

ISSUE 4/25-26. MAY 2026

THE MAGAZINE of the
DUNDEE
PHOTOGRAPHIC
SOCIETY

F O C U S

www.dps-online.co.uk

DUNDEE PHOTOGRAPHIC SOCIETY
making images making friends

Scottish Charity No: SC002594



In Focus

This issue celebrates the end of another fine DPS year - great competitions and exhibitions; excellent speakers and presentations and 'how-to' sessions as well as successes for individual members who are making their mark (some *continuing* to make their mark) in the wider world of photography and creativity.

So, in this issue we cover the 4th Internal Divisions 1 and 2 competitions, the End of Year results of the 'Competition Leagues' as well as the 'Winners Competition' all of which provide us with the opportunity to see again the very best images produced for our competitions over the last DPS season.

We also have two stunning articles - which show the talents of two of our members - whose work continues to thrill and inspire, a little more from the Darkroom and news items and, last but not least, a run-down on the Annual General Meeting which closed the year's programme and saw a change of DPS President: Ken McAra standing down and Heather Maclean stepping up as President. Thanks and congratulations to them both and also to those elected to Council - without volunteers like them the Society would cease to function or, indeed, exist! More volunteers needed though, Catering, Exhibitions and Secretary roles all need YOU or a bit of you and your time!

This issue is, as a consequence of this wealth of material, a very long read - but ideal for the summer respite - sitting in the sunshine and thinking positive and creative thoughts about the DPS year to come! See you in the autumn!



Ken McAra - retiring President - reflects on our 25/26 year

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It's been quite the year, hasn't it?

The Syllabus this season has been wall-to-wall highlights and it would be impossible for me to pick out any personal favourites. However, we have been very fortunate to have skills-based sessions from a number of our members, including Karen Johnstone, Al Buntin, Rikki O'Neill, Morag Forbes, David Sadler and John McNairn. John also stepped in to give an excellent practical presentation for the President's Evening at very short notice, for which I will be eternally grateful.

Exhibitions have been more challenging to organise this year, as appropriate venues have been difficult to identify. Nevertheless, members' work has been displayed at the Botanic Gardens this season and were on show at the Wellgate Library from late April to early 9th May. The Visitors' Book at the Botanic Garden exhibition was very positive about the quality of images on display, and it's important for the society to showcase the wide range of images our members produce.

All of this and much more shows the hard and dedicated work of your Council. Each and every one of them has been absolutely committed to ensuring that DPS is as successful and fit for the future as it can be. This year, our activity has involved improvements in publicity, a greater social media presence and implementing a more appropriate website. The possibility of adding further practical sessions to our season's activities looks positive. However, we all need to ensure that these are well supported or we will not be able to run or sustain them. Please continue to let the new Council know what you think - and what you need or can provide for others.

Membership itself is always uppermost in our Treasurer's thoughts and our numbers have dipped quite a bit since the pandemic. We are not alone in that. I would like to think that we welcome all sorts of photography and photographers and make newcomers welcome, but the Council will be keen to hear your ideas about improvement here too.

We have also lost a number of long-standing members during the last year, including Ken Drysdale, Jennie French (past Secretary), Donald Stewart (Past President), John Lorimer, Malcolm McBeath (Past President) and, most recently, Ian Bain. We were also sad to hear about the sudden death of cameraman Doug Allan, who gave an excellent presentation to members in early 2022.

The social side of DPS is a very important part of our meetings. To that end, we need to make sure that we are able to continue to provide refreshments at the interval - many of the best discussions happen over a cup of tea or coffee! Please make sure you volunteer for kitchen duty. I understand that basic training will be provided next session! In the same vein, the door rota is an excellent way to get to know your fellow DPS members as you warmly welcome them to the meeting, starting their evening off in a positive fashion. I would encourage you to get involved with this as often as possible.



The last two years as President have gone much more quickly than I might have expected. The same comment applies to the two years as Vice President before that and the three years as Focus Editor before that. What a pleasure and a privilege it has been. And that is thanks to the encouragement, patience and participation of you all. Thank you!

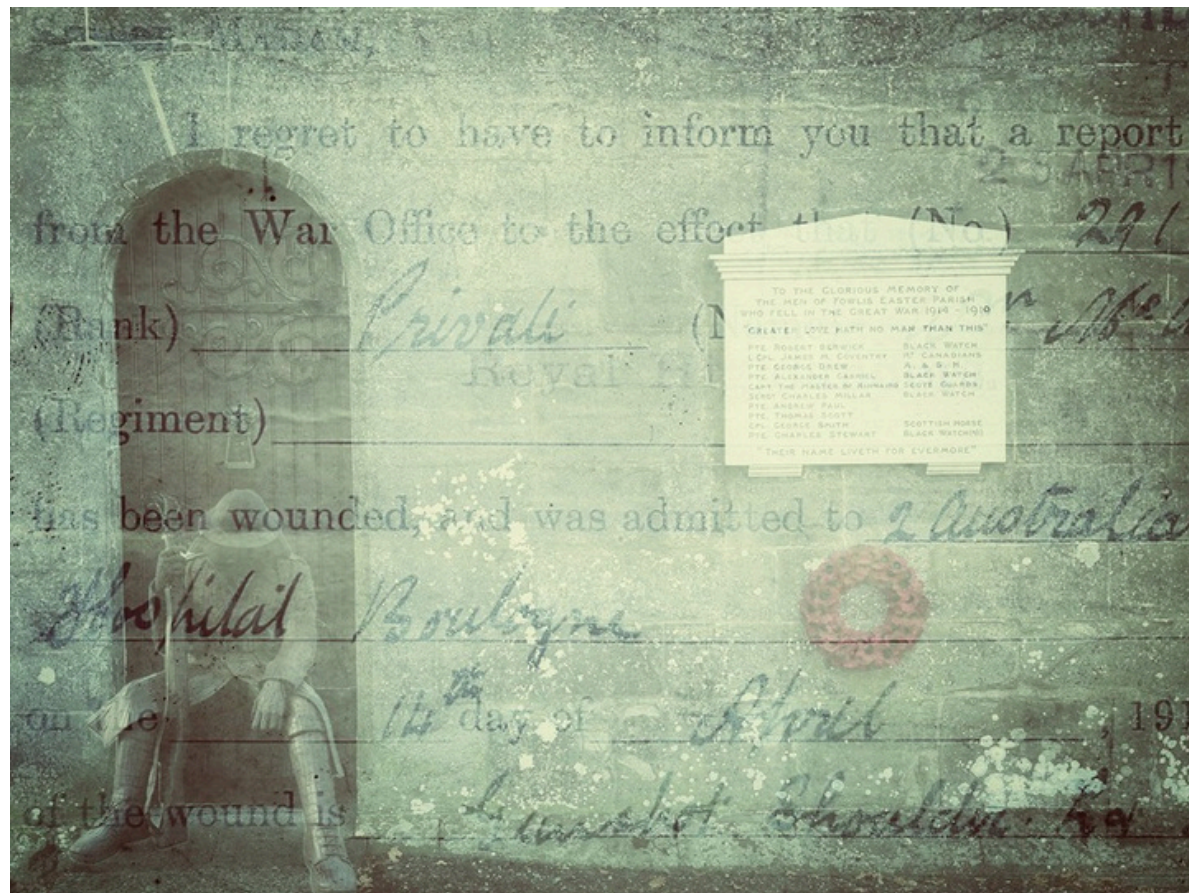
Lastly, you will probably be delighted not to have to suffer any more of my introductions, Books of the Week or whatever at the beginning and ends of meetings. But who knows what the new President has up their sleeve?

Here's to the next DPS season!"

Thanks Ken:

After two splendid and informative years as President (with his booklists) , Ken has now moved to the back benches - providing him with the opportunity to get his camera into action more often - maybe building on the recent success of his venture into mobile phone image making (see winning image on this page)!

As many will know Ken has been recovering from a sudden illness that occurred around Christmas time - we wish him well in that recovery and for a speedy return to full health. See you in September Ken - and thanks again!.



New DPS President - Heather Maclean

Firstly I would like to thank Ken and recognise his support, not just to me, over the last few years, but also to the Society and its members.

Ken has been a great President - a calm, steady hand on the wheel, a diplomat and friend and with a quiet humour that we have all enjoyed very much. I hope to continue your legacy, and that of previous Presidents. It will be hard to walk in your footsteps! We wish you well in your 'retirement'.

