

DI News September 2021



'Flamingo-a-go-go Dancer' by Melanie Sharp

Winner of the Digital Imaging monthly competition for July-August

NOTES FROM THE EDITOR

2021 Members' Survey

The world is now a very different place since our last survey in 2018. Who would have thought that we'd be holding all our meetings virtually via Zoom or that the sharing and exhibiting of prints could become so problematic? We want to continue delivering the best possible experience for our members and a key part of this is understanding what actually works for you and how we can make it better. Your feedback will help us plan for the next year or two, and be confident that we are focussing our efforts in the best way.

Our 2021 [survey](#) won't take too long to complete and is confidential. The closing date is Thursday 30 September. Why not tackle it now? Tell us what you think.

Projected Image Competition Selection Day

The Projected Image Competition entry deadline was midnight 31 August and it closed with 1891 entries from 352 members entries to be considered by the selectors. On Saturday 18 September we are holding the selection day for the three classes images and we are again offering everyone the opportunity to watch the selection process live, on the day. You will view the images just as the selectors see them via Zoom video-conferencing. You need to [register](#) to attend. The selection will commence at 10.00.

A Message from Malcolm Blackburn

The Digital Imaging NW Centre has been running meetings since 2015 in the Manchester and Cheshire area. There is an enthusiastic Committee of four who work well together to produce and run four meetings a year. We are looking for a fifth member from the area to help us with a view to taking over the leadership from Malcolm Blackburn after a period; Malcolm will remain on the committee as Treasurer. If you wish to know more, then contact Malcolm at dignw@rps.org.

Online Events

We want to keep our events free for DI members and ensure that no-one is turned away. But there are too many duplicate bookings. Please could you check that you haven't already signed up before you book for an event. Even if you don't use it, it's not available to someone else. It's horrendously time-consuming for volunteers to weed out duplicates without accidentally cancelling bookings. And the only alternative is to purchase a bigger pot of places, which seems wasteful when so many are unused duplicates. So please try to be mindful.



Deborah Loth
DI News Editor
dignews@rps.org

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

MONTHLY ONLINE COMPETITION

The winner of our July-August monthly online competition was 'Flamingo-a-go-go Dancer' by Melanie Sharp, 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](#).)



Melanie Sharp

Firstly, I am absolutely thrilled to have my picture chosen as the winner this month – thank you all. This photo has fast become a favourite of mine. It started off in-camera as a picture of three flamingos taken during the mating season at the Welsh Mountain Zoo. All the males were quite techy, and the slightest thing set them off! These particular three were arguing, fighting and being very vocal when I spotted them.

The chosen Flamingo was the middle of the three and I loved the way he looked in isolation, just like he was dancing. Without the context of the other two Flamingos, it changes the whole look and feel of the situation – who says the camera never lies.....!

I took the RAW image into Photoshop and spent a good few hours just tweaking all the sliders, bringing up the shadows, fading out the background, sharpening key areas to draw the eye, until I felt it was finished and I had a picture I could be proud of.

Taken on my 'day out' go to camera the Sony RX10 mkIV. The focal length was 67mm, so I was quite close to the bickering males. With the aperture at F8 and speed of 1/3200, ISO set to auto (1000 for a cloudy but bright day), not ideal settings but when things are happening fast in front of me, I tend to go with what I have and 'get the shot'!

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](#).

Joint second place was 'Reflections in Chihuly Glass' by Martin Parratt FRPS.



Joint second place was also 'Leaning Tree' by Peter Stickler ARPS.



WELCOME TO OUR NEW MEMBERS

Rosemarie Finch LRPS	Gloucestershire
Chris Baker	Derbyshire
Terje Bjornseth	Norway
Barbara Bogacka ARPS	Northumberland
Adam Burwood	Suffolk
Nigel Downton	Essex
Shawndra Hayes-Budgen	Northamptonshire
Jeffrey Hoffman	Leicestershire
Sarah Kinghorn	Lancashire
Mark Nathan	France
Candia Peterson ARPS	USA
Tim Pier	Wiltshire
Ian Robson	Cornwall
Mark Searle	Oxfordshire
Rob Shields	Edinburgh

MEMBER DISTINCTIONS

Congratulations to members who were recently awarded Distinctions. All will be invited by Holly to submit their work and story to *Accolade*.

 THE RPS ROYAL PHOTOGRAPHIC SOCIETY	Janet Downes	LRPS
LICENTIATE	John Gough	LRPS
	Christopher Russell	LRPS
	Martin Tomes	LRPS

A UK MEMBER

Liz Akers ARPS writes from Norfolk about how her love of landscape and nature photography carried her from having no camera to having an ARPS and other distinctions.



