

DIG News May 2020



'King's Place' by David Pearson ARPS

Winner of the Digital Imaging Group monthly competition for April

FROM THE EDITOR

Greetings and salutations!

In addition to our usual range of content, you'll find details in this issue of our new online event programme and a lot of information on how the RPS is continuing its Distinction programme, despite the considerable limitations imposed by lockdown and social distancing.

I'd like to take this opportunity to make a plea for some volunteers. The Digital Imaging Group is working on a programme of online events and could really use a hand from someone who is not fazed by online video-conferencing. Experience with Zoom would be good but is not essential. And if any graphic designer in the group would be so kind as to help with a redesign of this newsletter, I would be hugely grateful. Email me at dignews@rps.org if you'd like to find out more.

If you're feeling a bit isolated and would like to hang out and chat about photography, please drop by the [Digital Imaging Group](#) on Facebook where you can also ask – and answer - questions. You'll need to join it before you can participate, but the advantage is that it's a closed group open only to DIG members.

Your contributions for this newsletter are very welcome. If you want to make a submission or have any news of interest to Digital Imaging Group members, email me at DIGNews@rps.org. The deadline for the June issue will be 26 May.

All the best,



Deborah Loth
DIG News Editor
DIGNews@rps.org

A WORD FROM THE CHAIR



So at the end of last month we held our first DIG-wide Zoom broadcast. A big thanks to John Gravett for being our presenter and also to the committee members who worked hard to make this happen: (in no particular order) Chas Hockin, Rex Waygood, Jeff Hargreaves and Deborah Loth. As with anything done for the first time there was the odd glitch and some learning. As you will read below, the team is refining the process for the next presentations.

Elsewhere the wider RPS is tightening its belt and to date eight staff members have been furloughed from Head Office. I hope that you will join with me in wishing those staff well during this difficult time.

I hope that you are all keeping safe and well and have managed to find some inspiration for your photography.

Ian Race
DIG Chair
DIGchair@rps.org

The wonderfully weird winners of The Mind's Eye Photo Awards

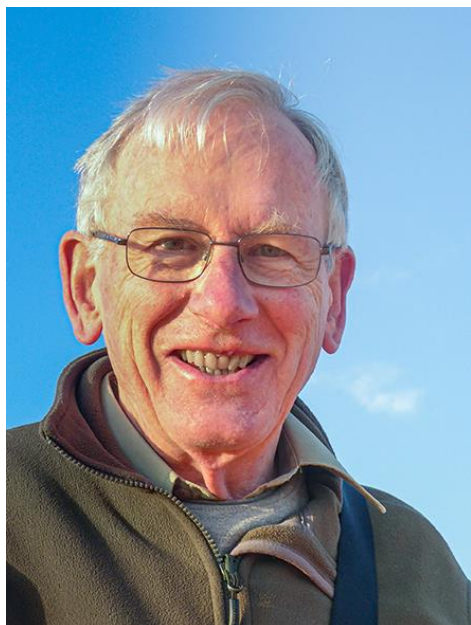


Now in its fifth year, The Mind's Eye is online photography magazine All About Photo's annual competition. The winning and celebrated images this year span from photojournalism to abstract art, with a fascinating focus on the strange or uncanny. [Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 20 IMAGES' in the upper righthand corner of the first image.

MONTHLY ONLINE COMPETITION

The winner of our March competition was 'King's Place' by David Pearson ARPS, featured on the cover. (For more information about the friendly monthly competition, visit www.rps.org/DIGMonComp.)



