

DI News October 2021



'Up the Wall' by Lynda Piper

Winner of the Digital Imaging monthly competition for September

NOTES FROM THE EDITOR

'By Degrees': A new portrait of Great Britain and Ireland

RPS Landscape Group is inviting all RPS members to participate in 'By Degrees', a project to create a unique and innovative portrait of Great Britain and Ireland by making landscape images at the all the locations where lines of latitude and longitude intersect in Scotland, England, Wales and Ireland. They aim to have all photography completed by the end of March 2022.

Help Wanted!

The Digital Imaging Committee is busier than ever, with several of its members still doing more than one job. We ourselves forward to be the Especially if you have photographic organisations, Digital Imaging take opportunities before us in the want to know more about the commitment then do get in touch We are happy to chat with you, share you to the Committee for a trial run-in. The role is a great volunteer opportunity, supported by a strong, hard-working team.



would love someone to put new **Digital Imaging Chair.** experience volunteering with please consider helping advantage of the new post-pandemic world. If you role before making a firm with digsecretary@rps.org. the role description and co-opt

We are also looking for help with other roles:

- Deputy Chair
- Editor for DIGIT, our quarterly magazine
- Centre Organisers for our NW Centre and Eastern Centre
- Online Event Programme (Secretary or Assistant)
- Social Media Manager

For some of the roles, if you don't have the time to take over the whole job, assisting someone who is already juggling the role would also be helpful.

In addition, we could use people to help others run online events, and can provide any training you might need.

So please contact Lyn Phillips (digsecretary@rps.org) if you are interested.



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 September monthly online competition was 'Up the Wall' by Lynda Piper, 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](#).)



Lynda Piper

Up the Wall is an image taken of the outside of the Princesshay Car Park in Exeter, taken standing very close to the building with the camera pointing skywards – so, literally, up the wall.

There are four floors of apartments above part of the car park. The white panel to the left is the underside of the lowest level balcony and a side wall. The glass panels on the right of the image are enclosing the stairs up to the apartments.

After seeing the opportunity a few years ago, I have revisited the location several times trying to get the 'perfect' shot. Until I took this one, I haven't been happy with the results primarily as the sky wasn't right. For me it only works when there is a clear blue sky to contrast with the rest of the image.

It needed very little initial editing from the original Raw file, a few tweaks here and there and a couple of spots removing from the tiled area.

The biggest task was tidying up the area that is now white, this was very dirty and impossible to take out every spot so I used a white colour swatch and then put a textured layer over. It was probably not the quickest way but it worked for me.

Thank you for looking and thank you to those who voted for the image in the September Monthly Competition

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 'Two Ways to Sail' by Leon van Kemenade.



Third place was 'Cyclist' by Ray Duffill.



PROJECTED IMAGE COMPETITION 2021

This year's Projected Image Competition was another 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

You might remember from a previous newsletter that we told you that we had decided to hedge our bets and run the competition on-line again this year. That decision was taken a while ago by our Committee when the UK was on the edge of relaxing COVID restrictions and rather than plan a 'physical' event that might not happen due to any number of interacting, unknown factors we agreed to opt for the route of

certainty and use Zoom again.

Perhaps we should not have been surprised that the number of entries for this year's fray was similar to last time (which was also run on-line). We received 1873 entries across the three classes from 350 members: the 'Open Colour' class contained 875, 'Open Monochrome' had 684, and 'Altered Reality' brought up the rear with 314.

There's always a degree of temerity when running a big competition like this, especially with regard to the technology used. The amount of 'on edge' feelings this year were down a tad from last year due to us having proved the methods in the previous years but there's always that possibility of the odd gremlin creeping in. The only evidence of such was a short delay in getting one of our selectors correctly logged into the scoring system at the beginning of the day but after that was sorted out, things went quite smoothly.

