





DIGITAL IMAGING GROUP
Print Exhibition 2019

OUR THANKS TO THE THREE SELECTORS



Eddy Lane
ARPS DPAGB EFIAP

Eddy has travelled extensively photographing wildlife, people and landscapes. A busy PAGB Judge, he is a Past President of the *Western Counties Photographic Federation* and remains active on the WCPF Executive and the Judges Panel where he helps mentor and train new judges.

A member of Wiltshire club *Nonpareil*, his portfolio includes sport and audio-visual in addition to his passion for the natural world. A lover of prints and contributor to Salons, RPS and PAGB events, he promotes print competitions and exhibitions in the many clubs and organisations that he visits every year.

His travels with his wife Pam have given Eddy material for the many talks he gives around the UK and abroad. These include the Antarctic, the Arctic, India, Kenya and Namibia. Adventures to Galapagos, Costa Rica, New Zealand, Sri Lanka, Cambodia and South Sea Island tribes have also provided Eddy with knowledge of photography around the world.

Web Site:
eddyandpamlanephotography.zenfolio.com



Irene Froy
EFIAP HonPAGB

Irene cannot remember a time when photography was not an all consuming passion. She has enjoyed photography since she was a schoolgirl. Irene holds EFIAP and MPAGB as well as the prestigious J S Lancaster Medal (HonPAGB) for exceptional service to photography. She was also a Fellow of the RPS until her resignation in 2010. Irene's greatest honour was her election to membership of the London Salon in 1997. She has exhibited widely as well as lecturing and demonstrating throughout Great Britain and Ireland. Irene and Gerry ran Landscape Holidays in the French Pyrenees throughout the 1990s.

Since 2000 Irene has been supported by PermaJet in the supply of her papers and inks allowing her to be even more prolific than she was in the darkroom. She has become known for her pastel images. She loves mist and frost for her landscapes both of which make ideal pastels but of course are not always available so whatever the conditions or subject matter, Irene will always be aiming towards a pastel result. She uses white layers, airbrushing, blur techniques and monochrome layers to get the desired effect.

Having retired from committee work on her move to Shropshire Irene now concentrates on helping others to improve through her digital workshops which are based at *Wrekin Arts HQ* in Wellington. She is still fired with enthusiasm and cannot imagine a life without photography.



Roger Parry
ARPS AFIAP HonPAGB

Roger has been very deeply involved in club photography for over 40 years. He has served as Presidents of his own club, *Smethwick Photographic Society*, and also the *Midland Counties Photographic Federation*. Roger is also the MCPF's representative on the PAGB Executive, where he chairs the Judges Committee and is a member of the FIAP sub-committee.

When Roger was the Technical & Marketing Manager of *Paterson Photographic* he used to visit camera clubs giving talks and demonstrations on darkroom work and studio lighting techniques. He was also a lecturer for the *Jessops School of Photography*.

A keen exhibitor, Roger is Chairman of the *Smethwick International Exhibition* and judges national and international exhibitions both in the UK and overseas.

Although originally a darkroom worker, he now only uses digital cameras for his photography. Subjects include mainly travel, portraits, classical figure photography and still life although he is willing to have a go at most types of photography.

RPS Digital Imaging Group Print Exhibition 2019

DIG Committee

Janet Haines ARPS (Chair)
digchair@rps.org

Janet Davies ARPS (Secretary)
digsecretary@rps.org

Lynda Simpson LRPS (Treasurer)
digtreasurer@rps.org

Chas Hockin LRPS (Web content manager)
digweb@rps.org

Marilyn Taylor ARPS (Recruitment)
DIGrecruit@rps.org

Rex Waygood (Membership)
rex_waygood@mac.com

Ian Thompson (PI Comp)
DIGPIcomp@rps.org

Simon Street LRPS (DIG Accolade Editor)
digaccolade@rps.org

Dennis Knowles (Membership)
digmem@rps.org

Kevin James LRPS
verantj@gmail.com

Dr Barrie Brown LRPS (DIGIT Assistant Editor)
digitased@rps.org

Co-opted

Gary Beaton (DIGIT Editor)
digiteditor@rps.org

Sue Totham (Exhibitions)
digexhibitions@rps.org

Greg Dunn LRPS (Catalogue Editor)
gregdunnpictures@gmail.com

Dr Barry Senior Hon FRPS (Centres)
barrysnr633@gmail.com

Holly Stranks LRPS
(DIG Accolade Assistant Editor)
hollystranksphotography@gmail.com

Cover image: "Galloping"
By Antony Yip ARPS

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The Dorset Press, Dorchester, DT1 1TD

Thank you to everyone who entered the 2019 Print Exhibition.

We had a bumper entry this year with 162 entries, 486 prints, for the selectors to choose from. This is the most entries we have ever had; when I took over the exhibition secretary role in 2014, we had just 80.

A quick analysis of the entries shows that 74 had their LRPS, 55 ARPS, and 9 FRPS or HonFRPS. There were 21 Overseas entries and 77 members entered for their first time this year.

We asked everyone to enter three prints each this year, as it made it easier for the print handlers to control the entries.

Overseas members were allowed to send three hi-res jpegs and we printed them in bulk again through ProAm Imaging who are now SimLab. This definitely saved them a lot of time and money and was greatly appreciated by some of our far flung members. The service offered by SimLab was very good; I uploaded them on the Thursday evening, and they were on my doormat on Friday afternoon.

There were about 30 packages sent by Royal Mail, courier or were hand delivered through some regional groups who acted as a collection point. This worked very well again.

Thank you to all the members who entered, as well as the members who helped—on the day of the AGM—with putting up and taking down prints, and finally to the members who kindly picked up prints for their colleagues.

A selection of prints will be taking part in a travelling exhibition over the spring and summer. After an April showing in Crosby the prints will move to the West Swindon Library in June, following that a full complement of prints will be shown in Smethwick in September, and finally in Edinburgh in January/February. If you know of any venues where we could display a selection of prints over a weekend—preferably on racks rather than on panels—please let us know.

This is my last year as Exhibitions secretary and I have handed over to Sue Totham from the Reading area. I'd like to thank all the members who have been so friendly over the emails—we have had some friendly chats over the years, I discovered one overseas member was the brother of my GP in Johannesburg—and thank you to long serving members like Tony Healy who welcomed me to his home when I visited Sydney last year.

Good luck to everyone for 2020 and beyond!

Marilyn Taylor ARPS
RPS DIG – Exhibition Organiser



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Flamingo and Feathers

Sue Dixon LRPS



Sue's Comments

This image came about whilst I was experimenting with textures and changing backgrounds, with little success.

I visited a local wildlife park and was immediately drawn to the flamingos with their bright shades of pink. Unfortunately, for photography, their surroundings were spoilt with green pond water, wire fencing and mud. Standing closely together the birds created beautiful soft textures and almost obliterated the poor background. That's when the idea and the title came to me.

Two photographs were put together in Photoshop, using a layer mask and brushes at different opacities to create an impression of background feathers wrapping around the flamingo.

The legs were partly revealed and the bill left slightly scruffy for realism.

