

DI News February 2021



'Três Garrafas de Mar de Frades' by Jonathan Vaines LRPS

Winner of the Digital Imaging monthly competition for January

WORD FROM THE CHAIR



[The AGM](#) is due at the end of this month, on the 28th. We will, as usual, review the year with a report from the Chair and the Treasurer on the Group's finances.

As in previous years, we will go through the AGM business fairly quickly so as to get on to the more interesting parts of the day, a review of the entries selected for the annual Print Exhibition Selection process and a guest speaker, our previous Chair Janet Haines.

Please do [join us for the AGM](#) as we will explain what we have achieved this year and what are looking to do for the rest of 2021.

In the meantime, stay safe!

Ian Race
Digital Imaging Chair
digchair@rps.org

WELCOME

Many thanks to all our new volunteers. I am particularly glad for the help from Robin Claydon, the new Assistant Editor for DI News. We still need folk to help Centre Organisers run Zoom events. It's not difficult, and we can provide any training you might need. In addition, we are still looking for an Online Event Programme Secretary, a DI Centres Liaison and a Social Media Manager. Please contact Lyn Phillips (digsecretary@btinternet.com) if you can help.

Later this month we'll be sending you an opportunity for all Digital Imaging members to register free of charge for the annual Arena Seminar, which takes place (virtually) this year on 6 March, with talks by Polina Plotnikova FRPS, Tony Worobiec FRPS, Sue Brown FRPS and Tom Way.

In the meantime, our next online event will be 'Creating Impactful Images' with the incomparable David Clapp on 20 February: rps.org/digonline15.

Remember, your contributions to this newsletter are very welcome.



Deborah Loth
DI News Editor
dignews@rps.org

MONTHLY ONLINE COMPETITION

The winner of our December monthly online competition was 'Três Garrafas de Mar de Frades' by Jonathan Vaines LRPS, featured on the cover. Competition was stiff: this month there was a two-way tie for second place. (For more information about the friendly monthly competition, visit www.rps.org/DIGMonComp.)



Jonathan Vaines LRPS

I do very little photography. I take just a small number of images in a year and my camera stays in its bag for six months or more at a time. This was one of those few days in the year that my wife and I had decided on a photographic day out. I find it takes a short while to get my eye back in so I will photograph almost anything in the first half hour. This was taken before we left the house, a trial shot. I staged the bottles with an intention of calibrating my exposure. It has sat in my filing system for a few years until very recently. I needed an image to demonstrate a processing technique when teaching Photoshop, I found it hiding on the hard drive. It is a bit "over done" to stress the technique.

I am drawn to simple pictures, obvious compositions and restricted colour palettes. I find them calm; they hold my attention. I enjoy the smallest of detail, the textures and soft light in this type of image; it's become my style. Most of my work falls within the general description of Wall Art; it can't be "judged" it has to be "appreciated". I feel my images do not really exist until they are in print. Digital is a representation; print is reality where an image stands alone without the help of a high-resolution backlit calibrated screen. It's only then when you can consider an image for its own merits and only then when I find myself content with a piece of work. I must look to print this one day, but I may reprocess first.

DIGITAL IMAGING DISTINCTION

Congratulations to our new LRPS member who gained her Distinction in December. She will be invited by Holly to submit her work and story to Accolade.

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY



Lynn Middleton-Flynn LRPS Exmouth

Joint second place was 'The Passing of Time' by Cherry Larcombe ARPS.



Joint second place was also 'BOO!' by Brian Lunt.



ANNUAL PRINT EXHIBITION 2021

Entry for the annual print exhibition has now closed but Ian Thompson, our Competitions Secretary, has an update in advance of the selection process and the announcement of the winners at the AGM on 28 February.



Ian Thompson, Competitions Secretary

We now have entries from 175 members – multiply that by three for the number of images we need to consider. I will say that I am pleasantly surprised at the turnout, though after thinking about it, less surprised because a lot of the entrants have got little else to do, I guess!

The deadline for receipt of prints is 5 February. I have been inspecting all print packages as they arrive (after quarantine) so as to grade the quality of the printing.

We have had 55 members request that Digital Imaging print their work. We haven't limited printing to overseas members this year and there's quite a demand from the UK. DI makes a small 'surplus' from each set printed and the effort involved in this is minimal.

The three selectors - Janet Haines ARPS, John Miskelly FRPS and Martin Addison FRPS - will collaborate virtually on 17 February to consider all the entries using the same viewing and voting system which many will have seen in action for the Annual Projected Image Competition in the autumn. We won't be opening that up to visitors.

All the selectors will be present at the online AGM meeting on 28 February when we will run through the images selected for the exhibition. Commendations, ribbons and an overall 'best print' will be announced by the selectors.

