

DIG News October 2020



'Who's Calling?' By Graham Snowden LRPS

Winner of the Digital Imaging monthly competition for September

WELCOME

In addition to our usual features and listings of events of interest to members this month's newsletter has a report on the Digital Imaging Projected Image Competition and an introduction of Evan Dawson, the new RPS CEO.

The Digital Imaging online event programme we've been running since April will continue indefinitely with an online event every three weeks. New online events are being planned for throughout the autumn and into the New Year. The volunteers involved in the programme are very grateful for the many, many messages of thanks and support from those of you who have enjoyed these events. In so many ways, an online event is no substitute for a face-to-face meeting where you can mingle and meet old friends and new, or view actual prints instead of on-screen images. But it would seem that virtual meetings are bringing people together in a way which was never easily possible across great distance.

If you've been attending Digital Imaging online events, you may have noticed a change in the procedure for booking a free place. Instead of booking on the RPS website, you are directed to Eventbrite. We know that many of you find this disconcerting, and we're sorry. But we ask that you please put up with the minor inconvenience in order to save the sanity and frayed nerves of the volunteers who are running these events. Many of the complaints we receive can be solved or even avoided if you read the messages on screen and simply sign in to Eventbrite. But don't hesitate to let us know when you experience problems. And also let us know if there's a particular topic or speaker you would like to see.

Stay safe!



Deborah Loth
DIG News Editor
dignews@rps.org

Majesty of nature on full display in the best landscape photos of 2020



Agora's 2020 landscape photography contest delivers a spectacular assortment of images, from powerful displays of lightning, to several compelling shots of tiny human figures overwhelmed by the majesty of the natural environment. [Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 36 IMAGES' in the upper righthand corner of the first image.

MONTHLY ONLINE COMPETITION

The September monthly competition was hotly contested. The winner was 'Who's Calling?' by Graham Snowden, featured on the cover. But the results for third place were less clear. There was a winner, but also two more very close contenders. So we have a bumper crop this month. (For more information about the friendly monthly competition, visit www.rps.org/DIGMonComp.)



Graham Snowden

I was out with the RPS London Group on one of their monthly Saturday London Walks in the Southwark area. I noticed a number of priests coming out of Southwark Cathedral. I managed to get a few pictures and then noticed this chap standing alone using his mobile phone and I imagined that he might be getting a special message. I took the picture and as I went over to inform him that I had done so he became aware of me. He apologised for being in my picture. I said, "You are my picture", to which he replied with a broad smile, "Bless you".

I never seek permission to take pictures of people in public places as a matter of principle. I have found that they generally attempt to pose, spoiling the picture. I always thank them. Apart from the legality, nobody asks the Queen if they can take her picture whenever she appears in public nor do the tourists ask the London bus driver, when they take a picture of him in his bus, policemen, guardsmen etc. etc.

I used an Olympus Micro 4/3 camera with a 75mm (150mm equivalent) prime lens at f 1.8 which gives a very shallow depth of field and good resolution. I converted it to mono using Photoshop CC and, the sometimes-lethal Silver Efex. I cropped it slightly, removed a bit of railing, very slightly darkened and blurred the background a little.

I managed to trace him via the Cathedral and the Bishop of Fulham, and sent him a print, with which he was delighted.

SUPPORT THE RPS WHILE SHOPPING ON AMAZON

smile.amazon.co.uk

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](#).

Second place was 'Grasses' by David Scrivener.



One third place runner-up was 'Abandoned Fishing Bothy' by Kenneth Ness ARPS.



Third place was 'Small Car, Tall Girl' by Roger Newark LRPS.



The other third place runner-up was 'Glass House Window Abstracts' by Janice Payne ARPS.



Members Annual Projected Image Competition



PROJECTED IMAGE COMPETITION 2020

This year's Projected Image Competition was an unusually successful event, with 200 observers attending on and off via Zoom. Ian Thompson, our Competitions Secretary and author of the software used to run the competition and the live online selection process, tells us all about it. Because it's not been possible to display all the winning images on the website, we include them all here.



**Ian Thompson ARPS
RPS Digital Imaging Competition Secretary**

In February of this year, we had planned to hold our autumn Projected Image Competition selection process at RPS HQ as normal but world events took hold and the dastardly COVID19 bug caused us to decide between cancellation, collation or conferencing (of the 'Zoom' kind).