Liz Akers ARPS BPE3*

I came to photography later in life having worked full time and brought up my family. At last I had more time to be drawn into this all consuming hobby. My husband is very interested in working in the darkroom but all this messing about with chemicals was definitely not my forte. However after joining a local camera club in 2008 I surprised myself that I had opted to compete in the novice section, even though I didn't actually have a camera. I began with a borrowed Nikon D200, medium range zoom and 55mm macro lens.



The Night Shift by Liz Akers ARPS



Sea Fog by Liz Akers ARPS

Starting out had been a steep learning curve and quite out of my comfort zone because I knew nothing of RAW images, ISO, shutter speed, focal length, aperture etc. I am not scientific and only with patience, instruction and practice did I progress. Once I began to succeed in competitions at my local camera club I was completely hooked.



Dawn at Flakstad by Liz Akers ARPS

As I gained experience I worked towards first my LRPS and then my ARPS which I achieved in 2019. I also enter my work in National salons with some success.

Landscape photography is my main interest, particularly in the Autumn, Winter and Spring months when the low light can be quite spectacular if you are lucky!! During the Summer months when the light is harsh and getting up early means not much sleep at all, I get enjoyment out of photographing butterflies, damselflies and dragonflies. However if a photographic opportunity comes along I would have a go. I still have a lot to learn and eager to do so.

Looking through the viewfinder takes away stress, keeps your mind active and removes you from the hustle and bustle of the world around you.



Paired Damselflies by Liz Akers ARPS



Banded Demoiselle by Liz Akers ARPS



Wild Atlantic Coast by Liz Akers ARPS

ANOTHER UK MEMBER

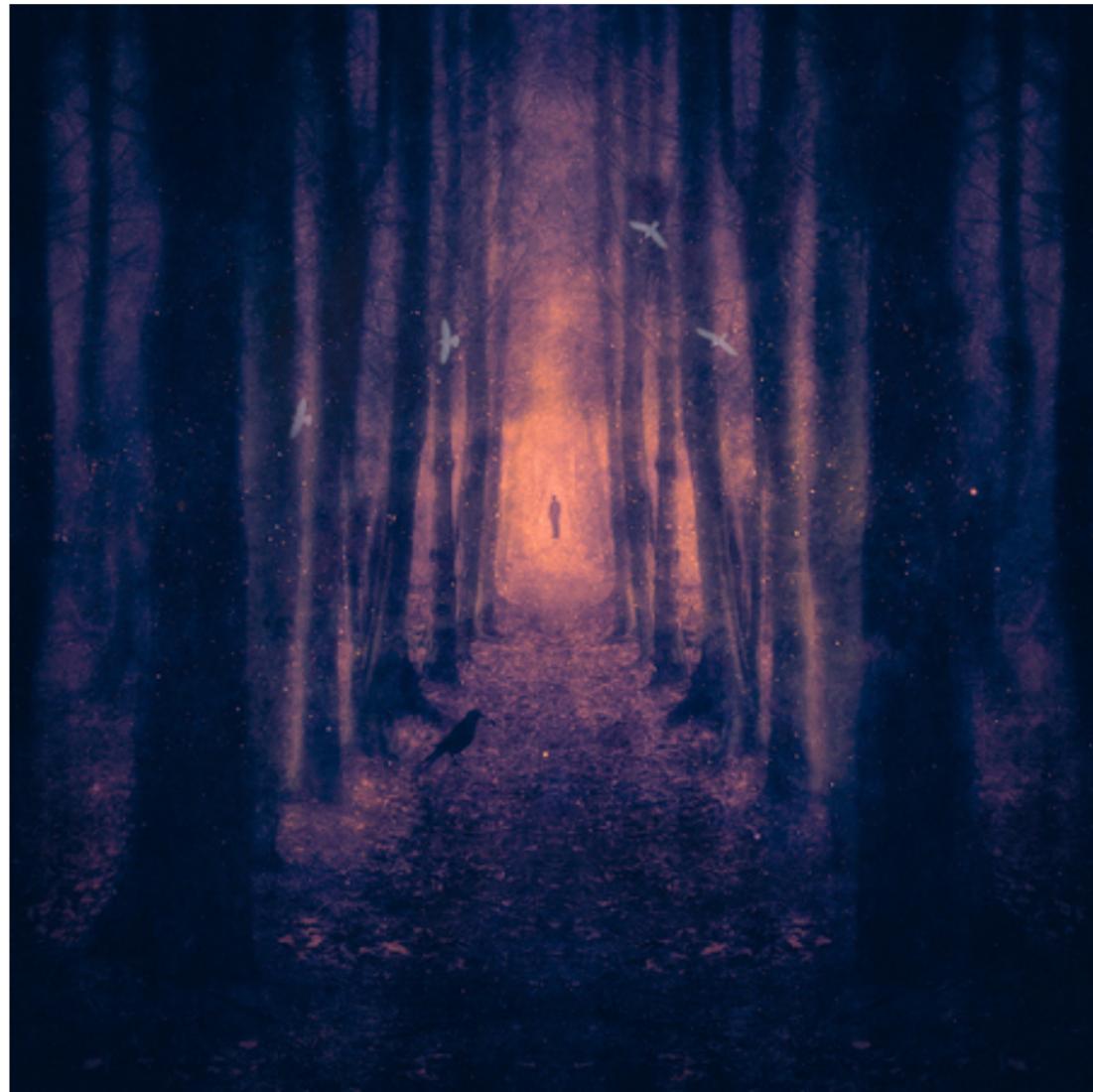
Tim Sawyer ARPS describes how his on-going photography project has developed over time (tim.sawyer.photo).