When I joined DPS in 2015 it was simply to take part in David Saddler's 'Back to Basics' course! To do it I needed to join the society. Once I had heard a few speakers, seen the quality of images and made friends that was me hooked. What that tells me is we were doing things right - and continue to do so! Quality content and friendliness. That is all thanks to the membership and hard working Council.

We are the sum of us all - I will endeavour to continue this tradition.

One of the first things I did was sign up for door duty. In part because it's not always easy to make small talk and it is a really good way to get to know folks. I also appreciated how important it was to be met by someone friendly - and I still enjoy doing door duty. Not least because that radiator in the winter is very cosy!

Little did I know that 10 years on you would entrust the Presidency to me. I'm not the best photographer, I don't have masses of editing skills and I don't have letters after my name. But I love making images and sharing that love with you all. I am constantly blown away by the diversity and quality of our photography. It matters not what jobs we do or our backgrounds. What binds us together is that shared enjoyment of our craft. Whether that is in the taking of pictures on your phone, in a fancy studio set up, wildlife hide or on an exotic holiday!

Have a wonderful summer everyone. I look forward to seeing you virtually engage with Facebook, and seeing you in person back in the hall in September.

Heather



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AGM - Overview

Some 36 members attended the DPS AGM on the 13th April, whilst 8 sent their apologies. Ken McAra gave his report to the meeting - substantially what has been included above in his retiring reflections. Highlights from the rest of the meeting are given below:

Election of members of Council

The elections confirmed the following:

President:	Heather Maclean
Vice-President:	Liz Kay
Treasurer:	Stewart Dodd
Secretary:	<i>There were no nominations for this post which therefore stands vacant. A VOLUNTEER IS URGENTLY NEEDED!</i>
Syllabus Secretary:	Ivy May McIntosh
Technical Officer:	Robert Kilpatrick
Internal Competitions Secretary:	Stephanie Cowie & Iain Wilkie
External Competitions Secretary:	John McNairn & David Sadler
Catering Officer(s):	<i>There were no nominations for this post VOLUNTEERS ARE NEEDED URGENTLY</i>
Exhibitions Secretary:	<i>There were no nominations for this post which therefore stands vacant. VOLUNTEER(S) NEEDED URGENTLY</i>
SPF/PAGB Co-ordinator:	John McNairn & David Sadler
Publicity Officer:	Peter Clark
Focus Editor:	Nick Smith
Activities/Events Co-ordinator:	Simon Watkins
Website Manager:	No appointment but currently undertaken by Shahbaz Majeed
Auditor:	Philip Owen agreed to continue in the role of Independent Examiner



Subscriptions:

A £1 increase in each category of membership was unanimously agreed!

AOCB:

Viking Studios Competition:

The meeting agreed that for 2026/27 ***the competition should revert to the submission of 4 images***, rather than the three image submission experimented with in the last year's competition.

DPS 150th Anniversary

Doug Dewar advised the meeting that, in 2030, Dundee Photographic Society will celebrate its 150th Anniversary. He suggested that the Society should begin considering how this anniversary could be marked with, for example, a 150th Anniversary Exhibition and other celebrations / promotions.

Editor: If any member has any ideas for celebrating our 150th Anniversary please write to Focus, or contact any member of Council, to make them known so that we can put our collective heads together to make plans for what is, after all, a very significant milestone! A starting point might be trying to get space in the McManus Gallery for a BIG DPS exhibition - themed perhaps on "Dundee: A Discovering City" - as well as an exhibition of DPS competition work over the year? Lets get our thinking caps on!

New Initiative for DPS – C.R.O.P. – Creative Regular Outings & Projects

*Having created a new role at the AGM and a new post on Council – our new **Activities/Events Co-ordinator – Simon Watkins** – has hit the ground running, with the announcement of this new initiative for DPS:*

Creative Regular Outings & Projects

The recent AGM saw us appoint Simon Watkins as our new Events and Activities Officer. The role had been vacant for a little while and Simon has set to work putting together a programme for members that offers regular opportunities to learn, experiment, and photograph together throughout the year.

The aim of the new C.R.O.P. (Creative Regular Outings & Projects) initiative is straightforward: to provide a steady rhythm of themed monthly challenges supported by talks, demonstrations, meet-ups, and informal opportunities to share work and receive constructive comment. The emphasis is on accessibility, creativity, and community.

The programme began at the end of April with a well-received Zoom session from Stan Farrow FRPS, who delivered an inspiring presentation on Creative Plant and Flower Photography – May's CROP Theme. Stan covered a wide range of approaches – from macro detail to abstract colour and form to Fine Art and Still Life using flowers – and offered a generous mix of techniques, tips, and creative prompts (check the Files section on the Facebook page for a link to the presentation recording!). It was an excellent start to the initiative and set the tone for what C.R.O.P. hopes to achieve.

Our first in-person outing follows on 10th May, with a visit to the Dundee Botanic Garden, where members will have the chance to put Stan's ideas into practice. Informal mentor support will be available for anyone who would like guidance or help getting started.

Further initiatives will be announced on our FB page – so keep taking a look!

Looking ahead:

The next few months offer a varied and engaging programme (subject to change so look out for the Facebook announcements):

- **June – Creative Urban Photography**

DPS's own Morag Forbes ARPS will present an online session exploring creative approaches to photographing the urban environment. This will be followed by a Dundee-based photowalk supported by several willing members.

- **July – The Birds and the Bees**

We are hoping to have a joint theme covering everything from bird photography to macro insect work. Talks are planned from Steph and Iain Wilkie, along with David Sadler, offering a blend of fieldcraft, technique, and creative ideas and an on-location meet-up.

- **August – Portraiture and Flash**

Plans are underway for a practical session on outdoor portraiture, lighting, and flash – an area that members should find especially useful.

- **September – Creative Panels**

As we approach the new season, we'll turn our attention to the art of building a coherent photographic panel. This session aims to help members prepare for the year ahead, including the Viking competition.

New Initiative for DPS – C.R.O.P. – Creative Regular Outings & Projects

Looking ahead (continued)

- **October (and beyond)**

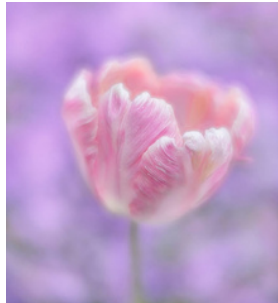
And much more... further themes, talks, and outings are already being explored as we build momentum into the new season.

As we continue to develop C.R.O.P., we also hope to make use of the Society's new Pixoroo platform. Once we've worked out the mechanics, the intention is to introduce features that might include AI-assisted critique and informal mini-competitions with AI judging. These additions should offer members fresh ways to learn, experiment, and receive feedback. So ... Watch This Space!

Throughout the programme of monthly themes, members are encouraged to share that month's images on the Society's Facebook pages. Those who would welcome constructive comment can add the hashtag **#CCWelcome**, signalling that they'd appreciate supportive feedback from more experienced members.

C.R.O.P. is intended to be a gentle, enjoyable, and inclusive way for members to develop skills, try new techniques, and photograph together more often. Early engagement has been very encouraging and we look forward to seeing how the programme grows over the coming months.

Snap, Cackle & Crop – take photographs, enjoy the company and develop your work!



Some DPS Facebook postings in response to the May CROP theme



Through the Viewfinder. with Morag Forbes “A Holiday in Matera”



Matera Sunrise

Through the Viewfinder. with Morag Forbes

Matera

We visited Matera, in Southern Italy, last October and had a brilliant family holiday there. The highlight, and draw that brought us there, was being able to visit the ancient cobbled Sassi of Matera. At one time it was simply prehistoric cave dwellings and one of Europe's oldest inhabited cities. After being abandoned for decades the area has been restored and is now a UNESCO World heritage site. Latterly, its claim to fame has been as the location for the filming of the last James Bond film, "No Time to Die".

October is a great time of year to visit, the sun is still warm and there's not too many tourists which I imagine, in the summer, would be a much different matter. In fact, most of the visitors seemed to be day trippers which made it feel extra special to still be there at the end of the day. We flew home on the last Ryanair flight from Bari before the season finished.

