

DI News March 2022



'Aged Tulips in Old Bottles' by Linda Gates LRPS

Winner of the Digital Imaging Monthly Competition for February

NOTES FROM OUR CHAIRMAN

Dear DI members



This is the first article I am writing for the DI News as your elected Chair. We were all entertained and educated by superb talks at the AGM by Roger Crocombe, Charlie Waite and Paul Sanders. You will see that top of the list of the 10 DI membership benefits listed on the website are the online zoom talks. They are a marvellous success with up to 1000+ audiences.

How many of us have 'closed the educational loop' ie translated what we heard in the online talks into improvements in our own photographic practice and help us on our photographic journeys including to distinctions which are celebrated in our sister publication, Accolade? To assist this 'deep learning' DI has set up online peer-to-peer groups, whereby members can present their own work and others talk about it and give feedback in a friendly and mutually supportive environment - an online camera club. This has a sound educational framework, called 'situated learning' and was described decades ago here, <https://youtu.be/FAYs46icCFs>

The RPS Benelux Chapter has been running this for 6 years and other SIGs and groups have analogous successful learning circles. Our DI taster sessions have been very popular, and fun. If you would like to join an online peer-to-peer group please contact Jean Robson digmem@rps.org

The feedback from members and the DI survey is that you are mainly very happy with DI. All I ask is that you tell everyone and 'spread the word.' DI online at £9/year equates to less than 80 pence per talk or 20 p a week !

Avijit Datta ASIS FRPS
Chair, Digital Imaging
digchair@rps.org

MONTHLY ONLINE COMPETITION

The winner of our February monthly online competition was 'Aged Tulips in Old Bottles' by Linda Gates LRPS, and featured on the cover. (For more information about the friendly monthly competition, including how to enter, visit www.rps.org/DIGMonComp. Keep an eye out for video slideshows of monthly competition entries on our [YouTube channel](#).)



Linda Gates LRPS

It was a lovely surprise to receive the email saying that my image 'Aged Tulips in Old Bottles' had won the monthly competition. I have always loved photographing flowers growing in their natural habitat. When lockdown started and movement was restricted I started looking for subjects closer to home. A vase of tulips left on the side and forgotten suddenly became interesting. Over the last two years I have retained quite a collection of naturally aged and dried flowers, only discarding them when the petals finally fall. The flowers in this image are about a year old and will probably not last much longer.

For this image the items were placed on white card with another piece of white card as the background. It was lit using two continuous lights, one at either side of the camera. I used two textures from photos I had taken, the first, a beige paint splatter, was added as 74% multiply. A mono close up of a painted wall was added as 100% Soft Light and also 12% Multiply. The original image was then added as 11% multiply to reduce the softness of the subjects. Finally, I selectively adjust levels and saturation of some parts using layer masks to get the effect that I wanted.

I may have to change the title as there is a hellebore not a tulip in the third bottle!

Thank you to everyone who voted for my image and to the people who work so hard to make the Digital Imaging Group what it is.



Melanie Chalk
DI News Editor
dignews@rps.org

(Many thanks to Robin Claydon and Lois Wakeman for their assistance compiling this newsletter.)

Second place was 'The Observer' by Lynda Morris LRPS



Third place was 'Misty Capo Woods' by Pat Ness



Mycena Swirl, taken in Cheshire by photographer Tony North, won the IGPTY World of Fungi category

The Botanic Garden (CUBG), which has a collection of more than 8,000 plant species on the edge of Cambridge city centre, is one of a number of venues across the UK and mainland

Europe that exhibits winning photographs from the global competition every year. A total of 68 photographs will be displayed outdoors in the garden's grass maze area.

smile.amazon.co.uk

SUPPORT THE RPS WHILE SHOPPING ON AMAZON

The RPS has registered with Amazon Smile. If you're buying anything on Amazon, please do so through Amazon Smile and nominate the Royal Photographic Society - it will receive a donation of 0.5% of your net purchase price every time, and it won't cost you anything! Details [here](#).