Our three selectors – Janey Devine FRPS, Chris Palmer FRPS and Steve Le Prevost FRPS all had had a practice session in the previous weeks, so they were properly on-song when we got running and the pace was brisk: the average time for registering all three scores for an image was a swift 6.2 seconds. This speed

meant that some viewing members failed to see some visual element during that period. As I explained at the outset, this was due entirely to the vagaries of Zoom and the internet in that transmitting the image data at full resolution (essential for our selectors), coupled with the changes on the screen as the score was displayed demanded more internet bandwidth than some members enjoy. This was unfortunate but unavoidable under the circumstances. Nonetheless, as the scores were entered, they were stuffed into the entries database in real-time meaning that every member could see their scores immediately by viewing their entry record in the submission system at www.rps-dig.org.

After each class had been zipped through (this being the primary filtering process) the selectors retired to a private Zoom room to debate the Gold Medal and ribbon winners. This process is always full of to- and fro-ing with each of the three settling amicably on the Gold Medal winner and then the ever-so-slightly easier task of choosing the winners of the individual ribbon awards. In addition to the nine ribbons, the two Golds and the Wallace Thompson Trophy which were awarded, across the three classes 368 other images from 210 members were 'accepted'.

It was a long day: we started at 10:00 and including tea and lunch breaks we finished at 16:30. For anyone who thinks that this is an easy task for a selector sitting at a screen and exercising only a couple of fingers, I would like to correct the misconception! Total concentration is required and picking the winners demands quite some debate and rigour. Our grateful thanks are again transmitted to our doughty trio who performed faultlessly throughout the day.

The ribbon-, medal- and trophy-winning images are published here and we are compiling a slide-show sequence of all the accepted entries to be published on our [YouTube channel](#). Also, the entire set of winners and acceptances are available to view now in our [private gallery](#). The Projected Image Competition Catalogue will be delivered with the Christmas edition of our DIGIT Magazine. As mentioned above, every entrant can discover their scores and acceptances by visiting the submission site at www.rps-dig.org, selecting the competition from the drop-down and using the 'Show Entries' button.

Oddball visions from the 2021 Urban Photo Awards Finalists



Strange sights and eccentric compositions abound in this year's Urban Photo Awards, the finalists of which have just been announced. Now in its 12th year, this unique photography contest showcases weird and wonderful visions of modern life.

[Read more](#)

To view the gallery and not the ads, click where it says 'VIEW 21 IMAGES' in the upper righthand corner of the first image.

Winner of the Raymond Wallace Trophy and the Gold ribbon in the Monochrome class was 'The Window Cleaner' by Colin Douglas ARPS.



COLOUR CLASS

Winner of the Gold medal was 'Kites Fighting' by Barrie Brown LRPS.



Winner of the Steven Le Prevost FRPS ribbon was 'Flowers in a White Vase' by Anne Turner.



Winner of the Chris Palmer FRPS ribbon was 'Hearth and Home' by Lorna Brown FRPS.



Winner of the Janey Devine FRPS ribbon was 'In the Bleak Midwinter' by Julie Pigula FRPS.



ALTERED REALITY CLASS

Winner of the Gold medal was 'Imprisoned' by Raymond Bridges LRPS.



Winner of the Chris Palmer FRPS ribbon was 'Fading Away' by Jane White ARPS.



Winner of the Janey Devine FRPS ribbon was 'Dark Trees' by Morag Forbes LRPS.



Winner of the Steven Le Prevost FRPS ribbon was 'Soaked Through' by John Curgenvin LRPS.



MONOCHROME CLASS

Winner of the Gold medal was 'The Window Cleaner' by Colin Douglas ARPS, which also won the Raymond Wallace Trophy (see pages 10-11).

Winner of the Chris Palmer FRPS ribbon was 'White Stallion' by Helen Otton LRPS.



Winner of the Steven Le Prevost FRPS ribbon was 'Two Metre Rule' by Carolyn Newton LRPS.



Winner of the Janey Devine FRPS ribbon was 'Save Me' by Trevort Rudkin LRPS.