We stayed in an apartment which was a 20-minute walk from the Sassi and really enjoyed the walk in and out of town. A busy, vibrant area, full of locals going about their everyday life, it was lovely to briefly live amongst them. It was very reasonable for both eating out and shopping for food to eat in our apartment. Even the supermarket round the corner from our apartment had an amazing array of cheeses, meats, local wine, honey, and bread, while the lovely staff did their best to decipher our broken Italian, which somehow became a mixture of Italian, Spanish and French along with Scottish. Each time we popped back into our local supermarket we were met with cheery greetings like we were old friends, altogether a very different experience to supermarket shopping in the UK. With the help of our friendly, local, air bnb host, we also found an amazing gelateria, bakers and cheese shop – the Italians really know how to eat, and to shop for their food!



Ancient Dwellings



Sassi Washday



Seat in a Cool Corner

Through the Viewfinder. with Morag Forbes

Street Art

I love admiring street art when visiting a new city, and in Matera I found the most amazing small stencil urban art pieces, which have been fascinating to interpret. Full of symbolism - everything in their design is intentional. These urban artworks depict the tension between modernisation and resistance, as the city moves forward. The child figures represent both future inhabitants and those with the least power.

The calm female figure symbolises care and continuity, quietly watching over what comes next. The repeated use of the word NOIRE points to the shadowy side of the city's success, while the gorillas appearing alongside it suggest force, dominance, and the unseen power shaping the city. The crowns are used ironically, referring to authority and control rather than celebration, and the phrase GAME OVER, taken from old video games, is used here to warn of a possible point of no return, when the city is pushed too far towards tourism and branding.

I loved the phrase I found on the artwork, 'Figli delle Stelle' - 'Children of the Stars' - a softer counterpoint to the harsher messages and "La Città è di chi la vive" - "The City belongs to those who live in it" and "L'arte è una spinta interiore" - "Art is an inner drive". Sometimes the words appear back to front or broken, which keeps the messages politically ambiguous enough to survive the area's strict heritage rules. Their placement, on doors and utility panels rather than the historic stone itself, respects regulations while using doors as metaphors for passage, loss, and protection.



Matera Sunrise



Sculpture in the city



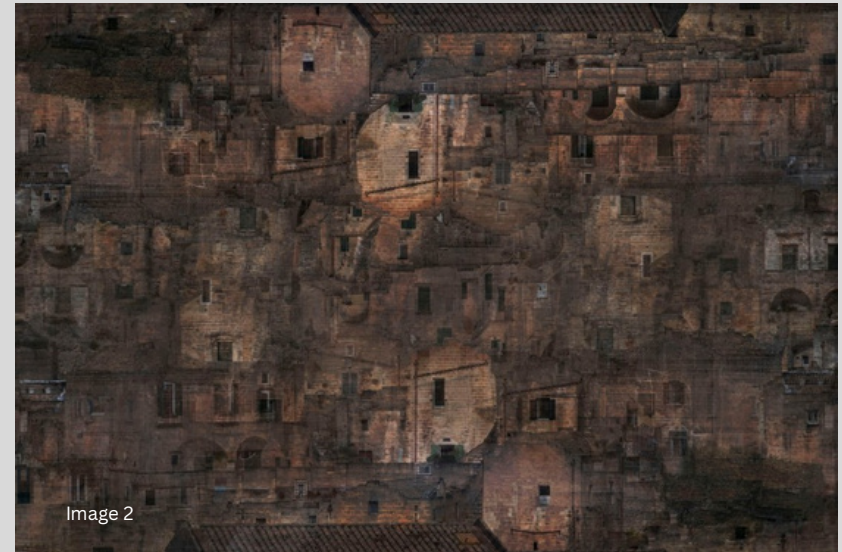
Sassi

Through the Viewfinder. with Morag Forbes

Composite Image

When I got home, I made a composite image from many of the different art pieces found dotted about the city. I started with an image of the Sassi, (Image 1) and turned it into this, (Image2) which I used as the base for the composite. Then adding the artworks in Image 3, above, in varying sizes and opacities, until I arrived at the final image (Image 4) - on the next page.

We also found many sculptures or pieces of artwork in nooks and crannies, and around corners, waiting to be found, like this one here (image called "Sculpture in Sassi)". There is also a contemporary sculpture museum, where the sculptures are displayed in cave spaces carved into the Sassi rock.



Through the Viewfinder. with Morag Forbes



Morag Forbes - Composite Image of Matera - Image 4

Through the Viewfinder. with Morag Forbes

Water

We visited the “Palombaro Lungo”, a huge, cathedral-like cistern carved from limestone beneath the Sassi di Matera, where you can see how rainwater was collected, filtered, and stored, and was used to sustain the city for centuries. Such a clever system, where rainwater was harvested from rooftops and channelled through carved stone conduits into interconnected cisterns, where it then passed through limestone, clay, and rock layers, which naturally filtered the water. While walking through the Sassi, the network of channels cut into the dwellings is still clearly visible, showing how important water management was to daily life.

Bread

The importance of bread-making in Matera, both historically and today, is very clear. Bread was central to daily life, with durable, sourdough loaves made from local durum wheat baked communally in neighbourhood ovens, each marked with a unique stamp so families could identify their bread.

In Matera there is a Bread Museum, which of course we had to visit, and I also visited a local craftsman in what I would call the ultimate man-cave, where he carved a traditional bread stamp as a gift for my daughter who is a baker. It was brilliant to be able to watch him make it. There is also an olive oil museum which was sadly shut during our trip.

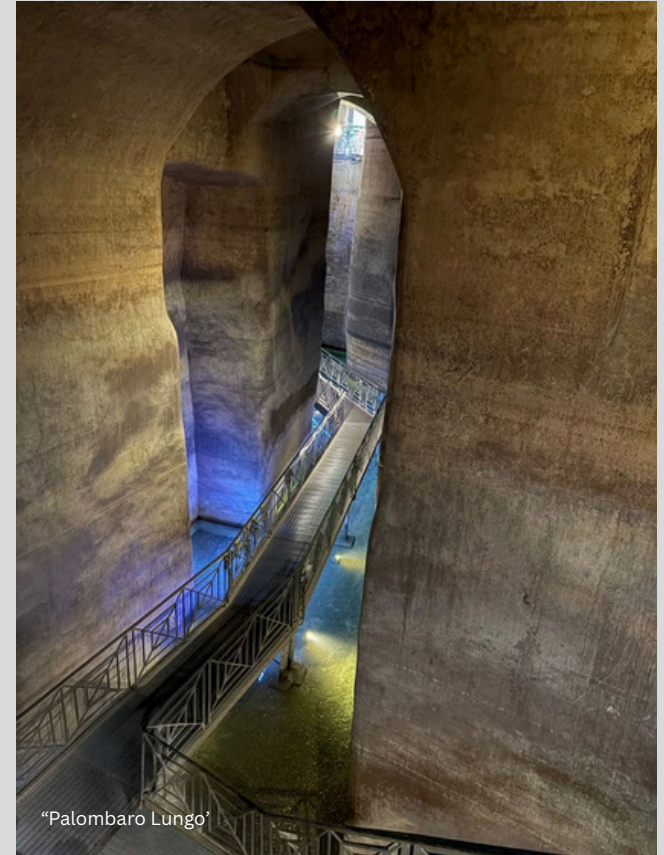
Visiting here made me realise that the basic building blocks of life haven't really changed. Even in our often over complicated modern lives, it's the same essentials that sustain life: *water, bread, wine, olive oil, tending to animals and living closely with family and community.* **La dolce vita!**



Bread Museum



Bread Stamp Maker



"Palombaro Lungo"

"La Dolce Vita!"

Through the Viewfinder. with Morag Forbes



Matera Sunrise

Through the Viewfinder. with Morag Forbes



Sunset over Matera

Fourth 2025/26 Divisions 1 & 2 Competitions

This was a notable evening of images - some of the best we have seen in our competitions this year, in the view of some who were there for the judging.

Some 46 images were submitted by members of Division One, whilst 53 images were submitted by members of Division Two. Much the same numbers of entries as the last competition. We seem to have plateaued in terms of participation in our competitions. More members or more participants from the existing membership for next year?

The judge for the 4th competition was Naomi Saul, who attended via the internet and provided friendly and constructive comment on the images we had submitted.

