

# Panels

*showcasing your photography*

André Neves

26.10.2021

# Today's talk

- An introduction to the RPS
- Panels: why and how ?
- *My* photography
- LRPS : examples & my journey

**BREAK** *viewing of print panels*

- ARPS : examples & my journey
- FRPS



THE RPS

ROYAL  
PHOTOGRAPHIC  
SOCIETY

*All Life Perceived*



- One of the world's oldest photographic societies
- Founded in 1853 as *Photographic Society of Great Britain* became RPS in 1894
- A registered educational charity since 1962 (Royal Charter)
- Queen was Patron from 1952-2018
- Acts as national voice for photographers and photography
- Represents 11,000 photographers (e.g. copyright)
- Awards bursaries to photography projects
- Organises workshops, lectures, national and international exhibitions
- The *Photographic Journal* (now *RPS Journal*) is the oldest periodical in the UK (1854)





- Offers ordinary membership and three levels of distinctions - Licenciate, Associate and Fellow
- Recognised standards of achievement throughout the world
- Can be applied for in *all* aspects of photography and vocational qualifications in the creative and imaging science industries
- Run an extensive programme of events throughout the UK and abroad, through local and special interest groups (e.g. Nature Group)

***honFRPS***

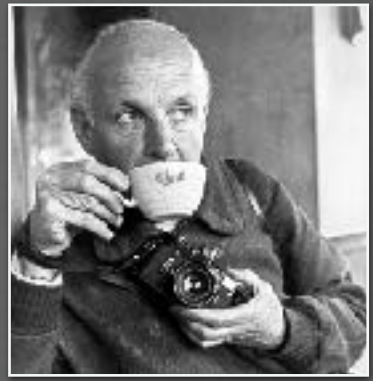
*recipients of the*

***Centenary Medal\****

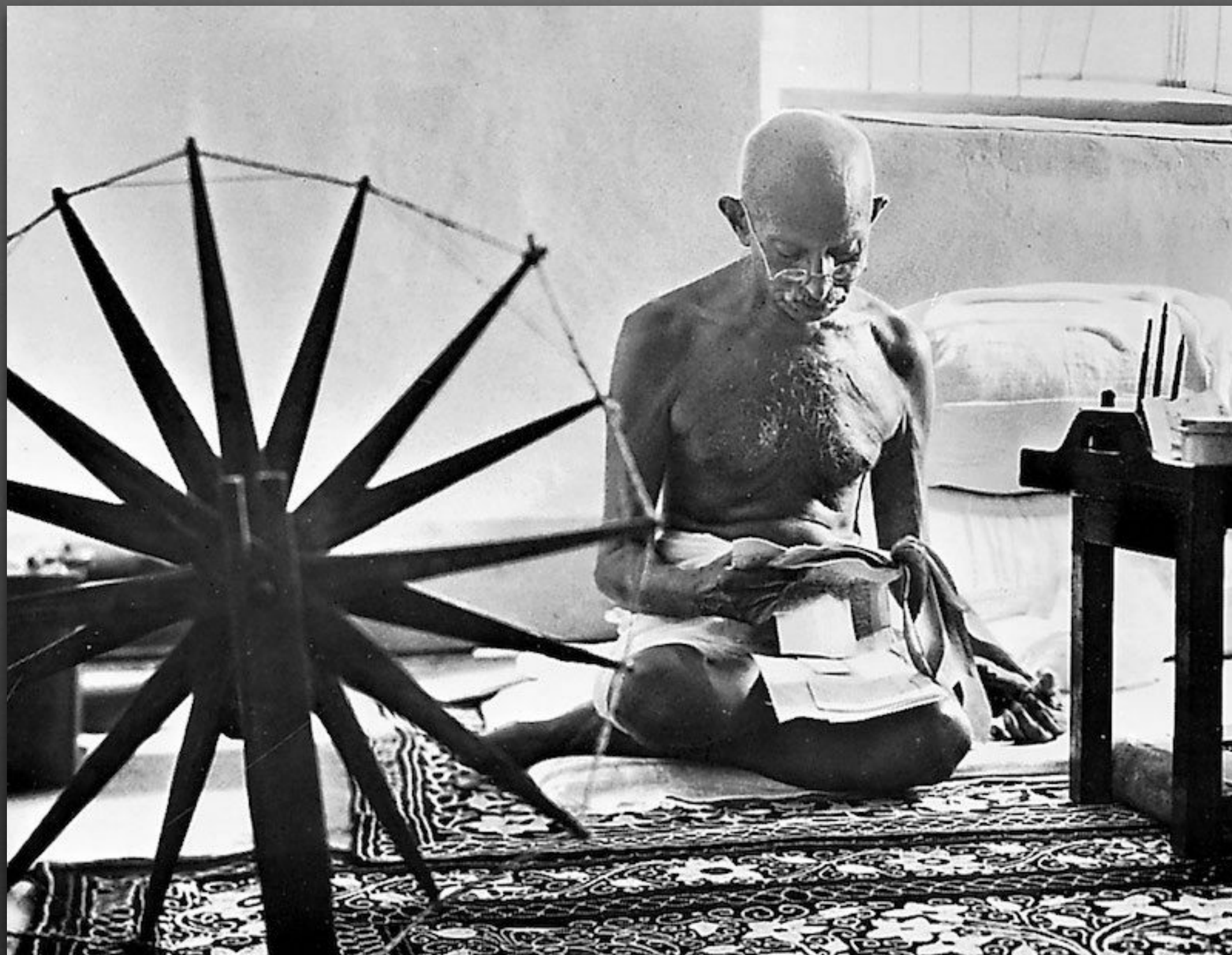
\* in recognition of a sustained, significant contribution to the *Art*  
of photography (since 1993)



# 1964 Cartier-Bresson



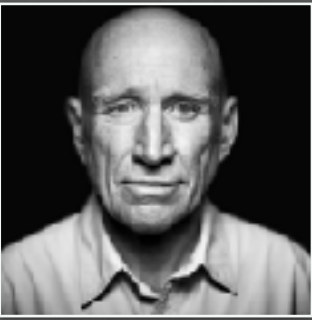




*Mahatma Gandhi (1948), Henri Cartier-Bresson*



# 1993 Salgado | Centenary Medal<sup>1993</sup>







*Sebastião Salgado: Gold, British Journal of Photography, Issue #7887, 2019*



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[HOME](#) → [SEE AND DO](#)

# AMAZÔNIA

Sebastião Salgado, winner of the 2021 Praemium Imperiale award for painting, presents *Amazônia*, a breath-taking photography exhibition that celebrates the indigenous peoples and varied landscapes of the Brazilian rainforest.

For seven years, Salgado worked with twelve different indigenous communities to create this magnificent photography exhibition. The result is over 200 powerful black-and-white photographs that uncover Salgado's vision of the Amazon when the forest is approaching a crucial tipping point in the fight against climate change.

## EXHIBITION

DATE: 13 October 2021 – March 2022

PRICE: £10

LOCATION: Gallery 1, level 1

[BOOK NOW](#) →

"This may be the most urgent exhibition of the year."

The Guardian

# 1999 Bailey | Centenary Medal<sub>2005</sub>



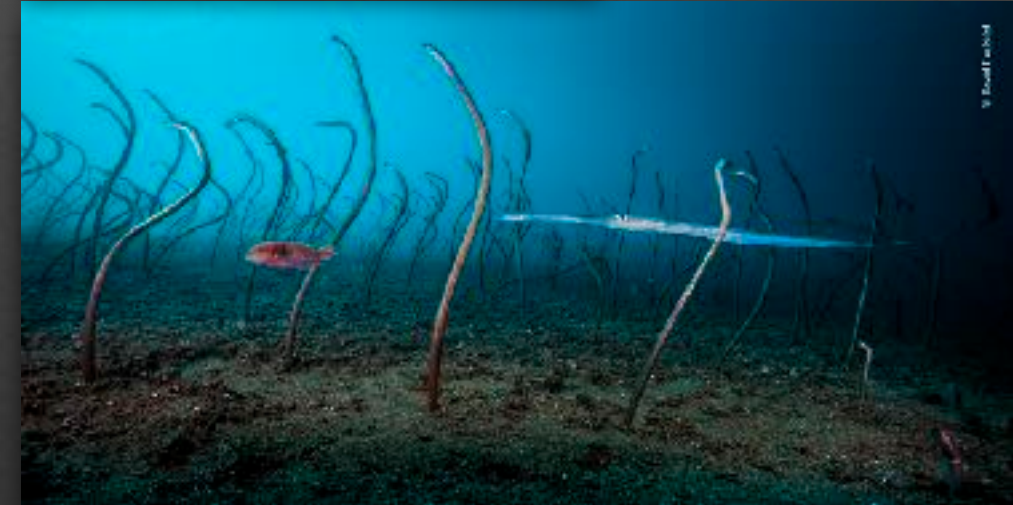




*Mother and child, London's King's Cross, David Bailey, 1998*



# 2000 Doubilet







*Father and Son, Kimbe Bay, Papua New Guinea, David Doubilet, 2013*

New book: "Two worlds: above and below the sea"



# 2005 McCurry | Centenary Medal<sub>2014</sub>







*Fishermen, Sri Lanka, Steve McCurry, 1995*



# 2009 Leibovitz | Centenary Medal<sub>2009</sub>







*Adele, Annie Leibovitz, 2016*



# 2019 HRH Duchess of Cambridge

RPS Patron since 2019





# Distinctions

Licentiateship 1972

Associateship 1924

Fellowship 1895

# Qualifications

Imaging scientist  
Creative Industries

Qualified

Graduate

Accredited | Acc Sen



THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

# Panels : why ?

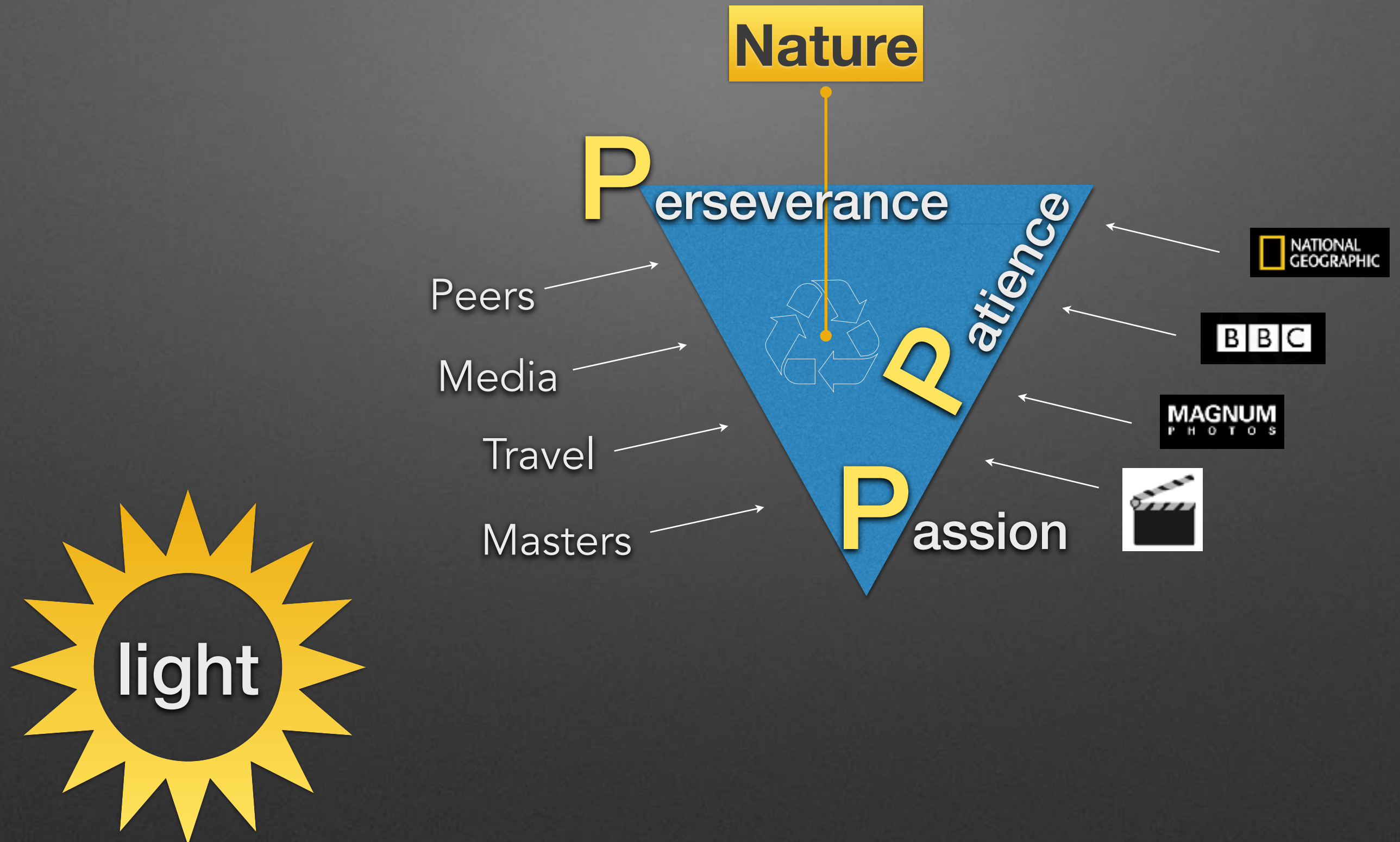
- Coherent way to show a portfolio of *your* work
- Can help *you* develop *your* own 'style' of photography
- *Your* personal view of the world
- Tell *your* story
- Fun!

# Panels : how ?

- Images should complement each other
- *All* images help to tell your story
- The panel image is also important
- Visually balanced : symmetry, harmony, tonal range, lines, ...
- Corner images should guide the attention into the panel
- Central images should be impactful
- Multiple genres allowed @LRPS ; single genre @ARPS and @FRPS



*my photography*



- 10TH NOV 2015: JOINED THE CLUB! 😊
- ONE MONTH LATER : FIRST PRINT SUBMITTED !



***Tree with a view*** ( 15 Dec 2015 | 2nd Print Competition | judge: Ellain Allen LRPS)

- TWO YEARS LATER ...



# RPS Distinction Panels

- LRPS : 10 images + layout (prints) or sequence (PDI)
  - ARPS : 15 images + layout + statement of intent
  - FRPS : 20 (or 21) images + layout + statement of intent
- 
- 5 assessors + Chair (all > one distinction above, except FRPS)
  - First vote, based on panel viewing
  - Image inspection
  - Comments from 2 assessors
  - Second vote
  - Deliberation from Chair





**Licentiateship**





CREDIT: Jane Langston LRPS

## Licentiate (LRPS)

To become a Licentiate of The Society, applicants must show variety in approach and techniques but not necessarily in subject matter. Demanding but achievable for most dedicated photographers.

