

ARRANGING PRESENTATION PLANS FOR RPS DISTINCTIONS

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So, you have produced the images for your Licentiate, what now?

- It is not just a matter of producing 10 high quality images.
- Consider how you are going to present these images, remember that your panel is viewed as a complete entity.
- How it hangs together is very important, an element of design is required.
- Due to a recent change in the way that images are submitted for RPS distinctions, you can now submit your images as a Digital Submission or a Panel of prints or as a Book.
- A Digital Submission is essentially the same as a Print Panel, but without the prints!
- So, the same Presentation Plan can now be used for both digital images and prints. The position of the images in the presentation plan needs careful consideration for it to have cohesion and balance.

Although the rest of this document looks at how to arrange print panels, exactly the same principles now apply to presentation layouts for Digital Submissions, so hopefully this information will be useful for this medium.

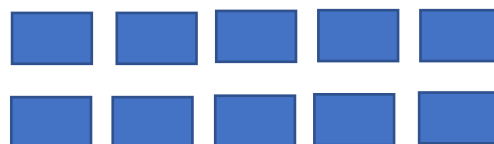
Arranging your mounted prints.

- Consider carefully how you mount your prints, using similar sized mounts of the same colour is a good idea.
- Try to avoid using strongly coloured mounts, as they can distract the viewer from the images.
- The maximum height of a mount you can use is 54cm, but many people often use the 50cm x 40cm mount size.
- The maximum width that the print assessment takes place on is 21ft (6.4m)
- When considering the image size, remember the consistency of quality throughout your submission is more important than size alone. In many cases, A4 sized prints work very well with 40cm x 50cm mounts.
- You do not need to produce large prints; smaller prints will allow you maintain a high image quality.
- Panels of images can be arranged in different ways, but you cannot use more than 3 rows, simply because the illuminated print display board used for assessment in Bristol has only got 3 rows.
- Templates for the different print layouts are provided on the Qualifications (Distinctions) section of the RPS website. Let us look at some of the possible options for the Licentiate

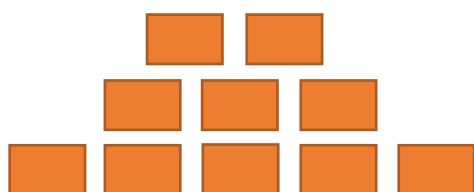
Basic Licentiate Panel Arrangement Options



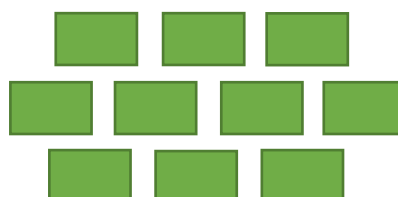
1 row of 10, this is a good arrangement for a subject with a strong narrative content.



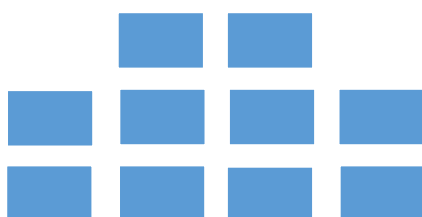
2 rows of 5, this is very popular, because it is quite versatile.



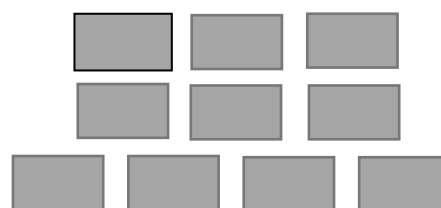
The 2 / 3 / 5, triangle, is becoming more popular, this often suits 'graphic' subjects.



3 rows with 3/4/3 prints on each of the rows.



