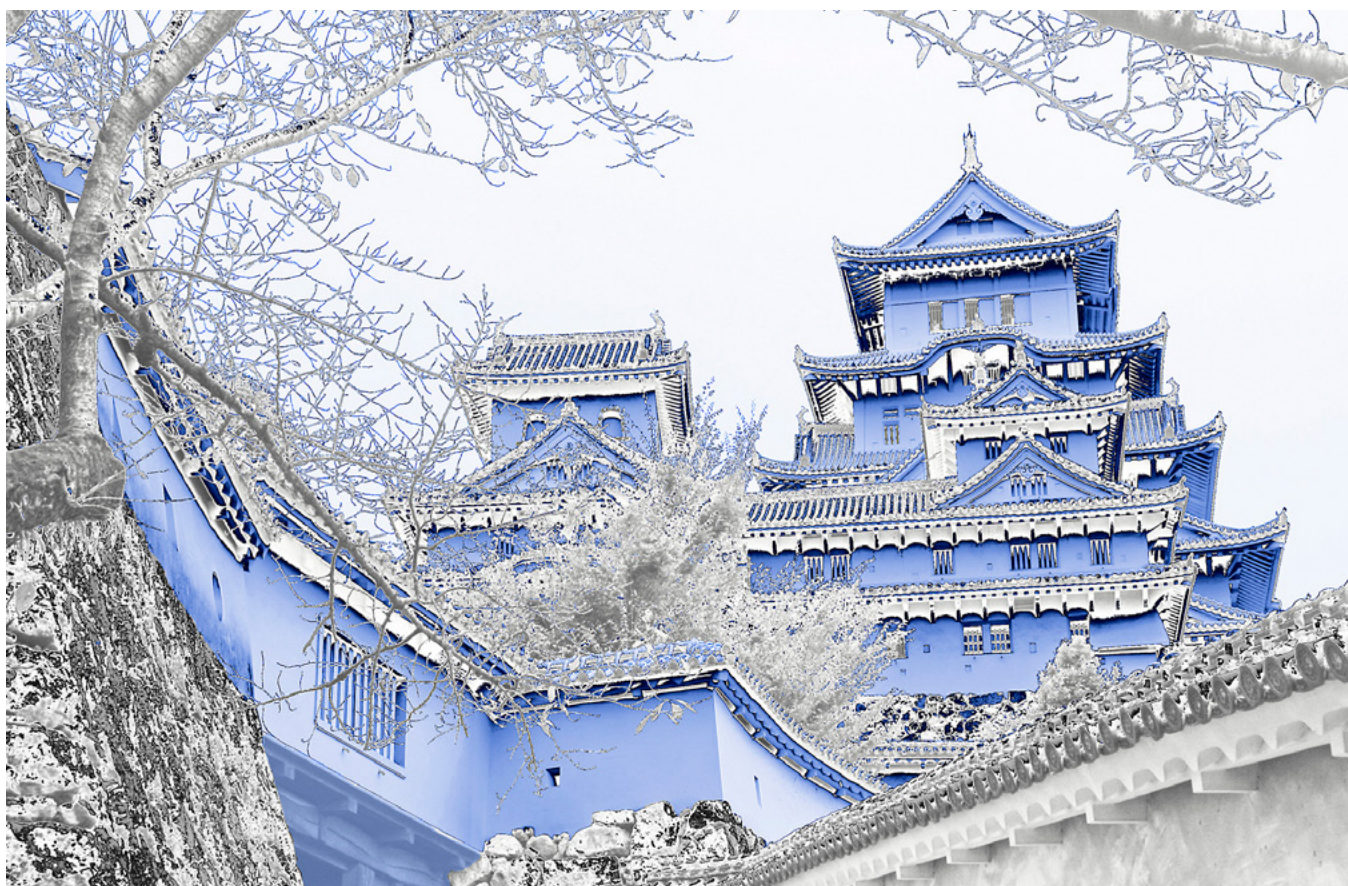
### My Favourite Image

I particularly like this one because it is basically just a picture of a gap in a wall. However, the slight variations in grey level are transformed by the Gradient Map filter into subtle tones of blue/pink that remind me of a Rothko painting. In view of the level of post-processing, the technical details of the original photo are almost irrelevant (1/50, f5.6, ISO 400).



## The One That Started it

Although this image was not suitable for inclusion in my panel, it was the one that first piqued my interest in the possibilities of Gradient Maps. I felt that a 'straight' image didn't quite convey the other-worldly feeling of Japan's magnificent Himeji Castle. I obtained the desired ethereal quality by converting the original to shades of blue and light grey, and the result inspired me to experiment further with this technique.



## Best Technical or Creative Tips

I wish I could convey some words of wisdom regarding the use of Gradient Maps. The fact is, however, that I am still very much at the 'suck-it-and-see' stage. Mostly, I have confined myself to using the fixed templates provided by Photoshop, though there are almost infinite possibilities available to those prepared to experiment with variable 'sliders'.







Name Ann Healey

Location Cumbria

Successful LRPS in September 2020

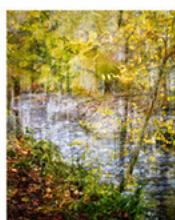
## About my panel

When considering my LRPS, my concern was that my photography was random without a particular genre, but I realised that this was an asset for an LRPS.

I used tones and colours, and size and shape, rather than subjects (which were varied) to create my panel. Input from other successful Distinction holders was invaluable.

When considering what I have gained from this process, I learned appreciation of my abilities; useful self-criticism; the importance of preparation when taking the photograph; and the impact of photo editing to create the final image.

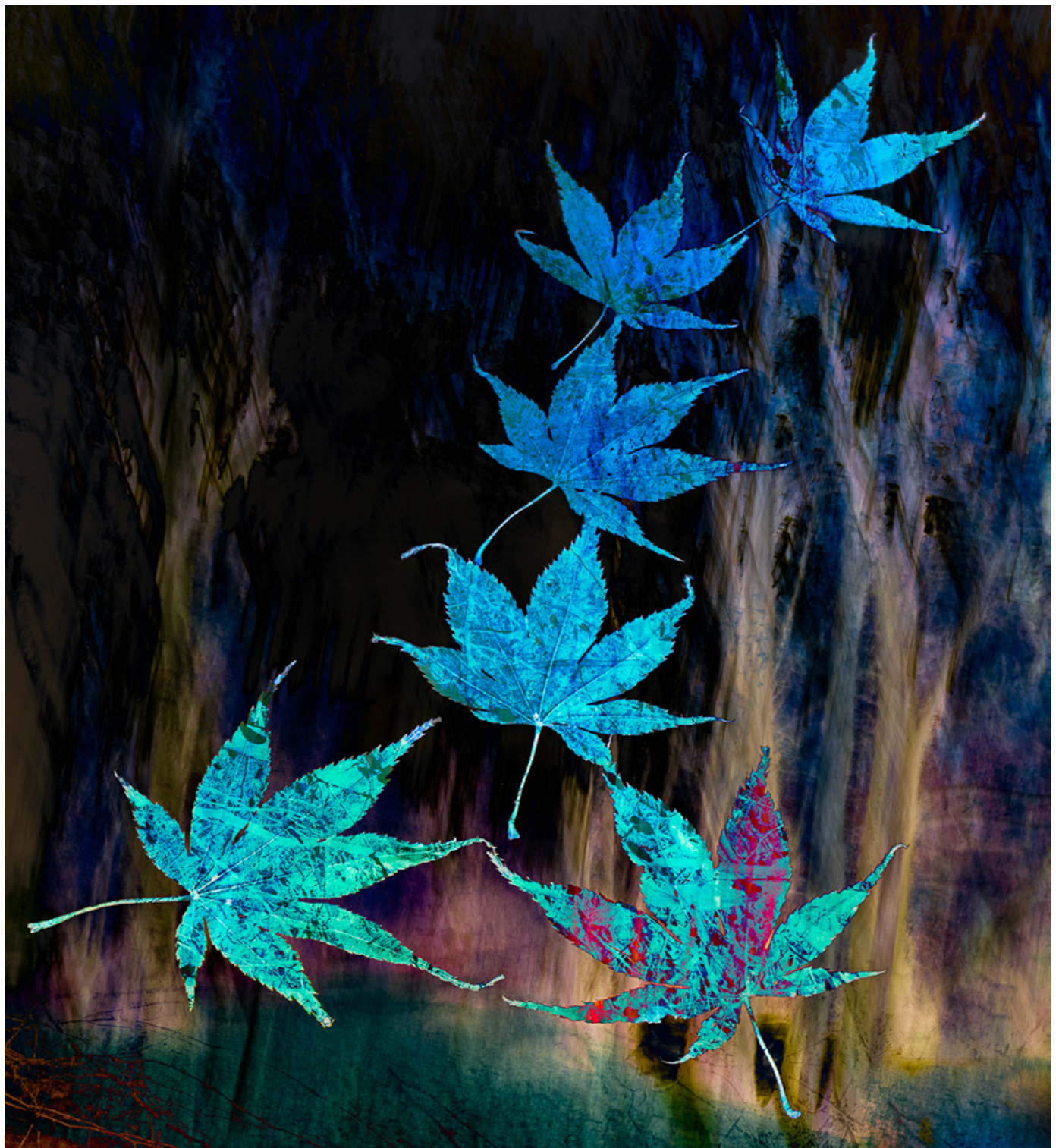
## LRPS Hanging Plan





## My Favourite Image

From all of my images, which are varied in subject and in method of creation, my favourite is Leafy Blues. This was the simplest to create, yet it has an immediate impact. Several red Acer leaves were arranged on a Light Pad. The image was layered in Photoshop with a texture layer of tree bark. The blend mode was changed until the colours just popped!



## The one that started it a

This photograph of Ellie was the first one that I felt was “real” photography. It was taken in a studio location, with a young moody model. From the original lights setup, I asked for the lighting to be reduced/moved, and encouraged the model to change her pose, until I got what I thought was a fitting moody photo.

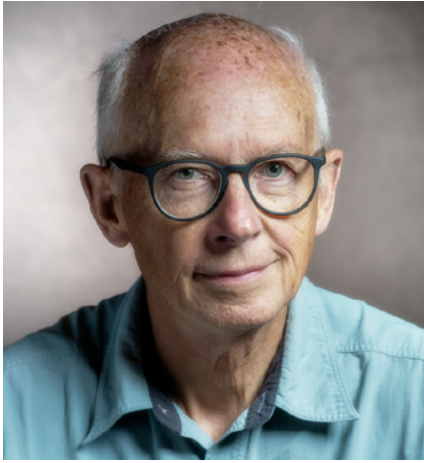


## Best Technical or Creative Tips

This may sound like a cliché but it really is the photographer and not the camera that makes the image. My image of the Beach Cafe View was taken with a mobile phone and texture added in Photoshop. I love the capabilities of Lightroom and using my own presets to create a mood when editing landscapes.







Name Robert Bryan Timmons

Location Australia

Successful LRPS in January 2021

How I felt after the being successful?

As I mainly enjoy shooting landscapes, the challenge for me was to achieve the variety of approach and technique plus a range of photographic skills required for a successful LRPS panel. I felt I had reached the standard as a photographer by 2018, and then spent the next year or so deliberately gathering images that demonstrated these different attributes. I love black and white images, and I love to print, so the "look" of the panel and the printing were the easy part for me.

I live in a very remote (South-West) part of Australia; so the ability to attend review days etc was not available. To counter that I found the support to overseas members provided by Janet Haines absolutely wonderful. It made a huge difference in getting me over the line. How did I feel? Ecstatic!

## LRPS Hanging Plan



## My Favourite Image

Is a portrait of a friend; she offered to model for me and was looking for some images for her Facebook page, so it was a win-win situation. What I love about this image is the fact that it was an unguarded, completely relaxed moment – just the kind of portrait that appeals to me.

Portrait: 1/125; f8.0; ISO 200



## The one that started it all

This was captured at the start of our trip to the UK in August 2019. I was on the look-out for a variety of images with LRPS in mind, and we came upon these street players in Keswick. I wanted to capture a moment and I had a hunch I had been successful. The eye contact is crucially important.

Street Scene: 1/320; f5.6; ISO 100



## Best Technical or Creative Tips

I think it helps to be very clear and deliberate about focussing on images that fulfil the LRPS criteria. Then ensure that your histogram always shows that you have capture adequate highlight and shadow detail, otherwise take another shot. Having good Photoshop skills is helpful and came to my rescue with the first image.







Name David Scrivener

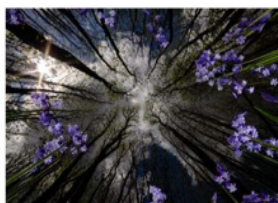
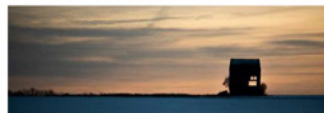
Location Kent

Successful LRPS in October 2020

### What started my LRPS?

I have had a few pictures published in the photo press which gave me a feeling of achievement but this was fleetingly enjoyed. This is probably the main reason that I wanted to attempt a formal qualification. I began by sorting out my 'best' photographs, looking at other successful panels and attending advisory days as an observer and contributor. Execution of the recommendations was somewhat harder to achieve than I first realised. Cropping to improve composition changes the ratio of the picture. Changes to the format from landscape to portrait make some of the images unsuitable for positioning within the panel. Then there's the problem of post editing with my limited skills. I needed more pictures so I reviewed my back catalogue and created new images focusing on my technique with the LRPS requirements in mind.