David Pearson ARPS

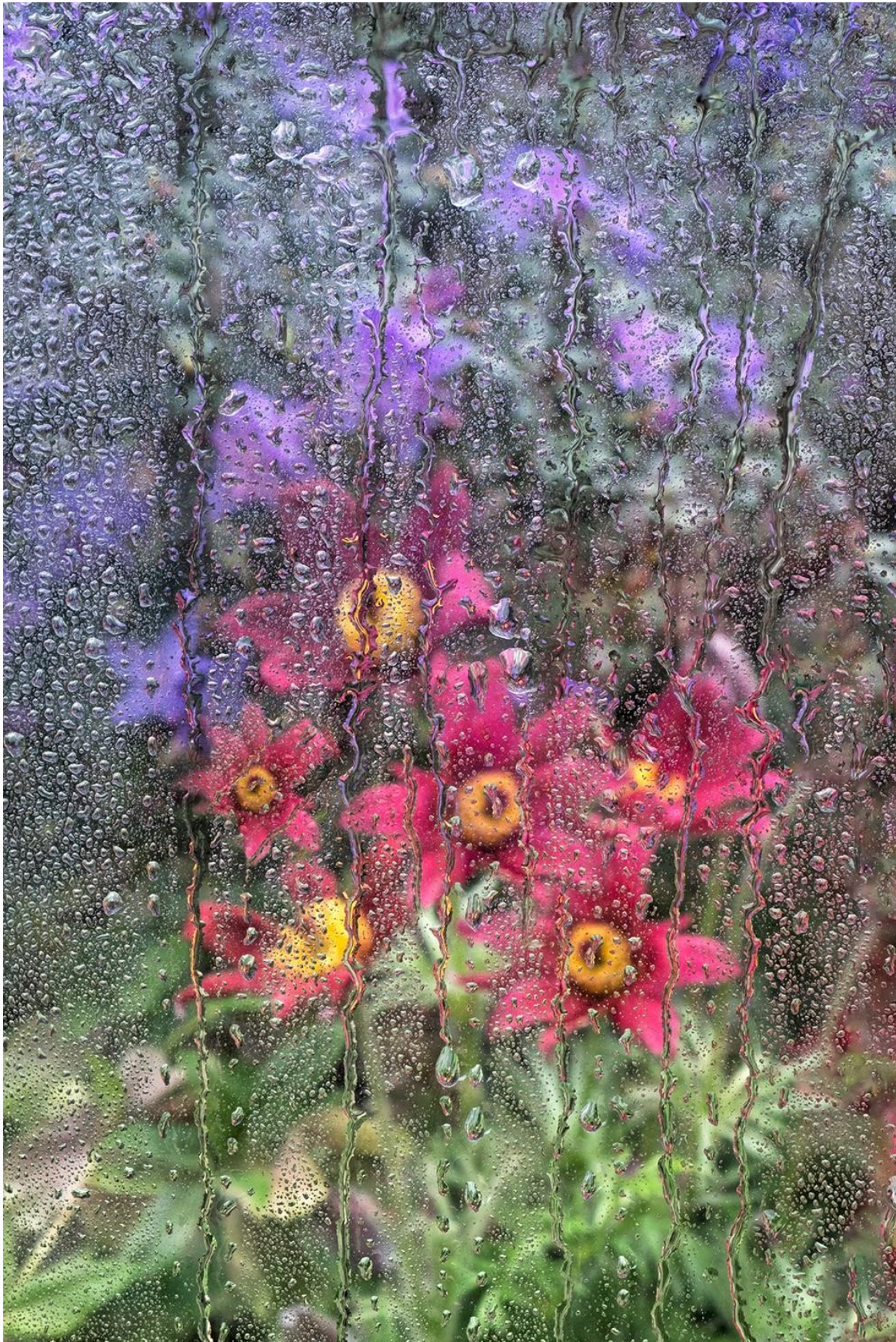
This was quite a lucky shot. I had been leading a photoshoot with my [U3A](#) Photography Group, to Kings Cross station and the new developments around Granary Square. For lunch we stopped off at Kings Place, a modern building with theatres, concert halls and galleries, next to the canal. The café there does good food at reasonable prices and is open to the public. As a consequence it does get rather crowded with students from the local college and we were all squeezed together on one long table.

My camera was lying on the table in front of me. I happened to look up and saw this shot up through six floors of the atrium. All I needed to do was reach over and gently press the shutter button. To be fair, the first attempt wasn't quite centred properly, so I moved the camera a couple of feet and tried again. Pointing vertically at 1/15th second would have been awkward hand-held, but the table made the perfect tripod.

Back home it needed a bit more squaring up and a touch of clarity in Lightroom, then into Photoshop to clone out a few distracting elements around the edges.