Whilst we benefited from her careful coverage and judging - the evening ran rather late - and the presentation of Certificates to the successful few had to be reserved for a later occasion. Whilst our judges are carefully briefed on our timings - it is occasionally the case that their enthusiasm for our spectacular submissions leads them into perhaps over-detailed coverage - leading to over-runs which cause a late finish. Not much more we can do about it except keep impressing the timings on those engaged to judge!

Images of a few happy winners are shown here receiving their Certificates from President, Ken McAra.

Special mentions must go to Al Buntin for winning First and Second places in the First Division, Colour Print competition and to Rebecca McCann who was awarded two Second places in the Second Division, Projected Image competition. Well don both!



Correction: The image of Alistair Petrie, shown above, includes a Certificate for Second Place in the First Division Mono Competition but this erroneously indicates that it was for the Third Competition not the Fourth for which it was entered.



Division One: Mono



1st: *Contour* by Rikki O'Neill

2rd: *January Farm*
by Alistair Petrie



3rd: *Mannequins* by
Rikki O'Neill



Division One: Mono. continued



Highly Commended: *Lochan Urr* by Alistair Petrie

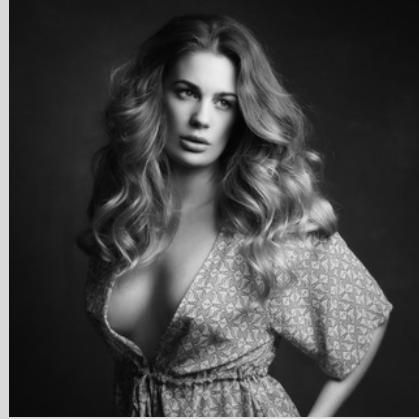
Highly Commended: *Redshank*
by David Sadler



Commended: *Punk Gig* by
David Sadler



Division One: Mono. also submitted



Division One: Colour



1st: *How About this Blue* by Al Buntin

2nd Equal: *Framed* by Rikki O'Neill



2nd Equal: *Capturing the Moon*
by Al Buntin



3rd : *Femme
Papillon* by Rikki
O'Neill



Division One: Colour continued

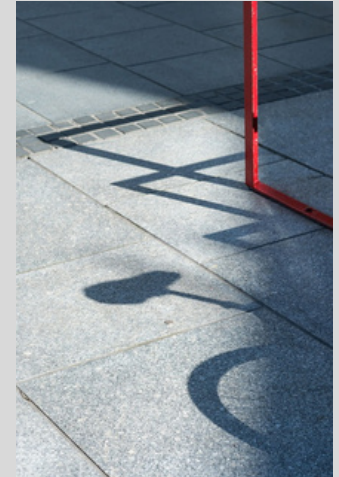


Highly Commended: *Afterswish* by John McNairn

Commended: *Gentou Chick* by
Stephanie Wilkie

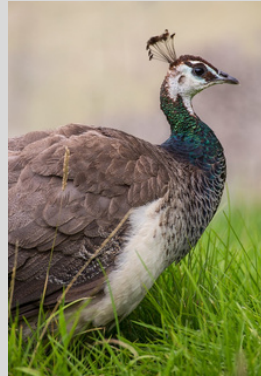


Highly Commended: *The Dancer* by John McNairn



Commended:
Bike Rack by
Matthew J
Schwartz

Division One: Colour also submitted



Division One: Projected



1st: *We Fade to Grey* by Al Buntin

2nd Equal: *The Arches* by
John McNairn



2nd Equal: *Stonechat Twist*
by Stephanie Wilkien

Division One: Projected



3rd Equal: *Sluggish in Arbroath* by Simon Watkins



Highly Commended: *Grey Heron in the Rain* by Malcolm MacBain



3rd Equal: *Dhaka Streetgang* by David Sadler



Highly Commended:
*Dressed Up
Doggies* by Rikki
O'Neill

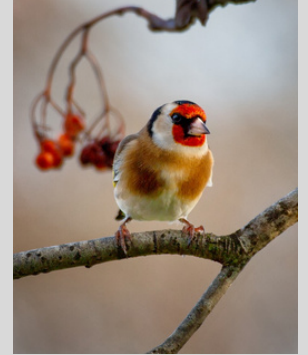
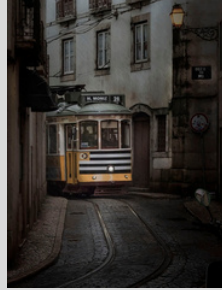


Commended:
Me and Dad by
Rikki O'Neill



Commended: *Loch Loyal* by Alistair Petrie

Division One: Projected also submitted



Division Two: Mono



1st: *Keeping
Her Moving* by
Nick Smith



2rd: *Pillars*
by Maureen
Petrien



3rd: *Raindrops -
on-Brollies-and-
Warm-Woolen* by
Ken McAra

Division Two: Mono



Highly Commended: *Centre of stillness* by
Rebecca McCann

Commended: *Stalking
Through the Reeds* by
Pam Smith



Highly
Commended:
*Going
Underground* by
Louise Densley

Commended:
*We Love Our
Ice Cream* by
Nick Smith



Division Two: Mono also submitted



Division Two: Colour

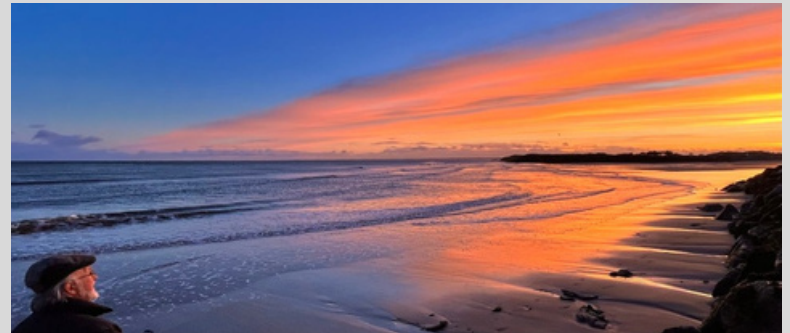


First: *Autumn Stroll* by Ian Allan Sturrock



Second: *Colourful Bridge* by Maureen Petrie

Third: *Admiring the Sunset* by Pam Smith



Division Two: Colour



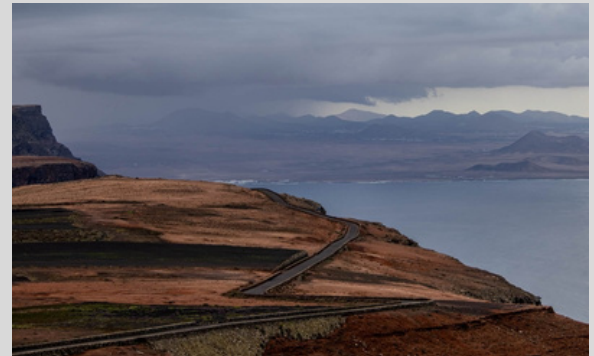
Highly Commended: *Cheld in Bloom* by
Rebecca McCann



Commended: *Zebra Longwing*
by Maureen Petrie



Highly Commended: *Royal
Riding Hall* by David
Densley



Commended: *Approaching-Storm-Lanzarote* by Louise
Densley

Division Two: Colour.also submitted



Division Two: Projected



First: *The Red House - Lofoten* by Diane Thurlow

Second Equal:
Spring Begins by
Rebecca McCann



Second Equal:
Unfurling by
Rebecca McCann



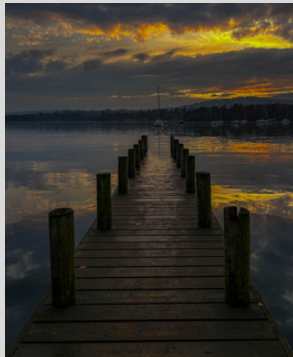
Second Equal:
*Godafoss -
Iceland* by
Diane Thurlow



Division Two: Projected



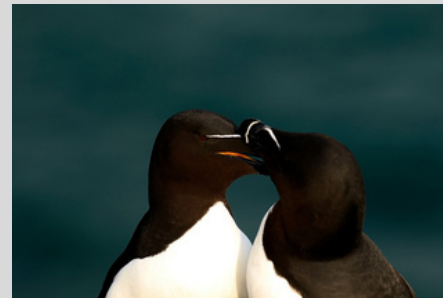
Third Equal: *Sunset Silhouette* by Maureen Petrie