PRINT EXHIBITION

RPS Digital Imaging Print Exhibition selection 2022, a report from Ian Thompson our Print Exhibition Organiser

Feeling slightly relaxed, COVID-wise, we wished to arrange for our three selectors to be in the same room together for this year's selection day but this was not to be. One selector (Polina Plotnikova FRPS) was unable to be so relaxed, having a medical need to stay isolated so we decided to run a 'hybrid' meeting where Polina would join us using Zoom to view the PDI version of the images and the other two would be the physical print inspectors. Jay Charnock FRPS and Paul Sanders were happy to get together, so things were fixed to happen on the 16th February. On the 15th, though, Paul called to cancel his physical visit due to illness but pledged to join us regardless, using Zoom. So we were then down to one 'real' person sitting in front of the prints – Jay Charnock. Fortunately, on the day, nothing else changed and so we were able to set up the pile of prints; the technology and get started. Aided by Deborah Loth (as print putter-upper) and Rex Waygood (as print taker-downer), the sequence of entry triplets of prints was presented to Jay with Polina and Paul getting their view by sharing my selection management software screen using Zoom. The doughty three soon got into the flow and things progressed smoothly.

The first 'sift' (i.e. the selection of one print from every entry triplet) was completed by lunchtime and after a break, the selectors returned to the fray so as to pick their top choices, along with 10 or 12 which would form the content of the 'short' exhibition: this being the set of entries which would be shown in venues too small to accommodate the full 169



selected prints. Decisions regarding the award winners took somewhat longer than the first session, as you might imagine. There had to be agreement from the three as to which sole print would receive the Gold Medal and Trophy, and some gentle virtual arm-wrestling took place over this! Unanimity ruled, though, with all three applauding the winning entry. The ribbon declarations were – of course – simply that: declarations from each selector as to their favourite two prints. So it was, then, that at about 3 p.m. the job was done. There followed a short period when the comments of the selectors were video-recorded for the benefit of the revelations at the AGM on the 20th Feb., and which are annexed to the AV slideshow of the accepted images now visible to all [DI members](#). All that remains is to get the Exhibition Catalogue compiled and printed – this will be delivered to members in the summer.

My heartfelt thanks go to our three selectors for their diligence and effort involved – it's harder work than some might think! Big thanks also are deserved by our entrant members for making the worthwhile, and to Deborah and Rex for providing skilful hands on the day of the selection.

THE WINNERS

The 2022 Gold Medal Winner who was awarded the Chairman's Cup and the Ribbon Winners are shown here.

The Selectors: Jay Charnock, Polina Plotnikova and Paul Sanders chose their two favourite images, these images received a ribbon.



