

DIGITAL IMAGING GROUP  
Print Exhibition 2017

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY





# PRINT EXHIBITION 2017

## OUR THANKS TO THE THREE SELECTORS

### Robert Albright FRPS



Currently Vice President of The Society, my photographic interests are broad. I was an early member of the Digital Imaging Group, at first photographing film images on my computer monitor before working on them in Photoshop. Maureen and I were friends with Barry Thomas, the original guru and best teacher of digital imaging techniques.

I enjoy taking pictures in the visual art, documentary, landscape and applied categories.

I have been a member of the Fellowship Board and twice a selector of the RPS Members' exhibition.

I have won awards in many AV events including the Gold Medal in the RPS National AV Championships (2009 and 2014) and Gold Medal in the European Cup (2010). I've judged the RPS National and International Championships and the Southern Ireland, Northern Ireland and Australian National Championships.

### Viveca Koh FRPS

I am a self-taught Fine Art photographer, with a special fascination for small details, for lost, abandoned, poignant and generally broken objects, and also for darkness contrasting with light, both in a physical and emotional sense.

Many of my illustrative images simply evolve as I am working on them - I start off with a quite straightforward idea of what I want to achieve but am always willing to venture wherever the photograph wants me to go, as I overlay multiple images together or add textures, scanned documents as new layers, and subtle shading. Two photographs may blend together in a way that I could not have previously imagined, and this is one of the things that I find so exciting and all-consuming when I work, to produce a final image that perhaps a little bit different, that invokes emotion in the viewer and makes them question their sense of the world as they know it.



In June 2014 I was awarded a Fellowship Distinction by the Royal Photographic Society, following on from an Associateship Distinction in June 2011 and a Licentiateship Distinction in 2010. I am Honorary Secretary of the Visual Art Group.

### Barry Senior Hon FRPS



An enthusiasm for photography began at school where darkroom and camera skills were learnt. While studying at university in London, I worked as a photojournalist for a college newspaper and later as a part time wedding photographer.

My early work was monochrome landscapes and later an interest developed in studio still life photography. I joined my first camera club in 1972 and the RPS in 1982. I started working digitally in 1996 moving to digital capture in 2004. My Fellowship in the Visual Art category in 2004 was a study of various tools shot in a studio setting. Although not a prolific exhibitor, my work has been accepted in major UK exhibitions including the London Salon and the RPS International Print exhibition.

I am a past a past President of the Royal Photographic Society and Honorary Life Member, past Chairman of the Digital Group, and a member of Fordingbridge and Southampton Camera Clubs.



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# RPS Digital Imaging Group Print Exhibition 2017

Once again, we had a good range of prints for the selectors at the 2017 AGM to admire. Entries were down a few; 127 members' print entries were received, with 381 prints in all. 25 overseas members participated.

Unfortunately Paula Davies was unable to attend the AGM as one of the selectors, due to ill health, but Barry Senior FRPS kindly stepped into the role.



The members' jpgs of their images worked very well this year with just a few hiccoughs with naming errors. Most of the jpgs were the correct size, but a few colour space issues have arisen since. These have been corrected for the catalogue.

Overseas members were allowed to send three hi-res jpg's and we printed them in bulk through ProAm Imaging. I think this saved them a lot of time and money and was much appreciated by some of our far flung members. Five overseas members' prints were accepted for the top 30, and one received a selector's ribbon.

Most of the prints were brought to the AGM by individual members, and nine regional groups also acted as a collection point. This worked very well.

22 members sent their prints by post or courier. I'd particularly like to thank all the members who supplied, with their prints, a separate self addressed return label – that saved me a great deal of time. All the posted packages have now been sent back, and I just have a few individual prints left for TVDIG to return.

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

The prints will be displayed in the summer in Crosby during April (not a full set), Swindon in June, at the DI Expo in Birmingham on 23rd September and Smethwick thereafter. 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 me know.

Marilyn Taylor ARPS  
*RPS DIG – Exhibition Organiser*

Cover image: Skeletal Tree Rannock Moor  
by Alan Bousfield ARPS

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# Grace

David Thomas ARPS





### David's comments

I like to create quirky images using simple sets - preferably including something unexpected or unusual. This might be something I've made, or an item acquired from years of collecting bits and bobs from junk shops and vintage fairs. In this case, I set the table for dinner, and included a selection of old bisque doll parts, held in position with Blu-tack.

I had a number of versions of the main image to choose from, with various hand positions and facial expressions. This is one of my favourites; I really like how the peaceful facial expression contrasts with the scary contents of the bowl.

## The selectors comments

### Robert Albright FRPS

A parody of Grace before the meal but in this instance with an additional macabre element. There seem to be echoes of Christian Communion with flesh and blood represented in the bowl and a white table-cloth over the table/altar.

The lighting is beautifully controlled as is the use of space and colour.

All three Selectors picked this image without the need for any extended discussion. A masterpiece.

### Viveca Koh FRPS

This is a challenging image which evokes many questions in the viewer's mind. The subject matter is actually quite disturbing but the overall impression is of pale beauty and elegance.

It is a captivating photograph, impossible to ignore, and it stood out immediately, thus making it a clear Gold Medal winner.

### Barry Senior Hon FRPS

A good imagination, creativity and personal input from the author were needed to conceive and to set up this image.

The pose of model looking down with well positioned hands conveys a feeling of sadness and perhaps uncertainty over the unusual and disturbing contents of the soup. The pastel colours used in this beautiful print and the simple composition all add to the strength and visual impact to an image which I found immediately captured my attention.



# Skeletal Tree Rannock Moor

Alan Bousfield ARPS

## Alan's comments

Having seen other photographers applying textures to their images, I thought why not have a go. The problem is, I am a wildlife and landscape photographer so I didn't have any textures to hand, or so I first thought.

I had a number of landscape images from Glencoe one being this image of a Skeletal Tree on Rannock Moor complete with rainbow and a couple of patches of sunlight. But what could I use as a texture? How about some of the close-up images of the slate patterns in the Ballachulish Slate Quarry (at the bottom of Glencoe). I tried other combinations i.e Buachaille Etive Mòr and Black Sail cottage, but they didn't work as well.

## Robert's comments

This picture is imbued with a sense of isolation and loneliness. It resonated with me for the lone tree, the rainbow and the stream running in the right foreground.

The colours are subtle, mostly in shades of brown, grey and pale blue. Blue as a colour adds linear perspective and recession to a picture; the red of the rainbow and the brighter hue of the ground where it touches bring the hills forward in the frame towards the viewer.

So here we have not only careful structural control (the tree, the hill, the stream) but colour used as a device, psychologically and aesthetically.

The painterly impasto effect adds drama and texture to the scene.





