



**DIGITAL
IMAGING
GROUP**

ACCOLADE

Celebrating the Distinctions awarded to RPS Digital
Imaging members

2022

10

Image : Christine Holt LRPS

Hello and welcome to Accolade 10

Hello and welcome to DIG Accolade 10! From July to December 2021, we had a total of 55 successful distinctions from members of the Digital Imaging Group. All were invited to take part in Accolade 10, and we have 30 panels to share with you. A further 7 people have asked to be deferred to Accolade 11 due to time constraints. If you are reading this and have been awarded a distinction between July and December and wondering why you didn't get an invitation from me, please email me and I will send out the information again to you. However, that being said we understand that sharing is not for everyone and that is fine.

Although he will hate me for saying this, my friend and first editor of Accolade – Simon Street - has been successful yet again! Simon already holds two FRPSs in Fine Art and Applied (and has been in previous editions) and now he has been successful in both the Contemporary and Documentary genres – very well-done Simon, incredibly impressive. You can see both of these panels in this issue. When thinking about an article for this edition I thought it would only be appropriate to do something around the number 10. That lead to the Accolade Poll about what distinctions mean to you. There were 10 questions posed and an opportunity to give any other reasons. The results appear later in this issue.

One question that I posed was "To show my critics I can do it." I too did the poll and this was one of the questions that I ticked. As I thought about this, personally my biggest critic is me. I wonder how many of you can emphasise with that? It is only human nature, but our egos can either make us feel we can conquer the world one day and not be good enough for anything on another day....and the truth usually lies somewhere in between.

I hope achieving your distinction at whatever level, either in the past, present or future enables you to have confidence and value in your photography – it certainly should!

Holly Stranks ARPS
Assistant Editor

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RPS DISTINCTIONS

The dates for assessments for the first half of 2022 are on the RPS website so if you intend to apply, don't leave it till they are all booked up.

The Distinctions team is working hard to prepare for in-person assessments at Bristol in March, and will also be live streaming the assessments. Look out on Facebook and the website for booking instructions for observers.

If you are thinking of volunteering on an assessment panel, we are expecting an announcement about appointments soon...

Find out more:

Each of the pages below includes handy links to guidelines and genres for distinctions, and a "how to apply" document:

[Licentiate \(LRPS\)](#)

[Associate \(ARPS\)](#)

[Fellowship \(FRPS\)](#)

The Photobook genre, available for all distinctions, has its own special guidelines and submission process (as opposed to an LRPS, ARPS or FRPS submission in book form). You can find out more [here](#): [Photobooks](#). Assessments are offered in April and October. You might also like to see a [recording of a recent Zoom talk](#) hosted by Stewart Wall which is both informative and inspiring. And don't forget, as well as projected and printed images, you can also apply for a Film, Digital and Multimedia Distinction at any level (submissions by July 30th), and also a written Research Distinction: [Film](#) And [Research](#).

To help you prepare, you can request a [1:1 portfolio review](#) – an online session with a panel member appropriate to your genre/distinction, but be aware there can be a waiting list. (Currently, 1:1 statement of intent reviews are not being advertised, and photobook reviews were so popular that applications have been temporarily suspended while the assessors catch up with the backlog!

HQ says “We are thrilled at the response of the one2ones which started again on the 20th January. We had 68 requests in just over a week, with Photobooks being one of the most popular.”)

Some regions are offering [Advisory Days](#) in person and online – you can search for these on the website using the link. You can generally attend as an observer if you aren’t ready to step up yet. In addition, some Chapters and Regions have begun to offer online Distinctions Study Groups. You can also find these by [searching the website](#).

If you missed any of the excellent Distinctions Live talks, you can [catch](#) up here.

The ever-growing Facebook Group [RPS Distinctions**Official Group**](#) has over 3,800 members, and is a civilized venue to ask questions, share your successes – and disappointments – and ask for critique or expert advice on your proposed portfolio. If you aren’t sure which genre to apply for, you can post 6 images plus your SOI for moderator advice.

All past issues of Accolade are available: rps.org/DIGAccolade.



Accolade

*A digital magazine celebrating
Digital Imaging members'
Distinctions published by
RPS Digital Imaging*

Accolade editor: Dennis Knowles

Accolade assistant editor: Holly Stranks

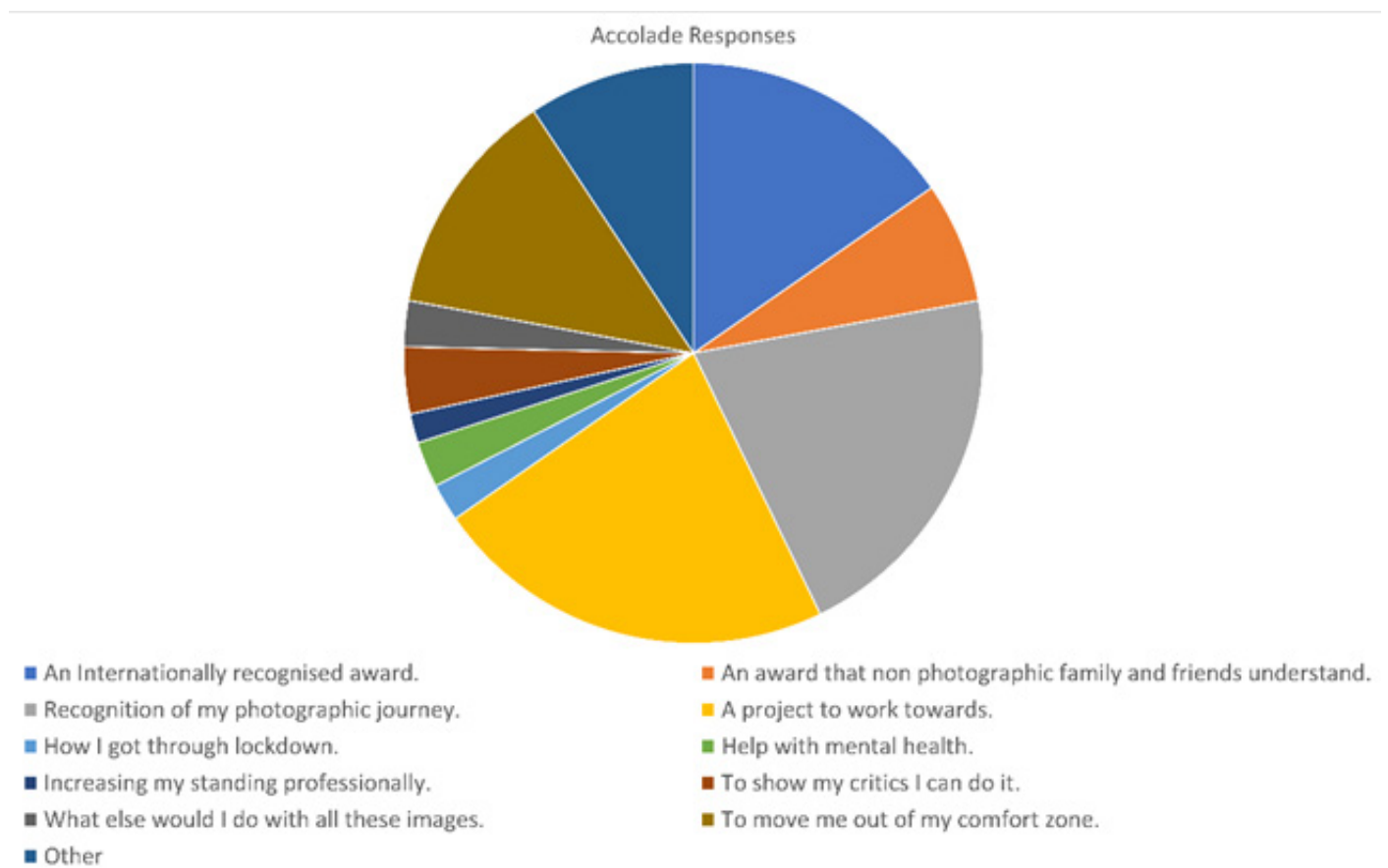
Digital Imaging is an RPS Special Interest Group promoting the art and the craft of digital imaging. For more information, see page 104 or visit rps.org/DIG

ACCOLADE 10 POLL

What does working towards/achieving a RPS distinction mean to you?

To celebrate issue 10 of DIG Accolade I thought it would be fun to do something around the theme of 10. That was how the ten questions in the poll came about (plus a section to allow you to express another option if so desired) and thank you to all of you that completed it. In total we had 122 responses.

This pie chart shows how the questions were voted for and 'A project to work towards' came out on top, followed by 'Recognition of my photographic journey,' then 'An internationally recognised award' in third spot.



The votes broke down as follows:

1. An Internationally recognised award – 71 votes
2. An award that non photographic family and friends understand – 29 votes
3. Recognition of my photographic journey – 89 votes
4. A project to work towards – 97 votes
5. How I got through lockdown – 9 votes
6. Help with mental health - 11 votes
7. Increasing my standing professionally – 7 votes
8. To show my critics I can do it – 16 votes
9. What else would I do with all these images – 11 votes
10. To move me out of my comfort zone – 66 votes

The comments from the 'Other' section make for interesting reading:
Very little really.

Maintains a set standard within photography.

To be associated with such an esteemed body.

Makes me think of new areas to assemble a body of work.

To expand my understanding of the photographic and creative process.

A good reason to take more photos.

To gain photographic knowledge and skills.

A private journey to raise my standard. Not for other people's approbation.

Get more value out of my membership. Personal satisfaction.

I live with advanced cancer. Learning photography has provided a positive focus and working towards my LRPS would give direction to develop my photography.

To make me a better photographer.

My father got an "L" and an "A" in his profession,

I want to match him.

A learning process, to bring on my photography.

To progress my photographic ability.

Something to pass the days until?

A way of forcing me to improve.

A complete waste of time. Something I have no interest in doing.

An 'award' that has no real significance based on highly subjective opinions of people with no verifiable credentials relevant to my work or interests.

An achievement to be proud of.

A conservation project which portrays the things I believe in but also helps, in some way, to protect the environment and creatures that are the subjects of my photography.

Producing panels allow me to tell a deeper story.

I hope you find the results interesting; I know I did. Thank you once again for taking part and completing the poll. A big thank goes out to Rex Waygood who helped me greatly in preparing, collecting, and collating the results – I could not have done this without him!

Holly Stranks ARPS



Success Story 1

Name: Adil Pastakia

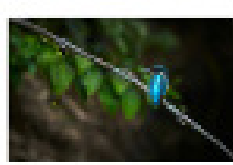
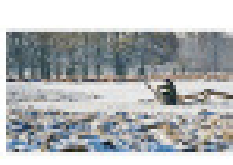
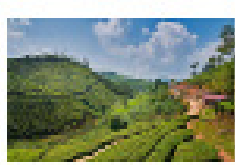
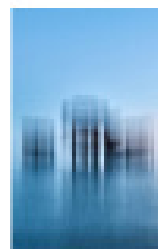
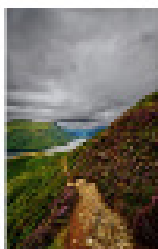
Location: Teddington

Successful Licentiate Panel June 2021

How you felt after the being successful?

My panel comprised of a mixture of colour and monochrome images featuring different photographic genres including; street, portrait, landscapes, nature and creative in order to demonstrate the broad set of photographic skills needed for a successful L -Panel.

The hanging plan is the 11th image, so it needs to be easy on the eye with images arranged to provide a natural balance between colour and B&W images. The use of three different aspect ratios for the bottom row help keep the viewer's attention on the panel. Relief is the word to capture my emotion on hearing I was successful with my L-Panel!



Adil Pastakia LRPS



My Favourite Image

Portrait of Hassan - the "Pirate of Petra". Hassan is a Bedouin tribesman and lives near the High Place of Sacrifice which is perched on cliff tops that drop 170m to the Wadi Musa below.

The "Johnny Depp" look including eye liner has been adopted by many young tribesmen after Pirates of the Caribbean was originally released in 2003.

Hassan lives in a tarpaulin tent for six months of the year and serves tea and coffee to tourists. A lot of background clutter was removed from the original picture during post processing to provide better separation of the subject.



(1/100 sec, f2.8, ISO 50, 115mm)

Image of your choice

The image is of the West Pier Brighton one of the most photographed local attractions of Brighton. I used intentional camera movement (ICM) with the camera hand-held in portrait mode ensuring a shutter speed of between 0.3-0.5 secs to get the right effect. It took 20 attempts to get the right shot, with minimum post processing required. The sea was very calm and reflected the sky perfectly. I have not seen an ICM image of Brighton's West Pier so I was pleased to create something original.



(0.4 sec, f5, ISO 200, 25mm)

My creative or technical tips

I talked to a lot of people who had already completed the LRPS. What I took away was that the panel needed to show a broad set of skills and variety of different subject matters. I was also told to treat the panel as the 11th image and make sure the tonal balance of the creative or technical tips creative or technical tips panel is consistent and easy on the eye. Choosing the right images and their placement on the panel to achieve the right tonal balance was the hardest part of this task by far!





Success Story 2

Name: Anne Turner

Location: Sheffield

Successful Licentiate Panel November 2021

How you felt after the being successful?

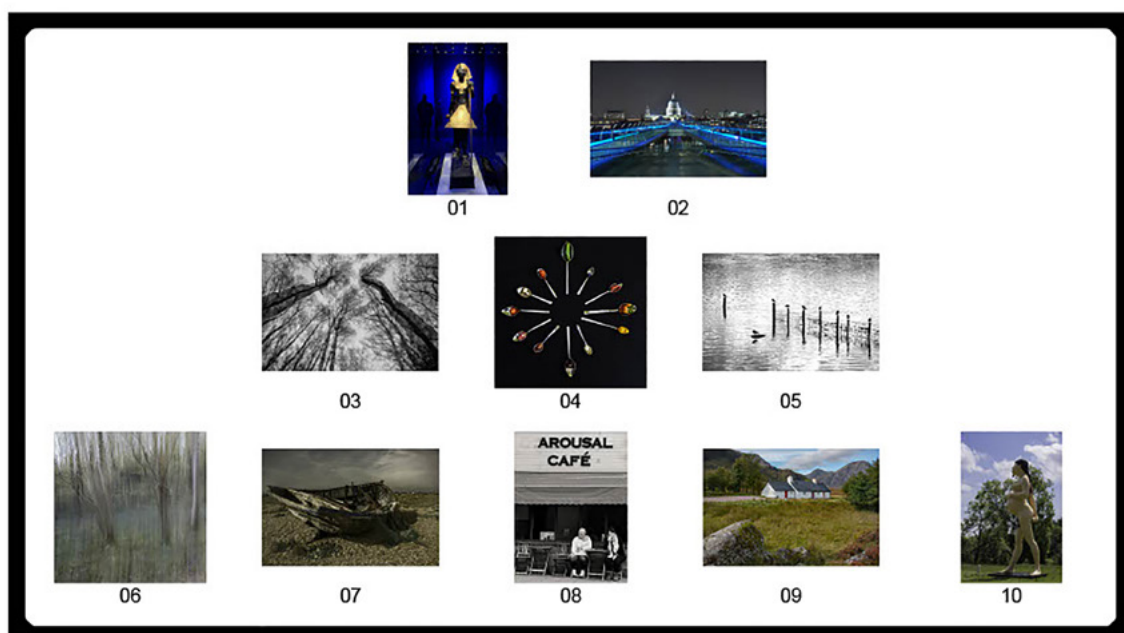
I spent a long time internalising the LRPS requirements for the submission in Digital Format and chose a variety of pictures which would illustrate these requirements. I was careful not just to choose my favourite images or genre but those that showed a variety of photographic skills and techniques.

I really enjoyed putting the panel together and tried several of the template layouts with small versions of the pictures, taking care with adjacent colours and orientation.

I was thrilled and so excited when the judges said that I had been successful.



Digital Format



Anne Turner LRPS

My Favourite Image

Birch Trees (03) is one of my favourite images. It is a multiple exposure image taken in camera.

I had got a new camera which takes up to 9 images for multiple exposure. I experimented on silver birch trees.

I suddenly remembered to look up and I got this wonderful picture of the canopy and trunks within trunks!



Taken on a Fuji XT4, at F8, 1/750 sec, 150 200, focal length 18mm

A project I worked towards

I seemed to have been floundering for a while in my photography so putting together the panel gave me renewed energy and interest and a target to aim for.

It allowed me the opportunity to look at my images with an eye for technical quality, visual awareness and

Image of your choice

Flowers in A White Vase is my other image of choice. It marks a change in technique for me with soft, subdued and subtle colours. The original image was subtle but was worked on in Lightroom and Photoshop by adding texture layers and experimenting with blending modes and changes in opacity.

I loved the final image and it has been my most successful image to date!