### LRPS Hanging Plan



## My Favourite Image

Bluebells:- This was an image that had a double page spread in a Photographic publication, so arguably my 'best'. I presented this at my first advisory day and it failed the first cut. The original had flash lighting to the blue bells which was too strong and had blown the highlights in the foliage and flower heads. Adjustment in post was just too complicated for me. I retook this image, some 12 months later and had taken more care resulting in this final image which successfully featured in the panel.



F22 at 1/160th ISO 100 manually underexposed sky plus off camera flash



## One That Got Away Image

I chose this image because I had spent ages tracking this Red Shank and was so invested in this image. Advice on a advisory day was as follows:-

'The bird is too small in the frame and the surroundings are not sufficiently interesting to add value to the image and could be cropped out particularly the out of focus elements in the foreground. The straw in front of the bird needs to be cloned out and the ones on the left hand side toned down. The eye and beak are slightly soft and need to be sharper. Good control of light and the catch light in the eye adds vitality to the image.

I had kept this image of a Red Shank in the final panel at my first LRPS attempt. I had cropped this picture tighter and tried to clone out the offending pieces of straw following the previous advice. I tried to sharpen around the eye using PS Elements. To be honest by the time I'd finished I couldn't see much difference and as a consequence the image was weak and failed scrutiny.



## Best Technical or Creative Tips

I had mounted my images in 50 x 40cm white mounts all purchased from one supplier. I did not notice that there was a slight colour difference between some of the mounts (my error when ordering). I had been reviewing my panel on the dining room table under tungsten lamps and the colour difference was not so apparent. This was picked up by the assessors when viewed under a daylight lamps and as a consequence it was a recommendation to change the mounts to one type. My main recommendation to candidates is to read and make sure you fully understand the guidelines and get lots of advice.

If you wish to see a more detailed story visit [www.dmsphoto.co.uk](http://www.dmsphoto.co.uk)





Name: Davide Agnelli

Location: Guernsey

Successful A Panel in November 2020

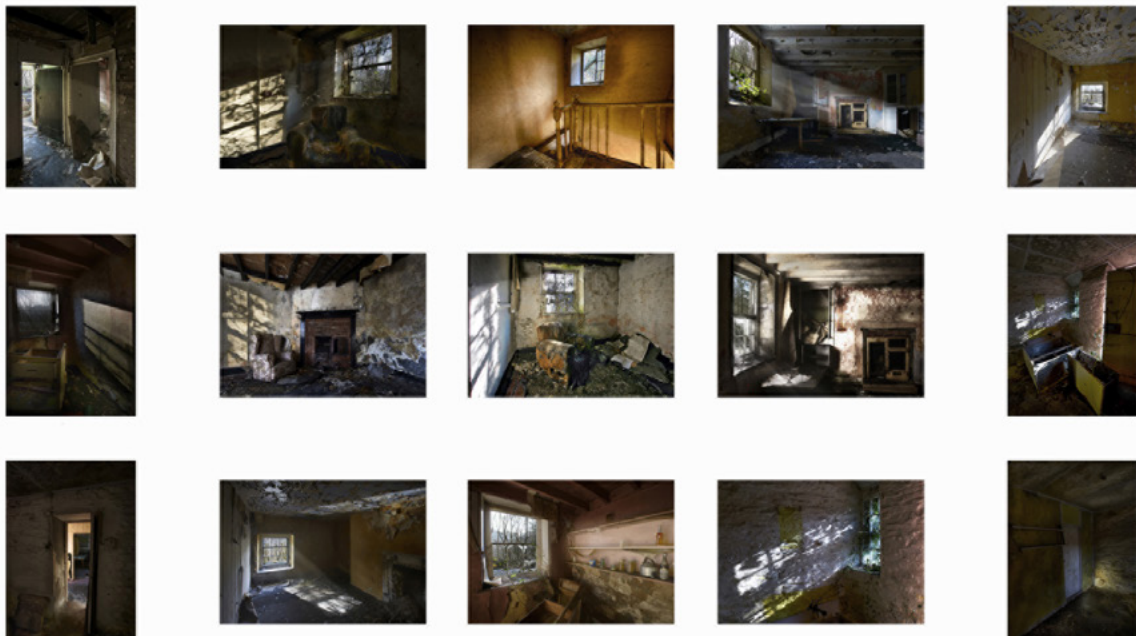
### About My Panel

I have an eclectic list of photographic subjects but my particular favourite is derelict properties - Perhaps I need psychotherapy? For my panel, I selected images that had a balance of tone and shapes. Darker images surrounding lighter images at the centre helped to contain the attention. The direction of the light in each image was also a consideration within the overall panel as was the case with the arrangement of open doors and windows.

I attended two Assessment days. The first panel had too much of an HDR effect. The second Assessment (about a year later) suggested exposure adjustments and a rearrangement of two adjacent images (8 & 9).

On my final edit I swapped two images ("Spare" with No.1), it suited the flow better and was a better 'bookend' matching its opposite image at No. 5. I also felt my original No.1 was too similar to No. 4. I was delighted to have been successful in my Distinction. It was something I felt I needed to achieve to justify all my photography over the years.

ARPS Hanging Plan





## ARPS Fine Art, 18th November 2020

### Statement of intent

I have a particularly favourite subject, which is derelict or badly run down properties.

Wandering around these properties I start to ponder about why it has become abandoned; who lived there; what did they do for a living; were there ghosts watching me as I walked around with my camera and tripod?

Badly decomposed armchairs, flaking paint, ash and rubble from an open fireplace; unsafe stairways; an old cooker – all remnants of someone's past existence in what once was a comfortable home.

I waited several days for the February low level sunlight to illuminate the rooms casting light and shadows through broken glass windows and doors left ajar. The streaming sunlight enhanced the texture and shape of the rooms and ceilings with large chunks of flaking paint.

Nature was regaining a foothold by creeping in through the windows which added to the atmosphere and mood.

On completing my project, I was left thinking that, hopefully, one day the properties might be restored and provide a home once more for someone.

**Davide Agnelli AFIAP**

## Favourite Image

This was the first room that attracted me. The rotting chair; murky walls; sunlight in the window; brambles; shadows on the wall and the old light switch. In my imagination a dad or granddad was in the chair smoking a pipe after a hard days work – the cottage was a former tin miner's family home.

Gitzo Tripod, Sony A700, Sigma w/a. Natural light (all images).



## One That Got Away

On my final edit I swapped two images ("Spare" and No.1), it suited the flow better and was a better 'bookend' matching its opposite image at No. 5. I also felt my original No.1 was too similar No. 4.



### Best Technical or Creative Tip

Attempt natural light (I had to wait several days – it was Mid February in Wales after all!).

Make as many location visits as possible to check on lighting and conditions.

If considering a Distinction – take plenty of varied images combining landscape and portrait formats and think – 'Hanging Panel'!

Tripod and wide-angle lens; (no artificial lighting); initial editing with ON1Photo RAW; Adobe CC for additional finishing touches.







Name; Dr Brian O'Callaghan

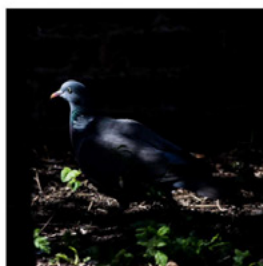
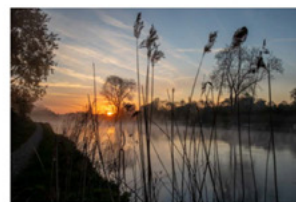
Location: Southwold

Successful L Panel in November 2020

## About My Panel

As an academic teaching architectural history I often needed photographs of historic buildings. Approaching retirement, I was seeking ways to both deepen and broaden my photographic skills.

All the images were taken over a nine-month period; most during the first Covid 19 lockdown. Paradoxically, the restrictions extended me by forcing me to work close to home. I sought an RPS distinction as a way of measuring my progress and setting future goals.



## Favourite Image

The west front of Wells Cathedral is representative of my love of medieval architecture. It was taken on a short break in January. I had hired a tilt-shift lens and was using the cathedral as a suitable subject for my experiments with this equipment.



1/10thsec, F 9, ISO 100, Canon TS-E 24mm f/3.5L II lens.



## One Started it all Image

The landscape photographer at Chapman's Pool was a bit of luck. With landscape, I often find that what looks great on the day disappoints at home. He just happened to be standing there. I had hoped to catch him unawares, but he looked up at the last moment. It didn't make the final panel.



## Best Technical or Creative Tip

Get considered feedback on your photography, not through social media 'likes', but from people who will help you to develop as a photographer. Join a club, enter competitions, take a course. Challenge yourself with things you find difficult and embrace failure as a way to learn.





Name. Glyn Fonteneau

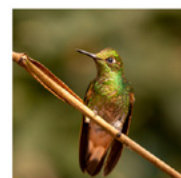
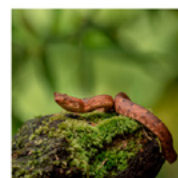
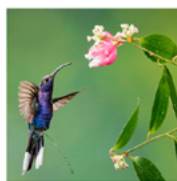
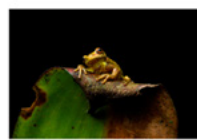
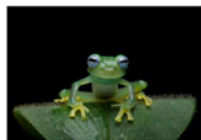
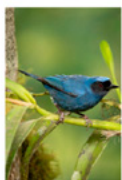
Location. Dorset

Successful. A panel April 2020

### About My Panel

My main photographic interest is aircraft and nature, but as one judge said at my first club print competition that he didn't like aircraft, the evening went down hill from there. As a result I abandoned aircraft as a subject and looked at nature for a possible A panel. My Natural History panel followed on from a chance meeting with Moira Gardener who encouraged me to try and construct a panel. I enjoy nature photography and wanted to put together a panel that reflected the wide variation of flora and fauna of Central America and not fall into the trap of producing a panel of birds on a stick (another judge's comment). My panel was referred in September 2019 as two images were not up to the exacting standard required for a nature panel. The next assessment date was April 2020 but Covid intervened. The next available date was September 2020 so it has taken a very long time for the panel to be re-assessed. Ben informed me on the morning of the assessment that my panel had been recommended for Associate. I am very proud and relieved of my achievement.

ARPS Hanging Plan



## **Statement of intent Glyn Fonteneau LRPS**

### **Animals and Birds of Costa Rica and Ecuador**

This panel has been put together over a period of 4 years starting from a visit to Costa Rica where I became captivated by hummingbirds. Subsequent visits to Costa Rica and Ecuador opened my eyes to the diversity of animals and birds the region has to offer.

My aim is to demonstrate a broad cross section of the beauty and colour of the birds and animals of Latin America. The photographs were taken in a variety of locations ranging from the rain forests to the Andes Mountains.

1. Masked flowerpiercer (*Diglossa cyanea*)
2. Ghost glass frog (*Sachatamia Ilex*)
3. Honduran White Bat (*Ectophylla alba*)
4. Mindo Rain Frog (*Pristimantis mindo*)
5. Masked trogon (*Trogon personatus*)
6. Bare-throated tiger heron (*Tirrisoma mexicanum*)
7. Violet sabre wing (*Campylopterus hemileucurus*)
8. King Vulture (*Sarcoramphus papa*)
9. Rufus Tailed hummingbird (*Amazilio tzacatl*)
10. Hotzin (*Opistho comus hoazin*)
11. Scrub Tanager (*Tangara vitriulina*)
12. Golden-Mantled tamarin (*Saguinus triartitus*)
13. Llama (*Lama lama*)
14. Hog-nosed rainforest pit viper (*Porthidium nasutum*)
15. Buff tailed Coronet (*Boissonneaua flovenscens*)



## My Favourite image

My favourite image is of the Honduran white bats (3). To get this shot I was lying on my back on the forest floor with lots of nasty biting creatures. The bats are not often seen as they make a roost for the day by creating a “tent” out of understory plant leaves by strategically cutting the leaf ribs with its teeth so creating the tent.



## The one that started it all

The image that made the most impact on me was the Bare-throated Tiger Heron (6), one of the first of the images I took in Costa Rica 4 years ago. It seemed to demonstrate the beauty of the Region and felt I must try and capture this to the best of my ability. This then became the starting point for my panel.



## Best Technical or Creative Tip

I always shoot in RAW and use manual settings wherever possible to give me full control. Take lots of photos particularly if you may not have chance of revisiting the site and situation easily. You need plenty of patience and if you find some, let me know; my local shops are sold out.