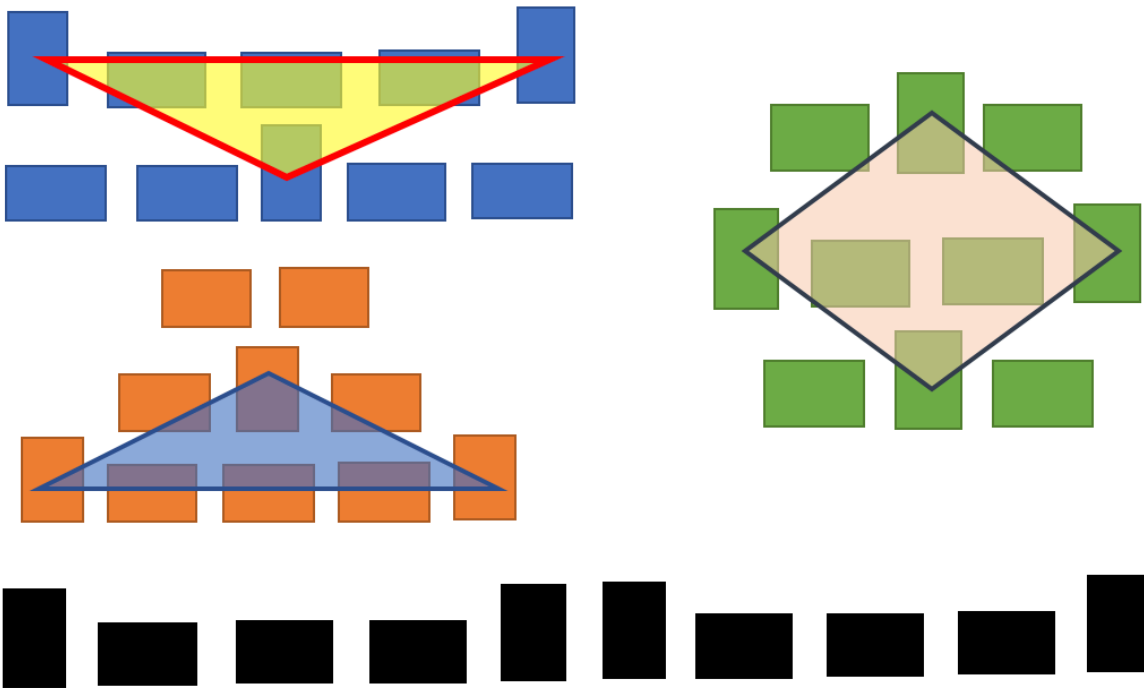
3 rows with 2/4/4 prints on each of the rows.



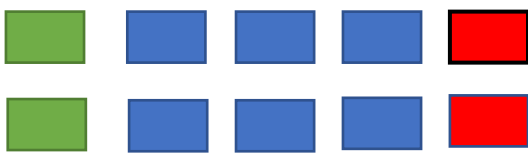
3 rows with 3/3/4 prints on each of the rows.

Symmetry in Panelling

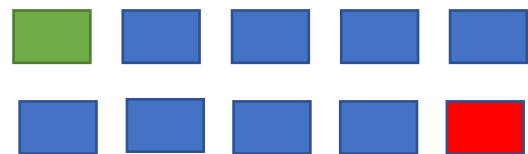
An effective panel is usually carefully designed, so an aspect of symmetry must be considered. Triangles and other geometric shapes are often generated by this process.



Panel Dynamics



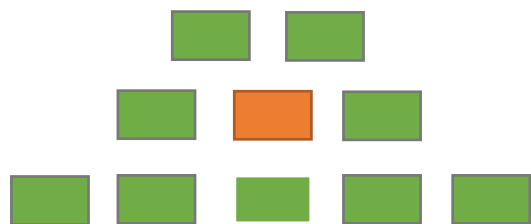
The 2 linear row panel arrangement can be used to present multiple aspects of your theme. Each row can almost be independent of each other



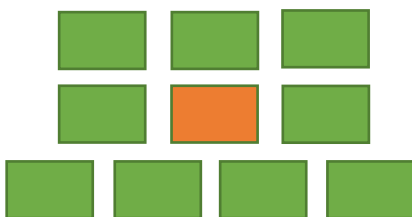
The 2 linear row panel arrangement can also be used to present an 'integrated' panel.



A single row arrangement is very useful for telling a linear story, it needs definite start and finish images. The sequence must flow smoothly for it to work.



The central image on the second row is very important, it acts as the center of gravity or 'pivot point' of the panel.