## Licentiate Criteria

All applications for the Licentiate distinction will be assessed against the following criteria. Please be sure to read through the **LRPS Guidelines** for more details about each section:

- 1 Camera work and Technical Quality
- 2 Visual Awareness
- 3 Communication
- 4 Overall Impression





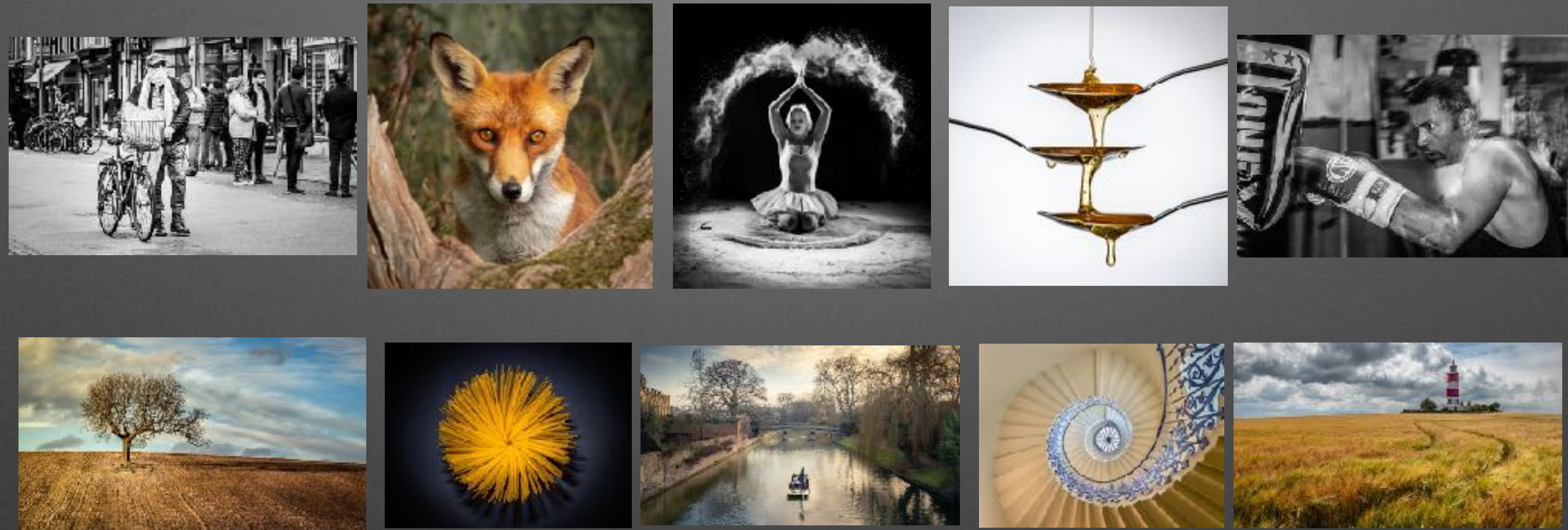
**Karen Brickley** LRPS  
Print submission - 2019





**Richard Bromley** LRPS  
Print submission - 2019





**Peter Baker** LRPS  
Print submission - 2021



# My LRPS journey

- Strong interest in Nature/Natural History photography
- Fascinated by portraiture
- Keen to print my own images
- Attended advisory days : 25-6-2017 RPS-Thames Valley
- Mid 2017 put together panel of 10 Nature images ; autumnal tonal range; portraits; eye contact
- All shot on a Nikon D750\* full frame (FX) consumer dSLR (24.3 Mpx\*\*, 2014)
- Chose to print at A4 (Permajet Oyster paper)
- Canon Pixma MG5650, A4, 5 dye cartridges, 4800 x 1200 dpi



\*dxomark.com score 93% \*\*6,000 x 4,000 px





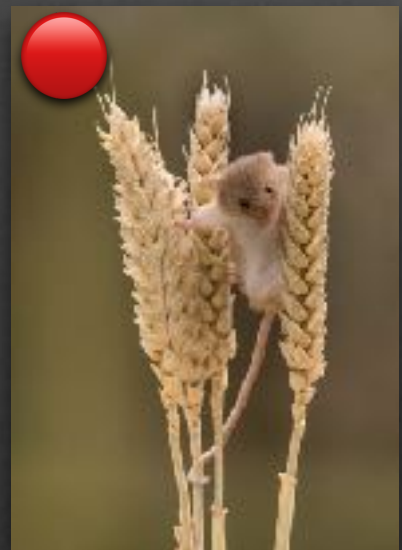
**The Reed** (Feb 2016)



**Strawberry Hermit Crab** (Jun 2016)



17.Sep.2017 ◦ Regent's University, London



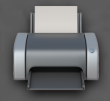
➤ *not recommended*



● 'Not to standard'







# 'Printing issues'



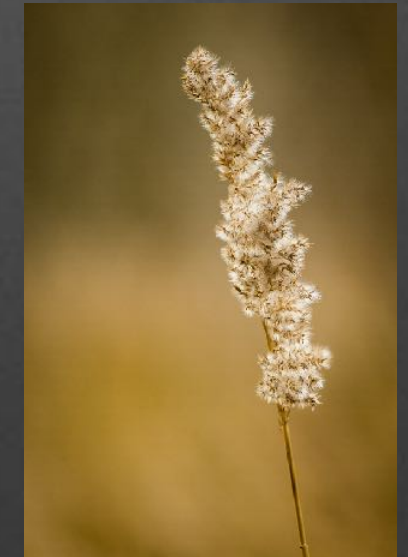
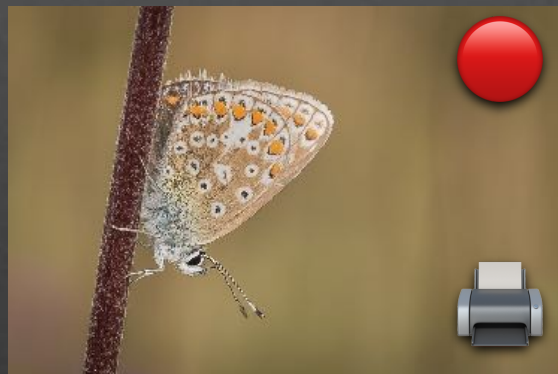
# 1st submission issues

- 2 images not to standard
  - 3 images have printing issues : *banding, etching*
  - *but* panel had merit ; recommended to *re-submit*
- ☑
- Attended another advisory day : Foxton 8-04-2018
  - Re-printed all images (Epson XP-750, A3+, 6 dye cartridges, 5760 x 1440 dpi)
  - Examined all images under 5000K light !





# P2 ◦ 16.Sep.2018 ◦ The Dolphin Hotel, Bovey Tracey



➤ *not recommended - again ...*

# 2nd submission issues



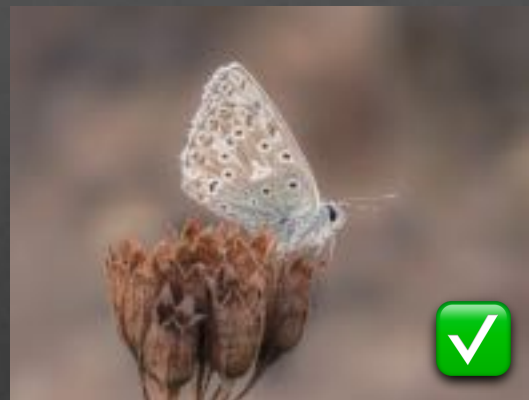
- 2 new images to standard and fitting well within the panel
- But image 8 is over enlarged : not enough pixels to print at A4 !
- *A referral*



- Replaced image 8



# P3 ◦ 19.May.2019 ◦ Littleton Village Hall



➤ recommended !

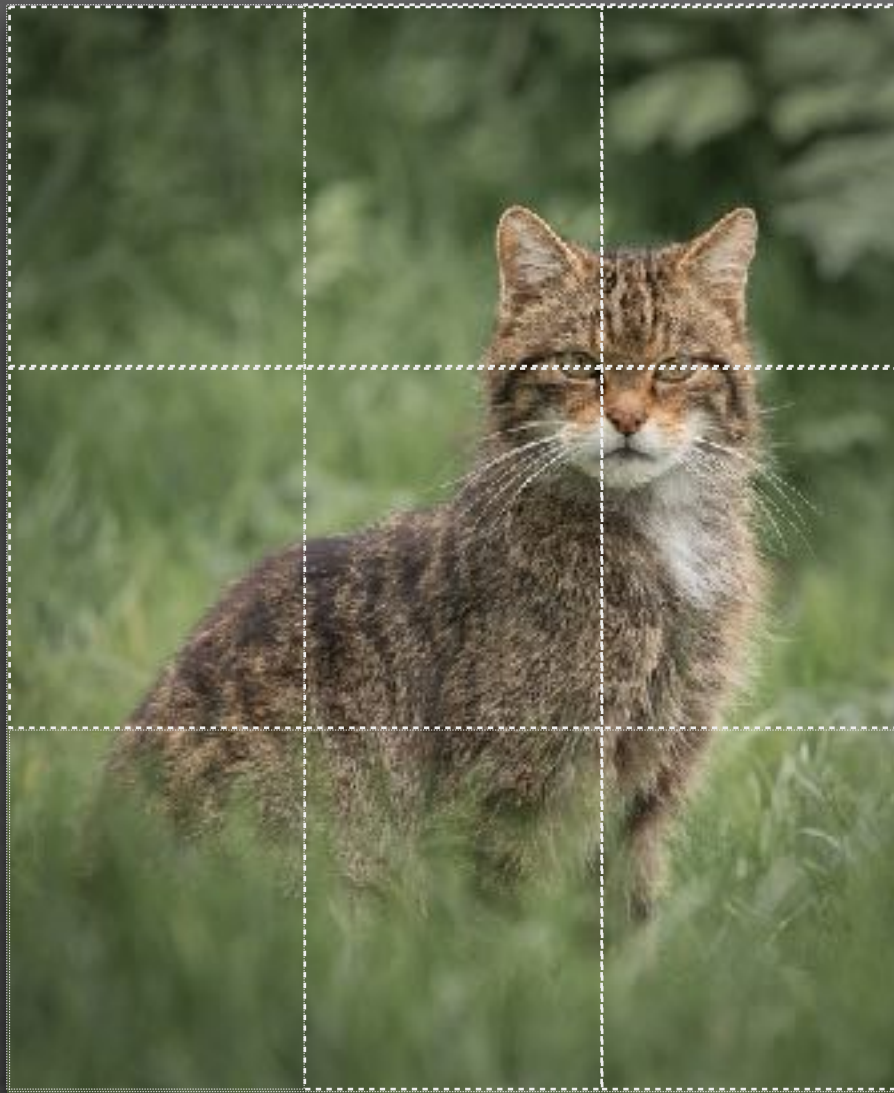
THE RPS

ROYAL  
PHOTOGRAPHIC  
SOCIETY

LICENTIATE  
LRPS







14:51:54

29/3/2017

◦

*f*/5.6 @1/1250

ISO 2000

◦

400 mm

Nikon 200-500 mm f/5.6E ED VR

Nikon D750

◦

monopod+ball head (s)

◦

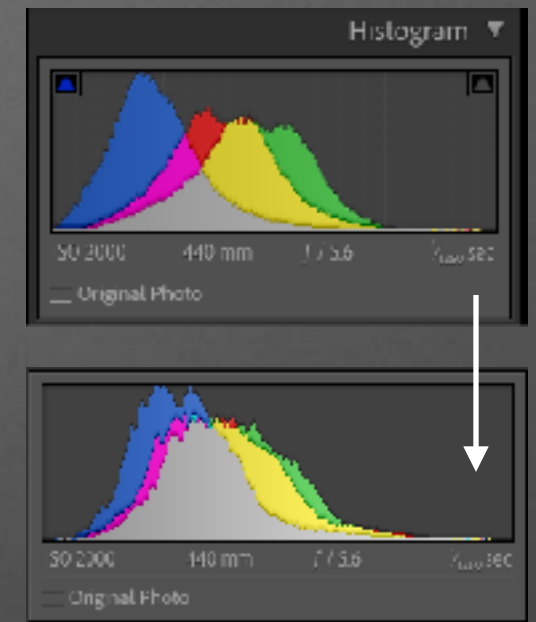
3983 x 3282

(54.1% crop)

# Scottish wild cat

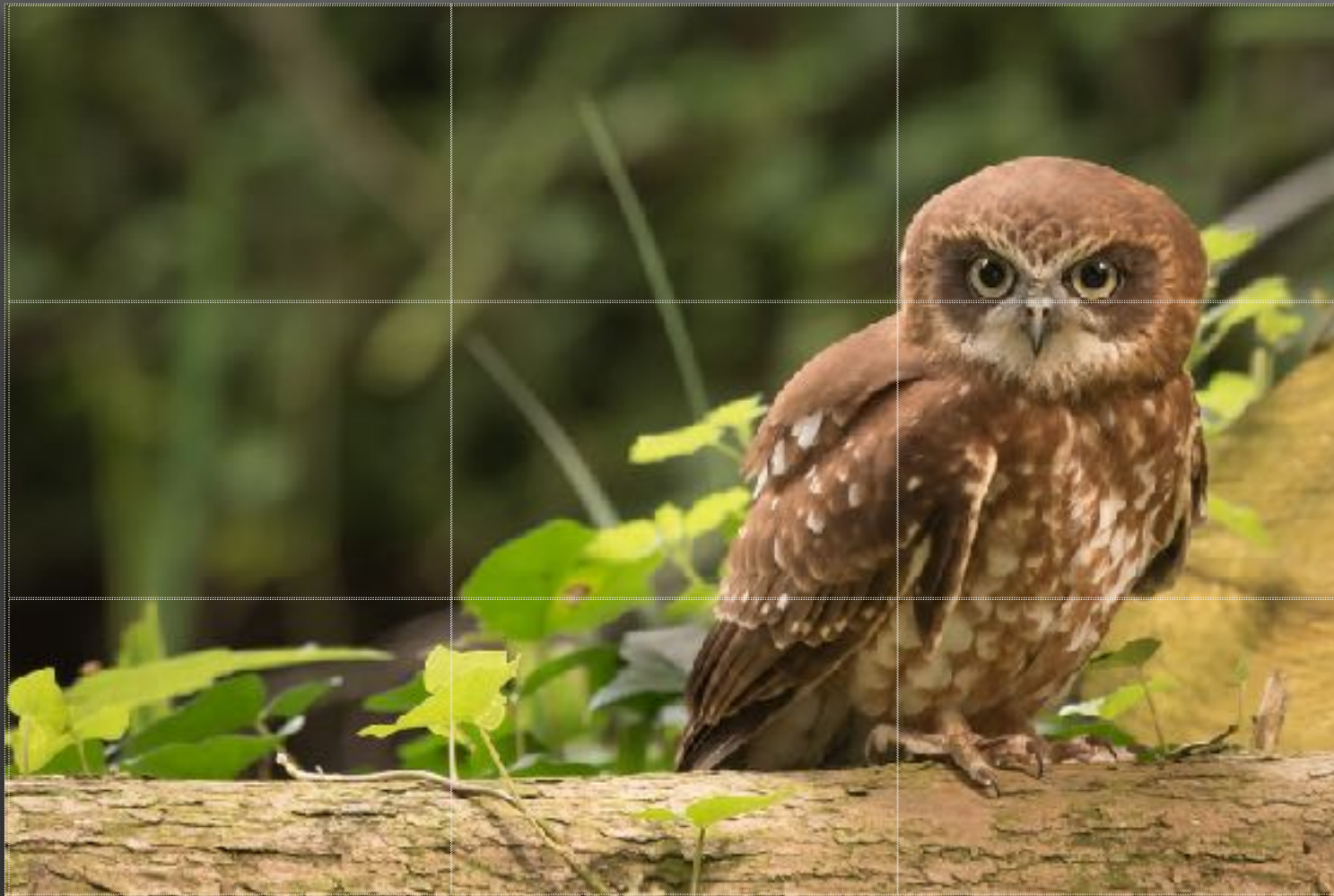
*Felis silvestris*

BRITISH WILDLIFE CENTRE, LYNDHURST



Min 2,481 x 3,507 pixels ... @ 300 dpi  
Min 1,654 x 2,338 pixels for a A4 print @ 200 dpi





11:57:55  
15/8/2017

◦  
*f*/5.6 @1/125  
ISO 800

◦  
360 mm  
Nikon 200-500 mm f/5.6E ED VR  
Nikon D750

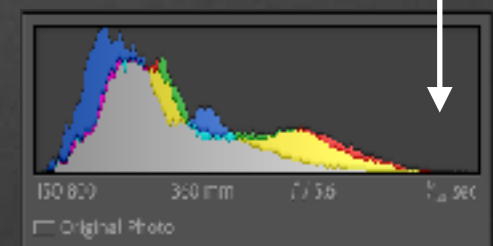
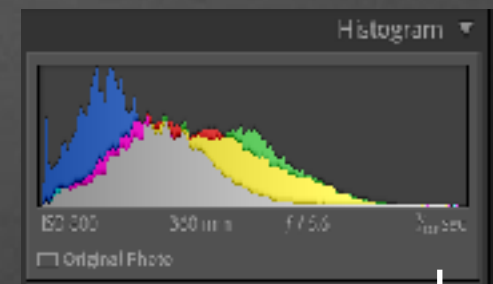
◦  
monopod+ball head (s)

◦  
2762 x 1844  
(21.1% crop)

# Bookook Owl

*Ninox boobook*

HAWK CONSERVANCY TRUST, ANDOVER







16:30:05

06/06/2016

f/22 @1/250

ISO 1600

105 mm

Nikon 105 mm f/2.8D (1990)

Nikon D750

Handheld

Fill-flash (diffused)

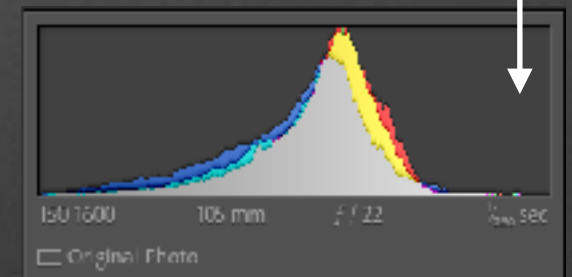
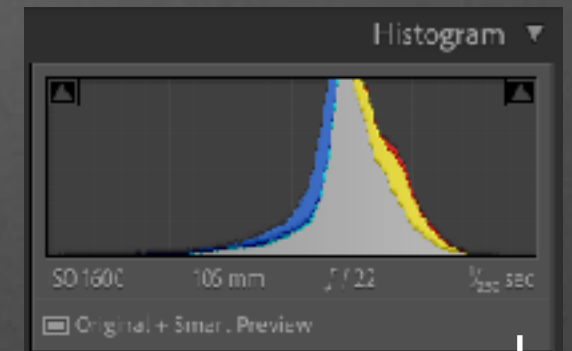
1733 x 1300

(9.3% crop)