Cancellation is for wimps, so that was out. As we hadn't conducted a competition remotely in real-time

before, our first thoughts were to send the images to our selectors and ask them enter scores into a spreadsheet which we would then collate with the others and thereby deliver the results later. It didn't take long for us to bin that idea, as we considered that it would turn the competition into a bit of a yawn. Plus, we LOVE a challenge ... so ...

For a long time now (and way before the COVID problem) we have been using 'Zoom' video conferencing software for our Committee meetings. Our Committee member Rex Waygood knows a bit more than a little about it, as he uses it for a couple of clubs with which he is involved. So he got volunteered to help out and he and I got talking about how we might integrate it with our scoring system in a way which would allow the whole competition selection process to be conducted on-line, in front of a bigger audience than would have been possible in the theatre at RPS HQ.

The challenge was to make the new scoring system function in real time whilst each of our three selectors operated from their homes with feet up and wine in hand. I'm over-dramatising this bit: due to fantastic foresight and planning by Rex and me when the system was built (for last year's competition at HQ), functionality across the web became intrinsic. There was a small caveat, though, in that we had to perform several tests to be sure that we could remotely support technically our selectors in the event of problems, and to ensure that the

scores they sent across the ether to the system arrived in a sufficiently timely manner that would allow a rapid sequence of images to be presented. We had over 1800 pictures to get through this year, and saving milliseconds per image might prevent an overnight pause!

Well, there were a few fiddles to implement in overcoming unforeseen stuff (yes, I know, we should have foreseen the unforeseen stuff...) but we got there and our tests were successful, albeit on a small sample of last year's entries. I have to thank our doughty selectors for their patience and enthusiasm while we did this – it was no small demand on their good characters!

We had one non-technical hiccup the day before the competition in that our selector Anne Sutcliffe had a broadband failure at home which OpenReach claimed to have fixed but which was still 'iffy'. Anne lives in Solihull which was under strict lockdown at the time, plus she had a serious problem with her neck and therefore couldn't/shouldn't travel to another place to get onto the internet!! Thankfully – again due to masterful planning – we had a fall-back solution in the guise of Colin Trow-Poole FRPS who jumped lithely into Anne's virtual seat.



Projected Image Competition 2020 trophy, medals and ribbons.

So to the day of the competition and Rex's wizardry with 'Zoom' allowed us to run the event very smoothly. The main event was held using Zoom Webinar, allowing hundreds of viewers but (and Rex has put in a development request to Zoom) the Webinar version doesn't allow a breakout room, which is in fact a feature of a normal Zoom Meeting. Now, we needed somewhere like this so that the selectors could have a private chat about the awarding of gold medals and the overall trophy. So Rex organised the setting up of a separate 'ordinary' Zoom meeting where I and the selectors could get together after exiting the webinar for a private discussion, returning to the webinar when done. There was always a chance that we might lose a selector on the way but thankfully all three were on the button, technically speaking.

Overall, our trepidation was ill-founded: the scoring system functioned as intended albeit with a minor hiatus between classes due to our webserver timing out and needing a refresh to allow us to continue. Otherwise – we discovered after the event - the only other perturbation was that some watchers' zoom screens occasionally didn't display the total score decided by the selectors. This was not apparent during our tests and is certainly an artefact of the Zoom transmission system because the presentation and scoring system most certainly displays the total score when an image has been assessed. We believe we know how to counter the problem and have put in place a scheme to test our theory and prevent it happening next time.

Phew. It took a bit more organising and work than a 'face-to-face' session but I think it was worth it: a couple of hundred members popped in and out of the session during the day and the feedback received has been nothing but complimentary (so far...).

THE RESULTS

Anyone who entered the competition can view their scores by logging back into the competition entry website at www.rps-dig.org/comp-login.php. A list of all the winners can be viewed on the RPS website at www.rps.org/DIGPDI, along with PDFs listing all the images selected in each class. Last but not least, all the selected images are displayed on our new [RPS Digital Imaging Hall of Fame](#), an online gallery for Project Image Competitions and Print Exhibitions.

There were three classes - Monochrome, Colour and Altered Reality - and in each class there was a Gold medal and a ribbon from each of the three selectors. The overall winner of the Raymond Wallace Trophy was chosen from the three Gold medal winners.