# Skipping School

Carl Mason ARPS

## Carl's comments

Another day at the Black Country Living Museum just wandering around, enjoying the day and looking for photo opportunities.

School parties are not uncommon here and if in the right place at the right time it's sometimes possible to capture images of interest.

I had watched this group for a short time and they were fully aware that I was taking photographs of them. However it was quite busy with other visitors and impossible to isolate the skipping children. As a result this image required a lot of cloning in Photoshop CS2 to remove overlapping and unwanted people and other elements and thereafter another 14 adjustment layers to adapt colour tones, contrast and brightness to selected areas and to the overall image. High pass was used for sharpening.

## Robert's comments

A picture quite unlike most of the entries into the exhibition, showing action. Apart from the advantage of being different from the norm, the photography is superbly designed and executed. The three girls are caught in mid-air as they jump, one at the apex of the jump and other two coming down to earth. The boy acts less as a spectator than as an uninterested observer whereas the two figures on the right are engrossed in watching the activity. The schoolmaster on the left has tied the skipping rope to a lamp-post so that the action can be self-contained.

There is superb control of light and shade, including strong but controlled vignetting. The tonal balance is enhanced by a light showing in the lamp on the right.





# A Secret Place

Bill Power ARPS (*Ireland*)

**Bill's comments**

The foundation of this image is trees I photographed on a foggy morning. It is only my second attempt at creating composites. That morning I had been out taking photographs of trees in fog. Somebody had dug an entrance to a building site between the three trees and I liked what I saw.

About a month later when I started working on the image, I added Ellebeth, shadows and about four layers and textures. 'A Secret Place' is only known to me. I've never told anyone where it was taken and for me that's part of the mystery of the image.

**Viveca's comments**

Not only was this photograph beautifully and sensitively produced, in a very 'painterly' fashion, there was a real sense of a story emerging from the work. I loved the soft, muted colours and the depth that the image contained, also the delicate paleness of the woman that made her stand out against the background in a beautifully subtle way.

For me it is a fairytale image, full of magic and mystery, inviting the viewer in to explore further, ask questions, and to use their own imagination, which made this picture a worthy ribbon winner.





# Lone Tree

Peter Stevens ARPS

## Peter's comments

Lone trees are hardly original subjects for landscape photography but this tree seemed different. It was taken in November 2016 on the shore of Ullswater in the Lake District. As soon as I saw it, it stopped me in my tracks.

It immediately struck me as visually compelling and full of photographic opportunities. The lone tree was itself an interesting shape. Its location, positioned precariously on a small island of land and surrounded by water, was unusual. The long root stretching out like a ship's hawser, seemingly stopping the tree from floating away, added more photographic possibilities.

I used a x10 filter to give me a 30 sec f8 exposure to smooth the water and soften the sky. The RAW image was loaded into Lightroom and I made adjustments to tone, clarity, vibrance and sharpening to add a little drama. I also made adjustments to bring out the blue/grey of the sky and the contrasting orange/brown/green of the land. Finally, a little vignette was added.

## Viveca's comments

There is such an exquisite luminosity to this photograph, the quality of the light has been well captured by the photographer and this was one of the reasons why the image stood out so much for me. The composition is excellent, and the level of fine detail only enhances the overall effect of this calming and tranquil image.

Yet despite the inherent stillness there is also an energy within this photograph, as the tree root snakes off in one direction and the branches cleave to the sky and another. This is a very clever image that deserves further study, and for this reason it was one of my ribbon winners.





# Marking the Way

Janice Payne ARPS

**Janice's comments**

I made this image near to the entrance of Rye Harbour in East Sussex; it was taken at the beginning of February this year at about 10.30am on a rising tide so that it is showing one of the green navigation markers but just hiding the posts along the edge of the channel that it marks.

It was a cold and blustery day with some bright spells, the soft wintry light on the sea that day had a remarkable quality about it. The image was made using my Fuji XT1 and a Lee 'Big Stopper' filter with the XF 16-55 2.8R LM WR lens set at 55mm, f/8 +0.33EV, ISO 200 and a speed of 2.1 seconds which was just enough to slow down the roughness of the water.

I love soft pastel images using pale muted tones and although this was soft and pleasing in colour, I felt the simplicity of this particular image would be enhanced by using a mono conversion (using Photoshop and Nik Silver Efex Pro2) which is an unusual decision for me.

**Barry's comments**

A simple image which has a very pleasing feel to it. The black post marking the way is well placed, just cutting the horizon and is in a strong compositional position. The tonality of the image works well as does the square format.

Careful choice of print paper and of mounting using a double matt enhances the overall quality presentation of this picture.





# Sea Horses

## Roy Enser ARPS

### Roy's comments

Inspiration for the picture came to me whilst having a look around Camden lock stables. The magnificent sculptures of the horses reminded me of the pictures taken at workshops on the Camargue of the horses running through the water.

I took several pictures for what I thought might be an interesting project. I already had the water pictures taken on the South coast. First I selected the sea picture and then a horse picture. I made a selection of a horse then clicked and dragged it on to the water picture, then using ctrl-T I resized the selection and arranged it onto the picture, then using levels to tone the horse to blend into the sea I finished the first layer using a mask and with a low opacity brush I brushed away parts of the horse to reveal the sea layer below This I repeated several times with various horse pictures. As each horse was on its own layer I was able to rearrange each until I was happy with my effort.

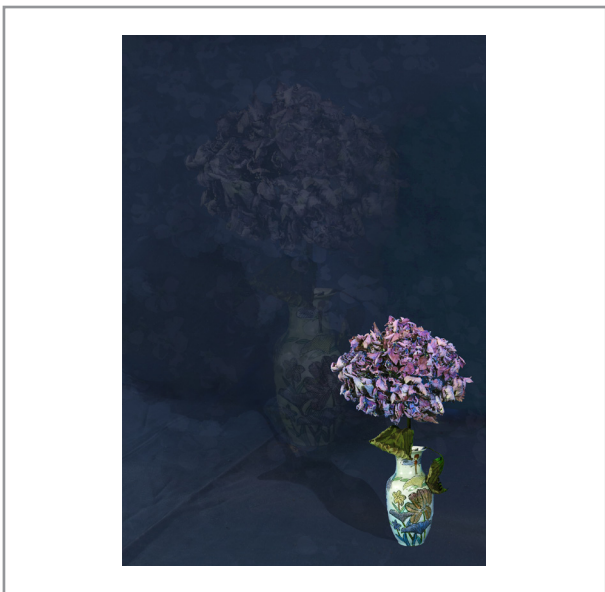
### Barry's comments

The theme of this image, 'Sea Horses', is very clear even without the title. There were choices available both for the sea and the horses. The sea chosen could have been calmer but then would lose the idea of white horses and the horses could have been from a fairground ride, a rocking horse or images of live horses or ponies.