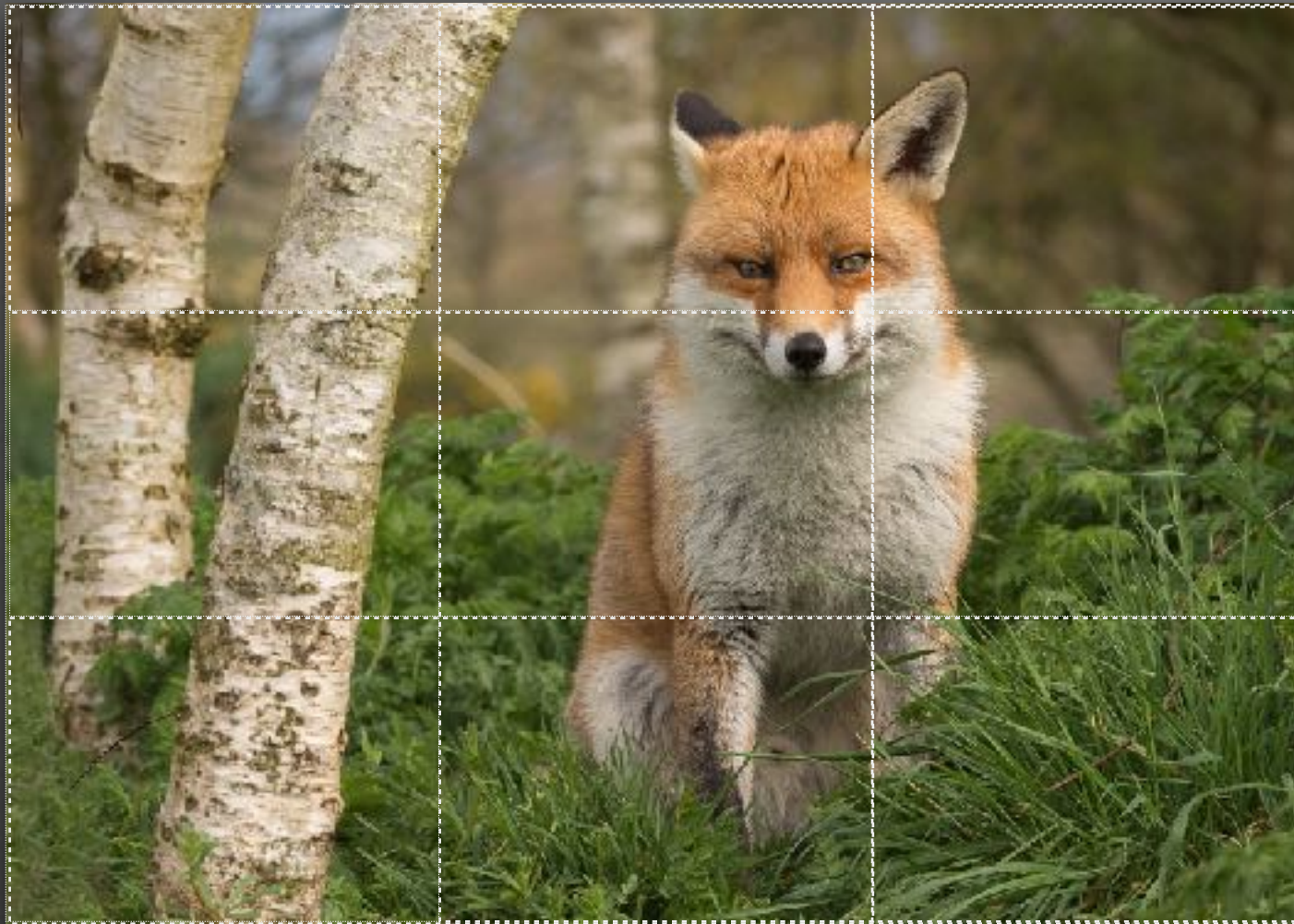
# Strawberry Hermit Crab

*Coenobita perlatus*

TROUS-D'EAUX-DOUCE, MAURITIUS







# Red Fox

*Vulpes vulpes*

BRITISH WILDLIFE CENTRE

14:22:49

29/03/2017

◦

$f/11$  @  $1/640$

ISO 1000

◦

230 mm

Nikon 200-500 mm f/5.6E ED VR

Nikon D750

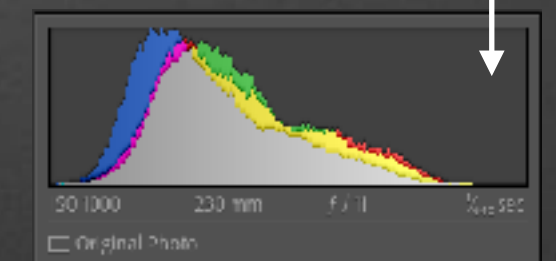
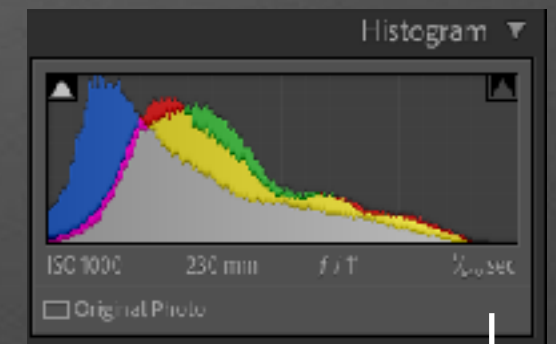
◦

monopod+ball head (s)

◦

5070 x 3596

(75.5% crop)







17:12:55

29/03/2017

◦

$f/8.0$  @  $1/500$

ISO 3200

◦

200 mm

Nikon 200-500 mm f/5.6E ED VR

Nikon D750

◦

Handheld

◦

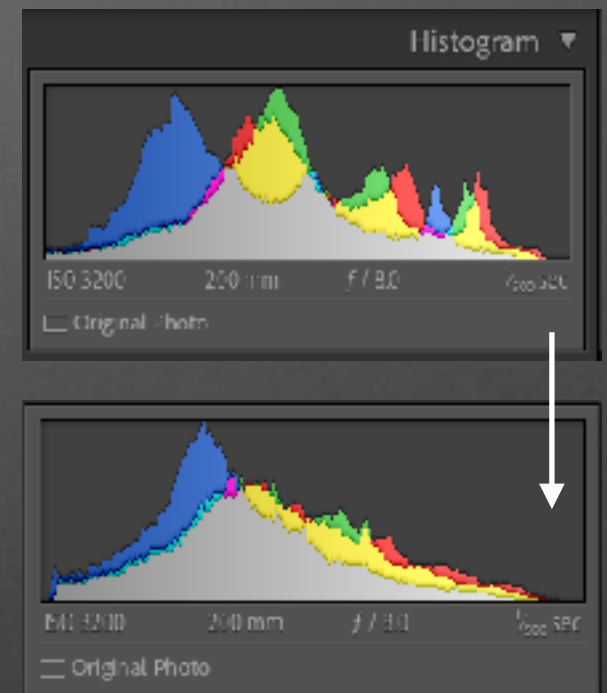
2847 x 3796

(44.7 % crop)

# European hedgehog

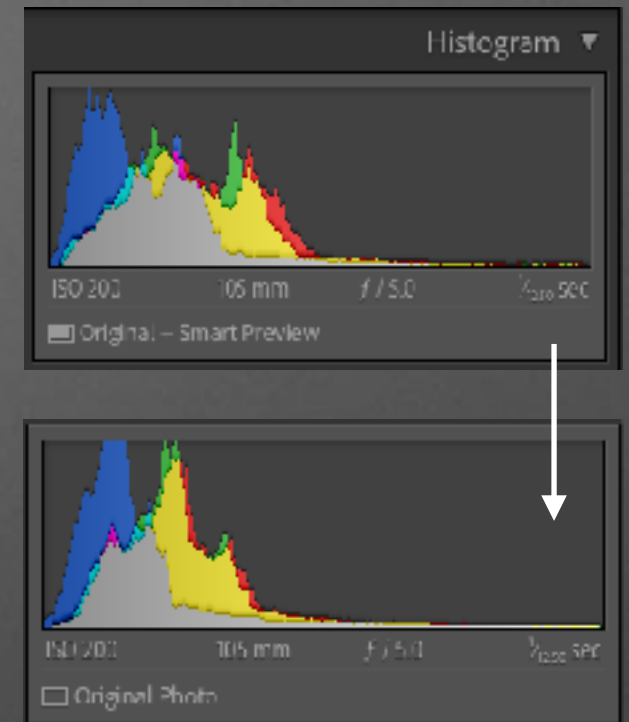
*Erinaceus europaeus*

BRITISH WILDLIFE CENTRE





18:36:07  
 09/04/2017  
 ◦  
*f*/5.0 @1/1250  
 ISO 200  
 ◦  
 105 mm  
 Nikon 105 mm f/2.8D  
 Nikon D750  
 ◦  
 tripod+ball head (L)  
 ◦  
 LED (diffused)  
 ◦  
 4480 x 3879  
 (71.9% crop)



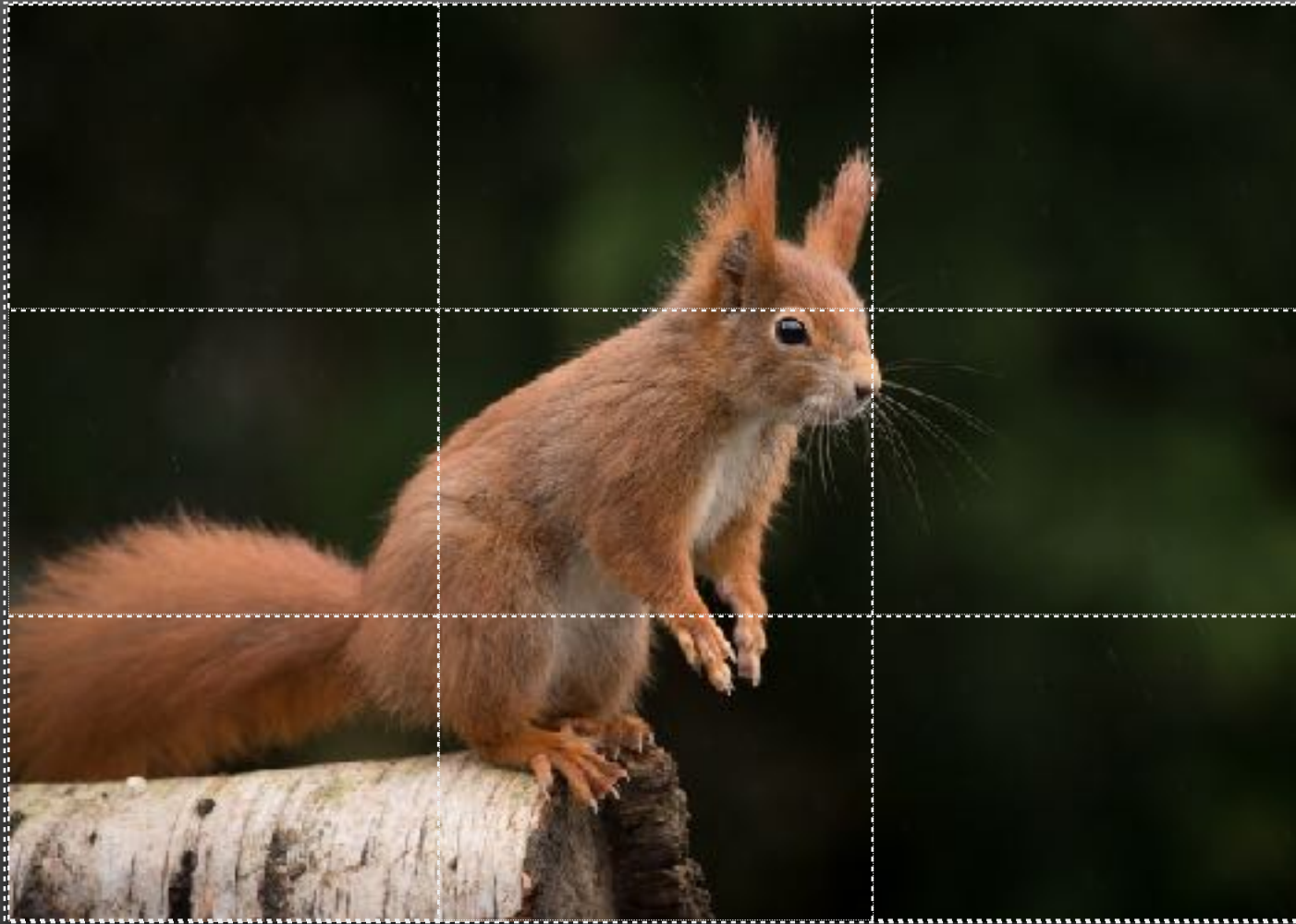
# Pasque flowers

*Pulsatilla vulgaris*

THERFIELD HEATH NATURE RESERVE







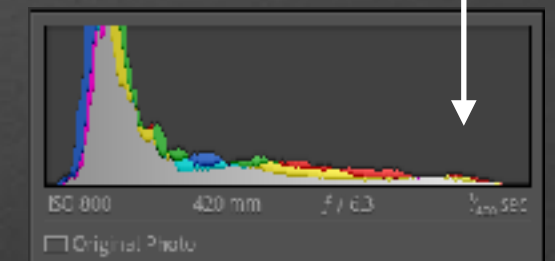
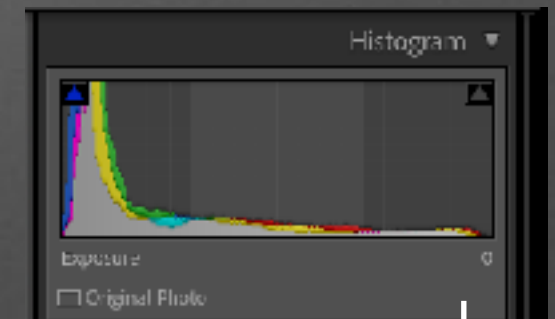
13:08:47  
29/03/2017

◦  
 $f/6.3$  @  $1/450$   
ISO 800

◦  
420 mm  
Nikon 200-500 mm f/5.6E ED VR  
Nikon D750

◦  
monopod+ball head (s)

◦  
5360 x 3801  
(94.1 % crop)

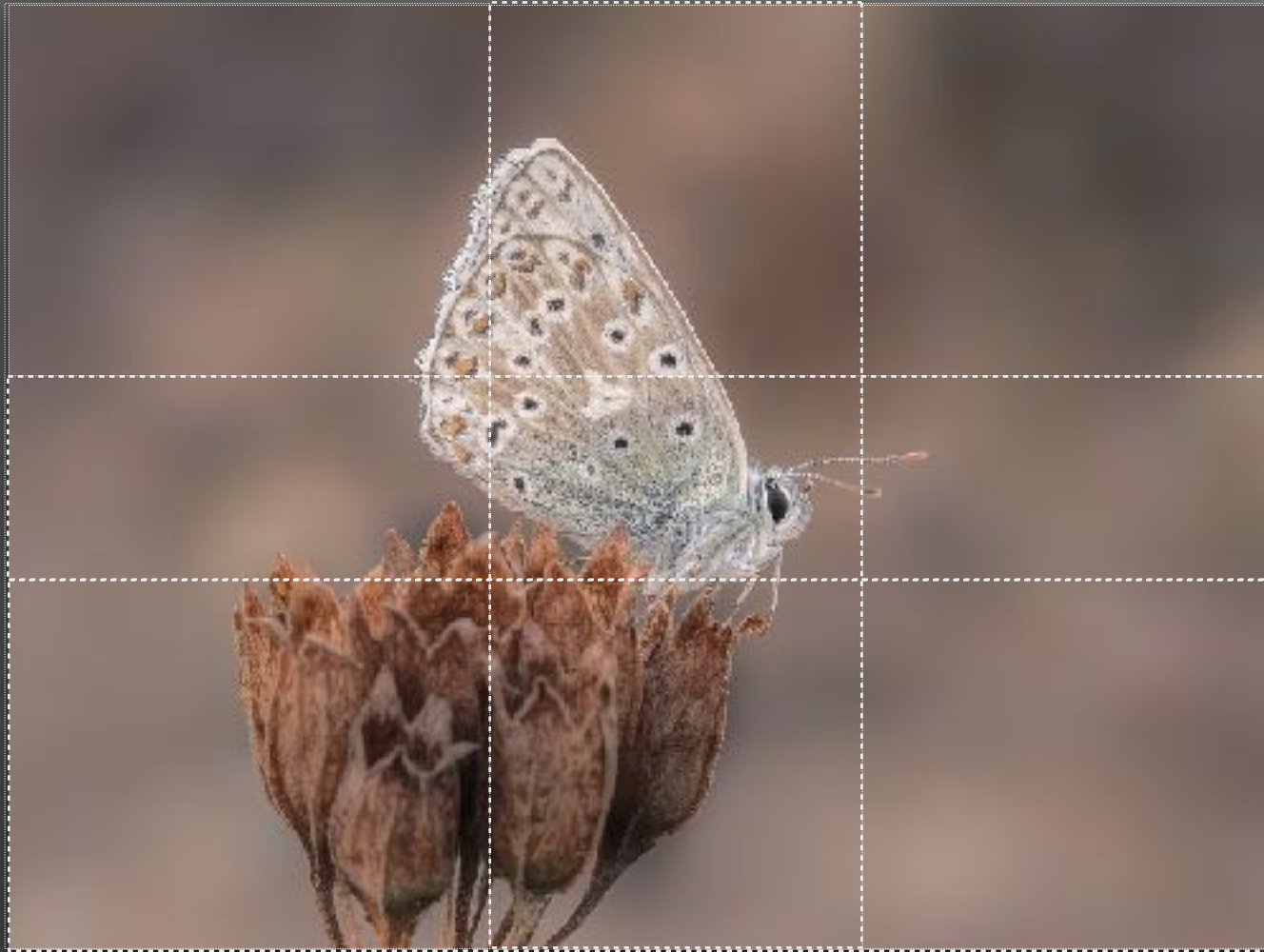


# Red Squirrel

*Sciurus vulgaris*

BRITISH WILDLIFE CENTRE





08:21:08

13/08/2017

◦

 $f/14$  @  $1/125$ 

ISO 1600

◦

105 mm

Nikon 105 mm f/2.8D

Nikon D750

◦

tripod+ball head (L)