The selectors were:

- Stewart Wall ARPS
- Colin Trow-Poole FRPS
- Viveca Koh FRPS

Winner of the Raymond Wallace Trophy and the Gold ribbon in the Altered Reality class was 'Just A Number (The Holocaust Remembered)' by Dennis Russ LRPS



MONOCHROME CLASS

Winner of the Gold medal was 'Hidden Beauty' by Katherine Rynor LRPS.



Winner of the Stewart Wall ARPS ribbon was 'Bus Ride Home' by Wendy G Davies LRPS



Winner of the Colin Trow-Poole FRPS ribbon was 'In the gallery' by Lilliana Alani LRPS



Winner of the Viveca Koh FRPS ribbon was 'Mourning' by Andrew K Brochwicz-Lewinski ARPS

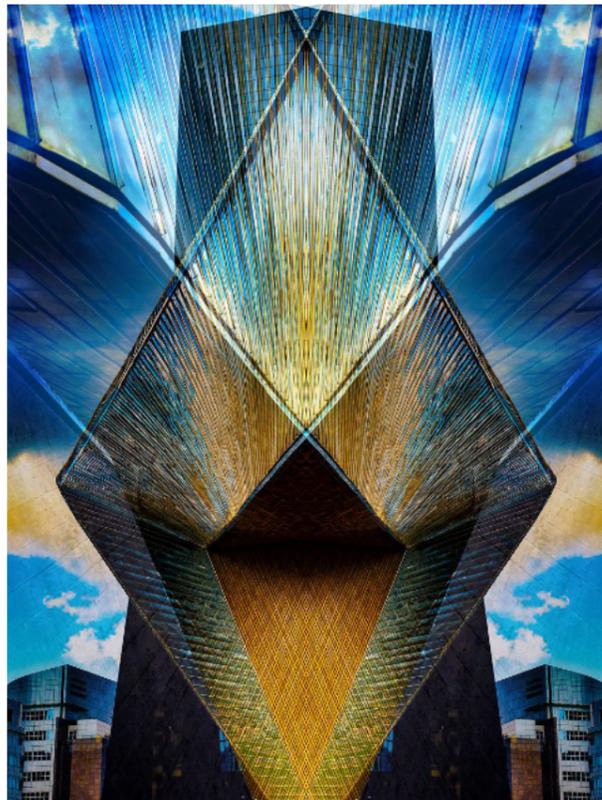


COLOUR CLASS

Winner of the Gold medal was 'Through the Arch' by Tim Sawyer ARPS.



Winner of the Stewart Wall ARPS ribbon was 'The Station' by Rex Waygood.



Winner of the Colin Trow-Poole FRPS ribbon was 'In the Lead' by John Perriam ARPS



Winner of the Viveca Koh FRPS ribbon was 'Wardrobe by the Window' by (Barbara) Jayne Priaulx LRPS



ALTERED REALITY CLASS

Winner of the Gold medal was 'Just A Number (The Holocaust Remembered)' by Dennis Russ LRPS, which also won the Raymond Wallace Trophy (see page 9).

Winner of the Stewart Wall ARPS ribbon was 'Yup Fill Her Up' by Ron Patterson LRPS.



Winner of the Colin Trow-Poole FRPS ribbon was 'Poppy Soldier' by Colin Harrison FRPS.

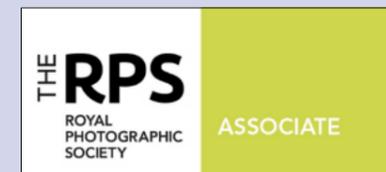


Winner of the Viveca Koh FRPS ribbon was 'Teddy's Story' by Wendy North LRPS.

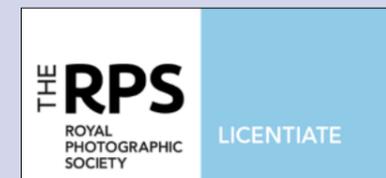


DIGITAL IMAGING DISTINCTIONS

Congratulations to members who gained Distinctions so far in this autumn. All will be invited by Holly to submit their work and story to *Accolade*.



| | |
|-------------------------------------|---------|
| Saurabh Bhattacharyya ARPS Travel | India |
| Glyn Fonteneau ARPS Natural History | Dorset |
| Michael l'Anson ARPS Contemporary | Norfolk |



| | |
|----------------------|-------------|
| Alec Davies LRPS | Fife |
| Ann Healey LRPS | Cumbria |
| Peter Robinson LRPS | East Sussex |
| David Scrivener LRPS | Kent |
| Bryan Timmons LRPS | Australia |