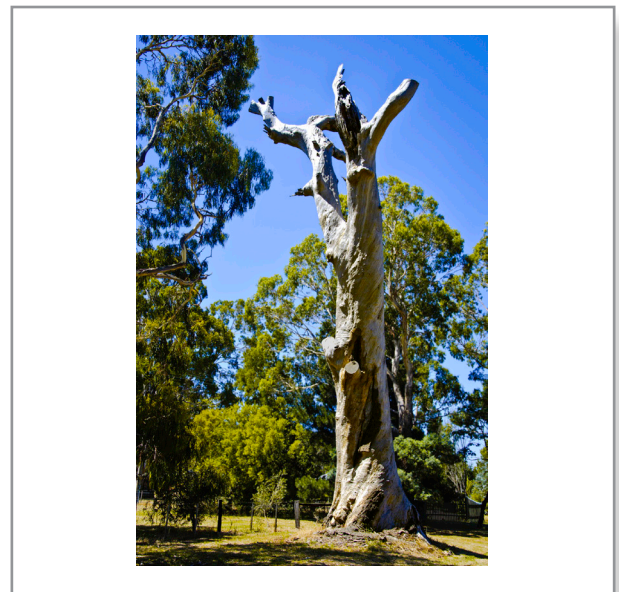
I think good choices have been made in creating this image to realise the concept. The size of the monochrome toned print in a letterbox format are well chosen and effective.



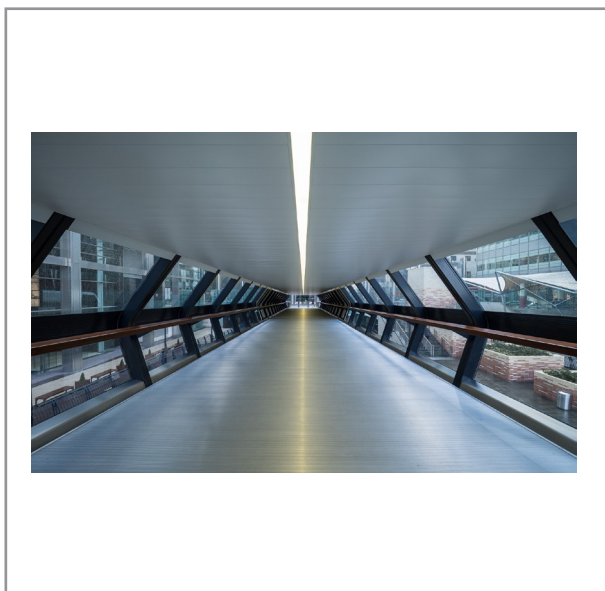




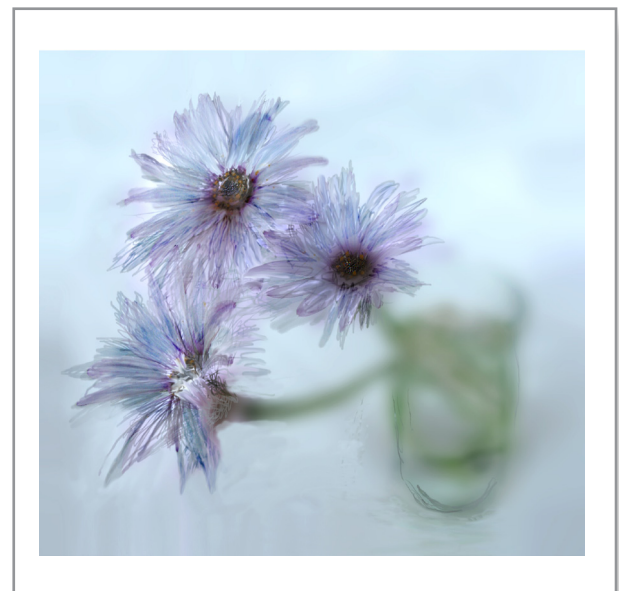
A Forgotten Beauty by Patricia Ness



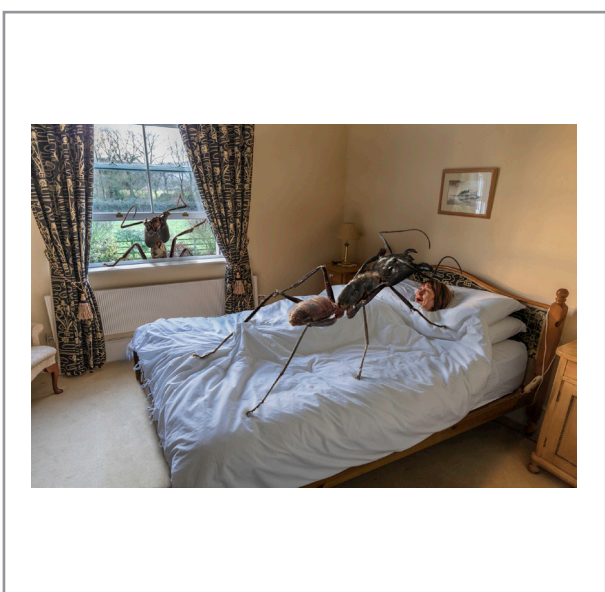
A Once Noble Tree by Max Melvin ARPS (Australia)