WELCOME TO OUR NEW MEMBERS

Leslie Cook
Gabriele Dellanave
Ruth Gledhill
John Greenwood LRPS
Nicol Hockett ARPS
Pauline Jones
Christopher Keene LRPS
Francesca Kennedy LRPS
Kelly Lucking
Tatjana Meyer-Heim
Helen Mitchell LRPS
Christopher Morson
David Thorp
Alan Waddell
Iain Young
Astrid Zweynert

Walsall
United States
Surrey
Southampton
United States
Denbighshire
Berkshire
County Down
Warwickshire
Switzerland
Aberdeenshire
Edinburgh
Wiltshire
Glasgow
Aberdeenshire
London

A UK MEMBER

Barbara Bogacka ARPS, a Polish based in Northern England, is interested in a wide spectrum of photographic genres, particularly abstract images of nature. Since retiring in 2015 from her academic job at the University of London she has revived her interests in the environment and in climate issues. Pollution and its effects on the meltdown of glaciers are of her special concern. She enjoys sharing her images on her [website](#) and on [Instagram](#).

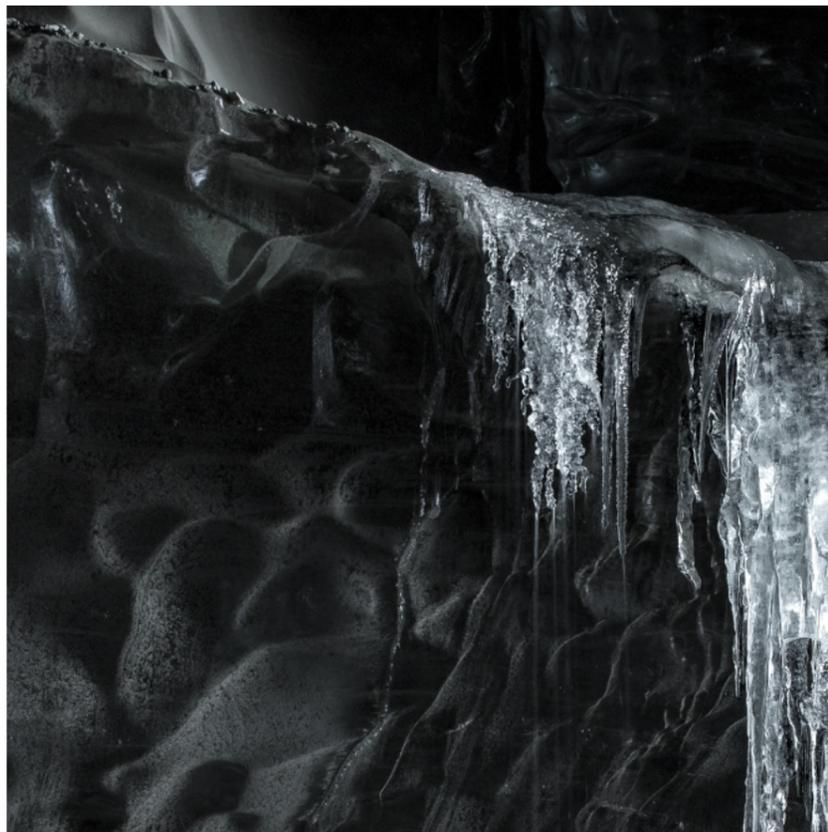


Barbara Bogacka ARPS

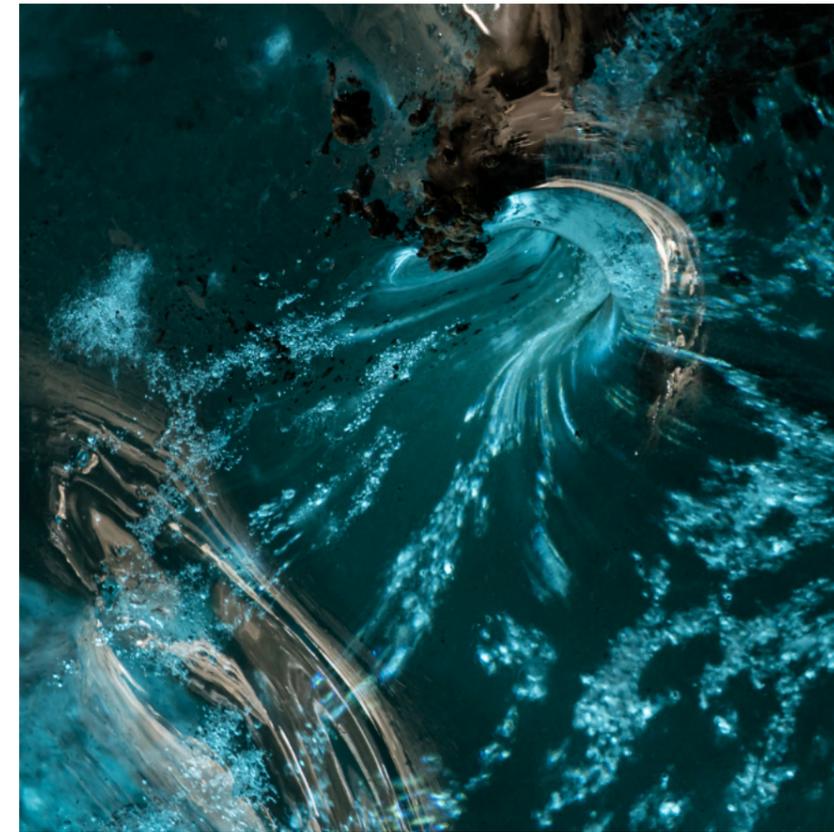
In recent years my photography has been focused on specific projects. My first major one was prompted by a picture I took in a glacial cave in winter 2018 during a photo tour in the south of Iceland. It was a close up of a wall of the cave which struck me as a symbol of the meltdown of glaciers. The very old and dark ice formed the shape of a large woman reclining under some dripping icicles. When I saw this picture after coming back home from that trip, I thought of the

Mother Earth, or Goddess of Fertility, whose sculpted ancient figurine I had seen in a museum in Ankara some years ago. I decided to go to Iceland again the year after and take a whole series of close-up images in ice caves.

In February 2019 I went to the Vatnajökull National Park, the biggest ice cap in



'Melting Goddess' by Barbara Bogacka ARPS. This image inspired me to explore the secrets of glacial caves. Treasure Island cave, Breiðamerkurjökull, Vatnajökull National Park, 9 March 2018.



'Jellyfish' by Barbara Bogacka ARPS. Fossil air bubbles and volcanic ash around a small cavity in the wall of Blue Dragon Cave, Skeiðarárjökull, Vatnajökull National Park, 27 February 2020.