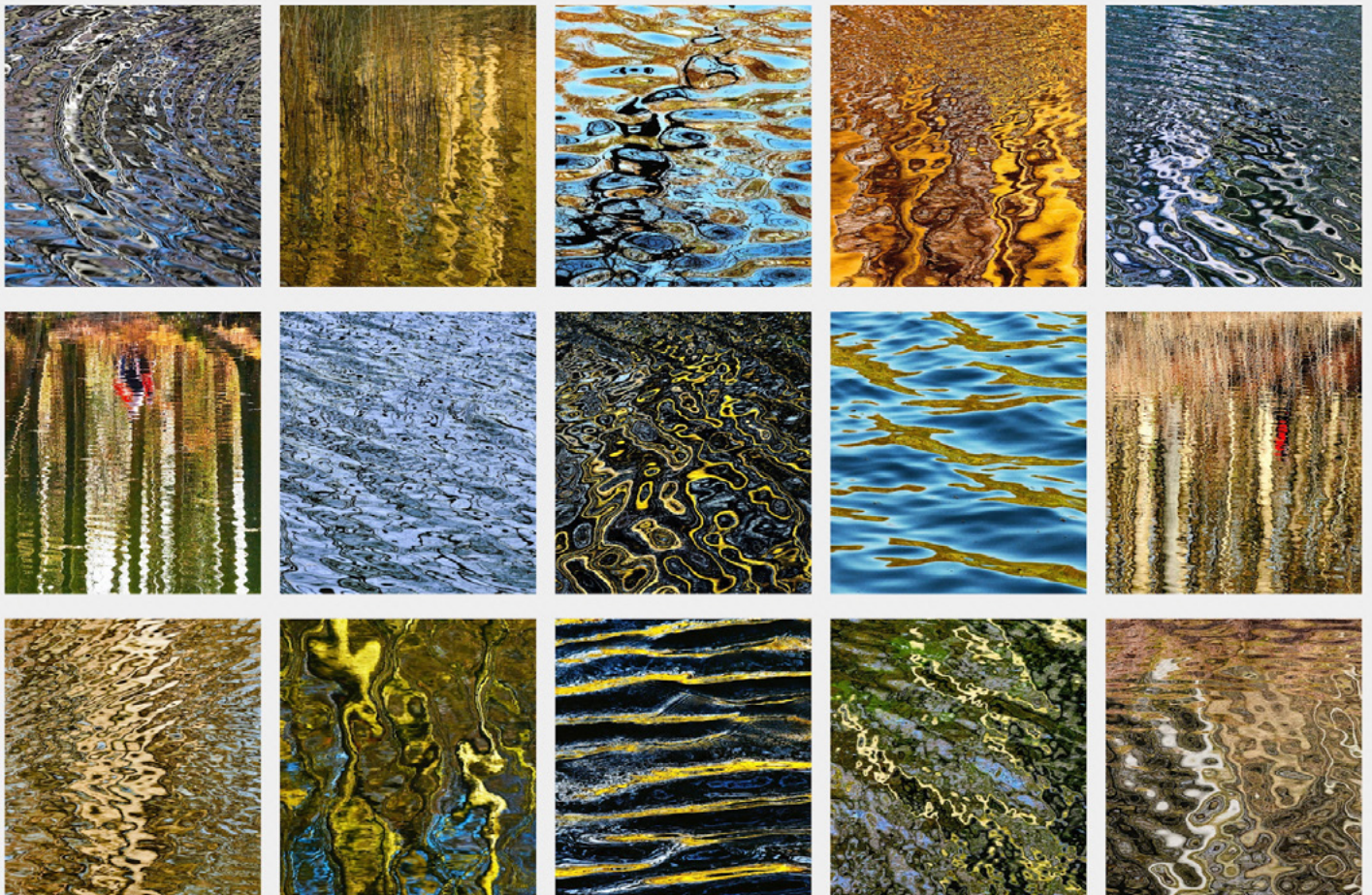
Name. Dr Héctor Bernardo Epelbaum

Location. Belgium

Successful A Panel in Fine Art 2020

### About My Panel

I love to reveal hidden patterns with the camera. The reflections on a water surface show fleeting shapes that mutate frequently. They often inspire me. Pressing the shutter to capture new patterns avoiding repetitions was not easy. Most of the time the new images were not very different to the older ones I had just photographed a fraction of a second ago or the days before. This was the ideal challenge to apply for an Associate Distinction in the Fine Art Category.





## **My Statement of Intent**

### **Frozen Oscillations**

During the Corona lockdown I frequently visited my local park, Park van Tervuren in Belgium. There I liked to watch the water surface of the ponds acting as a deforming mirror. It was never still, endlessly fascinating and almost hypnotic.

The foliage of the grass banks with their waving trees, combined with the clouds drifting overhead and the occasional cyclist or jogger were all reflected.

The presence of clouds and the position of the sun strongly affects the light spectrum and intensity. These continually influences the contrast and how we see the colours.

Birds and a brisk breeze agitated the water contributing to the symphony of oscillations.

I processed the colours a little to my taste.

My photos visualise the beauty I found on the water surface of the ponds.

*Dr. Héctor Bernardo Epelbaum*

*Assessment date: 14 October 2020*

## My Favourite Image

On top of loving this photo aesthetically, it also shows the environment in an easy to understand way: The sky was partially covered by clouds resulting in blue and white reflexes. A big bird was generating circular concentric waves while a breeze distorted the reflections. We can even guess the position of the sun.



## The One That Got Away

The principal directions in this photo did not harmonise well enough with the possible neighbours. Rotating the photo did not help because the result felt not natural. Also, I didn't like how the colours complemented possible neighbours.





## Best Technical or Creative Tips

Two tips: one creative and one technical

Tip 1: Rehearse and be open! The Lockdown limitations implied travel was not possible. After a while I felt that I already took all relevant photos in the park. I was wrong, there was always more to discover, much more. I “only” needed to have an open mind. If you get into a similar situation, questions could be helpful: What could you change in the landscape, in the composition, in the light conditions? Do birds behave differently when they are in pairs, in bigger groups?

Tip 2: Workflow: I generated many files for my panel. To organise the different versions of my photos required developing my own way. Each panel candidate got one folder for all variants. The file name consists of a common code number plus some text, which helps me to understand which image it is and my previous processing.

Example: pFin-6755-V3-20x20-ColAdj-S.tif means it is the possibly Final image 6755. This is Version 3, has a size of 2000 x 2000 pixels, Colour Adjusted and was Sharpened.







Name. Holly Stranks

Location. Suffolk

Successful. A Panel in October 2020

## About My Panel

My Applied panel first attempt was in October 2019 but was unsuccessful. I was disappointed but found the feedback from that very useful and encouraging. Like many others I then had my photographic plans changed by Covid. My May 2020 assessment was cancelled, but that gave me more time to get better shots although I only had my own dogs to work with!

The dogs in this panel are made up of my own three Labradors Cassie, Jack & Pippa, at No 3, No 4, No 8, No 9, No 10, No 12, No 13 and No 14. The handsome chap at no 15 is Pippa's litter brother Piran. The rest are family and friends dogs.

## ARPS Hanging Plan



## **ARPS – APPLIED STATEMENT OF INTENT**

**HOLLY STRANKS 28th October 2020**

### **DOGS AT HOME**

The aim of my canine portraiture is to capture images for clients that will have longevity for them and that they will love and cherish. To achieve this, I like to photograph the dogs in their own homes where they feel most relaxed and secure.

As anyone who owns or works with dogs will know, they will only be directed so much, and they have their own ideas about how a photography shoot will go. This can present a challenge, but also the opportunity to observe and capture characteristics of the individual dogs despite their different levels of interaction.

I was able to capture endearment, interest, alertness, pride, a readiness to play, and an ability to sit still to their owner's command. The dogs also showed me their calmer sides with contentment in togetherness, wandering attention, total relaxation and even sleep!

## My Favourite Image

My first favourite image is of my girl Cassie who we lost in March 2020, she was 14years old. This image just sums her up. I thought this would be an easy choice of my favourite image as she is no longer with us.

However, just a few days ago as I write this, we also lost Jack at 12 years old. It was quite a shock, so I have to include him too in my favourite images.

It is lovely having dogs, but so hard when we lose them. I am lucky to have recorded many thousands of images of them and my current dogs.



Cassie Exif 1/40sec, f4, ISO 100 Sony AR73 Sony 90mm



Jack Exif 1/160 sec. f11 ISO 1600 Sony AR73 Sony 90mm



## One Started it all

This is the image that first gave me the confidence to think about an ARPS and how the panel would look. I took it in 2017 and it has served me well in competitions and I have also sold it on more than one occasion to people who bought it as it reminded them of their dogs who had passed away. It is a beautiful shot of Pippa, but due to the heavy shadow area on her face (which is deliberate) it was not deemed to be of the right sort of portrait for an Applied panel.



## Best Technical or Creative

At a RPS Advisory day one of the advisors, Ian Wilson ARPS said to choose a subject that you love for an ARPS or FRPS. Need I say more?





Name: Jan Beesley

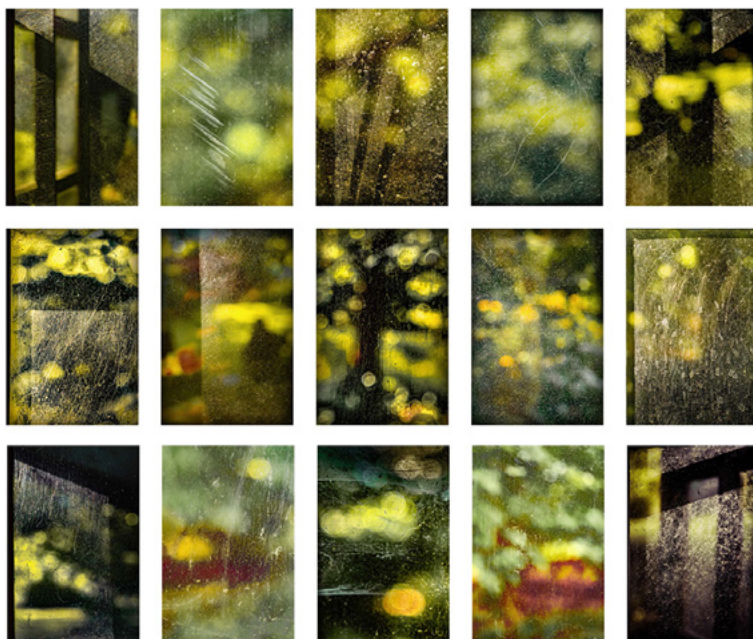
Location: East Sussex

Successful A Panel in Fine Art  
November 2020

### About My Panel

It all began with a dusty window and a mindfulness exercise... The images are all of the dusty window panes in an old summer-house. Initially I was trying to focus only on the dusty patterns but then I realised that by doing this the garden beyond became pleasingly abstract - my obsession began!

I started to think more about the dust and how it could be a metaphor for the way our own thoughts and ideas affect our perception and limit our view. Especially during lockdown when we were/are largely viewing the world through a screen of some sort. I thought I might have the makings of a panel and so continued to take many more images. All images were taken with the same vintage lens and I deliberately processed them using a limited colour palette and the same aspect ratio to try and add cohesion and to give the overall panel the look of a multi-paned window. I wasn't sure how the assessors would respond to my dust obsession but was delighted and slightly overwhelmed to hear that I had been awarded my ARPS.



## **Statement of Intent – Jan Beesley ARPS – Fine Art**

*Focus on the near,  
The far becomes a strange land.  
Shifting perception.*

In the quest for perfection we try to eliminate the dust and dirt from our images and our lives, we would wipe it from a window in order to see what is beyond.

Dust on the surface of a window makes the glass visible, changing the boundary between us and the outside world from clear to opaque. Since dust is largely comprised of us, a dusty window pane could be seen as a visual metaphor for the way our perception of the world is filtered by our own experience.

With these images I wanted to make that dusty veil my plane of vision, focussing on the beautiful imperfection of the dust to reveal the strange abstract landscapes which emerge beyond.

### **My Best 'Tip'**

#### **Don't overthink it**

I disappeared down the mental rabbit hole of the philosophy and significance of dust – one of the biggest challenges was to be clear about what I was trying to convey and to keep my statement of intent focussed on that.

#### **Don't force it**

Let the panel find you rather than setting out to find a panel. Carry on with your normal projects and interests and the idea for a panel will emerge. I had taken a lot of images before I thought that they might make a panel, the panel came naturally out of what I was doing anyway. I still can't walk past a dusty window!

#### **Be obsessive**

It's your project and needs to reflect you and your interests and thoughts, otherwise what's the point.

#### **Be consistent**

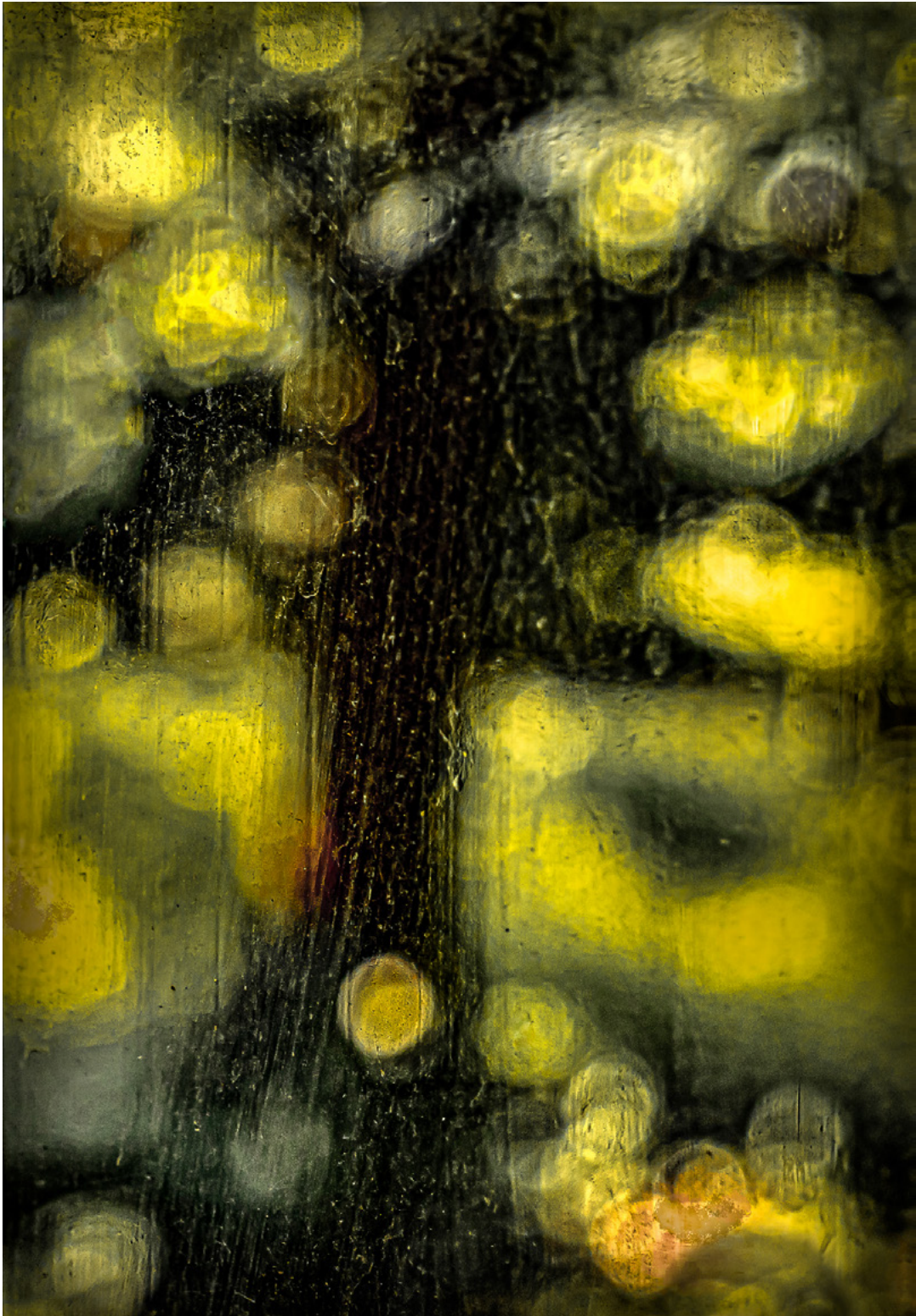
In my case all the images were taken with the same lens and all cropped to the same aspect ratio. I wanted the panel to represent the multi-paned window. Your images might all be different but there needs to be some sort of thread to link them.