Success Story 3

Name: Christine Holt

Location: Hertfordshire

Successful Licentiate Panel October 2021

How you felt after the being successful?

My LRPS journey started in 2018 when I attended my first assessment day. The images in my panel were taken over a period of five years, from Iguana taken in Costa Rica in 2015 to Spiral taken in London in 2020. I am mainly a wildlife photographer and I found it difficult putting together a varied and balanced panel. After more advice I was finally happy with my selection and took part in a very useful on line assessment day. My panel was approved of so I applied and sent my prints but disaster, one of my prints had banding. After re-submitting I was delighted with my eventual success.



Christine Holt LRPS

My Favourite Image

My favourite image is Elephants and Acacia. It has been included in my panel from the beginning and I knew it worked well as a central image. It was an image that needed very little processing. To me it immediately conjures up Africa. It was taken in Tanzania in 2017 and when I look at it, it makes me long to go back there.



My creative or technical tips

Show creativity, the photographers input on an image is important. Your favourite images are not always the ones to use, balancing the panel is much more important.

Do check your prints very carefully and get a second opinion too, it's so easy to miss something as I did.

Image of your choice

Delicate flower was an image in my first panel but on my first assessment day it was suggested it needed an image to balance it. I did get rather hung up with the idea of creating an image that would do this but I eventually realized that although I loved the image I couldn't make it fit a panel. In the end I abandoned that plan and started again having learnt more about putting a successful panel together.





Success Story 4

Name: David E Britain

Location: POLEGATE

Successful L Panel September 2021

How you felt after the being successful?

My first submission without reference to or advice from anybody failed. Undeterred I started again with ten new images and plenty of advice from other members of the RPS.

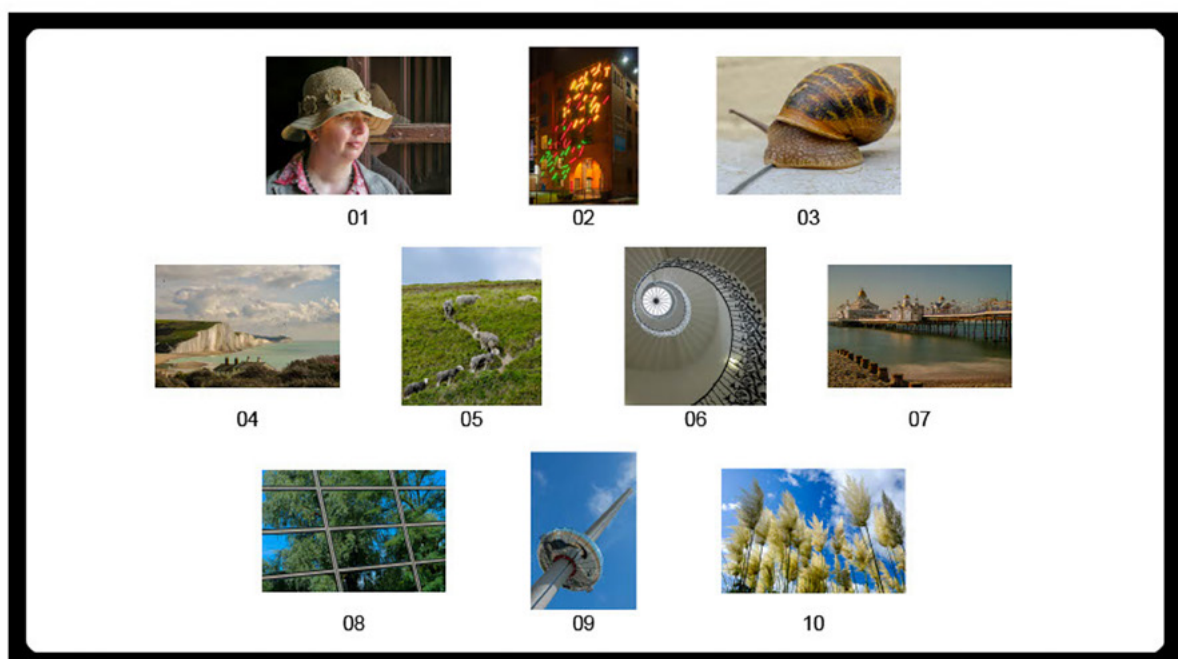
Good technical images were less of an issue for me but turning them into a good panel was more challenging and advice, along with helpful critique was most helpful.

My second attempt was very close, and, after minor revisions, my third submission was successful.

I was really pleased to have been awarded LRPS and it has inspired me to look differently at my work and become a better photographer.



David Britain LRPS



My Favourite Image

This is an image taken by a window in the Templers Fortress on Rhodes.

It was, for me, an example of the right place, right time, and the best light. Almost no post-processing, just a little cropping for the panel. It was a perfect lead image in the panel and helped me set the tone and balance of the final panel.



1/25sec, f5.3, ISO 100, 26.3mm

My creative or technical tips

It's important to have technically good images, but you need to ensure that they work with each other, and the panel works as the '11th' image.

I used a 3-4-3 layout to best suit the style and selection of images. Additionally, it's important to be able to demonstrate a range of skills in both creating and composing the images. You have no opportunity to speak to the assessment panel, so your images must speak for you. Be brave, be bold, and always be prepared to learn.

Image of your choice

I love this image of an old warehouse by the Thames now used as an entertainment venue. The colours, lines and people all gave me a sense of the time and the place. However, there was too much going on below the upper courtyard and the dark space on the left meant that whilst good on its own, it needed to be cropped and adjusted to fit into the final panel. Good singular images are not always good panel images.





Success Story 5

Name: David Lane

Location: Derbyshire

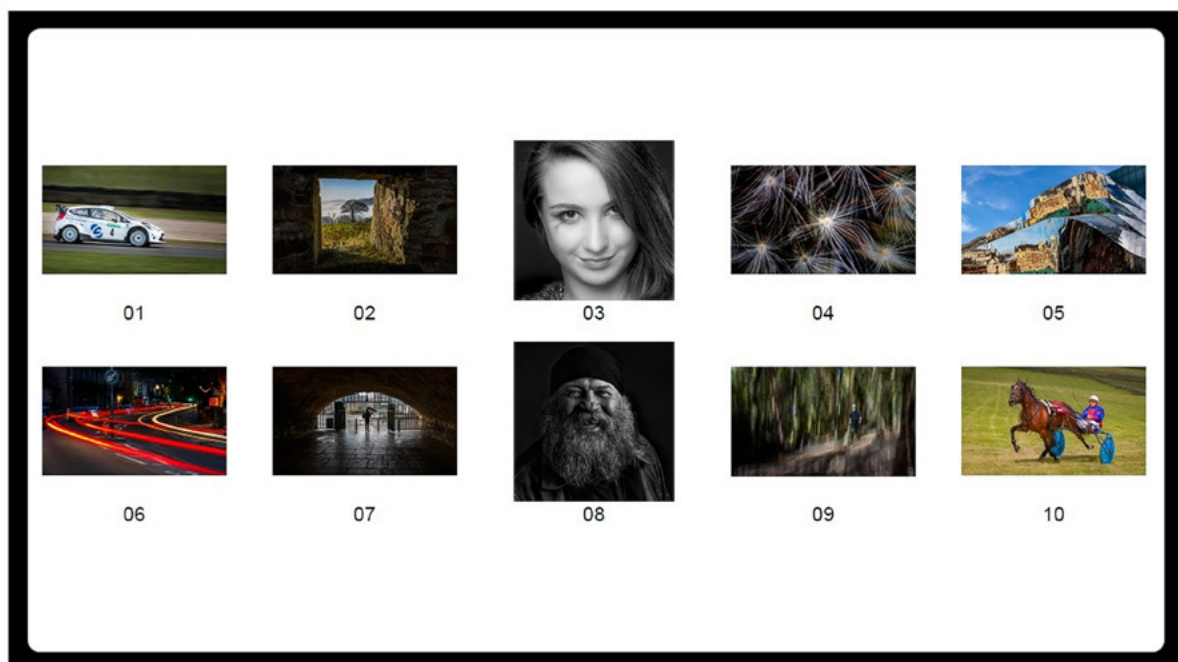
Successful L Panel in September 2021

How you felt after the being successful?

I need targets! At the start of lockdown 3, my objective was to achieve my L during 2021. I wanted to create a coherent panel which expanded my existing photographic skills; incorporating new genres and techniques and questioning my photographic thinking.

The journey was a huge learning curve, with numerous challenges to overcome. Hard love and advice from many sources were key to my success.

Delighted to be awarded my LRPS and fired up for the next challenge!



My Favourite Image

My favourite as it was a planned shot for a specific place in the panel. I wanted to use techniques new to me.

It was a massive learning curve in several ways: choosing the best location and time of day, trying long exposures, editing out distractions, and dealing with chicking from the passing tourists!



15 secs, f/18, ISO 100, Canon 80d with EF 17-55mm lens at 33mm.

A project I worked towards

Until this journey started my photography had focused on producing single images.

The LRPS process has taught me to look at what I do, and how I do it, completely differently.

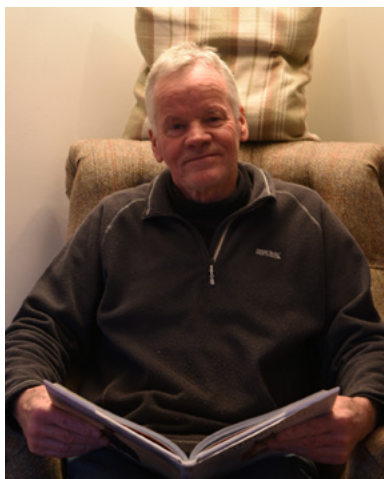
I am now working on multiple image projects which tell a coherent story and are visually harmonious.

Image of your choice

This image kicked off my 'L' journey. Unusually for me, I read the guidelines and realised I couldn't crop this to a usable aspect ratio. Many of my other images suffered a similar fate. Only two of my initial selection made the final submission.

Read the guidelines and use all the RPS advice you can get!





Success Story 6

Name: David Wilkinson

Location: Wiltshire

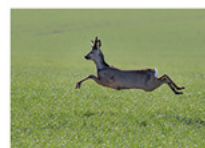
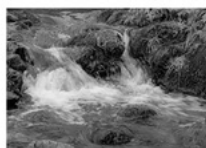
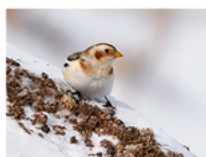
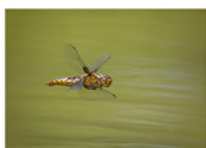
Successful L Panel in November 2021

How you felt after the being successful?

My photographic journey is in the field of Natural History however I chose to start with the “L panel” to test my ability within different genres, and it certainly did!

Creating a panel with subjects like water, landscapes and flowers were new challenges, as you will notice, my panel still has a bias towards Natural History.

Having been successful, I felt it was a very worthwhile process which has opened my eyes to other genres.



My Favourite image

The Snow bunting is a favorite of mine, challenging to find and photograph in snow conditions.

I particularly liked the isolation of the single bird and the rocky outcrop falling away to the right of the image.



F5 1/2000. ISO 250

A project I worked towards

This was a project that took me out of my comfort zone, I found it very challenging and at times frustrating.

That said I have appreciated and learnt a great deal on this journey, with help and guidance from my RPS friends.

Image of your choice

Broad bodied chaser in flight. During lockdown I built a wildlife pond in my garden.

This and image No. 2 were taken by my pond. This is a very satisfying achievement and has now introduced me to Macro photography.





Success Story 7

Name: David J Wilson

Location: Blackheath London

Successful L Panel in June 2021

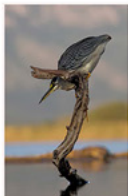
How you felt after the being successful?

I spend part of my year in Hermanus South Africa and with an extended stay there due to Covid concerns, decided to take the opportunity of a safari to Zimanga, some four hours north of Durban.

From this came the idea of producing a panel spanning a 24 hour period there with photos from a 14 hour overnight stay in a hide beside a waterhole and other locations that same day.



David Wilson LRPS



My Favourite Image

No 3 on my Panel is my favourite because it was just a lucky sighting on a slope below the lion allowing the photo to be taken with just the right amount of sky.

Nice of him to roar though.



Taken with Nikon Mirrorless Z50 with Nikor 70-300mm telephoto at 70mm, (1/250th, f5.6, ISO 110)

Best Technical or Creative Tips

Doing the panel it emphasised the fact that the best wild animal photography comes from being at eye level with the subject. Patience and getting close helps too!

Image of your choice

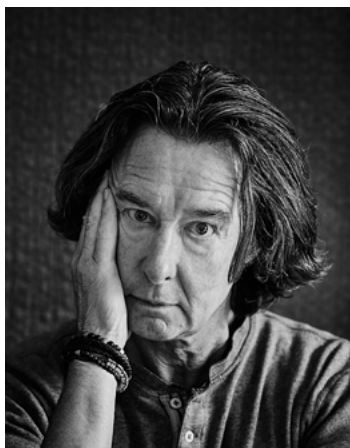
Since my trip to Zimanga in May 2021 have made a further safari to tackle night photography. Still a lot to learn but took the opportunity of photographing the milky way without the distraction of urban lights.

Maybe will not assist me in getting the ARPS in due course but shooting blind on a dark mountain with baboons bellowing behind you is a great memory.



Nikon Mirrorless Z50 with Samyang AE 14mm (30 seconds at f2.8, ISO 1250)





Success Story 8

Name Greg Lovett

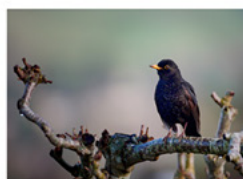
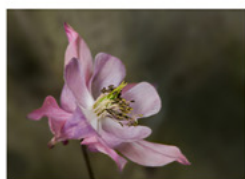
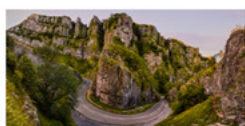
Location: Bath

Successful Successful L Panel October 2021

About my panel

Image subjects, sizes, colours and tones were selected so as to create, build and then retain the viewer's interest as it moved through the panel. I spent ages agonising over the top line.

I tried swapping image 01 and 03 while simultaneously reversing the dragonfly's direction of flight, but felt this actually stopped the panel's flow.



Greg Lovett LRPS

My Favourite Image

Taken early in the season, capturing the Emperor Dragonfly in flight was the hardest shot to achieve. This fast and erratic insect set me a real challenge, but one that I enjoyed thoroughly.



Best Technical or Creative Tips

Only 2 of the 10 panel images existed before I started work on this panel. The remaining 8 were all taken with this submission in mind over a period of 6 months in early 2021.

Image of your choice

Since achieving my LRPS I have been exploring lighting techniques at home with Speedlight Flash, and for lack of a model have been taking a variety of self portraits.



“At the Last Chance Saloon”





Success Story 9

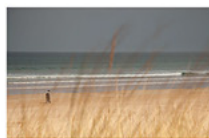
Name: Jane Berrisford

Location: Cheshire

Successful L Panel in September 2021

How you felt after the being successful?

My catalogue of images comprised mainly of travel and street images. I tried to balance the panel using colour and careful use of the portrait and landscape format of my images in the layout. It took many attempts to achieve a cohesive set of prints in an attempt to satisfy the criteria and was thrilled to be successful.



My Favourite Image

My favourite image is the group of sheep. One of those chance images where I turned around (top tip !)and there they were literally posing for me.

It created some humour at the assessment where it was mentioned that it looked like a family portrait !



Image of your choice

This is a stencil of the Beatles inside a Liverpool pub with a passing bus outside.

I have taken out some of the background distractions from the opposite building before including it in the panel.

I like that you have to stop to process what the image is.



A project I worked towards

I felt overwhelmed trying to choose my images. The RPS Advisory Day Zooms were of great help – I could observe portfolios being discussed.

I had a better idea of what was required. Booking a 1 to 1 Advisory with RPS was absolutely the best thing and was of immense value.





Success story 10

Name: Lynda Golightly

Location: Durham

Successful L Panel in March 2021

How you felt after the being successful?

I have enjoyed photography and been a member of the RPS for many years but never had any desire to work for 'Distinction' however boredom during Covid lockdown had me looking for something to do and I started to pull together a panel of images for LRPS.

It was a greater challenge than I expected. Being honest about your own work is often difficult and getting a balanced panel showing a good range of photographic techniques meant parting with some favourites.

Because the challenge was greater than expected I certainly felt a great sense of achievement. It was an enjoyable process and I learned a lot.

LRPS Sequence Plan For RPS Reference



01 - (first)



02



03



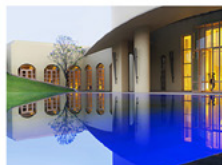
04



05



06



07



08



09



10 - (last)

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



Lynda Golightly LRPS

My Favourite image

Image 5: Taj Mahal

Getting a very personal perspective on what I choose to photograph is important to me. Visitors are integral part of the Taj Mahal so I wanted to include people in my shot.