WELCOME to our new members...

| | |
|-----------------------|--------------------------|
| Richard Ayres | Bognor Regis |
| Susan Baker | Nottingham |
| Christine Bluett | Melton Mowbray |
| Alan Brown LRPS | Wimborne |
| Paul Burwood LRPS | Pinner |
| Michael Cooper | Haverfordwest |
| Amanda D'arcy ARPS | Craven Arms |
| Lia De Paoli | Bolzano/Bozen, Italy |
| Lisa Garnett | London |
| Joan Gauld ARPS | Leyland |
| Michael Gosling | Otley |
| Kathryn Hall | Southport |
| Yvonne Hart | Newcastle upon Tyne |
| Maggie James LRPS | Gerrards Cross |
| Dennis Kell | Ipswich |
| Sophia Kirtley | Hull |
| Sue Lawler | Cwmbran |
| Desiree Muller | London |
| Mick Muspratt | Burgess Hill |
| Alessia Peviani LRPS | Utrecht, The Netherlands |
| Jonathan Ratnage | Hope Valley |
| Janet Richardson ARPS | Market Drayton |
| Jeanette Savigar | Chorley |
| Frederick Stubbs | Altrincham |
| Angela Underdown | Bognor Regis |
| Victor Wong ARPS | Hong Kong |
| Colin Yianni | Northall |

MEET OUR CEO

Following on from last month's introduction to our new President Elect, Simon Hill FRPS, we are lucky this month to have an introduction from our incredibly busy new CEO, Evan Dawson. And if you want to know more, he's also been interviewed by [Amateur Photographer](#).



Evan Dawson
RPS CEO

I was honoured and excited to join the RPS as its new CEO at the end of July. Since then, I've been getting to know the organisation through its many volunteers, staff and partners. The breadth of work taking place is staggering; and it's particularly inspiring to see how the organisation rose to the challenges of lockdown, reaching thousands of photographers throughout the world, helping so many to stay active, creative and connected, despite being so restricted. Over the next month or so, I will be helping build a new strategic plan for the RPS,

and I look forward to working with DI members to develop this further.

My professional background is mainly in music (I was CEO of [Live Music Now](#) for the past seven years), although I have been an active photographer for many years too. I was invited to write this short article to introduce myself through my own photography, so I hope this will be of interest to you.



'Tom Arthurs' by Evan Dawson. This photograph of the Tom Arthurs Trio at St Georges Bristol on 11 March 2018 started my journey in photography.

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:

Wildlife

Capture your local wildlife

Open for entries until: 14th November
2020

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.

For me, creative things also need a purpose or a focus, so I have gravitated towards documenting events - arts and music events in particular. I really enjoy the challenge of working quickly, moving around discreetly, and anticipating what might happen next; knowing that it's my role to capture the "story" of the event for those who were present, and for archiving and marketing purposes too.

My first inspiration was the great music photographer [David Redfern](#), who I watched in action at the jazz festival my mother used to run in Wales. Many years later, I was asked by a trumpet-player friend of mine (Tom Arthurs) to take some



'Cellist Laura van der Heijden' by Evan Dawson. Cellist Laura van der Heijden performing with the Bristol Ensemble at St Georges Bristol on 6 September 2018.

photographs of his concert in Bristol. That evening, something fell into place for me. I found it a really exhilarating experience, connecting with the performing artists in a way that might be much harder as a passive audience-member. The images seemed popular, and the venue ([St George's](#)) asked me to become their "resident photographer". Since then, I've covered hundreds of concerts, as well as more theatrical productions. I've also branched out to other organisations around Bristol, including Bristol Zoo, the Mayor's Office and the Bristol Festival of Ideas.

I've listed six of the most useful but less commonplace things I've learned along the way:



'Vanessa Kisuule, Bristol's City Poet' by Evan Dawson. City Poet Handover, from Vanessa Kisuule to Caleb Parkin, Bristol Festival of Ideas at Bristol Old Vic on 23 September 2020.

1. Back-button focussing was a revelation. I felt I was reclaiming the shutter. At fast-moving events, the best moments can be fleeting - so a direct physical connection with the camera is really important. Nothing is more frustrating than missing something magical because the camera is hunting for focus.

2. When shooting RAW, you can set your camera's JPEG settings to black and white, which means you can compose your images without the distraction of colour. It takes some getting used to, but it's worth trying. You can then re-introduce colour when you process the images later.