The Gold Medal Winner was 'Kite Flyer' by Dr. Ray Hems ARPS



'The Gallery' by Paul O'Flanagan LRPS Polina Plotnikova Selector's Ribbon



'Magritte's Tablecloth' by Anna Levene ARPS Paul Sanders



'i-Lashes' by Marilyn Taylor ARPS Jay Charnock Selector's Ribbon



'Snowdrop Study' by Melanie Chalk ARPS Polina Plotnikova Selector's Ribbon



'On a Mission' by Carol Wiles ARPS Jay Charnock Selector's Ribbon



'Tangled Fantasy' by Ray Grace ARPS Paul Sanders Selector's Ribbon

WELCOME TO OUR NEW MEMBERS

- | | |
|---------------------------------|-------------------|
| Andrew Auty LRPS BSc FIA | Lancashire |
| Rania Balachouti | Greece |
| Kenneth Batchelor | Middlesex |
| Andy Bolsover | Lincolnshire |
| Catherine Chetwynd LRPS | London |
| Kenneth Clarke | Bristol |
| Alan Crichton | Scotland |
| K De Silva ARPS | Sri Lanka |
| Hilary Dickson LRPS | Surrey |
| Sean Goodhart ARPS | Northampton |
| Philip Edward Gooding | Hampshire |
| Jonathan Hattersley | Warwick |
| Robert Helliwell ARPS | North Yorkshire |
| Roy Henstock ARPS | West Yorkshire |
| Helen Herbert FRPS | Cumbria |
| Andrew Hersom | East Yorkshire |
| Ken Holland FRPS | Devon |
| Hilary Holmes | London |
| Saul Huck LRPS | North Wales |
| Peter Hudson ARPS | USA |
| Gareth Hughes LRPS | Berkshire |
| Gordana Ilic LRPS | Middlesex |
| Georgina Jackman | Somerset |
| Maybeth Jamieson | Scotland |
| Richard Lavery ARPS | France |
| David Loxley-Blount | London |
| Astrid McGechan LRPS | Surrey |
| Martin Mcging LRPS | Cheshire |
| John Murray LRPS | Cornwall |
| Vasilios Papastefanou ASIS FRPS | Switzerland |
| David Pottinger | Berkshire |
| Peter Pullan LRPS | Western Australia |
| Guy Robertson | Bristol |
| Roger Robinson | Essex |
| David Rutter FRPS | Berkshire |
| Mark Smith | Middlesex |
| Christopher Williamson | Kent |
| Mark Woods | Avon |

A MEMBER'S SUCCESS

Jocelyn was absolutely thrilled to hear that she had won 1st place in the Captured at Kew category in the IGPTY competition this year, and to also discover she had achieved a Highly Commended award in the Portfolio Category, sponsored by the RPS.



Jocelyn Horsfall ARPS

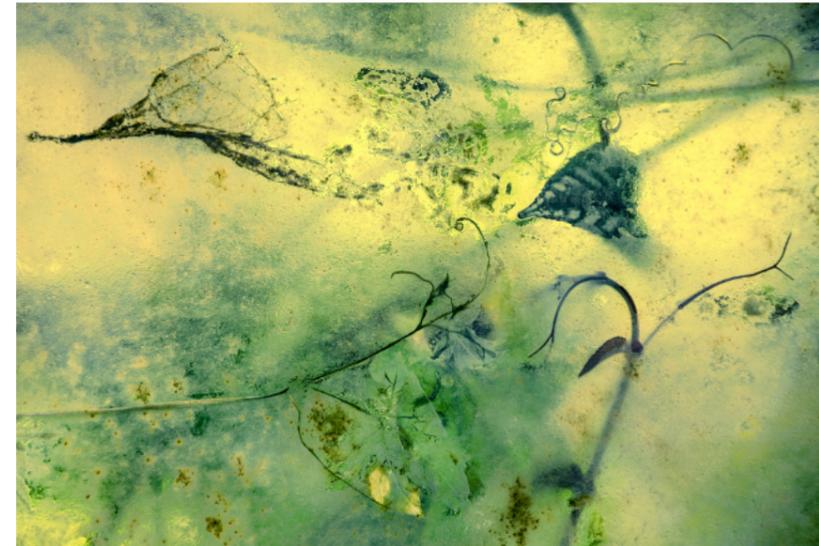
My winning image, Glasshouse Window Leaf Patterns, was taken at one of my favourite places in Kew Gardens – the Water Lily House. From the outside, looking through the windows in the early morning provides a wonderful array of photo opportunities, with the condensation and marks adding texture to the tropical foliage pressed up against the glass. Here, I was struck by the arrangement of the white petals which, having become caught, almost appeared to be floating. It was a straight shot, hand held, but I then adjusted the colours in processing to make the greens much cooler, to enhance the watery feel.

I also used a small amount of a Topaz Simplify painterly filter to create a slight softening, but there was still a lot of "digital gardening" to remove unwanted marks!



'Glasshouse Window Leaf Patterns' by Jocelyn Horsfall ARPS

Interestingly, although my portfolio has a very different feel, all the shots for this series were also taken outside the Water Lily House at Kew Gardens, at different times over the summer. The early morning back-lighting has created a translucency to the more delicate foliage here. The series is called "Wabi Sabi", the Japanese philosophy of celebrating beauty in imperfection, impermanence and incompleteness. This is particularly found in Nature, and we can always find beauty in its transience, in the cycle of life and death. The windows of the glasshouses at Kew are a wonderful place to observe this. Viewed from the outside, the leaves and foliage become pressed against the glass, and wither and die over time. The skeletons are left creating beautiful patterns – a small world of Wabi Sabi.