Looking up from one of the lowest points on the site gave me a pleasing and more unique angle.

I had time to compose my shot taking in the small group being guided around the top terrace.

Shooting from below allowed me to capture the contrasting textures in the stone and marble and to place the boys head against the sky to make him stand out within the image.



(1/320 F9 18mm)

Image of your choice

'Cloudburst' is one of my favourite images but sadly it didn't make it into my panel. The shot was taken on holiday in Singapore during one of the daily downpours. I had no coat or umbrella with me so had no option but to seek shelter on the bridge.

People were rushing through the puddles making the light structure of the bridge shake, it also got quite dark making it impossible to get a well focused shot. A longer exposure (1 sec at F8 with ISO 400) allowed me to capture the movement and blur. Adding a filter later captured the mood of that wet afternoon.

I like the geometrical lines of the bridge, the wonderful reflections in the wet ground and the splash of colour in the yellow coat.



Best Technical or Creative Tips

I've been given many photography tips over the years, the ones that I feel have served me best are the ones that inspire creativity. Look with the eyes of someone who has not seen the subject before. Try to capture what your subject means to you personally and finally, something more practical...MOVE...a small change of position can make a huge difference to your shot.





Success story 11

Name: Martin Tomes

Location: Steyning West Sussex

Successful L Panel in July 2021

How you felt after the being successful?

I mainly shoot landscapes, during my 1:1 it was pointed out that I had too many of those and one pair of images was too similar. Two images went out and the London bus and saxophonist took their place.

When putting the panel together I looked for images which paired up either by the shapes or colours in the them. On the assessment day it was pointed out that the top left and top right were linked by sound which had passed me by.

Martin Tomes LRPS



My Favourite Image

It's difficult to pick a favourite, but I am going to choose the embankment tube station which was shot early on a Saturday morning. It was shot using an 8mm fish-eye lens on an APS-C camera which creates a perspective which I like. Having the train in the station and the symmetry appeals to me.



Samyang 8mm manual lens 1/200s ISO1600 Aperture unknown

Best Technical or Creative Tips

My tip is own cameras which you can take with you whenever you go out and not regret carrying them. I would also suggest trying very wide-angle lenses which although not for every occasion open up a world of different perspectives on a subject.

Image of your choice

This image didn't fit the panel. It's of a tree not far from home shot on a wonderful frosty morning. I hadn't gone out to make pictures but I did have my Sony RX100 III with me. I have made an A2 print of this which looks great.





Success story 11

Name: Janet Sheila Farries

Location: Dumfries

Successful L Panel in November 2021

How you felt after the being successful?

I selected a variety of photos which I hoped would show the different styles that I have enjoyed learning since joining the camera club. I struggled to find the tenth photo that I thought balanced my panel but was delighted when I printed off the photo of our sheepdog. Dumfries Camera Club has a very high standard and winning the Li-centiate has given me confidence in my photography.

Sheila Farries LRPS



My Favourite Image

My favourite image is the photo of our sheepdog with his head resting on my husband's "farmer" hand. The outline of my husband can be seen in its eye. In the original the background was busy, so I darkened the background to focus on the dog.



Sony RX100M4, 1/320 sec, F/4.0

Best Technical or Creative Tips

When arranging still life try to have lines that lead your eye around the photo. Also only include items that add to the story avoiding having too many things in the photo (easier said than done).

Image of your choice

I included this photo of withered Hosta leaves. I placed the leaves on a Lightbox which brings out the colours and transparency of leaves and flowers.

I then used one of my textures to take away the whiteness of the background.





Success story 12

Name: John Gough

Location: Canterbury

Successful L Panel in 2021

How you felt after the being successful?

Having made up my mind to go for the LRPS award, the real dilemma for me was selecting the images. I produced 7x5 prints of about 40 of my images that I liked, and stuck them to some card.

I had a mixture of mono and colour and tried to sort them into groups of 10 that might fulfil the requirements of the LRPS. Nothing really seemed to work so I contacted a recent judge at my camera club who agreed to critically look at my images and panel selections.

He noticed that I had a lot of mono shots, which he pulled out and consequently suggested having a mono panel.

That was a real breakthrough.

The problem with mono is that in the quest for rich blacks and pure whites you can be tempted to over process. Unfortunately, my first panel failed as one of the images was guilty of just that.

After Covid intervened, I decided to go down the digital route and was over the moon to get an email confirming my panel had been accepted.



John Gough LRPS

My Favourite Image

I was really pleased with this image involving a simple shot of a pen given to me on my retirement and some basic Photoshop work. I like to think it gave my panel some breadth.



Best Technical or Creative Tips

Involve other people with experience to give you good feedback. My thanks really go out to the 3 people who helped improve the images and optimise the layout with constructive comments and advice

Image of your choice

One of my favourite mono images is of Swanage Old Pier. This is a well-known shot, but I was never sure that the sea was free of grain, so I left it out.





Success Story 13

Name: Chris Morson

Location: Edinburgh

Successful L Panel December 2021

How you felt after the being successful?

I'm very drawn to how people interact with their environment, and I like strong forms, so that was the basis of the panel, with some additions to provide enough variety.

Arranging the panel took far longer than I expected. The prints were all over the floor, rearranging and substituting till I found something that worked. It was not popular at home.

I was quite apprehensive on the day, and didn't quite believe the result till the email arrived!

Chris Morson LRPS



My Favourite Image

During the first lockdown we regularly walked Corstorphine Hill in Edinburgh. The homemade swing was where lots of kids would play but suddenly no-one was there. It's a simple image, but I thought the composition, the wintry nature of the colours and background just represented a feeling of that time.



Fuji XT2, 60mm macro lens, ISO 500, 1/1000 sec, f2.4

Image of your choice

This is the Queensferry crossing. From this view, it has a graphic quality which I love, and there is almost a sense of vertigo looking into its depths. It can be quite contrasty light down there, so I scrambled over the fence many times to find the right light to bring out the texture



Fuji GFX with 63mm lens. 1/40 seconds at f11

Best Technical or Creative Tips

A few times I thought I couldn't do this and nearly gave up. A simple quote kept me going. Apologies I can't remember the source and I have probably misquoted, but it's something like: "If you want to be a photographer, keep taking photographs". Sounded good and seemed to work.





Success Story 14

Name: Claud Trew

Location: Fareham, Hampshire

Successful L Panel November 2021

Why did I choose the book format for my LRPS assessment?

I am a total bibliophile and an avid book reader. I felt my photos were better shown in book format. It allowed me to share a wide genre of photography using chapters to connect images together in meaningful groups.

After refining my images in Photoshop, I downloaded the Blurb software (BookWright) onto my PC to create the book. An advantage of using Blurb is that you can purchase a high quality PDF of your creation and this was essential as the submission required two hard copies and a PDF version.

I would not say that it was easier than a Digital or Print panel submission, but once I became familiar with the BookWright software it became enjoyable to design the book. Furthermore, it is nice to have something I can easily pick up and revisit anytime.

Please note that there is a difference between my submission in a book format (only the images were assessed) and the current Photobook submission rules where all elements will be considered, the images, the text colour and the overall presentation.

This is because my submission was made before the Photobook rules were finalised.

Claude Trew LRPS

Claude's submission was a book you can view it here with this link:

<https://youtu.be/MYIDNoxjBrA>



Wet Owl

Puma staring





Success Story 15

Name: Carol Graham

Location: Glasgow, Scotland

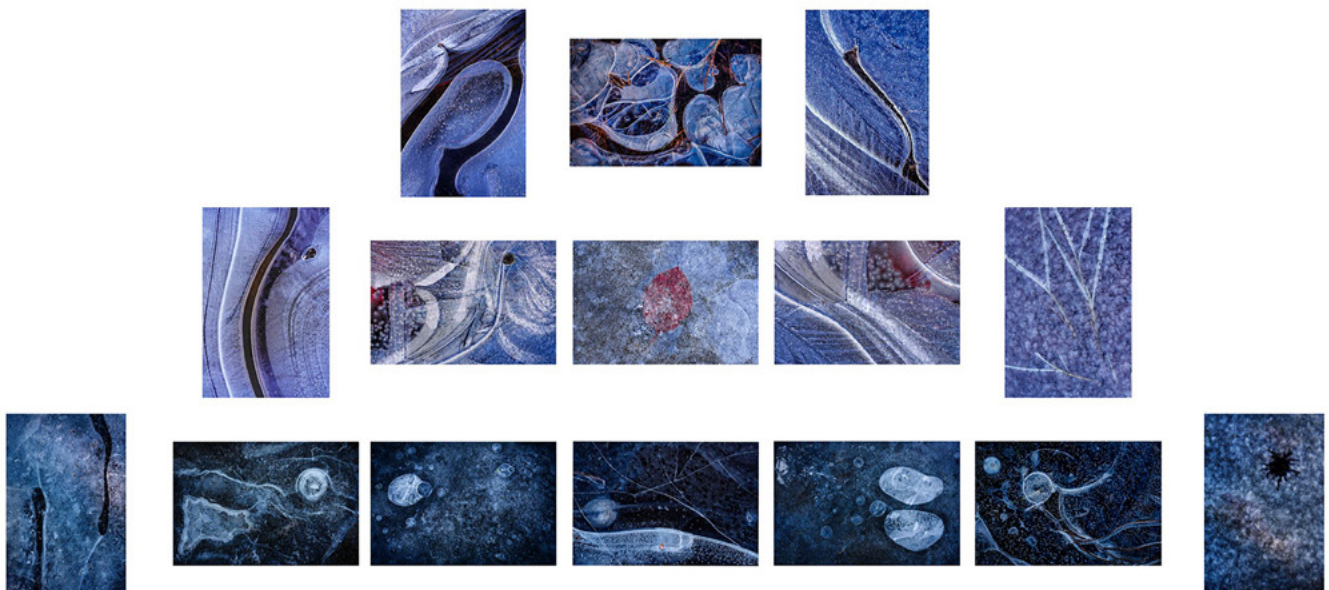
Successful A Panel Visual Art 2021

About my panel

My panel explored the colours, patterns and textures in frozen puddles. I became completely obsessed when I discovered abstract art within the ice – I felt that I had entered a secret world that most people were oblivious to!

The panel comprises many blue images and I benefitted enormously from 1:1 advice from Richard Tickner on how to balance the panel and ensure that the impact of the complete panel was more than the component images.

Carol Graham ARPS



Statement of Intent

I love the colours, patterns and textures that occur in frozen puddles. To me these puddles are a source of wonder, at times reminiscent of abstract art or faraway galaxies. Sometimes ice is fragile, transparent and crisp, with glimpses of vegetation or reflecting surrounding colours; at other times it appears opaque, cloudy and blurred due to thickness or multiple layers of freezing and thawing.

With this panel, my intent is to show the transient and enigmatic beauty of the abstract world of frozen puddles.

Carol Graham

Visual Art Photography

Assessment Date: 16th June 2021

A project I worked towards

My project took two years to complete. My initial images were taken during winter/spring 2020 (and were shortlisted in the Sony World Photography Awards). However,

I didn't have sufficient images for a strong well-balanced RPS panel, and was unable to travel during lockdown, so I waited for the following winter to complete it.

During this time, I spent several months teaching myself to print, which was an unexpected bonus of my ARPS journey.

My Favourite Image

This image was one of the first I took and inspired me to develop the series. It reminded me of a watercolour painting. Although the colour is predominantly blue, there are glimpses of red from the underlying vegetation.

I loved the texture and shapes created by bubbles in the ice and successive freezing/ thawing. To enhance the painterly feel, I printed my panel on a textured fine art paper (PermaJet Museum Heritage).



90mm macro F7.1 1/125 sec ISO 800

Image of your choice

This image reminds me of a faraway galaxy. It is one of the darker images that comprise the bottom row of my panel. The tonality of the images are a result of the underlying vegetation and the thickness of the ice, as well as the time of day.





Success Story 16

Name: Alison Buchanan

Location: East Sussex

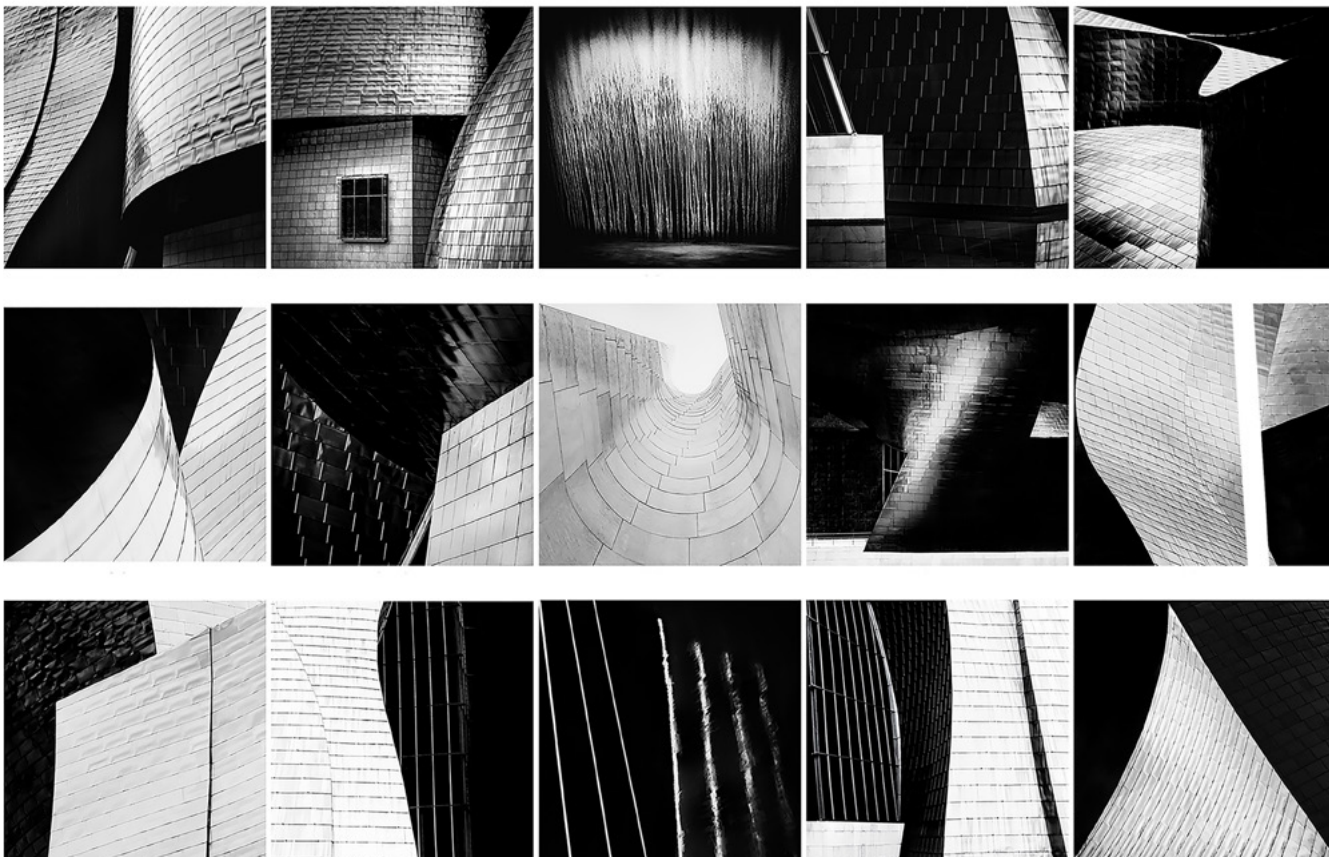
Successful A Panel in March 2021

How you felt after the being successful?

ARPS: Fine Art: I find myself drawn to abstract images and this panel was created from the amazing structure of the Guggenheim Museum.

Seeking to accentuate the play of light and shadows on the titanium structure, to find lines and shapes. I chose the square format to accentuate the angles.

This panel works much better as a printed panel than digital which was commented on. The judges also commented on the strong sense of personal style, creative vision and that it was printed to a very high standard which was very rewarding.



Alison Buchanan ARPS

**Alison Buchanan
Fine Art**

"What is this life if, full of care,
We have no time to stand and stare. " W.H. Davies

Sometimes in our busy lives we look at the obvious and see the entire picture without taking time to really look.

The Guggenheim is a museum created to house modern art, but I am fascinated with this extraordinary building and the materials and architecture used to create it. I have tried to capture the play of light and shadows on the titanium, the curves and lines, the contrast and reflections that create images of their own in this wonderfully unique building.

In my panel I wanted to demonstrate how the abstract images I see show that there is as much art to appreciate in the structure of the Guggenheim in Bilbao as in the exhibitions within.