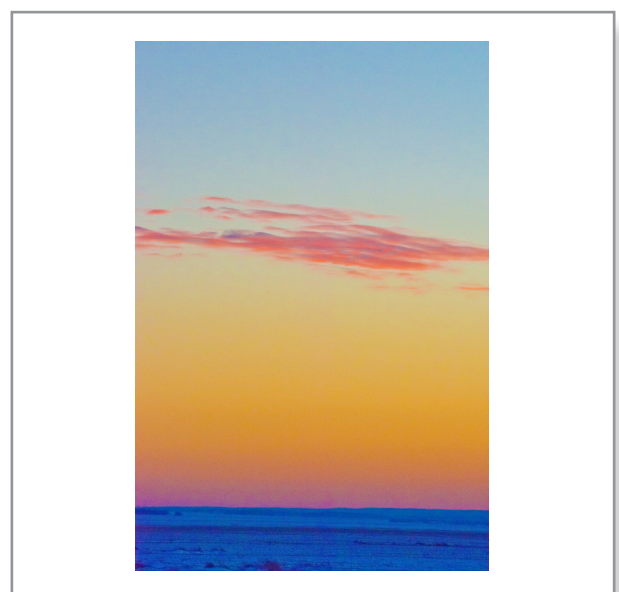
Adams Plaza Bridge by Rex Waygood



African Daisy by Diana Keane ARPS

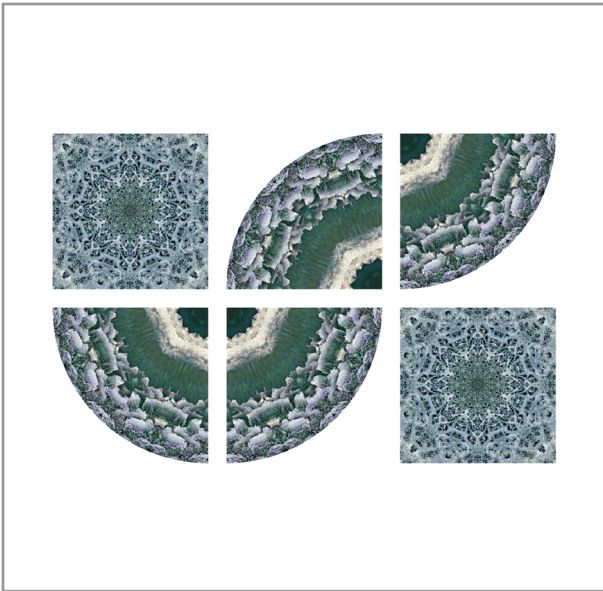


Ant I Scary by Ian Thompson ARPS



Arctic Sunset by Ken Tickner (Canada)

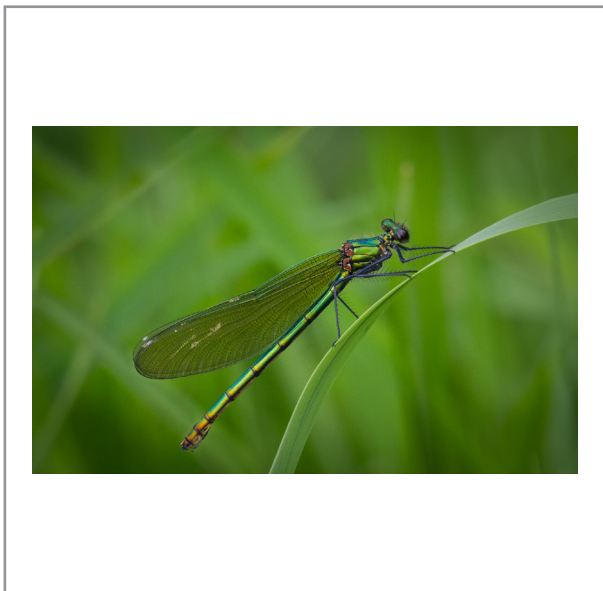




Art of Rotation (Mushroom 1) by Liz Tarren LRPC



Back Street Castellet by Dan Stringer LRPC



Banded Demoiselle by Andrew Williams LRPC



Boots by Colin Douglas ARPS



Buachaille Etive Mor by Maurice Ford LRPC

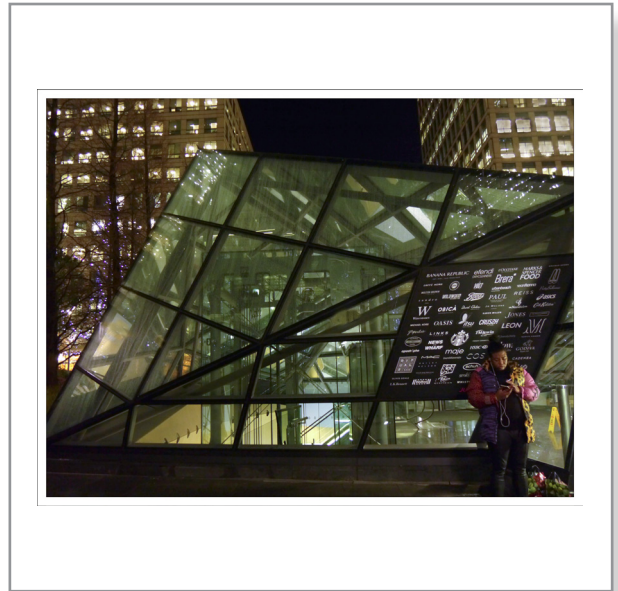


By Design by Prof. Chris Flood LRPC





Casper by Janet Haines ARPS (Netherlands)



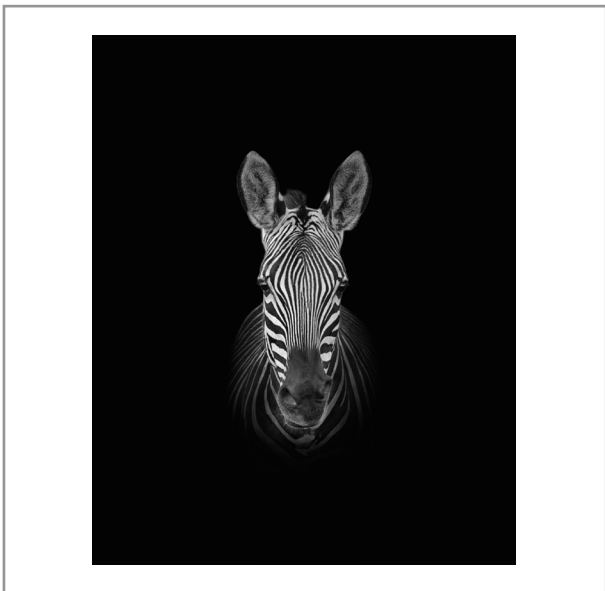
Catching Up by Pauline Martindale



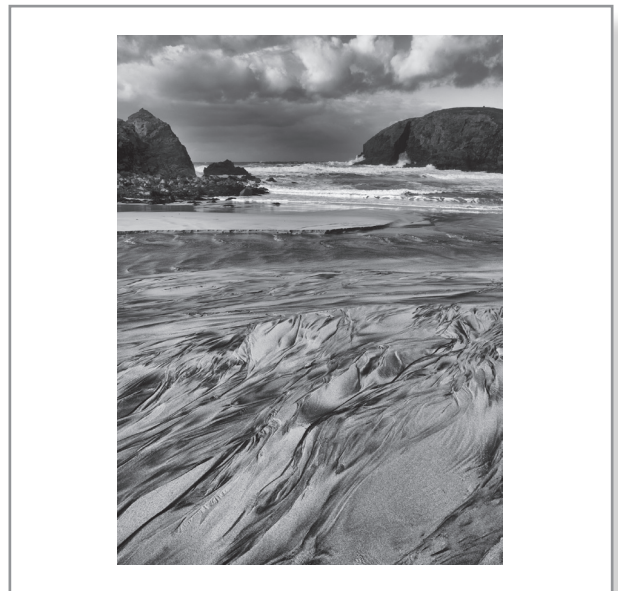
Challenge the storm by Peter Stickler ARPS



