

DIGITAL IMAGING GROUP

Print Exhibition 2018

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY



PRINT EXHIBITION 2018

OUR THANKS TO THE THREE SELECTORS

Paula Davies FRPS



Paula is a member of Stokesley Photographic Society and she developed and maintained their Website. She recently produced and presented a series of Adobe Lightroom tutorials for club members. A Permajet supported speaker and invited member of GAMMA Photoforum, Paula also actively participates and is a member of council in the United Photographic Postfolios of Great Britain (UPP). She developed and maintains the UPP website and is Admin for their Facebook Group. Participating in a 365 project through Blipfoto.com for the past 3 years, she is committed to taking at least one photograph every day.

Paula describes herself as a 'butterfly photographer' because she flits from subject to subject taking a photograph of anything that attracts her. She enjoys travelling both overseas and in the UK, getting out in the landscape or on a city break, and has visited many of the US National Parks, Europe, Asia, Australia and New Zealand.

Andy Beel FRPS

Andy is a self-employed photographer, writer, blogger, mentor and workshop leader. Prior to becoming a full-time professional, he worked as a senior design manager in construction planning multi-million-pound hospital projects.

Beel has been committed to organised photography for over twenty-five years with his continuing work with the Digital Imaging Group. Fotospeed has sponsored Andy since 2007 following his award of a London Salon Medal and successful Fenton House exhibition in 2008. He takes an active role in inspiring, educating and entertaining photographers on the national club and society circuit with talks and demonstrations.



Sheila Haycox ARPS



Sheila has been in photography since 1986 and progressed rapidly since then, gaining her ARPS, EFIAP and MPAGB/AV, and has received many awards over the years.

She is a keen photographer who enjoys and does well in all genres of photography including wildlife, sport, street, landscape, and creative work. Her main enjoyment is showing work in the form of prints and audio visuals and gives presentations to clubs and Associations far and wide.

A past Chairman of Exmouth Photo Group, she served 18 years as their Secretary, she still takes an active role in the club. Sheila is at present the Centre Organiser for the RPS Western Digital Imaging Centre and on the RPS AV Panel as a judge. Sheila has had many years of judging experience and is Tutor/Mentor for the WCPF Judging Seminars.

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Cover image: Yellow Billed Storks
by Marilyn Taylor ARPS

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Press, Dorchester, DT1 1TD.

RPS Digital Imaging Group Print Exhibition 2018

Thank you to everyone who entered the 2018 Print Exhibition. A small number of members had to withdraw their entries due to the postponement of the AGM, following the adverse weather at the beginning of March.

We had a good range of prints for the selectors at the 2018 AGM to admire. Entries were almost the same as last year, 133 members' print entries were received, with 386 prints in all. Overseas entries were down to 12.

Most of the jpgs were the correct size, but any colour space issues have been corrected for the catalogue.

Overseas members were allowed to send three hi-res jpg's again and we printed them in bulk through ProAm Imaging. This definitely saved them a lot of time and money and was much appreciated by some of our far flung members.

Initially there was a small pile of print entries that were sent by Royal Mail, courier or were hand delivered through some regional DIG Centres who acted as a collection point. This worked very well.

But after the AGM was postponed, a total of 82 members sent their prints by post or courier. MyHermes thought it was Christmas again! 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. Some of the packaging was very heavy and cumbersome but I appreciate a lot of members who sent their prints later don't always have suitable packing. All the posted packages were sent back within two weeks.

I do still have a lot of 2017 prints which were not collected. I will keep them safe until next year's AGM.

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 kindly picked up prints for their colleagues.

Next year we are going to insist that members enter 3 prints. This will assist the volunteers who put up the prints; some delays occurred when looking for the third print.

The prints will be displayed at Crosby during April (not a full set), West Swindon Library will have them in June and Smethwick thereafter (probably September). If you know of any venues where we could display a selection of mounted (but not framed) prints over a weekend (preferably on racks rather than on panels), please let me know.

Marilyn Taylor ARPS

RPS DIG – Exhibition Organiser

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Drapes

Margaret Ford ARPS



Margaret's comments

I had for some time been thinking about producing an image based on the draping or movement of material or clothing. Seeing this top for sale seemed to answer much of what I had been planning. I liked the colour and the shaping that the fine material produced.

After walking the garment round the house, I decided to take a straightforward image of the top on a hanger against a wall. I chose this particular wall because of its sympathetic colour set off by the white paintwork. To be able to look into the room beyond was also an essential part of the image linking the two sets of hanging draped material.