Tim Sawyer ARPS

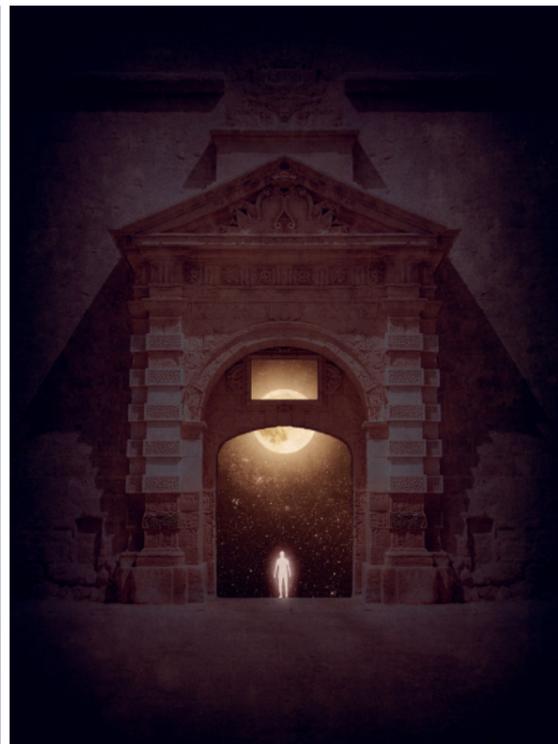
Has anyone out there ever started a 365 project? Did you finish it? I started one back in late 2014 and I'm still going, nearly seven years later. For this project I take, or create from my catalogue, an image each day. Sometimes it's a simple snapshot, other times it's a complex composite. The images are posted to Blipfoto, a daily photo website, and I also produce a small book every six months.

I've found that having to find a photo each day really helps train the eye to find compositions. You're constantly looking for things that might 'work'. I still have easy and difficult days – some environments are 'target rich' – but I enjoy the