Close Hauled in a Rain Squall by Paul McCullagh ARPS



Close Scrutiny by Cathy Withers-Clarke (South Africa)



Coastal Lewis by Ton Van der Laan LRPS (Netherlands)





Cold morning at the geyser by Clare Collins



Contre Jour by Frank Reeder LRPS



Crested Tit by John Boyd LRPS



Curves and Circles by Andrew Brochwicz-Lewinski ARPS

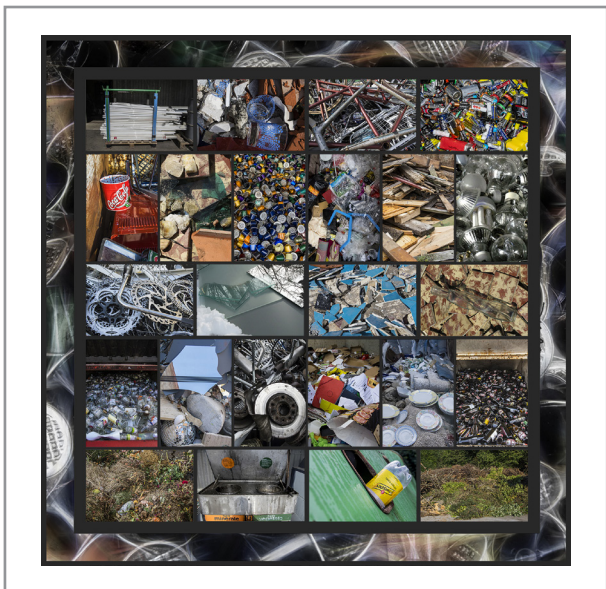


Dancer in Venice by Marilyn Taylor ARPS

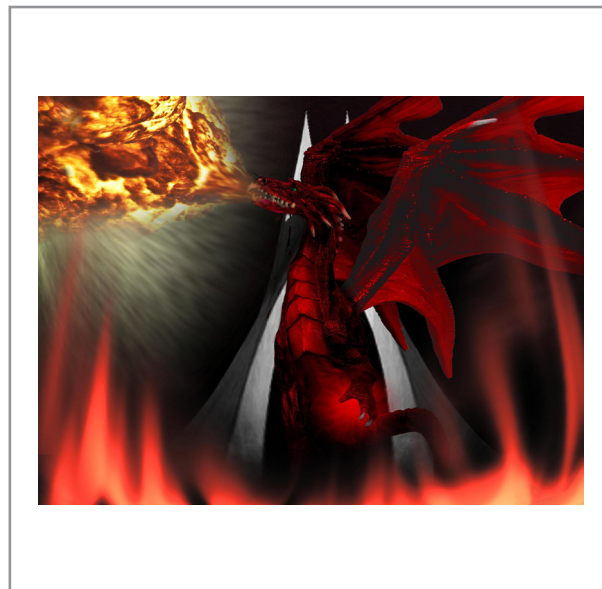


Death in the Desert by John Long ARPS

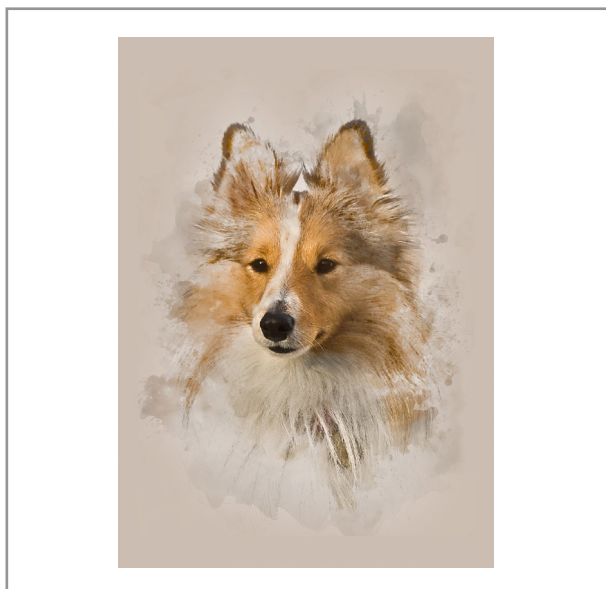




Dechetterie Art by Rob Kershaw ARPS (Switzerland)



Defender by Gwynn Robinson FRPS



Dillon by Ray Grace ARPS



Distant Church by Martin Addison FRPS



Down the Glen by Baron Woods FRPS



Early Bird by Alan Witley





Early Learning by Fiona Senior FRPS



Elan Valley by Lynda Simpson LRPS



Fading Blooms by Reg Law LRPS



Feeding Station by Kenneth Ness ARPS

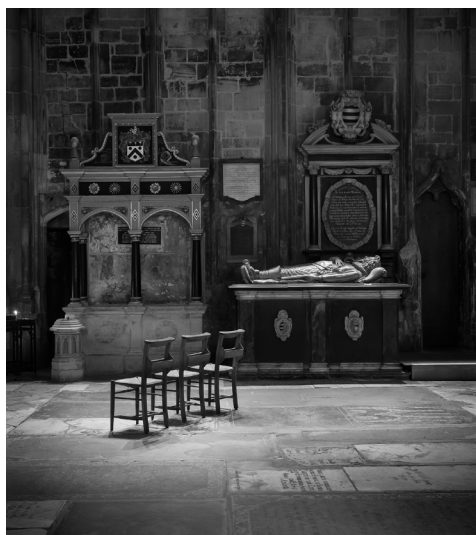


Feel the Heat by Geoffrey Bicknell LRPS



Follow Me by Ron Holmes ARPS





Gloucester by David Cummings ARPS (USA)



Going Down by Dee Wareham



Gotcha by Susan Ashford LRPS



Grace by Edward Sturgeon LRPS



Grasshopper by William Senior LRPS



Guggenheim Curves by Brian Cooke ARPS





Hamnøy, Lofoten Islands by Veronica Barrett FRPS



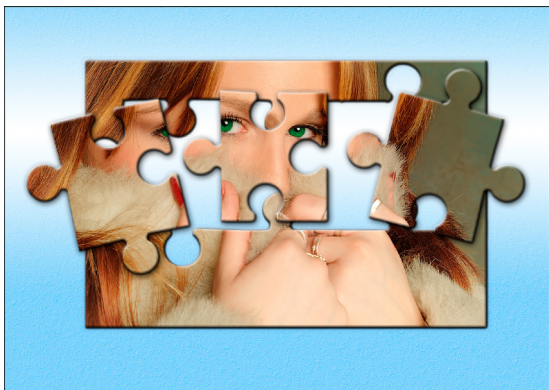
Homeward Bound by Elizabeth Restall ARPS



