

# JOURNAL

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WWW.RPS.ORG



## Real life in North Korea

Nick Danziger  
lifts the curtain on  
a secret state



# Distinctions success

Congratulations to all these Society members on their latest achievements

**BE INSPIRED**  
Read stories of Distinctions successes and begin your journey towards accreditation. See page 20

## LRPS October 2017

David Alderson, Avon  
Andy Barnes, Hertfordshire  
John Harry Baumer, Devon  
Matt Blair, Surrey  
Liz Bugg, Somerset  
Nick Cole, Wiltshire  
April Games, Powys  
Gerald Gill, Avon  
Anthony Green, Cheshire  
Beverly Hayes, Lancashire  
Garry Hayes, Lancashire  
Anthony Marshall, Newquay  
John Moore, Leicestershire  
Angela Morgan, Berkshire  
Trevor Rudkin, Northamptonshire

## LRPS Referrals August 2017

Paul Hudson, Essex  
Ian Nicol, West Sussex  
Hilary Lumley, Surrey  
Angela Taylor, North Yorkshire  
Leigh Foster, York  
Richard Drinkall,

East Sussex  
Stuart Burns, Kent  
David Sheldon, Wiltshire

## LRPS November 2017

Nicholas Alston, Essex  
Zoltan Balogh, Hampshire  
Richard Beech, Dorset  
Debbie Boobier, Avon  
Les Boyle, West Midlands  
Xiaoyi Chen, South Africa  
Yongli Chen, Beijing  
Stewart Gregory, Nottinghamshire  
Jim Haviland, Hampshire  
Paul Hendley, Berkshire  
Victor Herminda, Gibraltar  
Michael l'Anson, Norfolk  
Andy Jefferson, Cheshire  
Anne Overstall, Surrey  
Jane Perriss, Cornwall  
Richard Sharman, Dorking  
Martyn Smith, West Midlands  
Michael Smith, Southport  
Steven Smith,

Lancashire  
Simon Street, Surrey  
Adrian Walmsley, Hampshire

## LRPS Referrals October 2017

Jonathan Cowdock, Kent

## LRPS Multimedia November 2017

Keith Watson, Warwickshire

## LRPS Exemption 2017

Anna Chambers, Cumbria  
Jonathan Irvine, Kent  
Michael Malby, West Midlands  
Kenneth Desmond Campbell Mundell, Northern Ireland

## FRPS Fine Art November 2017

Richard Earney  
Robert Gibbons  
Peter Humphrey  
Da-Wei Jiao  
Carol McNiven Young

## FRPS Applied November 2017

Claudia Xiaoli Lee

Roseberry Topping on a summer's day

## ESSENTIALS



### JILLIAN EDELSTEIN HonFRPS

'Because I started shooting before the digital age, I'd never go

on a shoot without my trusty, old-fashioned Minolta light meter. It's as old as time; it never lets me down and never seems to need the battery replaced. I have got good at guessing ISOs, apertures and shutter speeds if, for some reason, I leave it behind.'



# DISTINCTIONS

Take your inspiration from these stories of recent successes





## START YOUR JOURNEY

### What are Society Distinctions?

These are standards of achievement offered at three levels. For information visit [rps.org/distinctions](http://rps.org/distinctions)

### Licentiate (LRPS)

Applicants must show photographic competence in approach and techniques. There are no restrictions in subject matter at this level

### Associate (ARPS)

Evidence of a creative ability and personal style, plus complete control of the technical aspects of photography

### Fellowship (FRPS)

The highest Distinction is given for excellence and a distinguished ability in photography. It is open to Associates of the Society

# Ahead of the curve

A trio of Fellowship successes share the secrets of their portfolios

**WHILE SUBMISSIONS COME IN MANY** forms, consistent features for success are a clear concept, illustrated through the photography, and an excellence in technique in the camera, printing and presentation of the overall submission.

It will generally consist of a project clearly planned and executed in a way that communicates to the viewer what the statement of intent sets out as an introduction to the images.

In November the fellowship board recommended six new Fellows of the Society – five in the Fine Art category and one in Applied. We present three in this issue, with the others in the February edition of the *Journal*.

The variety of approach in the Fine Art category is clearly illustrated with portfolios from Robert Gibbons, Peter Humphrey and Richard Earney.

Gibbons based his submission on the work of botanical artists, emphasising detail and beauty in a series of delicately observed, carefully composed images.

Humphrey explored spiral and helical staircases in London. Within the restrictions of his defined subject he showed great variety, a consistency of beautiful lines and a quality of light perfectly caught and composed.