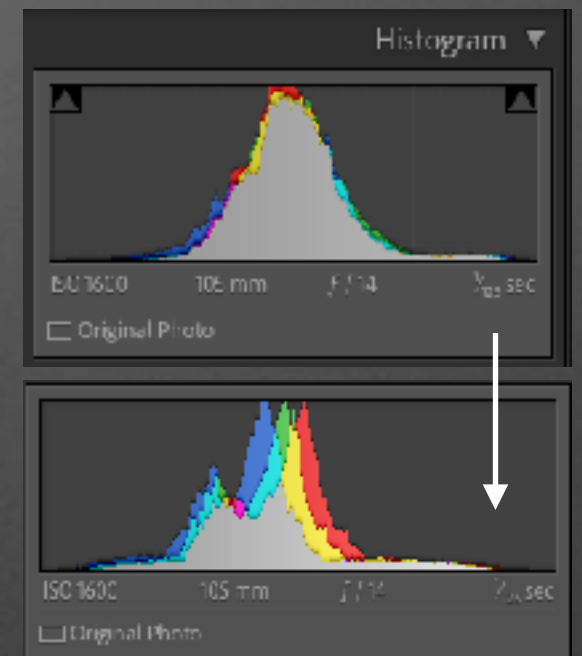
◦

LED (diffused)

◦

2890 x 2133

(25.9% crop)



# Chalkhill Blue (m)

*Polyommatus coridon*

THERFIELD HEATH NATURE RESERVE







16:48:48

15/08/2017

f/8.0 @ 1/4000

ISO 1600

360 mm

Nikon 200-500 mm f/5.6E

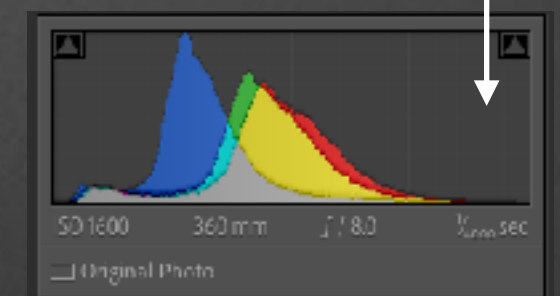
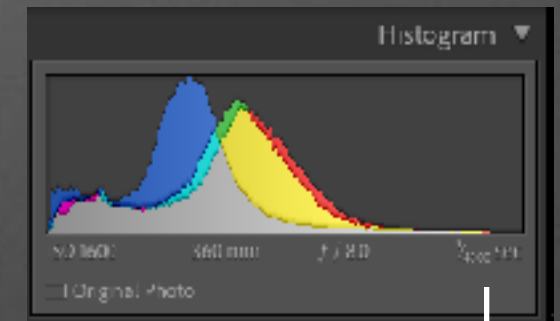
ED VR

Nikon D750

monopod+ball head (L)

1718 x 1147

(8.2 % crop)



# African Hawk-Eagle

*Aquila spilogaster*

HAWK CONSERVANCY TRUST





10:37:22

21/02/2016

◦

*f*/4.0 @1/640

ISO 800

◦

300 mm

Nikon 300 mm f/4D IF

Nikon D750

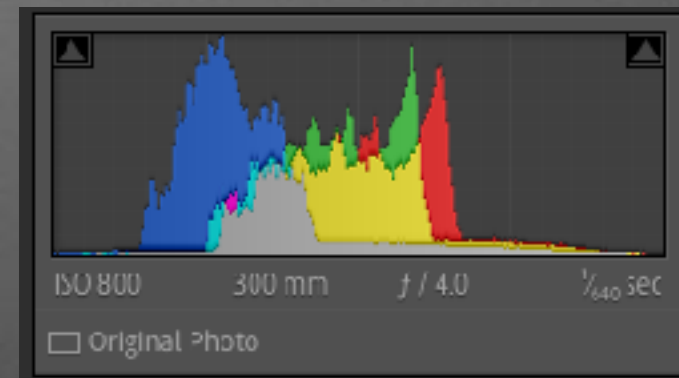
◦

monopod+ball head (L)

◦

2258 x 3384

(31.6 % crop)



# Reed

*Phragmites australis*

RSPB FOWLMERE NATURE RESERVE





BREAK

**Associateship**



CREDIT: Glenn Porter ARPS

## Associate (ARPS)

Requires a body of work/project of a high standard and a written Statement of Intent. Strong technical ability using techniques and photographic practices appropriate to the subject.

## Associate Genres & Definitions

The genre definitions below are written to give you the widest creative freedom so that you can select the genre in which you are most likely to succeed. Assessments at Associate are divided by genre so that they are assessed by the appropriately skilled Fellows of the RPS.

- 1 Applied and Portraiture Photography:** Photography which has been produced for an intended purpose.
- 2 Contemporary Photography:** Photography that communicates a visual realisation of a stated argument, idea or concept.
- 3 Documentary Photography:** Photography which communicates a clear narrative through visual literacy.
- 4 Film:** The work can be created in any moving image format including film, video, and digital media.
- 5 Landscape Photography:** Photography that illustrates and interprets earth's habitats, from the remotest wilderness to urban environs.
- 6 Natural History Photography:** Photography which illustrates an element of natural world within an unrestricted, uncultivated and untamed environment.
- 7 Travel Photography:** Photography which communicates a sense of place.
- 8 Visual Art Photography:** Photography which communicates a creative vision.

# Applied and Portraiture Photography

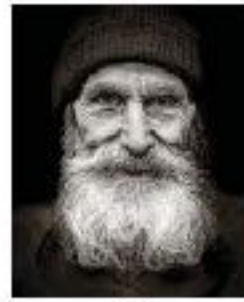
produced for an intended purpose



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During my career as a commercial and advertising photographer the genre I enjoyed more than any was portraiture, be it studio based or on location.

Building a rapport with the subjects, seeing the photographic possibilities within them and helping them relax in front of the camera in order to capture a great image is hugely rewarding.

I have included in my Associate Panel a mixture of images taken as part of or during commissions together with some personal images. Each of the subjects having, I think, interesting characteristics and personalities.

"Eyes are the windows of the soul" and for me engaging with the subject through eye contact with the camera is so important in order to reveal their own unique personality and individuality. Whilst presenting the panel in monochrome gives each image a further emotive and timeless quality.

## David Peckman ARPS

print submission - 2019



# Contemporary Photography

communicates a visual realisation of a stated argument, idea or concept



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## Michael McAlister ARPS

print submission - 2016

### 15 Martins

Martin is my partner and we have been together almost 20 years. He is a rare human being. Quiet and unassuming. Modest and uncomplicated.

A kind and generous gentle man.

The plan was to produce a collection of photographs which would represent him and his character, and which would evoke past memories of our time together.

Something for me to look back on.

Something to show my appreciation of him.

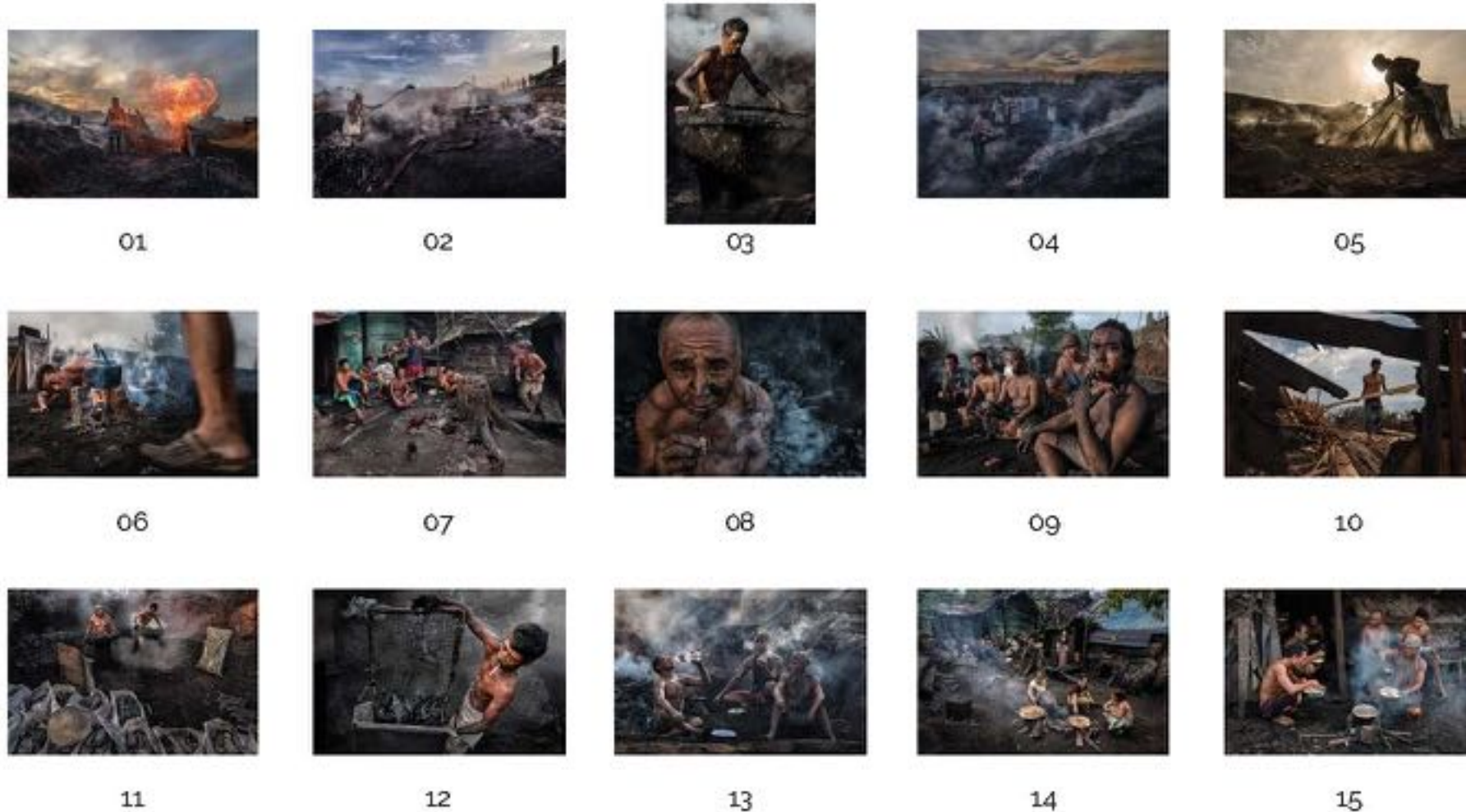
The wonky finger. The tache. His marks and blemishes. How his face wrinkles when he laughs. The bottom lip when he sulks. The earring he flatly refuses to take out.

The first photograph I took of him.

My aim was to be inventive and broaden my view of what a portrait can be, whilst deliberately restricting where the photographs were taken, to places familiar and comfortable to us both.

To quote Diane Arbus - 'the subject of the picture is always more important than the picture'.

# Documentary Photography communicates a visual narrative through visual literacy



Located in Kota Tinggi, a small town in Johor of Malaysia is known for its traditional charcoal manufacturing. I was amazed when I visited the charcoal field where the workers were working very hard in an extremely polluted workplace, enduring high temperatures and dangers.

The making of charcoal was a very tough job which starting by preparing the burning yard to slow heat the buried mangrove woods in soil that finally become charcoal after curing and filtering process. The workers were living together with their families at the squatters in the perimeter of the charcoal yard and were getting along very well. My conversation with them found that despite all the hardships, they were optimistic, happy and satisfied with their lives.

My portfolio attempts to capture the working life of charcoal workers in the charcoal field and record the traditional process of charcoal production, which then might disappear one day.

## Chong Kit Han ARPS

print submission - 2019



# Landscape Photography

illustrates and interprets earth's habitats, from the remotest wilderness to urban environs

## The Coast

With my panel, I am hoping to share my love of dramatic, rugged and sometimes inhospitable coastal scenes that I have been fortunate enough to enjoy and photograph.

I have captured moments that will stay with me forever. Each of these images reminding me of the long journeys, early morning hikes, and often inclement weather, transporting me back to the feeling of peace, calm and tranquillity that I found during those moments.

I hope that the panel will resonate with the viewer, perhaps evoking an emotion or feeling of being in these remote coastal locations.



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## David Carine ARPS in

print submission - 2020

# Natural History Photography

illustrates an element of natural world within an unrestricted, uncultivated, and untamed environ



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## Richard Sharman ARPS

print submission - 2019

The intention, in this panel, is to demonstrate my passion for this shy water bird (Great Crested Grebe) and to reflect, over several months and locations, its physical features, behaviour and courtship displays. Also to chronicle the progression of its breeding lifecycle, recording initial courtship posturing, early pairing and the ritual of weed and nesting material presentation. Followed by mating at the nest, sharing the care and brooding of eggs, feeding of both adult and chicks and the rearing of the young and juvenile birds.

Protection of young, carried on the parents back in its plumage, is uncommon with many UK water birds. This behaviour shields young from frequent predation from many sources including Herons, Pike, Gulls, Terrapins and Magpies. In my presentation, the original 4 eggs produced 4 chicks with only one chick reaching juvenile maturity.

The panel endeavours to show the subjects in context as well as close up images. The ornate plumage of the adults is contrasted with the fluffy, grey and white striped plumage of the chicks and the developing plumage of the juveniles at 6 - 8 weeks old.



# Travel Photography

communicates a sense of place



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My intent is to capture the vivid street scenes and the simplistic yet diverse lifestyle of Cuba.

Cuba is an extremely colourful and interesting country. Its diversified street live, old styled automobiles and friendly people make it a paradise for photographers.

I concentrated much on the street cultures in Havana, which I think, was the coolest part in Cuba. I managed to get close to individuals and to try to be part of the scene before I shot. Close observations and curiosities helped me.

## Wong Victor ARPS

print submission - 2017



# Visual Art Photography communicates a creative vision



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I wanted to push against our world of the perfect digital photograph enhanced by digital manipulation. I wanted to return to a softer and more random way of capturing images that could not be created with a camera. My subjects were mainly plants and some fruit as they lend themselves to a natural beauty.

My panel is a selection of photograms made using the cyanotype method on paper, silk and cotton scraps. I manipulated the process to get away from the usual dark Prussian blue and white effect. I am as surprised by what I captured as the early pioneers of cyanotypes must surely have been. This is an organic process where the results are unrepeatable, often surprising, sometimes disappointing and always unique.

## Sarah Townley ARPS

print submission - 2019



# My <sup>shorter</sup> ARPS journey

- Continued interest in Natural History photography
- Fascinated by the small world of insects and macro photography
- Also eager to get out with my camera between lockdowns in 2020 !
- Considered putting together panel of local insects
- Requested feedback (online)
- Entered all images into Club competitions (2020/21) as Prints or PDI
- Decided to submit panel in early 2021

# My ARPS panel

- Simple, diffuse backgrounds, pastel tones
- Consistent composition ; 3:2 (36x24) aspect ratio
- All images shot on a Nikon D850\* : full frame (FX) pro-grade DSLR (45.7 Mpx\*\*, 2017)
- 2 lenses used : Nikon 70-200 mm f/2.8 + 1.7TC ; Sigma 105 mm f/2.8 (1:1)
- Sturdy tripod + ball head (L) OR monopod + ball head (s)
- Diffused fill-in flash (Nikon SB-600 and/or SB-800) occasionally OR LED light (Lumimuse 8)
- Post-processing in LR (80%) and PS (20%)
- All printed in art paper (Permajet *Portrait White*) at 39 x 26 cm using a Canon Pro-300\*\*

\*\* update of PRO-10S, A3+, 10 pigment cartridges, 4800 x 2400 dpi

\* dxomark.com score 100%, 1st dSLR to reach that mark

\*\* 8,256 x 5,504 px



# ARPS panel : 15 April 2021 • Zoom

## ***The hidden world of my local insects***

The insect world forms the most diverse and rich class of animals in our planet.