Naturally enough, we are still doubtful that any physical exhibition of the selected work will be possible but we do have our Print Exhibition organiser, Jeff Hargreaves, is ready to book venues if the opportunity arises.

Nonetheless, the catalogue will be printed and circulated, and all the selected pictures will be placed in our [online gallery](#).

So, in summary and despite a late start, the (virtual) Print Exhibition is alive and well! I hope you'll all join us at the (virtual) AGM day on 28 February. You can find out more [HERE](#) and register [HERE](#).

WELCOME to our new members...

Lesley Amos	Whitstable	Hendrik Kotze	South Africa
Stephen Andrews	Sidmouth	Rolf Kraehenbuehl	Y Felinheli
Elizabeth Barber LRPS	Pulborough	Chris Lane	Warminster
Steven Barnes	Sleaford	Grace Law LRPS	Hong Kong
J Barton ARPS	Accrington	Jeff Lawrence LRPS	Crowthorne
Gordon Bishop	Didcot	Hilary Lumley LRPS	Epsom
Ian Blanchett	Winchester	Tim Marchant	Cambridge
Edward Bradley	Broadstairs	Anthony McDonnell LRPS	Malvern
Janet Brown LRPS	Pulborough	Alison McKay LRPS	Weston-super-Mare
Liz Bugg ARPS	Bath		
Joaquim Capitaio	Belgium	Derek McMullan	Sedgeberrow
Tanya Carrington	Coleford	Kevin Morgan LRPS	Consett
Kwok Keung Chan	Hong Kong	John Murphy	Ireland
Ian Chapman	Warrington	Carolyn Newton LRPS	Middlesbrough
Debbie Christopher	Banstead	Margaret O'Moore	Cambridge
John Clamp	Ivybridge	Christopher Oliver	Anstruther
Matthew J Clarke	Ipswich	Helen Otton LRPS	Winchester
Euken Clarke	Evesham	Dainis Ozols	Builth Wells
Steve Climpson	Warminster	Vasilios Papastefanou ASIS FRPS	
Jeremy Court	Salisbury		London
Torben Cox LRPS	Harpenden	Adil Pastakia	Teddington
Yas Crawford ARPS	Winchester	Johan Peijnenburg	Switzerland
Brian Doyle	Stonehaven	Denise Phillips	Lymington
Gillian Duffy	Middlesbrough	Howard Pratt LRPS	Gunnislake
Carmel Duncan	Nairn	Bob Pullen	Peterborough
Alan Edwards ARPS	Altrincham	David Rayner LRPS	Ivybridge
Julie Elmes LRPS	Deal	Peter Rowley BSc(Hons) FRMS	
Brian John Fleming LRPS	Colchester		Brixham
Susan Fletcher	Bognor Regis	Cait Searl	North Shields
Lynda Golightly	Consett	Simon Simpson	Beckenham
Claire Goodbody	Pinner	David Small	Aylesbury
John Grubb LRPS	Peterborough	Michelle Spender	Shoreham-by-Sea
Elizabeth Henry	Linlithgow		
Peter Homonko	Leatherhead	Michael Standell	Marlow
Vivien Howse ARPS	Helston	Irene Stupples	Stoke-on-Trent
David Huber	Llansantffraid	David John Taylor LRPS	Hove
Maggie Jary ARPS	Berwick-upon-Tweed	Martin Tomes	Steyning
		Leon Van Kemenade	Coulsdon
Clare Kersley	Bexhill-on-Sea	Monica Vella	Newport-on-Tay
		Anne Watkinson LRPS	Coventry
Peter Knight LRPS	Poulton-le-Fylde	Judith White LRPS	Frome
		John Wilderspin LRPS	Cambridge

AN OVERSEAS MEMBER

Laure Gibault reflects from Paris on what she's missed about photography in the pandemic year. For more pictures, visit her website www.bluehaikuphotography.com.



Laure Gibault

I have always been interested in photography but it has only been a few years since I started to explore more the technicality of it and all the creative possibilities it offers. The real eye-opener for me was my first workshop with renowned photographers Valda Bailey and Doug Chinnery in 2015, with whom I discovered the fascinating world of multiple exposures and Intentional Camera Movement (ICM).

My favourite subject for photography is nature and landscapes, and those techniques, especially in-camera multiple exposures, are to me a great way to convey both the beauty of a place and the intimate emotions you felt while taking the picture. It is hard to

go back to "normal" pictures after that!



'Pelicans' by Laure Gibault



'Lunenburg, Nova Scotia' by Laure Gibault

I've been also lucky to meet a like-minded companion and our photographic wanderings have taken us to different magical places in Great Britain (where we met), in France (where I live), in Greece (where my mother comes from), in Nova Scotia (where my sweetheart lives!)... The pandemic has somewhat put a momentary stop to our peregrinations but we cannot wait to resume them...