Squeezing myself and tripod between bathroom and bedroom doors to get the image I wanted without losing the view into the room beyond proved less than easy!

Basic processing was in Photoshop and Lightroom, with a very slight reduction in clarity to enhance the soft nature of both fabrics. The choice of printing paper was important to the finished look of the image. Canon Matte Photopaper gave me exactly what I wanted.

The selectors comments

Paula Davies FRPS

All three selectors had no problem choosing Drapes to be our Gold Medal winner. The composition, which allows the viewer to see from the changing room to the room beyond, gives us space to explore the whole image.

The shades of blue and yellow complement each other well, even the coat hanger and curtain rail include the same shades of yellow and the drapes of the curtain echo those of the filmy blue garment.

Andy Beel FRPS

I must commend the photographer for the masterclass in the use of subtle colours. It is an unfortunate trend of the present time that we see far too many hues of colour that have been oversaturated.

I love the way the photographer has introduced a sense of depth to the picture by including the open door on the left and the shadows on the curtains. This is a vital element to the success of the picture.

Sheila Haycox ARPS

The simplicity of the dress just hanging there conveyed to me a sense of loneliness. The dress seems to be saying, I am waiting, take me to the party.

The colours work well together and allowing the viewer to see the curtain on the left gives depth and strength to the image. Beautifully presented and for me a well deserved winner.

Tulips in Pastel

Susan Ashford ARPS

Susan's comments

I enjoy taking photographs of still life as the potential for creativity is endless. This photo was set up on my kitchen worktop which allowed for side lighting from the window. Composition plays an important part and I decided to position the vase on the right side and used five tulips, allowing one of them to fall at the base. I ensured that the central stigma and anthers were visible, giving shape and form to it. Also I used a clear glass vase that would blend in well with the background. My texture overlay was previously made by a photograph of an exterior concrete wall and I found these two images went well together.

Originally the tulips were purple with a yellow centre and lovely green stalks and leaves, but my aim was for a soft muted image, so I played with the Blending modes and Opacity slider until the result was pleasing.

Paula's comments

I think most people who know me are aware that I love tulips and pastel prints so it should be no surprise that I have chosen to award this image a ribbon.

The way the tulips are arranged, with one bloom lying on the table, is very pleasing as is the use of a texture with the same colour range as the tulips. Using an art paper has enhanced the painterly feel of the print.



Going to the Wedding

Jo Monro ARPS

Jo's comments

I was at a family wedding last summer and taking a few candid, unofficial shots at their request. I noticed two of the lovely bridesmaids, in their pretty white dresses, walking just in front of me and thought this would make a charming picture. However, the girls were surrounded by trees and people and the scene was very cluttered.

I wanted to create a dreamy, atmospheric picture with these two little girls in their wedding outfits. Using Photoshop, I isolated the two figures by selecting them and copying and pasting them onto a new layer. I changed the mode to black and white as the subject was now almost black and white. Creating a new white layer over the top, I then revealed the two figures carefully through this by erasing the white layer until I was happy with the new image.

Paula's comments

This gentle image of two young girls holding hands as they walk to a wedding immediately appealed to me. The delicate monochrome tones are in keeping with the way they are dressed.

The picture tells a story and as I look at it I am faced with questions. Are they sisters or friends; bridesmaids or guests? The image has a timeless feel of a hot summer's day and I had no hesitation of awarding it one of my ribbons.



Let's Go That Way

Mike Cowdrey ARPS

Mike's comments

I am fortunate to have Wollaton Deer Park across the road, and early one Sunday, I saw there was going to be an interesting mist.

As the sun broke through it cast some super rays through the trees. I took a few shots of the family ahead of me, and suddenly the father pointed right, and there was a perfect separation between them. Picture in the bag!

It has been suggested by a couple of people who know my stuff that maybe I had added the family later, but the only post processing was the cloning out of a rubbish bin on the right, and converting to black and white via Nik Silver Efex Pro 2 to enhance the silhouette effect.

Andy's comments

The photographer has given us another example of great atmosphere in conjunction with excellent subject matter, backlighting and timing. Timing when the shutter is to be pressed is critical in this picture.

Happily, each figure is separated from the one next to it, giving each individual a specific shape. It is worth noting, it is good practice to take a series of pictures to ensure you have separate figures and the height of the impact. The impact of the picture would definitely have been lost without the man's raised right arm.



On the Bridge, Venice

Janice Payne ARPS

Janice's comments

I have a love of Venice in the winter, it holds a special captivation for me. When wandering around the back streets you come across lovely little scenes such as this with the canals, footbridges and lovely light filtering through the buildings that have probably existed for hundreds of years.