If you have not visited this area, I can recommend it for photography. As well as the station, there is the canal, lots of interesting architecture, fountains, shops, old gasometers and a natural park. Allow most of a day.

Second place was 'April Showers' by Yvonne Mitchell LRPS.



Third place was 'Girl with the Peacock Eye' by Davd Balcombe ARPS



Vanguard visions: The winners of the 6th Fine Art Photography Awards



In its sixth year, the Fine Art Photography Awards continues to deliver an incredible spread of images. From sublime drone shots to psychedelic microscopic imagery, here are the highlights from the massive trove of winning and nominated photographs. [Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 37 IMAGES' in the upper righthand corner of the first image.

RPS DISTINCTIONS

This newsletter would usually congratulate all the Digital Imaging Group members who achieved RPS Distinctions since our last issue. But all the distinctions assessments scheduled to take place at RPS House in Bristol from March through July have been cancelled. For the time being the RPS has now organised a schedule of alternative remote assessments from May through July. The Licentiate assessment in May is already fully booked. You can find out more about assessments [HERE](#).

ERRATUM: In last month's newsletter we incorrectly congratulated Jennifer Baker of Exmouth on achieving her LRPS when in fact she achieved an ARPS. We and the RPS are very sorry for this mistake.

Most of those applying for distinctions place a high value on RPS [Advisory Days](#), where they can get knowledgeable advice on their prospective panels or learn from the advice given to others. Although many such gatherings have also had to be cancelled, the RPS Distinctions team has developed additional forms of support. It now offers a [1:1 portfolio advice session](#) via Zoom video-conferencing with a Distinctions panel advisor, bookable online, for £20-25. There is also a free [online advice service](#) where an advisor provides feedback on a selection of uploaded images.



CREDIT: Jude Beck on Unsplash

DISTINCTIONS 1:1 Portfolio Reviews

DATE AND TIME
These 1:1 portfolio reviews will take place on a day and time convenient to both yourself and the Panel Advisor

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£20 - £25

The Distinctions team has organised a new season of free online talks with well-known photographers covering the distinctions genres:

Joe Cornish HonFRPS landscape photographer, on the Landscape panel	30 April
Will Cheung FRPS Editor Photography News, on the Travel panel	7 May
Iñaki Hernandez-Lasa FRPS architectural photographer, on the Fine Art panel	14 May
David Noton FRPS travel photographer, on the Travel panel	21 May
Max Robinson FRPS achieved the last Travel Fellowship, Chairs the Film panel	28 May
Robert Friel ARPS successful with an Associate Fine Art panel shot and edited on his mobile phone	4 June

Aside from the first talk, you will need to keep your eye on the RPS website as these have not yet appeared there as bookable events.

Another new channel for support in pursuing an RPS Distinction is the closed Facebook group run by the RPS:

[RPS Distinctions **Official Group](#)**

It 'is the place to be for chat, skill swapping, celebrations, inspiration and anything you need to know about submitting a Distinction.' They have the chair of every Distinctions panel as moderators.

RPS Benelux had an 'unofficial', self-help Distinctions Study Group for a long time. With COVID-19 they've taken their study group online via Zoom video-conferencing. They meet every other week for 90 minutes. You can find out more [HERE](#).

Don't forget that all the issues of *Accolade*, which details the experience of Digital Imaging Group members who have achieved distinctions at all levels and in all genres, are available online. You will find the members-only link to *Accolade* in the email message which announced this newsletter.

DIGITAL IMAGING GROUP EXHIBITIONS

Print Exhibition

The complete 2020 Digital Imaging Group Print Exhibition is now available as a video slideshow [HERE](#).

Just by way of reminder, every Digital Imaging Group member was able to enter three images for the exhibition and the whole exhibition was selected at the AGM meeting in February. A total of 434 prints were entered, from which 136 were selected for the exhibition. The selectors went on to award prizes and then chose another 18 top images to make up a shortlist of 30 prints for showing in smaller venues unable to accommodate the whole exhibition. These two groups, the winning prints and the shortlisted prints are both still available on the website [HERE](#).

No further news, alas, as to when the prints will appear in exhibition spaces.