I recently joined the RPS in January 2020; I regret not participating more in RPS's life in this crazy year, but I look forward to doing more in the future and, hopefully, being able to meet RPS members in person at some point.



'Pelion, Greece' by Laure Gibault



'The Enchanted Castle' by Laure Gibault

ANOTHER OVERSEAS MEMBER

David Cummings ARPS writes from Anniston, Alabama about the rewards of revisiting film negatives.

David Cummings ARPS

"Not more boring Black-and-White," you say...

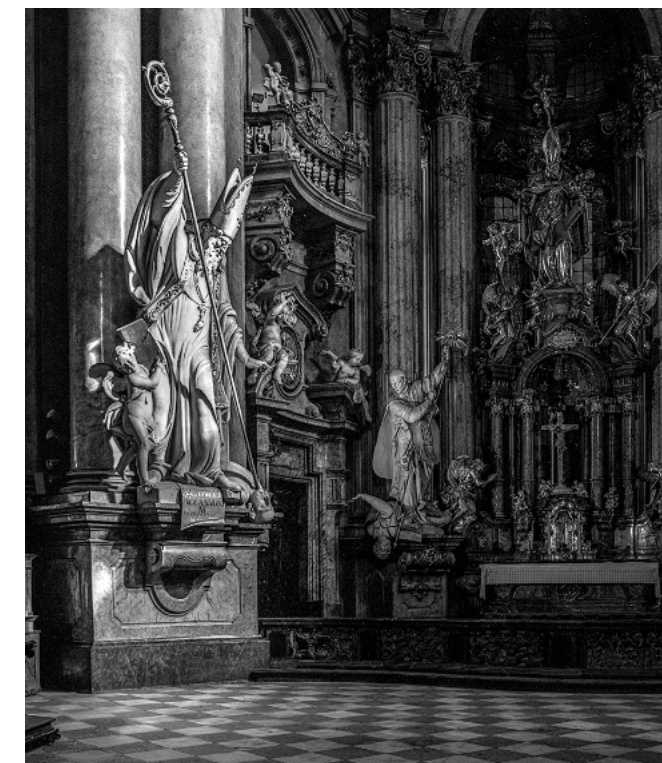
Don't turn the page yet. This has application to many of you who have old negatives you've not pulled out recently. Like many of you, I have negatives from 1975-2005 that were the source of all my prints before digital workflow took over. It's so easy to get a great print with our new digital tools that my old negatives languish in their boxes unseen for years. Although I was in the darkroom for 30 years, I never printed all that well. These days I cannot show any of the old prints alongside the wonderful results we get now with a DSLR, Photoshop and a good inkjet printer.

A few months ago, I revisited some negatives from favourite trips. There were many that I just don't remember ever seeing. At the time they seemed too difficult to even print, so I never tried. I was using six or seven enlarger exposures, with different Polycontrast filters and dodging and burning to the best of my skills. With mediocre result. Now I can scan them and use Photoshop to rescue tones and local contrast in ways I never could in the darkroom.

My workflow is simple, but it meets my needs. An Epson V750 Pro flatbed scanner makes TIF files. I set the white and black points in scanner software so



'St Nicholas, Prague' darkroom print by David Cummings ARPS



'St Nicholas, Prague' print from scan by David Cummings ARPS

that the preview looks like it's all there. I find that opening the file and going straight to Camera Raw filter in Photoshop does almost everything I need. Global exposure control happens first. Then I can use gradients and brush to add local adjustments with more control than I ever had in the darkroom. Bushing on 'Clarity' and 'Texture' and 'DeHaze' (in both directions – try it!) give more local control than ever.

The first example is the best darkroom print I could make of the St Nicholas Church in Prague. Negative and print 1998. I was never happy with it. The second image is the negative scanned and fixed with Camera Raw filter. Cloning out the rope helped, but the contrast control is the main improvement.

The reflection at Kizhi, Russia was a negative I never could print well. Negative, 2004. Digital Print, 2020.

Then there is the original scan of the Mausoleum of the Aga Khan in Aswan, compared to the digital print. I finally got the clouds to pop like I wanted.

On the next rainy day, pull out a forgotten negative that was hard to print. Scan it and try the Camera Raw filter on it. You may just smile.



Reflection at Kizhi, Russia by David Cummings ARPS



Mausoleum of the Aga Khan in Aswan, original scan, by David Cummings ARPS



Mausoleum of the Aga Khan in Aswan, digital print, by David Cummings ARPS

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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](#).

Open for entries:

INTERNATIONAL PHOTOGRAPHY EXHIBITION

12 January until 27 April 2021

The RPS [International Photography Exhibition](#) is in its 163rd edition. A worldwide open-call to photographers and image-makers, of all ages, to submit their work for the exhibition has been announced. Selected photographers will have the unique opportunity to exhibit at The Royal Photographic Society in Bristol, UK, and other nationwide venues, and a total of £4000 will be awarded to support future photographic projects.