It took quite a few attempts to achieve the look I wanted and when I was happy with the result I realised just how much I had learned in the process. It's become one of my favourite images and I am so pleased others like it too.

The selectors' comments

Eddy Lane

This creative image made an impression on all the selectors the moment we saw it.

The central bird, with its very well recorded eye and beak, is greatly enhanced by the beautiful images of feather detail that surround it.

The simple colour palette was the last element that made this unanimously selected to be the best print.

Irene Froy

The overall winner is quite exceptional with the head—and all important eye—on the curving neck and the body just hinted at, and the pale legs absolutely swathed in the feathers.

The colours in this image were so pale and yet dramatised with the touches of vibrant red/orange of the flamingo feathers. One that stood out above all the other entries and of which the author should be very proud.

I've never before judged in an exhibition where the winner was so immediately decisive from all three of us. There was no discussion; we all knew we wanted that one and that's a very rare thing believe me. Well done indeed.

Roger Parry

The winning entry was loved by all of us. Great imagination is evident in this very creative and very unusual picture.

The Hairdressers

Janine Ball LRPS



Eddy's comments

We all love an image that makes us smile, but such pictures are rarely successful. *The Hairdressers* is an exception. Guaranteed to amuse us, the concept is very clever but the execution is perfect. The expressions, the book and the scissors are all details that complete an exceptional and very carefully created print.

Janine's comments

I'm always on the look out for interesting items that I can incorporate into my composite photography and so when I saw this relic from an old hairdresser's, I knew immediately that it had great potential. Many of my composites incorporate animals, particularly giraffes, and often I like to add a twist of humour. The animals were all photographed in the zoo.

The background for the image is a texture from a mud hut building I took while travelling abroad, and I then toned it to be sympathetic to the leather on the chair, and the checkered floor was photographed in a local carpet and flooring showroom. One of the hardest parts was getting the correct opacity in the glasses on the baboon.

Puffin Kiss

Allan James Fisher LRPS



Eddy's comments

One of the Holy Grails of Nature photography is to record interaction between the subjects being photographed. This print captures a moment of true affection, as well as highlighting the classic beaks and eyes of these lovely little characters. The perfect neutral background and plenty of space around the subjects create a very pleasing and timeless print.

Allan's comments

Last Summer I spent a wonderful hot day on Skomer Island, Pembrokeshire, photographing the puffins who visit the Welsh island for a few months each year. I was rewarded with some good shots resulting from the great light of the day, but I do remain especially fond of this back-lit shot of two puffins interacting with each other at a puffin locale - The Wick.

Anemones

Eileen Wilkinson ARPS



Irene's comments

I loved the very pastel treatment of the three flowers and the pale circles supporting them. A delightful use of the delicacy of the flowers and their stems contained within concentric lines of the same tones. Beautifully set up by the photographer and possibly quite frustrating at times to get exactly what you wanted. A very pleasing image.

Eileen's comments

Anemones was created using a light-pad on which I arranged the flowers as I was aiming to show the translucent nature of the petals. After a few tweaks in Lightroom, I then opened the image in Photoshop and created a new layer which I then used the Twirl filter to create the swirl and repositioned and extended the layer so the lines were pleasing, masking out parts that crossed the flowers.

Peaking Through the Mist

Ian Thompson ARPS



Irene's comments

My other choice was quite different with the sunlight relieving the dark tones of the foreground rocks. That little touch of gold made such a difference and set off the soft movement in the water with the dark peaks of the rocks behind. The variation of tones in the water helped too, with the dark blue base gradually getting lighter till the top was a pale yellow creating an overall feeling of depth. A very successful image.

Ian's comments

The picture is an abstract of a seascape which had been given the now ubiquitous treatment of a 'big stopper' filter. It was taken at Hartland Quay, North Devon and in its RAW form it was too dark; it included some bland sky and too much blank space to the right, all of which diluted the tranquil feel of the scene. Cropping in and applying some selective, localised brightness enhancement and a little alteration of colour balance encouraged some life into the image. A friend, upon viewing it, commented that I must have been very high up in the mountains to see such a lovely misty scene below! It was from this that the title was born, even though the mist is actually seawater.

Gardeners' Question Time

Jonathan Vaines LRPS



Roger's comments

I just love the quirkiness of this image. It is quite different to most camera club images and I love the simple composition and its soft colours.

Jonathan's comments

I have a love of soft simple images. My images have never been complicated so I find that processing them in this way often works well. I learned, and then developed this approach, after attending one of Irene Froy's workshops.

The image was taken in a cave house in the inland town of Petrer, Spain. It is formed around the base of the 13th century castle, which has recently been renovated. My wife and I were lucky enough to have a private viewing of the property. Photography was challenging with our only illumination being provided by harsh sunlight entering through very small south-facing windows.

The RAW file, shot at ISO 4000, had a considerable amount of inherent noise so I introduced two blurred texture layers to provide the effect and then softened with several blended white layers at very low opacity. The use of masks allowed me to retain detail in the radio surround and chrysanthemums. The final print is produced on PermaJet Portrait White.

Concubine

Phillip Barker ARPS



Roger's comments

The first thing that attracted me to this image was its gorgeous golden tones with the skirt and background complementing the hair. The hands and feet are very well posed and the lighting is very good.

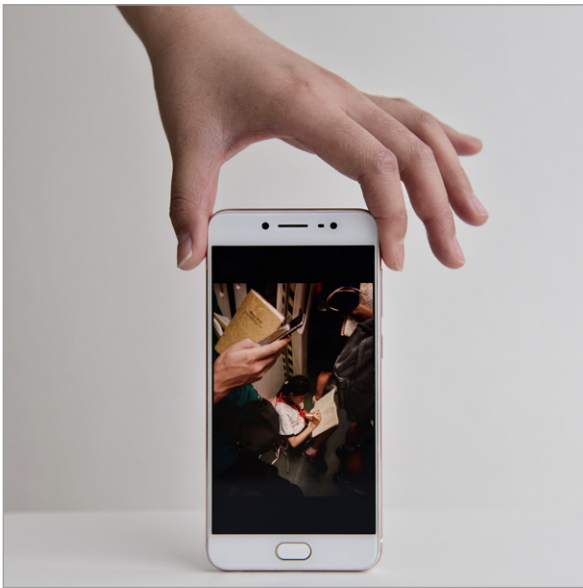
Phillip's comments

The image started in a studio shoot early 2018. I had done a couple of shoots before, but was far from experienced, and I was trying to develop my skills. Communicating with the model was a very important aspect of the shoots and, although having spent 40 years in teaching 11-18 year olds,

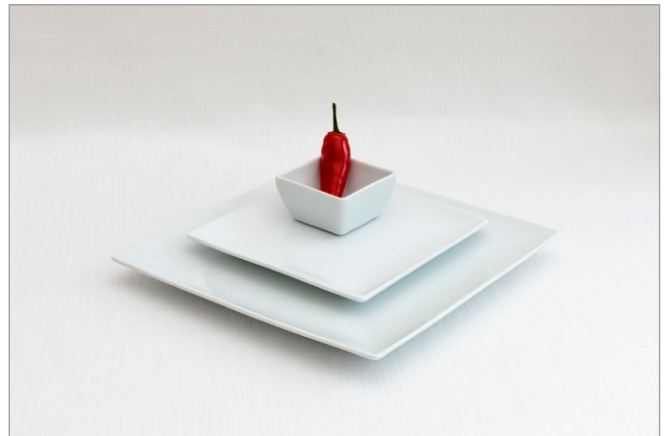
strangely I found this more challenging. I liked the shot and the pose although I can't remember what I had asked her to think of.