'Wabi Sabi 1' by Jocelyn Horsfall ARPS

Here a straight shot with the condensation and marks on the glass affecting the depth of focus to create a sense of movement - perhaps even a dance. I've adjusted the colours with a cross process effect to reinforce the glow.



'Wabi Sabi 4' by Jocelyn Horsfall ARPS

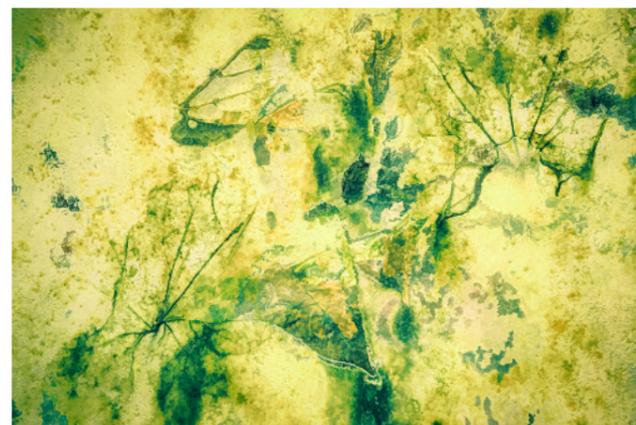
A straight shot of leaves in different stages of decay creates a delicate study, over-exposed to add more lightness and airiness. A slight painterly effect has been added to smooth the marks on the glass.

The portfolio includes a variety of techniques - some straight shots, some multiple exposure, some painterly effects in processing, but all celebrating the beauty of the foliage as it decays. I have developed the colour palette across the series, to further suggest the sequential passage of time rather than a static moment. All in harmony, the warmer yellows and greens become a little cooler with the introduction of a suggestion of cyan and a hint of blue. And by the end, there is the mere suggestion of foliage in abstract markings left behind the glass.



Here, the skeletal leaves have created a very distinctive pattern against the glass, accentuated with a painterly split-toned effect to smooth away distracting marks and progressively cool the colour palette of the series.

'Wabi Sabi 5' by Jocelyn Horsfall ARPS



Wabi Sabi 2: is a multiple exposure image in camera, to accentuate the patterns of the skeletal leaves and textures on the glass. Cross processing has created a warmer colour palette, and a very slight painterly effect has also been added to smooth some of the detritus on the glass.

'Wabi Sabi 2' by Jocelyn Horsfall ARPS

Wabi Sabi 3: Here the image is also a multiple exposure in camera, celebrating the different leaf patterns. Then a painterly effect has been added to soften and cross processing to maintain and develop the colours of the series.



'Wabi Sabi 3' by Jocelyn Horsfall ARPS

ANOTHER MEMBER'S SUCCESS

Ingrid Popplewell ARPS shares her delight in her win in the International Garden Photographer of the Year Competition'



Ingrid Popplewell ARPS

I was thrilled to win the Portfolio Section of the IGPTY Competition 15, announced in February 2022. My 6 images for the competition were chosen from the 15 that I had submitted in June 2021 for my ARPS Visual Art distinction.

I am a passionate gardener and have a large garden and I had been collecting the seed heads in my garden. There are the obvious alliums and cow parsley that most of us recognise, but I began to see ones that I had never really examined closely before,

like sanguisorba, Japanese anemones, fritillaries, iris sibirica and many more. I initially had a panel of single seed heads, but there was not enough interest in these single images to sustain the interest of the viewer, so I started mixing them up. I tried this using Oasis to hold them in place, but it was impossible to create a pleasing single composition, so I photographed each one separately against a plain background indoors with a soft-box as lighting and then arranged them using layers in PS, which gave me much more freedom.