My recent visits to local nature reserves, conservancies, meadows, hedgerows, and to my own garden, have demonstrated to me how local wildlife can adapt and thrive in the smallest habitats.

I have portrayed insects living within a 30-mile radius of my home, in their natural environment and in close relationship with local flora, featuring seasonal behaviours that include feeding and mating.

This is my vision of and tribute to a small world that lies hidden away and yet is very near and critical for all of us.





# Feedback

- *“A panel with gentle, consistent tones, diffuse backgrounds, showcasing the work of an observant nature photographer”*
- *“A strong, individual panel, making use of complementary colours, and creative viewpoints. A photographer unafraid of getting up early many times!”*
- *“A strong, cohesive panel based on natural soft tones”*

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

ASSOCIATE  
ARPS







06:42:33

04/08/2020

◦

*f/25\* @1/15*

ISO 800

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

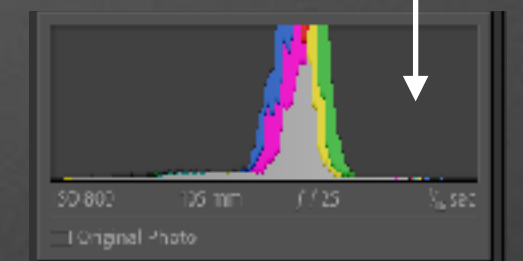
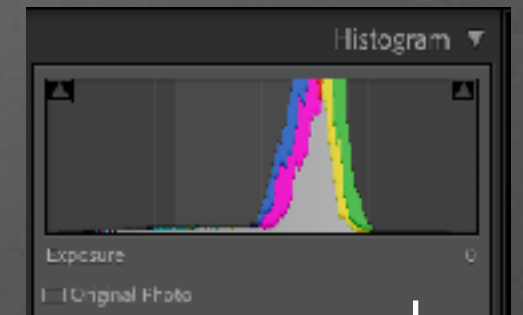
◦

LED (diffused)

◦

5294 x 7941\*\*

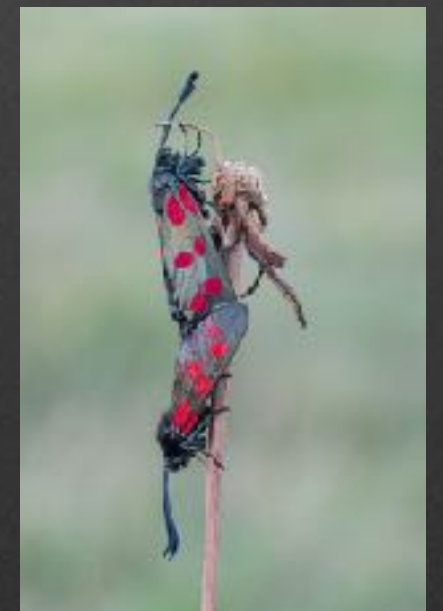
(92.5 % crop)

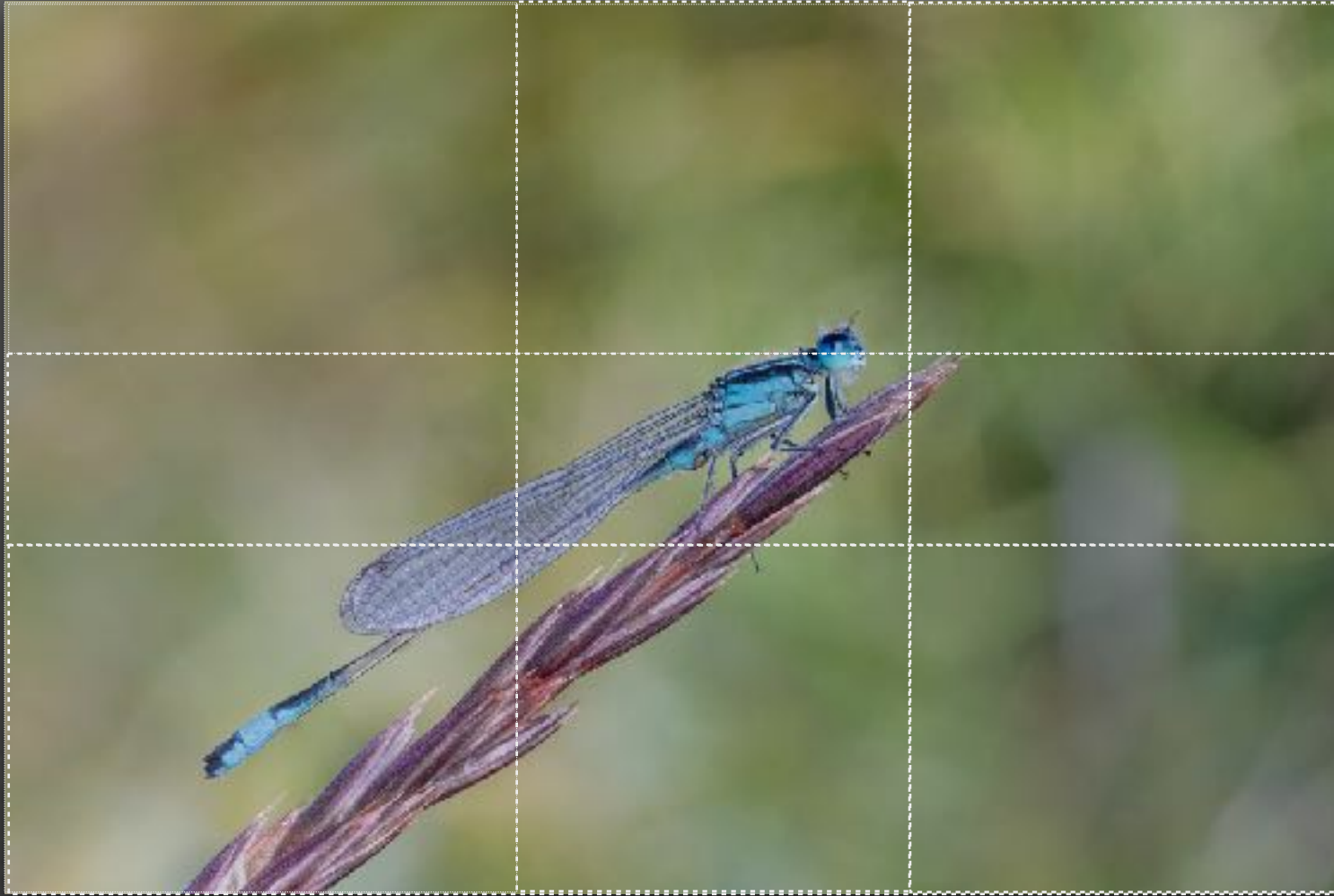


# Six-spot Burnett moths mating

*Zygaena filipendulae*

SHARPENHOE CLAPPERS NATURE RESERVE





# Blue-tailed Damselfly

*Ischnura elegans*

RSPB OUSE FEN NATURE RESERVE

08:01:49

12/07/2020

◦  
*f*/29 @1/80

ISO 400

◦  
105 mm

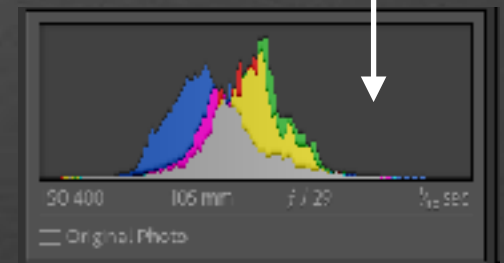
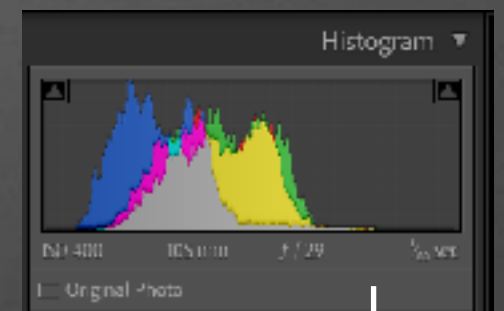
Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

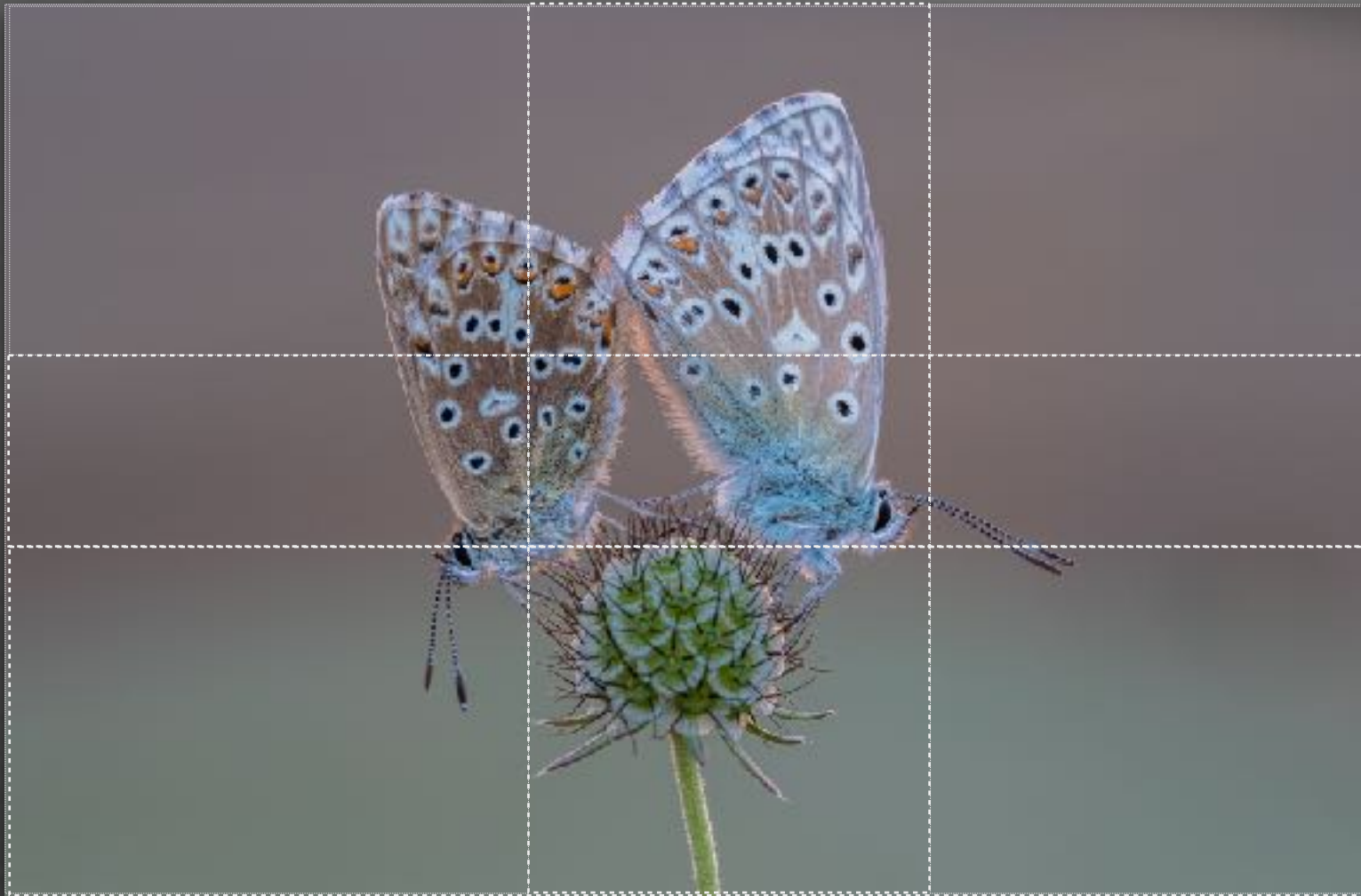
◦  
tripod+ball head (L)

◦  
LED (diffused)

◦  
7915 x 5277  
(91.9 % crop)







20:43:05

19/07/2020

◦

*f*/22 @1/20

ISO 800

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

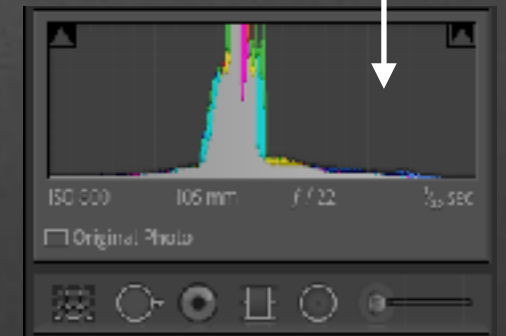
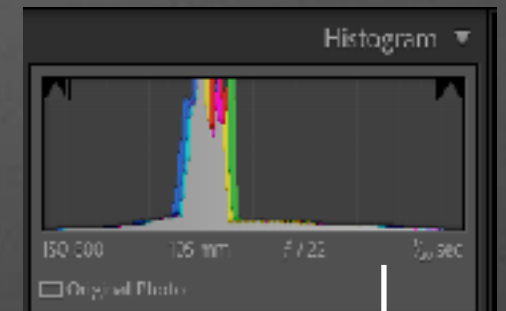
◦

LED (diffused)

◦

7710 x 4740

(74.2 % crop)

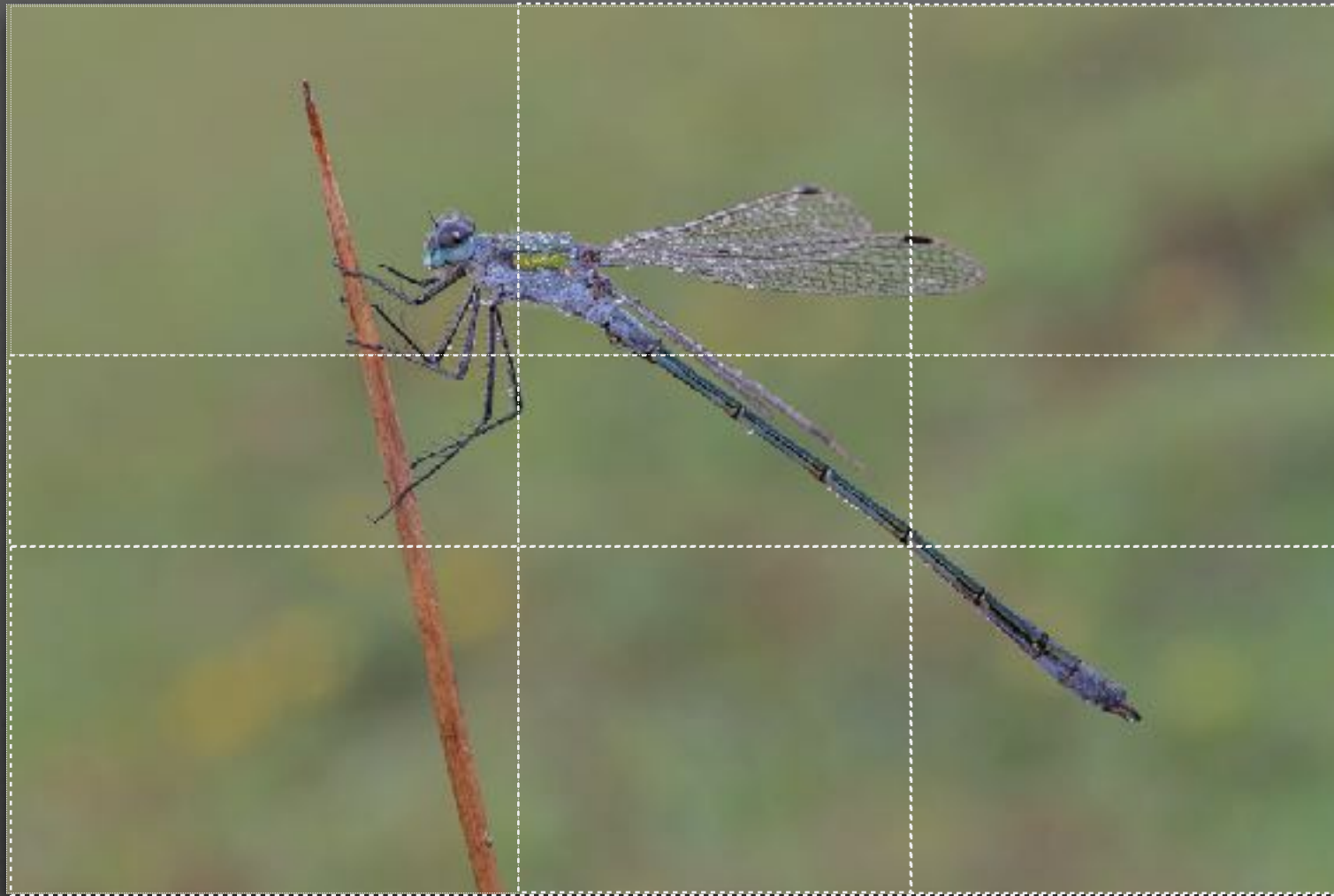


# Chalkhill Blue pair at sunset

*Polyommatus coridon*

THERFIELD HEATH NATURE RESERVE





06:12:09

18/08/2020

◦

 $f/32$  @  $1/8$ 

ISO 1600

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS

HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

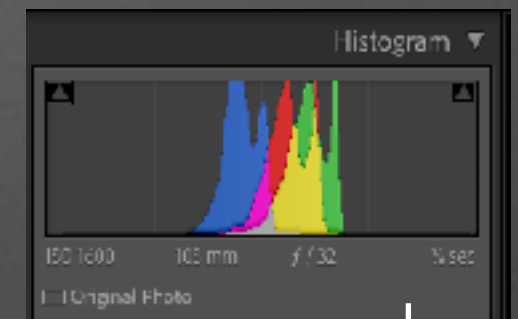
◦

LED (diffused)