Projected Image Competition

The annual Digital Image Group Projected Image is a free-to-enter competition open to all DIG members (including online members). You can submit up to six images across three categories – Open, Mono and Altered Reality - and winners are chosen from each category. The overall trophy winner is chosen from the winners of each category. In addition, each selector awards two ribbons and 30% of the images submitted are accepted for the catalogue. The printed catalogue with comments from the authors of the winning images and the selectors is also available online [HERE](#).

This year's PI Comp is planned for Saturday 19 September 2020. Barry Mead FRPS, Viveca Koh FRPS and Stewart Wall ARPS have all agreed to serve as selectors. We have booked the lecture theatre at RPS HQ in Bristol, with its 4k resolution Canon projector and 13-foot wide screen,



'Solitude' by Seshi Middela LRPS, winner of 2019 PI Competition

for the selection day. We offer free seats for observers but will also stream the event online. In case it still proves unsafe to travel and gather in September, we are also planning alternative arrangements.

The competition will open for entries on 1 August and close on 31 August. We will again be using the online submission system and selection scoring system developed by PI Comp organiser Ian Thompson for last year's competition. Entering is a simple question of uploading your images and waiting for an automatic confirmation email. The rules and the class definitions will be the same as last year.

Further information about entering the Projected Image Competition and how to book a theatre seat will be available in July. So watch this space.

ONE UK MEMBER

Since gaining his FRPS in 1981 for his black-and-white cave photographs, Chris Howes has since accrued a very long list of awards from both photographic and speleological organisations. A freelance photographer and writer, he is editor of Descent caving magazine and author of several books, including: Images Below (a manual of cave photography) and To Photograph Darkness (the history of underground and flash photography).



Chris Howes FRPS

My life spent creating images began with my father, who presented his young son – perhaps I was about eight – with a lowly plastic Kodak camera. When the owner of Walde's, the village photography shop, swapped it for a Graflex and gave me a tour of his deep negative developing tanks, I was hooked.

Caving has interested me since my schooldays; it presents unique challenges beyond pure photography, such as how to protect cameras, and requires designing additional kit to conquer

darkness in an extremely harsh environment. My early images were taken using any cheap camera and flashgun, mostly reclaimed from junkshops or the 'make an offer' bin in Cardiff camera shops, until I found Rollei 35s – these were hardly robust and didn't last for many trips, but they were small and light. In 1979, having just joined the RPS, I gained an LRPS and two years later I was awarded an FRPS for a set of monochrome prints of caves.

Caves are not my only area of interest: I have enjoyed travel and natural history photography over the years using Olympus 35mm, before moving to Canon a decade and a half ago. Today, I rely on a Canon 5D Mark IV for

all my surface and underground work alike, though the flashguns are still basic and manual, being sourced from eBay.



Deep water in Krem Sakwa, a cave in Meghalaya in India taken during original exploration while on expedition. Lighting comes from two Metz 45 flashes plus a flashbulb fired underwater, all triggered by radio slaves.

Research into how pioneer photographers harnessed different types of lighting to capture underground scenes has also been fascinating; it took ten years before writing this up for publication. Imagine taking a large camera and tripod deep into a cave with all the accoutrements that enabled you to sensitise the plate, expose it and develop it within minutes (though at least you didn't need a dark tent). We have things so easy now!

More images may be found at www.wildplacesphotography.co.uk. And there are two talks online at caves.org/luminaries (scroll to the bottom) and tinyurl.com/RGS-CH-caves (on the history of cave photography).



A silhouette in wet conditions in Britain's deepest cave, Ogof Ffynnon Ddu in South Wales. This was taken in the days of film cameras, on Ilford FP4 – the appearance of rushing water comes from using a flashbulb for lighting.



The Main Chamber in Gaping Gill in the Yorkshire Dales. This is a digitally masked image, retaining colour only in the daylight penetrating down the 98m deep entrance shaft and the caver in the foreground, while reducing the rest to monochrome.



Bullfrog – an image that has proved immensely successful over the years since it was taken in wetlands in New England, while lying prone in the water to shoot from the frog's eye level.

WELCOME to our new members this month...