## My Favourite Image

My favourite image is the central one in the panel, which is possibly the least abstract. I liked the swirly shapes created by the light on the leaves and the natural bokeh of the lens. The image is the result of the particular qualities of dust, light and shadow at a fleeting moment in time and I rather like the fact that I will never be able to recreate it.

Through a Dusty Veil



F3.5, 1/125 sec, ISO 200. Lens was vintage Olympus Zuiko 50mm



## The one that started it all

I was doing a mindfulness exercise which was to use the What3words app to find a location and photograph what was there. This took me to our rather neglected summerhouse and I became intrigued by the dust and grime on the surface of the windows and the abstract landscapes hidden therein. I didn't use this image but it opened my mind to the possibilities and started my project.

### Dirty Window Abstract



F3.5, 1/125 sec, ISO 200. Lens was vintage Olympus  
Zuiko 50mm Auto-Macro.





Name. John Griggs

Location. Bristol

Successful. L Panel in July 2020

## About My Panel

I aimed for a panel showing a range of images taken in circumstances requiring different technical approaches while maintaining harmony of composition and tonality across the panel. This led to difficult decisions of omitting images I was keen to include but would unbalance the overall panel. I was delighted to learn my panel had been successful and saw this as an encouraging endorsement of my efforts.



LRPS Hanging Plan



## My Favourite Image

I like images that tell a story and maintain interest. Every time I see this image I wonder about their back story. Gloom in the season of cheer. Expressions of guilt and accusation. The distance between them. Why only one cup of coffee? Money worries?



F5.6 1/40 ISO 320



## The one that started it all

This is one of my earliest images from when I started to learn to take considered photos, not just snapshots. I was developing my photographer's eye. I started to see things I would never have noticed before and think "Maybe there's a picture here" Photography has made everything more interesting.



## My Best Technical or Creative Tip

Look back. Experiment.

Covid lockdown has been frustrating. Trawling through my back catalogue, I've found endless exciting images I previously overlooked. Some just needed retouching or inspired composites.

Others I used to experiment with editing techniques and my photography evolved through lockdown with hardly a click of the shutter release.





**Name:** Katherine Rynor

**Location: Chelmsford**

## Successful A Panel in October 2020

## About My Panel

## My Panel is Fine Art ARPS

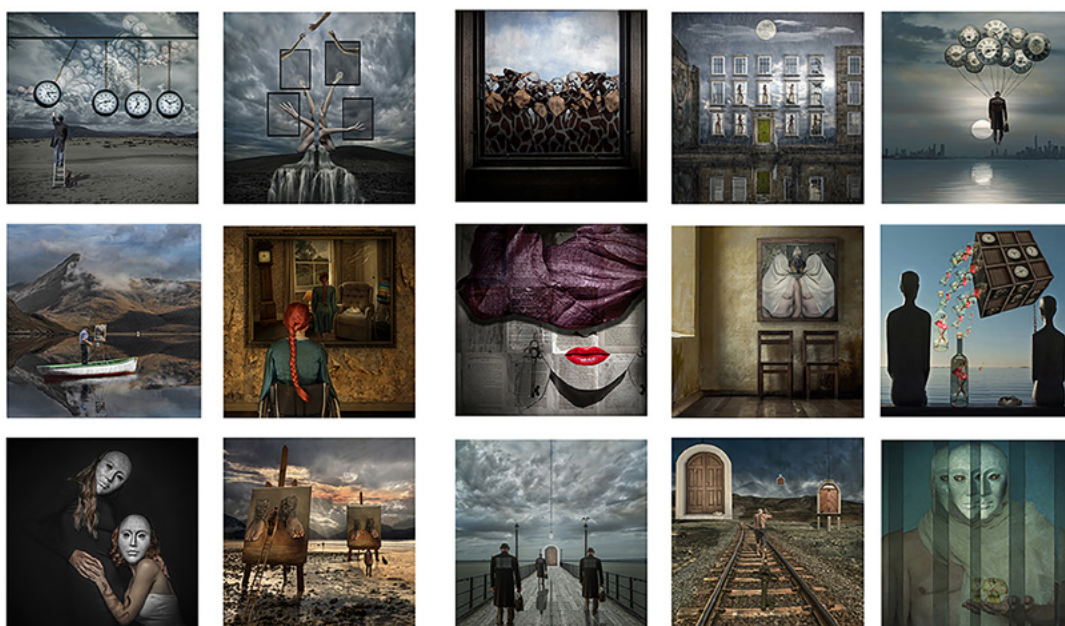
It was a creative challenge which took 2 years from ideas to Panel. I love Surreal Artwork, however I needed to use my own ideas with inspiration from my favourite artists.

Lockdown gave me 'head space and time' to create the images using landscapes from places I had travelled and 'willing' family members as models! Plus one studio photoshoot before Lockdown.

**All my images are printed on Fotospeed Platinum Gloss Art Fibre 300 on my Epson XP960. I am very satisfied with the quality and colour.**

I created 25 images in total, however the final panel seemed to come together quite naturally.

On hearing the result in October I cried tears of joy and the euphoria is still with me. It means a great deal indeed.





**Katherine Rynor LRPS**

**Statement of Intent for  
ARPS Fine Art October 14th 2020**

**'To be a surrealist means barring from your mind all remembrance of what you have seen and being always on the lookout for what has never been' Magritte**

**My idea was a Surreal Panel greatly inspired by Magritte whose work I admire along with Salvador Dali, I have always been fascinated by Surreal Art.**

**Last November I travelled to Brussels and visited the Magritte and Dali Exhibition. I needed to see their work up close and admire the detail and light. I was not disappointed.**

**On return, full of inspiration I developed my panel using ideas I had been working on and new ventures with the inspiration.**

**Lockdown gave me the time and emotion I needed to progress with my panel and produce the images you see today.**

**From mind to the printed image has been challenging but for me creativity is so cathartic.**

**Hope you enjoy viewing my images.**

## My Favourite Image

One of my Favourite images I have titled Beginnings. This image took the longest time to create. The main image is a Statue of Adam and Eve in Helsinki. The cube symbolizes life and death over time. I found the pandemic really influenced this image giving hope and new beginnings after the mask.



Original image f13 1/125 25mm ISO 100.

## The one that started it all

The first prop I created (before lockdown) were two masks and I took them with me to a studio photoshoot. I wanted to create a covered face image as Magrittes' work 'The Lovers'.

Using the masks on the models I created my own interpretation.

If you look closely one of the models has her eyes closed to create a peace within love.



Sony 7RM3 f6.3 ISO100 34mm 1/200

## Best Technical or Creative Tip

Embrace the freedom of creativity within photography and photoshop, have fun and experiment.

My favourite modes in photoshop are Blend Modes and Colour Look Up layers.

One warning the layered files can get very large.

Also I used the help of You Tube for techniques used like the fractal technique.

All in all it was great fun.







Name. Kevin Smoker

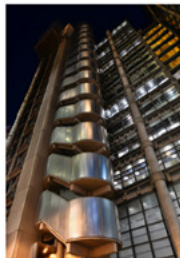
Location: Seaford, East Sussex

Successful L Panel in November 2020

## About My Panel

In preparing my panel, I selected 35 images that had done well during camera club competitions and used the RPS templates to play with different images/layouts until I had something that I was prepared for someone else to see. I wanted to use monochrome and colour images so decided to place the monochrome images across the middle to balance vertically.

I was pleased when I had few suggestions to improve during two LRPS online assessments and took advantage of the advice making one image swap and finally one image redo to help with balancing the top row.



## My Favourite Image

With an upcoming "Portrait" club competition, I asked my wife to pose and took this using just window light. Very pleased that it came first in the competition and that my best photograph of Penelope is one that I took.



Nikon D850 with Nikkor 85mm f1.8. 1/200 sec @ f2.5, ISO 400.



## The one that started it All

During the 2017 Photo 24 event, I was exploring the Tate Modern and saw these wonderful patterns of light and shadow in the Turbine Hall. I took some pictures but then saw a young boy running across the hall. After post-processing this just had to go into the panel.



## Best Technical or Creative Tip

I had been taking digital images for about 17 years when starting my panel and have images selected from three different digital cameras and an iPhone. With resolutions ranging from 5MP to 45 MP. I had to be careful in upscaling some earlier images so that the print quality was comparable across the panel.







Name. Liz Blake

Location: Brandon, Suffolk

Successful L Panel in June 2019

## About My Panel

I lacked confidence and was not at all sure about submitting a panel for assessment, but with the support of a mentor, I put together a selection of images from my existing portfolio & went along to an Advisory Day with considerable trepidation. I was advised to make a couple of swaps & do some minor alterations but otherwise was told it was "ready to go". However, for me that was when it really got difficult, as I had to teach myself some new techniques to achieve some of the recommended "tweaks".

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

## LRPS Hanging Plan



## My Favourite Image

This image evoked some discussion at the Advisory day. Being handheld (Nikon D3100, 18-200mm f/3.5-5.6 lens at 105mm, 0.5 sec, f/36, ISO 100) it was not tack sharp, but the final consensus was that it would “probably” get through if the judges valued the artistic merit over technical competence. This was a real spur-of-the-moment shot, when I noticed the stillness of the couple on the bench, and has done well in club competitions.



## Best Technical or Creative Tip

One of the biggest problems I had producing my panel was the printing. I had an old 4-ink printer, which had served me well for club competitions, but was failing to satisfy my needs for this project. I was determined my panel would not fail due to poor quality printing so bought myself a new 8-ink printer, downloaded a personalized printer profile, and was finally satisfied with the images produced.



## The One That Got Away

My original layout included two monochrome images (2 & 4). At the Advisory Day I was told this one would be likely to fail the panel because it was not sharp enough (Nikon D5500, 18-200mm f/3.5-5.6 lens at 170mm, 1/50 sec, f/5.6, ISO 6400). That one rejection led to a series of changes and I was worried because it resulted in no monochromes in the panel, but I followed the advice I was given and, in the end, believe it resulted in a stronger panel.



Lewis Floyd Henry in Brick Lane





Name. Michael Berkeley

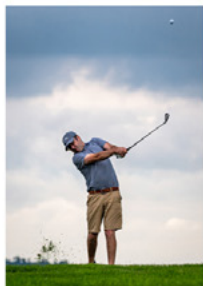
Location. Salisbury, UK

Successful A Panel in October 2020

## About My Panel

As a sports photographer, I wanted to convey not just the huge range of sports but also the variety of emotions that sport evokes. My biggest challenge was to decide on the approach and then to select images from many tens of thousands that I have taken of over 25 different sports. In the end, once I had a clear Statement of Intent, it all came together quite quickly.

ARPS  
Hanging Plan



## **ARPS STATEMENT OF INTENT**

Assessment Date: 28 October 2020

I love the fact that there is such a variety of sports and am always seeking out new sports to photograph. Each presents its own challenges and I relish having to work out how to epitomise the essence of a sport while operating in an unfamiliar and unpredictable environment.

My panel portrays this variety. I endeavour to take photographs that show the participants in the best light and to capture key moments – including instances of drama, success, failure, concentration and intensity – whether it is a team or an individual sport.

My photographs have been used extensively by clubs on social media and, in the case of cricket and football, in local

***Michael Berkeley***



## My Favourite Image

It's challenging to tell a story with a single picture. In this image, the Salisbury forward (with bleached hair) had somehow managed to miss an open goal and the players' faces tell the story: his own anguish; his teammate's disbelief; the goalie's relief; and the defender's amusement. The full range of emotions...



Sony A9II; Sony 70-200mm f/2.8 at 129mm; 1/1600th sec; f/3.2; ISO2000



## The one that started it all

My Father, Bryan Berkeley ARPS, was the official photographer for Cirencester Park Polo Club for many years. He died 10 years ago, so the polo image is particularly poignant for me. I wanted to gain my own Associateship in his memory and I am sure he was alongside me throughout the journey.