Highly Commended: *Late Evening - Windermere* by Louise Densley



Down at the Creek by Bruce Coull



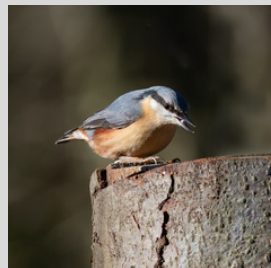
Highly Commended: *Courtship* by Ian Allan Sturrock



Third Equal: *The Old Pier* by Bruce Coull



Commended: *A Happy Troubadour* by Nick Smith

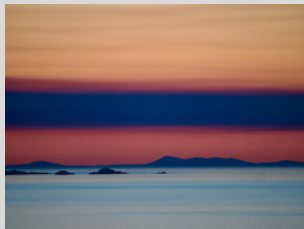
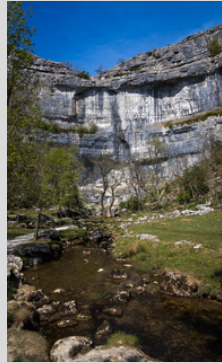
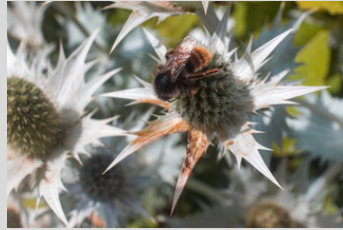


Commended: *Nuthatch* by Maureen Petrie



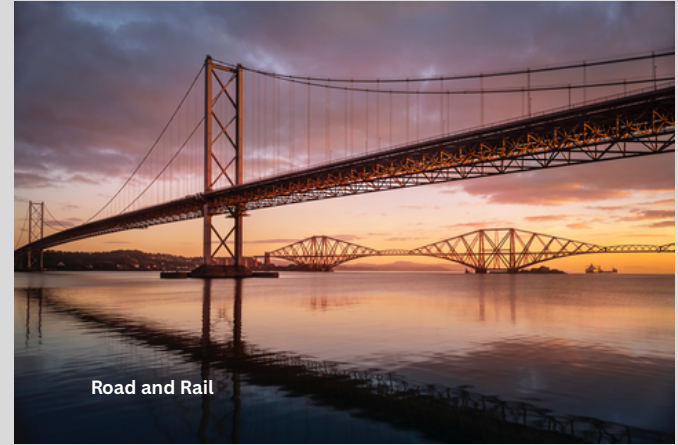
Highly Commended: *In the Rapid* by Ian Allan Sturrock

Division Two: Projectedalso submitted



2026 - Annual Competition League - Results

Division 3 - Winner: Paul Deacon



Division 3 - Runner Up: Ryan Johnston



Division 2 - Mono Winner: Ken McAra



Division 2 - Mono Runner Up: Nick Smith



Division 2 – Colour Winner: James Anderson



Morning Prayers



Crossing the Moor



Black Grouse Lek

Division 2 - Colour Runner Up: Stewart Dodd



Man Versus Nature



Shot at Dawn



Glen Coe Winter

Division 2 - Projected Image Winner: Bruce Coull



St Mary's Lighthouse



The Old Pier

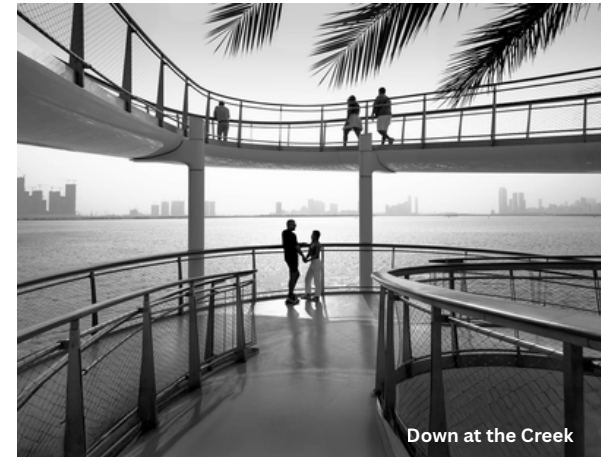


Round the Bend

Division 2 – Projected Image Runner Up: Diane Thurlow



*OVERALL Division 2 – League Winner: Bruce Coull
(..... time to move to Division 1?)*