Kathy Chantler ARPS	Aylesbury
Lorraine Clifton LRPS	Richmond
Janet Downes	Liskeard
Ed Francis	Lydney
Rupert Gale	Horsham
Tony Hale LRPS	Pinner
David Munns	Rochester
Christopher Philipson	Eastbourne
Alan Pollock LRPS	Motherwell

AND A SECOND UK MEMBER

Known to everyone as 'Mr. Foley', Michael Foley LRPS was surprised to find how much he liked digital photography.



Michael Foley LRPS
How should I start?
My real interest in photography goes back to the 70-80s, from 35mm and 6x6 roll film to entering the digital age in 2007/2008.

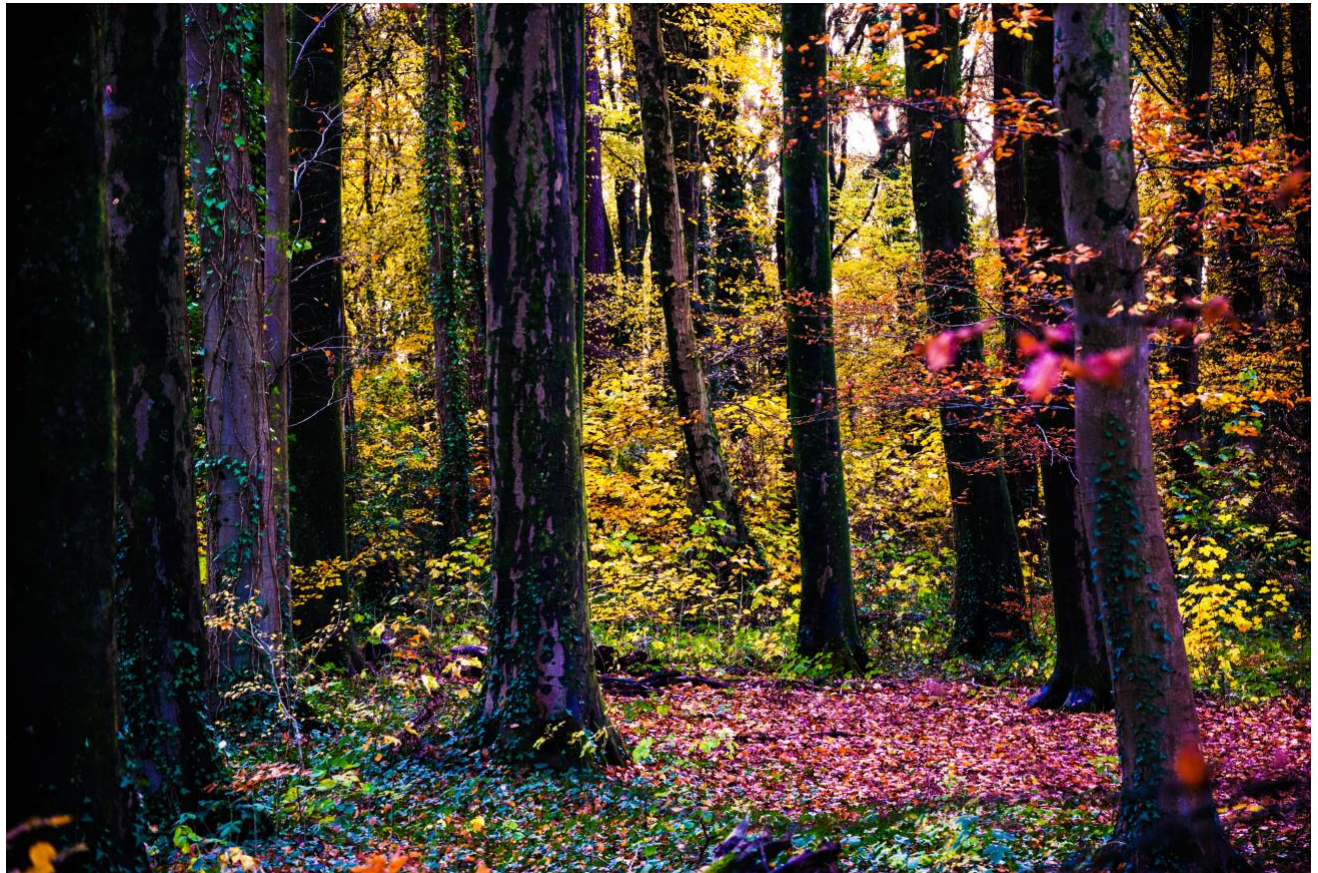
I was somewhat sceptical about the claims of the digital

image and its processes, but it has made a huge difference to my photography.