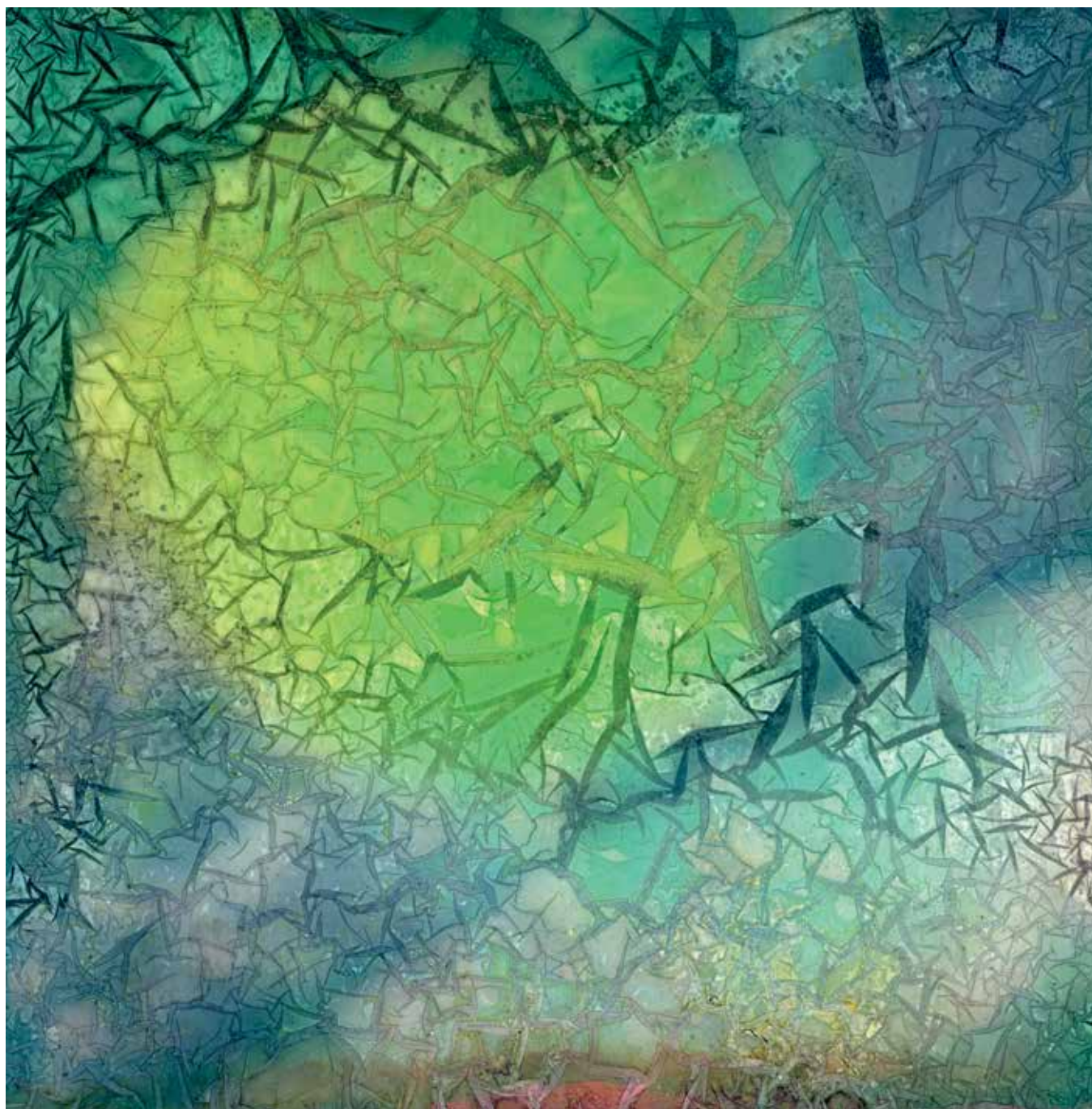
Earney, meanwhile, manipulated his chosen medium in a variety of ways, creating images he related to aerial views and landscapes in his imagination.

My congratulations to all of them – and to Dai-Wei Jiao, Claudia Xiaoli Lee, and Carol McNiven Young, whose submissions will be shown next month.



Roy Robertson  
HonFRPS  
chair, Fellowship  
board





**FRPS FINE ART**

## **Richard Earney**

A faulty camera was the catalyst for this Fellowship project

### **How does photography fit into your daily life?**

At the age of 11 my father gave me his camera and taught me the basics to keep me from getting bored on a holiday to France. He told me to go off and have fun. An hour or so later I

returned with shining eyes, converted to photography, and I've rarely stopped since.

### **Describe your FRPS journey**

When I joined the RPS in 2003 I started the process of trying to gain the Distinctions the Society offers. After my LRPS I changed my approach to photography, making images that were part of a series. After a few false starts and a lot of thinking about what I wanted to photograph I gained my Associate.