OVERALL Division 2 - League Runner Up: James Anderson

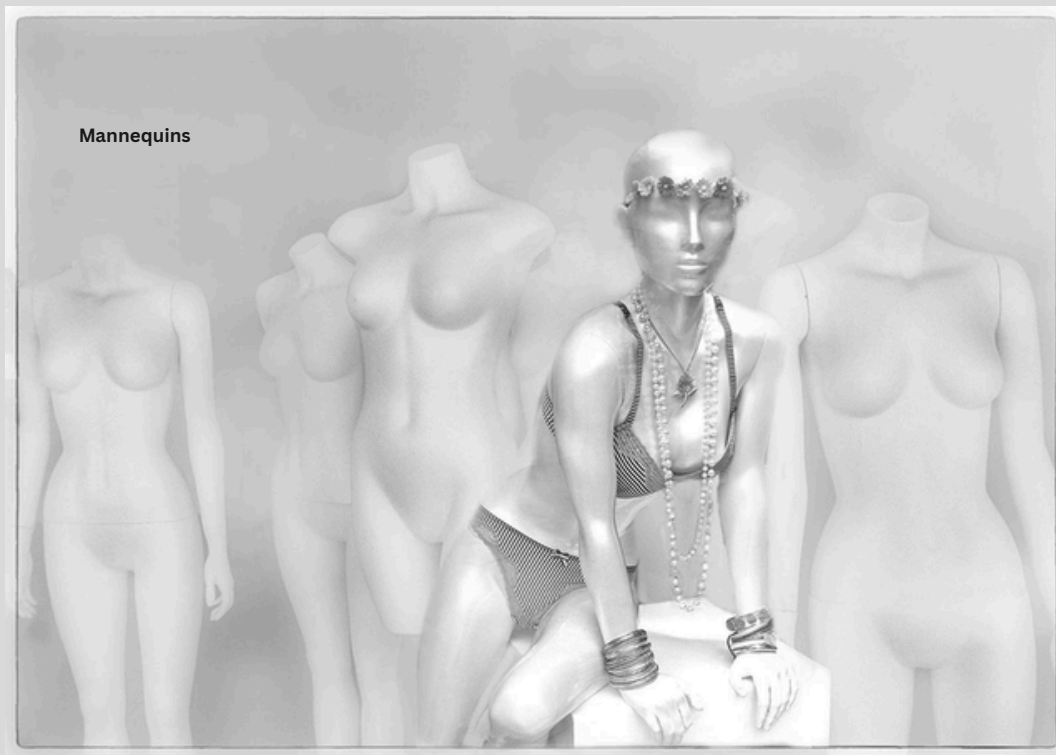


Swallow Collecting Mud



Black Grouse

Division 1 - Mono Winner: Rikki O'Neill

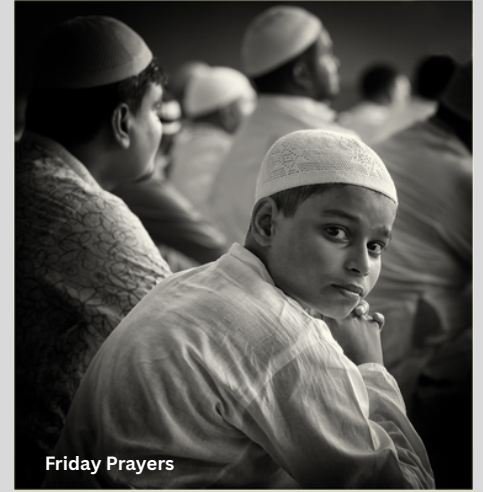


Division 1 – Mono Runner Up: David Sadler

The Grim Reaper in the Graveyard



Friday Prayers



Queen Wasp



Division 1 - Mono Runner Up: Alistair Petrie



Division 1 – Colour Winner: Rikki O'Neill



Femme Papillion



XMAS in the Metropolis



Cocooned

Division 1 – Colour Runner Up: John McNairn



Division 1 - Projected Winner: John McNairn



Division 1 - Projected Runner Up: Stephanie Wilkie



OVERALL Division 1 - League Winner: Rikki O'Neill



Natures Diary

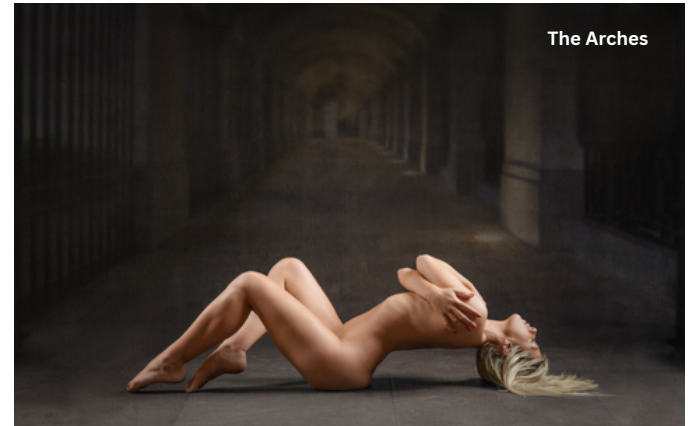


Natures Grace



Submerged

OVERALL Division 1 – League Runner Up:
John McNairn



2026 Winners Competition – Members' Choices of the Best Images in each Division

Division 3



Winner: Paul Deacon – *Bubble Boy*



Runner Up: Paul Deacon – *Calm*

2026 Winners Competition - Members Choice of the Best Images in each Division

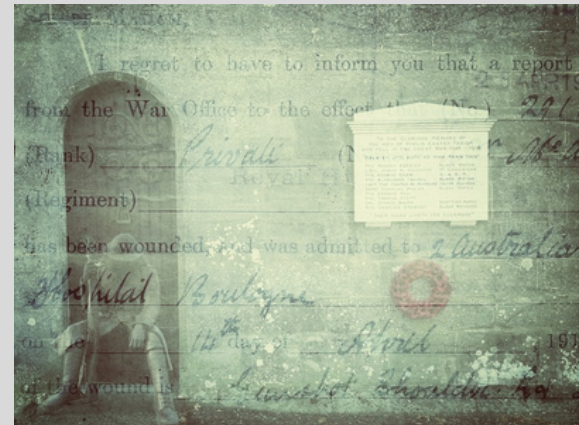
Division 2 Mono

Runner Up: Bruce
Coull - *Calm Water*



Winner: Bruce Coull - *Old Paper Mill*

Runner Up: Ken McAra -
Private Grief



2026 Winners Competition - Members Choice of the Best Images in each Division

Division 1 Mono



Runner Up: Rikki O'Neill - *Contour*



Winner: Rikki O'Neill - *From Within*

2026 Winners Competition - Members Choice of the Best Images in each Division

Division 2 Colour



Winner: Bruce Coull - *Keep Out*

Runner Up: Ian Sturrock - *Autumn Stroll*



2026 Winners Competition – Members Choice of the Best Images in each Division

Division 1 Colour



Runner Up: David Sadler – *At the Brickworks*



Winner: Al Buntin – *Capturing the Moon*

2026 Winners Competition - Members Choice of the Best Images in each Division

Division 2 Projected



Runner Up: Bruce Coull - *At Mary's Lighthouse*



Winner: Bruce Coull - *Round the Bend*

2026 Winners Competition - Members Choice of the Best Images in each Division

Division 1 Projected



Runner Up: Stephanie Wilkie - *Incoming Curlew*



Winner: Stephanie Wilkie - *Stonechat Twist*

2026 Winners Competition - Awards & Certificate presentations



Through the Viewfinder

John McNairn my Portfolio - FIAP (PFIAP for short)

John McNairn explains the ins-and-outs of applying for, and gaining, his PFIAP, possibly the very first awarded in the UK!

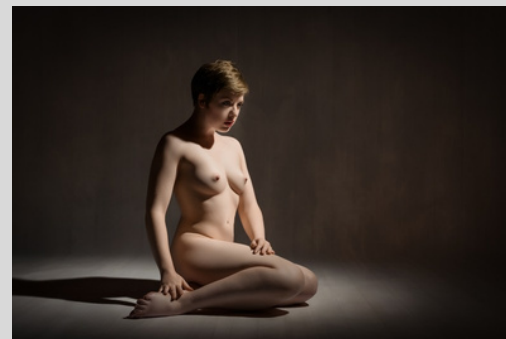
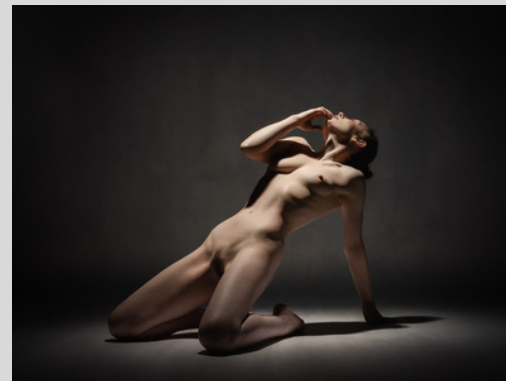
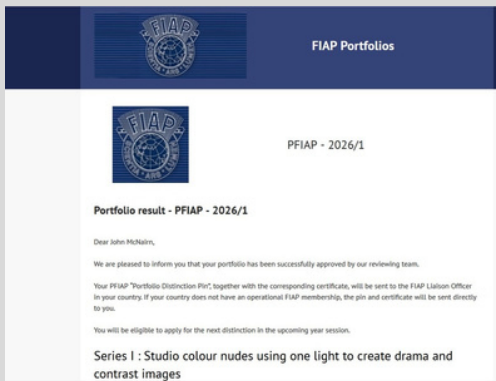
“I managed to attain the distinction of PFIAP recently, it is a new FIAP level called Portfolio-FIAP (PFIAP for short).

My particular submitted work was a selection of studio colour nude images using just a single light to create drama and contrast. All very well I hear you say but what is actually involved in this new distinction!

Well the PFIAP levels require a selection of 10 top images on a theme and in context within a given intent. Ideally you state the intention and theme in a statement that corresponds to the images i.e. “Landscapes with waterfalls”, “Portraits of army veterans”, Wildlife of the desert” etc etc The images must work together and cannot be random, without cohesion.

The levels start at PFIAP then PFIAPb (bronze) PFIAPs (Silver) and so on, however they get more difficult as you go on. for the bronze level you need to produce two different portfolios..... the themes cannot be similar to themes used before. As such I cannot use 'colour nudes' as a theme for any other PFIAP levels!

These levels were just introduced this year and I reckon I was one of the first, if not the actual first, to apply.



Through the Viewfinder

The application and cut off date was set for 15 Jan 26, so in December I assembled the portfolio I was going to use and waited for the 15th Jan, when a web page would be available to upload to. Jan 14th saw no web page online.....15 Jan morning saw no webpage online! This did not bode well!...later in the day though I saw a blank web page...5 mins later a header appeared!...15 mins later a home page appeared!...they were actually building the webpage on the day!

So I sat there waiting for the upload page to appear, and eventually it did.....but no place to type theme and intent. 10 Mins later a small text section appeared so I uploaded the images successfully only to find out that the text section had only enough room for 35 characters, so I typed in what I could and left it at that and paid my fee.

I thought "this isn't going to go through", I had very little hope of anyone actually seeing the portfolio as I believed everything would fall into a black hole of the internet.

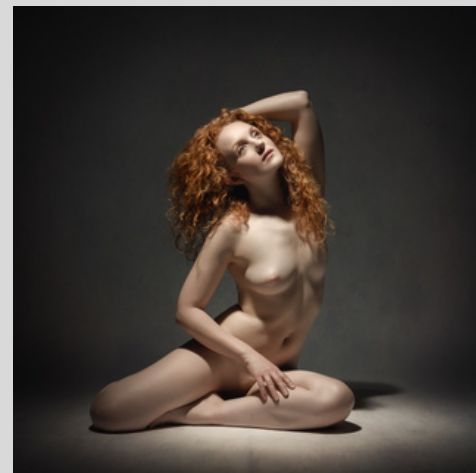
However it seems it went through ok and the images were good enough to gain the distinction of PFIAP....

Will I do the bronze level?...as sure as photographers forget to take the lens cap off I will. I

I can't apply until next Jan 15 2027 though!"

For those interested in this qualification a detailed explanation of how the complex system works can be found at: <<https://swwww.fiap.net>>

..... my PFIAP Portfolio



Through the Viewfinder
... my Portfolio PFIAP.....