Finding myself around the back of La Fenice theatre on a biting cold day in December I came across this scene. I was attracted by the way that the line of the coping stones on top of the wall, bottom left ran across the bridge and because of the light on the wall opposite it seemed to take me in an inferred diagonal across the scene towards top right. By positioning myself in a slightly elevated position on the bridge opposite I was able to get this view point.

Although taken around midday the shadows and reflections were enhanced by the low position of the sun. It all came together for me when the lady crossing the bridge stopped to look at her phone in just the right position.

Andy's comments

Here is an excellent capture where the photographer is in the right place at the right time. They have been able to record the subject, composition, lighting and timing all within one frame. A successful photograph needs each of these elements to be successful. Any photograph will fail to communicate to the viewer if any one of these criteria is missing.

For me, I enjoy the way that the composition has allowed the viewer's eye to move through the frame, engage with the subject and be led to the dark area as a full stop. The post-processing to mono has brought a pleasing balance of brightness and contrast to the picture.



Impressions of an Impressionist

Peter Stevens ARPS

Peter's comments

I'm a bit fixated at the moment with multiple exposure images. They are just about all I've been taking for the last six months to the point where my friends groan 'Oh not another one'. But I really like them. They are a variant of ICM and produce very much an impressionistic result.

It was the impressionistic effect that gave me idea for this image - 'An Impression of an Impressionist'. Having had the idea it seemed to be the obvious thing to do. It was taken in the National Gallery. The painting is easily recognised as Turner's 'The Fighting Temeraire', and the people in the foreground were on a guided talk. I'm delighted it all came together and gained the judges award.

The print is made up from around 10 exposures, taken in camera, and then blended in photoshop. Having done a good number of such images I now understand there is just as much work involved in Photoshop processing as there is in taking the original exposures.

Sheila's comments

I was really struck by how the image had been put together capturing the style of past impressionist painters who aimed to give a momentary effect of a scene, painted quickly with lack of detail and usually very bright. I like the way I'm drawn into the image by the central figure who seems to be talking about the painting behind him but still drawing in his audience.



Escape Route

Roger Hinton LRPS

Roger's comments

I often try to capture images which contain simple, graphic structures.

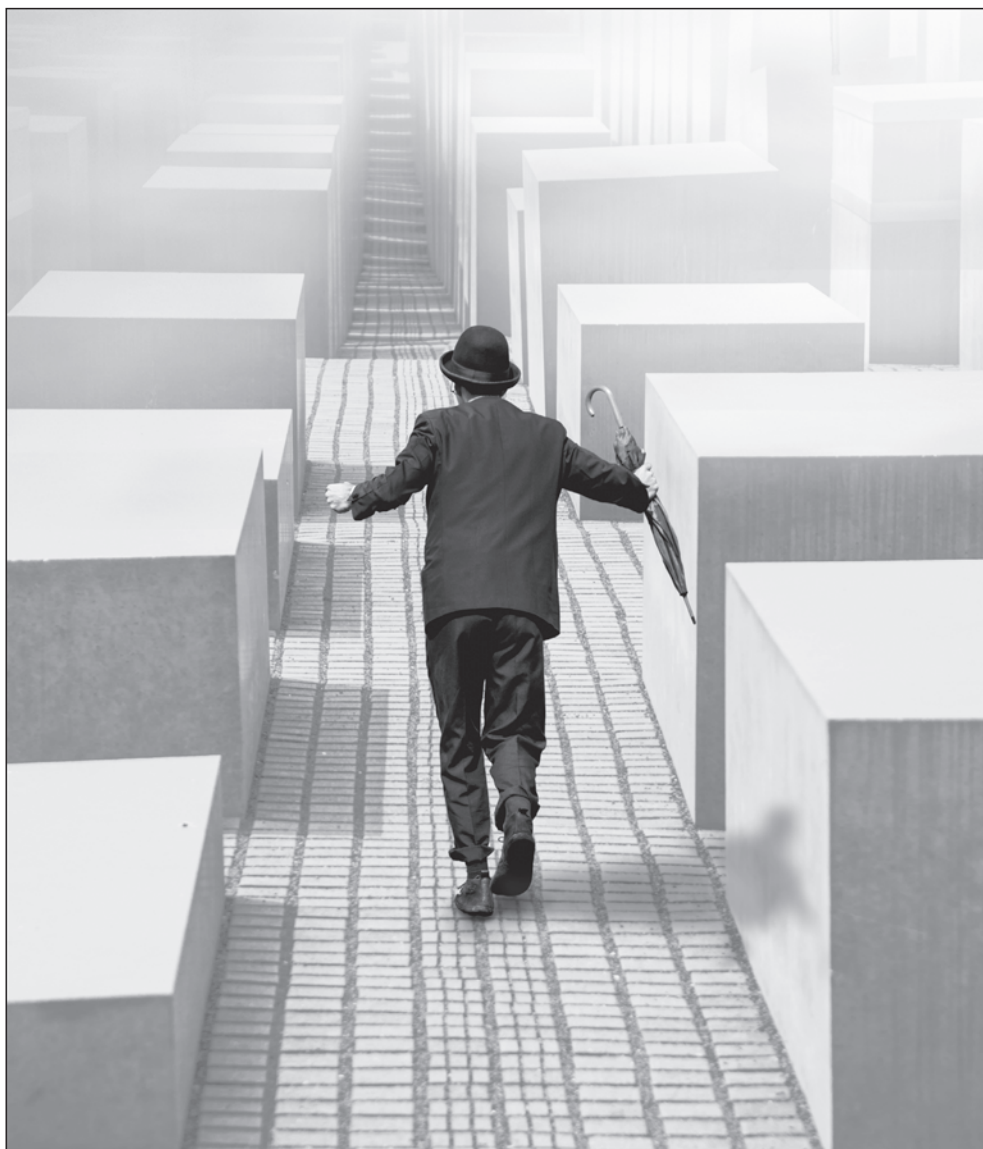
On a visit to Berlin the strong perspective and angular lines of the Holocaust Memorial caught my eye. I managed to avoid the many tourists bobbing in and out but the scene lacked a significant focal subject. It was stored as an ideal candidate for use as a composite background.