Alison Buchanan
Fine Art

Best Technical or Creative Tips

Editing and printing this panel was as much an education as creating it because of the strong monochrome images. I experimented with several papers and ended up using Fotospeed NST Bright White, a matt textured paper. I had a very helpful 121 with Susan Brown where we discussed composition, contrast and printing.

It was particularly special to hear the judge who was with the prints commenting on them as he had previously at an advisory day with my previous panel told me that my editing was 'muddy' - so to see him examining them so closely and being so complimentary was amazing.

My Favourite Image

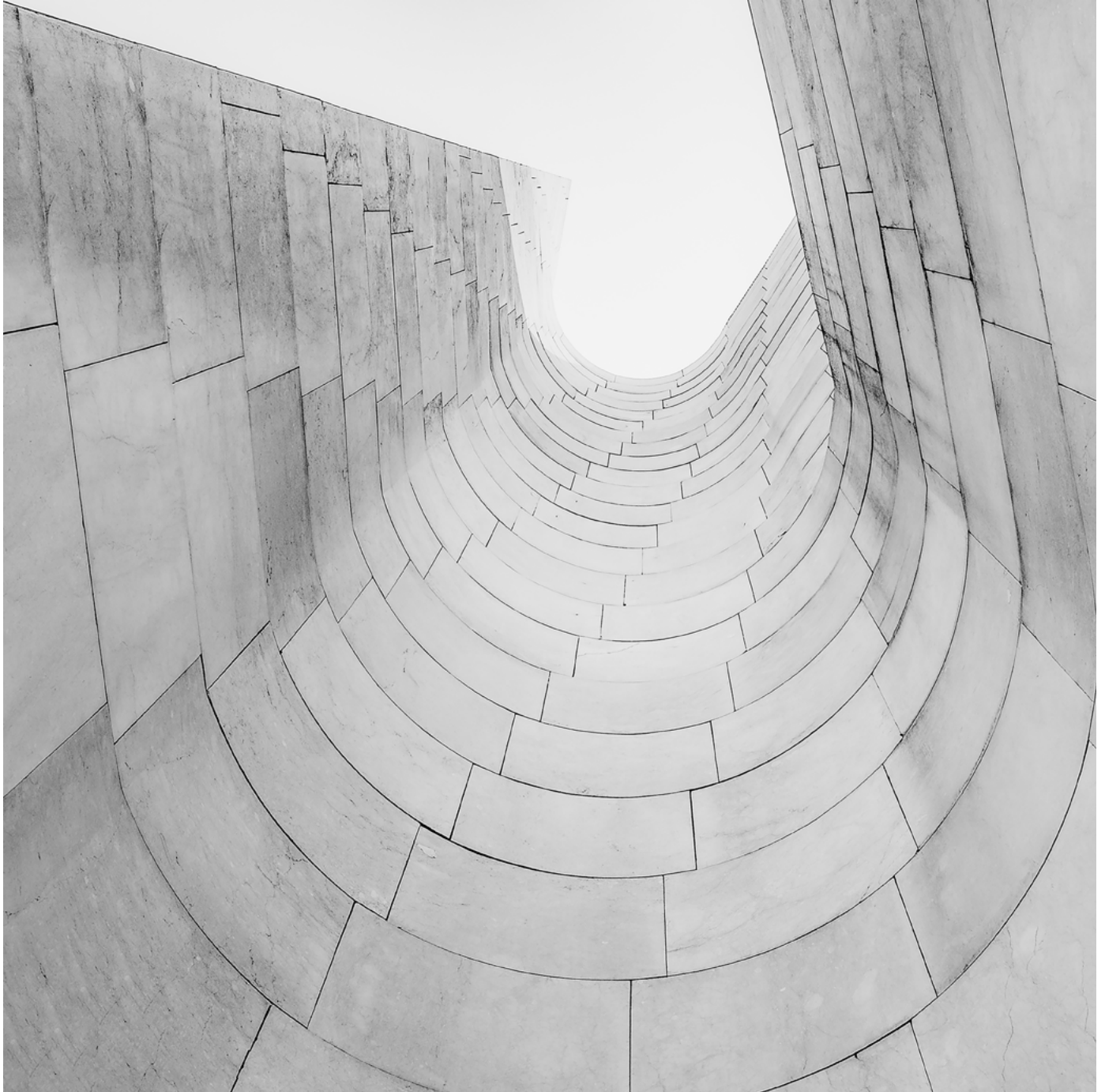
Image 12. My favourite image which shows how, by raising the highlights and darkening the background, the curved lines become clearer and the light reflecting off the panels adds depth and creates shapes. Although it would have been easier if they had washed the building first – there was quite a lot of cleaning the lighter panels!



Iso 100, F9, 1/160s, 24-70 F2.8 lens

Image of your choice

No 8. This image was taken standing right up against the building but looking upwards. It is very different from the other images in the panel as all the tones are in the upper half, but it worked because of its position in the panel.



Iso 400, F8, 1/100 sec, 35mm





Success Story 18

Name Dr Brian Flemming

Location: Edinburgh

Successful A Panel November 2021

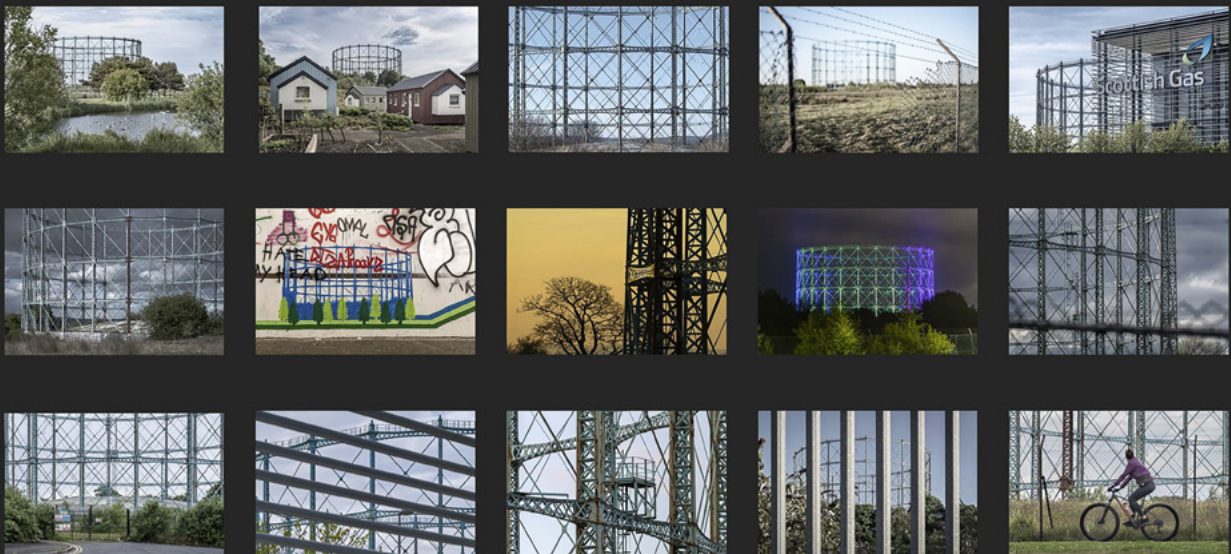
About my panel

My Documentary A-Panel focused on the Granton Gasometer in Edinburgh, which, along with the old gasworks and surrounding area, is being redeveloped into a new City Village.

The aim was to record this iconic structure as it is now before being repurposed into something else: all these perspectives will disappear once the redevelopment is complete.

A mixture of location and detail shots in different lighting conditions avoided the risk of being repetitive. Using the Modern 05 profile in Lightroom with appropriate adjustment of the Amount slider ensured an even colour balance across the Panel.

It was an excellent feeling on learning that the Panel had been successful at the first attempt.



Brian Flemming ARPS

Statement of Intent

Edinburgh's last remaining gasometer is a prominent landmark in the north of the city. Ever the ubiquitous photobomber, it towers over rooftops and dominates public spaces. Now floodlit, it has become an icon of the district: the local graffitists notwithstanding! Even so, the long-term plan is to redevelop the former Granton gasworks and gasometer into a new city village. Whether seen as a rusting eyesore, an impressive monument or simply "unseen", the old gasholder possesses a fascinating aesthetic nevertheless. Its steel frame fills the sky with an imposing presence and latticed symmetry: an irresistible cue for compositional adventures between it and its surroundings amid the changing light and weather.

This panel presents a contemporary snapshot of a historical industrial artefact, celebrating its spare functional architecture before it is changed forever in the name of progress, and its original utility fades inexorably from collective memory.

A project I worked towards

The A-Panel is part of a longer-term project to document how this hitherto derelict part of the city changes as the redevelopment progresses.

The gasometer itself might become a new concert hall for the Edinburgh Festival

My Favourite Image

They're all favourites! However, I think Image #3 has the edge as it shows the gasometer in its full glory, filling the sky.

The image had to be perfectly symmetrical with the verticals and horizontals precisely squared off in Lightroom to get the desired geometrical effect.

It was also a blind shot (i.e. without using Live View or looking through the viewfinder) over the top of the perimeter fence at nearly 2m high.

Memo to self: don't forget the stepladder next time!



ISO100, f/8, 70mm, 1/320.

Image of your choice

A close call, but Image #15 shades it over #8. This image says it all. The gasometer is a steel forest in the cyclist's peripheral vision suddenly grabbing her attention.

If you didn't know about the gasometer beforehand, you do now! Note that the subject, as determined by the focus, is the gasometer in the background, not the cyclist in the foreground.



Best Technical or Creative Tips

Always have your camera with you and get to know your subject intimately.





Success Story 19

Name: David Rayner

Location: Devon

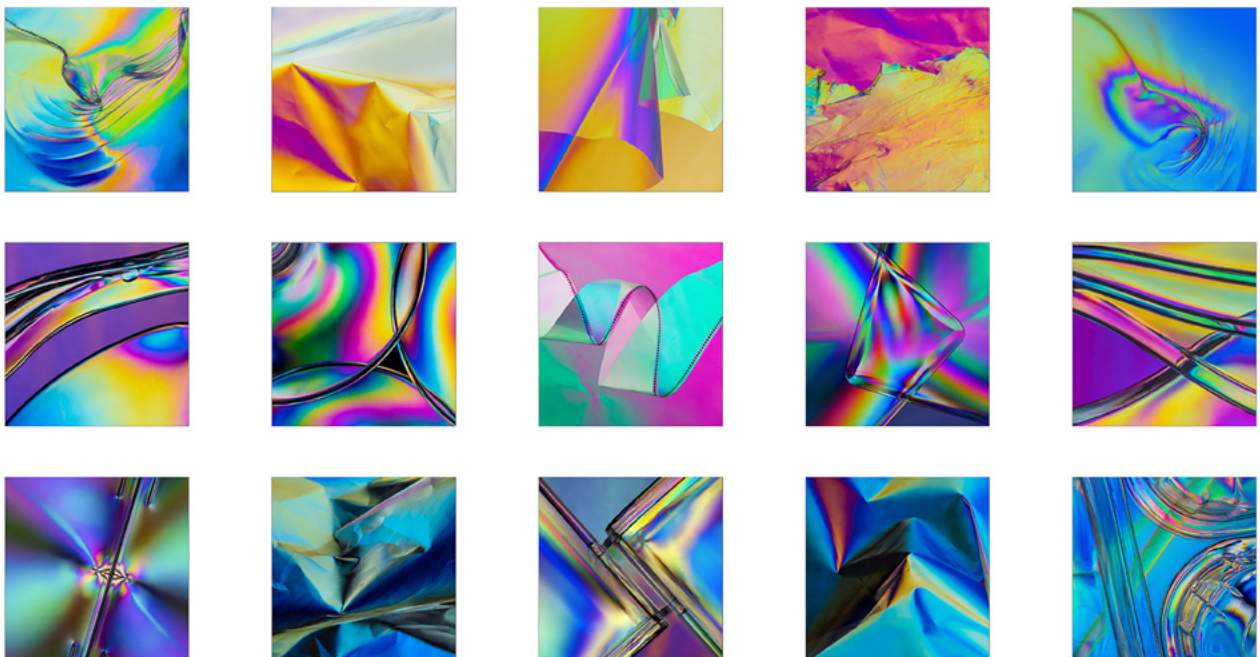
Successful A Panel Visual Art June 2021

About my panel

My ARPS project arrived accidentally. To be sure, from the start my RPS distinctions were a deliberate challenge, intended to re-engage a distraught and confused mind as I sat long hours beside my bedridden wife.

But I slipped gradually into making these abstract images after exploring the science of how they are formed and the history of the discovery of polarised light.

Isaac Newton added his weight to the earlier discovery of double-refraction in some crystals, explaining it as a “new type of light”. Newton's observation lodged in my mind and eventually, perhaps subconsciously, became a sub-text in my ARPS panel title.



David Rayner ARPS

Statement of Intent In a New Light

The colours and shapes generated when using polarised light on transparent plastic are often mesmerising.

Experimenting, I became fascinated with making photographs of them as found in domestic items, and also, in exploring the science and history linking double-refraction and the discovery of polarised light. I made increasingly complex images but I always came back to the colours, patterns and shapes within these images. My epiphany came in realising that abstraction accentuated these key elements.

This portfolio aims to show that beautiful abstract images can be created from the colours and shapes revealed from deep within mundane products and waste packaging. Literally and metaphorically these items are seen in a new light.

David Rayner
Successful Associate Digital Panel in Visual Art June
17th 2021

Best Technical or Creative Tips

The images were made by back-lighting transparent plastic with polarised light from a LCD monitor. Most monitors and tablets use polarised light in order to work. In passing through the plastic the polarisation angle of the light is shifted according to the refractive index of the plastic(s).

If the plastic is birefringent two different polarisation angles will be produced and these combine to produce the lovely colours and shapes. Not all plastics are birefringent so I had lots of fun experimenting with different materials.

Adjusting a polarising filter on the camera enables blocking of the bright LCD light, revealing the refracted images. The images were made in a darkened room to exclude non-polarised light.

My Favourite Image

I don't have one favourite image, but have chosen this one to show how depth of field was an important consideration throughout the panel.

All the images are close-up or even macro and so were photographed and processed using focus stacking.

This enabled me to better control the balance between atmosphere and detail in each abstract.