Entry is made online using our submission platform. After the closing date, 27 April 2021, the online selection is made and shortlisted entrants are invited to submit prints for the final stage of selection. Entrants remain anonymous throughout the online and print selection process.

For everything you need to know, visit rps.org/opportunities/ipe-163/.

A UK MEMBER

Paula Fernley ARPS of Exeter has left her portrait business behind and taken to the skies during the pandemic. Here she tells us about her 'new toy' and her conversion to drone photography.



Paula Fernley ARPS

My love of photography began when I was a child. Starting with a terrible Kodak Instamatic that only seemed to take blurred photos, too light for a small girl to hold steady. I moved into compacts then graduated to film SLRs, digital SLR's before progressing to a Fuji mirrorless system. I have now discovered a new photography love and that is flying my camera drone. Which is quite amusing as 2 weeks before I bought this I was heard to say "I don't like drones, I can't see the point of them and I don't want one" oh my have I had to eat my words.

With the advent of the pandemic I've had to mothball my portrait business which is difficult in many ways but this has allowed me to get out into the wilds again and have fun taking



This shows a beautiful isthmus on a section of the Cornish coast during a brilliant spell of weather in October.

photographs. Landscaping has always been my first love.

The scope for aerial stills photography and videography is immense. I hope to be able to use a drone for portraits of people celebrating their lives and homes when work can begin again. For now it's all about seeing life from a different perspective, seeing things you haven't seen before and things you have from another angle. It has opened my eyes to my local area to record it in a very different way. The maximum height you can legally fly is at 120 m, when the drone is a little black speck in the sky but it reveals sights you can only imagine from the ground.



A secret beach is revealed, visited only by seals and sea birds. It's so inviting but there is no way down.

I fly a Mavic 2 pro which has a Hassleblad camera in it. I'm registered with the CIA, insured and have gained my A2 COC qualification so I know the rules that govern flying. Drones handled badly are dangerous and must be treated with respect. There are rules concerning how close you can fly to uninvolved people. You also need permission from landowners to take off from their land. Drones have received a lot of bad press and I'm doing my best to be responsible drone pilot.

If it's something you fancy having a go at then do research the rules and regulations very carefully and learn your flying theory before you crash your very expensive camera into the sea or it heads for France all on its own.

Here I have included a selection of my favourite images from the end of last year.



Would you believe this is taken above the Exe Estuary as the sun is going down. This is two shots that are merged together to cope with the dynamic range. It gives a rich warm feel to generally unattractive mudflat.



It's tough on the fingers flying in frosty conditions but the patterns revealed in the landscape are worth it. The batteries need to be kept warm too. You don't want them to fail when your drone is 100 meters in the air.



The grasshopper's view, it's not all about crazy height, I love this view of the world in late autumn sunshine.

ANOTHER UK MEMBER

Prof Chris Flood ARPS, though based in Surrey, enjoys travelling far and wide with his camera.



Chris Flood ARPS

I have been using cameras since the age of eleven, so that is sixty-one years now. My interest in photography has ebbed and flowed over the years, depending on my circumstances. I strongly associate it with discovering

places, people and objects that are unfamiliar to me. Hence, my most intense periods of photography have been while travelling or living abroad.

For old times' sake two scanned images from distant periods have been included here. The first was made while I was working in Paris during the mid-1970s, after I bought my first SLR. The second was shot during a major road trip which I made with my family while working in the USA in 1983/4. I do not have space here for other mementos of my days with film, which continued until 2009.



'Joan Compton, Paris, 1974' by Chris Flood ARPS



'Blue on Blue, Leadville, Colorado 1984' by Chris Flood ARPS



'Errigal at Sunset, Co. Donegal, 2016' by Chris Flood ARPS

Since I retired in 2011, my photography in a typical year before Covid would centre on land, sea and sky in Ireland, where I live part of the time, trips into central London to do street photography, especially candid portraits, and an annual road trip in the USA, where I shoot urban Americana and street life but also landscapes. The swamps of Louisiana and the deserts of the American South West are my favourite terrains and the most photogenic city, for my taste, is New Orleans for its colour, its music, and its multi-racial culture. In between times there has always been incidental photography radiating out from our home in Cranleigh on the Surrey/Sussex border.

My favoured equipment, despite its weight, is a Nikon D850 with 28-300mm walkaround lens, and a Nikon D810 with 80-400mm lens plus 1.4x converter. I find I rarely use my other lenses. I treat the process of making street portraits much as I would making wildlife images using a long lens.



'Iranian Refugee, London, 2016' by Chris Flood ARPS

DIGIT ARCHIVE

A full archive of all back copies of DIGIT magazine is available to Digital Imaging members via a members-only page on the RPS website. (You will find the URL in the email announcing this issue of DIG News.) This month Jack Bolton ARPS has taken a walk down memory lane through back issues of DIGIT.



