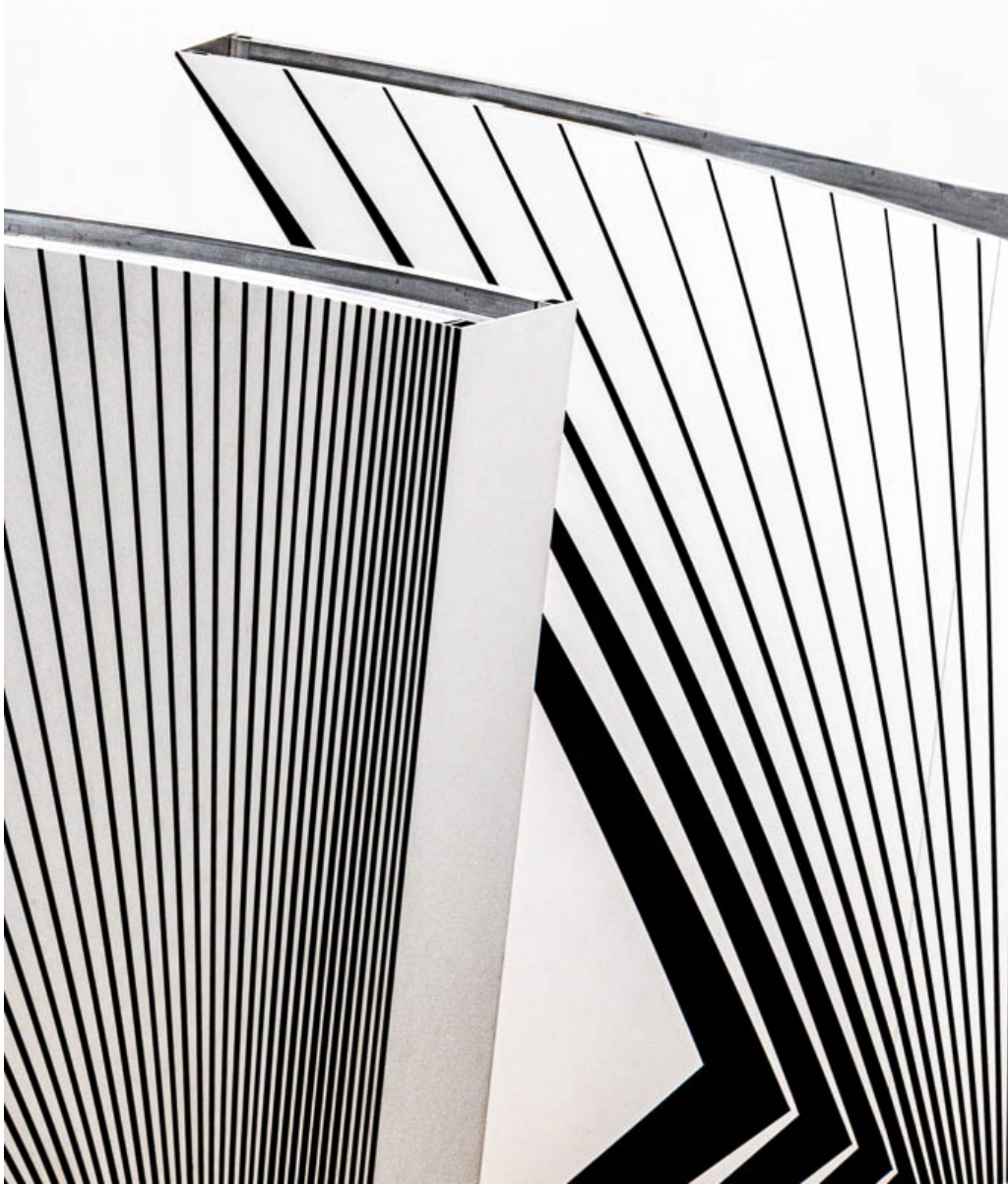


DIG News August 2020



'Riley Lines' by David Pearson ARPS

Winner of the Digital Imaging monthly competition for July

WELCOME

In addition to our usual features and listings of events of interest to members, this month's newsletter features the launch of the 2020 Digital Imaging Projected Image Competition. It's open now until the end of August, a great opportunity to show your best work. The results of this competition will be published in a printed catalogue distributed at the end of the year.