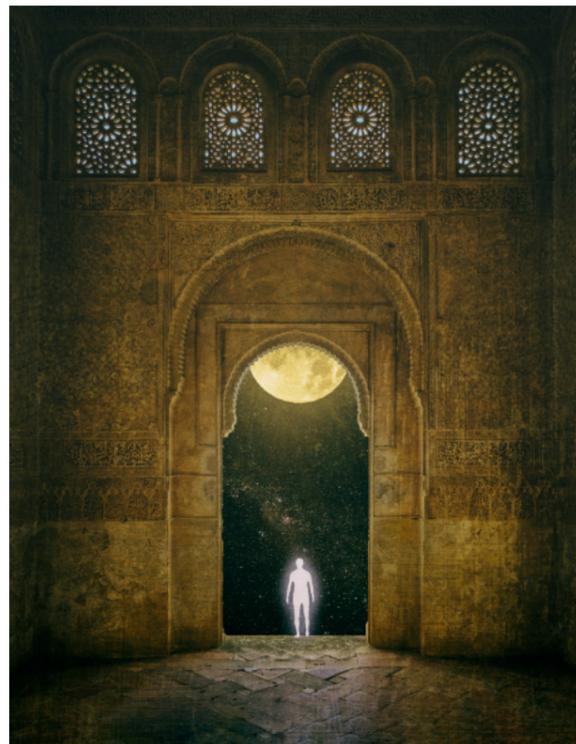




Portal Blue by Tim Sawyer ARPS



Portal Maroon by Tim Sawyer ARPS



Portal Yellow by Tim Sawyer ARPS



Portal Green by Tim Sawyer ARPS



Portal Teal by Tim Sawyer ARPS



Tree1 by Tim Sawyer ARPS



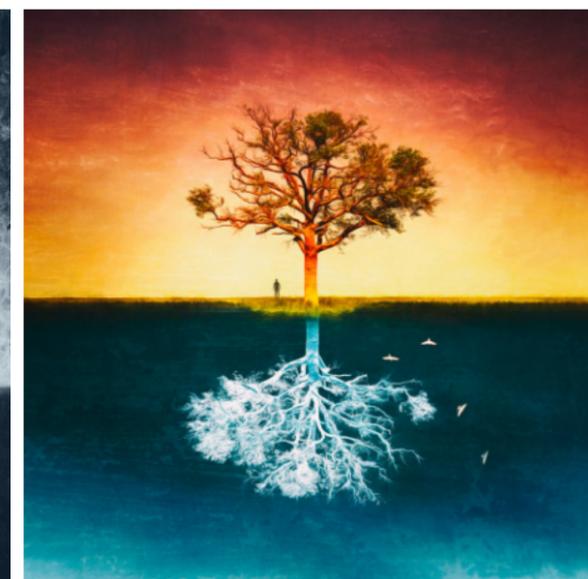
Tree2 by Tim Sawyer ARPS



Tree3 by Tim Sawyer ARPS



Tree4 by Tim Sawyer ARPS



Tree5 by Tim Sawyer ARPS

challenge of finding something. The downside is that it can lead to a feeling of 'I've got one good one now, I can stop'.

To begin with, I would try to find an image at a lake close to where I worked. If I failed, I set up something at home on an evening. A few years ago I switched jobs to working in the middle of a big city and found this new environment really challenging – so many people! – but I started looking up at buildings, and this led directly to my [ARPS panel](#).

Lockdown had an effect on how I approached this daily photo challenge. I was

working from home, so no longer had the opportunity to explore the city centre, but now had much more time. The balance moved towards more creative imagery in Photoshop and trying out different ideas based on items around the home or catalogue images. More recently I've taken to setting myself five day themes or challenges – 'here's a photo of a tree, use this as a starting point', or 'five images of portals', or 'use this effect five times'.

My aim is to produce an image each day that I'd put on my wall. I don't always succeed!

AN OVERSEAS MEMBER

Andrew Pepper LRPS describes from Cyprus how he developed into a sports photographer.



Andrew Pepper LRPS

After playing a few games for a local cricket team, I took mercy on my teammates and started photographing the games instead of playing. When I started, I hadn't any experience of sports photography. I was using a 18-200mm lens and I was having to crop the images quite heavily. As photographing the cricket became a regular weekend activity, I purchased a secondhand 150-600mm lens.

I've a few 'rules' I try and follow:

- Know your lens; I took photographs of the same thing with different apertures and noted which looked best. Now I can use aperture priority set to that 'sweet-



London Fields Bowler by Andrew Pepper LRPS



Visiting team from UK (Washington) vs Sri Lankans by Andrew Pepper LRPS



Sri Lankans vs Nicosia Tigers by Andrew Pepper LRPS



Untitled by Andrew Pepper LRPS



Bedsworth vs Cyprus XI by Andrew Pepper LRPS

spot' aperture. I keep an eye on the exposure time and if it drops below around 1/500, I'll turn the ISO up to stop motion blur.

- The ball should be in every shot. Cricket has the advantage that you know where the bowler's going to release the ball and you know it's heading towards the batsman. I focus on the umpire at the bowler's end and wait for the bowler to run into the frame to fire a burst.
- Watch the bowler; the bowler will do the same thing 6 times in an over. I'd noticed the London Fields bowler made an interesting shape as he released the ball, so I broke the 'ball in every shot' rule and took a burst to try and capture that.
- Live in Cyprus! It's sunny 300 days a year, you'll be unlucky to have a problem with the light.

Equipment

Nikon D500 – ideal as a sports camera.

Tamron 150-600mm lens. On the D500 with its DX sensor, it gives the equivalent of 900mm.

Nikon 70-300mm SWM VR ED IF – great for wandering around the field as it doesn't need a monopod.

'GOOD PICTURE' AUTUMN SEMINARS

The Imaging Science group began its series of annual 'Good Picture' Symposia in December 2003 and has held 17 meetings up to 2019 at the University of Westminster on Regent Street with the aim of providing imaging practitioners, keen amateurs and students with insights into digital imaging and providing some tools and guidelines for assessing cameras and output. These lectures and discussions have showcased the technical diversity of imaging in a way that is accessible and useful to most people. The 120+ presentations over the years have covered a very broad field of subjects but all have had a major imaging component that would be of interest to our core audience. The speakers have come from universities, hospitals, industry and especially the RPS itself with many talks from Digital Imaging and Imaging Science group members.

With the advent of the coronavirus pandemic in the spring of 2020 and all the attendant uncertainty it was decided to cancel the Good Picture meetings in 2020 and 2021. Imaging Science group intends to start its meetings again in 2022 which it hopes will be as well attended as its pre-COVID events. In the meantime, the Imaging Science group has organised a series of three free, online, mini-Symposia over this autumn with updated talks from the last few years' Good Picture meetings.