SnapShots and snippets of information

Reminder: All DPS Competition entries will now to be made using PIXAROO!

... this process will be in use for all of next year's competitions so here is a quick print "how to" guide

.....

HOW TO USE PIXAROO For DPS Competitions:

Every member has been sent a link to PIXAROO to enable them to get started on using this platform for competition entries.

Opening that link and

find the **drop-down menu under "Club Competitions"**

then select

"Member Registration" on that pull down and **complete the registration form - 'Your Account Details' - and then Register.**

(The link that you were sent includes a code that needs to be used in this Registration process - If you have lost it please message Steph or Iain)

***When you then Log In you will be taken to a page that has 4 options:
Club Entrant; Salon Entrant; FIAP APP and My Account***

Hit "Club Entrant"

You will then see the Dundee Photographic Society - Entrant Portal

All forthcoming competitions will be found listed on the main web site page:
**e.g Fourth Internal Division 2 Colour; Fourth Internal Division 2 Mono;
Fourth Internal Competition Division 2 PDI**

and if you **click** on one of these
you will then see an explanation and a ***means of agreeing to the
Competition rules.***

You have to accept these rules to continue.

After you have changed the agreement tab to
"AGREE"

Individual locations for dropping in your images for that competition will then appear

Drop in your images and follow the confirmation route and you will then see a page showing your images as entered for the competition

You will also receive an email to show that you have entered the competition

To enter another competition

Go to the **Left Hand Column menu** and click on **'Entrant Portal'** and you will again **be presented with the full list of current competitions and you can choose another competition to enter**

Repeat for as many competitions you wish to enter!

It is worth noting that up until the closing time for a competition you can change or edit your entries!

More on PIXAROO for Competitions....

The **Entrant Portal Page** also offers a range of **Menu items** (Left Hand Menu - black background):

- **Club Library:** This shows all the images submitted for Club competitions to date and every one of these can be downloaded, subject to Club Rules. You can also enter a name into the search window and then see all the images so far submitted by that DPS member
- **Messages** - as is normal for such items an indication of the number of (if any) unread messages will be shown in the menu
- **Image Library:** This shows all the images that **you have submitted for all competitions to date** (after registration on PIXAROO)
- **Seasons List** - This will only become truly relevant when we have been using the system for two or more seasons. However, it will enable you to view all the images submitted for each of the competitions that you have entered to date, season by DPS season
- BEWARE however, that you may need to expand the vertical height of the overall page to be able to see all the competitions over a whole season

Editing and Amending Entries:

If you wish to alter or remind yourself of all that you have entered for a competition or series of competitions, click on '**Aggregates**' in the **LH menu** and you will see a list of competitions that you have entered to date. Click on any of these and the images entered will be shown and you can amend this entry until the close of that Competition.

EXPLORING

It is well worth exploring the PIXAROO "offering" - you can see other external **competitions that you may wish to think about entering - and also by changing Profile (see LH Menu) can discover a method of recording and easing your FIAP process should you wish to travel that route!**

PERSONAL WEBSITE OPTION

There is also an option for developing your own website using various PIXAROO options with range of subscription levels. Just Click on "My website" in the LH Menu.



DPS Council recently commissioned the design and production of two new stand-alone promotion banners for use at exhibitions and events

Designed by our amazing Publicity Officer, Peter Clark, using a selection of member images and our new logo and strap line we recently used these at our Spring Exhibition at the Wellgate Library and they will be available for use at meetings, presentations and future promotion and exhibition events. Peter produced brilliant, visually arresting designs which will enable to further promote our "new" image!



DPS Wellgate Exhibition Late April to Early May

An attractive DPS exhibition was presented at the Wellgate Library in Dundee and was well received by members who visited it. The exhibition was put together and mounted by volunteer stalwarts and taken down by a few other volunteers.

WE STILL NEED A SMALL TEAM OF DPS MEMBERS TAKE ON FINDING VENUES, NEGOTIATING ACCESS AND PUTTING TOGETHER, MOUNTING AND REMOVING OUR EXHIBITIONS.

SO PLEASE THINK HARD AND IF YOU CAN FIND SOME TIME ... AND A BIT OF COMMITMENT TO DPS... PLEASE CONTACT HEATHER AS SOON AS YOU CAN!

Your DPS needs YOU to help!



***"IF YOU CAN FIND SOME TIME
AND A
BIT OF COMMITMENT TO
DPS..."***

***PLEASE CONTACT HEATHER
AS SOON AS YOU CAN!"***





SnapShotsand snippets of information

Morag Forbes successful again....

The digital Imaging group of the RPS holds a **Bi-Monthly Competition for RPS DI Members**

he entry requirements are:

- Maximum 2 entries per member.
- Images must be JPEG format, minimum 1000px wide, and no larger than 5 MB.
- Images must be in the sRGB colour space.
- No watermarks, titles, or photographer names allowed on the image.

Voting is by the members of the DI group using a simple star system and as seen in the attached image - Morag was successful in one of these competitions last year.

Well done Morag!

[MONTHLY COMPETITION]

[JUNE|2025|]

DI MONTHLY COMPETITIONS

APRIL 2025

1st Place - Tubular bells by Morag Forbes LRPS32 votes

Joint 2nd Place - By the seaside by Linda McGregor16 votes

Joint 2nd Place - Sea, Sand, Sleep by Kathryn Rynor ARPS16 votes

There were

- 31 entrants

- 24 voters

- 144 votes total

ABOUT THE WINNING IMAGE

I was in London in March for the Photography Show and while there, spent a few days wandering with my camera.

More London is somewhere I always stop and take a picture, but on recent visits there had been lots of obstructions in the way - stalls and markets etc, making a clean shot of the lovely 'Scoop' area impossible. So I was delighted to see that on this occasion it was completely free of any temporary displays. I visited morning, noon and night, but it was this image taken first thing in the morning that worked best with the edit I had in mind. There were no people in the frame early on, and some nice light falling on the glass buildings. It's a location where I have found I need to work quite quickly getting any shots, as the security guards here take no prisoners, so I am always aware of my surroundings and don't stay in one place too long, or do anything to attract any unwanted attention.

In the edit, I applied different treatments to the top and bottom halves of the image. The bottom half had a fair bit saturation removed, and radial blur applied. The top half had the colour enhanced using Nik Colour Efex, and motion blur applied. Using layers, masks and brushes to selectively apply the treatment.

It was shot on my trusty Nikon z5 with a wide angle lens, easily handheld in the morning light at f7.1 and a shutter speed of 1/400.

Morag



JUNE| 2025 | DI ONLINE | 6

| 7 |

Darkroom – Technical Issues....

Semi-gloss or Luster?

Ed: A little while ago I tried to establish the effective difference between two print papers that I have in stock asking: ***“What is the difference between Canon semi gloss print paper and canon lustre inkjet paper”?*** Here is what I found via ChatGPT:

Surface Finish & Look:

Semi-Gloss (“SG-201”)

- Has a softer satin finish - less shiny than glossy paper, but more sheen than matte
- Produces vibrant colours with a subtle glow, without strong reflections
- Good if you want bright, crisp prints with reduced glare compared with gloss

Luster (“LU-101”)

- Has a textured, pearl-like finish - more noticeable surface texture than semi-gloss
- Falls between glossy and matte: it still has some sheen but doesn't reflect light sharply
- Often described as having a “lab print” look (like traditional photolab finishes)

Bottom line:

Semi-gloss is smoother and more subtle, while Luster feels slightly more tactile and textured with a deeper, rich appearance.

Glare, Reflections & Viewing Conditions:

- **Semi-gloss:** Lower gloss than glossy, so easier to view under bright lighting
- **Luster:** Further reduces glare and noticeable reflections - especially useful if prints will be handled or displayed under bright lights

Colour & Tonality:

- **Both** papers will produce rich, vivid colours when printed with Canon ink and correct printer settings.
- Some print-makers feel **Luster** can give a slightly more diffused look off-axis due to its texture — i.e. fine details and smooth gradients may appear slightly different compared with **Semi-gloss**.