## Best Technical or Creative Tip

I sought lots of advice when putting together the many iterations of my panel. I listened to all the advice but, in the end, I realised that I had to go with my own instincts and my own heart. Finalising the Statement of Intent was the 'breakthrough moment' and everything then fell into place.





Name. Michael l'Anson

Location. Norfolk

Successful ARPS Contemporary Panel  
23rd September 2020

### About My Panel

The concept of this panel came about while watching my father, one late autumn afternoon, gardening while I watched through the lounge window. Inside, my mother was serving me home-made cake with a cup of tea. The story unfolded before me. It is one that illustrates their continued union and how they have always worked together to achieve a common goal. The biggest challenge was to create a cohesive and 'story-telling' sequence of black and white images (my preferred genre) that technically and sensitively portrayed what was a very personal concept. Ensuring each photo told its own story whilst being balanced within the whole until I was happy with the result provided much debate within my photographic mind! To my utter amazement, pleasure and relief, I received the news that I had been successful – a moment most certainly captured in my own memory.





## My Favourite Image

The final shot in the sequence is the most poignant and endearing. For me, it says it all and ironically and interestingly, it is also my parents' favorite as well. It was taken on their dining room table with some continuous lighting coming from one side. It proved a precarious shot to take as I was standing above them both with one foot on the table (just out of shot) and the other on a chair in a particularly unbalanced position! Thankfully, a good outcome and no accidents!



Nikon D810 with a sigma 105mm macro lens.  
ISO 4000, 1/320 sec at F9.

## The one that started it All

I initially started out sketching a story board of 18 possible ideas for potential images with the notion of editing the shots in the same fashion as that of my licentiate panel – all dark and moody, black and white. The shot that started it all was, ironically, the first sketch and subsequent first image of the panel. A strong, definitive image that I feel set the tone and theme of what I was setting out to achieve.



## My Technical or Creative Tip

I felt very fortunate to have previously been asked to do a couple of blogs (in previous Accolade Editions 5 & 6) and in them I made mention of the significance and importance of Advisory Days. For me, attending several became the point of difference between success or failure in obtaining both my Licentiate and Associate Awards. Seeing other people's work, hearing and understanding the critiquing process and picking-up all manner of tips and advice was so worthwhile. The best recommendation(s) for this panel was to add 18% sepia and to use a textured paper ideal for black and white – Hahnemühle, high gloss, bright white 325 gsm, fine art baryta.







Name: Mike Kitchingman

Location: Leighton Buzzard, Beds

Successful L Panel in July 2020

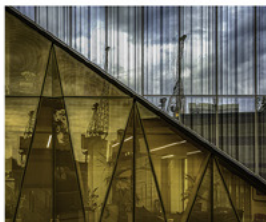
## About My Panel

As my interest is Architecture, I based my panel on that. This was difficult, as an 'L' on a set subject is normally less likely to succeed so I concentrated on different aspects of architecture; detail, textures, old/new, etc.

I stuck rigidly to RPS guidelines (key to success) and planned the '11th image', the actual panel layout.

I decided on a 3,3,4 layout as this best suited my images and allowed placement as I envisaged.

Finally, an email arrived from Simon saying I was successful. To say I was overjoyed is an understatement. I had made it!



## My Favourite Image

Image 2 was taken in the financial district in London, one of my favourite places. I like it because of the upward vanishing point and the reflections. It was a bright sunlit day with some cloud, perfect for this type of shot. This is as taken in camera with some slight adjustment in lightroom and lifting of the shadow detail only.



Nikon D7500 ISO800 1/1600 @ F8, 10mm lens



## The one that started It all

Image 3 in my panel was my inspiration for attempting my 'L', it is a shot of number 1 Blackfriars on a wet, rainy day, late evening. This was one of several shots and I was lucky enough to see green umbrella pass by.



## Best Technical or Creative Tips

I invariably expose for highlights as I can always get shadow detail back in post. I'm hot on verticals and horizontals being perfect and I'm careful never to introduce any haloing around tops/edges of buildings.

Creatively, I always look for unusual angles, lighting, shapes and shadows. I also often shoot in monochrome to accentuate these.





Name: Nigel Bealey

Location: Andover, Hampshire

Successful A Panel, Applied,  
October 2020

## About My Panel

A friend who built his own Hot Rod, asked me if I wanted to come and take photos at the Hot Rod Races on Pendine Beach, South Wales. I didn't know what to expect, even though he had told me that the Hot Rodders were unusual people. Well, I found I had this amazing opportunity to capture fantastic cars, that they also raced along the beach, and people that were somehow, transported back to the 1950's.

My panel, which was four years in the making, was selected from thousands of images from three visits with him. After two advisory days and online feedback. I then failed my first assessment. Once I had gotten over my disappointment, I felt I needed to change my approach. I decided on Monochrome rather than colour, with more emphasis on the nostalgia (see S.O.I).

My panel of prints was all ready to go, and then along comes Covid-19, which I hoped was only a delay, and sure enough 7months later, I was advised that the assessment day was going to take place on October 28th. I was sat at work having lunch after a nervous morning, when I received Simon's email saying I was successful. What a fantastic feeling! I was so relieved and had a little blub as well. I also had a smug grin on my face for at least a week !





## Statement of Intent

Category, Applied

Pendine Sands Amateur Hot Rod Races

Returning WWII American veterans had mechanical skills learnt in service, and cash in their pockets from demobbing. New cars were scarce, but old 1930's Fords and Flathead V8 engines were plentiful. What better way was there to express one's enthusiasm, other than to buy one, smarten it up and race it? That was the birth of the Hot Rod.

The Vintage Hot Rod Association (UK) has run weekend races on Pendine beach for the past 5 years. Open to members, who must own a hot rod of pre 1949 US manufacture, built in traditional style, evoking the spirit of a bygone era.

Commissioned by a friend to capture; images of him, his car (501), other participants and their cars, and also the essence of the weekend.

This panel of carefully selected images, taken over that weekend, are portrayed in a nostalgic monochrome style, designed to emulate old American Hot Rod Magazines.

## My Favourite Image

Image #6 This is my friend Gary in his element. His 1931 model 'A' Ford that he built, and his 1950's persona, just soaking up the atmosphere. This image could easily have been in the 1950's. He had this image engraved on a Zippo lighter, and gave it to his daughter for her birthday, which makes it extra special. So natural, not posed, and he was totally unaware I was taking it.



Canon EOS 1DX MKII, Canon EF L 24-105 f4, 28mm, 1/500 @f9, ISO 200



## The one that started It all

This image was one of the first ones that I had a good feeling about, and was part of my first panel that failed. I entered it in a club competition and it scored a 10, which endorsed my thoughts about it, and was the first one in a probable panel. Only 4 original images made it into my successful panel, and although this one worked in colour, I wasn't happy with how it looked in monochrome and it therefore didn't make it in my final selection.



## Best Technical or Creative Tips

Prior to going on a weekend event like this, thoroughly clean the camera sensor. I went one year, and neglected doing so, and spent many a winters evening retouching out dust marks. This problem is worsened by using the dehaze filter in the Adobe Raw processor, that I use to bring out the clouds.

I steer clear of the clarity filter as well. I find it causes halos especially on monochrome.





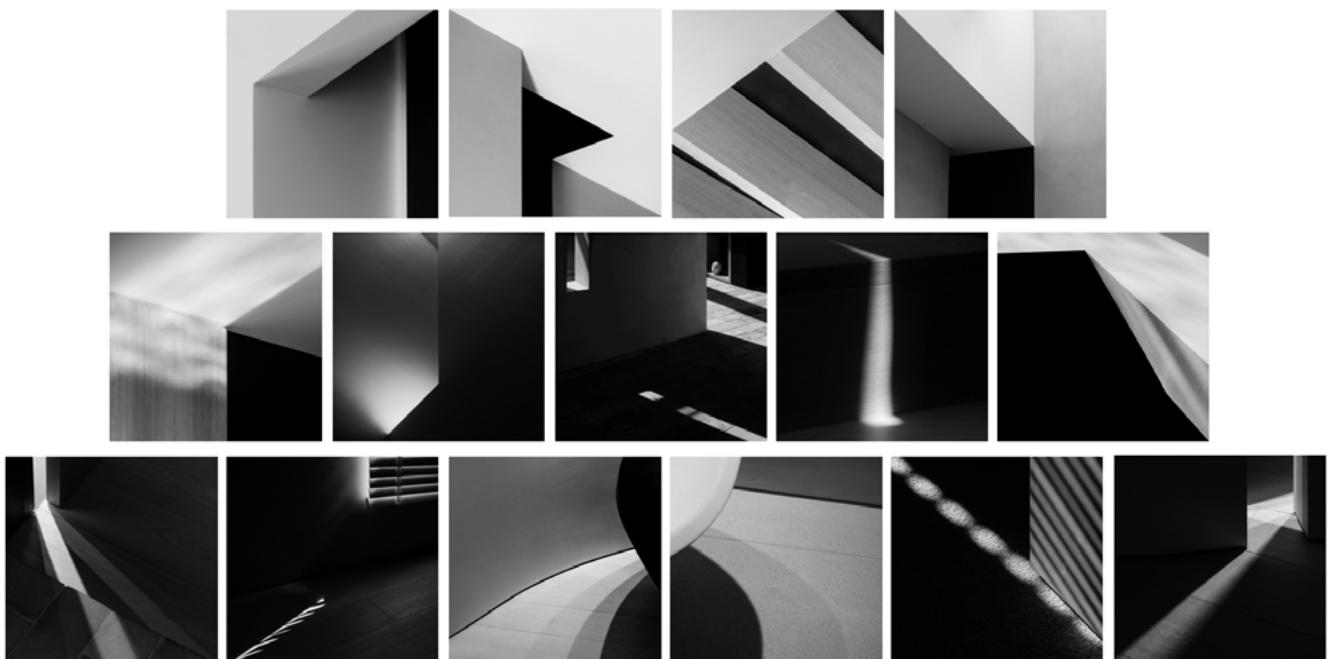
Name: Nigel Dutt

Location: Devon

Successful A Panel in June 2020

## About My Panel

Having just completed our 'grand design', I thought of putting together documentary panels about the building process or the men at work, but ended up going the 'fine art' route with photographs of the lighting effects within the house. I structured the panel architecturally to reflect the layout of the house and, if anything, thought of it as the 'first image' rather than the 'sixteenth image'. Having submitted digitally because of lockdown restrictions, rather than the intended prints, I was very pleasantly surprised to succeed.





### **Statement of intent**

We recently built a contemporary and quite minimalist house, working with our architects on the design, which makes much use of natural materials such as clay plaster and wood. When we moved in, I was at first surprised and then delighted and fascinated by the drama of the light and shade produced by both natural light and the house's inbuilt lighting. I then became immersed in capturing the lighting effects within the house, sometimes augmented by light from the reflection pool outside.

My panels intended to show the way the light dances around me in the high contrast, monochromatic way that it presents itself; making small details become the point of focus and de-emphasizing the building materials, to achieve semi abstracted designs, while at the same time conveying something of the feel of the house, centred as it is on its internal courtyard.

### **Best Technical or Creative Tips**

"I don't think of what comes out of the camera as sacrosanct, but rather as the starting point, although I do have a good idea when taking a photo of whether, for example, I'll be going square or monochrome. I may be unusual in that I enjoy the Lightroom 'making' side of photography as much as the camera 'taking' side, but my excuse is that I've spent over 50 years working with computers!

## My Favourite Image

My favourite image is the one that has a glimpse into my study where I spend many enjoyable hours in post processing. I soon found that black and white was the best way to show the range of light and shade in the panel and I exposed for the brightest area while being happy to lose some areas in shadow.

(2 second exposure at f20, 50mm crop frame)





## The one that started It all

The image that started it is the central one, which became the key to the panel, as it sets the context for the photos within the architecture of the house and is a bit different from the others in being less abstract and including a recognisable sculptural object.