An Edinburgh Festival street entertainer, balancing on a tightrope, became my choice for a suitable subject to place in the aisle between the blocks.

The background was converted to high-key mono image via Silver Efex Pro, the subject was added in high contrast. A graduated mask on a semi-transparent white layer provided the misty distance.

Sheila's comments

To use the Jewish Memorial in Berlin as the basis for this image was well chosen. The person selected to represent the escape is perfect, I particularly like the bowler hat and umbrella. The image has been cleverly handled giving the impression of an office worker trying to run away to a better life.





Auburn Glow by Dennis Durack LRPS



A Passing Shower by Robert Bracher ARPS



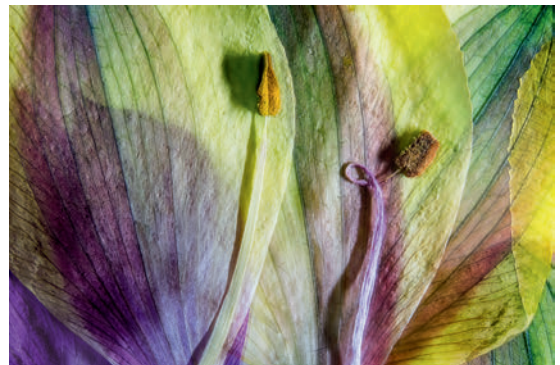
Abandoned Cottage by Palli Gajree HonFRPS (Australia)



Accomplishment by Warren Alani ARPS



Airplants by Shelagh Roberts FRPS



Alstromeria colours by Clare Collins LRPS



Arabesque by Pauline Pentony ARPS



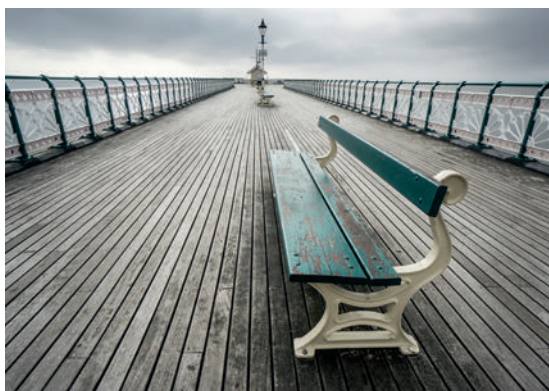
Bamburgh castle from the beach by Robert A Smith LRPS



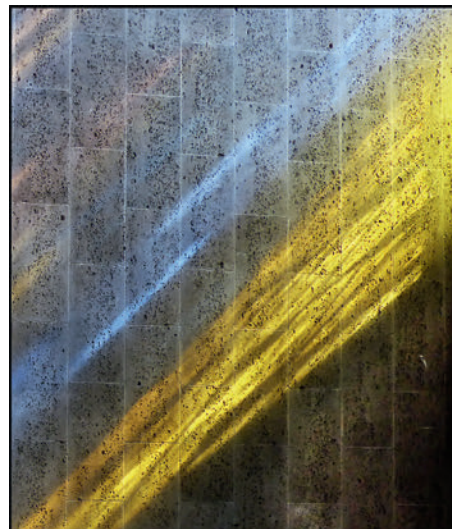
Bark Ribbons by Elaine Herbert ARPS (Australia)