HOW TO BOOK

For each mini-Symposium, there will be two talks with time to take questions between and after the talks, all over a period of two hours. Access to the "Waiting Room" for each Zoom meeting will be available from 7.45pm and the session will begin at 8.00pm. Here are the links where you can register for each:

Imaging Outside of the Visible

bit.ly/ISGSymposium1

Symposium 1 - Wednesday 22nd September, 8-10 pm

High-Tech and Low-Tech Imaging Technologies: Pinholes and AI

bit.ly/ISGSymposium2

Symposium 2 - Wednesday 20th October, 8-10 pm

All About Colour – Gamuts & the Colour Response of Cameras

bit.ly/ISGSymposium3

Symposium 3 - Wednesday 24th November, 8-10 pm



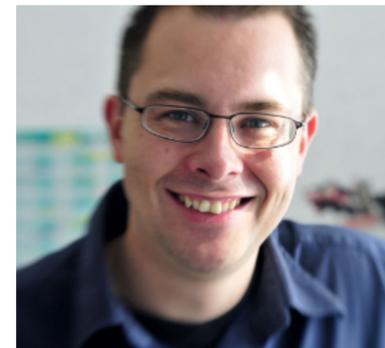
Photograph by Adrian Davies ARPS

Imaging Outside of the Visible

Symposium 1 - Wednesday 22nd September, 8-10 pm

bit.ly/ISGSymposium1

The first of these free mini e-symposia features two lectures by experts in imaging using light of wavelengths outside of the visible.

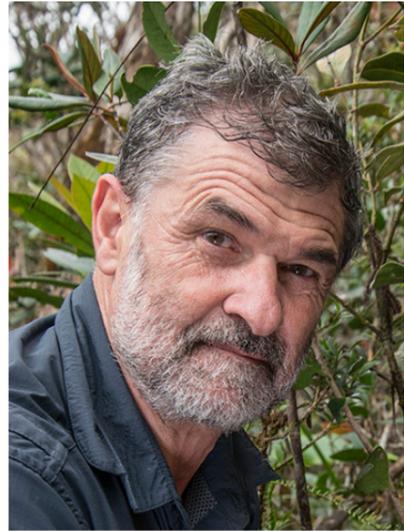


Dr Jonathan Crowther
(JMC Scientific Consulting Ltd.)

Imaging the Skin – UV, Visible and IR

Photographic imaging of the skin is used across a wide range of research industries, from cosmetics through to pharmaceuticals and forensics. Moving away from straight visible light photography, and using techniques such as cross polarization, and UV

induced fluorescence, or even photographing in different parts of the electromagnetic spectrum such as Ultraviolet and Infrared, can provide information otherwise impossible to image. Imaging of the skin using conventional photography and these alternate techniques will be discussed and reviewed, along with some considerations when approaching this type of work.



Adrian Davies MSc ARPS (Freelance Photographer)

Digital Photography of Plants Using Ultraviolet Reflected and Fluorescence Techniques

The presentation will highlight the issues involved with the digital photography of plants using ultraviolet radiation, both reflected and fluorescence. The results are starting to reveal new insights into the world of plants and their flowers.

High-Tech and Low-Tech Imaging Technologies: Pinholes & Artificial Intelligence

Symposium 2 - Wednesday 20th October, 8-10 pm

bit.ly/ISGSymposium2

The second of the free mini e-symposia features two lectures by committee members of the Imaging Science group coming from opposite ends of the technology spectrum: how in today's digital world we can utilise pinholes in a different way, and how we can bring artificial intelligence - AI - to bear on our everyday photography.