This is another layout that can use the second image in the middle row, as a center of gravity of the panel.

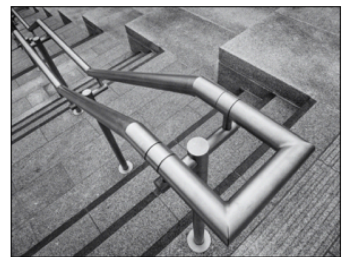
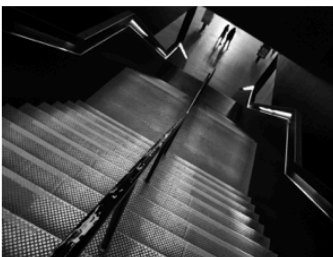


These two layouts work differently as there is no 'central' image, to act as a pivot point for the panel. They could be useful if your images display a couple of different styles of photography and you want to put them together. For example: landscape images could occupy one row, nature images on another and portraits on the other one.

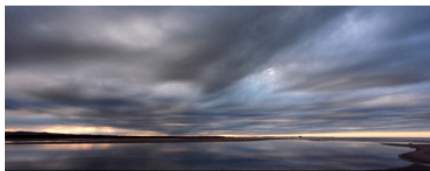
Important images

There are a some very important types of images that we need to create a successful panel.

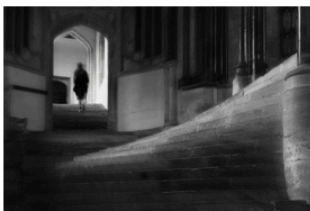
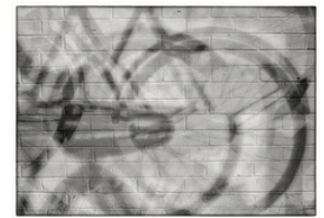
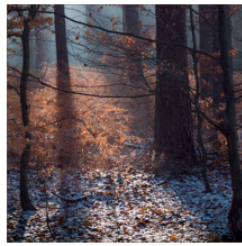
The 'Starting' image, generally move to the right, leading you into the panel / row. These tend to be quite strong images.



The 'Centre' image fits into the heart of the panel / row, it acts as a form of anchor for the panel / row, its shape may be different to the other images in the panel. An aspect of symmetry may be useful in this type of image.



'Pairs' of images are used to balance a row around its centre image. These images should have some form of a symmetrical aspect to them, ideally, they should have a similar shape and 'read' across the row.

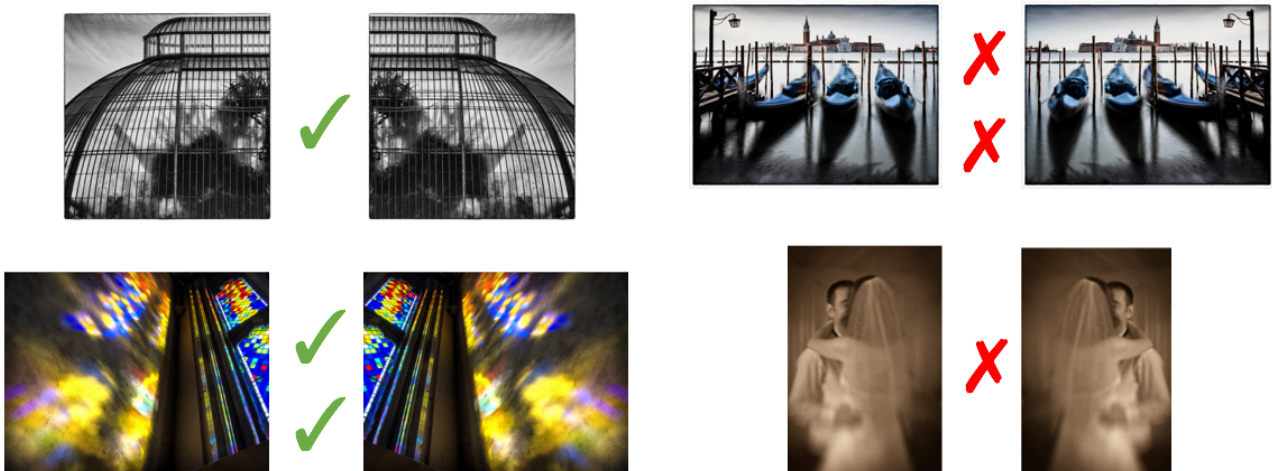


The 'End' image, generally is a left leaning image, which is used to close the panel / row down. Again, these tend to be quite strong images, it could be useful if they are darker in tone.