Europe. Together with a local guide, I visited several caves and, as planned, focused mostly on close up photography. The detail in the ice is fascinating. So much history is frozen in the ice! I could see layers of volcanic ash, air bubbles trapped in the ice when it was formed, various colours and textures related to its age, and much more. Despite very bad weather during a part of the visit, I managed to come back with full bag of pictures. Some of the images enhanced each other by being in a [panel](#) and I found enough material to form a set of fifteen. I was thrilled to be awarded Associateship of the RPS in June 2019 for this set, slightly changed after the advisory day in March. This was a huge reward for me and encouragement to go there again. Particularly, that I had noticed how much the place had changed over the year. The caves I saw in 2018 were either completely melted as the glacier retreated or only some wide open spaces were left.

At the end of February 2020 I went to Höfn, a small town in the south-east of Iceland with a view on several tongues of the ice cap. Again, I was astonished by how much the glacier I had seen before had retreated. The meltdown is real, it happens fast. Being under a glacier is a unique experience and I wanted to share it with others and so I wrote an [article](#) published on-line by the charity Artists and Climate Change. I believe that photography has its role in making the wider public more aware of what happens in our environment, particularly in the places not many are able to see for themselves. I also sent a few of the close-up images to the Climate Change section of the Science Photographer of the Year 2020 Competition and one of them was chosen for the on-line exhibition run by the



'Fossil Air' by Barbara Bogacka ARPS. The bubbles of ancient air trapped in the ice at the time of its formation are flattened by tensions from the movements of the glacier. The bubbles preserve past atmospheric gases, such as carbon dioxide and methane; valuable information for modelling temperature of the region. Breiðamerkurjökull, Vatnajökull National Park, 3 March 2020. (Shown at the Science Photographer of the Year OTY 2020 Exhibition)

Manchester Science and Industry Museum, together with the RPS, in spring last year.