Jack Bolton ARPS

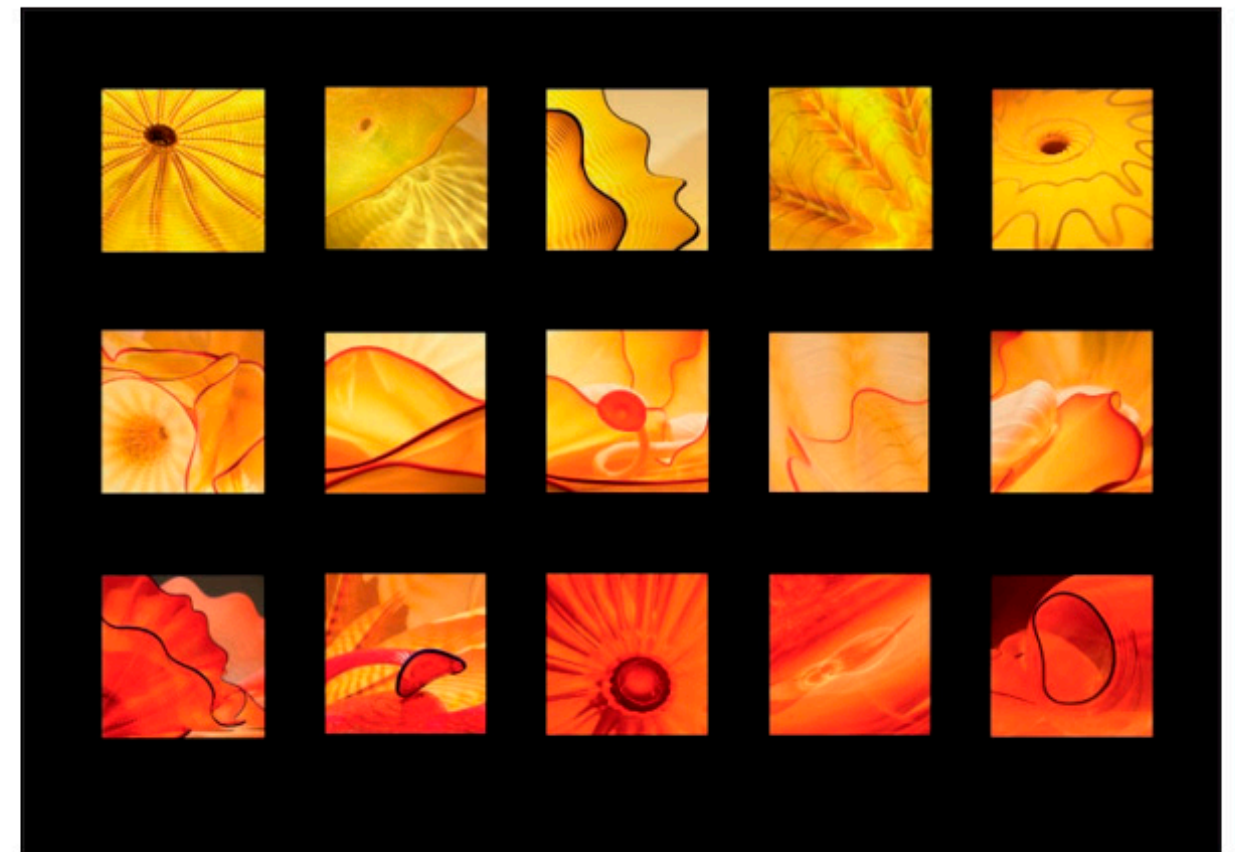
Do you keep all your old copies of DIGIT? I usually keep a few issues for a while, but then I have one of my sudden bursts of enthusiasm for tidying up – usually when I should be doing something more important – and out they go. So, when Deborah asked me to write a short piece on some aspect of a back-number of DIGIT, I was more than grateful for the fact that they are all in the online digital archive – all the way back to 1996.

With so much material to choose from, it is difficult to know where to begin, but I have plumped for something relatively recent – Issue 70 from 2016 – and, in fact, just one article from that issue, entitled “Fire, Light and Life”.

In the article, Jill Stanley describes the process of constructing her successful “A” panel based entirely on photographs of the work of Dale Chihuly, glass artist.

Seen as just a description of how to approach the construction of a panel for an RPS distinction, I think that the article is very illuminating. Beyond that, it has a particular appeal for me: not only am I a fan of Chihuly’s work but also I have attempted to photograph it more than once, so I have an obvious point of reference. And it is clear to me that, through her very painstaking approach, Jill has brought something special to the subject.