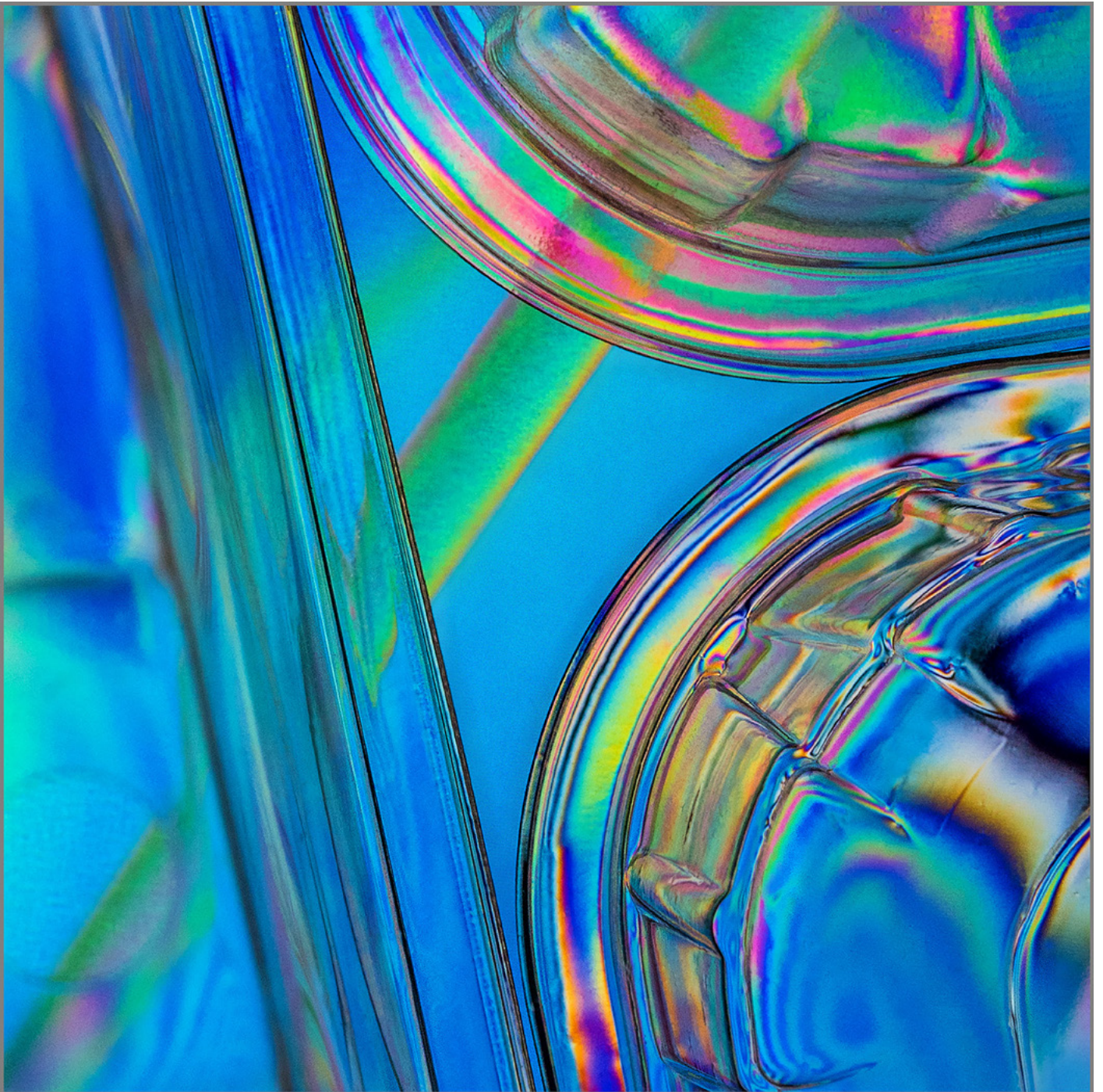
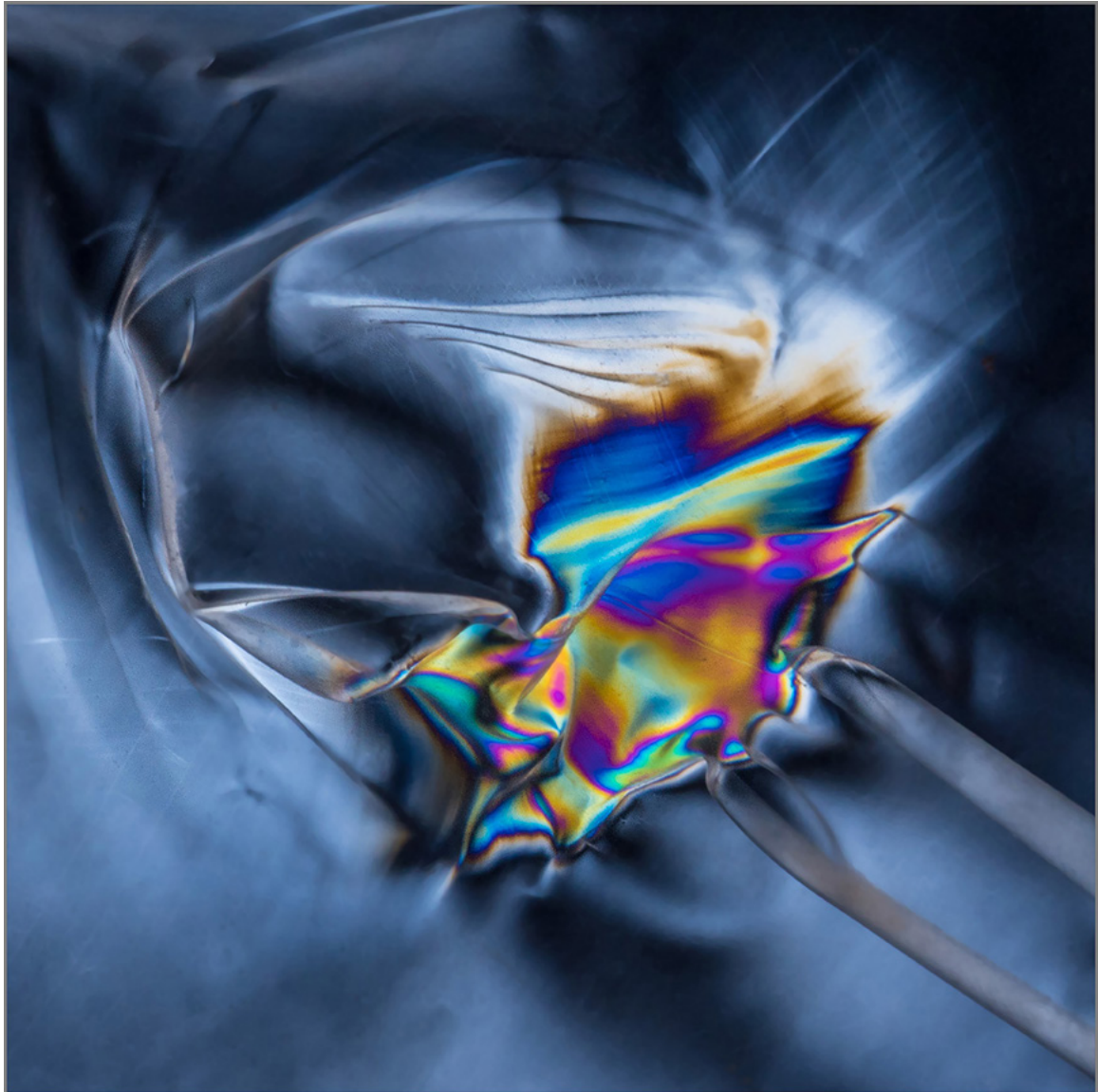


Image of your choice

I had so many other images! This one I loved because of its dynamic nature, but it did not fit in with the rest of the presentation. I had a very useful zoom one-to-one session with panel member Richard Tickner who helped me concentrate my thoughts. I'd recommend a one-to-one to all attempting a distinction.



After David Rayner's impressive and colourful panel.
We have another one very similar from
Grete Howard, achieved using different techniques





Success Story 20

Name: Grete Howard

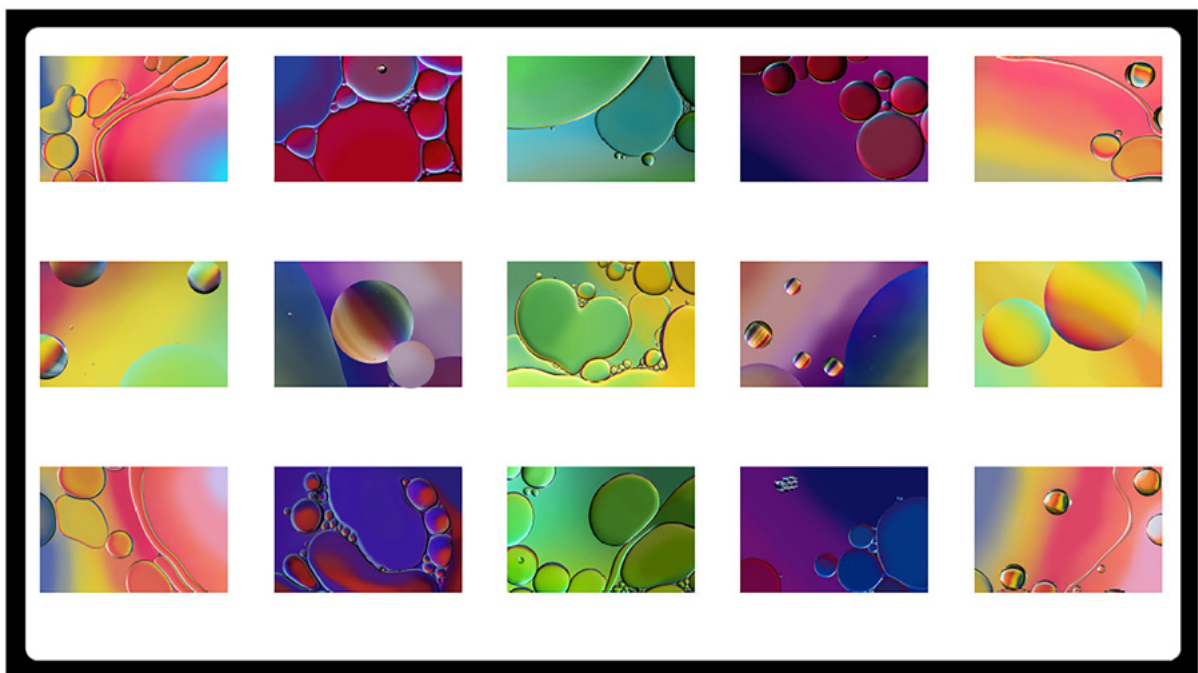
Location: Bristol

Successful A Panel December 20/21

About my panel

Although I would class myself primarily as a wildlife photographer, I really wanted this panel to be creative rather than reactive (all to do with being in control of the whole process), with a subject that could easily be reproduced (or added to) later should it be necessary to replace one or more of the images in my panel.

Grete Howard ARPS



Statement of Intent

The creative powers of water

I want to showcase the amazing artistic effects that I created with a simple formula of water, oil and washing-up liquid, using a shallow glass bowl, brightly coloured patterned paper and a macro lens.

Through refractions, reflections and distortions; I was able to produce captivating and ever-changing kaleidoscopic formations that were difficult to tame and impossible to recreate. I was fascinated how the constantly changing patterns evolved and took on unpredictable shapes and forms of their own accord, as they acquired a myriad of vivid colours from the paper.

Wanting this body of work to be a learning curve, I enjoyed experimenting with different apertures, distances between the water and the coloured paper, and photographing with or without the soap, in order to discover the various results that was created and the effect refracted light had on the patterns.

Grete Howard
Successful A Panel in December 2021

My Favourite Image

My favourite has to be number seven, as I think it looks like a planet! The two dimensional images were created with just wa-ter and oil, unlike the others which also had washing up liquid in the mix.

My biggest challenge with all these images, was 'banding', which I finally managed to overcome by converting the images to 16-bit, and adding a small amount of noise followed by a little Gaussian blur.

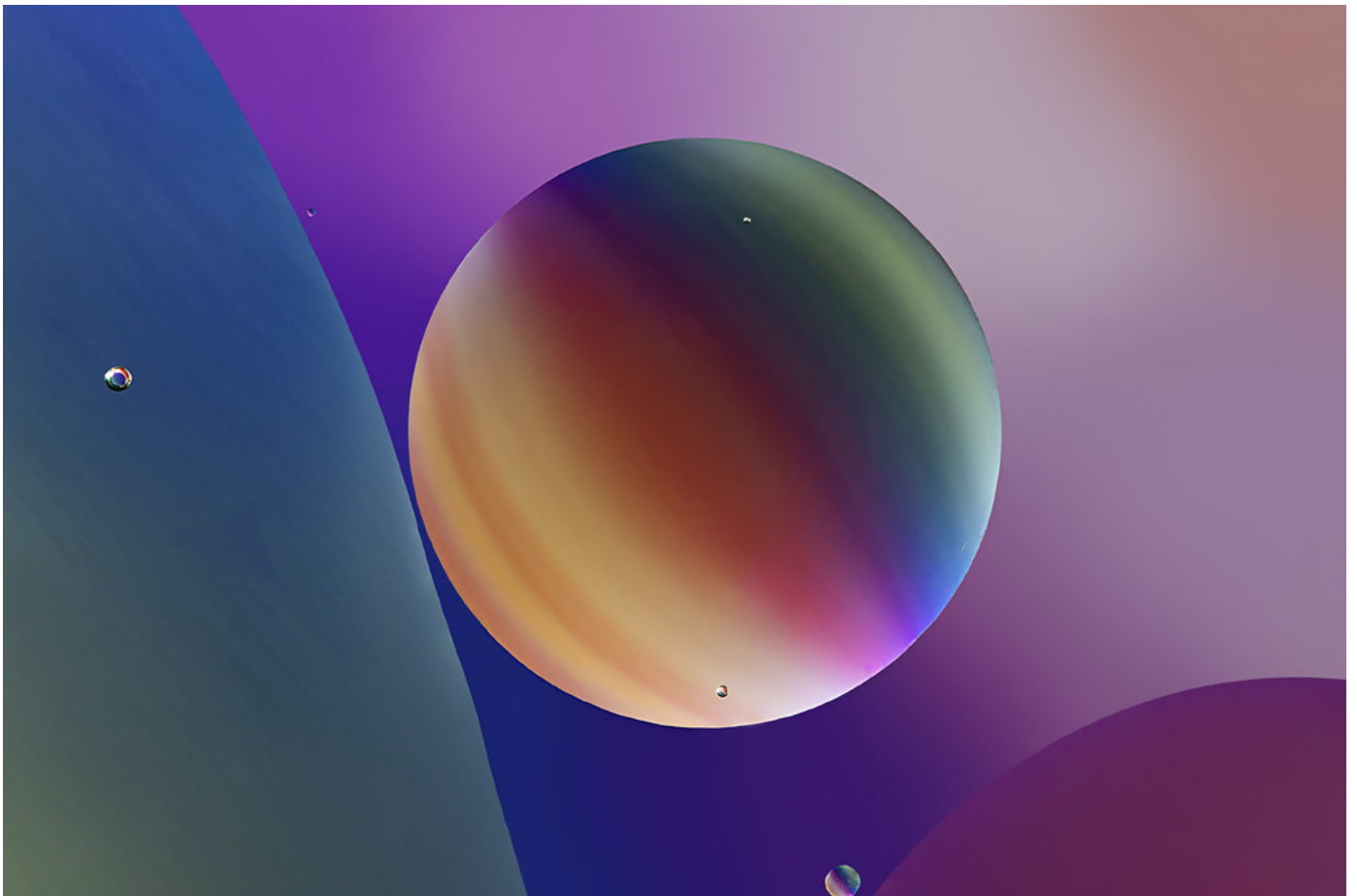


Image of your choice

My first choice for a panel was my series on Diminutive Dave, who became everyone's hero on Facebook during the first lockdown. While the concept and execution are very unusual, I was aware that I would have a lot of work to do on the technical aspects of each image before they would be up to ARPS standard. Hence why I settled on the Oil on Water.



Best Technical or Creative Tips

In order to ensure a high technical standard, I spent a number of hours in Photoshop, editing out any imperfections, however minor. As with my LRPS, I found writing a journal helped me see how far I had come and where I'd come from. I later published this as part of my blog (Grete Howard - My ARPS Journey)

Grete's links:

<https://gretehoward.photography/my-arps-journey>

<https://gretehoward.photography/lrps>

<https://gretehoward.photography/diminutive-dave>





Success Story 21

Name: Lorraine Clifton

Location: Richmond upon Thames

Successful A Pane Visual Artl 2021

About my panel

I took my rarely used infra-red camera to Kew Gardens on a bleak November day and was immediately hooked. I loved the focus on form and texture, and the subtle greys of winter IR.

Those first pictures were of the open gardens and buildings but the joy of this project has been the time I have spent exploring every corner and really seeing the beauty of the individual trees, branches and rocks within that wider landscape.

Lorraine Clifton ARPS



ARPS Visual Art Assessment: Kew Gardens in Infra-red

Last winter I began exploring Kew Gardens in infra-red and was excited by the resultant images, with their focus on form and texture. It presented a view of the botanical gardens, captured in subtle tones of grey, that I found deeply appealing.

My initial photographs were of wider landscapes and the iconic buildings. Then as I returned many times, enjoying the effect of changing light across the landscape, the stirring of a breeze through an avenue of trees, the character of individual trees and details of rock paths and of branches against the sky, I found much more to portray.

This panel shows some of many faces of the gardens, from those the casual visitor would recognise to quieter corners that are seldom seen. It is a celebration of the beauty of this place.

I live only 30 minutes walk from the gardens so this a perfect project for the pandemic, combining permitted exercise with a huge learning curve in woodland photography and in processing infrared images.

My concept of the panel frequently changed as I simply enjoyed finding new scenes I wanted to photograph.

Lorraine Clifton

A project I worked towards

I live only 30 minutes walk from the gardens so this a perfect project for the pandemic, combining permitted exercise with a huge learning curve in woodland photography – and in processing infrared images. My concept of the panel frequently changed as I simply enjoyed finding new scenes I wanted to photograph.

My Favourite Image

Hard to choose. But this was my first successful foray into individual tree images and I love the “Japanesy” effect.

I took several versions: this one worked best because of the light and because, with no one around,

I temporarily uprooted a metal post describing a nearby statue to get a better angle.



Image of your choice

This was one of my earliest images (the grasses were cut back soon after so a lucky find). It was in earlier versions of the panel and I love the contrast between the glasshouse and the grasses but the building was just too dominant for it to make the final cut.





Success Story 22

Name: Ray Hems

Location: Newbury

Successful A Panel November 2021

How you felt after the being successful?