It sat on my hard drive and I wasn't sure what to do with it so there it stayed. I think I saw some Middle Eastern artwork and it gave me a germ of an idea. I needed a suitable background, one not too overpowering or detailed. This is part of an image, from many years ago, taken when I visited the Alhambra. Very little work was needed on the model, a bit of levels adjustment, and a very small amount of frequency separation to balance skin tones.

I was going to call it *Harem Girl* but eventually decided on *Concubine*. To say I was surprised when it gained a ribbon is an understatement but many thanks.



"A pupil doing her homework" Kevin Liu (China)



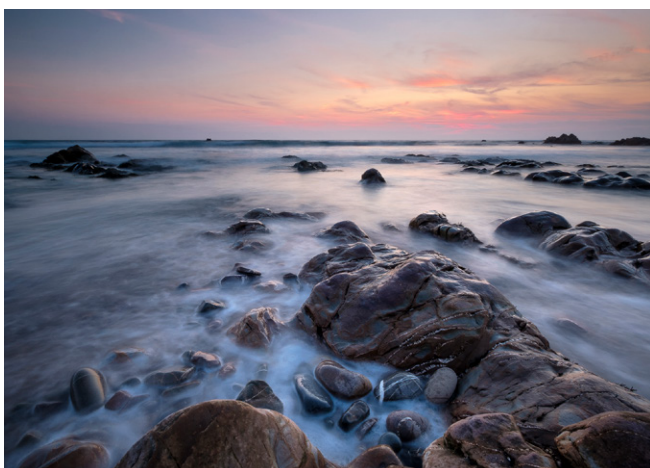
"A Splash of Red" Sue Hutton LRPS



"A Watchful Cheetah" Sue Totham



"Advancing Years" Roger Holman ARPS



"After Sunset - Widemouth Bay" Kevin James LRPS



"All Set" Barbara Dudley ARPS

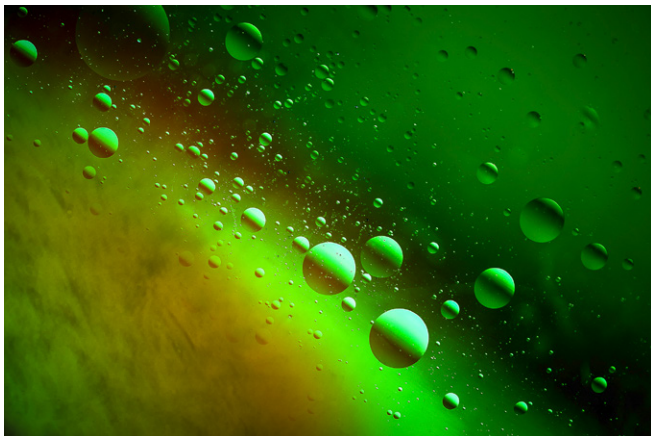


"American Flamingo" Cliff Spooner LRPS



"Approach"

John Tilsey ARPS



"Asteroid Belt"

Chris Dixon ARPS

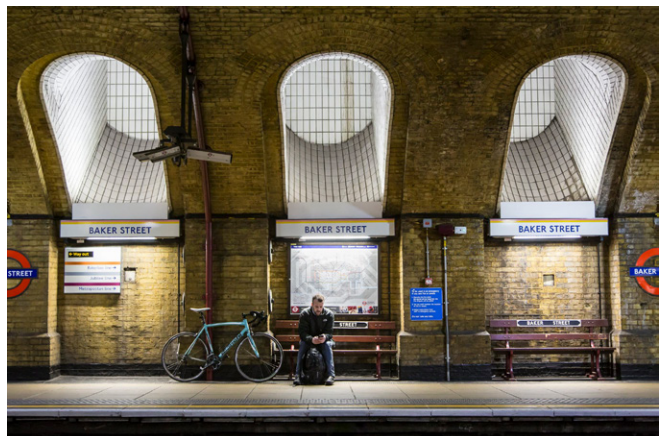


"Aurora" Theresa Bradley (Canada)



"Austin 7"

Peter McFadyen



"Baker Street Station"

Glyn Fonteneau LRPS



"Balancing the Books"

Roger Hinton LRPS



"Bark Detail" Elaine Herbert ARPS (Australia)



"Baywalk"

Richard Taylor



"Beach Hut Rainbow"

Rob Kershaw ARPS (Switzerland)



"Bee and Lavender"

Alan Collins LRPS



"Blencathra"

Seshi Middela LRPS



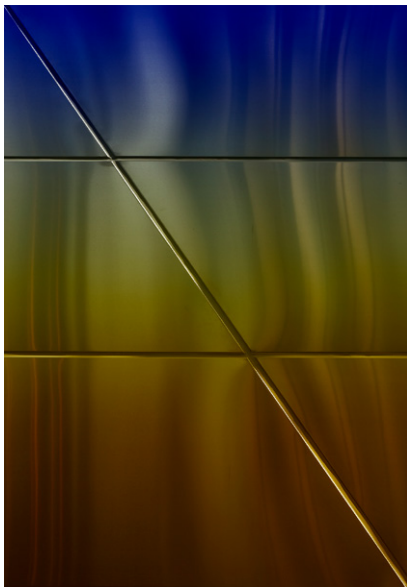
"Blind Date"

Lynn Short



"Blizzard in Littondale"

Jonathan Cowdock LRPS



"Blue and Gold"

Chas Hockin LRPS



"Blue Glass"

Agnes Clark LRPS



"Boat of Remembrance" Alan Cork LRPS



"Bridge and Rocks" Simon Elsy (Australia)



"Brimham Rocks" Fiona Senior FRPS



"Broken" Sheila Haycox ARPS



"Bronze Lady" William George LRPS



"Carry the Fire" Paul Bather ARPS



"Cigar Rolling Hands" Kim Bybjerg LRPS (Denmark)



"Clare" Robert Smith LRPS



"Cloud Over Taransay"

Brian Cooke ARPS



"Cologne Cathedral at Night"

Barrie Castle LRPS



"Contemporary Moorings" Palli Gajree Hon FRPS (Australia)