◦

6142 x 4316

(55.3 % crop)



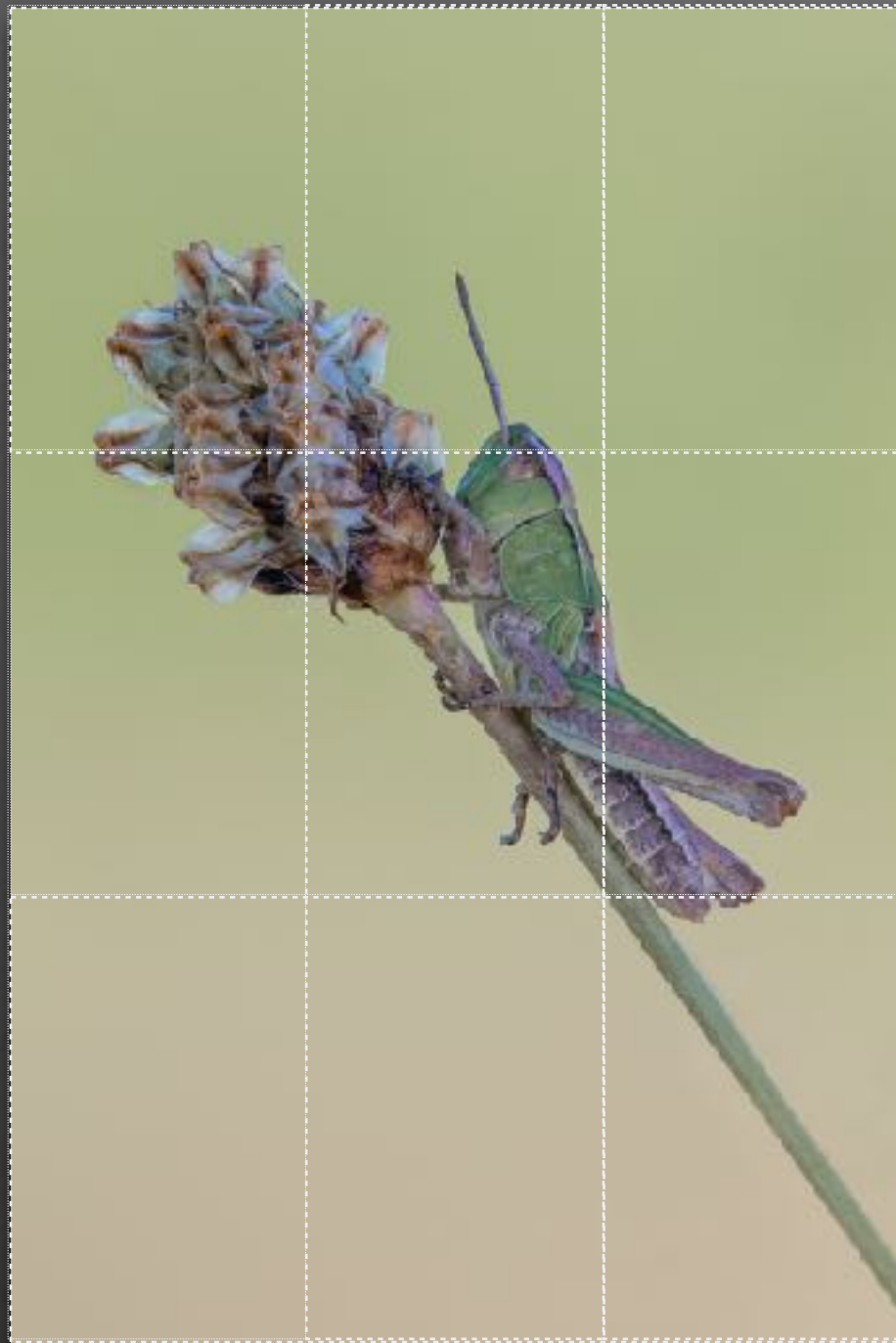
# Emerald Damselfly

*Lestes sponsa*

LITTLEWELLS, BURWASH MANOR, BARTON







06:27:58

18/08/2020

◦  
f/8 @ 1/320

ISO 1600

◦  
105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦  
tripod+ball head (L)

◦  
LED (diffused)

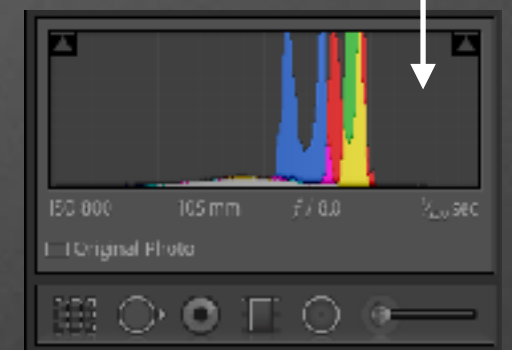
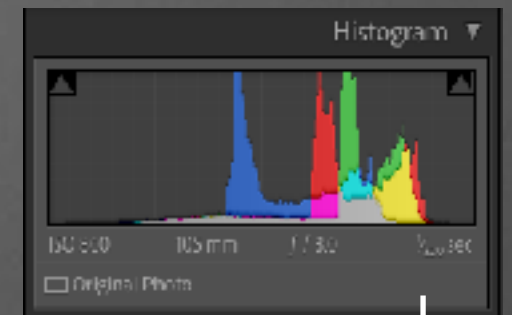
◦  
5480 x 8254

(100% crop)

◦  
focus-shift

30 images

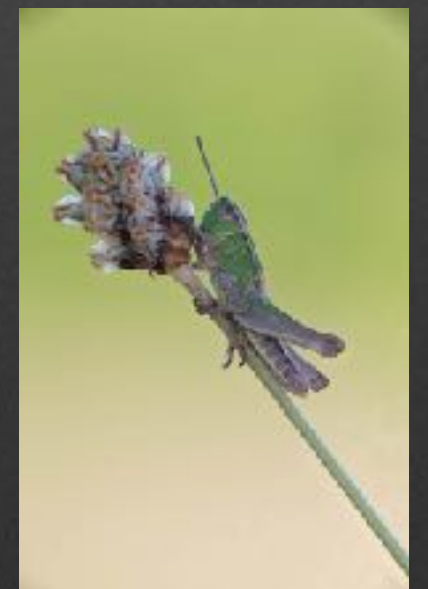
Helicon Focus



# Meadow Grasshopper

*Chorthippus parallelus*

THERFIELD HEATH NATURE RESERVE





18:59:43

19/06/2020

◦

*f*/16 @1/40

ISO 640

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

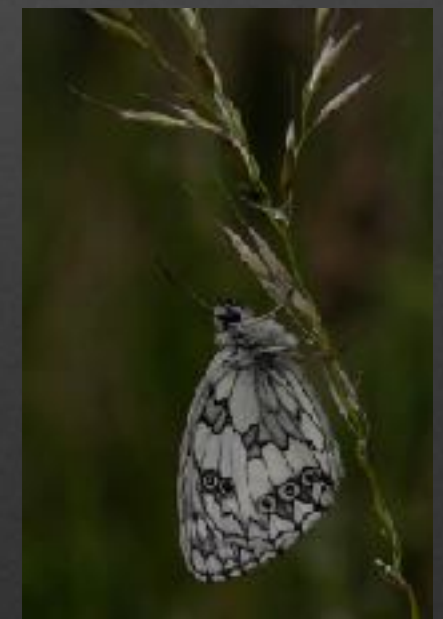
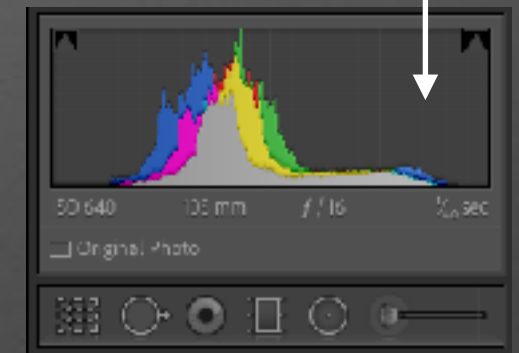
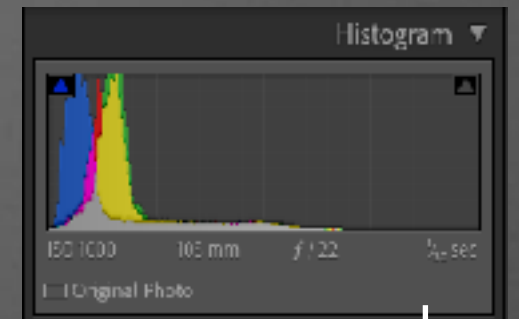
◦

LED (diffused)

◦

5071 x 7606

(84.7 % crop)

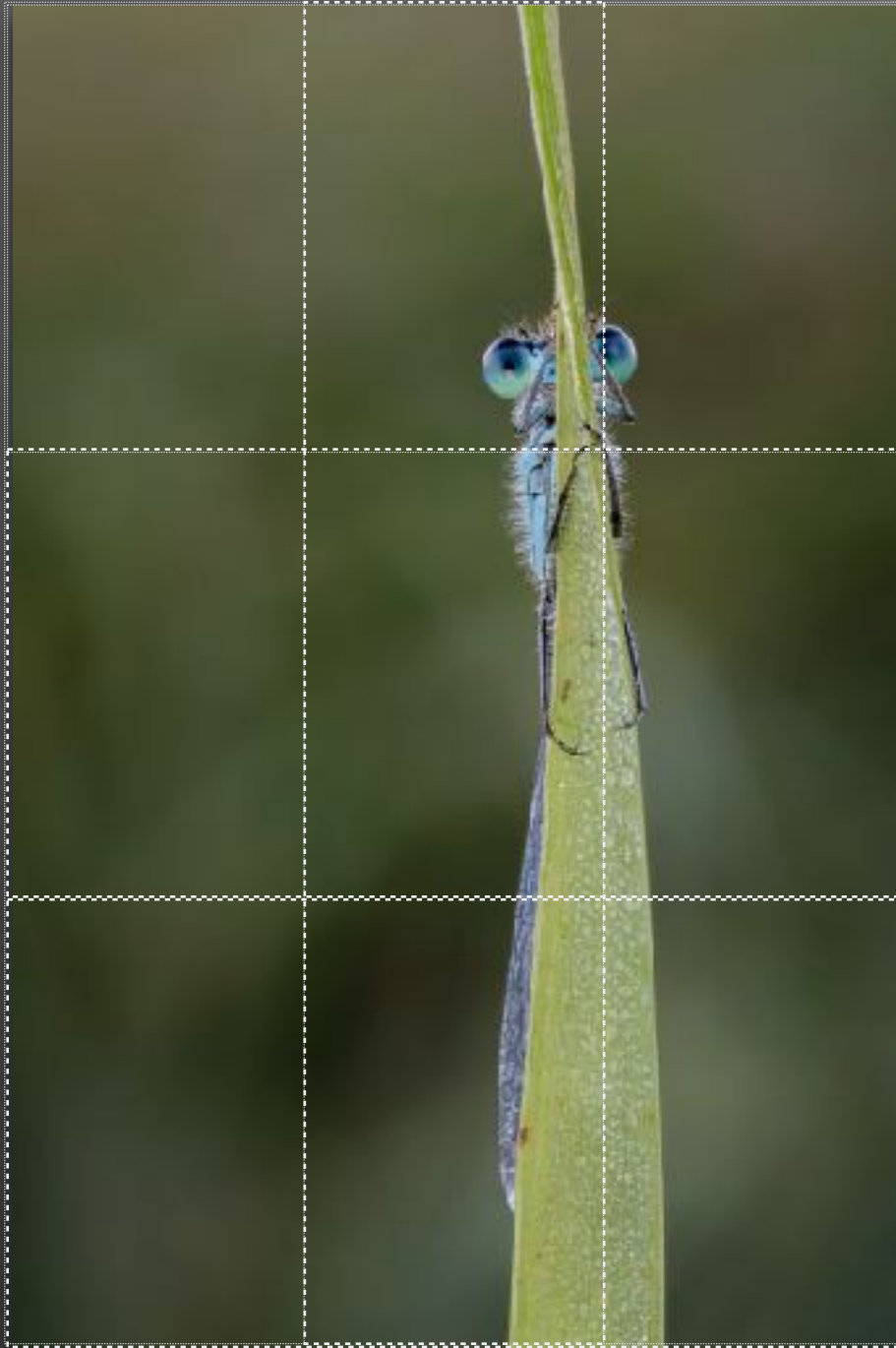


# Marbled White

*Melanargia galathea*

ON A HEDGEROW, FOXTON





07:03:01

12/07/2020

◦

*f*/32 @1/20

ISO 640

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS

HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

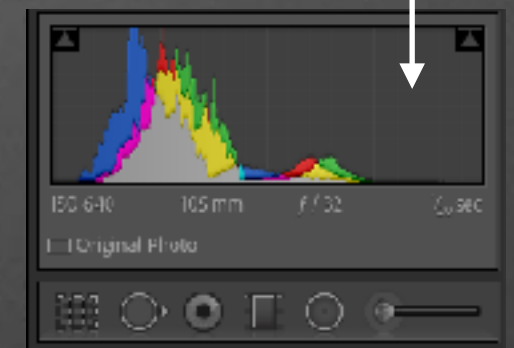
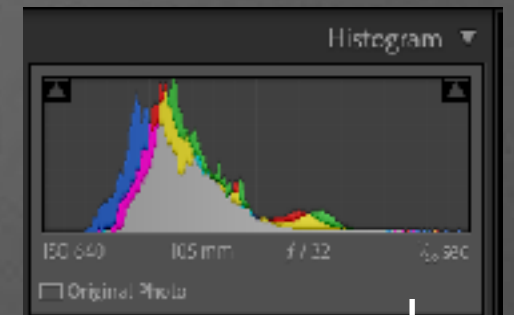
◦

LED (diffused)

◦

2914 x 4371

(28.0 % crop)



# Common Blue Damselfly

*Enallagma cyathigerum*

RSPB OUSE FEN NATURE RESERVE



05:32:03

12/07/2020

◦

*f*/25 @ 1/50

ISO 800

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

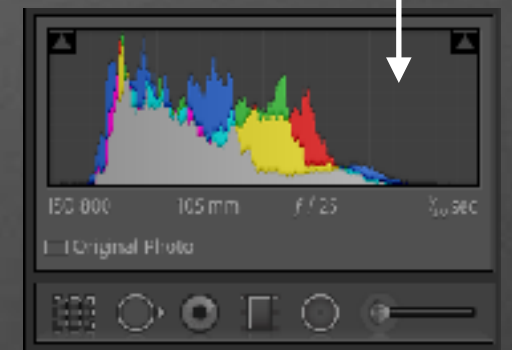
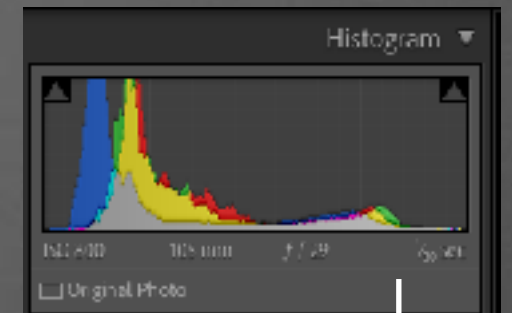
◦

LED (diffused)