As you know, the results of our friendly monthly competition are published here, in DIG News. What you might not know is how easy it is to take part. Entries are sent in from the 1st of each month to the 23rd by email, and then voting on the entries takes place from the 24th to the 29th. For details, see www.rps.org/DIGMonComp.

At the start of lockdown - was it only a few months ago? - we listed quite a few new online resources for photographers available through the RPS, not least Digital Imaging's own programme of online events and its library of [online tutorials](#). Interest in our programme has not waned, so we plan to continue offering a new online event every three weeks for the foreseeable future.

What we haven't commented on since is the explosion of excellent online resources from a variety of sources. I have particularly enjoyed a series of online sessions from the Association of Photographers (AOP) called '[Breakfast Club](#)'. An innovative series of virtual tours of landscape photography locations with its workshop leaders is available from [Light & Land](#). [The Photography Show](#), cancelled in March, is launching as a free two-day online event in September. US photography conference organisers like [Out of Chicago](#) are producing extensive (and expensive) weekends of online workshops which combine instruction with active shooting and feedback.

US photographic retailers like [B+H](#) and [Adorama](#) have long provided free online talks and workshops, but in these difficult times they have been joined by UK retailer [London Camera Exchange](#). As for camera manufacturers, [Nikon School](#) has added online courses to its usual in-person offerings, and Olympus has supported its [UK E-System User Group](#)'s online presentation of a number of popular speakers. And there has always been a lot of online training from software publishers like [Adobe](#), [DxO \(Nik\)](#), [Affinity](#), [Capture One](#), [Skylum](#), [ON1](#) and [Topaz Labs](#).

Many professional photographers, who once turned to lecturing and workshops to replace income lost with the attrition of commercial, editorial and stock photography, have had to pivot again and are offering their own videos, YouTube channels, webinars and one-to-one mentoring. One enterprising group has set up [Serengeti Safari One Day at a Time](#) with daily photo tips.

Have you particularly enjoyed an online resource? Tell me about it!



Deborah Loth
DIG News Editor
dignews@rps.org

MONTHLY ONLINE COMPETITION

The winner of our July competition was 'Riley Lines' by David Pearson ARPS, featured on the cover. The outcome of last month's competition was very close, and rather than having images place second and third, there was a tie for second place. (For more information about the friendly monthly competition, visit www.rps.org/DIGMonComp.)



David Pearson ARPS

Last year the Hayward Gallery held an exhibition of Bridget Riley's work. As a lover of clean, well defined geometric images, it was one that I could not miss. This is part of a spiral sculpture, covered in stark black and white lines at various angles and widths, into which the viewer was invited to walk. Like most of her work, it hurt your eyes if you spent too long admiring it.

I have not done much work on this. In Photoshop I removed a few distractions from the background, some specular reflections and a small part of the artwork that, I felt, spoiled the shape of my image. Back in Lightroom, I

fixed the white balance, then pushed the contrast up as far as I dared.

Most time was spent on deciding on the crop that liked best. I can see in the LR history that there are still eight different crops that I tried, though I'm sure there were many more that I have deleted.

In the past much of my work has been with very high key, minimalist images (I get teased about how much money I save on ink). This, with a few others, may be the start of a move to exploring more very high contrast abstracts.



'Continuum' by Bridget Riley; photograph by David Pearson ARPS

Joint second place was 'Lizzianthus' by Susan Ashford ARPS.



Joint second place was also 'Fenceline in Heather' by Martin Parratt ARPS.



Members Annual Projected Image Competition



Free to enter - Group members only

Three classes - Open Colour, Open Mono and Altered Reality
You can enter up to 6 images - max 3 in any one class.

Open for entries - August 1st 2020

Closing date - August 31st at midnight (GMT)

Competition date - September 19th 2020

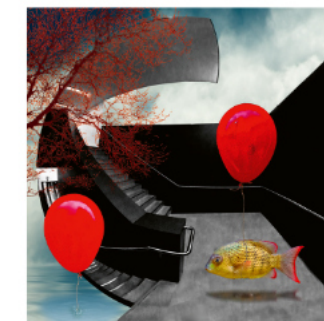
Entry is free to DIG members and images can be
uploaded by visiting www.rps-dig.org/comp-login.php
where you will be asked for your membership number.
The rules and other information are available here:
www.rps-dig.org/picomp20rules.pdf

Selectors are:

Viveca Koh FRPS, Anne Sutcliffe FRPS and Stewart Wall MA ARPS

This year, due to COVID19, we will be conducting the
competition on-line using 'Zoom' video-conferencing software.
DIG members will be able to log in and watch the selection process,
and details of how to do this will be posted here soon.