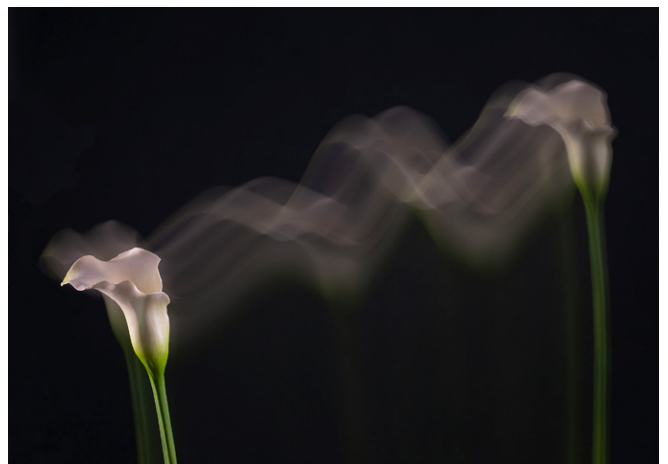
"Curious Look"

John Hoskins ARPS



"Dales Winter"

Paula Davies FRPS



"Dancing Lily"

Ian Hardacre



"Dated Items"

Peter Hyett ARPS



"Decaying Tulip"

Dee Wareham



"Deep in Thought" John Lewis LRPS



"Disko Bay Greenland" David Cummings ARPS (USA)



"Dream Catcher"

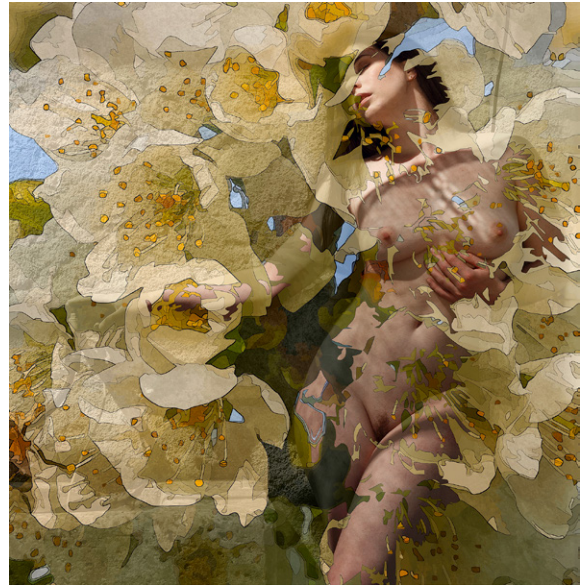
David Thomas ARPS



"Early Morning Mist Over Rice Terraces, Vietnam" Alison Morris ARPS



"Egyptian Bakery" Doug Morehead LRPS



"Enchantment II" Don McCrae ARPS (France)



"Ermine" David Hughes ARPS



"Eventide" Janet Haines ARPS (Netherlands)



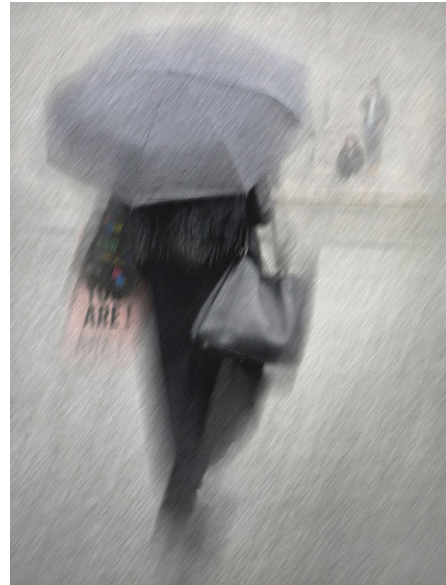
"Fading Fast" Jenni Cheesman



"Fading Roses" Peter Stickler ARPS



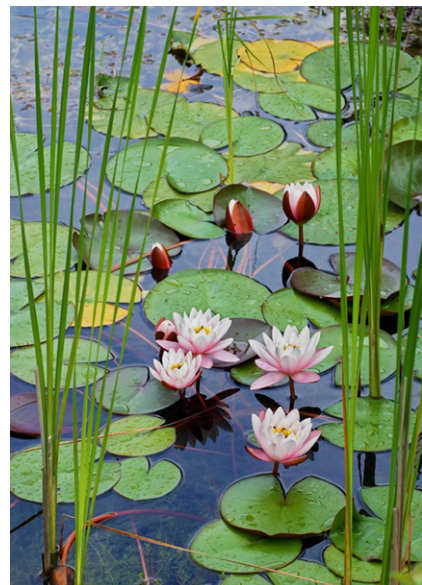
"Femme Fatale" Alan G. Edwards LRPS



"Figure in the Rain" Jo Monro ARPS



"Fingers" Sue Goldberg LRPS (Netherlands)



"Firecrest Lillies" James Foad LRPS



"Flamant Rose" Mark Gillett



"Fly Agaric" Trevor Pogson LRPS



"Footprints in the Sand" Diana Wynn



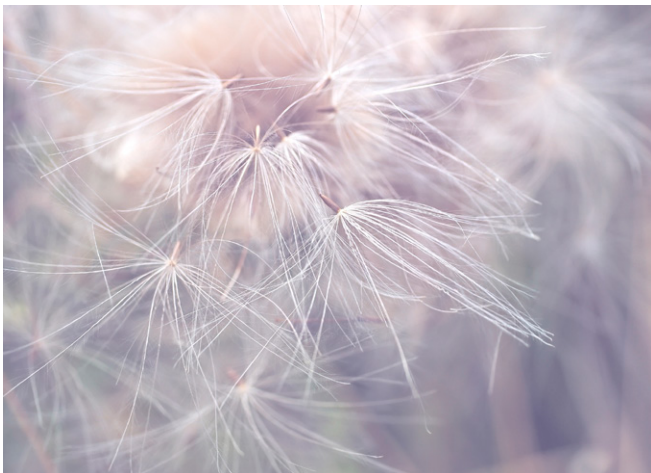
"Galloping" Antony Yip ARPS (Hong Kong)



"Girl on a Train" Brian Collins ARPS



"Glencoe Burn" Anne Whiteley LRPS



"Goat's Beard. *Tragopogon pratensis*" Alan Witley

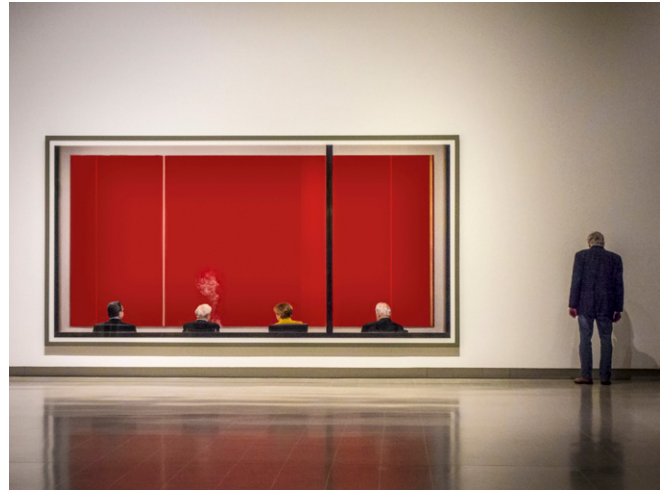


"Golden Hour in New York" Neil Davidson LRPS



"Gone Fishing"

Kenneth Ness ARPS



"Hayward Gallery - Always Read the Label" Alan Cross LRPS



"Home is Insight"