◦

5504 x 8256

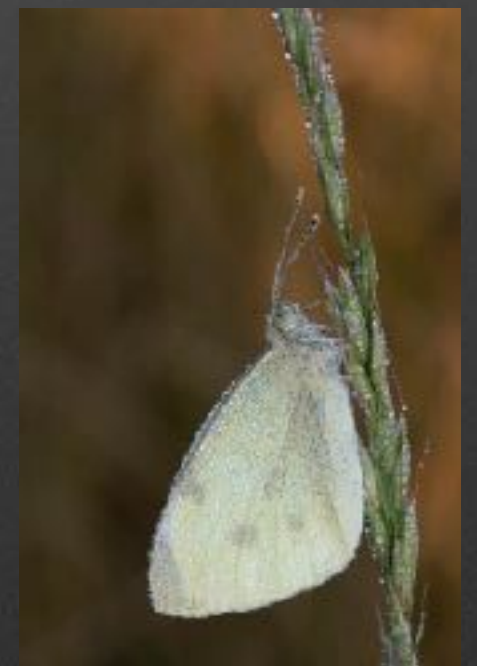
(100 % crop)



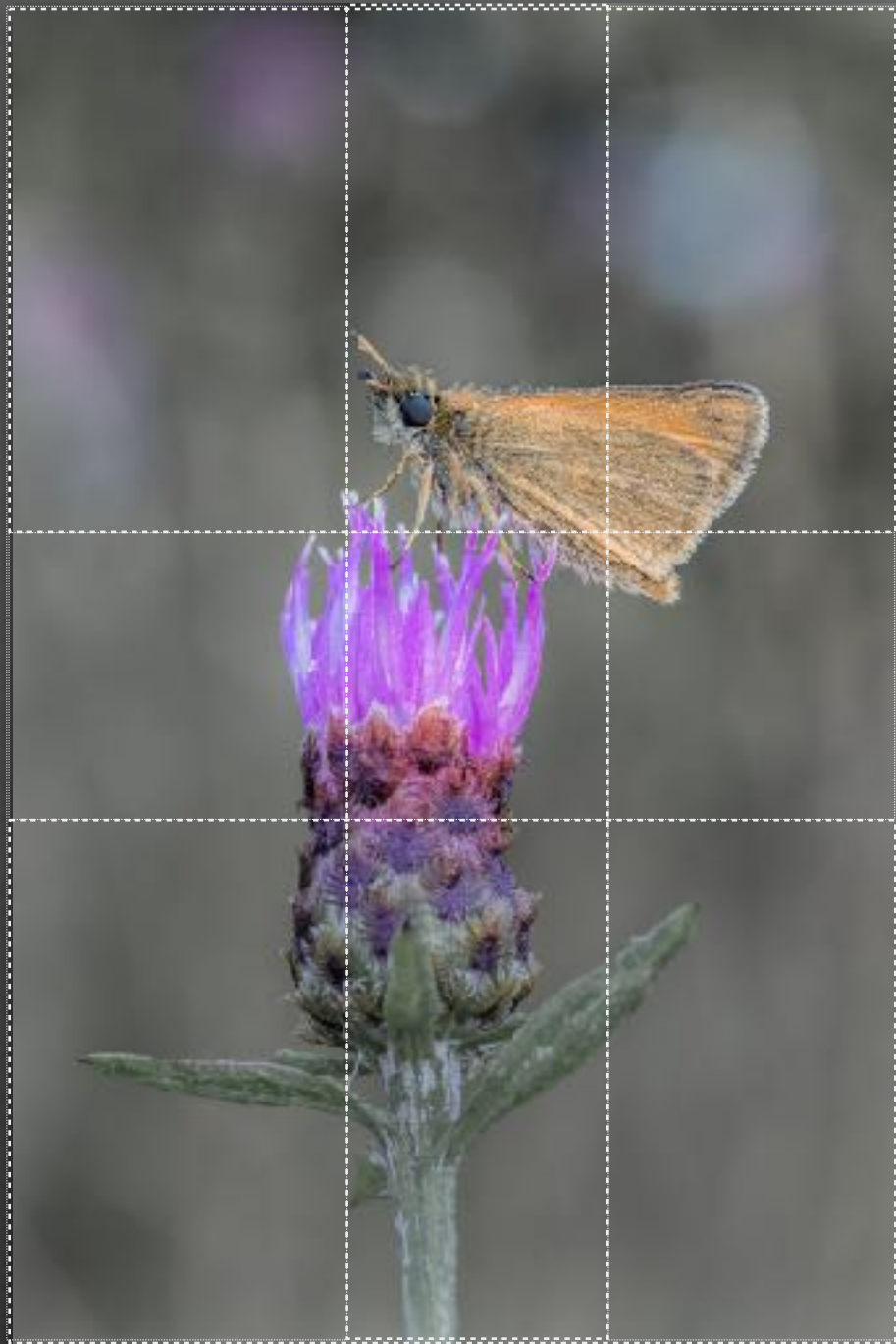
# Small White

*Pieris rapae*

RSPB OUSE FEN NATURE RESERVE







05:23:37

03/07/2020

◦

*f/25 @1/13*

ISO 640

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS

HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

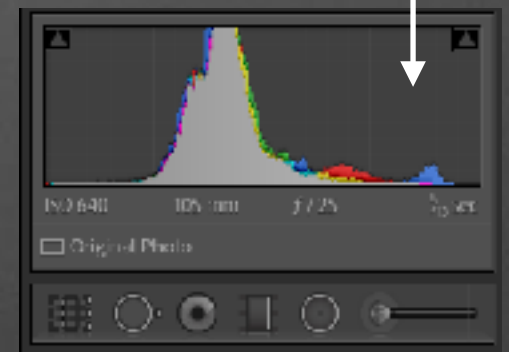
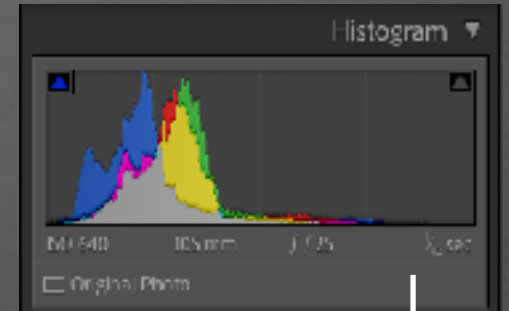
◦

LED (diffused)

◦

5504 x 8256

(100 % crop)



# Essex Skipper

*Thymelicus lineola*

ON A HEDGEROW, FOXTON





07:29:18

25/06/2020

◦

*f/16 @1/100*

ISO 640

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

◦

LED (diffused)

◦

5271 x 7906

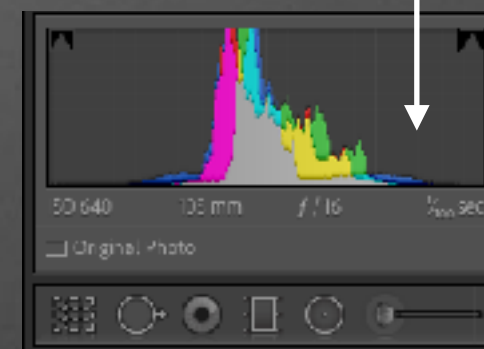
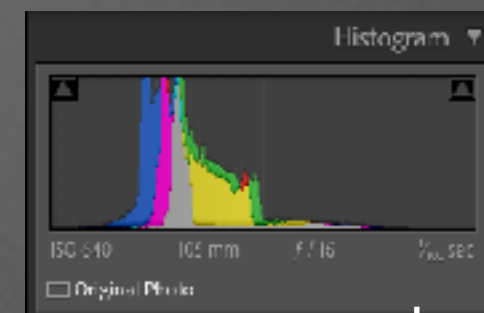
(91.7 % crop)

◦

focus-shift

25 images

Helicon Focus



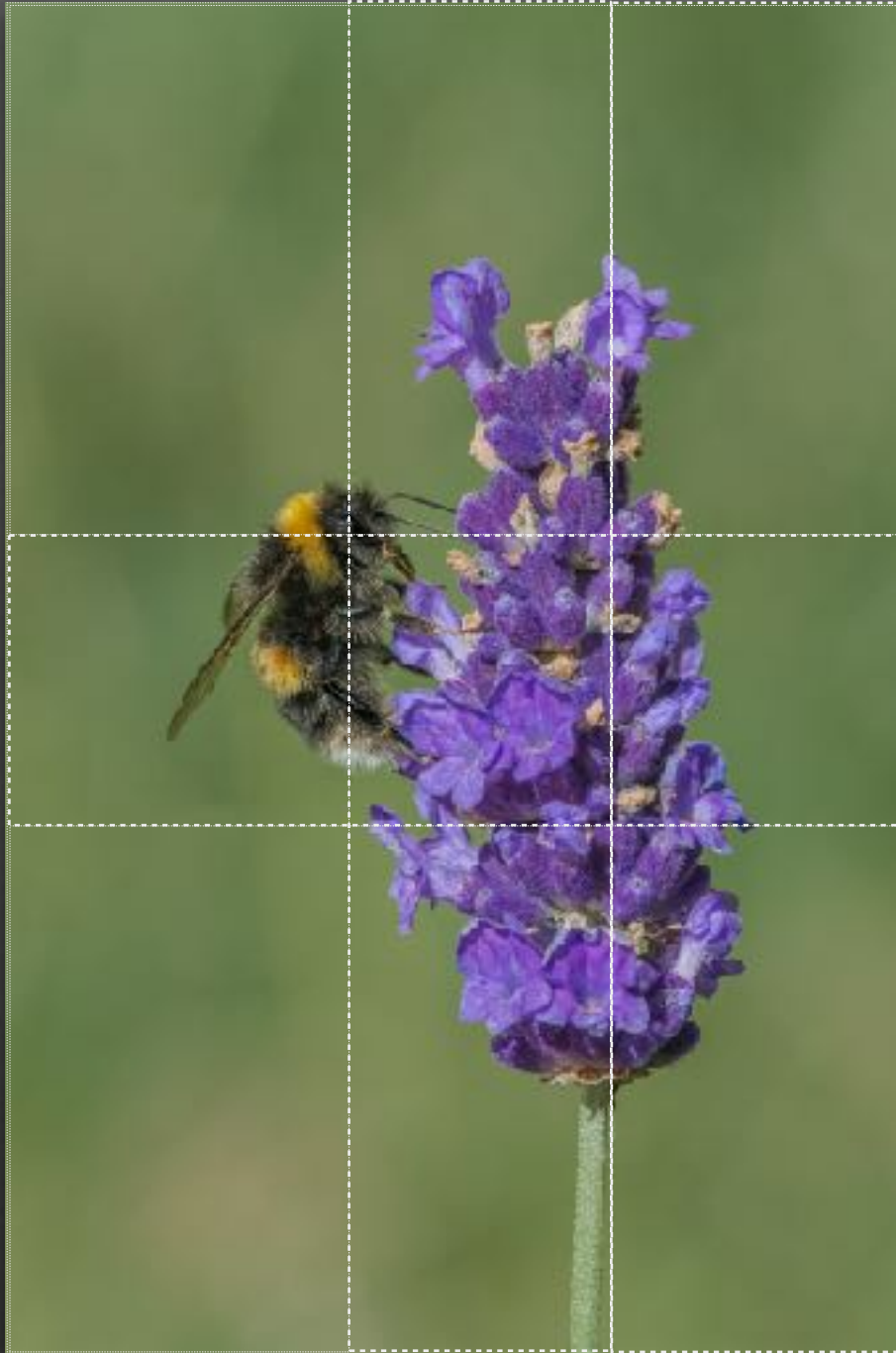
# Ghost Moth

*Hepialus humuli*

NEAR HEDGEROW, FOXTON







09:18:00

11/07/2020

◦

*f*/16 @1/1000

ISO 640

◦

340 mm

Nikon 70-200 f/2.8G ED FL VR

Nikon TC-17EII

Nikon D850

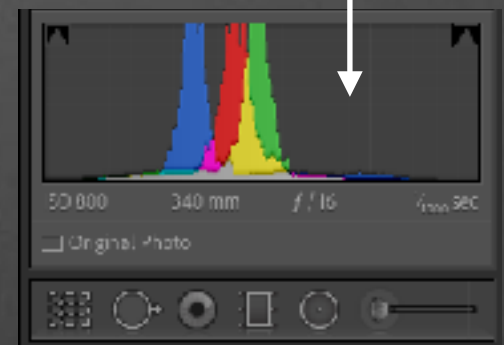
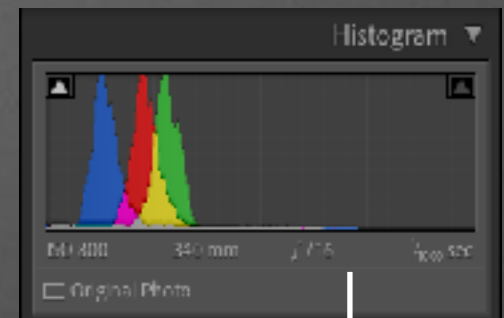
◦

Multi-flash setup

◦

4258 x 6387

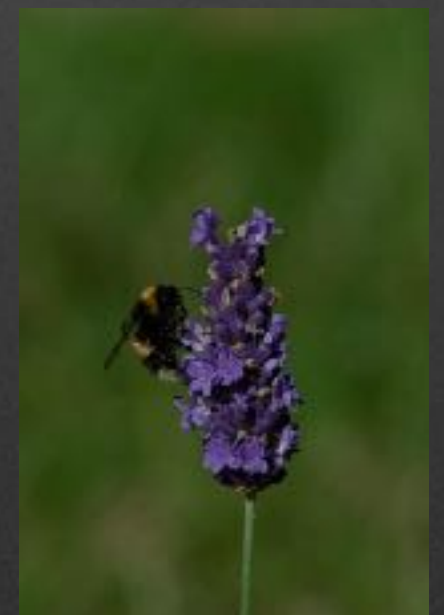
(59.8 % crop)



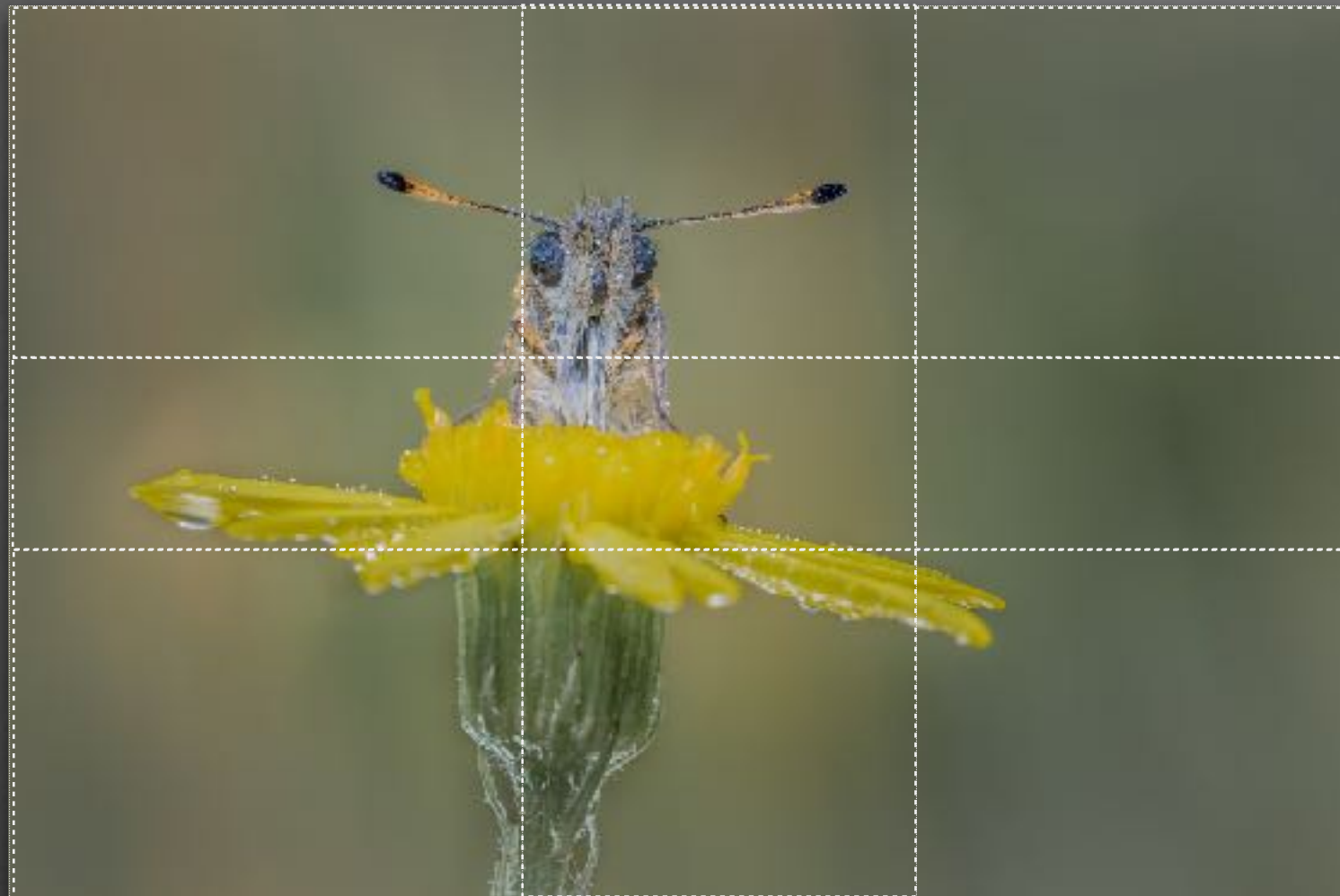
# White-tailed Bumblebee

*Bombus lucorum*

IN MY GARDEN



#12



06:01:42

03/07/2020

◦  
*f/25 @1/15*

ISO 400

◦  
105 mm

Sigma 105 mm f/2.8 EX DG OS

HSM Macro OS

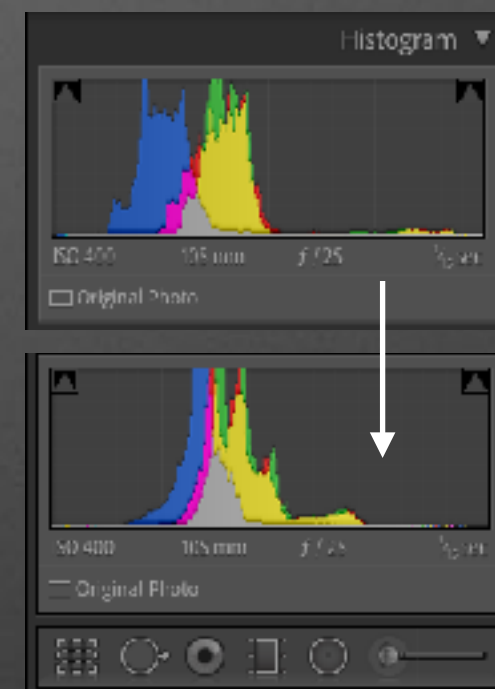
Nikon D850

◦  
tripod+ball head (L)