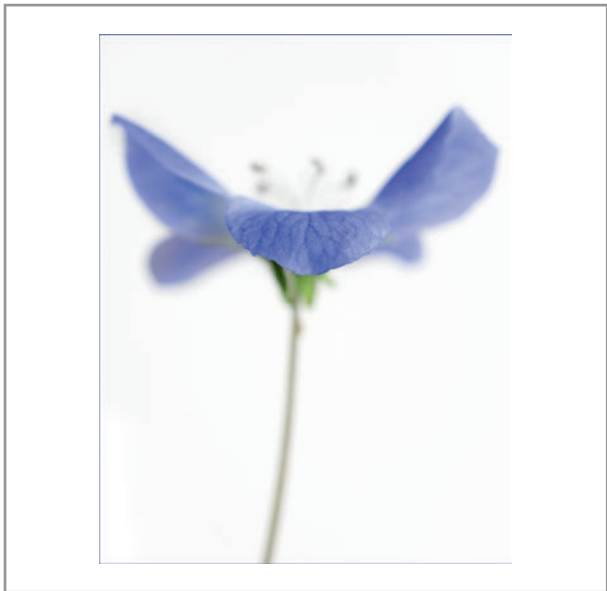
Bath City by Steve Betts LRPS



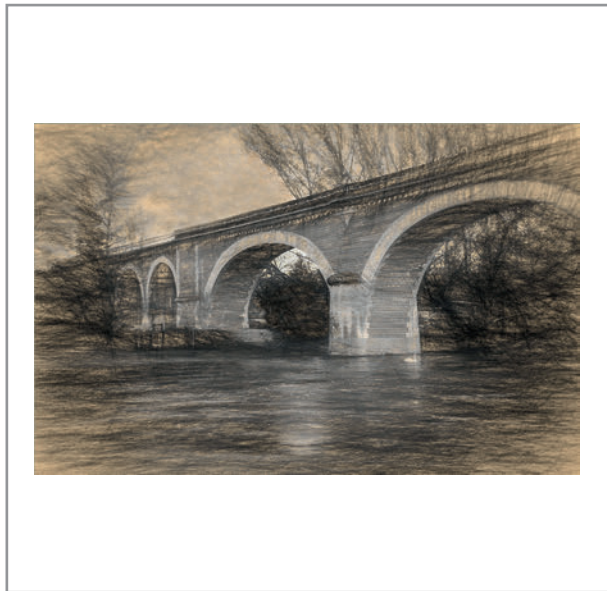
Benches and Boards by Lynda Morris LRPS



Blaze of Colour by Mike Reed ARPS



Blue Wings by Mike Pockney ARPS



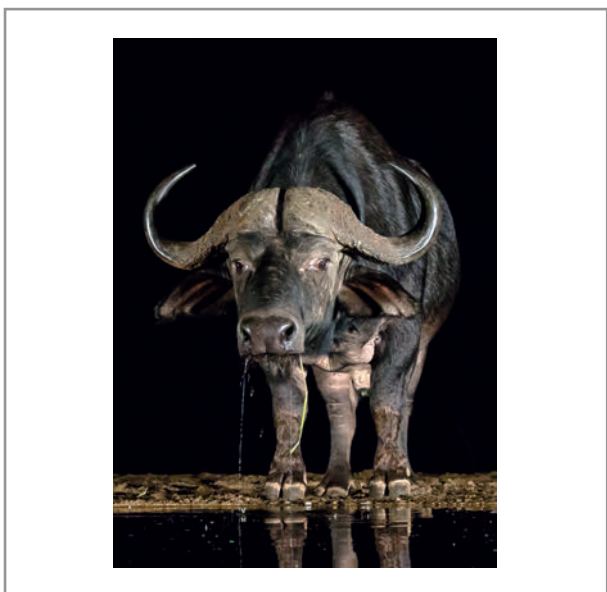
Bridge over Quiet Waters by Dennis Knowles