Reversing Images

- Sometimes an image does not work in a panel as it is, it just does not fit, so it may be time to reverse it. This is something that photographers seem to avoid.
- In some cases, when you reverse an image it actually improves it!
- There are some simple and obvious rules when you reverse an image:
 - *It should not include visible text / logos / people playing instruments / etc.*
 - *It should not be of a well-known location / viewpoint / etc.*
- Reversals are useful to create an end or a side image in a panel.



With the bottom right image, if you are not a dancer then a man only holds a woman one way and there may be wedding rings to consider, remember the devil is in the detail!

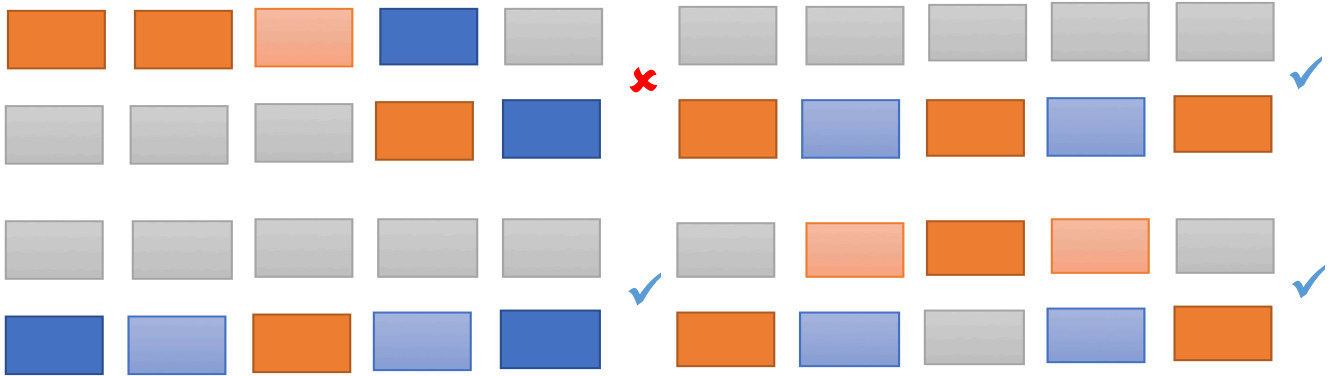
Cropping Images

- It could be that an image does not work in a panel as it is, because it is the 'wrong' shape and it just doesn't look right. It may be time to crop it. This is something that photographers seem to avoid.
- In some cases, when you crop an image it actually improves it!
- There are very few rules to adhere to when you crop an image:
 - *Basically, it shouldn't unbalance the image or destroy the dynamics of the focal point.*
 - *Otherwise experiment with the crop tool to see if it looks right – you can always undo and find another image!*