'Determined to Win' by Michael Foley LRPS

One lesson I have learned in digital imaging is that you have complete control from beginning to the end of how you want to present your



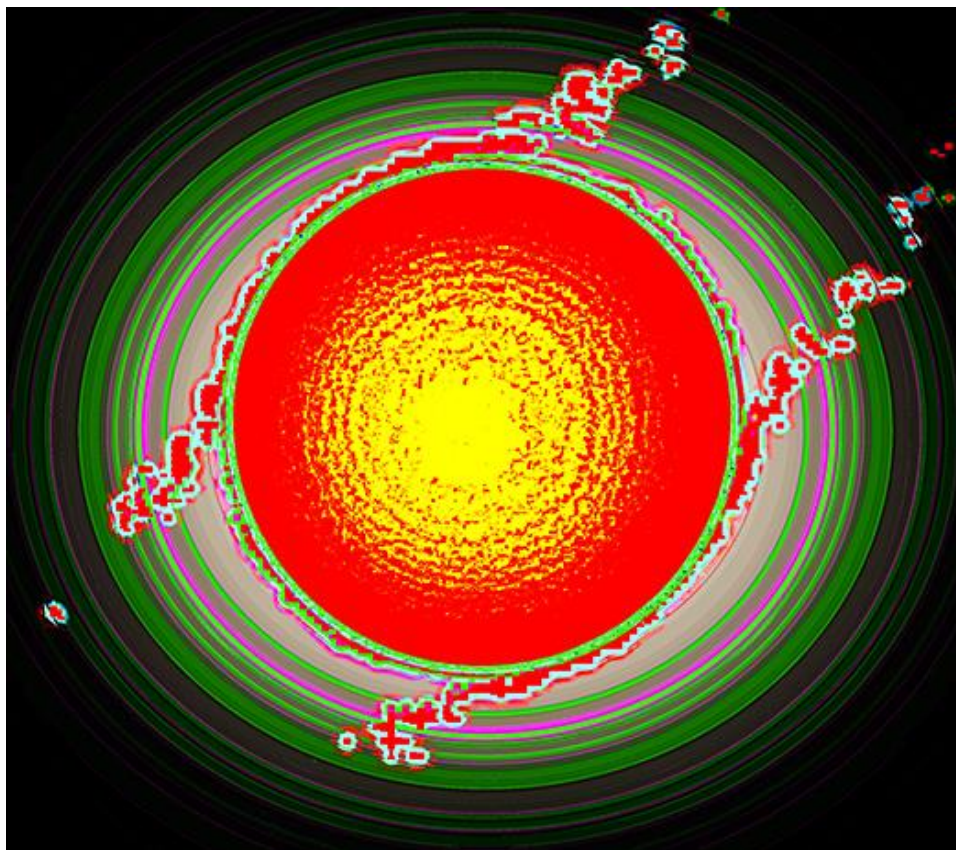
'In the Forest' by Michael Foley LRPS

images. Once you have taken and downloaded an image thereafter 95% of imaging correction is done on the computer through the various editing apps available to you, be it basic Epson, Avery or advanced photoshop, you have the final say in the way your image is presented in colour or black-and-white. I find that both challenging and fascinating.

My photography is wide open, I take what I see in front of me, so why am I a member of this specialist group, Looking, listening, learning and attending presentations and meeting likeminded people makes all the difference? I may not be able to do all the wonderful imagery that we see in their images, but it leaves the door wide open for experimentation and development.