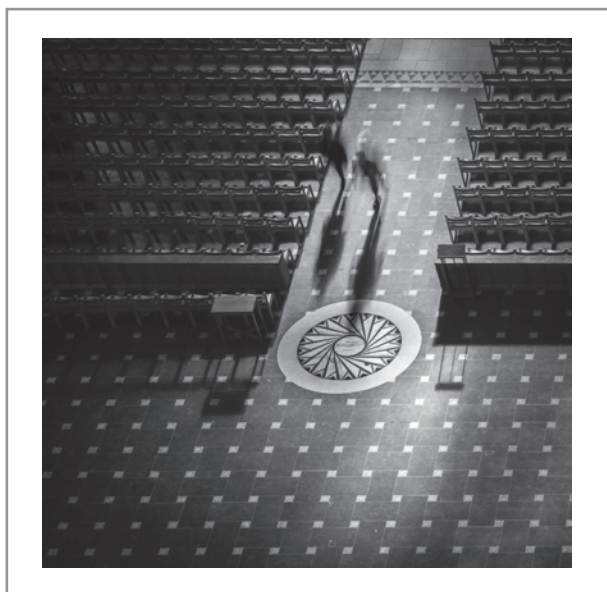
British Biker by Geoffrey Bicknell LRPS



Canoeist by Mahendra Bhatia LRPS



Cape Buffalo at Waterhole by Malcolm Blackburn ARPS



Cathedral Shadows by Andrew Williams LRPS



Clowning About by Alan Edwards ARPS



Comic Characters by Leonard Claydon ARPS



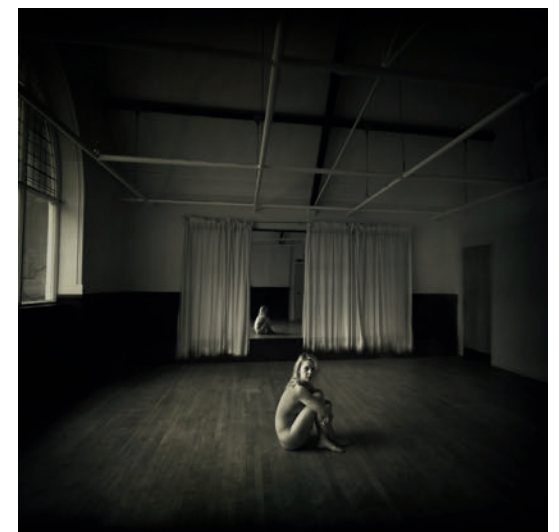
Corfe Castle at Dawn by Paul Johnson LRPS