**Dr Tony Kaye ASIS FRPS
(Independent Imaging Consultant)**

Artificial Intelligence in Photography for Photo Enthusiasts

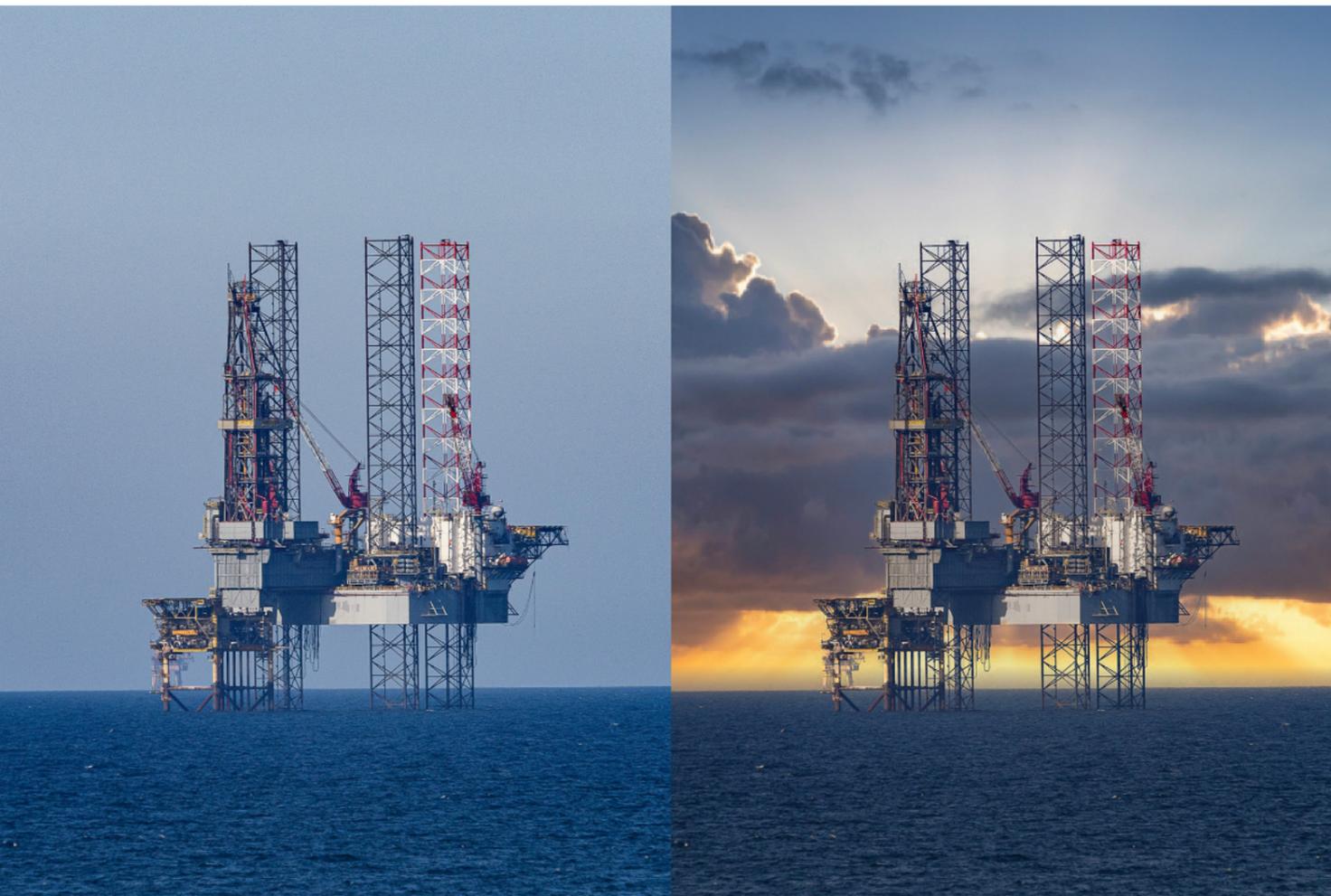
Artificial intelligence or machine intelligence is a branch of computer science that is being increasingly used to enhance images. We have seen at previous Good Picture Symposia how its implementation has significantly enhanced the imaging capabilities of mobile phones, but not always to the aesthetic benefit of pictures. In this presentation we will take a look how AI is now firmly established in Adobe Photoshop and in 3rd party Photoshop plugins. We will demonstrate that when sensitively used, AI-powered tools can improve your images.