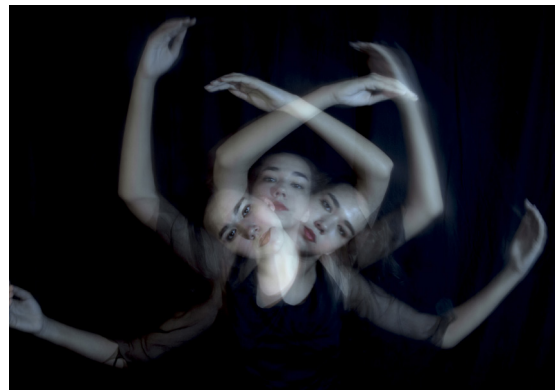
I love my orange bucket by Vanessa Herring LRPS



I'm Out Of Here by John Cooke ARPS

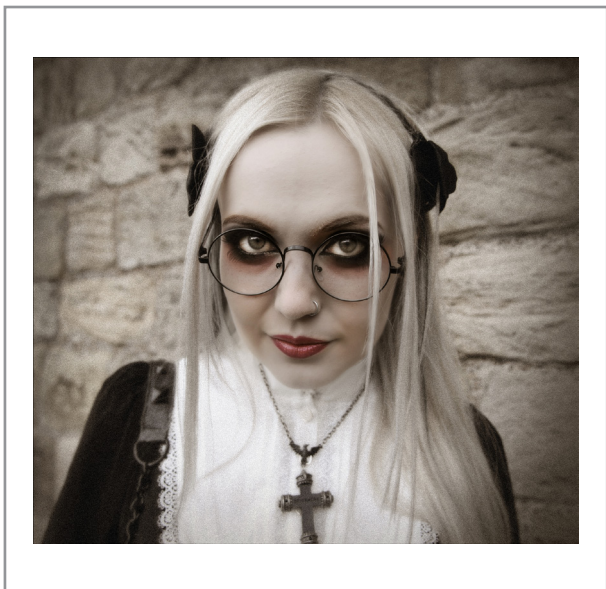


Jigsaw by Kenneth Hoare LRPS

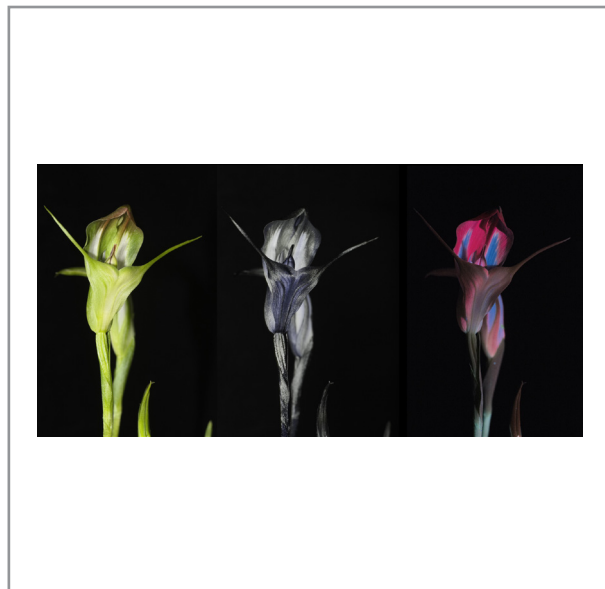


Kali the Goddess by Antoinette Castro LRPS (Spain)





Kate by Gerry Coles ARPS



King Greenhood by David Oldfield FRPS (Australia)



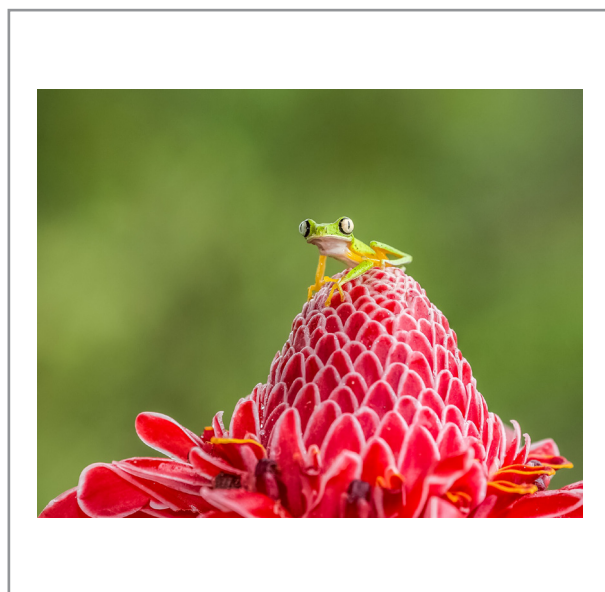
Knowlton Dorset by Roger Holman ARPS



Lady on a train by Joe Houghton (Ireland)



Laundry Room by Richard Cherry ARPS

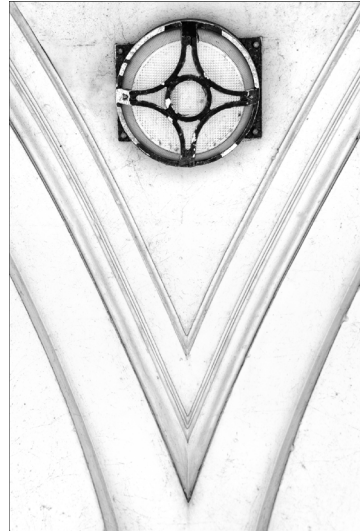


Leaf Frog on Ginger Plant by Sheila Haycox ARPS





Lest we Forget Dark Night Ahead by Andrew Hayes ARPS



Light and Lines by Roger Hinton LRPS



Line of Limpets by Elaine Herbert ARPS (Australia)