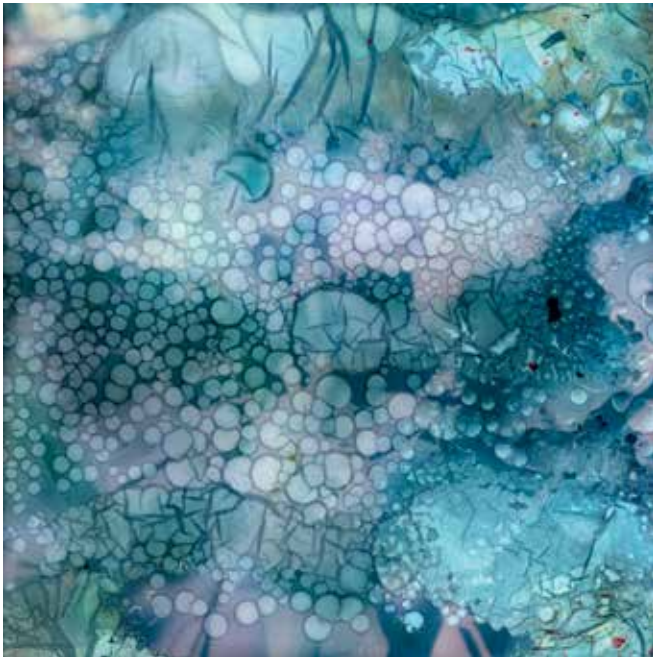
I started this project in earnest in March 2016 and have been obsessively working on it

since then, but it was a chance remark by a friend who made me realise these images could be the basis of a portfolio.

I attended an advisory day in October 2016, and the feeling was that my portfolio had promise, but I needed to up the presentation quality and alter the reproduction size.

My first submission, in March 2017, was rejected for not being a coherent enough body of work. In hindsight I was more familiar with the way the Associate was assessed. The Fellowship is assessed at a much higher level; how





**FACING PAGE AND ABOVE**  
**Warped topographies**

high that is becomes more apparent once you go through the process.

Paul Mitchell FRPS gave me advice and guidance. He explained the areas where the portfolio was not fulfilling the criteria – helping me towards making it more coherent through the improvements needed.

My next submission, in June, was more successful, but there was one image that didn't fit. I was offered a referral. With the image swapped the portfolio was reassessed in October and I received the wonderful news that I'd been recommended for the Fellowship.

**What or who inspired your portfolio?**

Its genesis was a 'failed' Polaroid taken about four years ago that ejected from a faulty camera. There was something beautiful

and otherworldly about the image, but I couldn't work out what it meant to me.

It took another go with a replacement camera and a lot of research into the structure of integral Polaroids to make the idea coalesce.

The work of Paul Kenny provided huge inspiration and showed me that creative work needs time and patience.

**Which portfolio image makes you proudest?**

The central one, which nearly didn't make it into the first submission until my wife pointed out the error of my ways.

**What piece of equipment can't you do without?**

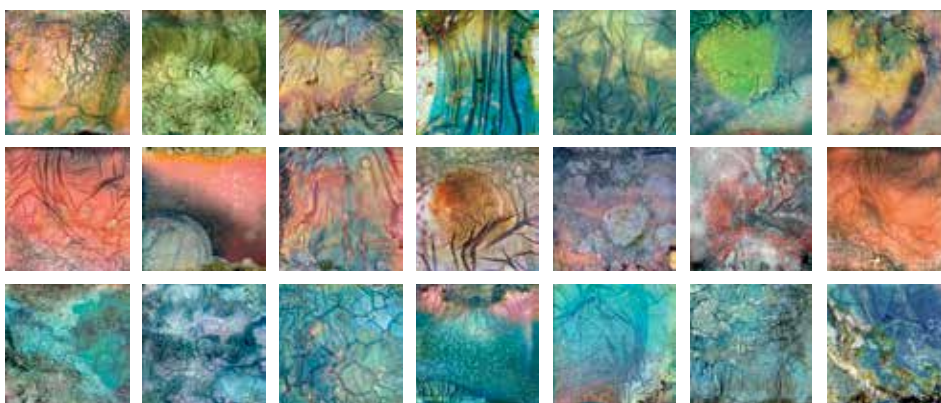
For this project it would be my (working) Polaroid SX-70 camera.

**STATEMENT OF INTENT**

Three years ago while photographing local landscapes with my Polaroid SX-70 the camera started ejecting films with faults, producing results that were strange and otherworldly.

I was intrigued, so I researched the way Polaroids are made, processed and developed, and discovered that disrupting or subverting the film's development process could mimic the abstract effects previously produced by the faulty camera.

This portfolio displays landscape photographs taken with Impossible Project and expired Polaroid film. I manipulated them with water and by hand to resemble aerial landscapes and satellite imagery, with the intention of revealing imaginary fractured lands, disrupted river flows, impenetrable forests and glacial melts.



**THE INSPIRATION**

'The genesis of the project was a "failed" Polaroid that ejected from a faulty camera'