'Classical Mixtape 1' by Evan Dawson. Classical Mixtape 1 performance at St Georges Bristol on 1 February 2019.



'The Colombian group Cimarrón' by Evan Dawson. Catrin Finch and Cimarrón at St George's Bristol on 25 January 2020.

3. I usually use a Fujifilm XH1 (mirrorless) camera, which has a very quiet shutter mechanism. This means I can shoot without distracting performers or audience members, giving me confidence to take far more images than might otherwise be possible. I've set up one of the assignable buttons to switch quickly between the mechanical shutter and the electronic shutter (which is totally silent). This has been invaluable at events where even the tiniest click would cause irritation. By the way, I don't always use the silent shutter because it doesn't always respond well to LED lighting, producing unpredictable banding effects in the images



'The Will Gregory Moog Ensemble' by Evan Dawson. Performance at St Georges Bristol on 3 November 2018.

sometimes.

4. Another helpful feature of the Fujifilm cameras is the ability to flip down the screen at the back. It seems less confrontational to point a camera at someone if you're looking down at it, than staring directly through the viewfinder, which means I can compose shots and wait in position for longer.

5. I often take over 600 images at a single event, so workflow is a really important consideration. I use an external flash drive, and Adobe Lightroom Classic, which seems to offer the fastest interface for me without clogging up my computer's internal drive. There are so many useful tutorials about LR available, of course; and I've seen some great tips during RPS seminars and workshops. However, one tip I've not seen mentioned much is the use of the Tone Curve, and separate treatment of the three colour channels. I first saw this discussed by documentary photographer Kevin Mullins on his YouTube [channel](#), and I now use it with all my images.



'Exultate Singer in the Garden' by Evan Dawson. One of the Exultate Singers performing outdoors with her child during lockdown at St George's Bristol on 20 September 2020.

6. By shooting at the same venue many times, I've become much more adept at finding the best angles, learning to avoid the squeaky floor boards, and making friends with stage managers and lighting crew. Arriving early always pays off, with opportunities to test things out before the events get underway, and even influence the way things will be lit. I always feel my photographs are much better if I've managed to make some friendly connection with the subject beforehand.

DIGIT ARCHIVE

A full archive of all back copied 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 David F Cooke FRPS has taken a walk down memory lane through back issues of DIGIT.

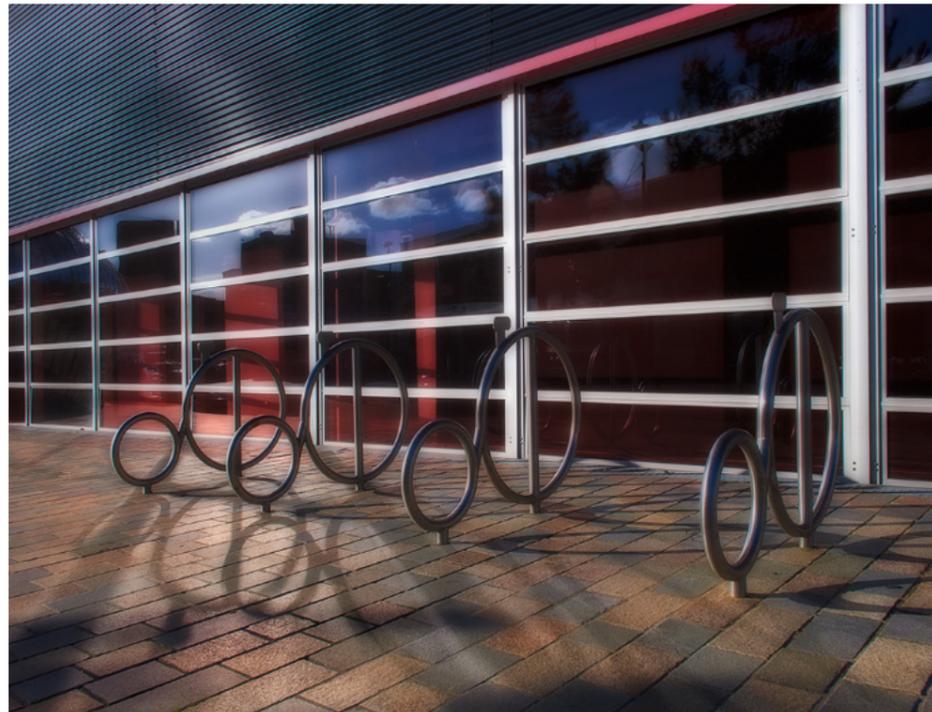


David F Cooke FRPS

I was pleased to be asked by Deborah to write about a copy of Digit from the archive which I enjoyed reading so I set about looking through my old copies of the magazine. Over the years, there have been many excellent articles published in the magazine together with hundreds of excellent images accepted for the group's exhibitions and competitions. In the end, I chose DIGIT No 55 from 2012 which has a number of interesting and thought-provoking

contributions.