'The Visitor' by Michael Foley LRPS



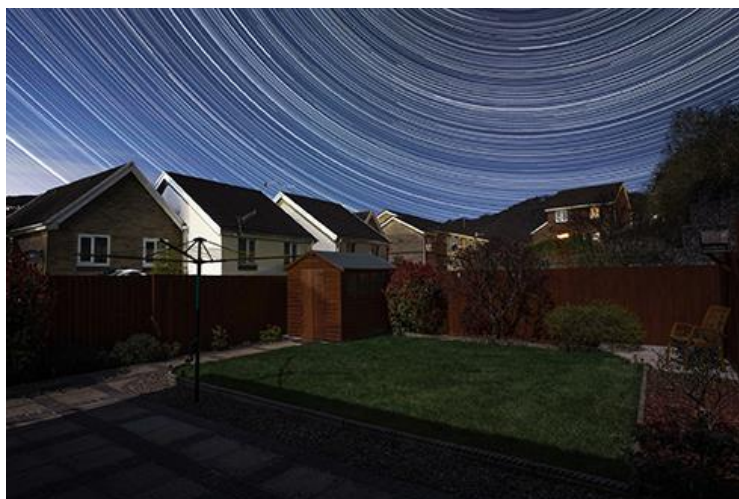
'Solar Activity' by Michael Foley LRPS

DIGITAL IMAGING GROUP ONLINE EVENTS



Our first online event on Saturday 25 April, 'What to photograph in the lockdown' with John Gravett, was free for Digital Imaging Group members. And quite a lot of you not only registered for it, but also attended it! 434 people registered, most of them DIG members, and 392 logged in on the day. By now all those who registered have received a private link to a video of the online event.

Our next online event on 9 May is 'Astrophotography from Home' with Alyn Wallace. Learn about what you can see in the night sky and also about what you can do from your very own home. Find out more and register [HERE](#). Registration closes at noon on 7 May.



Later in the month, on 23 May, the Digital Imaging Group is collaborating with the Travel Group to host an online event with [Chloe Dewe Matthews](#), a Fine Art graduate who specialises in ambitious, long-term projects. Her talk will track her some of her projects from conception through execution and expression in a book and exhibition, and could well inspire you to consider a project-based approach to your photography. We'll let you know when registration opens for the event.

As we continue to plan online events, we welcome your feedback. Who would you like to see? What subjects should we cover? Let us know by writing to DIGComms@rps.org.

EVENTS & RESOURCES

Clicking on any of these ads will take you to its RPS Events page where you can find more information:

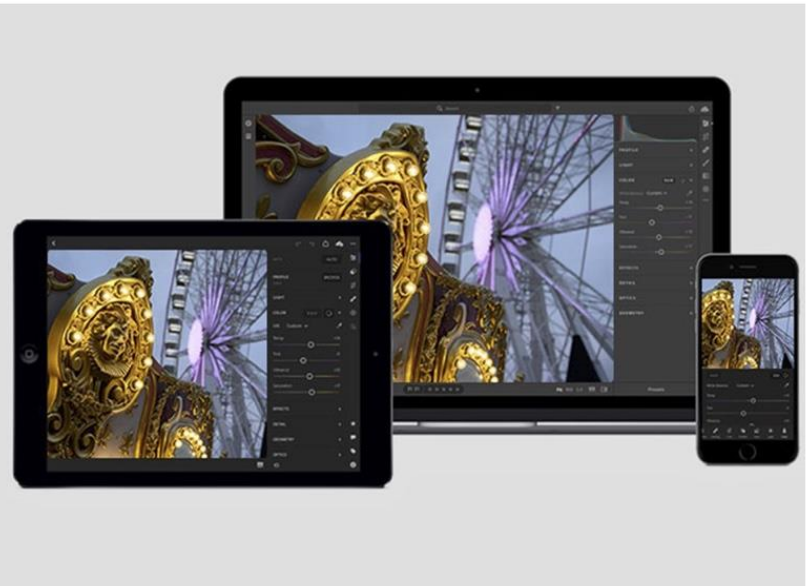


Talk: Boosting your creativity in landscape photography

DATE AND TIME
13 May 2020
20:00 - 21:00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

[Book Online](#)
£5 - £8



How to be a Road Warrior with Lightroom

DATE AND TIME
Tuesday 19th May 10:00 - 13:00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