Name: Richard Lavery

Location: Lyon, France

Successful A Panel in October 2020

## About My Panel

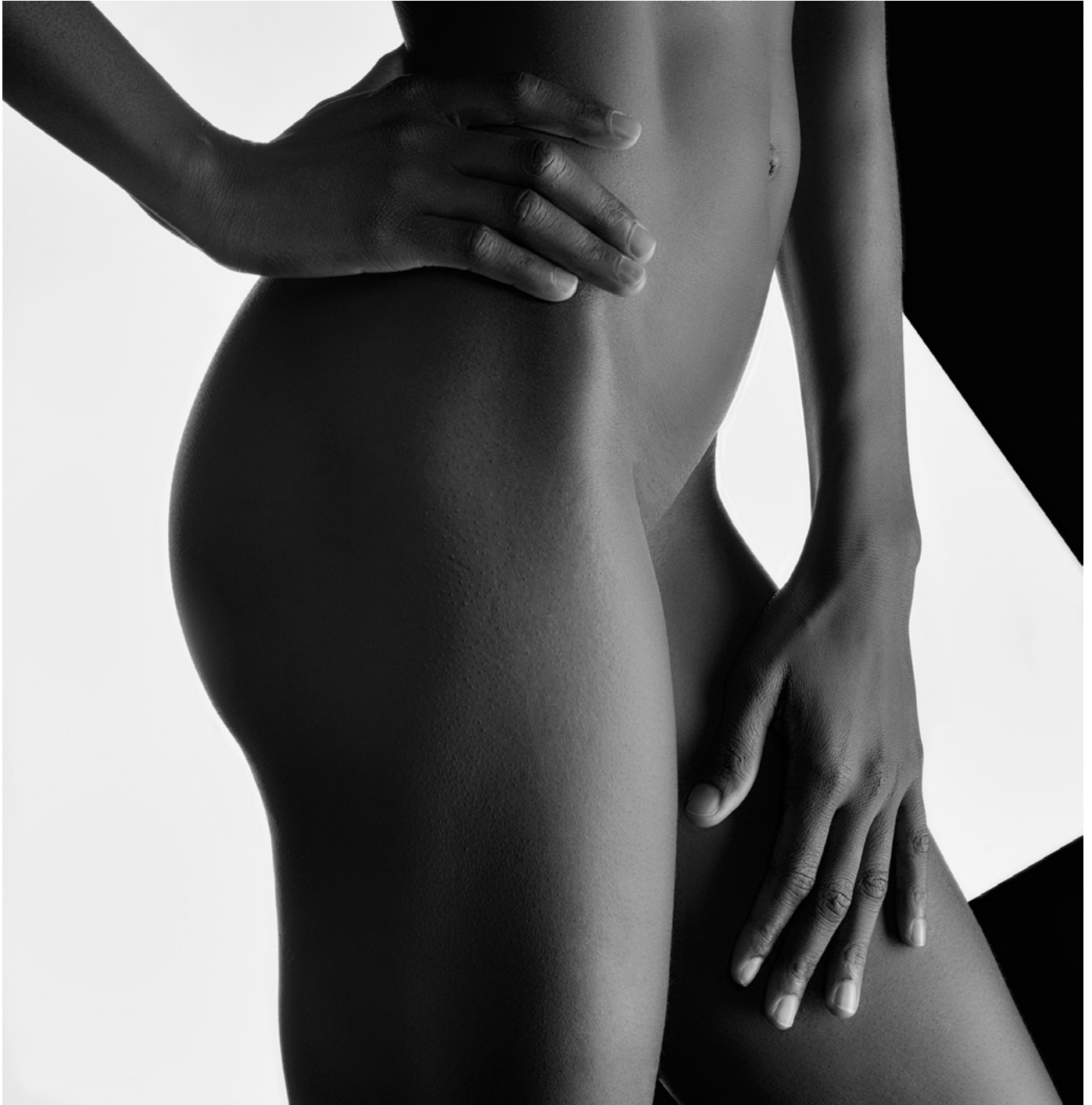
I certainly prefer "making" rather than "taking" photographs and, until recently, I focussed on finding structured urban environments. However, looking for a new challenge, in spring 2019 I joined an association in Lyon that had their own studio, and discovered the world of building images in collaboration with models. My panel is the result (refined after a very useful online advisory day). Along with my collaborators, Lexie and Maï, I was delighted when it was accepted.





## My Favourite Image

Choosing one image is difficult, but this one perfectly illustrates the two elements I was looking for, smooth variations of light picking out the subtle curves of the body, and the choice of a pose that could echo the graphic background, in this case, the leading diagonal between the black and white areas.



Canon 5D IV, 85 mm, f/8, 1/200 s, ISO 100, with a stripbox on the right and a square softbox behind the model, adding a rim light

## The one that started It all

This portrait of Mai was taken during my first studio session. Two months later, I was lucky enough to discuss it with Albert Watson during a workshop in Venice. His comments and advice (a tighter crop and richer B&W tones by keeping 10% colour) gave me the confidence to continue in my new direction.



Canon 5D IV, 85 mm, f/8, 1/200 s, ISO 100, single octabox 45° left

## Best Technical or Creative Tips

To create graphic backgrounds, I used either a black backdrop and a large square soft box behind the model, or a white backdrop and black foam core cut-outs on light stands in front. These physical props helped myself and the model to adjust the poses in each set-up. B&W versions were created with Silver Efex Pro.





Name: Sarah Louise Townley

Location: Bishop's Waltham, Hampshire

Successful F Panel in Applied 2020

## About My Panel

My Applied panel started life as a teaching aid for my grandchildren as they recognized few British birds. I made small, pretty cards that they could pin on their walls or take on walks. They had to be clear enough to identify the bird but also pictorial enough for them to keep. My panel consists of a more personal collection of British birds of prey and farmland on the top row, shore and riverine birds in the middle, followed, in the final row, by birds from various habitats including gardens, woodlands and reed beds.





## Statement of Intent

### Applied

My panel started life as a teaching aid for my grandchildren.

I was shocked to discover how few British birds they recognised. I began sending them bird photographs I had taken over the years from all over the UK.

I made small, pretty cards, so that they could pin them on their walls or take them out on their walks. They had to be clear enough to identify the bird but also pictorial enough for them to want to keep them.

Now enlarged, my panel consists of a more personal collection from some of these cards consisting of birds of prey and farmland on the top row, followed by shore and riverine birds in the middle.

The final row shows birds from various habitats including gardens, woodlands and reed beds. I am sure you will find them informative too!

***Sarah Louise Townley***

## Best Technical or Creative Tips

Bird photography is all about patience and throwing away a lot of photos!

My biggest tip for gaining a distinction is to do a panel on a subject you enjoy. It makes it so much easier and a pleasure.

I entered in the "Fine Art" category, but the Fine Art panel suggested it would be better in "Applied" and it was there that I gained my Fellowship.

## My Favourite Image

Great Spotted Woodpecker (juvenile).

I love this image as it shows the pattern on the feathers not normally seen. I am always amazed how nature manages to give us fantastic designs, and beautiful colours. Taken from the kitchen window.



Canon 7D ii, @ 400mm, ISO 1250, Aperture F4, Shutter 1/2500



## The one that started It all

I was struck by the almost medieval look of the goshawk. It could have been a carved stone gargoyle on a cathedral roof. I started photographing British birds of prey together with everyday garden birds for my grandchildren. My panel grew from this idea.







Name: Saurabh Bhattacharyya

Location: Kolkata, India

Successful A Panel in September 2020

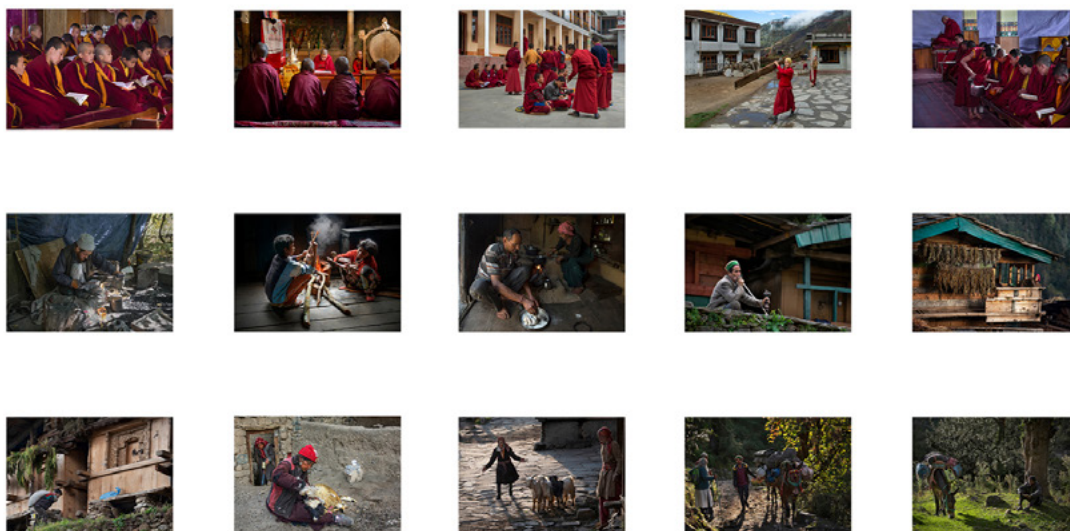
## About My Panel

During my last ten year's travel to Himalayas, I took many photographs which cover religious aspects and regular life of villagers. However, it was very difficult to connect these two different parts in coherent panel. During my last trek, I took few photographs only to make up those gaps. After giving lot of efforts, finally the most exciting moment came. Mr Ben informed me that I am eligible to write ARPS with my name.



## ARPS Sequence Plan

For RPS Reference



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



## **Statement of Intent**

### **Travel/IFS**

My intent was to capture lifestyles of people living in Himalayan villages. Buddhist monasteries play a very vital role in the development of people in those areas. Many boys are sent to a monastery to gain some basic education without draining family resources. They stay there for up to fifteen years. Girls and the remaining boys start to do household work from a young age. Life in the Himalayas is characterised by simplicity. The people are unaffected by the trappings of modern civilization. The mountainous environments are normally very harsh and lifestyles are dependent upon livestock. Villagers work hard for the very survival of their families. Communities have different costumes, religions and cuisines although Buddhism predominates. In spite of this diversity, they live together peacefully.

***Saurabh Bhattacharyya***



## My Favourite Image

I took this photograph in a remote Himalayan village. Challenging light condition, moods of the children and their involvement with their activity attracted me. Before taking this photograph, I stood there for almost fifteen minutes to make myself invisible.



Technical details: Nikon D7100, Nikon 16 - 85 mm lens, ISO 560, f/4, 1/50 sec

## The one that started It all

My proposed first image in the panel was taken inside a monastery. The available light was low and challenging – hence I used open aperture with high ISO. As a result, the final output became little noisy having shallow depth of field. I tried to improve it by post processing 24 times with various filters. However, I finally removed it after 1:1 panel review.



## Best Technical or Creative Tips

1. Along with the main subject, we should always observe whether there is any distracting element in the background.
2. Always use third eye while taking photograph.
3. Before making a distinction panel, one should see previously successful panels as many as possible.
4. 1:1 Panel review, distinction talks and road shows are also very helpful.







Name: Simon Street

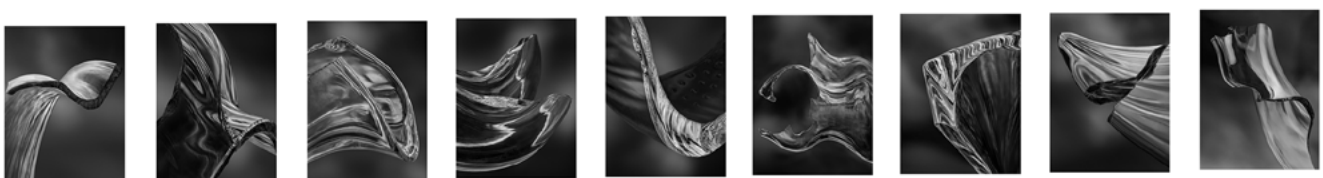
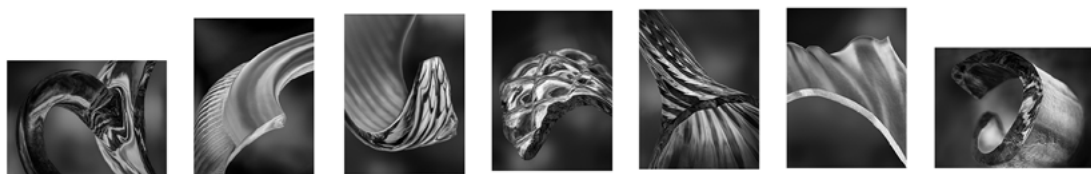
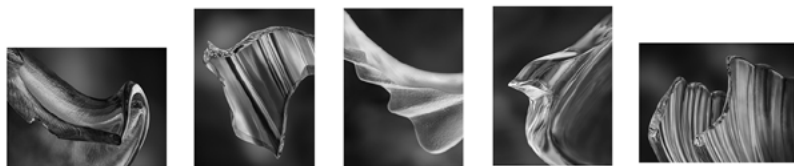
Location: Surrey

Successful F Panel in Fine Art,  
October 2020

## About My Panel

My first ideas for an FRPS panel were diverse: a train journey across Siberia (Travel), people shots in my local racecourse (Contemporary) and abstracts of household objects reflected in a mirror (Fine Art). I estimated I needed 4 more trips to Siberia for a panel – that idea died on cost and hypothermia. My racecourse project ran out of steam with the frustration of not quite capturing the 'decisive moment'. My abstracts were my favourite - a view not shared by the assessment panel. Lockdown arrived and I reasoned I needed a 'home' project that could be repeated over and over. So began a macro idea using photo-stacking of broken glass. I had never once taken a macro picture, but what could possibly go wrong?

Simon John Street Hanging Plan  
FRPS Assessment 15th october 2020, Fine Art





**Statement of Intent**  
**Assessment Date: 15th October 2020**  
**F Panel in Fine Art**

The breakage of an everyday glass was the inspiration for these images. When I paused to look, I was captivated by one particular fragment just 4-5 centimetres long, revealing refracted patterns and gentle curves.

My intent is to explore the beauty within the shapes, textures and patterns of broken, discarded glass. There is an inherent complexity in each piece that I want to tame a little.

Some of my unwanted glass is clear, some frosted, some coarse-textured. Others bare their surface scars. Differential focus and selective illumination have therefore helped to simplify each composition. My panel harnesses natural light in all four seasons.

When I look at these broken glass images, they trigger associations with larger creatures and objects. Perhaps they remind you of something too?

***Simon Street***

## My Favourite Image

My favourite image is of a piece of broken glass perhaps just 1cm across. The full image required 200 stacked TiFF files, so the depth of field of each is microscopic! The image was taken in natural light in my dining room window. I used Helicon stacking software which allowed me to pick the best number of images. I found using 70 of the 200 allowed sharpness in the front but blurring of the messier parts. I like the image for 2 reasons. Firstly, the detail of the fracture lines in the glass is interesting. Secondly, having shot the image in landscape, I found turning the frame to portrait added dramatically to the abstraction. It gave me the idea to rotate many of the rest of the panel.