Mostly close-ups, the shots give little clue as to their origin. The selected elements, carefully edited, leave a different impression from that created by the works seen in their entirety. And I think this is critical. The photographs are of works of art, but they succeed as separate works of art in their own right – critical in a Visual Art panel.



Successful ARPS panel

RPS DIGIT Magazine 2016 Issue 3

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JOHN LONG ARPS Hon APAGB



There was a different sort of reason for consulting the DIGIT Archive last month. News circulated throughout the RPS, the PAGB and elsewhere in the camera club world that John Long ARPS Hon APAGB had passed away on 24 January, aged 89. He was well-known and well loved. John’s long involvement with the Digital Imaging Group was well described in DIGIT 62 (2014) in a testimonial written by Margaret Salisbury when he was awarded the first ever Honorary Digital Imaging Group Life Membership. Four years later, John was presented with a certificate of long service appreciation by then RPS President Robert

Albright, and at that time John’s significant years of contribution to the RPS were detailed in [DIG News Oct 2018](#).

A number of people who knew John well have here contributed their personal recollections.



Janet Haines ARPS, past Chair, Digital Imaging

It is with a heavy heart that the DIG Committee have learned of the recent death of our HonDIG Member John Long ARPS.

Many of you will know this lovely gentle man as a friend, a mentor and a major contributor to DIG and RPS in so many different ways. He was on the DIG Committee for many years holding different roles, but more importantly he would always willingly and ably support others. It is sad to lose lovely

people like this from this world, but equally those of us whose lives he has touched will appreciate the value he brought to that relationship or friendship. John will be missed by many, but always remembered.



Barry Senior HonFRPS

Many RPS members will have known and remember John through his enormously valuable contributions as a volunteer to the Group and the Society. For many years he was a forum moderator both on the early DIG website and later on the earlier RPS sites. John was an LRPS Panel member, for six years sharing the Chairmanship during which time mentoring many would be

applicants. Also, for many years he supported the Distinction assessment process as helper and a scribe.

Clear recognition for John came by award of the highest recognition for services by the RPS; the Fenton Medal, and with it Hon life membership. In addition DIG awarded an Hon life membership and the PAGB an Hon APAGB. Serving with John on the DIG Committee, his 'Can Do' attitude made him a delight to work with. John will be sadly missed but I'm sure not forgotten by those who knew him, benefitted from his help, and worked with him.



Margaret Salisbury FRPS

I first met John Long 40 years ago at a Kingswood convention where I was a speaker - first thing that struck me from my 5ft height was he towered over me by more than a foot and as he was so slim I smiled at his name as he looked very "long" to me. But I soon realised he had this wonderful ability to come down to my level so felt relaxed and happy in his company and I knew I had met a friend. In all the years I worked with John on the LRPS panel on the DPS Distinctions Panel we remained friends and spent many happy hours together. I knew he would support me and help me, as he did for so many others, though the good times and the not so happy times.

Thinking about John, feeling so sad, I began to remember just a few of the funny things and happy times we had when we were together, memories I will always treasure and thank God for knowing this amazing, thoughtful, kind person, who will be dreadfully missed, but never forgotten, as one of nicest kindest men I have ever had the privilege to call a friend.

Tony Healy, RPS Australian Chapter

My first contact with John Long was sometime in 2001 when he was the print secretary for the AGM Print exhibition. We started up a conversation via email which continued over the years. Being within a few years of each other we could discuss the things we remembered over the years, and how they had changed, and talk about differences and similarities of our respective countries.



Then in 2005 John and his brother-in-law David, came to OZ to attend a wedding of John's niece in Perth. When they came to Sydney, I gave them a "Cooks" tour of the places the usual guided trips don't visit. This ended with a visit to my house where I was able to introduce them to some of the Aussie bird life. John took a number of pictures and David started shooting a movie of a group of Rainbow Lorikeets that arrive every afternoon. John had heard that OZ had a Club culture a bit like the pub culture in the UK, so we

took them both out for a night's adventure of Aussie Club culture.



In 2006 my wife and I decided to visit the UK to catch up with John again and also for me to meet some of my fellow members of the DIG Committee. John in turn gave us a "Cooks" tour of Bristol and environs, and ended a night at a pub dinner at the Willy Wicket Pub. After that we returned to John's place for coffee and a view of his print gallery. As Print Secretary, he was regularly left with prints that members did not want returned. So rather than

throw them away he used them to create a gallery of prints along the staircase wall to upstairs.

In 2001 John had been awarded the Fenton Medal for the many volunteer activities he was involved with on behalf of the RPS. While my experience was associated with him and the DIG he was involved with a number of activities besides what he did in the DIG. He was President of his local Camera Club at Kingswood, and he did mention some activity with his local Probus Club. In 2014 He was awarded Life Membership of the DIG and in 2019 he became a member of the Australian Chapter. All in all he was a busy person helping and assisting others. I found him a friendly and gentle person and thank him for his friendship over the years. He will be sorely missed by many.