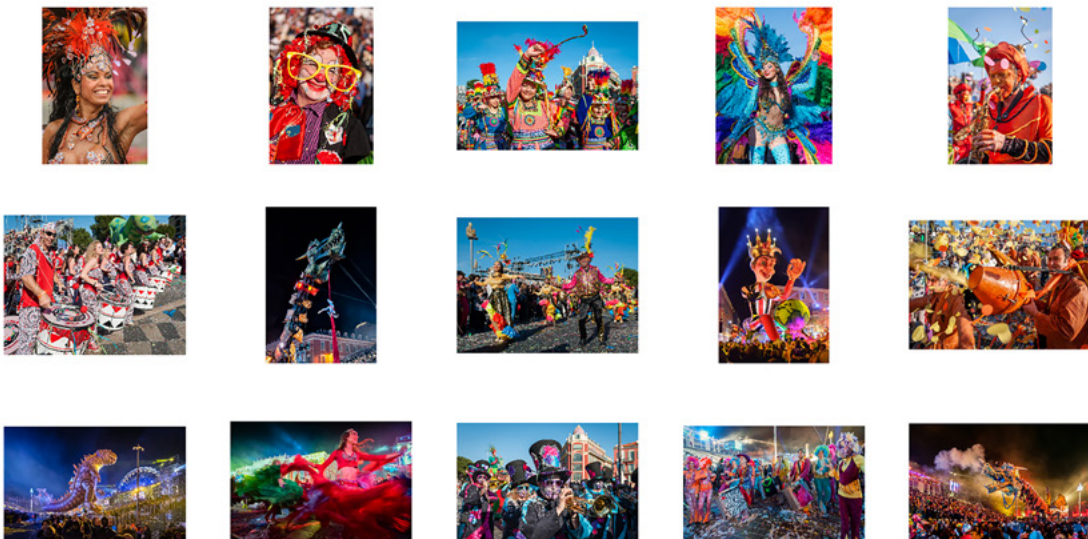
I enjoyed visiting, and photographing, the Nice Carnival numerous times, and thought that amongst my hundreds of images, I might have enough variation to make a Documentary 'A' panel.

Selection of the images however was not that easy. My biggest difficulty was in getting a balance between day and night images, with a mixture of portraits and groups, that best showed the energy, colour, and pageantry of the event without repetition of similar images.

My first RPS Zoom 1:1 correctly suggested improvement to the quality and variation of the images. My second Zoom 1:1 was more encouraging. I managed to narrow down my selection to the 15 images and panel layout that I believed did show the carnival experience that I felt, and I wrote a Statement of Intent that reflected this.

Developing the submission did take some time, and I was absolutely delighted when I was awarded the ARPS

Ray Hems ARPS



**Statement of Intent
Documentary
24th November 2021**

The Nice Carnival attracts a million visitors each year to see the lively day parades and the spectacular night performances with their illuminated floats and light show

Having visited the spectacle on numerous occasions, I want to try to convey the passion, energy, and enthusiasm of the performers, and the intensity of light, colour, and sound that I felt during the parades

To do this, I would like to show a range of performers taking part, and some of the elaborate floats that evoked a street party atmosphere

I want the viewer to gain the experience of being at the heart of the Nice Carnival, surrounded by performers and crowds, entertained by the constantly changing spectacle.

Ray Hems ARPS

Best Technical or Creative Tips

For the night images, high ISO and wide-open apertures were necessary to give adequate shutter speeds to capture the action, and I was grateful for image stabilization on the lens. Post processing with efficient noise reducing software was also essential. For images taken in the day, shutter priority was more important, but apertures were adjusted according to the amount of focus depth I was looking for. It is also strongly advised to have RPS 1:1 reviews of your work – my two were excellent, and transformed a poor quality, repetitive panel into a successful submission

The exciting atmosphere of a carnival cannot be captured by viewing from the stands - as Robert Capa said, if your photographs lack impact, you are not close enough. So, I deliberately mixed with the performers on the streets, moving constantly with them as they paraded through the crowds.

My Favourite image

My favourite image is of a group of dancers at night. I wanted to capture their movement, so set a slow shutter speed and crouched low in front of them as they swirled above me.

Most of this sequence of images were too blurred to be usable but fortunately the nearest dancer for this image briefly paused in her rotation allowing her face to be acceptably sharp.

Processing did require significant noise reduction and selective sharpening to make it acceptable and I am pleased with the sense of movement that resulted



1/30 sec, f/4.0, ISO 10,000, 16-35 mm f/4.0 @ 16mm

Image of your choice

The street party atmosphere of the carnival results in extensive litter. This image shows the well-practiced team of cleaners using blowers to clear the Promenade des Anglais.

A low viewpoint helps to show the efficient teamwork involved, but although it was part of my carnival experience, it did not fit with my Statement of Intent and so was not included in the panel





Success Story 23

Name: Robin Price

Location: Wigan

Successful A Panel November 2021

How you felt after the being successful?

Choosing the category for my A Panel was difficult as I had a panel on Natural History in the mix with another couple of ideas but because we suddenly had the Covid restrictions I chose one possible theme that I could work on during the covid restrictions. This was in the Applied and Portraiture Genre.

I had been working with my 'muse' for a few years and with a little help we managed to put together a few sessions where I could work to pull together my panel. This included remote shooting at the height of the pandemic. The statement of intent covers the reasoning behind the work, but this was bolstered by the comments that the face of this hard working model was seen too much in competition photography. I felt this was unfair so made a panel to showcase his skills.

That was my problem to try and create a varied panel featuring the same person in every shot and to make it work.

The distinction panel considered that I'd pulled it off and I'm sure they heard my whoops of joy and relief even though due to Covid we were on Zoom!



Robin Price

Statement of Intent

Graham Currey and his part in my photography

I first met and shot Graham at my local camera club in 2016. I was a novice and Graham not only modelled for the members but helped and advised me throughout my slot to get a decent set of shots.

These days our relationship is far more collaborative. Graham has always developed new characters but now he listens to my suggestions. If they could work, we work up the characters and setups in the studio, or for outdoor work in favoured locations. The recent pandemic has even led us to work remotely from home to studio.

Graham picks processed images that I provide if he thinks they will help promote his modelling business to his many followers via his social media channels and the internet – and I get to extend my portfolio and develop my skills. I also post to social media tagging Graham in the work for further coverage

Robin Price

About my Project

This was a project based on the main idea of applied portraiture but also around what I could do under the various covid restrictions that we found ourselves under for the last year or two.

When we could meet inside, we worked the studio, If we could only meet outside then we met up to shoot on location and if we could do neither we did some remote shoots.

My Favourite image

Choosing a favourite from the panel is choosing a favourite child but if I have to pick it's the mean and moody image of the Joachim Phoenix Joker that I've put in the middle of the panel. I have titled it 'You Don't Listen Do You'.

I felt this is such a strong and powerful image that it would be hard to balance but needed to be in there. For me this is such an emotional image where Graham, the model, has put everything into the image.

Shot in studio with my Lumix G9 and Leica 12-60 lens @ 1/125 f8.0 and ISO 200 with a PixaPro strobe to the upper left of the shot. Relatively simple setup but the light fall off really helps to show the mix of emotions haunting the character reflecting the original from the film.



Image of your choice

My other image of choice didn't make the cut to my panel. It just wouldn't fit being more of a landscape than a portrait shot but nevertheless it is a good image and captured on what was forecast to be a miserable wet day. Never trust a weather forecast. Shot on the limestone pavement near Malham it was the end of a day travelling the area and shooting a few characters





Success Story 24

Name: Tina Westcott

Location: Bristol

Successful A Panel October 2021

How you felt after the being successful?

Mainly an outdoor photographer with a love of landscape, geography and ecology, I am drawn to more intimate scenes to tell the story of the land. Initially inspired by Dinorwic Slate Quarry in North Wales I chose Nature's Reclaiming of Disused Quarries as a project focusing mainly on quarries on Mendip, Somerset where I live. This enabled me to easily visit and re-visit to get the composition, hue and lighting needed for images to fit my panel.

The assessment was very rigorous and I was on tenterhooks right until the end very proud and thankful moment!

Tina Westcott ARPS



Statement of Intent

Natural reclamation of disused quarries

Inspired by a late autumn visit to disused slate quarries in North Wales I began exploring Mendip's disused, limestone quarries on maps and on the ground, thus beginning a joyful photographic treasure hunt from my back door!

Closed due to increasingly difficult geology making them economically unviable, many disused quarries are now valuable nature reserves. Nature is re-claiming them with a rich variety of flora.

I wish to tell the photographic story of the changing landscape with a more intimate approach. Always hoping for good light to bring colours to life, I love the way that time of day and seasons change the hues and how plants cling to and emphasise the varying rock formations and quarrying levels, detailing shape, colour and pattern. St Cuthbert's Mill paper was a natural print choice made, as it has been for centuries, with water percolating through Mendip's hills.

Tina Westcott
Landscape "A" Assessment 6th October 2021

Best Technical or Creative Tips

I shoot Olympus m4/3 for the lighter weight bodies and lenses on long hikes and 13 of my 15 panel images were taken on the 12-100 pro (24-200 35mm equivalent) and 40-150 pro (80-300) to enable me to zoom in to detail. I have since upgraded to the EM1 mk 3 and have learned to use the Custom settings to save time going to the extensive menu.

Avoid wasting expensive paper by ensuring your image size correctly fits the aperture of your mount!!

My Favourite image

Image 12 Larch on Dinorwic Slate is my favourite as it began my Distinction journey. The late autumn afternoon sun captured glorious colours in the rock, tree and heather and I saw many pyramid shapes in the rock to echo that of the tree.



Olympus EM5mk2 and 12-100 f4pro @ 172mm, f11, 1/80

Image of your choice

A close second favourite is image number 3 of the Grasses. St Cuthbert's Mill paper was chosen for its location at Wookey Hole at the foot of Mendip and as I don't normally print on matte paper I was pleasantly surprised by the way it enhanced the complimentary colours and texture detail of the rock, both wet and dry.





Success Story 25

Name: Alexandra Prescott

Location: Newcastle Upon Tyne

Successful F Panel in Contemporary
October 2021

About My Panel

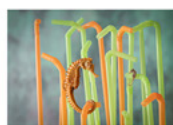
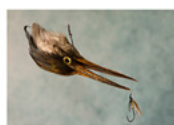
When I began the Contemporary F distinction journey I did wonder if it was necessary to be at the peak of craftsmanship but this implies that there is nothing left to learn and I learnt a lot.

Development was nurtured with friends and expert feedback plus 'try it - what can go wrong' thoughts.

I have many to thank for my success (including my subject muses) and because it was a hard road, I really value my achievement.

(Back in 2017 when I was awarded L, the F seemed like a land inhabited by Gods).

Most of all I am pleased that the endorsement also recognizes the issue of the universal truths of pollution, disrespect, greed and cruelty which affect the creatures with whom we share the planet.



Alexandra Prescott FRPS

Statement Of Intent.

The universal truths of pollution, disrespect, greed and cruelty affect the creatures with whom we share the planet. This has been the inspiration for this collection of images which adds my voice to those who work for and support change. My objective is to provoke and inform discussion to elicit change.

I have seen species suffer and their habitats deteriorate as the human population overload consumes resources because they can, because culture demands it or because there is no immediate alternative way for some communities to exist. I have created these images as a set of stylised representations of the scenarios and outcomes that I have witnessed in my work as a wildlife conservation volunteer both in the UK and overseas. The images do not portray all creatures and scenarios but a sample of those that I have experienced.

Art, for centuries, has been a tool for protest, for social change and I have chosen this tool to represent my voice. The aesthetics of the images are the lure to invite the viewer's attention. Pleasing aesthetics elicit an emotional response and encourage the mind to make a connection. This combined with the composition style, is an approach constructed to encourage people to see, not just to look. The symbolically informative artefacts have been placed to trigger curiosity leading to greater understanding, stimulate compassion and increase empathy. The whole concept encouraging behavioural change.

If you don't know or understand the consequence of humankind's behaviour then you have no reason to care or make changes. These images are a tool to encourage the journey to understanding. Balance is easily broken: one indiscriminate action has the potential by degrees, to harm a species, disrupt a habitat and/or ultimately hasten extinction – for us all.

Alexandra Prescott. 27 October 2021

A project I worked towards

The panel was the second I have created in defence of wildlife (the first was for my MA). I spend a lot of time photographing wildlife and presenting it in its best light for others.

But it is all at risk through some human actions – the panel was a way of presenting the risk in an environment where people are seeing - not just looking as they do with my commercial work.

My Favourite image

I was given the advice that F images don't happen overnight - they are a longer-term commitment and development of ideas and clarity and this is evident to me in my favorite image – why steal a beautiful miracle of nature (a wild bird's egg) and attempt to enhance perfection with human art.

I tried this set up with a real hand and a jeweler's display hand, both detracted from my intended message. The artist mannequin hand, unwieldy, unfinished and made of wood, suggested an allegory for the apprentice (humankind) stealing and then trying to enhance the masters (Mother Nature) work – the egg.



(1/4. F11 .ISO 400)

Image of your choice

The Pheasant Head, foot and a feather caught in plastic is personally very poignant.

I have rescued many animals from plastic rubbish – who lived and many who didn't.

It was also the start of this iteration of the panel which was based on artistic interpretation and not accurate representation.



Alexandra has a RPS talk coming up



Universal Truths – a presentation on a journey and a project

DATE AND TIME

Monday March 21st, 2022 7pm UK time

VENUE ADDRESS

Online

Join from your location

Link attached to event booking confirmation email

Book Online
FREE

Join with the link below

<https://rps.org/events/groups/contemporary/2022/march/universal-truths/>





Success Story 26

Name: Dr Martin Parratt

Location: Hertford, Hertfordshire

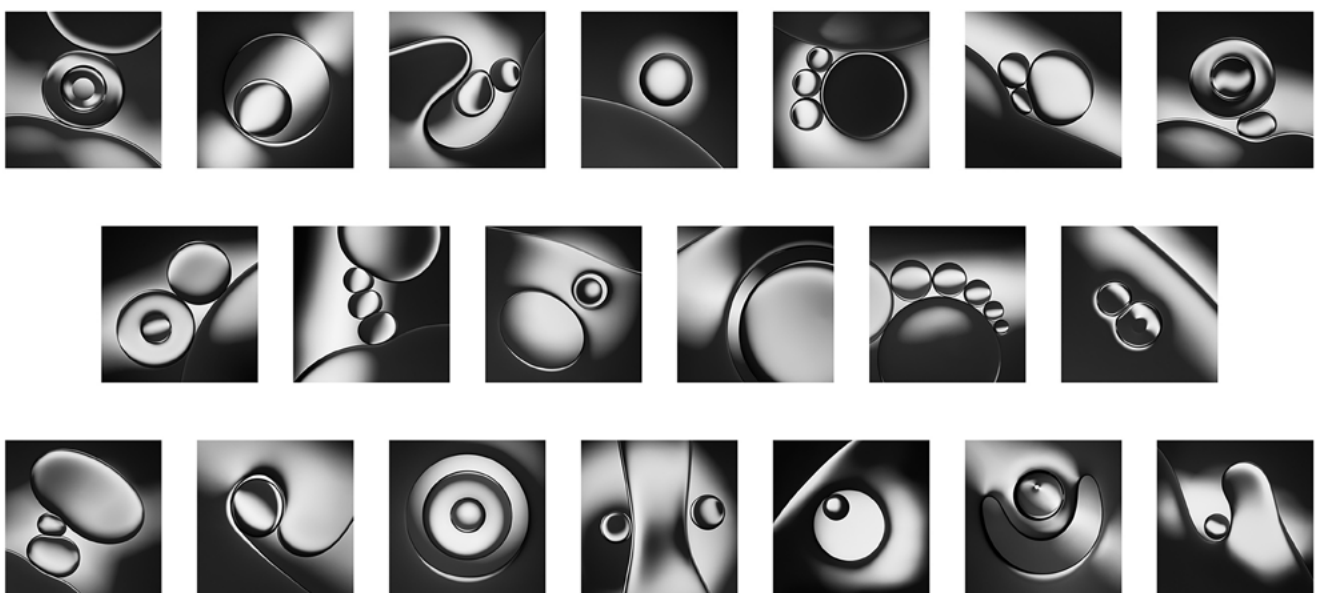
Successful F Panel in Visual Art June 2021

About My Panel

I decided to try to fine-tune the process of making images of oil droplets floating on water. I set myself the goal of creating images which are highly refined but still look organic.

I originally worked in colour but I found by experiment that a set of monochrome images could be more powerful and coherent. Once I realised the connection with Yin and Yang, the Statement of Intent came quite naturally.

Dr Martin Parratt FRPS



Statement of Intent

Yin and Yang is a concept of dualities, describing how the seemingly opposite may actually be complementary and combine to form a dynamic system in which the whole is greater than the sum of the parts.

The immiscible liquids oil and water can be thought of as such a duality and I am captivated by the ephemeral beauty created from their close interaction and interdependent relationship. My intent is to powerfully convey this visual appeal using the additional yin-yang pair of dark and light.