Listening to Teacher by Adrian Herring ARPS

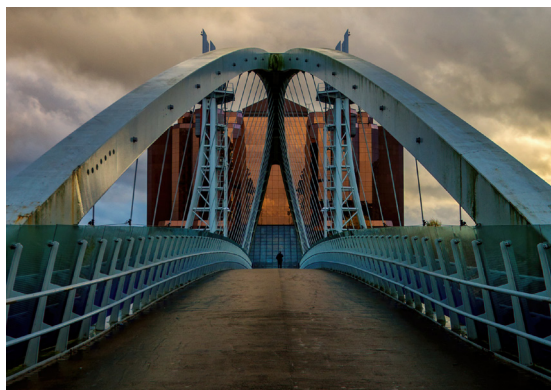


Lockheed Martin F-22A Raptor by Trevor Pogson LRPS



London after Sunrise by Dennis Russ LRPS





Lowry Bridge by Geoffrey Beer



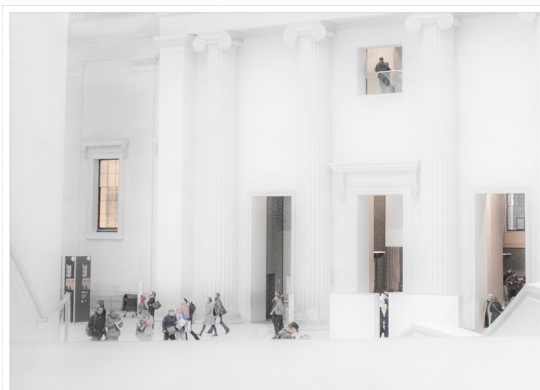
Monarda Abstract by Susan Hendrick FRPS



Montmartre Steps by Ruth Nicholls LRPS (*Isle of Man*)



Mourning the Loss by Paul Johnson LRPS



Museum Light by Robert Bracher ARPS



Mykanos by Tony Healy ARPS (Australia)

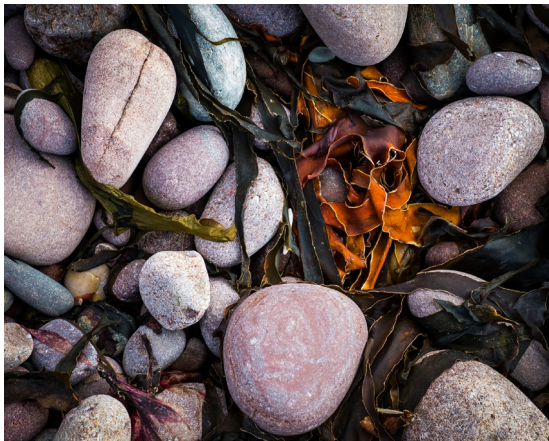




Nice day for a spin by Mike Bews LRPS



Night at Number Three by Guy Davies ARPS



On the beach by Mike Farley LRPS



One for the Road by Keith Bamber



Our brother by Brian Burrows



Pablo the Poser by Carole Lewis ARPS

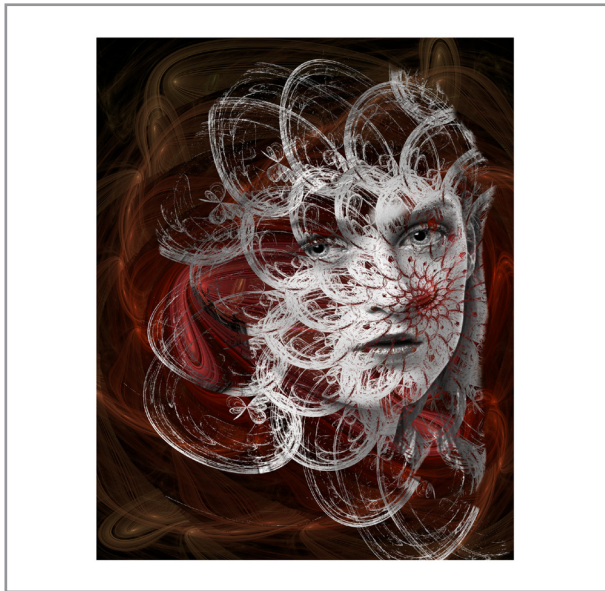




Para swimmer by Knight Ong ARPS (Singapore)



Past & Present Street Life by Norman Wiles LRPS



Peachy by Stephen Salmon ARPS



Pearl by Chas Hockin LRPS



Persia, the civilization of peace and friendship by Mohammad Soroush (Iran)



Pigmented Bacteria in Microbial Mats Grand Prismatic Spring by John Lewis LRPS  
RPS DIG Print Exhibition 2017





Playtime on the Beach by Malcolm Kitto ARPS



Portrait of a Pink Mask by Cyril Mazansky ARPS (USA)



Potter at 95 by Palli Gajree (Australia)



Pulpit Canterbury Cathedral by James Foad LRPS



Raising Steam by John Elvin LRPS



Red Arrows Box Formation by Eric Leeson LRPS





Reflection by Geoff Hughes ARPS



Reflections on Green Pond by Kevin James LRPS



Road to Kirbymoorside by Mick Nolan LRPS



Sam by Mike Naylor FRPS (Spain)



Sand Trees by Carol Wiles ARPS



Sandscape by Michael Seyfort ARPS (Australia)





Sea Spray and Low Clouds by Jim Crabtree



Shoreline by John Shotton



Skipping by Philip Antrobus FRPS



Smoky Quartz and Hessonite Garnet by Richard Sylvester LRPS (Belgium)



Spiral by Juliet Evans ARPS



Standing Tall by Jayne Winter ARPS





Sunflower by Shelagh Roberts FRPS



The Bandstand, Brighton by Alan Cross LRPS



The Call of the Sea by Peter McLean LRPS



The Corridor by Neill Taylor LRPS



The Doorway by Glynis Harrison



The Exhibition by Bob Johnston ARPS

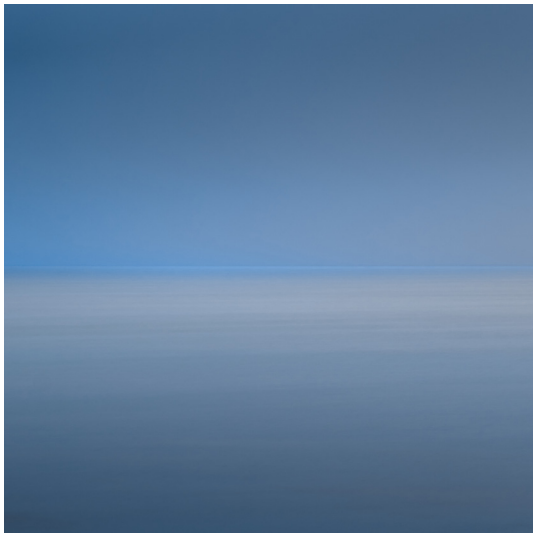




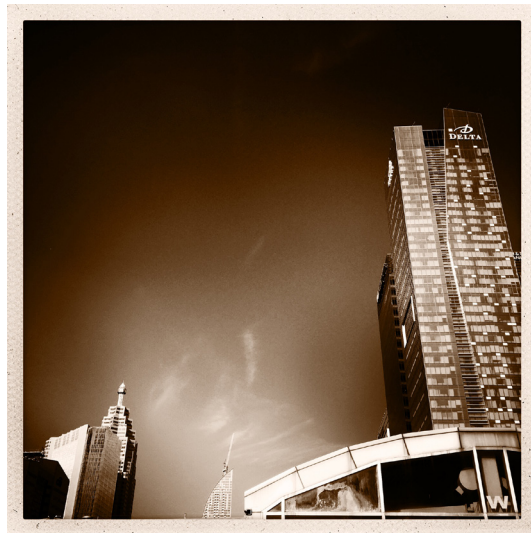
The Lighthouse-2 by Seshi Middela LRPS



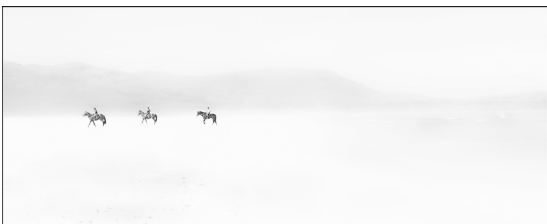
The Winter Park by Mike Cowdrey ARPS



Thin Blue Line by Dawn Black ARPS (Netherlands)