RPS DISTINCTIONS UPDATE FOR 2021

The new year has ushered in exciting changes to the RPS Distinctions programme, including advice on Statements of Intent, a new Portraiture genre and observer places at Fellowship Assessments. There will be new 1:1 statement of intent review sessions. [Bookings for 1:1 portfolio reviews](#) are now open again. These are all covered on the [Distinctions Update](#) page of the RPS website. If you missed any of last year's excellent Distinctions Live talks, you can catch up [HERE](#).

The RPS Distinctions department has set up a [schedule of new assessment dates](#) up through June 2021. To see the most up-to-date information on availability on Distinction Assessment Days please choose from the following links:

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

For Digital Imaging members, issue 8 of *Accolade*, which delves into members' Distinctions successes, will be available soon. The RPS has a FAQ page where you can find out more about the status of the assessment programme [HERE](#). In addition, a number of Chapters and Regions have begun to offer online Distinctions Study Groups. You can find these by searching the RPS website [HERE](#). And don't forget the closed Facebook Group: [RPS Distinctions **Official Group**](#).

PEER SUPPORT FOR FELLOWSHIP DISTINCTION GROUP

Alexandra Prescott, Overall Co-ordinator, has provided this summary of this new unofficial self-help group for those considering or actively pursuing the RPS's most challenging distinction.

What is the Peer Support for Fellowship Distinction Group?

The Peer Support for Fellowship Distinction Group (PSFDG) has been running successfully since the inaugural meeting 25 July 2020.

The objective of the overall group is to offer support for the Fellowship Distinction journey utilising the individual skills and thoughts of members. The support is offered / obtained within the format of Work / Idea / Progress update discussions from / between individuals including Statements of Intent and or Images.

The group is subdivided into Genres – each of which are run by an individual co-ordinator and take place as video conferencing meetings.

- a) Applied/Portraiture/Contemporary/Documentary: Group Co-ordinator – Alexandra Prescott (aprescott_3@yahoo.co.uk)
- b) Fine Art: Group Co-ordinator – Janet Haines (janet.haines@me.com)
- c) Landscape/Natural History/Travel: Group Co-ordinator – Richard Ellis (landscape16@gmail.com)

We are all at different stages of the journey but collectively there is a huge skill base that we can draw on and at the very least - some words from someone who is not so close to your work can make you think. We meet by Genre every 4- to 6 weeks although some members attend all meetings whilst they firm up thoughts or to learn from other disciplines

The group is not intended to be a substitute for any official RPS services or a replacement for the 1-2-1 Advisory Services although use of this is a recommendation (but not a criteria) for all members as soon as they feel ready. Any opinions given or taken from the PSFDG meetings (unless given by a Distinction Panel member or the RPS) are exactly that - opinions rather than policy.

In joining the group and attending the Genre meeting we have individually and collectively made a commitment to help each other – the group meetings are a team exercise and when we look at each other's work and listen to each other's contribution we learn and that helps with our own work. To make this work we ask that all members contribute in some way – from showing work to offering thoughts on work shown or even other work that is interesting and or relevant (and even volunteering to act as chair for at least one meeting please) – but an individual contribution is payback for the benefits we receive.

If you would like to join then do please contact me and if you are able to offer support in any way (made the journey – successful or otherwise) then you are also very welcome.

- Alexandra Prescott (aprescott_3@yahoo.co.uk), Overall Co-ordinator

HAVE YOU SET UP YOUR PORTFOLIO WEBSITE YET?

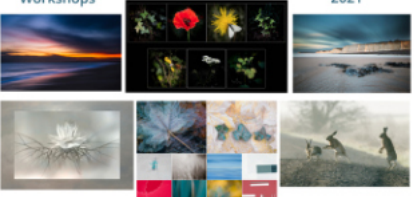





The RPS has laid on an absolute beginner's Squarespace website-building course suitable for both amateur and professional photographers who are interested in showcasing their portfolio online. For full details, visit rps.org/events/bristol/2021/february/beginners-build-your-website-with-squarespace-18-02-21/.

DIGITAL IMAGING EVENTS & LISTINGS

With restrictions on meeting venues affecting all manner of gatherings, it is not hard to see why Digital Imaging Centres are having trouble resuming their previous style and frequency of programming. But many are now taking their events online. So keep an eye on the [events page](#). And if you'd like to lend a hand, several centres need volunteers to help with Zoom events, so contact Lyn Phillips (digsecretary@btinternet.com) to get involved.

The Digital Imaging online event programme we've been running since last April will continue indefinitely. New online events are being planned for throughout the New Year.