The Winning Portfolio by Ingrid Popplewell ARPS



I used lower opacity layers further 'back' to create a sense of depth, however the images seemed to lack the cohesion they needed to work together. I came across the 'subtract' and 'exclusion' blending modes when I was playing around in PS and suddenly it all fell into place. They reminded me of old Chinese blue and white ceramics and their form and texture, which was what I was wanting to celebrate, just sang out and they now all worked together as a cohesive whole.

Please visit [www.https://ingridpoplewell.photography/](https://ingridpoplewell.photography/) for more of her work.



UK MEMBER

Glyn Paton questions 'Mono or Colour' and gives his opinion with examples, but finds, there is often, no right or wrong decision!



Glyn Paton LRPS

Mono or Colour?

"When you photograph people in colour, you photograph their clothes. But when you photograph people in Black and white, you photograph their souls!" -Ted Grant

As a judge I often think an image would benefit from conversion to Mono and suggest the author tries a conversion and judges the outcome. It's their image and their decision. Often there is no right or wrong. A mono conversion takes out a whole layer of information, colour. The mono

image is simpler and can have more impact. Mono allows focus on tone, shape, texture and of course compositional elements. With correct selection and conversion, it can add impact, enhance the mood and allow you to better focus on the subject.

Remember colour can sometimes be a distraction, a classic example of this is a street market, here the subjects can add a complex palette of bright colours that are unlikely to complement each other.



*'Indian scene' by Glyn Paton LRPS
I probably prefer the colour, taken in the blue part of Jodhpur*

Do we have a bias towards colour vs mono?

We probably have a built-in bias towards colour because that's our default way of seeing, but more importantly every image you take you have a connection to the place and time that you took it. A colour rendition is closer to that and so naturally you prefer it. But the observer/judge doesn't have that knowledge and is seeing the image with no pre-conceptions.

Always think "What does colour ADD to this image?"



*'Landscape' by Glyn Paton LRPS.
They both have their merits, but personally I prefer the black and white*

Conversion

Silver Efex or Photoshop.

I have left out Lightroom here simply because I rarely use it for this.

For many people the default conversion is Silver Efex. It's a great package with lots of options. It produces punchy images but can add noise. A more subtle conversion is Photoshop.

Image /Adjustments /Black and White/Tick Auto, but also experiment with the colour sliders.

I often then add a curves layer for contrast. I find it a gentler and more subtle conversion than Silver Efex and landscapes can really benefit.



'Winter scene' by Glyn Paton LRPS
For me the B&W wins hands down.



'Dining Out' by Glyn Paton LRPS. What does colour add to the image? Little in my opinion



Finally, a quote

"I've been forty years discovering that the queen of all colours is black."
Henri Matisse

OVERSEAS MEMBER

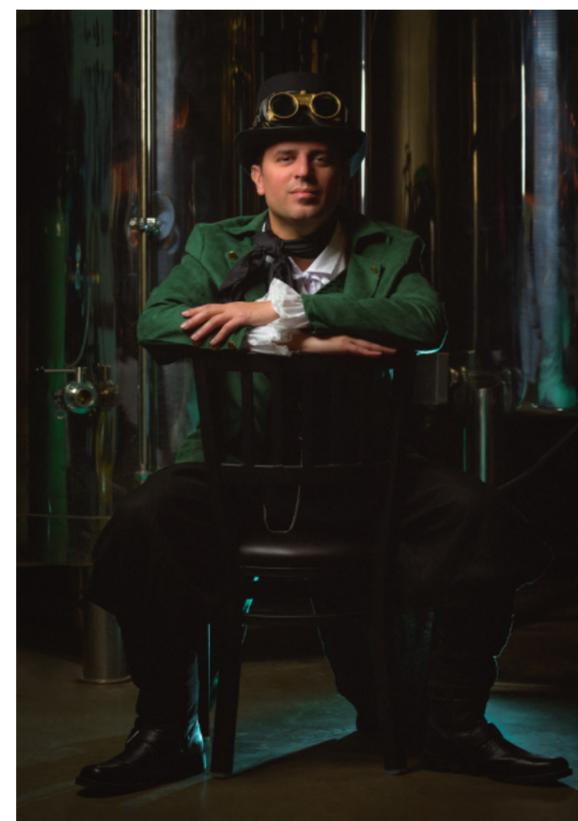
Nicol blames her Dad for inspiring her love of photography.