Cornet Player by Ron Holmes ARPS



Curious Sadhu looks on by Brian Houghton ARPS



Dance Attic by Dave Hunt ARPS



Dancer In The Tree by David Brownrigg



Dead Pines Yellowstone by Pat Broad ARPS



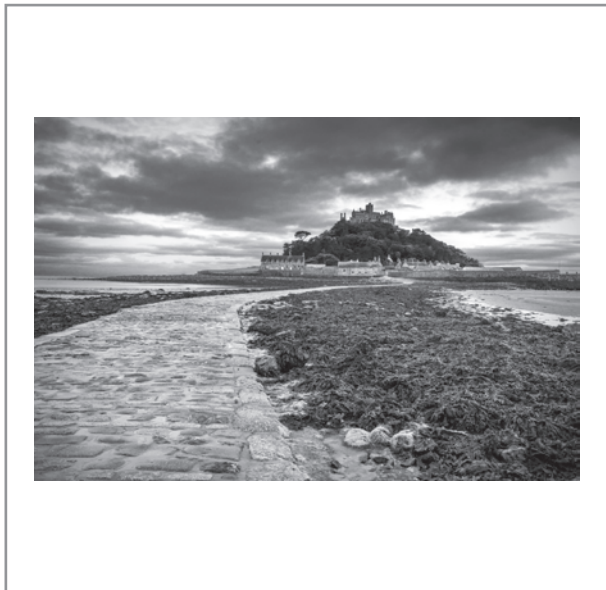
Early Start Autumn by Baron Woods FRPS



Engine Driver by John Bull LRPS



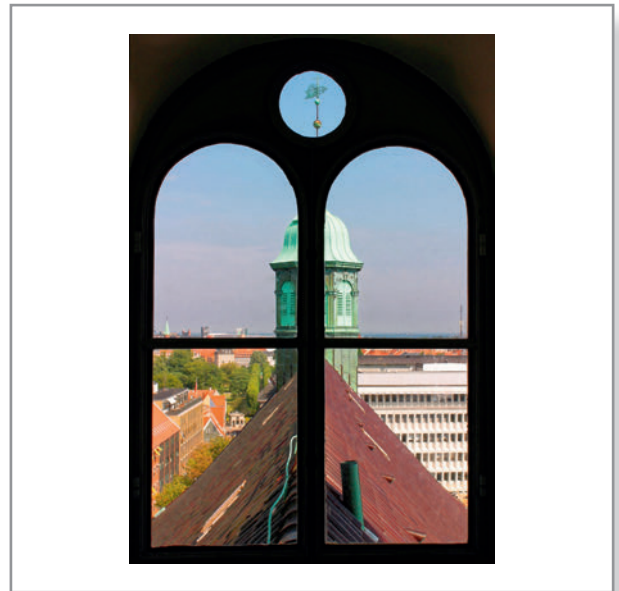
Euro 2016, Nice by Peter McLean LRPS



Evening at St Michaels Mount by Peter Jarvis LRPS



Evening Light in the Iceford, Greenland by Veronica Barrett FRPS



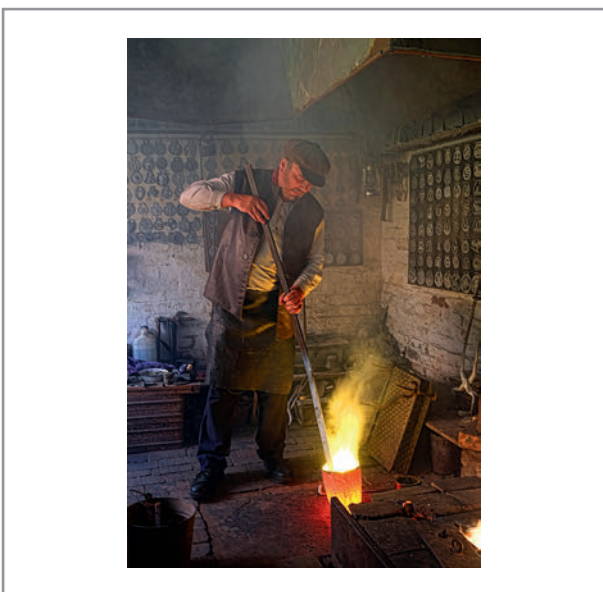
Faith by Anna Jastrzebska



Five Gentoo Penguins, Falklands by Eddy Lane ARPS



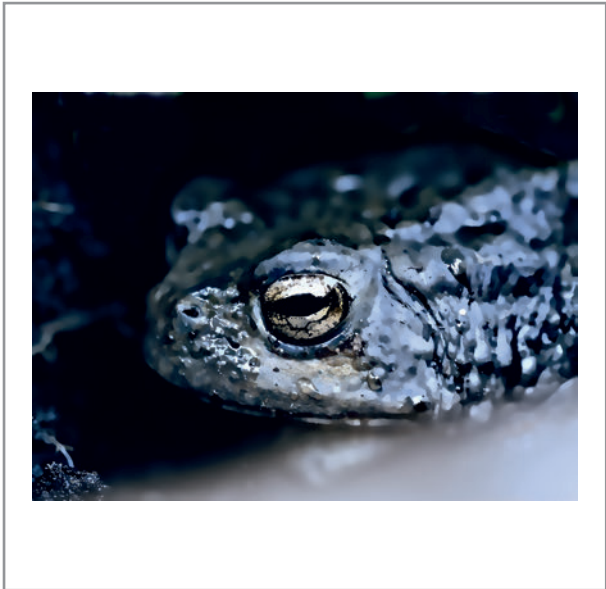
Flowergirl by Valerie Hope



Forging horse brasses by Raymond Yardley LRPS



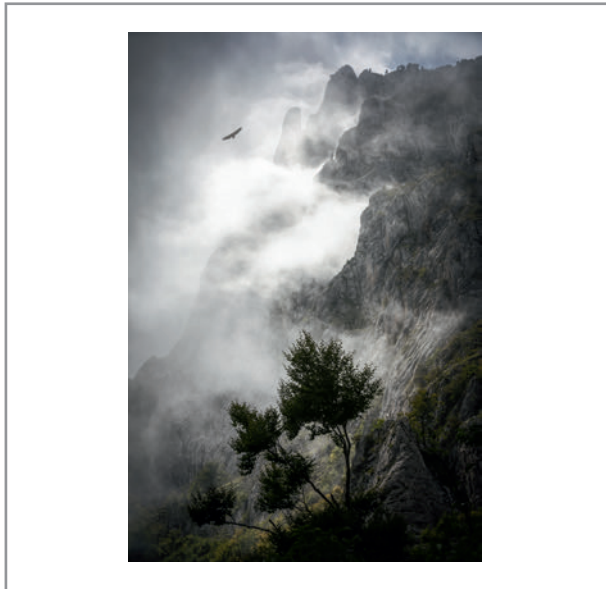
Funchal Flowers by Rick Alexander LRPS



Golden Eye by Alan Witley



Grampians Vista by David Oldfield FRPS (Australia)