Geoffrey Beer LRPS



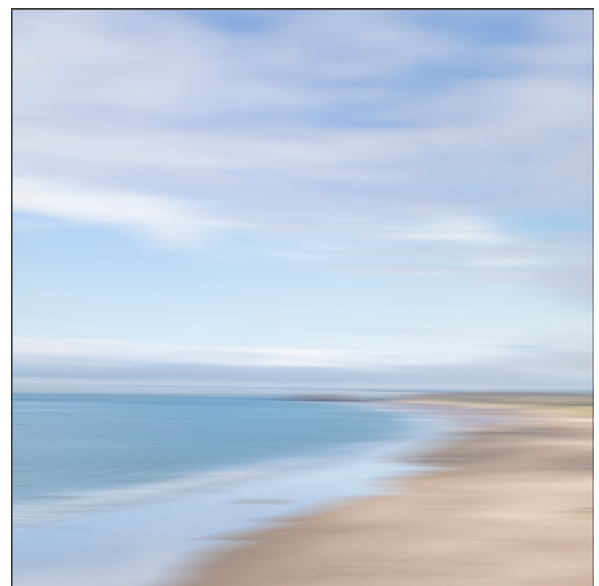
"Homeward Bound"

John Perriam ARPS



"Icy Isolation"

Bob Johnston ARPS



"Impressions of Rhossili"

Kath Phillips LRPS



"Infinity and Beyond"

Mike Lloyd ARPS



"Introducing Bearded Iris"

Janet Lee



"Isolated"

Marilyn Taylor ARPS



"January Sun"

Christopher Maidens LRPS



"Japanese Style No. 2" Patricia Ness



"King Penguins in Sandstorm"

Mike Rowe FRPS



"King's College Chapel Cambridge"

Keith Bamber



"Ladies Polo"

Collette Patto



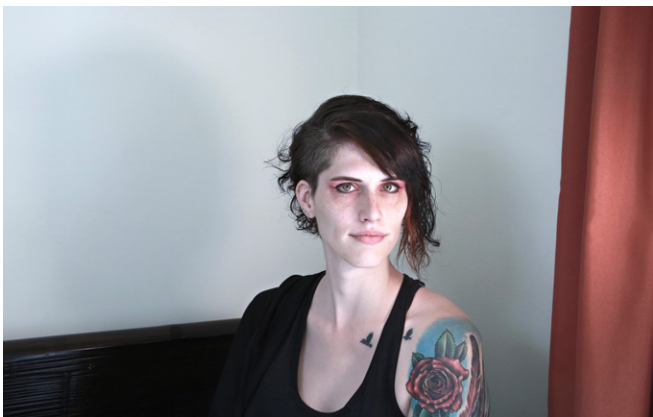
"Lighting the Fire"

Peter Jarvis LRPS



"Lighting Up Time"

Martin Ridout LRPS



"Linden A. Lewis"

Antoinette Castro (Spain)



"Little Owl"

Phillip Antrobus FRPS



"Little Owls"

Malcolm Blackburn ARPS



"Looming Storm"

David Oldfield FRPS (Australia)



"Macaw"

Jocelyn Edwards LRPS (Australia)



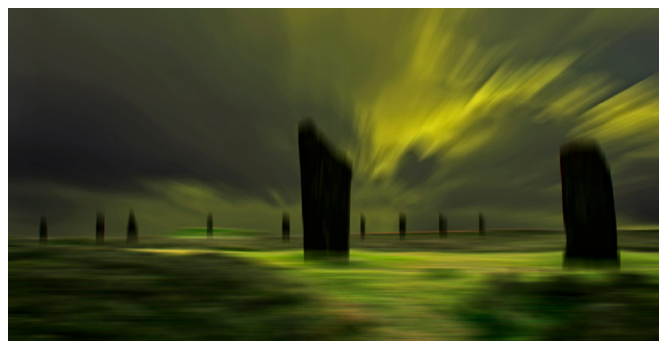
"Mack the Knife"

David Alderson LRPS



"Magpie's Perch"

Gavin Wallace LRPS



"Megalithic Dawn"

Andrew Carothers LRPS

ACCEPTED IMAGES



"Mommy's Boy"

Carl Mason ARPS



"Moonrise"

Anthony Healy ARPS (Australia)



"Old and Worn"

Melanie Chalk ARPS



"On the Footbridge"

Neill Taylor LRPS



"Painted Dress" Pauline Pentony ARPS



"Perch Rock Lighthouse"

David Whitehead LRPS



"Procession"

Angus Nisbet



"Puri Pot Porter"

Clare Collins LRPS



"Reclaimed Corrugated Roofing" Max Melvin ARPS (Australia)



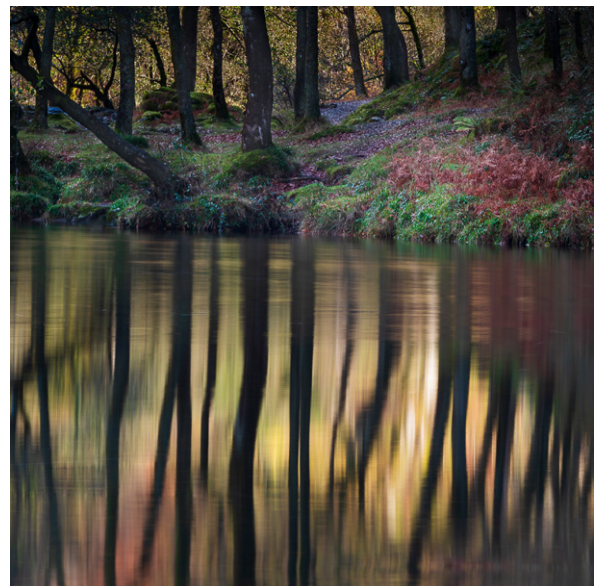
"Reed Walker"

Mike Cowdrey ARPS



"Reflections of Rio"

Louise Knaresborough (Brasil)



"Reflections on a River Borrowdale 2018" Meyrick Griffith-Jones



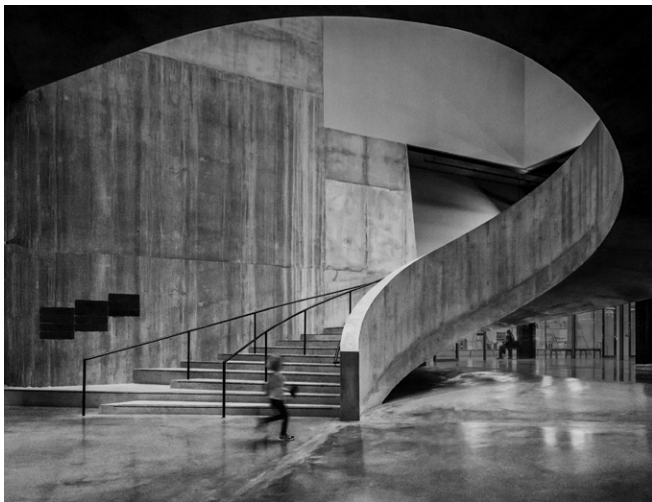
"Rent Now NYC"