A printed catalogue will be sent to all DIG Members.



For an overview of the 2019 Projected Image Competition and to
download catalogues from previous years' competitions, visit the Digital
Imaging Projected Image Competition page on the RPS website:
www.rps.org/DIGPDI.

PROJECTED IMAGE COMPETITION 2020



Ian Thompson ARPS
Projected Image
Competition Secretary
RPS Digital Imaging

PROJECTED IMAGE COMPETITION LINKS

Rules: www.rps-dig.org/picomp20rules.pdf

To enter: www.rps-dig.org/comp-login.php

Please note that if you downloaded the rules prior to 7 August they contained a typo which mis-stated the required image size. The correct image size is 3840 pixels horizontal x 2160 pixels vertical.

This is an unusual year. The COVID19 crisis has meant a Great Big shuffle-around of our thoughts and activities, which includes everything that is happening in our group. All face-to-face meetings have stopped and the RPS has determined that its Bristol HQ will not reopen until 2021 at the earliest. This is a major spanner in the works for us, because the selection of images for our Projected Image Competition



2019 Raymond Wallace Thompson Trophy Winner: 'Solitude' by Seshi Middel LRPS



2018 Raymond Wallace Thompson Trophy Winner: 'Fight or Flight' by Sue Dixon LRPS

was to take place in the theatre there, which also provided seats for an audience to view the proceedings.

However, as we are a resilient and redoubtable bunch, we quickly formulated a Plan B. Instead of a physical meeting for the selection process, we will be doing everything on-line using Zoom video-conferencing software. As a group, we are well-versed with that technology; we have used it for several years for our committee meetings, so as to negate the expense which would otherwise accrue from gathering folk into one room from all over the UK and near-Europe. Also, we used it last year as a trial to broadcast the 2019 Projected Image Competition selection process, though it has to be admitted that the arrangement was a bit Heath-Robinson due to networking difficulties at RPS HQ. Better informed, we employed it again at our AGM in February. Little did we know then that the whole world would be following our lead in the months to come...

There has been a flurry of activity getting our systems ready for the selection event, which will take place on September 19th as was previously planned, starting at about 10.30. Our selectors, Viveca Koh FRPS, Anne Sutcliffe FRPS and Stewart Wall ARPS, have all agreed to take part 'remotely' and we are considering letting them have copies of the full-resolution images prior to the selection day so that they can preview them unencumbered by vagaries of the internet. Our new (as of last year) submission and presentation management software is being put through its paces to ensure smooth, remote operation on the day. This is how it should pan out...



2017 Raymond Wallace Thompson Trophy Winner: 'Soft Spanners' by Brian McCarthy FRPS

Our selectors will be sitting comfortably at home, probably with coffee and/or wine to hand. They will log in to our Zoom session whereupon they will view the images as delivered by our presentation system in three categories for Colour, Monochrome and Altered Reality, with screen output broadcast by Zoom. As the images pop up, selectors will use a separate touch-screen device like a smartphone or a tablet which will display a set of buttons that they will use to score the images. These 'keypresses' will be transmitted over the internet back to the system web server where software will log the scores. When all three selectors have entered scores for an image, the system will move on automatically to the next image, so the speed of transition will be driven by the slowest selector.

In the closing stages of the selection for each category, the final few will be whittled down by interaction between the selectors and me, as the Competition Secretary. When the top awards have been announced, we will then decide upon the threshold score for acceptances.

The 'accidental' bonus accruing to this (oh, don't I wish we might have been able to claim such deep-thinking foresight?!) is that the Zoom session will be open to view by the entire Digital Imaging membership. Members logged-in will see the images pop up on the screen and witness the scores applied as the selection progresses. We will be issuing instructions on how to get access to the session in the near future.