The article 'It all started at 'Think Photography' by Elizabeth Restall ARPS takes us through the development of her successful ARPS panel. She was intrigued by the photographic opportunities offered by 'The Public', a community arts centre in West Bromwich, which she visited to help on the Digital Imaging stand at Think Photography. After taking a number of photographs, she realised that this might just provide the elusive theme for a prospective Associateship panel. Her journey had begun.



By Elizabeth Restall ARPS

Andy Beel FRPS thinks that there is a lot of hype surrounding photography particularly now that we are in the digital age. In his article, 'The Ten Truths of Photography – The Truth Revealed' he presents his ten truths and comments on each one. It is illustrated with digital Lith images which he has created.



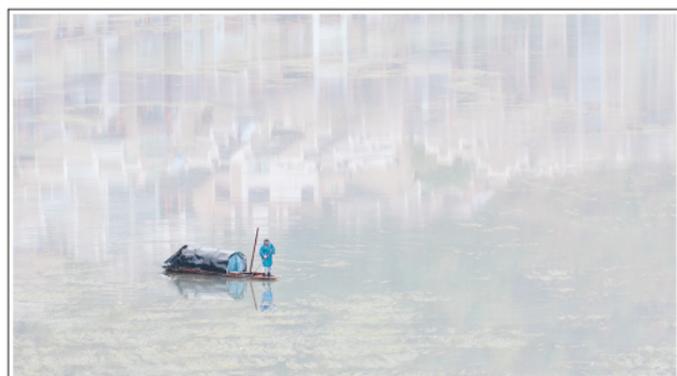
'Avebury Trees' by Andy Beel FRPS

A photograph is essentially a captured moment of time and yet, in 'How Many Dimensions in your Photography', Gwynn T Robinson FRPS argues that we need to understand that photography is not actually about the moment at all but about communicating the experience to the intended audience.



'If I Can Do It Then...' by Gwynn T Robinson FRPS

There are four fascinating images, with explanations of how they were made, in 'The Digit Challenge': 'Fisherman, Guiyang' by David Eaves ARPS, 'Sharon No 94' by Roy Davies LRPS, 'The Sand Travellers' by Robert Bracher ARPS and 'A Quiet Corner' by Ray Grace ARPS.



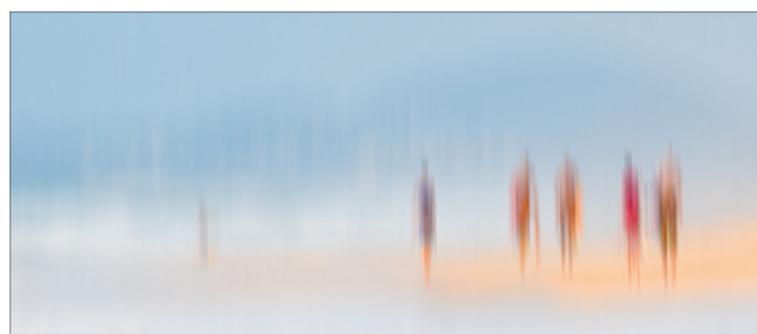
'Fisherman, Guiyang' by David Eaves ARPS



'A Quiet Corner' by Ray Grace ARPS



'Sharon No 94' by Roy Davies LRPS



'The Sand Travellers' by Robert Bracher ARPS

The magazine also includes an 'In my View' piece by Bob Pearson FRPS on allowing large print sizes in exhibitions, and a short, illustrated article on 'The making of Digit' which shows how the magazine was produced.

I hope that you will enjoy reading the articles and that it will encourage you to take a closer look at what is available in the *DIGIT* archive.

A UK MEMBER

It's hard to know how Kathy Chantler ARPS finds the time to pursue her distinctions as she seems to be very busy with a lot of activities. She is especially eager to convince other photographers to volunteer with [Remember My Baby](#), a charity which offers baby remembrance photography to UK parents experiencing the loss of their baby before, during or shortly after birth.