Nicol Hockett ARPS

My Dad bought a Yashica Lynx-14 in 1966 while stationed in Seoul and he captured beautiful photos of wrinkled old men with oxen, yards full of kimchi pots, lush mountains, stilt houses, and temples. Documentary in style and with a compassionate lens, he was especially interested in workers, children, and the functioning of daily life. He continued his photography after returning home and produced the images of my childhood. These photographs possess beautifully blended colours and light with soft contrast. They were of the family Christmas tree

engulfed in festive presents, of my aunt in cropped geometric green pants, and of my grandma in the kitchen. When I see these photos, I relive the moments – not just the images, but the scents and sounds, the warmth and textures, my emotions. These photos are witness to a life and relationships. They are testimony, documentation, proof. Love letters.



'Steampunk Aviator' by Nicol Hockett ARPS



'Faetten of Hufflepuff' by Nicol Hockett ARPS



'Danzatrice' by Nicol Hockett ARPS

If we are lucky, we can come to know people better and more intimately through their photography. After all, we are seeing the world through their eyes. We can understand them in a more profound and meaningful way.



'Lucy in Velvet' by Nicol Hockett ARPS

While I enjoy abstract photography, my passion is for portraiture. I try to create a maximal focus on the subject, with just a simple prop or two to convey subtle context -- an outfit, an old wooden crate, a hand-knit teddy bear. I seek meaningful, authentic expression that reflects the subject's honesty, reality, beauty, and soulfulness with a dash of character. I seek an heirloom -- a portrait so special that it becomes "the one."

My wish is that someday my children will reflect on these photographs and know how I felt when I took them.

Please visit www.nicolhockett.com for more of my work.



'Leo with Honey' by Nicol Hockett ARPS

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. This page allows you to see links to assessments for all distinctions and genres (not just LRPS):

[Assessments](#).

The Distinctions team is now offering in-person assessments at Bristol, and will also be live streaming the assessments. Observers can book here (tickets released for March so far) : [Watch assessments](#).

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:

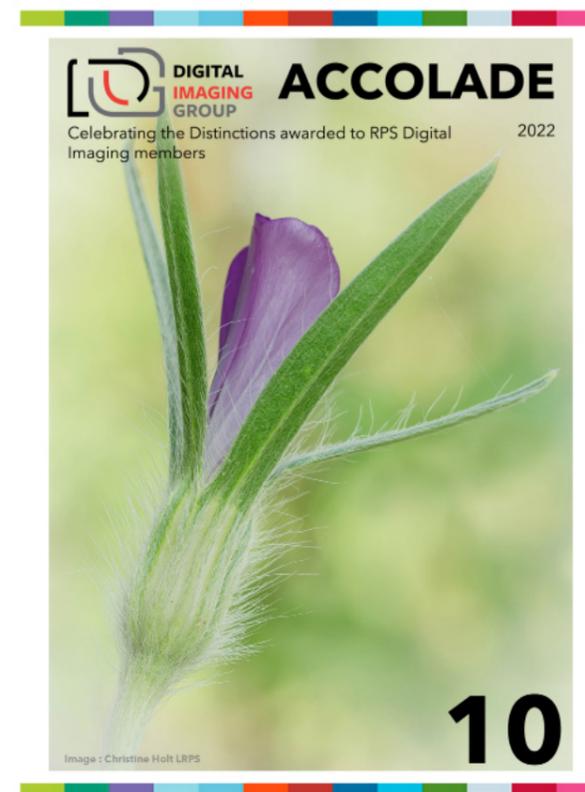
- [Licentiate \(LRPS\)](#)
- [Associate \(ARPS\)](#)
- [Fellowship \(FRPS\)](#)

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 some reviews were so popular that applications are temporarily suspended while the assessors catch up with the backlog! Photobook reviews are bookable from the beginning of March, and landscape portfolio reviews from the beginning of April.)