**Dr Alan Hodgson ASIS HonFRPS
(Alan Hodgson Consulting Ltd.)**

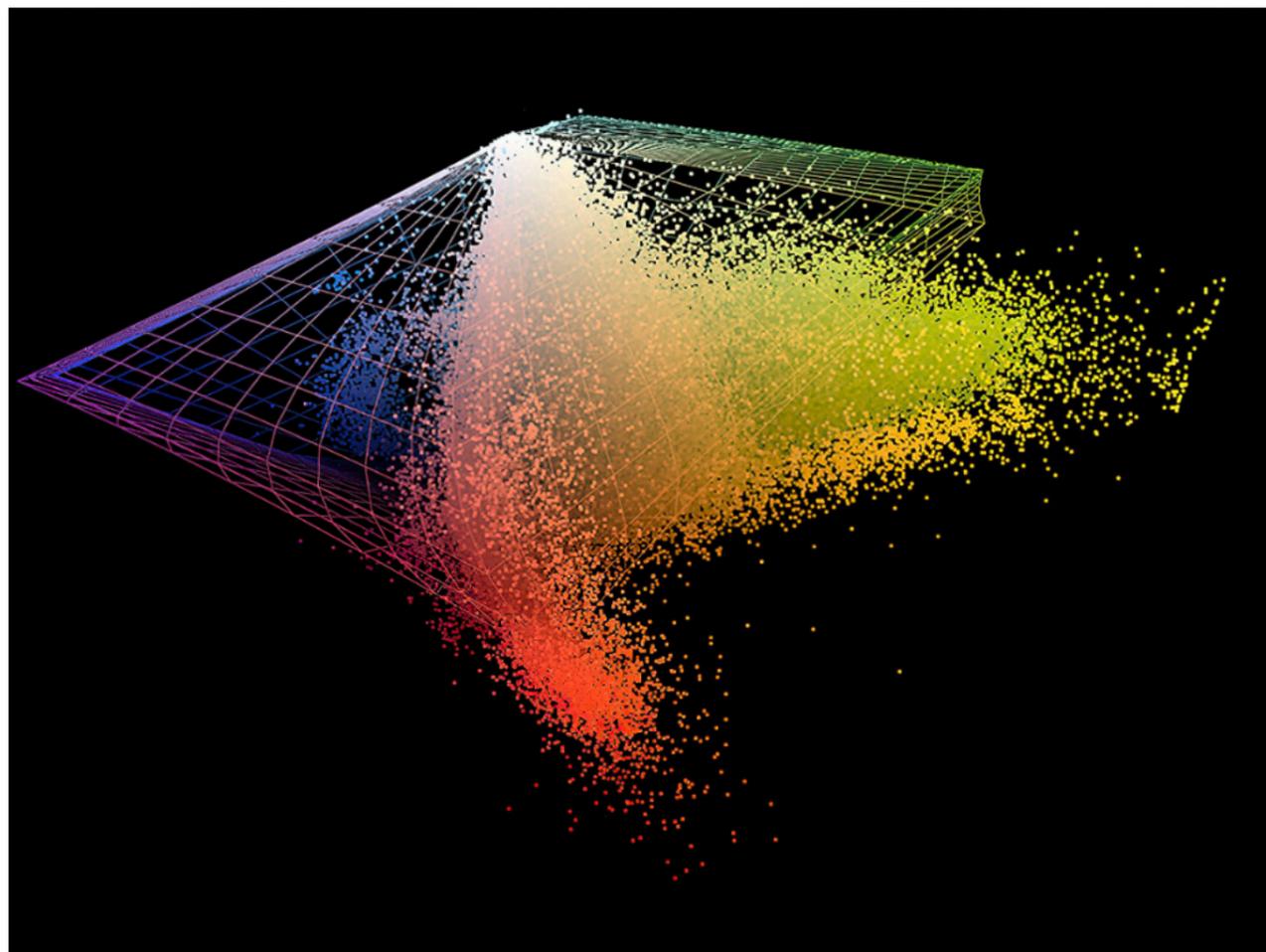
Pinhole Camera Testing in the Digital Age



Pinhole cameras are well known, even in the digital age. But illuminated pinholes also make great test objects for camera systems. This presentation will show you how to make and use these yourself, and generate some interesting images into the bargain.



Photograph by Dr Tony Kaye ASIS FRPS



Photograph by Dr Tony Kaye ASIS FRPS

All About Colour – Gamuts & the Colour Response of Cameras

Symposium 3 - Wednesday 24th November, 8-10 pm

bit.ly/ISGSymposium3

The third of the free mini e-symposia features two lectures by committee members of the Imaging Science Group sharing with us, how having knowledge of the colour response of our equipment and consumables will help us avoid unpleasant colour surprises!

Dr Tony Kaye ASIS FRPS (Independent Imaging Consultant)

A Survey of Colour Gamuts

The internet contains much information over the choice of colour spaces. Some articles advocate wide gamut spaces, others stick with sRGB. In this talk we will examine the gamut that various devices can reproduce and compare them to the gamut of a number of popular colour spaces. This talk will help enable photographers to choose what are the most appropriate colour spaces for their work.

Dr Alan Hodgson ASIS HonFRPS (Alan Hodgson Consulting Ltd.)

Characterising the Colour Response of Cameras

A century ago Mees and Wratten released their paper describing an instrument to characterise the spectral response of photographic films and plates. This talk will show how to build a version for the digital age out of scrap materials and use it to test the performance of modern cameras for IR and UV photography. Building your own photographic instrumentation is easier and cheaper than you may think.

Congratulations to Melanie Sharp, whose 'Zebra Butt' image was featured as AP Picture of the Week in *Amateur Photographer* Saturday 24 July 2021, pp. 4-5.



Stylish smartphone snaps in the 2021 iPhone Photography Awards



A shot of two world-weary shepherds has won this year's iPhone Photography Awards, the world's longest running iPhone photography competition. In its 14th year, the contest well and truly showcases impressive modern smartphone camera technology. [Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 24 IMAGES' in the upper righthand corner of the first image.