Kathy Chantler ARPS

My life in photography is varied and busy.

I joined the RPS and gained the LRPS distinction and the ARPS a few years later. Achieving these goals really improved my photography with the necessary attention to detail, plus mastering the art of printing. I joined a local camera club - invaluable for help and advice - gradually becoming more involved and now Chairman, leading the Club through the COVID era. Some years ago I was encouraged to train as a competition Judge and bookings have spread from my local area to further afield with the rise of Zoom.



'Memorial plaque' by Kathy Chantler ARPS. Found in the Care Home overgrown garden. Who was this person and what did he suffer before death?

One significant way my photography improved is through a daily photographic Journal. I signed into the website [Blipfoto](#) recording my life day by day in images and writing – the mundane and the exciting. Blipfoto provided the daily motivation to pick up a camera and I now have more than 2500 blips behind me – almost 7 years of a photo a day. There is always an image to be found somewhere and I have made many friends worldwide over the years.

I am innately attracted to reflections, shadows and dereliction – never happier than poking around something ruined. Castles, abbeys, sheds, buildings and boats hold equal attraction. All have been new and admired once although now



'Making a Call' by Kathy Chantler ARPS. Stairs at Tate Modern - a grab shot of modern times.

unwanted and neglected. The saddest so far is an abandoned Care Home where the trappings of increased age and infirmity were discarded and thrown on a heap. Uncomfortable questions arise as to how society regards and treats its aging population but that's another article.

I volunteer for the charity 'Remember My Baby' which offers free, professional portrait shoots for families who have lost a baby before, during or shortly after birth. It is incredibly rewarding to help a bereaved family in this way although emotionally challenging.

Photography, in various ways, now consumes my life and there is always something new to learn.



'Spanish Villa' by Kathy Chantler ARPS. Once a splendid palace but now a ruin in a sea of modern development.



'Purton Hulks' by Kathy Chantler ARPS. Exquisite reminders of a splendid past.

DIGITAL IMAGING PUBLICATIONS

By the time you read this you should have received *DIGIT* 86 and a link to *Accolade* 7. Both are available for reading on ISSUU. If you prefer to download a PDF of *Accolade*, the URL for the members-only *Accolade* page is to be found in the email message announcing each issue of DIG News.

The printed catalogue for the Projected Image Competition will be distributed with the next issue of *DIGIT* in December.



If you have something to contribute to *DIGIT* or to DIG News then please do contact dignews@rps.org.

RPS DISTINCTIONS

After a brief hiatus in late summer the RPS Distinctions department are back with a range of events, activities and documents. These include:

Guidelines

- [LRPS Guidelines](#)
- [ARPS Guidelines](#)
- [FRPS Guidelines](#)

[Talks](#) - now in their second season, the popular Distinctions Live Talks have been watched by thousands of people around the world. They are open to all and free to attend.

[Portfolio reviews](#) - have a private, individual session with a panel member, who will be able to see your images and discuss with you the best way forward. Open to members and non-members. Note that bookings for 1:1 portfolio reviews will not be available from 30 October 2020 to 4 January 2021 as the process is under review.

[Advisory Days](#) - attending an Advisory day will give you the opportunity to discuss your portfolio with a current panel member in a professional but friendly atmosphere.

Assessments - have your work assessed for a Distinction. 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 7 of Accolade, which delves into members' Distinctions successes, is now available. 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**](#).

ONLINE EVENT REVIEW: BROOKS JENSEN

On 26 September Brooks Jensen delivered what many feel was the best online event so far in the series produced by RPS Digital Imaging. Avril Christensen, who presented the event, was profoundly impressed.



Avril Christensen

It wasn't until right at the end of his presentation that I learned Brooks Jensen started in photography through studying micro organisms in a lab. His career path changed completely once he'd been to the library to look for a book on how to photograph these small creatures and picked up a book by Wyn Bullock instead.

Brooks gave so freely of his time answering over 25 thoughtfully posed questions from his audience of over 400. All this after giving a riveting presentation

in the early morning from his home in Washington state, USA. Brooks told us he had decided early on that he wasn't 'into' cameras he was 'into' photographs. But back in the 70s all the publications featured the equipment, not the images made therewith. So, spurred on by his his wife Maureen Gallagher, the two of them set about creating a magazine showcasing 'photographs.' Starting out from humble beginnings with a printing press in their garage, they created [Lenswork](#), which is now in its 27th year of publication with subscribers in 72 countries.