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 3,900 members, and is a civilised 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 if appropriate) for moderator advice.

Accolade, which celebrates Digital Imaging members' Distinctions successes, is useful for insight into the process in many different genres and at all levels. Issue 10 of Accolade is now available. All issues of Accolade can be found on the Digital Imaging website: [DIG Accolade](#).

PHOTOGRAPHY

Wild wonders from the World Nature Photography Award winners



In its second year, the World Nature Photography Awards presents a dazzling array of wildlife from across the globe, including a humpback whale in front of the New York City skyline, an orangutan striking a pose, and a glimpse at ants working together.

[Read more](#)

PHOTOGRAPHY

Adaptalux lights up macro photography with improved Xenon flash modules



UK-based Adaptalux hit Kickstarter in 2015 with a modular lighting system aimed at macro photographers that featured bendy LED arms. Xenon flash arms for the system followed a while later, and now the newly redesigned flash arms are available to buy.

[Read more](#)

DIGITAL IMAGING EVENTS & LISTINGS

Although some real-life (as opposed to online) events have been organised, they still may be disrupted by the COVID pandemic. So check on the [events page](#) or with the event organiser for the latest status of any event. There are more events in the pipeline. You can sign up to receive our events listing email at bit.ly/RPSDIEvents. And if you'd like to lend a hand, Centres need volunteers to help with Zoom events, so contact Lyn Phillips (digsecretary@rps.org) to get involved. Please check that you haven't already registered before you book so as to avoid duplicate bookings.

Click on any of these ads to visit the event page:

<p>Digital Imaging: Online Saturday 9 April 2022 Online</p>  <p>Sharon Prenton Jones Portraits, Myths & Fairy Tales</p> <p>www.rps.org/DIGONLINE31</p>	<p>Digital Imaging: South East Friday 22 April 2022 Online</p>  <p>Joe Houghton Publishing a Photo Book</p> <p>rps.org/SEONLINE922</p>	<p>Digital Imaging: Online Saturday 7 May 2022 Online</p>  <p>Levon Biss Exploring Macro ... Revealing Nature's Hidden Secrets</p> <p>www.rps.org/DIGONLINE32</p>
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<p>Digital Imaging: Online Saturday 4 June 2022 Online</p>  <p>David duChemin The Heart of the Photograph</p> <p>www.rps.org/DIGONLINE33</p>	<p>Digital Imaging: Online Saturday 2 July 2022 Online</p>  <p>Ross McKelvey Photoshop Processing Tips & Tricks</p> <p>www.rps.org/DIGONLINE34</p>	<p>Digital Imaging: South East in Collaboration with South East Region From May to October 2022</p>  <p>Celia Henderson ByteSize Selection of 2 x 90 minute interactive hands-on PS Workshops over Zoom</p> <p>https://rps.org/regions/south-east/bytesize/</p>
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SIG-LINK

Clicking on any of these ads will take you to the RPS Events page where you can find more information about events from other Special Interest Groups (SIGs):



Working in Photographic Projects & Collections - Sam Gregory

DATE AND TIME
Date: Sunday 20th March 2022
Time: 11.30am GMT
NB this talk follows the Creative Eye Group AGM, so a slight delay in start time is possible.

VENUE ADDRESS
Online
Join from your location
Link will be supplied

[Book Online](#)
£5 - £4



Deadly by Emma Delves-Broughton, FRPS

DATE AND TIME
Wednesday, 30 March 2022
19.30 - 21.00 UK
Ticket sales end at midnight on 28 March 2022.

VENUE ADDRESS
Online
Join from your location
Link will be supplied

[Book Online](#)
£7 - £5



Engagement Talk - Martin Parr

DATE AND TIME
31 March 2022 18.00 (UK time)

Meeting will be held via Zoom. Tickets are FREE, but please consider a small donation. Thank you. Bookings close midday on 30 March 2022. Zoom links will be sent out a day or so before the event.