RPS DISTINCTIONS

This year's season of Distinctions assessments is well underway, with an opportunity to book a place as an observer. 2021 has ushered in exciting changes to the RPS Distinctions programme, including advice on Statements of Intent, new Portraiture and Photobook genres, and observer places at Fellowship Assessments.

You can book a [1:1 portfolio review](#) and/or a [1:1 statement of intent review](#) session with a panel member appropriate to your genre/distinction, but be aware there can be a waiting list for both. These are covered on the [Distinctions Update](#) page of the RPS website.

From Natural History to Visual Arts, you can book your Distinction assessment (print, digital and book submissions) for each level and every genre. A few dates are still left for 2021 for most genres; 2022 dates will be announced in October. Observer tickets for all assessments are also available to [book now](#).

For the most up-to-date information on the availability of Distinction Assessment Days, see the following links:

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

The RPS has a [FAQ page](#) where you can find out more about the status of the assessment programme. 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](#).

You can see some example [LRPS panels](#) and [ARPS panels](#) to guide you, and there is detailed advice for each category of distinction available by following the links on the [RPS qualifications page](#). Genres for ARPS and FRPS are further detailed in this PDF document: [Genre Definitions - January 2021 \(rps.org\)](#).

The closed Facebook Group: [RPS Distinctions **Official Group**](#) now has almost 3,500 members, and is a civilized venue to ask questions, share your successes – and disappointments – and ask for critique on your proposed portfolio.

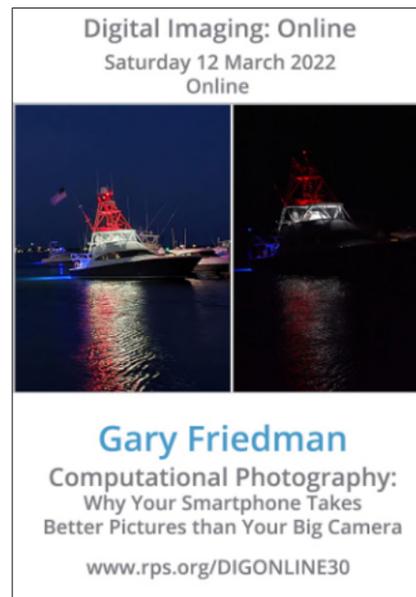
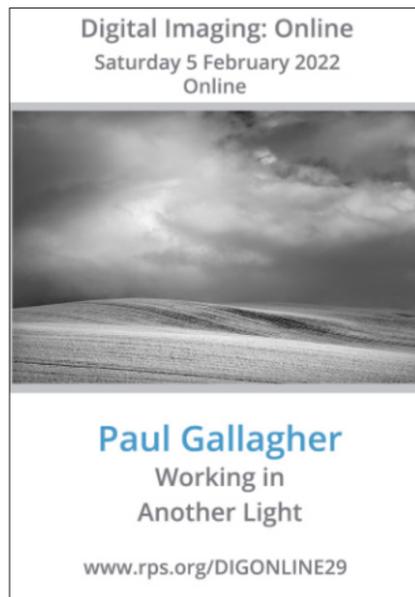
For Digital Imaging members, issue 8 of *Accolade*, which delves into members' Distinctions successes, is now available and issue 9 should be published later this month. See the email message which announced this newsletter for a members-only link to issues of *Accolade*.

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: North West Sunday 26 September 2021 Online</p>  <p>Tony North DPAGB The Art of Macro</p> <p>www.rps.org/dignw-sept21</p>	<p>Digital Imaging: Yorks & NE Saturday 2 October 2021 York YO23 1BW</p>  <p>Brian McCarthy FRPS Images from a Small Shed</p> <p>www.rps.org/events/groups/digital-imaging/2021/october/talk-by-brian-mccarthy/</p>	<p>Digital Imaging: Online Saturday 9 October 2021 Online</p>  <p>Polina Plotnikova Small World</p> <p>www.rps.org/DIGONLINE25</p>
<p>Digital Imaging: Online Saturday 6 November 2021 Online</p>  <p>Sean Bagshaw Elevate Your Photoshop Workflow with Smart Objects</p> <p>www.rps.org/DIGONLINE26</p>	<p>Digital Imaging: Online Saturday 4 December 2021 Online</p>  <p>Jonathan Vaines Life in the Blender: A Creative Twist</p> <p>www.rps.org/DIGONLINE27</p>	<p>Digital Imaging: Online Saturday 8 January 2022 Online</p>  <p>Julianne Kost Creating Personal Projects that Reignite the Creative Spark</p> <p>www.rps.org/DIGONLINE28</p>



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
- 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.

SOME OTHER VOLUNTEER-LED EVENTS

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