[Book Online](#)
£63 - £98



Talk: Creating monochrome fine art images - pt 1: planning

DATE AND TIME

25 May 2020
20:00 - 21:15

VENUE ADDRESS

Online
Join from your location
Link will be supplied

Book Online

£5 - £8



Talk: Creating fine art monochrome images - pt 2: processing

DATE AND TIME

1st JUNE 2020
20:00 - 21:15

VENUE ADDRESS

Online
Join from your location
Link will be supplied

Book Online

£5 - £8



Processing for monochrome; landscapes and architecture III

DATE AND TIME

8th, 9th, 10th & 11th JUNE
09:30 - 11:00 (approx.)

VENUE ADDRESS

Online
Join from your location
Link will be supplied



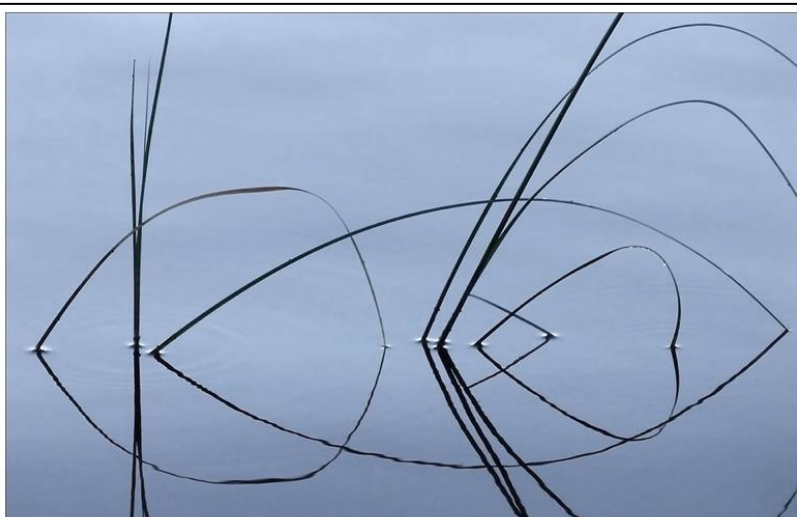
Make your own hand-made photo book

DATE AND TIME

Thursday 28th May 09:30 - 16:00

VENUE ADDRESS

Online
Join from your location
Link will be supplied



Talk: Talking Pictures with Chris Palmer FRPS

DATE AND TIME

24 June 2020
20:00 - 21:00 (approx.)

VENUE ADDRESS

Online
Join from your location
Link will be supplied



Online Two Day Portraiture - Nigel Wilson

DATE AND TIME

25 - 26 June 2020 BST
10:00 - 16:30

VENUE ADDRESS

Online
Join from your location
Link will be supplied

Book Online

£112 - £150

THE RPS WEBSITE

The new RPS website may still be proving a challenge to some. For guidance from the RPS on website basics, visit <https://rps.org/new-website>. For detailed information on setting up your profile and how to set up a gallery, visit <https://rps.org/media/i3aaf51z/myrps-editing.pdf>.

If you have not had an opportunity to explore the site, you might want to take a look at the President's news page from Dr Alan Hodgson: <https://rps.org/about/president-news/>.

You'll also find good original content published by Sue and Jonathan Vaines for the [DIG Eastern Centre](#) and the [East Anglia Region](#).

For everyone's convenience, we include this list of shortcuts to the main Digital Imaging Group pages at the end of each newsletter.

Digital Imaging Group website shortcuts:

DIG Home page www.rps.org/DIG
Membership www.rps.org/DIGMembership
Committee www.rps.org/DIGCommittee
News www.rps.org/DIGNews
Monthly Competition www.rps.org/DIGMonComp
Print Circle www.rps.org/DIGCircle
AGM www.rps.org/DIGAGM
Print Exhibition www.rps.org/DIGExhibition
PDI www.rps.org/DIGPDI
Tutorials www.rps.org/DIGTutorials
Publications www.rps.org/digpubs

There are links to all the Centres from the DIG Home Page.

The three members-only links (DIGIT Archive, Accolade and Welcome Page) are to be found in the email message announcing this newsletter.