0.7s, F7.1, ISO400, 70 images, 14cm from camera, Fuji XT4 with 80mm Macro and x2 Ext tube.

## The one that started It all

Stacking was proving very technically demanding for me. During 2 months of Lockdown, I had yet to produce 1 image that was close to the creative vision I had. This piece of vase using 236 stacked images was the first. It broke the rules I had made earlier of distance to camera (15 cm or more), simple stacks (50 or less) and everything being sharp (the bottom half benefited from blur).

I loved the gently flow and curves of this piece of vase. However, the broken surface was littered with burnt highlights – many of which I could not retrieve any detail as a last resort, I tried cloning some detail from other areas where the light had been less harsh.

The shot failed to make the final cut as the highlights in the main cut were too burnt but it was the first shot that said, “maybe, just maybe I can make a go if this subject.”

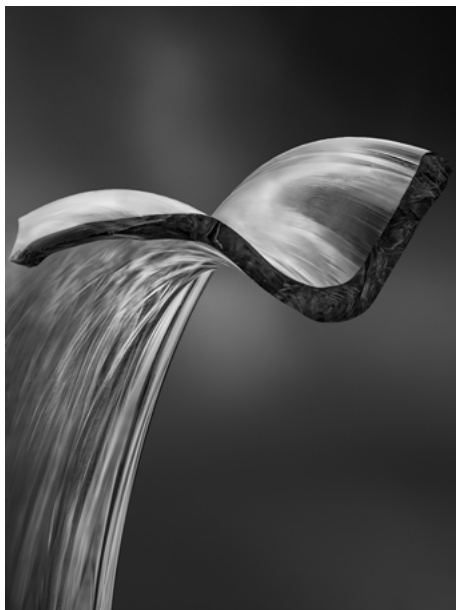




## Best Technical or Creative Tips

My hardest won lesson from my first FRPS submission was about keeping the composition clean and simple. My natural tendency is to cram too much in and overwhelm the first-time viewer. My killer question to myself has become: "Where do you want me to look first?" I then change the lighting to ensure the eye travels to that place as the focus of attention. I have included 2 images that best reflect the clean simplicity I was looking for.

On the technical front, I found Helicon software more able to deal with the large number of files than Photoshop.



Lessons 1: F11, ISO400,  
2.3s, 162 frames, 18cm from lens



Lessons 2: F11, ISO400,  
0.5s, 118 frames, 17cm from lens

Finally, you maybe interested in my lessons from tackling FRPS:

1. **Repetition:** Avoid 'Siberia'....unless you live there.
2. **Ideas:** Run 2-3 ideas in parallel...then pick the strongest based on #3 below.
3. **Selection:** Scrutinise for 'Distinctive & Distinguished' this is the key FRPS criteria.
4. **Mentors:** Pick a few objective colleagues for feedback all the way through.
5. **Consistency:** Design a 'distinctive style' and throw-out mis-fits.
6. **1%:** Take 'several thousand' images and put aside 99% for other good uses.





Name, Susan Grief

Location, Bungay

Successful L Panel in October 2020

## About My Panel

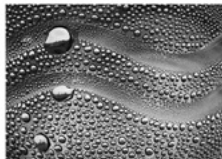
My inspiration came from my father who was awarded the ARPS in 1985. I have three lovely black and white images, from his panel, on my walls. He introduced me to photography and I like to think he would be as delighted as I was with my success.

My panel was made up of images created over 10 years of retirement. I drew on photos that pleased me the most and those that had been well received in Camera Club competitions.

Choosing ten that met the criteria for LRPS and came together as a balanced whole was difficult but, with the help of a friend, advisory days and an excellent 1:1 online session, my final panel gradually fell into place.



## LRPS Hanging Plan



## My Favourite Image

My mother was well accustomed to being a model. I treasure the portrait of her, taken on her 90th birthday, but my favourite image is the close-up of her hands. The use of black and white provides a pleasing simplicity but also emphasizes the detail which is so evocative.



F8, 1/20 sec, ISO 400, focal length 56 mm



## The one that started It all

The central image of two girls on the escalator best fits the bill. It is the earliest image in the panel but one I knew had potential as soon as I had taken it. Although it did not directly initiate my journey to the LRPS it did increase my confidence as a photographer. Originally a colour print, I converted it to black and white to balance the panel.



## Best Technical or Creative Tips

Thinking back, one tip I would share is, 'make friends with the crop tool.' Play with it and check whether less is more. The varying aspect ratios of my images presented challenges when putting together my hanging plan and I was uneasy about changing these but careful cropping can strengthen the focus of a photograph and increase its impact.



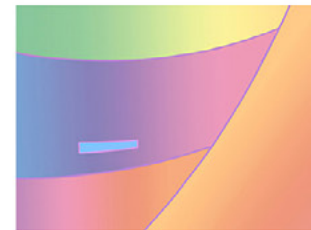
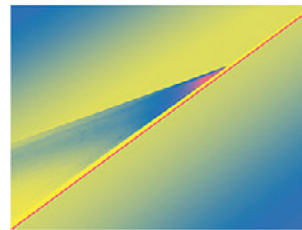
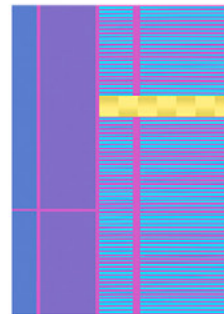
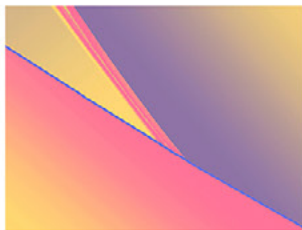
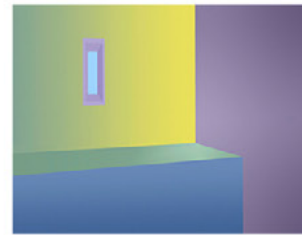
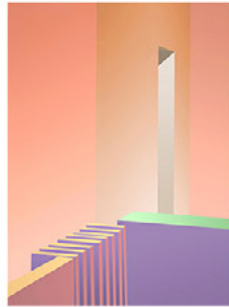
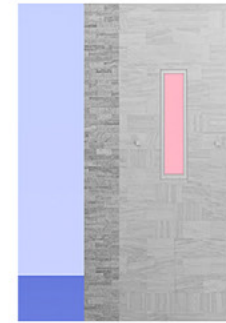
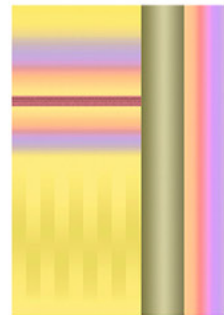
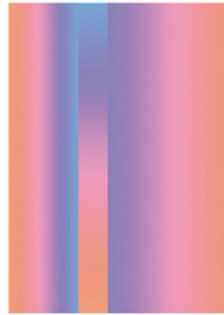


# ACCOLADE 8

Hanging Plans for more  
detailed viewing

# ARPS Hanging Plan

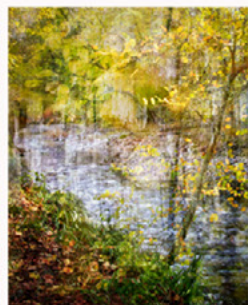
## Andrew Carothers





# LRPS Hanging Plan

## Ann Healey



# LRPS Hanging Plan

## Robert Bryon Timmons



# LRPS Hanging Plan

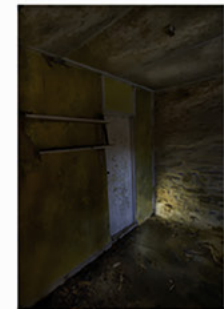
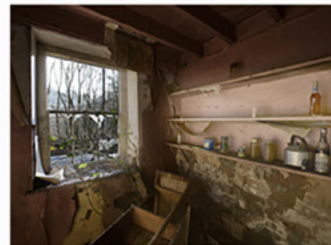
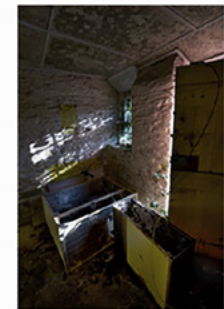
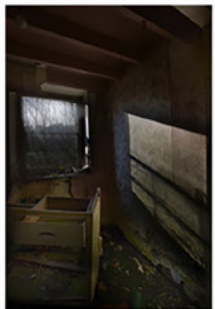
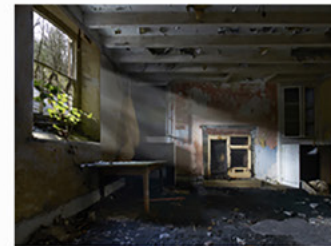
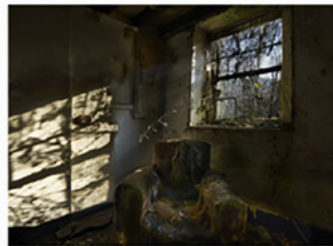
David Scrivener





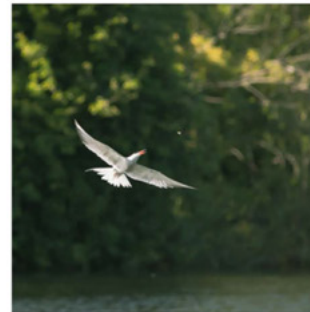
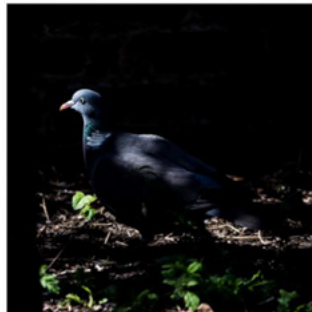
# ARPS Hanging Plan

## Davide Agnelli



# LRPS Hanging Panel

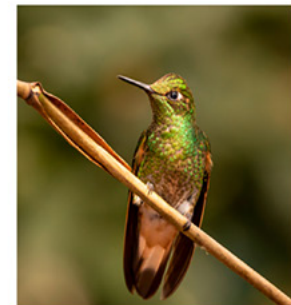
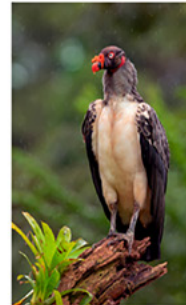
## Dr Brian O'Callaghan





# ARPS Hanging Plan

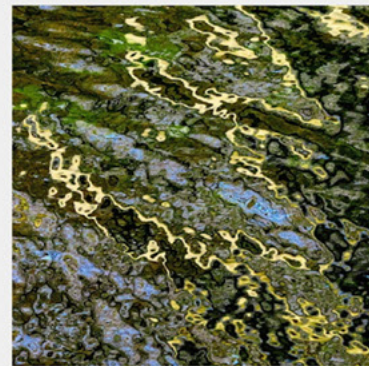
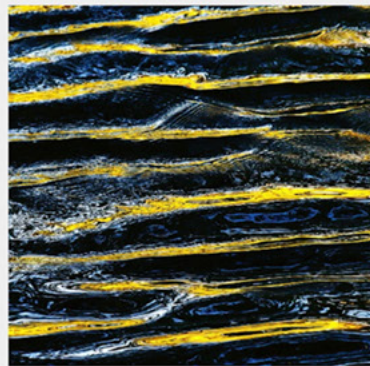
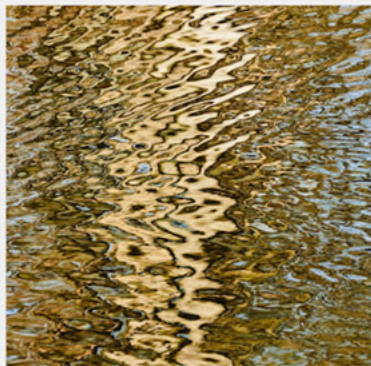
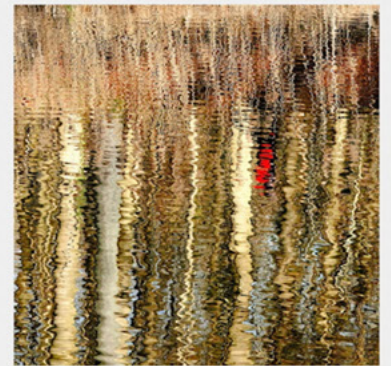
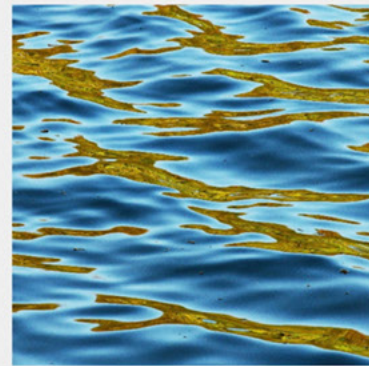
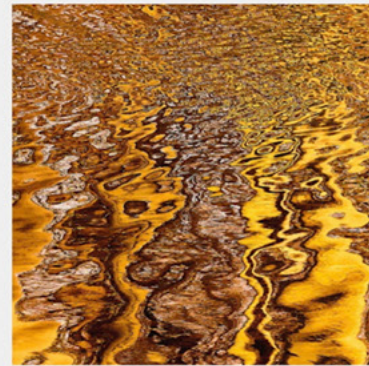
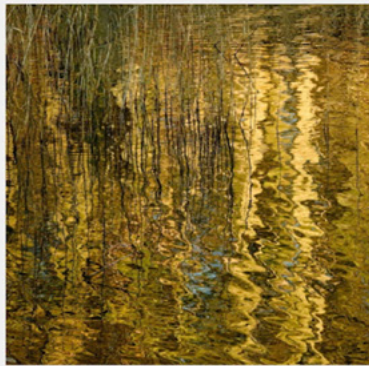
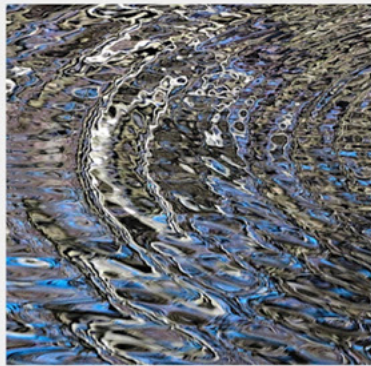
## Glyn Fonteneau