As each category is completed, the selectors' scores and indeed any awards presented to any image will be immediately available to be inspected by entrants immediately on the competition submission system and will inform 'top award' winners the following day either by phone or email. This year 'report cards' will not be emailed to entrants: all you need to do to see how well you did is log in to the submission system and you will see your entries annotated with the results.

Subsequent to the selection day, the 'accepted' images will be readied for their inclusion in the competition catalogue, which will be distributed with an issue of DIGIT at the end of the year. As with last year's catalogue, the images to be printed will depend upon the total number which have been accepted. For 2019, there were some 450 images accepted over the three categories which would have meant a very large catalogue, far bigger than we could afford to print for a competition which has no entry fee. We decided, therefore, that only images with a score above a certain level would be printed, with all others being recorded in a list containing the title and author name, this being done so as to fit the number of catalogue pages into an affordable price band. The same system will be used again this year if the number of acceptances is large. However, all images will be made available to view on the website.

The competition entry system will be open for entries early in the morning of August 1st and will close at midnight on August 31st. It is the same system as was used last year: it is fairly intuitive in operation and won't allow you to enter more images than defined in the rules, in the three categories: "Open Colour", "Open Monochrome" and "Altered Reality". You may upload images, delete and/or



2016 Raymond Wallace Thompson Trophy Winner:
'Welcome to the Work House' by Adrian Lines ARPS

replace any or all of them up until the closing date/time. The rules, which contain the specifications for image size, etc., are available here: www.rps-dig.org/picomp20rules.pdf and you can upload your entries (from August 1st) here: www.rps-dig.org/comp-login.php. Uploading images is an intuitive process, and there is plenty of instruction on the relevant submission site web pages as to what you need to do. Please note that to log in you will need your RPS membership number to hand, so that we can confirm that you are indeed a Digital Imaging member, also that you must enter your name EXACTLY as it is recorded in your MyRPS section of the main RPS website, which you will see when you have logged in there (though omit any suffixed distinctions, etc.). Last year we had a number of complaints that folk could not log in, but this was entirely due to their using a 'familiar' or truncated name, rather than the one registered with their RPS membership details.

So, the time is nigh – I hope that you will consider that entering this competition might take your mind off the problems of the real world for a short while: the entire Digital Imaging committee is looking forward to seeing your best work.

RPS DISTINCTIONS

Following on from their series of free talks in the spring and early summer, the RPS Distinctions team has announced a series of free digital roadshows for the first three weeks of September. Each digital roadshow will have successful panels, applicants talking about their work, details of what is required to gain a Distinction and a Q & A session with panel assessors and chairs. If you are thinking of putting in for a Distinction, or simply want to see some excellent work and hear the discussion, sign up for a free roadshow:

1 September 2020 Licentiate Roadshow

<https://rps.org/events/bristol/2020/september/distinctions-digital-roadshows-licentiate-am/>

8 September 2020 Associate Roadshow

<https://rps.org/events/bristol/2020/september/distinctions-digital-roadshows-associate-am/>

15 September 2020 Fellowship Roadshow

<https://rps.org/events/bristol/2020/september/distinctions-digital-roadshows-fellowship-am/>

For Digital Imaging members, issue 7 of Accolade, which delves into members' Distinctions successes, will be published in September. The RPS has a FAQ page where you can find out more about the status of the assessment programme [HERE](#). You can ask for a 1:1 Distinctions Portfolio Review [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**](#).

CONGRATULATIONS

Digital Imaging members who achieved Distinctions this summer:

		Joh Griggs LRPS		
		Mike Kitchingman LRPS		
		Hampshire Bedfordshire		
		Neil Milne ARPS		
		Documentary Angus		

WELCOME to our new members...