The pandemic stopped my travels to Iceland, but it did not stop my interest in the subject nor, more generally, in the issue of climate change. The lockdown prompted me to focus on our garden and the biodiversity of the small meadow I have been creating for some time. Also, I have been increasingly taken by the Intentional Camera Movement (ICM) method of photography and so another project started. During the spring and summer I was trying to capture an impression, rather than an exact view, of the garden and the variety of plant life in its 'wild' part. To share my thoughts on the importance of gardens to biodiversity and its relation to climate I wrote an illustrated article for the ICM Photography Magazine special issue on climate change. I expect the issue to be released in November to coincide with the UN Climate Change Conference COP26 in Glasgow.

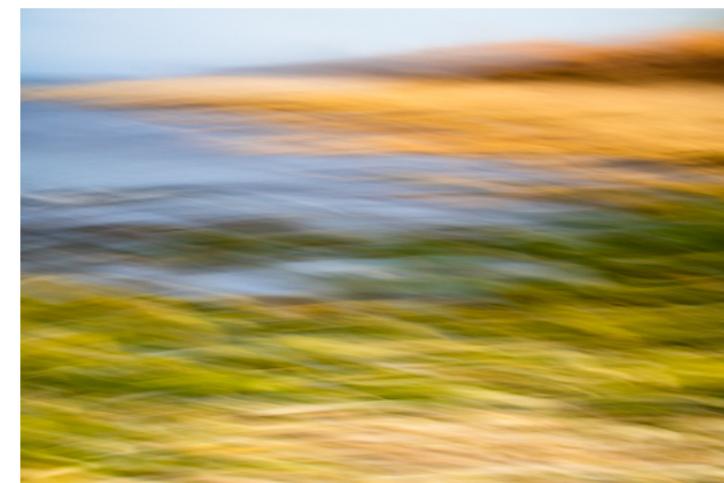
I like images which show mood, impression of the moment, spirit of the place. I



'Sandstone Spirit' by Barbara Bogacka ARPS. Here I used the ICM technique to achieve an impression of the sandstone. Spittal beach, Northumberland, 4 January 2021.

tried the ICM method to capture such feelings on the north-east coast, close to my home, photographing the beaches with their rocks and the sea. This is my third on-going project; to capture the area of natural beauty in Northumberland and in Scotland as I see it through my lens.

I share my images on my [website](#) and on [Instagram](#), but for me the ultimate form of a picture is a print. I plan to put some results of these three projects into books, possibly published by Blurb.



'Colours of Coldingham Bay' by Barbara Bogacka ARPS. At low tide when the algae and seaweed are uncovered. ICM, 18 August 2021..



'Willow Tree at Sunset' by Barbara Bogacka ARPS. Catching the last rays of setting sun with dark yews in the background. In my garden. ICM, 17 June 2021.



'Grass and Orchids Interplaying' by Barbara Bogacka ARPS. Many dozens of wild orchids rewarded us this year for the effort of creating the meadow. ICM, 21 June 2021.

AN OVERSEAS MEMBER



Dr Traian Anghel

I am a Romanian-American (originally from Constanța, on the Black Sea) and live with my family (my wife, our daughter, our cat and our dog) in Syracuse, NY.

I have been learning how to take photos since 1979, when my grandfather, Taiu, made a pinhole camera for me. One of the longest running sources of joy in my life, photography simply makes me happy. This said better before by others, but altogether a simple reason to keep taking pictures...





MEMBER DISTINCTIONS

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



Richard Kay FRPS
Victor Wong FRPS

Natural History
Natural History



Jane Berrisford LRPS
David Britain LRPS
Amber Burton LRPS
Richard Dean LRPS
Kevin Harwood LRPS
Dennis Jeffrey LRPS
David Lane LRPS
Greg Lovett LRPS

RPS DISTINCTIONS

This year's season of Distinctions assessments is almost drawing to a close, but an official announcement about the process for assessments for 2022 is expected in the next few weeks – 'hopefully a bit more normal' – in the meantime, Zoom assessments continue.

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 as well as Licentiate and Associate.

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 very limited number of dates are still bookable for late 2021; 2022 dates will be announced in October and are expected to fill up quickly, so keep your eyes open! [Online observer tickets](#) for all assessments are still available to book.