Examples of further pairs of yin-yang elements contributing to the energy of the panel as a whole are inside-outside, together-alone, and concave-convex. You may see others.

Dr Martin Parratt

Successful Fellowship Panel in Visual Art, June 2021

Best Technical or Creative Tips

Technical Challenges

This was an inexpensive and eco-friendly project, all under my own control, using tiny amounts of simple materials. Wrangling the droplets can be frustrating - it takes a bit of skill and a lot of patience. The shapes and arrangements were all physically real and are not digitally created. Removal of blemishes in post processing gave the refined aesthetic.

Technical Tip

Always look for 'marginal gains'. All of the miniscule improvements along the whole creative chain eventually add up to something significant.

Creative Tip

Go deeply into a project and aim for perfection. You won't get there but you might get close.

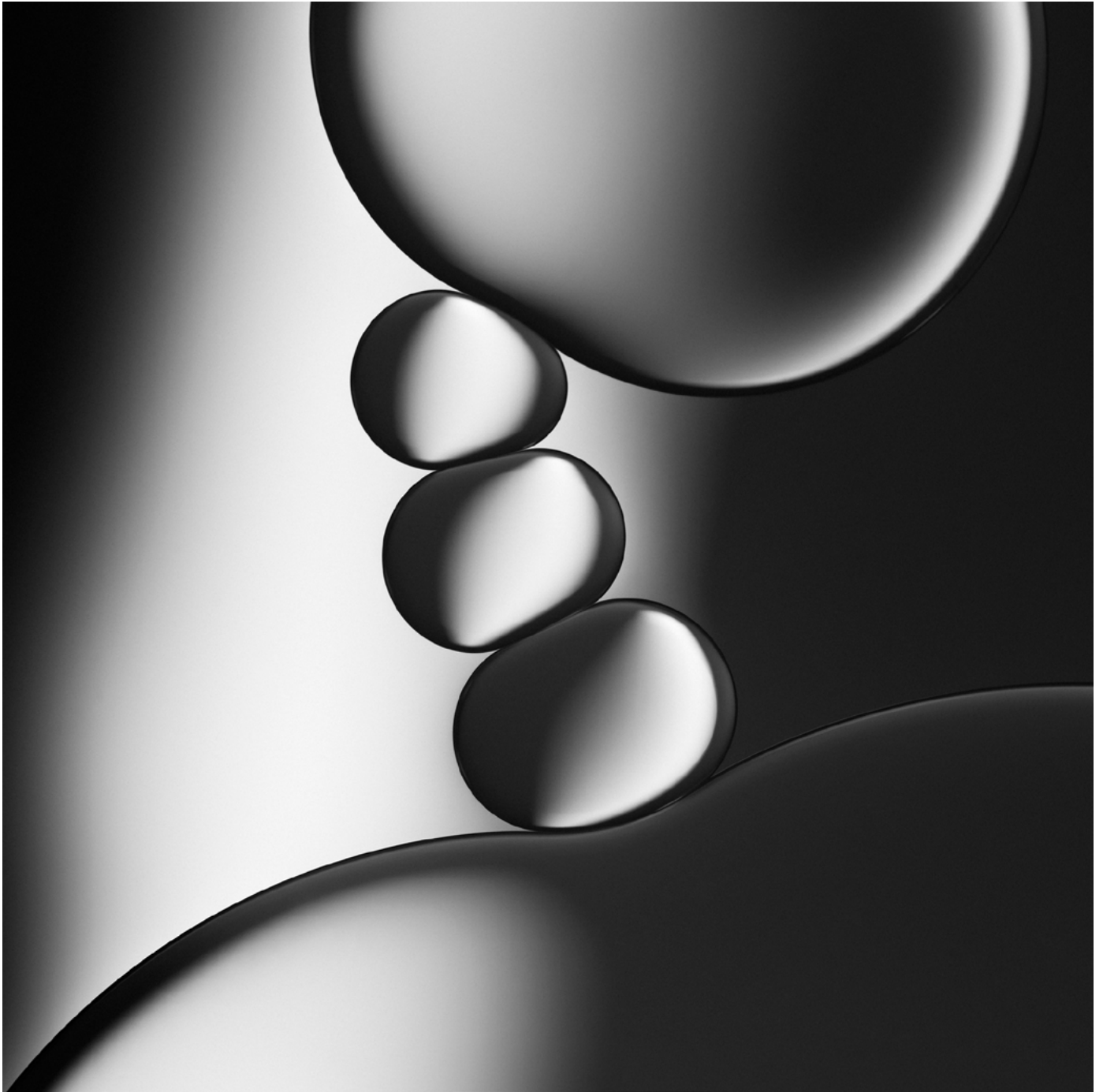


My Favourite image

Number 09 in panel – I like the 3D effect giving the impression of solid objects.

There is also a distinct sense of instability, and hence implied motion, like a pile of pebbles under gravity about to come crashing down.

The smaller droplets are squashed by collision with the larger ones.



Nikon D850, Nikon 105mm f2.8 VR, 1/160s, f5.6, ISO 400

Image of your choice

Number 15 in panel – I also enjoyed making images of this type of situation because it is dynamic and difficult to capture.



Nikon D850, Nikon 105mm f2.8 VR, 1/160s, f5.6, ISO 360



Success Story 27

Name: Richard Kay

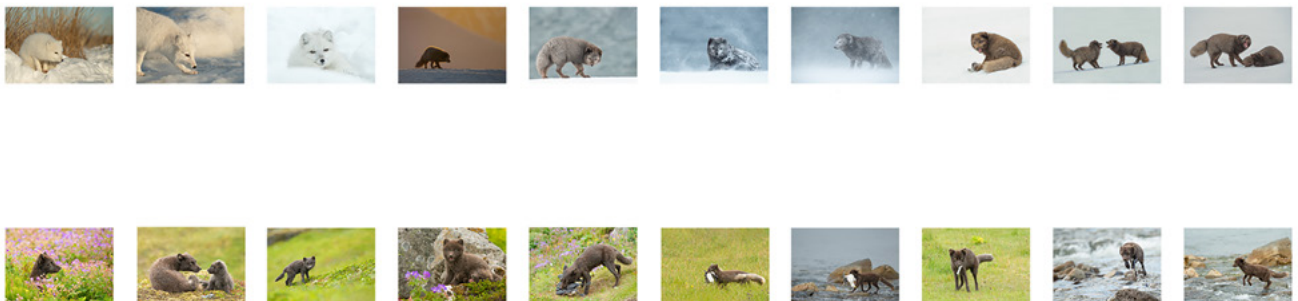
Location: UK

Successful F Panel in Natural History
September 2021

About My Panel

In 1998 I decided to seek a FRPS in Natural History by creating a panel of arctic foxes both the familiar white and the much rarer blue morph. By focusing on just one animal species the challenge was to create a panel which was distinctive, non-repetitive and a mixture of portraits and behaviours. This was a photographic and environmental challenge. Obtaining my FRPS distinction made it feel that all the hard work was worthwhile.

Richard Kay FRPS



Statement of Intent
Natural History FRPS Assessment September 15th 2021

The Arctic Fox

Since 2018 I have been photographing arctic foxes in Canada and Iceland. I have concentrated particularly on Iceland where most arctic foxes are blue morph, adapted to their environment.

The blue morph is globally very rare; It is the white morph which usually features in arctic fox literature and images.

Seasonal access to Iceland has also enabled me to photograph arctic foxes both in winter and summer. My objective is to increase my knowledge about the arctic fox and to share this with others through photography.

The first-row images were taken in winter as arctic foxes strive to survive. In March/April mature adults begin to form/reform breeding relationships. The three white morph were photographed in Canada, the other seven images were taken in Iceland.

The second-row images were taken in Iceland in June/July when cubs emerge from their dens, parents hunt for food and young adults explore their environment.

Richard Kay:

A project I worked towards

Blue morph arctic foxes are universally very rare. However, in Iceland the blue morph are much more common, having adapted to the environment. Together with a winter visit to Canada I spent a number of weeks in Iceland, in winter and summer in order to create a 'distinctive' panel of blue and white morph arctic foxes.

My Favourite image

I have photographed this female blue morph arctic fox for three consecutive winters in Iceland.

On this day it was snowing and very windy. She was curled up in the snow and I waited, lying on the ground, for about an hour until she got up, with the wind blowing away the snow.

Patience paid off.



F7.1, 1/800 secs, ISO 4000

Image of your choice

This image is of a white morph arctic fox taken on the ice at Hudson Bay, Canada. The Bay had frozen. By lying down and focusing mainly the arctic fox's head and front legs
I felt this image would be more dynamic, show the texture of the fur, how the fur blends with the ice and arctic fox's winter environment.



F8, 1/2500 secs, 230mm, ISO 640.





Success Story 28

Name: Ngar Shun Victor Wong

Location: Hong Kong

Successful F Panel in Natural History
September 2021

About My Panel

My focus was on macrophotography of local invertebrates in Hong Kong. I tried to include different species, which were involved in different activities and within their local environment. The difficult part was how to make these look more artistic differentiating from a normal sample shot.

This needed much patience in searching the best candidates in the best scenes. I used much time in balancing my panel, the matching of background colour, the placement of pictures in a symmetrical fashion.

Luckily, I gained much help from the 1 to 1 online advices which guided me to perfect the panel.

Victor Wong FRPS



Statement of intent:

MY LOCAL WORLD OF INVERTEBRATES

Although where I live is a small locale, it is home to a diversity of invertebrates. When the pandemic kicked in early last year, I spent more time with nature on frequent visits to the countryside and I discovered many different insect species.

In this panel, I want to showcase the miniature world that these bugs inhabit, their unique appearances and mannerisms including

roosting, camouflage, flight, feeding, mating, and parental care of eggs and young. I find myself constantly amazed by the artistic scenes that these insects can create and find themselves within. These shots were all taken in their natural environment in my local locality.

NGAR SHUN VICTOR WONG FRPS

My Favourite image

This is a picture of a juvenile Praying Mantis staring at its shedded skin.

I like this shot since it is a very rare scenario. The Mantis dangles on a plant as the skin splits down the middle. At this stage it is vulnerable to predator attack.

It tends to sit and wait in the same habitat and scans the environment for potential prey.



Nikon D850, Nikon 105mm f2.8 Macro 1/200sec, F7.1, ISO200

Best Technical or Creative Tips

I found it is challenging to shoot invertebrates. Focus stacking is an amazing technique, whether it is handheld or on tripods to achieve a complete sharpness of the subject. With a light weight, multiple frames per second camera, this technique is easier than expected.

To raise your images to a different level, a patient search of a nice background and the simple yet artistic perch is an exciting experience.

Image of your choice

This is a picture of a Grass Cicada sitting comfortably on a curly plant bathing under the morning sunlight. I like the lovely backlight of this image, which creates an artistic look.



Nikon D850, 105mm f2.8 Macro lens 1/125sec, F8, ISO 250



Simon Street FRPS

Regular readers of Accolade will know that one of our most successful contributors has been our first editor Simon Street FRPS. We have enjoyed Simon's A panel, his Fine Art FRPS and his Applied FRPS. Simon has remained very motivated and busy and has added a further two FRPS's in the Contemporary and Documentary genres. As with any other contributor to Accolade I asked Simon to complete the template for both of his panels (one that he designed incidentally!). However, Simon is a little self-conscious with his success and did ask if he could complete a more succinct version. Not wishing to force anyone to do anything that they are not comfortable with we agreed.

Here's what Simon said:-

"Regular readers of Accolade will have had more than enough of my efforts so I will be brief and provide you an opportunity to 'look away now.'

Conemporary FRPS July 2021

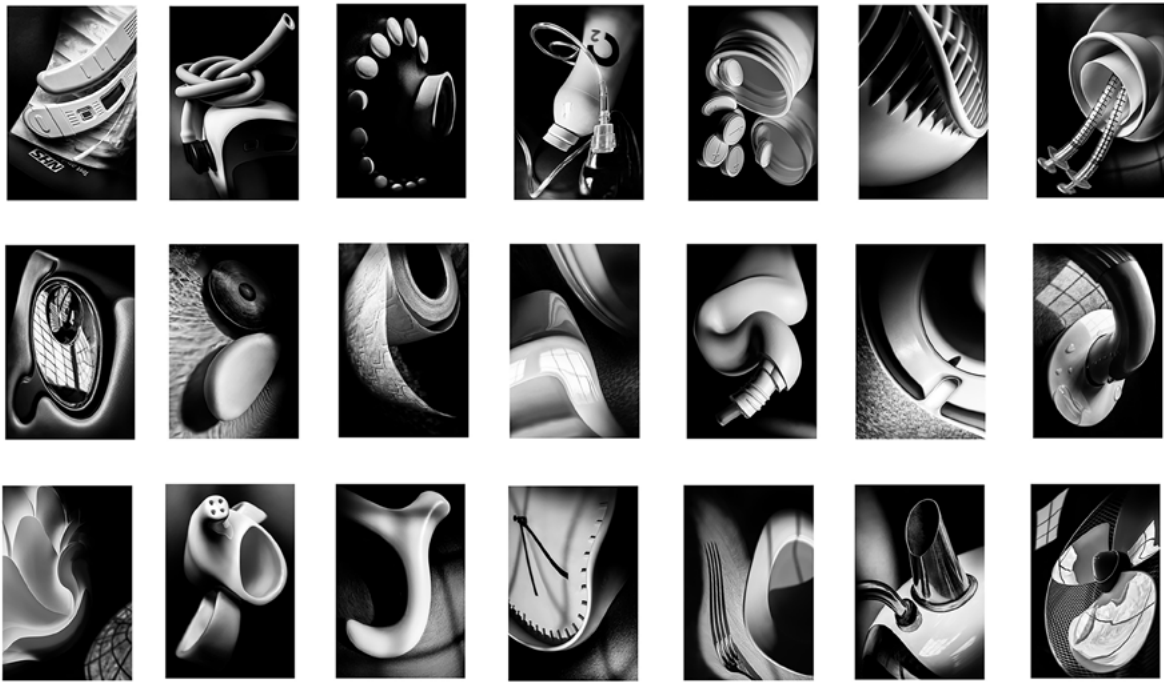
With the help of a following Lockdown wind and with the dubious privilege of having caught Covid before the jabs, I was motivated enough to put a panel together to try to share the experience.

I focussed on the three rooms in my house I lived in - bedroom, bathroom, kitchen. I 'mistreated' the images with blur and distortion to render a sense of my physical discomfort as best as I could

visualise it. The emphasis on emotions made it a potential topic for the Contemporary Genre. Some excellent pier feedback and an online 1 to 1 review helped ratchet up the selection.

I have picked one image from the panel (#2 – a blood pressure meter). I love the mix of blur, sharpness and intense black (for me the metaphor for Covid throughout the panel).





Simon Street FRPS Contemporary

Documentary FRPS October 2021



Simon Street FRPS Documentary

As the summer approached, I thought it might be fun to complete a Documentary project started in 2016 but never finished.

I live 0.5 mile from a racecourse. I have always thought my best advice for a subject was one you can endlessly re-take. I also confess to disliking the social hierarchy at play amongst the racing fraternity. So with pulse running, off I went, once I had got local agreements to take images. The horse is not the hero of my panel. Instead, I was trying to tell the story of how the racing community has become more diverse and inclusive.

Again I have picked just one image - #16 (a group of drinking men). This picture scares me. It is the contrast between the innocence and joy of the people at the back, compared to the sinister man at the front. I did feel threatened at the time as he got ever closer. It was the last shot I ever took for this panel.





RPS Digital Imaging promoting the art and the craft of digital imaging

Digital Imaging (DI) supports all photographers using digital imaging no matter what their preferred genre. We provide stimulating and inspiring opportunities for everyone to learn and improve their photography.

RPS members can join Digital Imaging at rps.org/buy-groups.