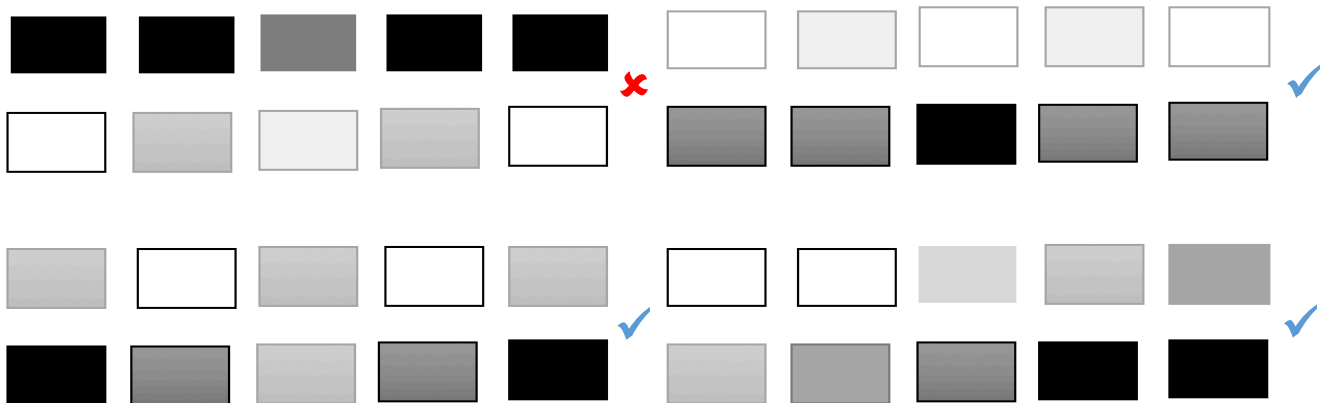
Mixing Colour and Monochrome Images

- You can mix colour and monochrome images in one panel, but it must be approached with caution, strongly coloured images must be positioned very carefully. Never use just one colour or one monochrome image without a very good reason, it can end up looking like an afterthought.
- Warm toned and cool toned images need to be mixed carefully.
- Colour images can dominate monochrome images, so perhaps they should be on the lower level of a two-row panel or arranged very carefully.



Considering Tonality

- The tonality of the images also need to be considered, high key and low key images may dictate their position in the panel.
- For example: low key images may work better on the base layer.
- Tones can progress along the panel, giving it a dynamic effect.

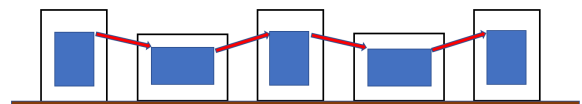


- Similar ideas can be applied to colour images.

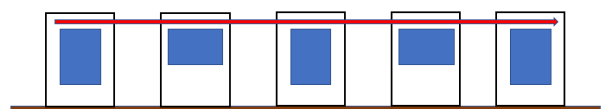
Lining Up the Prints

When we arrange our final panel of images, consider how to lay out the mounted prints.

In the first example we have mixed portrait and landscape mounts, creating a rather uneven line. This layout often suits larger prints.



In the second example we have just concentrated on portrait mounts with the print placed at the same distance from the top of the mount, the viewing line is now much smoother. This layout often suits smaller prints.



The problem with this layout is that if you want to use a horizontal letterbox print, it would have to be rather small.

Does this level of detail matter? That is up to you, but it does show that you care.

Getting Help and Advice

- There are 3 ways of getting official help from the RPS:
 - 1: An online 1 to 1 Zoom session from a Licentiate Panel member, contact Simon Verco about this. This is open to members and non-members of the RPS.
 - 2: Attending an Advisory Day, where at least one member of the Licentiate Panel will be present to look at your work and give constructive advice against the criteria and requirements.
 - 3: Getting 1 to 1 advice from a Licentiate Panel member.

In any of the above situations, it is recommended that you have a maximum 5 additional images in addition to your submission. This allows alternative arrangements of your presentation to be considered.

- **It is strongly recommended that you should attend an Advisory Day, before submitting for an assessment.**

Conclusion

- There are many different arrangements that you can use to present your panel of images.
- Some arrangements will suit your images better than others.
- Experiment with these arrangements until you are happy with the final result.
- If you are using prints, then It is a good idea to produce smaller prints of the images that you are intending to use. This method is a much more efficient way of experimenting with the layout of the images.
- If you are using digital files, then putting them into a presentation program like PowerPoint or Keynote and viewing them in the Slide Sorter option is an effective way of experimenting with your layout.
- Do not be afraid to reverse some of your images if they improve the layout of your panel.
- When creating a Licentiate panel try to make your 10 images into an 11th image. This is a **very important** part of the presentation of your images to the RPS, it shows that you have carefully thought about what you have been doing.
- Good presentation complements your images, but it cannot compensate for weak images.
- **Seek help if you need it, but only from the Distinction Panel members.**