◦  
LED (diffused)

◦  
6163 x 4109

(55.7 % crop)



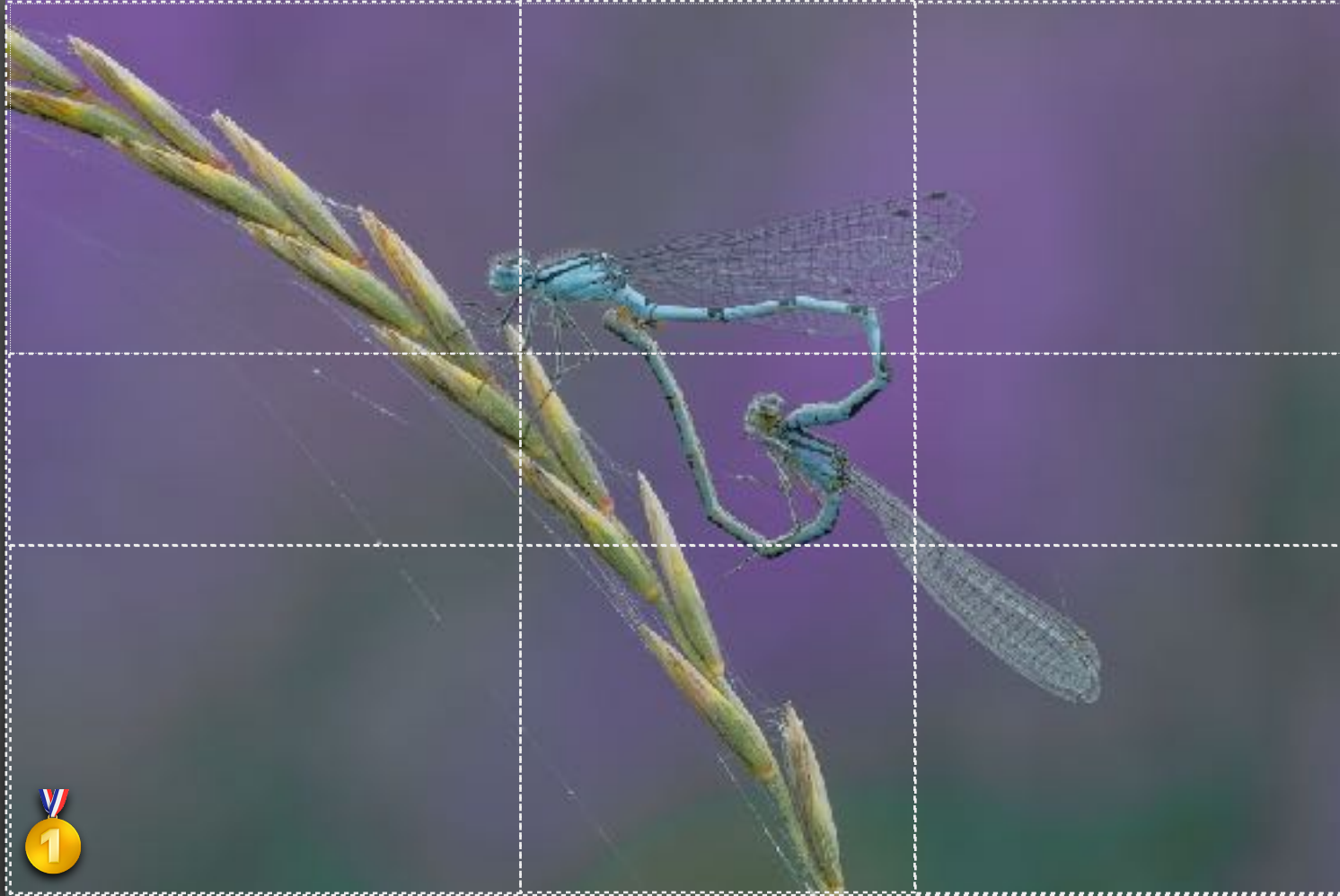
# Essex Skipper

*Thymelicus lineola*

NEAR HEDGEROW, FOXTON





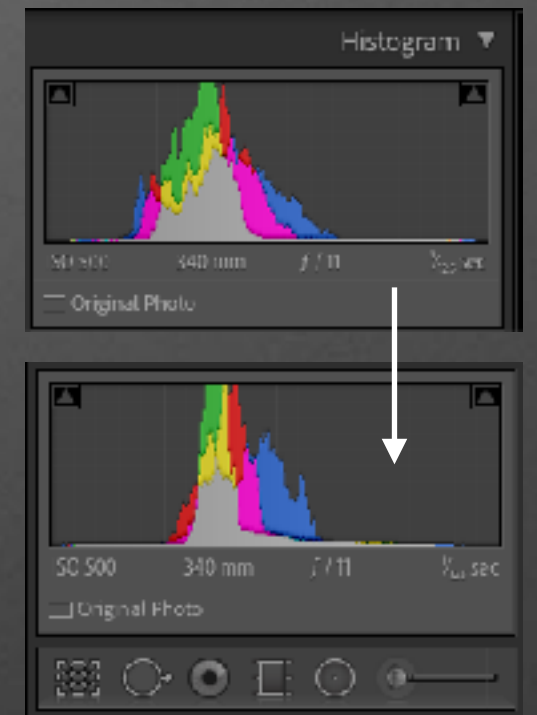


08:41:11  
06/08/2020

◦  
*f/11 @1/125*  
ISO 640

◦  
340 mm  
Nikon 70-200 f/2.8G ED FL VR  
Nikon TC-17EII  
Nikon D850

◦  
4860 x 3240  
(34.7 % crop)

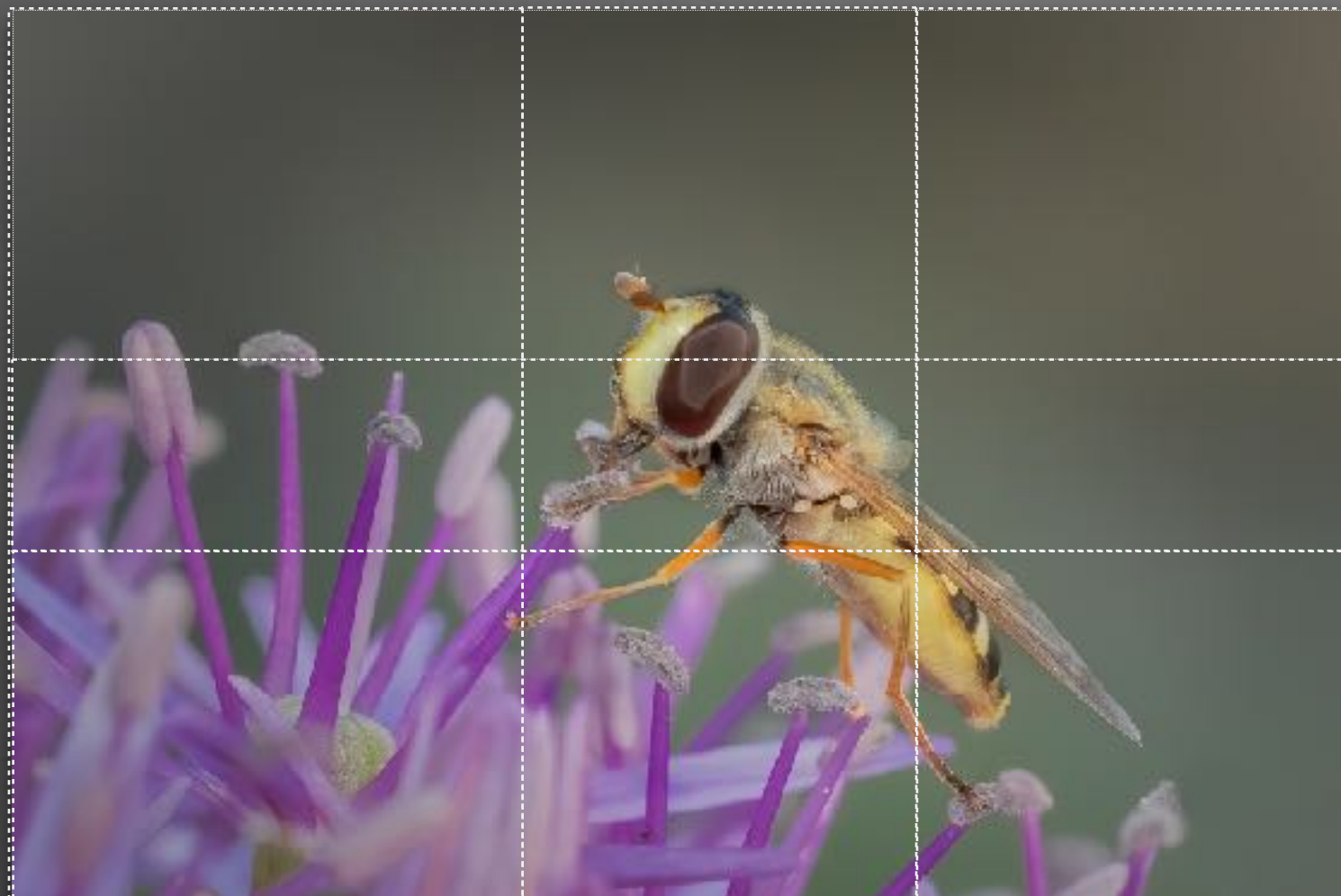


# Common Blue Damselflies mating

*Enallagma cyathigerum*

RSPB FEN DRAYTON NATURE RESERVE



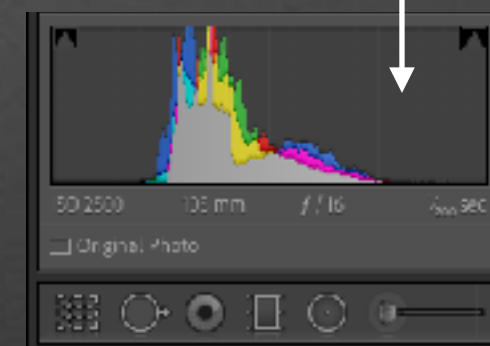
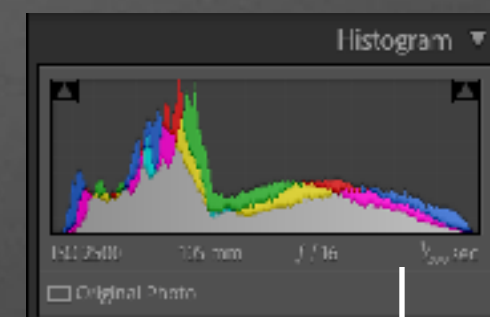


17:14:36  
30/05/2020

◦  
*f*/16 @1/200  
ISO 2500

◦  
105 mm  
Sigma 105 mm f/2.8 EX DG OS HSM Macro OS  
Nikon D850

◦  
Diffused fill-flash  
◦  
4791 x 3223  
(34% % crop)



# Migrant Hoverfly

*Eupeodes corollae*

IN MY GARDEN







05:49:52

14/06/2020

◦

*f/32 @1/10\*\**

ISO 2500

◦

105 mm

Sigma 105 mm f/2.8 EX DG OS

HSM Macro OS

Nikon D850

◦

tripod+ball head (L)

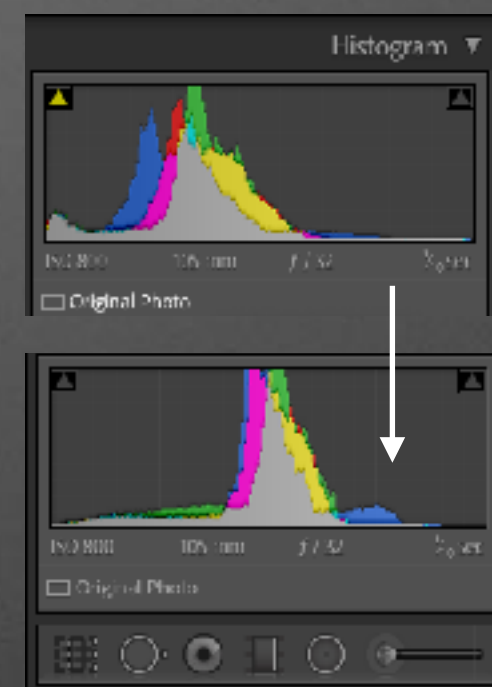
◦

LED (diffused)

◦

5031 x 7547

(83.6% % crop)



# Early Bumblebee

*Bombus pratorum*

NEAR HEDGEROW, FOXTON

# Fellowship





## Fellowship (FRPS)

Our highest level of Distinction. Requires a distinctive and cohesive body of work/project accompanied by a written Statement of Intent.

### Fellowship Criteria

- A submission that demonstrates a distinctive body of work.
- A Statement of Intent that defines the purpose of the work, identifying its aims and objectives.
- A cohesive body of work that depicts and communicates the aims and objectives set out in the Statement of intent.
- A body of work that communicates an individual's vision and understanding.
- The highest level of technical ability using techniques and photographic practices appropriate to the subject.
- An appropriate and high level of understanding of craft and artistic presentation.

# Applied and Portraiture Photography



# Jayne Odell FRPS

print submission - 2020

## At the end of our garden

As a child in the late 70's I remember the journey to Newmarket in my Dad's old Vauxhall Viva to visit Uncle Roy working at the stables. Fast forward 40 years, I'm living behind one of the yards - which are the lifeblood and rhythm of this town.

I wake to the 'neighing' of the morning call and the sound of clip-clopping as the horses circle the yard - the timekeepers of the town. I find peace when I'm there, drinking in the sights and sounds. The repetitious, daily routine in all weathers, the comradeship between the stable-hands, work riders and trainer and their connection with their powerful yet somehow vulnerable flighty thoroughbreds - worlds apart from the high heels and frivolous glamour of race day.

This panel shares some behind the scenes moments as gutsy monochrome images - enhancing my experience of living here.



# Landscape Photography



## Adrian Gidney FRPS

print submission - 2020

I have walked and camped in the Lake District for nearly forty years. I regularly stay in the fells

overnight in order to capture the mood in the evening & first light in the morning. It never ceases to amaze me how the light alters the landscape right before my eyes. The variations in light during the seasons add another dimension to every scene transforming the colours of the hills, the sky and reflections in water.

It is my intent to portray the land and the light, sometimes light that only lasts for the briefest of moments.

My panel depicts the mountains, valleys & water of the Lake District I love. It expresses the emotional connection I feel when I am in the landscape, embracing wide vistas and more intimate scenes.



# Natural History Photography



**Darron Matthews FRPS**

print submission - 2021

How Common are our common insects

When in the field, on my knees recording an image, I frequently get asked by passers-by, "what are you doing?". In reply, "Taking a picture of this", whilst pointing to an insect in the grasses. Looking with a blank face, "I've never seen one of those before". And as if by magic, they start looking into the grasses themselves. Have I just opened someone's eyes? Will they ever walk through these fields blindfolded again? Perhaps not.

It just goes to show, so many of us are wrapped up in our own little world, and just too blind to see what really is below our feet. I'd like to show with my panel a variety of subjects that are common, but not to everyone, and found almost everywhere. From insects in flight to resting and reproducing.

Is "Common" becoming a name and not a meaning?





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**Genre Definitions**



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**Thank YOU!**