Katherine Rynor LRPS



"Return of Celestial Dawn"

Paul Johnson LRPS



"Running"

John Bull LRPS



"Rutland Water"

Barry Senior Hon FRPS



"Salisbury Cathedral"

Mary Auckland ARPS



"Searching for the Surf"

Michael Foley LRPS



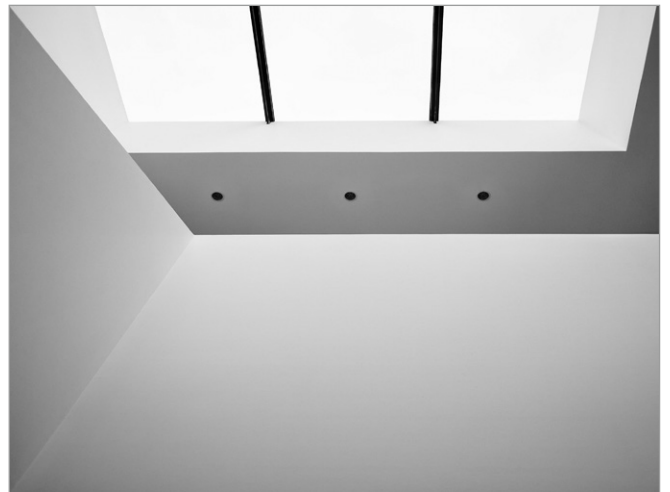
"Shag Throwing Seaweed" Doug Berndt ARPS



"Silver Birches" Michael Spurway LRPS



"Simple Pleasures" Raymond Yardley LRPS



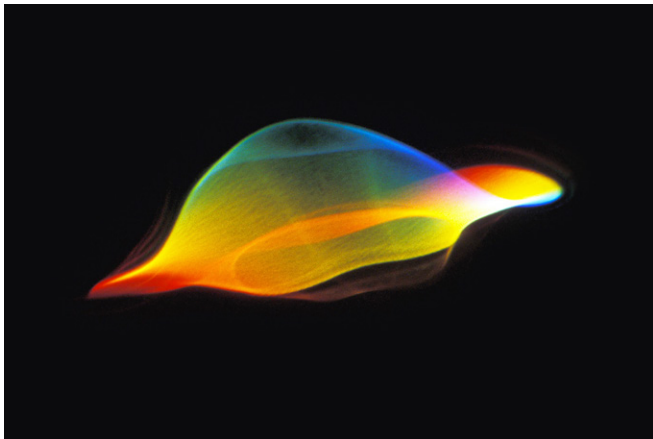
"Skye Light" Rex Waygood



"Smooth Operator" Colin Close LRPS



"Snowy Sand Dunes at Vesturhorn, Iceland" Lindsay Southgate LRPS



"Spectral Reflections No. 40"

Ken Johnson LRPS



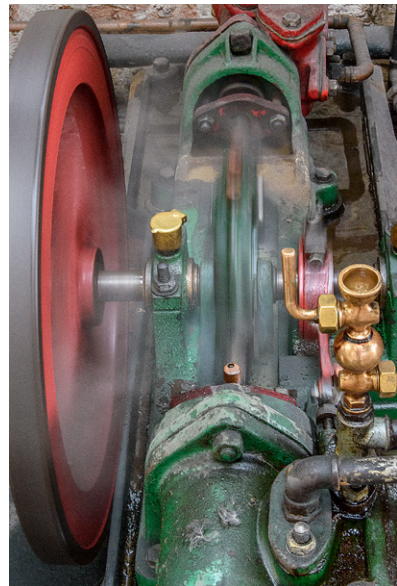
"Spiral Down"

James Kirkland LRPS



"Stand and Stare"

Simon Street LRPS



"Steam Pump"

Carol Wiles ARPS



"Steam Rising Geysir 1"

Wendy North LRPS



"Steampunk"

Dennis Knowles



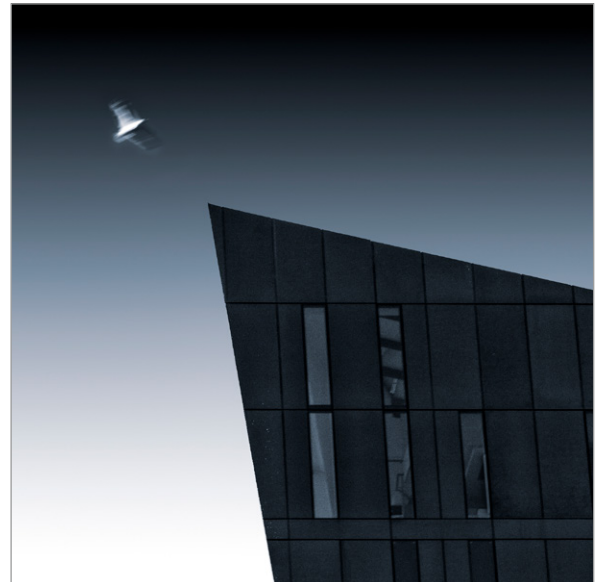
"Steel, Glass and Stone" Richard Lavery LRPS (France)



"Stumps and Bails" Michael Berkeley LRPS



"Swimming with Icebergs" Avril Christensen



"Take Flight" Andrew Williams LRPS



"Tangled Trees" Carole Lewis ARPS



"The American Falls Niagara" Brian Connolly



"The Attendant" David Pearson ARPS



"The Beach at Bognor Regis" Patsy Southwell ARPS



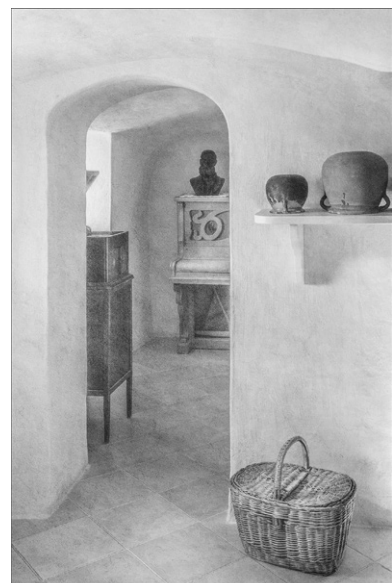
"The Computer Scientist" Zoltan Balogh LRPS



"The Crowd" Peter Stevens FRPS



"The Green Bicycle" Robert Bracher ARPS



"The Passage of Time" Sue Vaines LRPS



"The Tyre Shop"

Niall Ferguson LRPS



"The Unseeing Eye"

Norman Wiles LRPS



"Tiger Mimic Queen *Lycorea halia*"

Barrie Brown LRPS



"Timid Fallow Deer"

David Morement



"Tulip"

Maurice Ford LRPS



"Two Chairs and a Lamp"

Glynis Harrison LRPS



"Tyne Bridges at Night"