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

<p>Digital Imaging: South East January through to April 2021 Virtual Workshops</p>  <p>Celia Henderson Photographers invited so far.... Glenys Garnett Roger Crocombe Joe Houghton Robert Canis Philip Bedford</p> <p>Online Workshops ICM, Textures, Brushes, Long Exposure, Lightroom, Creative Photography www.rps.org/DIGSE</p>	<p>Digital Imaging: South East Saturday 6 February 2021 Online</p>  <p>Robert Canis Passion Projects In Nature & the Landscape www.rps.org/Rob-Canis-Online-Talk</p>	<p>Digital Imaging: North West Sunday 7th February 2021 Online</p>  <p>David Keep ARPS Project based approach to Photography Producing images with the wow factor www.rps.org/dignw-feb2021</p>
<p>Digital Imaging: South East Wednesday 10 February 2021 Online</p>  <p>Steve Gosling Order and Design in Landscape Photography Interactive Workshop 3 Sets of Dates www.rps.org/Landscape-online-workshop1</p>	<p>Digital Imaging: South East Friday 12 February 2021 Online</p>  <p>Joe Houghton Making Life Easier in Lightroom www.rps.org/Lightroom-1-Joe-Houghton</p>	<p>Digital Imaging: Yorks & NE Saturday 13 February 2021 Online</p>  <p>Diane Seddon Odd Things, and Multiple Exposures www.rps.org/events/groups/digital-imaging/2021/february/talk-by-diane-seddon-odd-things-and-multiple-images/</p>

<p>Digital Imaging: Online Saturday 20 February 2021 Online</p>  <p>David Clapp Creating Impactful Images www.rps.org/DIGONLINE15</p>	<p>Digital Imaging: South East Friday 26 February 2021 Online</p>  <p>Joe Houghton Step Up A Gear: Develop Your Images in Lightroom www.rps.org/Lightroom-2-Joe-Houghton</p>	<p>Digital Imaging: Eastern Saturday 27 February 2021 Online</p>  <p>David Garthwaite 'Fine Art Photography: Workflow' a step by step mono workflow guide www.rps.org/ea/david-garthwaite/fine-art-workflow/</p>
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<p>Digital Imaging: Online Saturday 13 March 2021 Online</p>  <p>Sean Bagshaw An Introduction to the Power of Luminosity Masking www.rps.org/DIGONLINE16</p>	<p>Digital Imaging: Eastern Saturday 20 March 2021 Online</p>  <p>Glenys Garnett BA (Hons) 'Creative Images' using creative in-camera techniques www.rps.org/ea/glenys-garnett/creative-images/</p>	<p>Digital Imaging: South East Saturday 27 March 2021 Online</p>  <p>Hans Strand Forces that Create & Mould the Land www.rps.org/events/regions/south-east/2021/march/hans-strand/</p>
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Bi-Monthly Photography Competition for RPS Members

Supported by Nikon

Win a Nikon Z6 and get your work featured in our award-winning Journal

Current Theme:
Black and White
Share your black and white images
Open for entries until: 14th March 2021


[LOG IN](#)

WIN A NIKON Z6

With support from Nikon, the RPS is running Exposure, a bi-monthly members photography competition. Be in with a chance of winning a full-frame, mirrorless Nikon Z6 and Z 24-70mm f/4 S lens and have your images published in the RPS Journal. All RPS members are eligible, but need to [register](#) and create a login for the [Exposure Competition website](#). Your login details for rps.org will not work on the Competition website.

SIG & REGION LINK

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




The Dragon's People

DATE AND TIME
Saturday 13 February 14.30 (UK)

VENUE ADDRESS
Online
Join from your location
Link attached to event booking confirmation email

Book Online
FREE




**Engagement -
Arteh Odjidja**

DATE AND TIME
25 February 2021 18:15-19:45

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
FREE



**Telling Stories with
your Camera - The
Shoot**

DATE AND TIME
27 February 2021 - 10:00 to 15:00
Online workshop (via Zoom). We will send the link the day before (26 February).

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£56 - £75




**Engagement -
Melanie Friend**

DATE AND TIME
25 March 2021 18:15-19:45

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
FREE




**Why Focus Stack
by Qasim Syed**

DATE AND TIME
Saturday 27th March 2021 16:00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£0 - £5



**Paul Mitchell
FRPS, Woodland
Ways**

DATE AND TIME
17th April 2021, 2:00pm (GMT), 3:00pm (BST)

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£0 - £4



**Publishing
Photography - in
conversation with
Dewi Lewis**

DATE AND TIME
Monday 19th April 19:00 to 20:00

VENUE ADDRESS
Online
Join from your location
Link attached to event booking confirmation email

Book Online
FREE



**Engagement -
John Walmsley**

DATE AND TIME
29 April 2021 18:15-19:45

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
FREE

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

The 'new' RPS website is almost a year old, but 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>.

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
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.