Brooks described ten of the people who have inspired him and why. People as diverse as Charles Dickens, Hokusai and Ernest Hemingway. He described to us all the golden nuggets of inspiration he had gleaned through his associations with them, or investigations about them. I'm sorry if you missed Brooks' talk because it was not only absolutely fascinating and thought-provoking but it has energised me and many others with a renewed impetus to our photographic journey. Following the event the DI Committee received many similar testimonials and words of thanks for Brooks and the inspiration he countenanced.

Some comments from feedback after the event:

- 'At first, with very few pictures, I thought it was going to be boring but once I understood what it was about, it was superb. Inspirational and extremely useful for my own photography.'

- 'It was a refreshingly different sort of talk - not just a photographer showing and talking about his/her photos. ... it was very freeing to hear someone who encourages "breaking" the rules and looking at alternative ways of approaching photography and its presentation.'

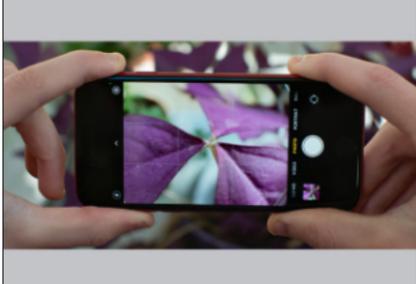
- 'Probably the most intelligent photographer I've ever heard speak.'

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. Many are now taking their events online. So keep an eye on the event page for any that seem interesting to you. You might not be able to travel to the real-life event, but it could be moved online in the coming weeks.

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

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| <p>Digital Imaging: Online Saturday 17 October 2020 Online</p>  <p>Brenda Tharp Photography Close to Home</p> <p>www.rps.org/DIGONLINE10</p> | <p>Digital Imaging: Western Sunday 18 October 2020 Online</p>  <p>Di Wilkins ARPS 'A Mixed Bag' of her creative photography</p> <p>www.rps.org/DIWesternDiWilkins</p> | <p>Digital Imaging: North West Sunday 25 October 2020 Online</p>  <p>Glenys Garnett BA Hons Getting Creative with Glenys Discover your inner spark</p> <p>www.rps.org/dignw-oct2020</p> |
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| <p>Digital Imaging: Online Saturday 7 November 2020 Online</p>  <p>Nigel Goldsmith Smartphone Photography (The Missing Manual)</p> <p>www.rps.org/DIGONLINE11</p> | <p>Digital Imaging: Online Saturday 28 November 2020 Online</p>  <p>Ross McKelvey Photoshop the McKelvey Way</p> <p>www.rps.org/DIGONLINE12</p> | <p>Digital Imaging: Southern Saturday 5 December 2020 Online</p>  <p>Kevin Maskell FRPS 'Flowers in Ice' and Other Projects</p> <p>www.rps.org/digsouthern-2020-12</p> |
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SIG & REGION LINK

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



Trials & tribulations of creating my Photobook - Fran Forman

DATE AND TIME
30-10-2020 20:00-22:00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£0 - £4



Talk: The Landscapes of Newfoundland and Labrador

DATE AND TIME
19 November 2020
20:00 - 21:15 (approx)
Event times are stated in UK time.

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£5 - £8



In conversation with Giles Duley HonFRPS

DATE AND TIME
Monday 21st December 19.00 to 20.00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
FREE

DOCUMENTARY GROUP PROJECT-BASED ONLINE WORKSHOPS

The RPS Documentary group has a new range of workshops for those working on significant projects which are likely to be of interest to anyone working on Documentary-, Contemporary- or Travel-based projects.

There are three courses - **Starting Out**, **Execution** and **Finishing Up** - covering the stages of any project. Each course consists of five hours of instructor-led tuition and a 50-page guide to keep, plus free access to our closed Facebook page, where course participants can have ongoing feedback and support. The price for each workshop is £56 for RPS members (and £75 for non-members).

Each course is listed in the [RPS Online Learning](#) section on the RPS website. Those scheduled for the immediate future are listed here:

1- Starting Out (getting started)

[17 October](#)
[28 November](#)

2- Execution (working on your project)

[5 December](#)

3- Finishing Up (editing and sequencing)

[12 December](#)

For more information contact Mark Phillips at doc@rps.org

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>.

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/>.

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/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
 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.