You can subscribe as a DI Online member for half the price and enjoy all the benefits of DI membership, but without receiving print publications, which you view online. All DI members enjoy:

- **Online events** – special rates (currently free) for our monthly programme of high-calibre speakers on a wide range of photographic subjects
- **DI Centre workshops and events** – special rates for online workshops covering a variety of topics and for other online and face-to-face events organised by the DI Centres
- **DIGIT** – our highly-regarded quarterly print magazine (available online to DI Online members)
- **Accolade** – a twice-yearly online magazine which celebrates members' Distinction journeys
- **DI News** – a monthly newsletter to keep members up-to-date with events and opportunities, and to showcase their interest and current projects
- **DI Forum** – at present we have a closed Facebook Group open only to DI members for questions, discussion and image sharing

- [Print Exhibition](#) and [Projected Image Competition](#) – free entry to these two annual collective productions, both selected by a panel of highly respected photographers and both featuring a printed catalogue (available online to DI Online members). Images selected for both can be viewed on the [DI Hall of Fame](#).
- [Monthly Competition](#) – a friendly monthly image competition with winners chosen by members

View the online events and workshops currently available:
tinyurl.com/sxzl487

Sign up for a listing of forthcoming online events and workshops:
bit.ly/RPSDIEvents

Visit our YouTube channel to view recordings of some past online events and slideshows of competition and exhibition images:
bit.ly/RPSDIYouTube



ACCOLADE 10

Hanging Plans for more
detailed viewing



Adil Pastakia LRPS



01



02



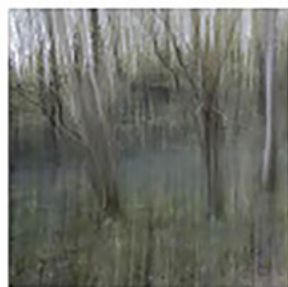
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04



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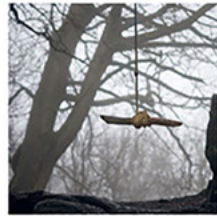
09



10

Anne Turner LRPS

Chris Morson LRPS





Christine Holt LRPS

David Britain LRPS



01



02



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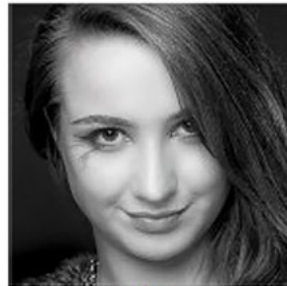
David Lane LRPS



01



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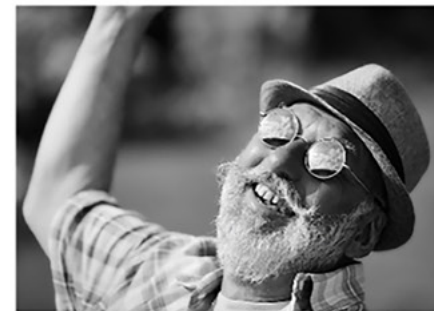
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David Wilkinson LRPS



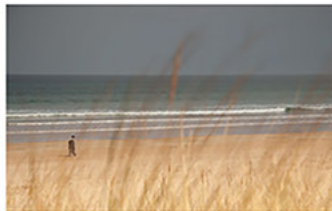
David Wilson LRPS





Greg Lovett LRPS

Jane Berrisford LRPS





John Gough LRPS

LRPS

Sequence Plan

For RPS Reference



01 - (first)



02



03



04



05



06



07



08



09



10 - (last)

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



01

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02

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09

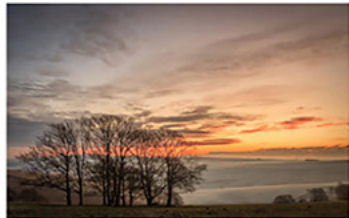
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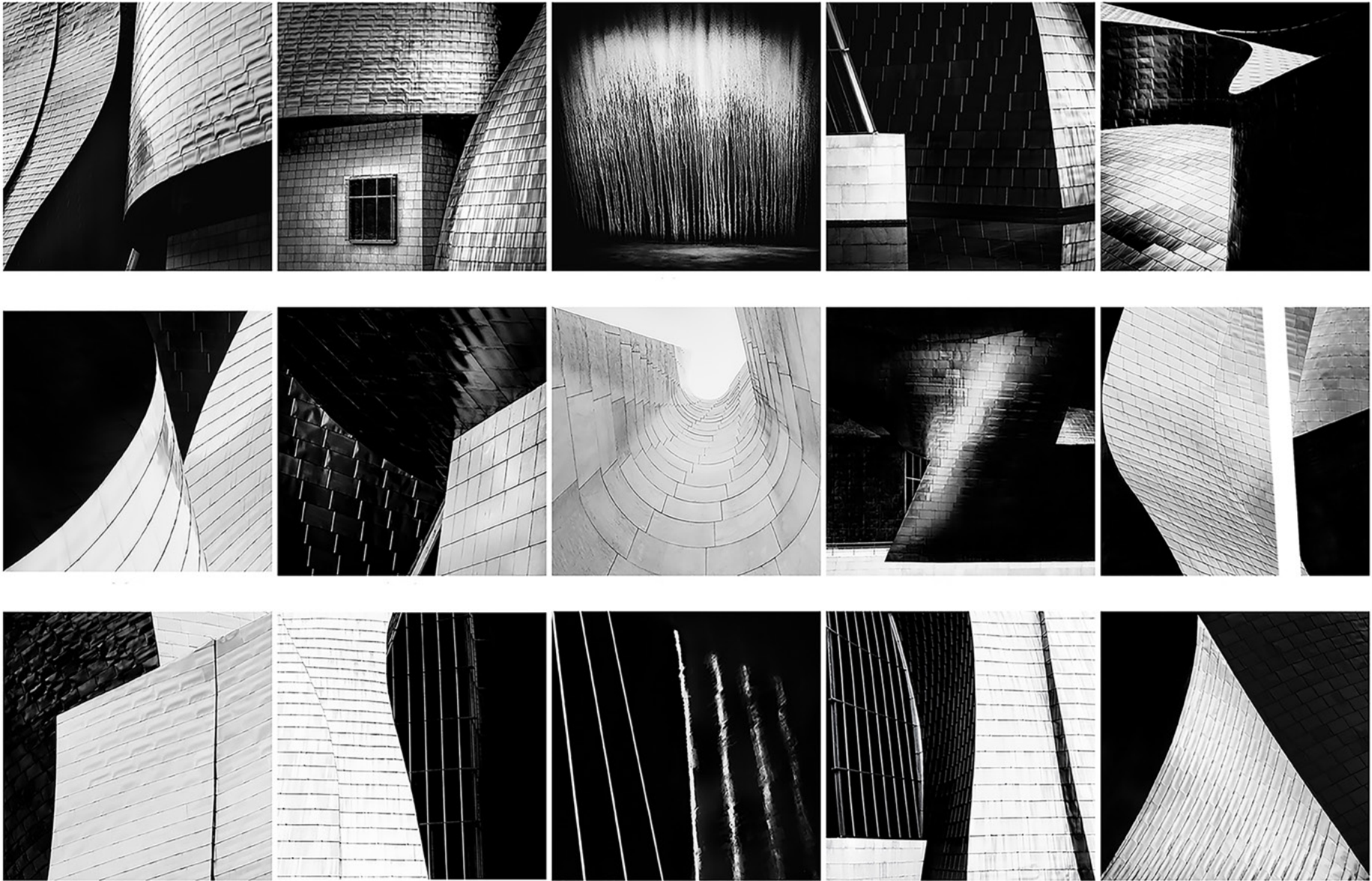
Lynda Golightly LRPS

Martin Tomes LRPS

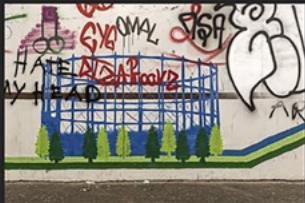


Sheila Farries LRPS



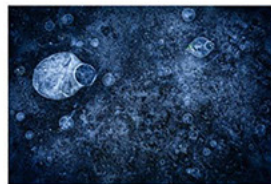
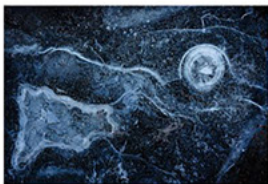
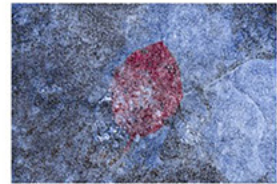


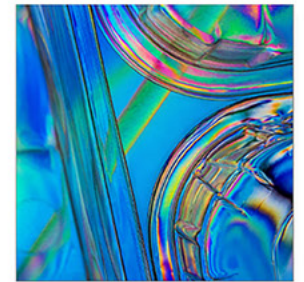
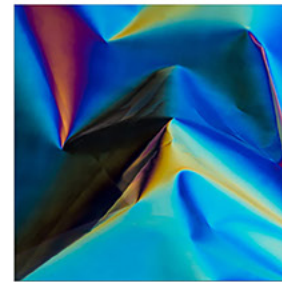
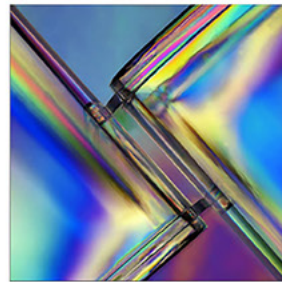
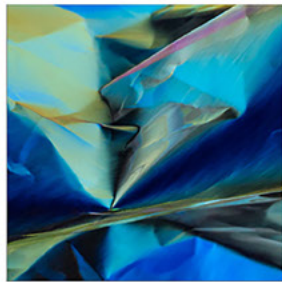
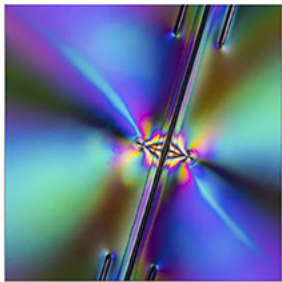
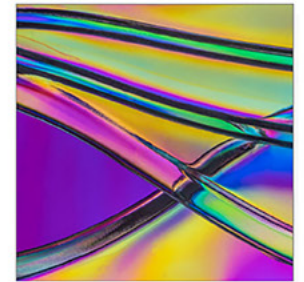
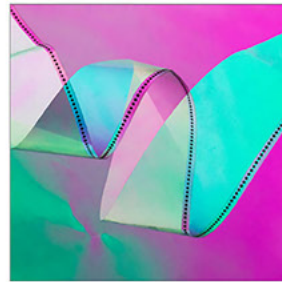
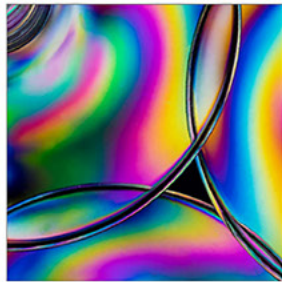
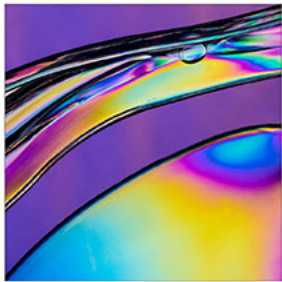
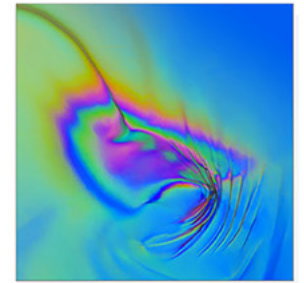
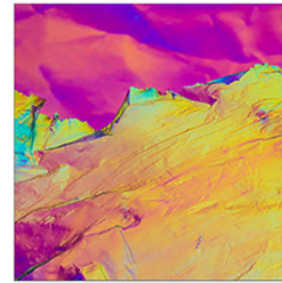
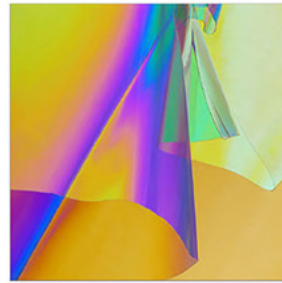
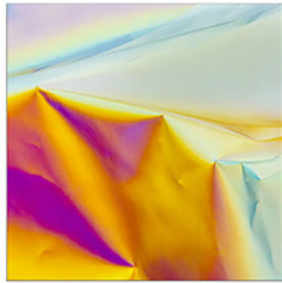
Alison Buchanan ARPS



Brian Flemming ARPS

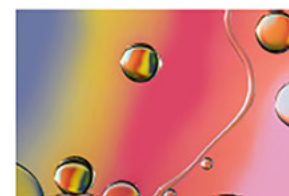
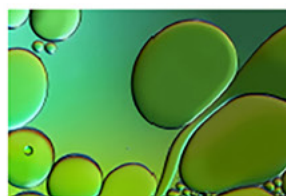
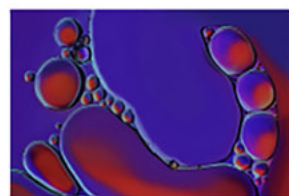
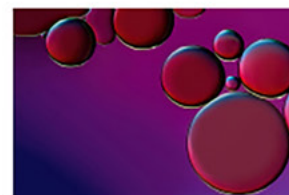
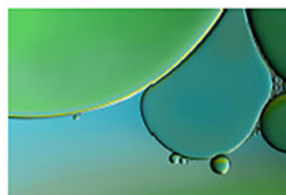
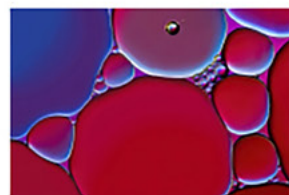
Carol Graham ARPS





David Rayner ARPS

Grete Howard ARPS



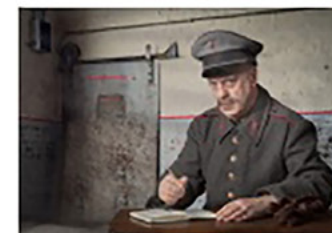
Lorraine Clifton ARPS



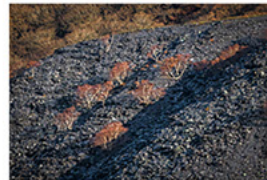
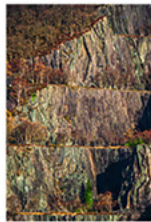
Ray Hems ARPS



Robin Price ARPS



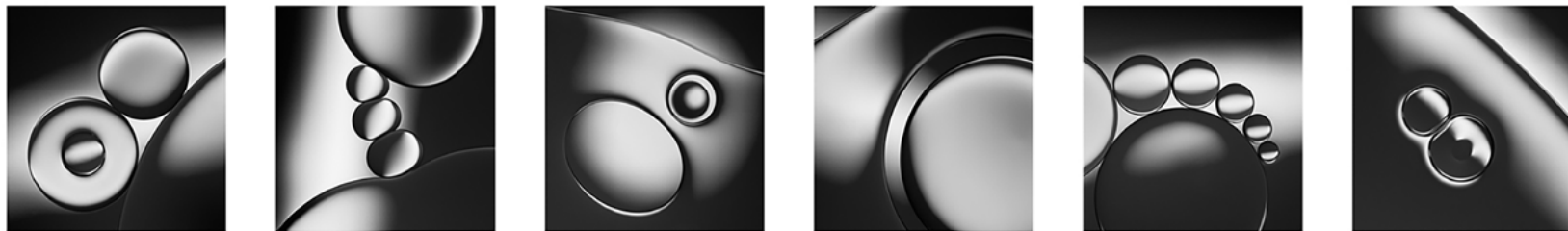
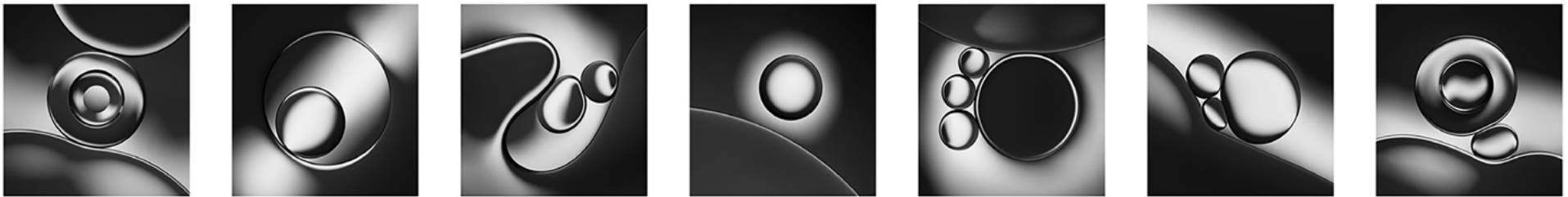
Tina Westcott ARPS



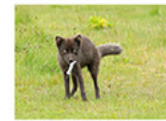
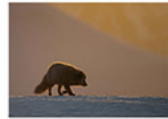


Alexandra Prescott FRPS

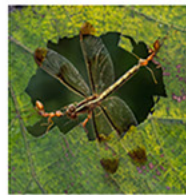
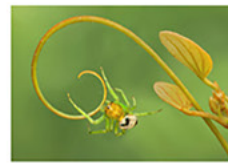
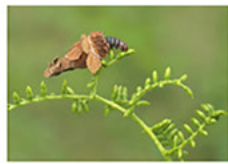
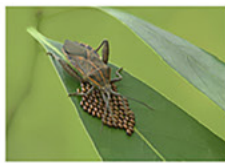
Dr Martin Parratt FRPS



Richard Kay FRPS



Victor Wong FRPS





Simon Street FRPS Contemporary



Simon Street FRPS Documentary

Claude Trew LRPS

Claude's submission was a book you can view it here with this link:

<https://youtu.be/MYIDNoxjBrA>