Lilliana Alani LRPS	Sutton Coldfield
Celia Barnes	Selby
Kirsten Bax	Thornhill
Debbie Christie	Eastbourne
David Collins	Doncaster
Julie Corbin LRPS	Lyme Regis
Andrew Darling LRPS	Leyburn
Rosemarie Finch LRPS	Tewkesbury
Richard Glendinning	Newcastle upon Tyne
Carol Graham	Glasgow
Valerie Griggs LRPS	Fareham
Ivan Hugh	Washington
Susan Johnson	Fordingbridge
Philip Keenan	Burnham-on-Sea
Christine Lamb	Tadley
Gareth Martin	Port Talbot
Richard Milton-Worsell	Ashted
Jenny Monk	Sittingbourne
Lynda Morris LRPS	Purley
Sarah Newton ARPS	Totnes
Muriel Ann Nissen LRPS	Salford
Steven Rabone	Redditch
Susannah Ross	Burgess Hill
Dimitra Salmanidou	London
Anne Turner	Sheffield
Nigel West	Dawlish
Sue White	Tunbridge Wells

WIN A NIKON Z6

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:

Socially Distanced Summer

Share your summer experiences

Open for entries until: 14th September 2020

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](#). Please note that your login details for rps.org will not work on the Competition website - you will need to register.

AN OVERSEAS MEMBER

Paul Joyce LRPS is a member of the RPS German chapter. In addition to the usual headshot portrait, Paul also provided a panoramic selfie along with his selection of panoramic images.



Paul Joyce LRPS

Originally from the edge of the Cotswolds in Oxfordshire I have been based just outside of Munich since 1993. I am also a member of the RPS German Chapter.

I don't have a particular genre that I like to shoot and for me it's all about the light. I could be walking in the street and something catches my eye, the way the light reflects or how a shadow is created, whatever it may be and I will compose and take a photo. There needs to be something (almost a gut reaction) that makes me stop and think. Take a different route home one day and you would be amazed at what you come across.

Throughout the years I have taken photos with many forms of equipment and I'm certainly not a follower of the latest gear as I like experimenting. Although my main mirrorless digital camera is used often, I also shoot film with a medium format 1956 TLR, some 35mm point-and-shoots and more recently a Horizon 202 swing-lens panoramic camera, which produces 24 x 58 mm negatives on standard 35mm film that I have just started to develop myself at home (which has been another new experience for me). It's Russian made with a 120° view, very similar in specs to the more widely known Widelux range of cameras.



Paul Joyce LRPS panoramic selfie



'Munich Hofgarten' by Paul Joyce LRPS



'Munich English Garden' by Paul Joyce LRPS



'Munich Marienplatz' by Paul Joyce LRPS



'Munich River Surfing' by Paul Joyce LRPS



'Munich Train Station' by Paul Joyce LRPS



'Munich Petanque' by Paul Joyce LRPS

A UK MEMBER

This month David Pearson ARPS tells us about his approach to photography. His winning the monthly competition for July was a happy coincidence.



David Pearson ARPS

Over the years (many of them) I've tried many types of photography, some more successful and/or enjoyable than others. But if one phrase sums up the approach I've settled on, it has to be 'keep it simple'. Though I will happily take photographs of anything I see on a day out, all my 'serious' images will feature some or all of minimalism, high-key, abstract or negative space.

The style by which I am usually recognised is high-key, architecture indoors. Lockdown has been frustrating with galleries and museums closed, so I've had to look closer to home. 'Handrail' is just at the bottom of the



'Handrail' by David Pearson ARPS



'Convenience' by David Pearson ARPS

stairs in our flat. I am attracted to the geometrical lines and curves and lack of any distractions. While many of these images appear monochrome initially, I often prefer to leave them in colour – in this case for the glint of blue daylight on the rail.