Guy Davies ARPS

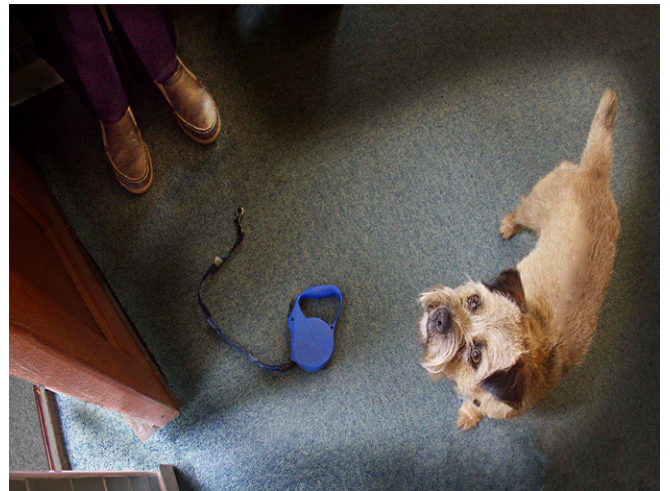


"Unexpected Graffiti"

Geoffrey Bicknell LRPS

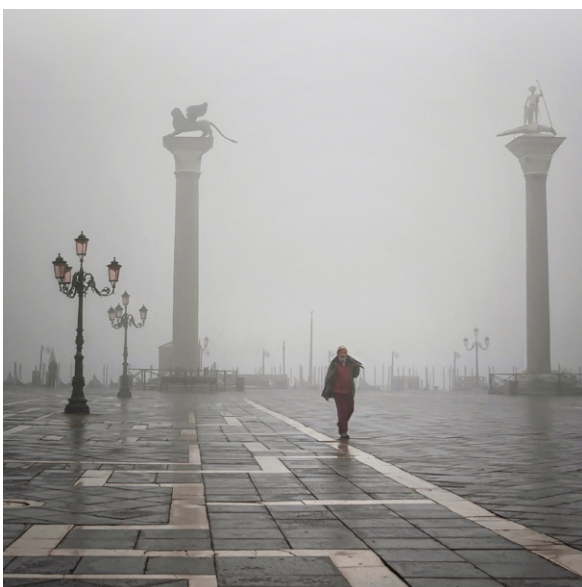


"Victorian Children" Ashwin Chauhan ARPS



"WALKIES"

Ron Holmes ARPS



"Walking the Line"

Janice Payne ARPS



"Warreners Cottage"

Fay Bowles ARPS



"Wastwater"

Peter McLean LRPS



"Waterfall"

Ton van der Laan LRPS (Netherlands)



"When Glencoe Landscape and Rock Come Together" Alan Bousfield ARPS



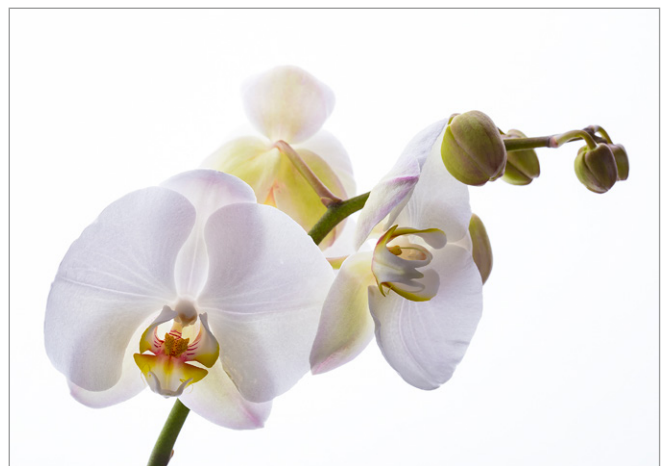
"Where did it all go wrong"

Nick Browne LRPS



"Where's the coach"

John Price ARPS



"White Orchid"

Eric Leeson LRPS



"White Tulip"

Margaret Ford ARPS



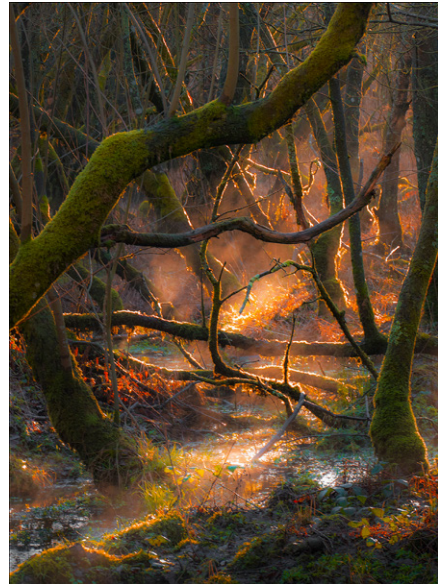
"Wild Garlic Flower Head"

Susan Ashford ARPS



"Winter Wonderland"

Chris Perfect ARPS



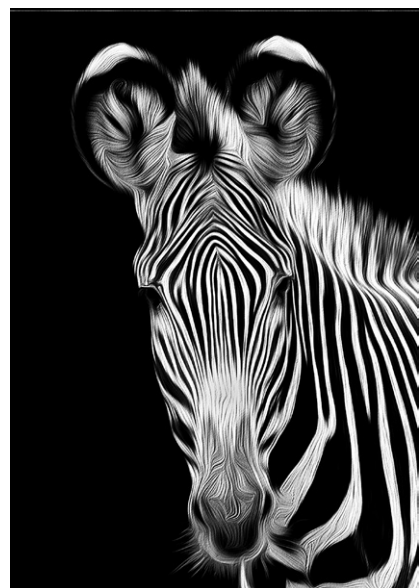
"Woodland Light"

Baron Woods FRPS



"Yellow Dawn at Yellowstone"

Roy Morris ARPS



"Zebra"

Daan Olivier FRPS



"Gulliver's Graffiti"

Tony Milman



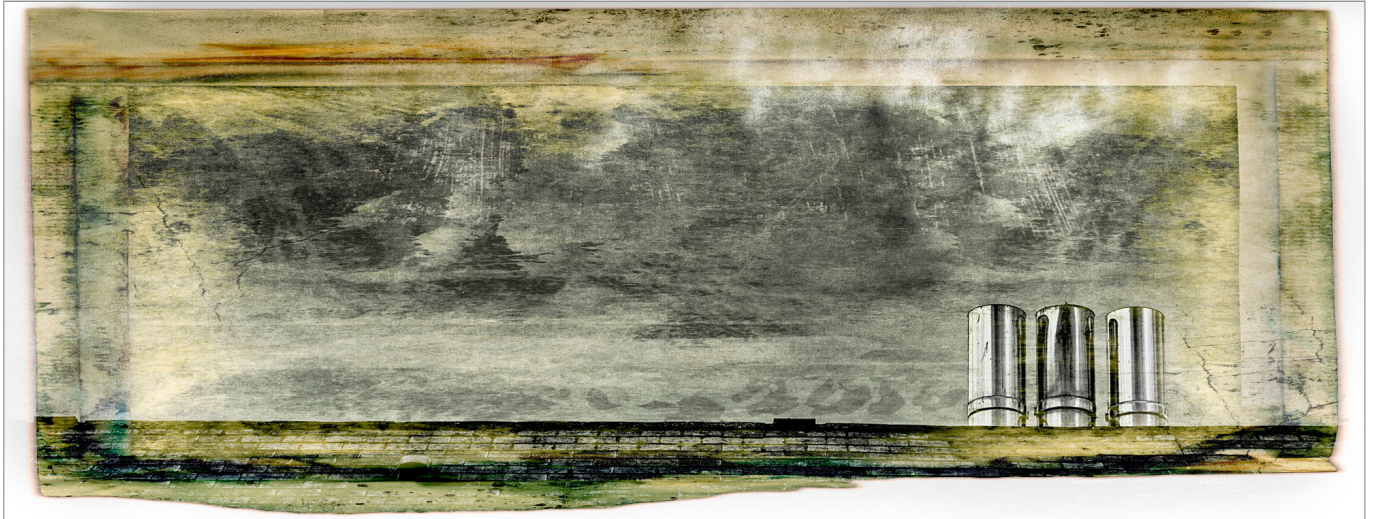
"I Don't Like Carrots"