Fingerprint & Scratch Resistance:

- **Luster:** The textured surface helps mask fingerprints and small scratches better than semi-gloss
- **Semi-Gloss:** Smoother surface can be a bit more susceptible to visible marks if handled often

Paper Type - Best For:

Semi-Gloss - Everyday photo prints with a gentle sheen and smooth appearance

Luster - Portraits, wedding photos, display prints that need reduced glare and a traditional lab-print look

Which to Choose for Colour Printing:

Canon Semi-Gloss

- Best for: Everyday colour photos, landscapes, vibrant prints
- Look: Smooth surface lets colours pop without being too shiny
- Why choose it: Balanced sheen + colour vibrancy; feels “clean” and modern
- Good for: Bright daylight viewing

Great subjects for colour photos:

- Landscapes & cityscapes
- Family holiday pictures

Canon Luster

- Best for: Portraits, important colour images, prints you'll handle or frame
- Look: Slight texture gives a more rich, photolab-style finish
- Why choose it: Very low glare + deeper colour appearance
- Good for: Galleries, albums, exhibitions

Great subjects for colour photos:

- Wedding & event shots
- Studio portraits
- Fine art colour prints

Darkroom – Technical Issues....

Which to Choose for Mono (Black-and-White) Printing

Canon Luster – Best Overall for B&W

- ✓ Deep, smooth tonal transitions
- ✓ Texture adds subtle depth to shadows & highlights
- ✓ Very low glare makes grey tones look rich, not flat
- ✓ Great for prints you'll touch or frame

Great for:

- Fine art black-and-white portraits
- Monochrome landscapes & architectural prints
- Gallery-style black-and-white exhibitions

Why Luster excels in mono:

Black-and-white printing looks best when tones blend smoothly from dark to light. The textured surface of Luster scatters light softly, reducing glare and giving prints a deeper, more dimensional look — similar to traditional darkroom prints.

Semi-Gloss – Solid Choice for Everyday B&W

- ✓ Good tonal range
- ✓ Slight sheen can make mid-tones look crisp
- ✓ Slightly smoother surface than Luster

Good for:

- Quick black-and-white shots
- Prints you won't frame / display long-term

When semi-gloss works in mono:

If your B&W images are graphic, high-contrast or documentary style, the smoother surface and moderate sheen can make crisp edges and detail stand out

Quick Picks by Printing Style

Colour Prints

- ✓ Everyday vibrant scenes → Semi-Gloss
- ✓ Portraits & display prints → Luster

Black-and-White Prints

- ✓ Fine art & gallery look → Luster
- ✓ Everyday mono snaps → Semi-Gloss

Summarised Recommendations

Print Goal	Best Paper
• Everyday colour snapshots.	Semi-Gloss
• Portraits (colour or B&W).	Luster
• Fine art colour prints.	Luster
• Fine art black-and-white.	Luster
• Quick, casual mono prints.	Semi-Gloss

Tips for Best Results (Both Papers)

- ✓ Use the correct media setting in your printer driver
- ✓ Let prints dry fully before handling
- ✓ Avoid touching the print surface

Better Papers for B&W and Fine Art Prints (*Beyond Luster & Semi-Gloss*)

Fine Art & Textured Papers

These give rich tonal depth, texture and a more tactile, gallery-ready feel, which many photographers prefer for monochrome prints:

- **Canson Infinity Rag Photographique II** – A high-quality rag paper with a fine texture → excellent for archival black-and-white prints; smooth yet substantial feel
- **Canson Infinity Platine Fibre Rag 310 gsm** – A premium fibre-based paper with a classic photographic look and very wide tonal range - superb for B&W landscapes and portraits

Why these excel: Fine-art rag and fibre papers often have no optical brighteners and more paper body texture. That gives a deeper sense of tonality and a look closer to darkroom prints.

Fine Art Canon Papers (*Genuine Media*)

These are heavier or textured Canon stocks that, for example, the PRO-300 supports:

- Canon Premium Fine Art Smooth Paper A4 25 Sheets – Very smooth fine art surface — great for subtle B&W tonality
- Fine Art Rough (e.g., Canon FA-RG1) – Adds a tactile, toothy finish to your print surface - fantastic for expressive black and white.

These papers aren't cheap but on, for example, the PRO-300 they really deliver a gallery-ready finish.

Darkroom – Technical Issues....

Other Excellent Third-Party Art Papers

If you're exploring artist-grade papers instead of just Canon photo stock:

- Fotospeed Platinum Baryta 300 – A baryta (bar-treated) paper with a traditional photographic look - great deep blacks, rich mid-tones and glossy surface without over-shine
- Cotton Rag Papers (e.g., Hahnemühle Photo Rag) - a signature paper in the fine art world for B&W photography

Photographers often test a few types side-by-side to see what best matches their style.

How Paper Choice Changes Your B&W Prints

Here's how these fine art and textured surfaces compare with lustre/semi-gloss:

Lustre / Semi-Gloss

- ✓ Good midtones & smooth finish
- ✓ Lower glare than glossy
- ✓ Great general use paper
- Not as deep-toned or textured as fine art stocks

Fine Art Smooth

- ✓ Outstanding tonal range in shadows
- ✓ Very smooth tonal transitions
- ✓ Neutral white point — excellent for monochrome

Fine Art Textured / Rag / Fibre

- ✓ Adds character and depth
- ✓ Feels like traditional darkroom print
- ✓ Great for galleries & exhibitions

Choosing Based on Style

✓ Classic gallery fine art look:

- Canon Premium Fine Art Smooth, or textured fine art paper

✓ Deep shadows & dramatic B&W landscapes:

- Baryta paper like Fotospeed Platinum Baryta

✓ Rich portraits with subtle gradations:

- Rag paper (e.g., Canson Infinity Rag, Canson Platine Fibre Rag)

✓ Everyday prints with great balance:

- Canon Pro Luster — still excellent for monochrome, just not as textured as fine art stocks

Final Tip - Try Sample Packs

Many art paper brands sell sample packs so you can test different textures and depths before investing in full boxes of paper.

Photographers often do this to find their favourite look for specific images.

Ed: Observation

As Pam and I have a Canon printer my focus for the questions and answers was related to performance on that printer - you could check the AI responses (I used ChatGPT) for other printers or papers by asking for the same assessments please let us know what you find out so that we can advise others through FOCUS.



Competitions next Season!

Submission Dates for the 2026/27 DPS season competitions are closer than you think!

The summer will pass quickly - and then there will be the usual scramble to gather together edited images and prints for the onslaught of competitions in the Autumn.

So now is the time to make those plans and start thinking about how the summer season of gadding about, holidays and high days can be used to produce the images you REALLY WANT to show next season. So start thinking about our autumn competitions NOW:

- Elena Mae & Viking competition (Viking back to 4 images)
- 1st Internal Divisions 1 and 2 Competition
- 1st Internal Division 3 Competition
- 2nd Internal Divisions 1 and 2 Competition
- The InterClub 4 way Competition
- DPS Knockout Competition

You could, of course, use the C.R.O.P. themes during the summer to start putting together some images for the autumn competitions - and get some feedback on the images via the DPS Facebook page!



Final Edits

Plan an article for FOCUS.....Please!

With the season of holidays and photo trips just in front of us there will be many images and many stories to tell! ***So can we please have your story & your images from your special experiences this coming summer!*** All we need is maybe 10 to 20 images plus a short explanation to tell the story of your trip. If you haven't done an article before - don't fret - we can assist with text and layout etc. Just give it a go and let us in on your photographic life! Submit to Nick using the e-mail address below. Its a good way of sharing!

We need to learn from each other - and FOCUS can provide a vehicle not only for passing on information but also sharing interesting material that we come across. So here's a few possible inspiration prods - all on "Photosnack" - which can be accessed (at no cost) by signing up at <<https://www.photosnack.email/about>>.

You can search 'Photosnack' for past recommendations and I would suggest trying these photographers for a bit of inspiration:

- Richard Bernabe
- Peter Szpal
- Lee Nordbye
- Tom Deleenheer
- Pei Ketron
- Ruben Njaa
- Ben Horne
- Keith Dotson
- Michael Frye
- Melissa Breyer
- Lev L Spiro (also on FB)
- Bjorn Person (also on FB)
- Michael Massala

From time to time I post Photosnack links to other inspirational (in my view!) photographers on the DPS Facebook page, so it might be worth keeping an eye out for ideas there as well.

Focus Magazine Editor:

**Nick Charlton Smith - 0780 141 9596 or
e-mail to <nickcharltonsmith@me.com>**

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making images making friends



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