VENUE ADDRESS
Online
Join from your location
Link will be supplied

[Book Online](#)
FREE



Talk: Creating panoramic landscapes

DATE AND TIME
6 April 2022
20:00 - 21:30 (approx)
Event times are stated in UK time.

VENUE ADDRESS
Online
Join from your location
Link will be supplied



Repair is Essential Exhibition

DATE AND TIME
7 January to 7 April 2022
FREE Entry
On Saturdays Repair Cafe events will take place alongside the exhibition.

VENUE ADDRESS
Evo Village - Market Harborough
40 St Mary's Road
Market Harborough
LE16 7JG



DPOTY Talks and Exhibition viewing

DATE AND TIME
Monday 14 April
10.00 to 12.00pm
Attendance is free, it is subject only to donations welcome.

VENUE ADDRESS
100th Anniversary of Photography
& Printing Show
Covent Garden
London
WC2E 9JG

[Book Online](#)



RPS DPOTY 21 Exhibition - Newcastle

DATE AND TIME
7 May 2022 to 4 June 2022

VENUE ADDRESS
Newcastle Arts Centre
41 Westgate Road
Newcastle
NE1 1JG



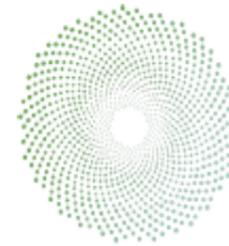
Engagement Talk - Nick Hedges

DATE AND TIME
14 April 2022 14.00-16.00pm
Meeting will be held via Zoom. Tickets are FREE, but please consider a small donation. Thank you. Bookings close midday on 13 April 2022. Zoom link will be sent out a day or so before the event.

VENUE ADDRESS
Online
Link to zoom location
Link in RPS app or

[Book Online](#)

Featured on the RPS WEBSITE are RPS Members who have received various awards and commendations at the 15th International Garden Photographer of the Year Competition. You will have already read and seen the images from two DI Members, Jocelyn Horsfall and Ingrid Popplewell, earlier in this Publication but the images are to be exhibited in Germany and around the UK through the year. Worth a closer look if you live by, or are visiting the following venues:



Hanover and Juchen, Germany; Cambridge; Barrow; Wentworth; Emmetts, NT; Blenheim and Sherringham Park, NT.

Full Details can be found on the [IGPOTY Website](#)

Entries are open now for the 16th IGPOTY



'Wabi Sabi 6'

Jocelyn Horsfall's final image from her *Portfolio* where she gained a *Highly Commended Award in the Portfolio Category, sponsored by the RPS.*

DIGITAL IMAGING DISCUSSION GROUP

If you're feeling a bit isolated and would like to hang out and chat about photography, please drop by [Digital Imaging](#) 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 Digital Imaging members. It's especially useful if you are experiencing FOMO - Fear Of Missing Out - as a number of useful things often show up there first.

THE RPS WEBSITE

For guidance from the RPS on its 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>.

The RPS maintains a page with updates to COVID-19 issues here: <https://rps.org/covid-19>.

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

Digital Imaging website shortcuts:

Digital Imaging Home page www.rps.org/DIG
Membership www.rps.org/DIMembership
Committee www.rps.org/DIGCommittee
News www.rps.org/DIGNews
Monthly Competition www.rps.org/DIGMonComp
Accolade www.rps.org/DIGAccolade
Print Circle www.rps.org/DIGCircle
AGM www.rps.org/DIGAGM
Print Exhibition www.rps.org/DIGExhibition
Projected Image Competition www.rps.org/DIGPDI
Tutorials www.rps.org/DIGTutorials
Publications www.rps.org/digpubs

There are links to all the Centres from the Digital Imaging Home Page.

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

The RPS Digital Imaging constitution can be downloaded [HERE](#).

You can subscribe to our events listing email here: bit.ly/RPSDIEvents.