Toronto by Todd Allison (USA)



Training Race Horses Noordehoek Beach by Brian Houghton ARPS



Translucence by Pauline Pentony ARPS

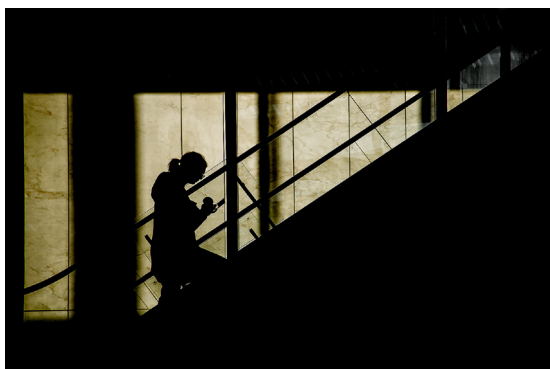




Tree on the Beara by Barry Senior Hon FRPS



Type Hammers by John Shaw ARPS



Up, Up, Up by John Penberthy LRPS



Venetian Mask by John Morhall (Australia)



Vincent by Doug Berndt ARPS



Waving by Martin Farrow LRPS





Way Out by John Bull LRPS



Welded Joints by Ann Shaw LRPS



Wet Day at the Races by Brian Collins ARPS



Window dressing 2 by Louise Knaresborough (Brazil)



Working hard by Peter Jarvis LRPS



Zebras at Daybreak by Malcolm Blackburn LRPS



# The Print Exhibit

Smethwick Photographic Society



Gold Medal and Chairman's ARPS receiving the Chairman



The Ribbon



# Exhibition Selection

Club Rooms - 5th March 2017



Cup winner David Thomas  
receiving the Cup from the selectors



Winners







# Digital Imaging Group

## Annual Travelling Print Exhibition 2017

Why not visit one of the following venues to see this years Members' print exhibition?

April 1st to 30th - Crosby Library  
Crosby Road North, Liverpool L22 0LQ

June 1st to 30th - West Swindon Library  
Link Centre, Whitehill Way, Swindon SN5 7DP

September 23rd - DI Expo (see separate ad)

October 9th to 27th - Smethwick PS  
Old School House, Churchbridge, Oldbury B69 2AS



### DI Expo 2017

*"It's all about knowledge"*

Latest News & Ticket Sales  
[www.rps.org/digexpo](http://www.rps.org/digexpo)

Holiday Inn Birmingham Airport,  
B26 3QW (near NEC)  
23rd September 2017, 09.00 - 17.00



**BOOK NOW**  
**23rd September**  
**Birmingham**

Sponsored by  
Nomad David Clapp Photography Fotospeed Epson  
DIY Framing Lee Filters Canon HD Books Permajet

Presentations include:

- Glyn Dewis - Photoshop guru
- Nick Turpin - Street
- David Clapp - Architecture
- Paul Sanders - Filters
- Polina Plotnikova - Flowers
- Gary Evans - High Speed Video

Hands on:

- Flower Studio
- Portrait Studio
- Trade Stands
- DIG Print & PDI Exhibition
- RPS Advisory for LRPS & ARPS





# Members Annual Projected Image Competition



## Free to enter - DIG members only

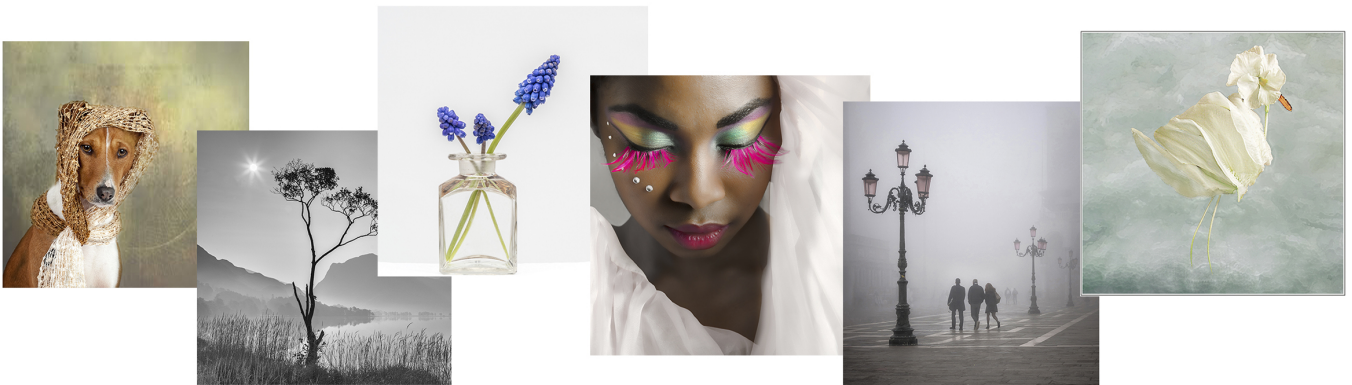
Two classes - Open and Creative  
You can enter 4 images across one or both classes.

Open for entries June 1st 2017  
Closing date Monday August 14th at midnight (GMT)  
Selection date August 21st  
Notification by email within 48 hours

Awards Presentation(s) at DI Expo or DIG Centres around the UK

### Class Definitions:

- **OPEN** - Any image which could have been taken in camera. This would allow portraits with added backgrounds and landscapes with new or added sky that look normal. HDR is allowed. IR, Mono or Colour.
- **CREATIVE** - An 'altered reality' /fantasy image which has not been completed in camera but has been constructed by the photographer. All components and items must be the work of the photographer. Clip art is not allowed. Special effects filters are allowed. Mono or Colour.



For more info go to [www.rps.org/DIGPIcomp](http://www.rps.org/DIGPIcomp)