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 \(rps.org\)](#).

If you missed any of the excellent Distinctions Live talks, you can [catch up](#) here.

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 9 of *Accolade*, which delves into members' Distinctions successes, is now available. See the email message which announced this newsletter for a members-only link to issues of *Accolade*.

A GLIMPSE OF NORMAL?



Sue Gibson LRPS
Digital Imaging Yorkshire & NE Centre Organiser

Yorkshire & North East Centre meets four times a year: February, April, October and December. So far since April 2020 all meetings have been held via Zoom, which has worked well and were successful.

Brian McCarthy FRPS was the speaker booked for October. I had numerous conversations with Brian and had asked could his talk be done via Zoom? Brian's answer was no, it was all prints and it would be a better experience for our members in person.

As restrictions were lifting slowly in the summer, it was a case of do we or don't we? The decision was made to hold the next meeting face to face and await confirmation from the hall.

I was notified just a few weeks before the date that we could meet in York. Then it was a case of full steam ahead for publicity, confirming with Brian and putting in place any new measures asked for by the venue.

It was now time to get back to holding meetings in person, the feeling being the longer we leave it, the harder it will be for people to attend meetings, to start having conversations with each other, to share ideas, socialize and get back to some kind of normality.

Saturday of the event dawned, weather was not the best, James and I loaded the car with boxes of past DIGIT magazines, prints to hand back to members, various pieces of equipment and set off for York.

The measures in place meant that we were the only group using the hall that morning and had plenty of space to move around and we felt quite safe.

Brian's talk, 'Images from a Small Shed', was inspirational, anecdotal and totally absorbing. Time just flew by. Brian had brought prints from his A and F panels which were of such a high standard, it was a pleasure to view them.

The feeling of meeting other members, of listening to an inspirational speaker is uplifting. The enjoyment on members' faces and their thanks for holding such an event made it all worthwhile and perhaps it is just a small step towards what life used to be.

DIGITAL IMAGING EVENTS & LISTINGS

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

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

| | | |
|--|--|--|
| <p>Digital Imaging: Online Saturday 6 November 2021 Online</p>  <p>Sean Bagshaw Elevate Your Photoshop Workflow with Smart Objects 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 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 www.rps.org/DIGONLINE28</p> |
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|---|--|
| <p>Digital Imaging: Online Saturday 5 February 2022 Online</p>  <p>Paul Gallagher Working in Another Light www.rps.org/DIGONLINE29</p> | <p>Digital Imaging: Online Saturday 12 March 2022 Online</p>  <p>Gary Friedman Computational Photography: Why Your Smartphone Takes Better Pictures than Your Big Camera www.rps.org/DIGONLINE30</p> |
|---|--|

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:



**Focus Stacking
Tutorial by Duncan
Locke ARPS**

DATE AND TIME
Saturday October 16th 16:00-17:30

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

[Book Online](#)
£0 - £5



**The Art of
Composite
Photography**

DATE AND TIME
Saturday 23rd October 2021
5pm India time (11:30 UK Time)
Overseas participants
Please check the time of the workshop if you are outside
the UK. This link which will help you to calculate the
timing of the online workshop:
<https://www.timeanddate.com/worldclock/custom.html>

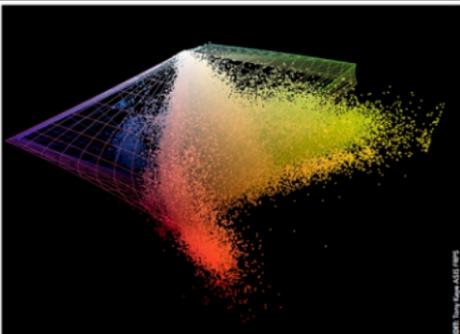
VENUE ADDRESS
Online
Join from your location
Link will be supplied



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

DATE AND TIME
Wednesday 20th October, 8-10 pm

VENUE ADDRESS
Online
Join from your location
Link will be supplied



**All About Colour -
Gamuts & the
Colour Response
of Cameras**

DATE AND TIME
Wednesday 24th November, 8-10 pm

VENUE ADDRESS
Online
Join from your location
Link will be supplied

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.