Chris Pike LRPS



"Silhouettes Over Ullswater"

Judith Rolfe LRPS



"Three Chimneys"

Dennis Russ LRPS



"Winter Playtime"

Tony Spooner ARPS

DIG AGM 2019

The Annual General Meeting of the Digital Imaging Group was held at Smethwick Photographic Society, Oldbury, on the 24th of February. Never before have we had such a full room; we can only assume it was the attraction of our speaker Irene Froy, with her talk *"Pastel Moments"*, that made the day even more popular than usual.

For the first time ever we also offered members who could not get to the meeting the opportunity to attend online using Zoom video conferencing. Quite a few of our Australian members joined us and in total we had about 15 online participants who were able to hear and see the presentations, as well as vote online or ask questions.

The AGM lasted for about one hour and a full recording of the meeting can be found at www.rps.org/DIG and clicking on the *"Annual General Meeting"* tab on the right hand side.

Apart from the normal reports and voting of the committee we also launched the **2019/20 DIG Recruitment** campaign. See page 40 for further details.

Thanks were given to all DIG volunteers, especially those who had resigned their posts. Special thanks went to Gary Beaton for producing all the DIG printed publications on time and looking so good. A case of wine was presented to him to fortify him for the next 12 months.



Janet Haines presenting Dr. Barry Senior HonFRPS with his HonDIG for 20 years of service to DIG.

Finally we had a very special presentation to make to Dr. Barry Senior HonFRPS for his 20 years of service to DIG. He was presented with an HonDIG in recognition and thanks. Barry is only the *second* person to receive an HonDIG for service to the group, the other being John Long ARPS. This means they both have life memberships to DIG (whilst they remain members of the Society).

AGM 2020 will be held, again at Smethwick, on the 23rd of February.



Guest speaker and competition selector, Irene Froy, charms attendees with her *"Pastel Moments"* talk.



Our best attended AGM to date held at the Smethwick Photographic Society.



Gary Beaton, DIG editor, being presented with a case of wine in thanks for producing the DIGITs and catalogues in 2018/19.



Recruit & Win £300 WEX voucher

We are challenging every DIG member to recruit one new DIG or DI Online member and for every new member you gain you will get one entry in to the prize draw.

You simply need to use your enthusiasm for DIG to convince a club member or friend who is an existing RPS member to join us.



To be eligible for the draw and a chance to win £300's worth of vouchers, send us your name, RPS membership number and the same for your nominations. When their name appears on our new members' list it validates you for one entry. You can submit more than one name and increase your chance of winning - there is just the one prize of £300.

Go to www.rps.org/DIG and navigate to the Membership page where you will find an online submission form. This DIG recruitment project is valid from Feb 24th 2019 to Feb 1st 2020.



Regularly throughout the year DIG produces an online member publication, DIG Accolade. This celebrates the various Distinctions gained by our members. We feature their hanging plans; their stories behind their work and some key images from the panels. Accolade is proving very popular, especially for those working towards their own Distinctions.

To make this publication more widely available to all RPS members we have made a special printed edition for 2019. This can be purchased from the RPS Online shop - £3 for UK and £5 for OS members.

go to www.rps.org/shop to get your copy today.

Hurry whilst stocks last!

Members Annual Projected Image Competition



Free to enter - Group members only

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

Open for entries - August 1st 2019
Closing date - September 7th at midnight (GMT)
Selection date - September 14th
Report card by email within 48 hours.

Awards Presentation(s) on the day at RPS House, Bristol
or at DIG Centres around the UK if winner not present.
A printed catalogue will be sent to all DIG Members.

For the first time we will be able to offer max 50 seats to those wishing to
attend the selection day. Free for members or £5 nonMembers.

For information about the competition and how to book your seat go to

www.rps.org/DIGPIComp



Print Exhibition Selection 2019



Above: Selectors Roger Parry, Eddy Lane, and Irene Froy awarded the Gold medal and Chairman's Cup to Sue Dixon ARPS for her winning image "Flamingo and Feathers". Melanie Chalk accepted the awards on Sue's behalf. (Pictured L to R: Melanie Chalk, Roger Parry, Eddy Lane, and Irene Froy).



Right: Eddy Lane with his Ribbon Selection "The Hairdressers" by Janine Ball LRPS

Bottom Left: Roger Parry with his Ribbon Selection "Concubine" by Phillip Barker ARPS

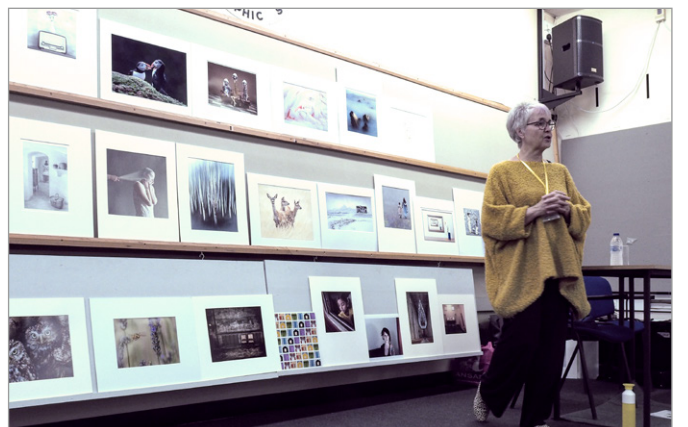
Bottom Right: Irene Froy with her Ribbon Selection "Peaking Through the Mist" by Ian Thompson ARPS





Irene Froy with another Ribbon Selection for "Anemones" submitted by Eileen Wilkinson ARPS

Top Left: Jonathan Vaines LRPS receiving his Ribbon from Roger Parry for his image "Gardeners' Question Time"
Top Right and Above: Selectors Roger, Eddy and Irene hard at work narrowing down their choices.



Eddy Lane with his other Ribbon Selection "Puffin Kiss" by Allan James Fisher LRPS

After a thorough and exhaustive selection process our panel of selectors managed to whittle down over 400 prints to their Top 30 Images presented by Janet Haines.