# ARPS Hanging Panel

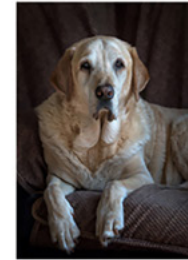
## Hector Epelbaum





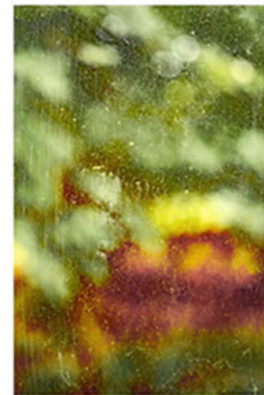
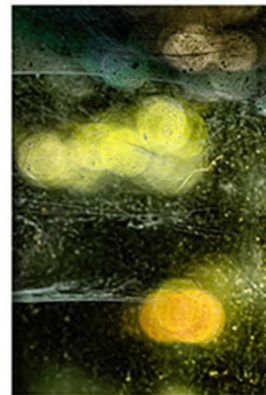
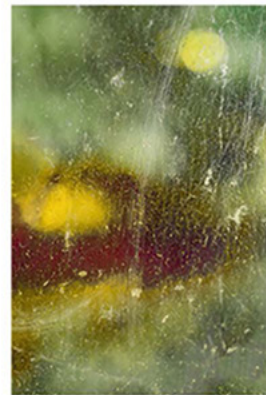
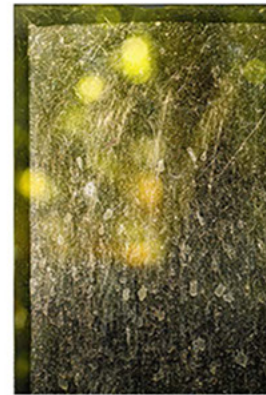
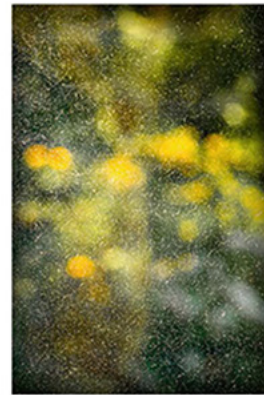
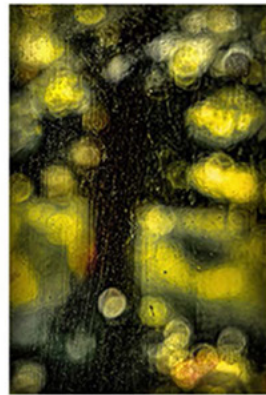
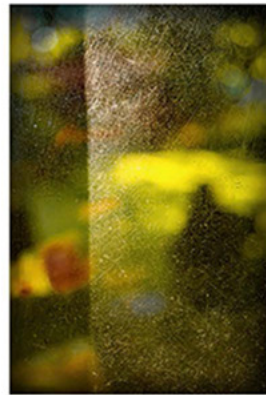
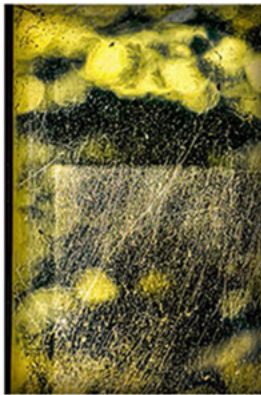
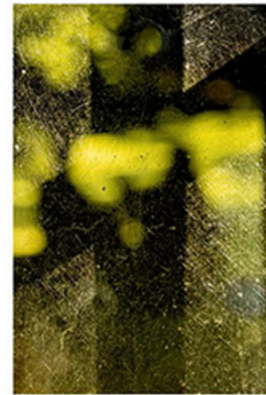
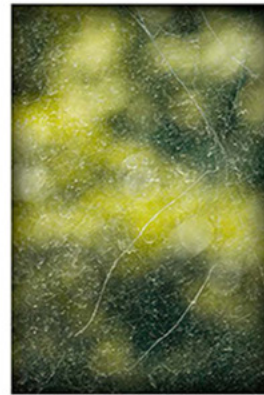
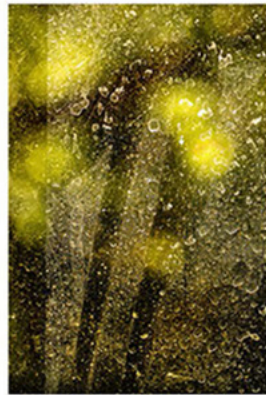
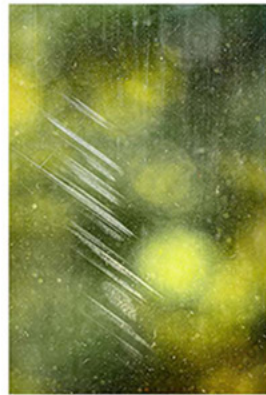
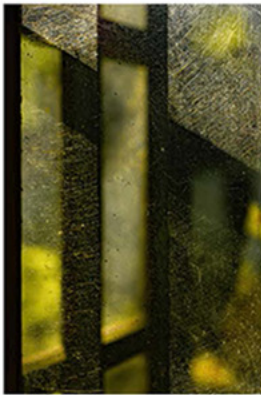
# ARPS Hanging Plan

## Holly Stranks



# ARPS Hanging Plan

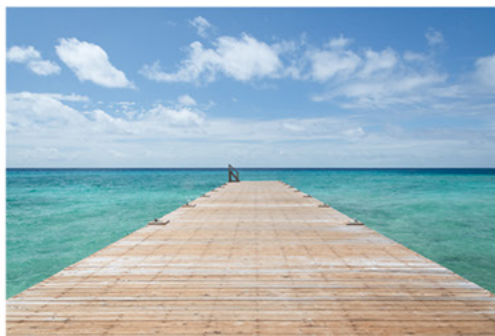
Jan Beesley





# LRPS Hanging Plan

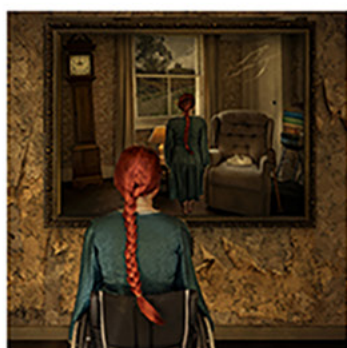
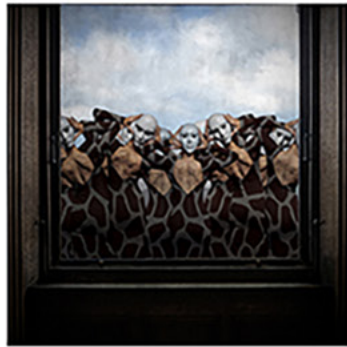
## John Griggs





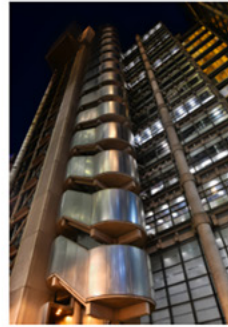
# ARPS Hanging Panel

Katherine Rynor



# LRPS Hanging Plan

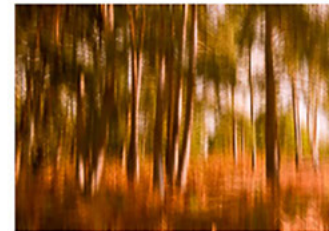
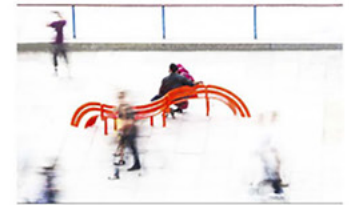
## Kevin Smoker





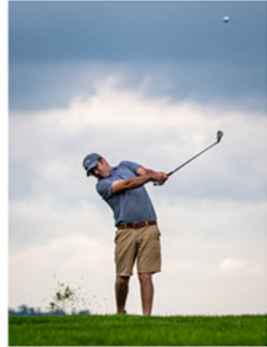
# LRPS Hanging Plan

Liz Blake



# ARPS Hanging Plan

## Michael Berkeley





# ARPS Hanging Plan

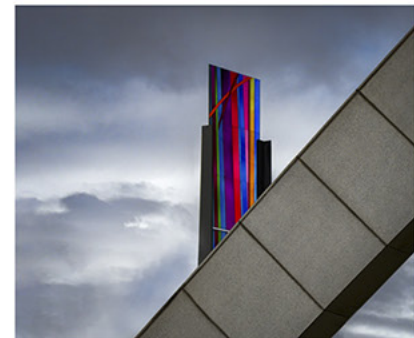
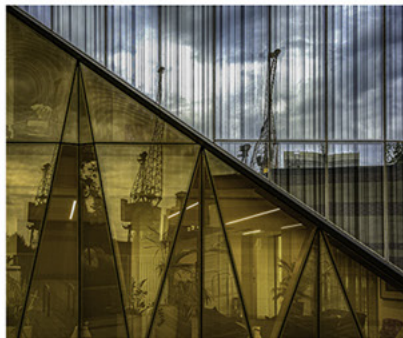
## Michael l'Anson





# LRPS Hanging Plan

## Mike Kitchingman



# ARPS Hanging Plan

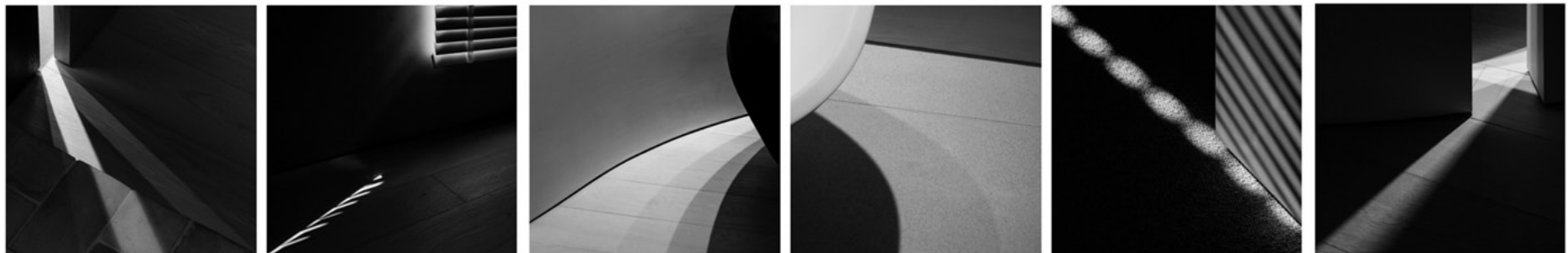
## Nigel Bealey





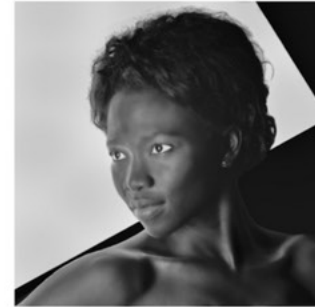
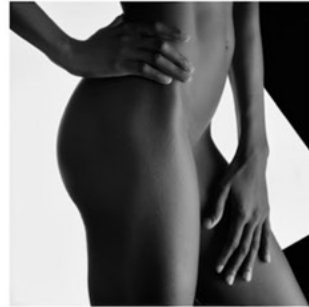
# ARPS Hanging Plan

## Nigel Dutt

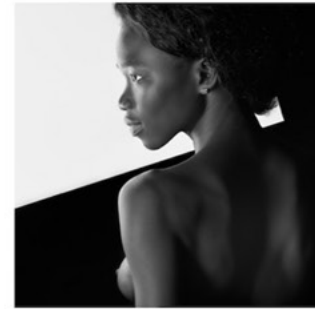
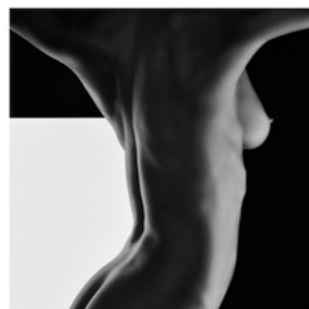
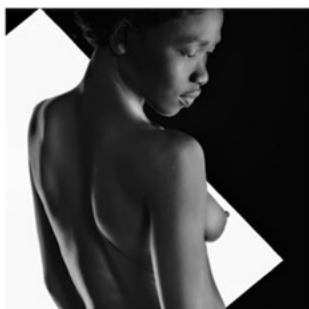
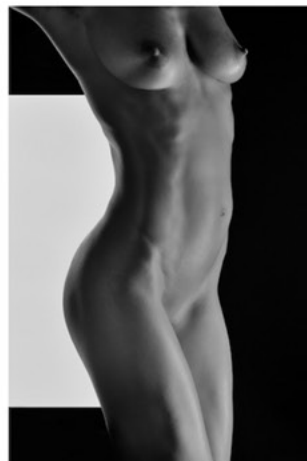


# ARPS Hanging Plan

## Richard Lavery



9





# ARPS Hanging Plan

## Sarah Townley



# ARPS Hanging Plan

## Saurabh Bhattacharya



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



01



02



03



04



05



06



07



08



09



10



11



12



13



14



15



# FRPS Hanging Plan Simon Street



# LRPS Hanging Plan

## Susan Grief