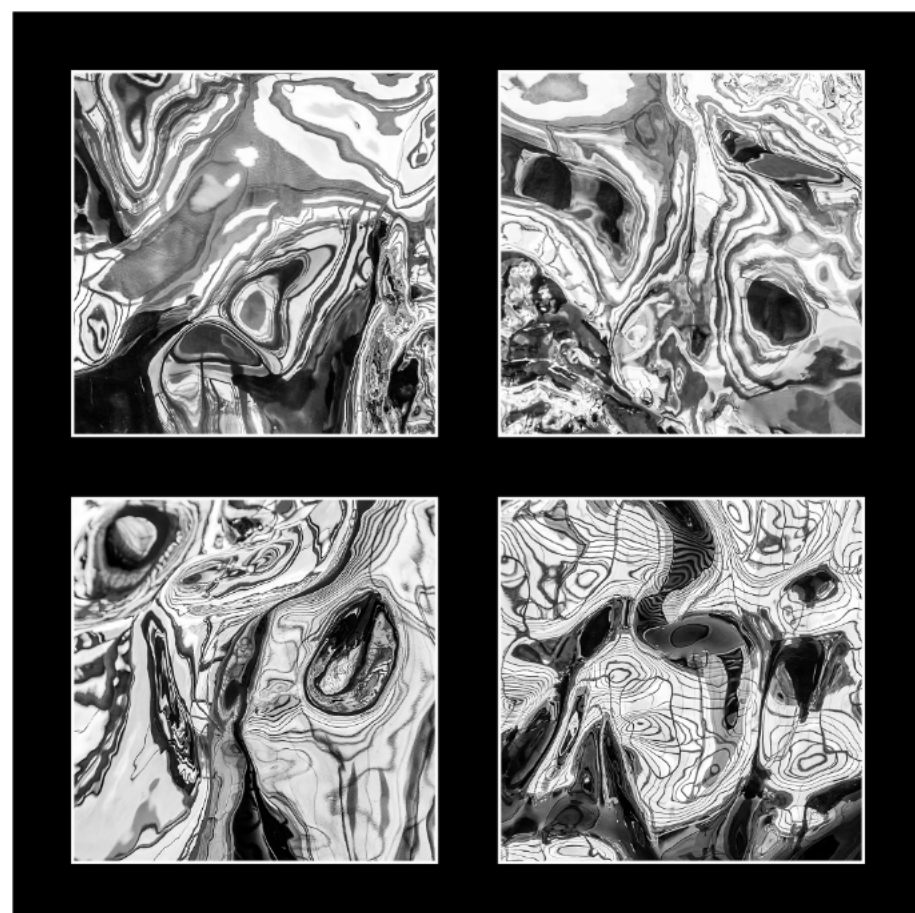
'Convenience' is another exercise in minimalism. Very little has been done to this. Apart from adjusting levels and some spot removal, this is just as I saw it. Again, it is left in colour to show the slight difference in the lighting on the two walls.

My attempts at landscape are never very successful. However, I was in my element one morning in Pembroke when a heavy mist was rolling in from the sea. This produced just the conditions I needed for 'Misty Beach' – high-key, muted tones with just enough detail.

I often find that some images, particularly abstract ones, do not have enough impact to stand alone, but are much stronger as part of a panel. I've recently been producing small panels of four abstracts, enjoyable in themselves but also ideal for hanging on the wall at home. One way of easily producing a cohesive panel is by taking a series of close-up images of the same subject. 'Reflections' is an example of this approach, each image being a section, just a few inches across, of a shiny steel sculpture in Singapore.



'Misty Beach' by David Pearson ARPS



'Reflections' by David Pearson ARPS

DIGITAL IMAGING EVENTS & LISTINGS

Having cancelled last spring all the events planned up through the summer, Digital Imaging Centres were finding it difficult to comply with the COVID-19 requirements of their usual meeting venues. So we have seen another rash of cancellations, but also more events planned to take place online. And some are keeping their options open, planning to go online if arrangements with their intended venues don't work out. 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.

Digital Imaging: Online
Saturday 8 August 2020
Online via Zoom




Guy Edwardes
online event
Techniques for close-up & macro nature photography
www.rps.org/DIGONLINE7

Digital Imaging: Southern
Saturday 5 September 2020
On-Line Via Zoom



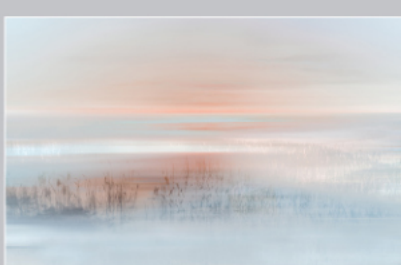
Tony Worobiec FRPS
Water's Edge;
a Celebration of the British Coast
www.rps.org/digsouthern-2020-09

Digital Imaging: North West
Sunday 6th September 2020
On-line talk



Tesni Ward
Wildlife Photographer
Joint Meeting with the North West Region
www.rps.org/dignw-sept-2020

Digital Imaging: North West
Sunday 25 October 2020
Frodsham WA6 7QN (or on-line)



Glenys Garnett BA Hons
'Get Creative with Glenys'
Discover your inner spark
www.rps.org/dignw-oct2020

SIG & REGION LINK


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



Documentary Workshop - Building a Photographic Series (1)

DATE AND TIME
29 August 2020 - 10:00 to 15:00
Online workshop (via Zoom)
Registration at: https://www.subscribe.com/rps1_290820
RPS Member discount quote: RPSMEMBER25OFF

VENUE ADDRESS
Online
Join from your location
Link will be supplied



NEW - Documentary Workshop - Execution (2)

DATE AND TIME
20 September 2020 - 10:00 to 15:00
Online workshop (via Zoom)
Registration at: https://www.subscribe.com/rps2_200920
RPS Member discount quote: RPSMEMBER25OFF


VENUE ADDRESS
Online
Join from your location
Link will be supplied



Documentary Workshop - Editing and Sequencing a Series (3)

DATE AND TIME
26 September 2020 - 10:00 to 15:00
Online workshop (via Zoom)
Registration at: https://www.subscribe.com/rps3_260920
RPS Member discount quote: RPSMEMBER25OFF

VENUE ADDRESS
Online
Join from your location
Link will be supplied





Making a First AV Sequence - Ian Bateman FRPS

DATE AND TIME
Saturday 5 September 3pm to 4.30pm

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£0 - £2



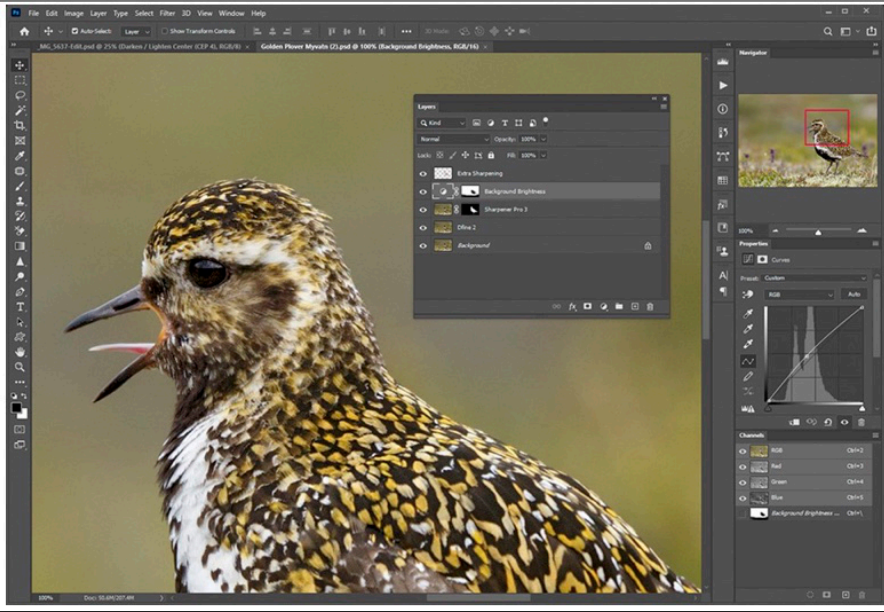


What is Kirlian Photography?

DATE AND TIME
September 10th 2020
6pm (uk time)

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
FREE



Layers and Masks for Nature Photographers

DATE AND TIME
Saturday 15th August 2020 16.00

VENUE ADDRESS
Online
Join from your location
Link will be supplied

Book Online
£0 - £3



Online Talk with Rick Whitacre

DATE AND TIME

Tuesday 15th September
Starts at 7pm Irish Summer Time
Ends at 8:30pm (approx)

VENUE ADDRESS

Online
Join from your location
Link will be supplied

Book Online
FREE



A Guide on how to license your Photographic Work

DATE AND TIME

Wed, 23 September 2020
18:30 - 20:00 CEST
Via Microsoft Team Meeting

VENUE ADDRESS

Online
Join from your location
Link will be supplied

Book Online
FREE

Smartphone stunners: The winners of the 2020 iPhone Photography Awards



In its 13th year the iPhone Photography Awards continues to show how rapidly smartphone cameras are evolving. The assortment of winners features incredible images from the newest iPhone but also shows older models can take award-winning photographs.

[Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 29 IMAGES' in the upper righthand corner of the first image.

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 has been live since November, 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.