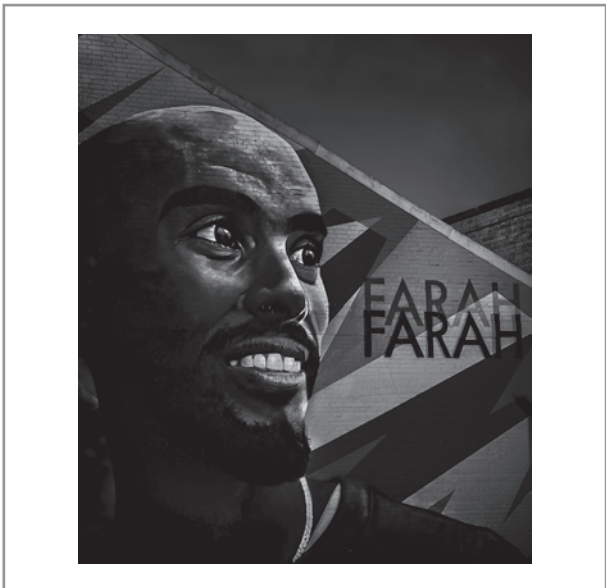
Griffon Vulture at Senchese by Nick Browne LRPS



Heading for a fall by Eric Leeson LRPS



Hell Fire by David Taylor LRPS



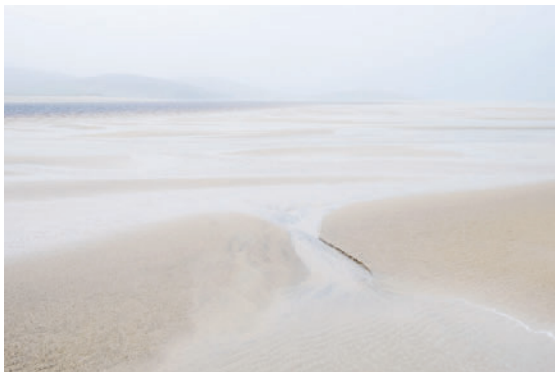
Hero on the wall by Geoffrey Beer LRPS



Himeji Castle in blue by Andrew Carothers LRPS



Incoming Snow by John Tilsley ARPS



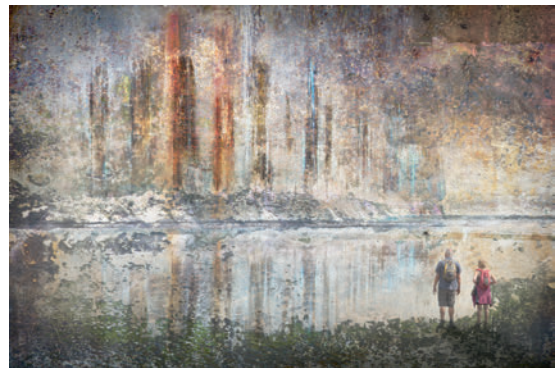
Inlet by David Eaves ARPS



Into the Void by David Thomas ARPS



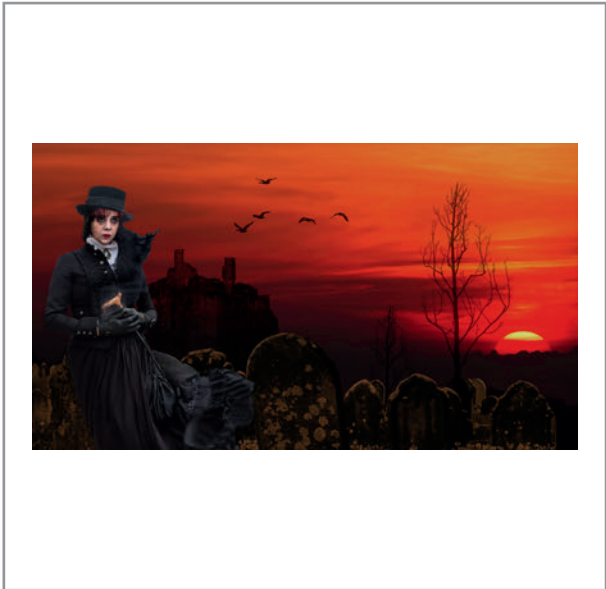
Japanese Macaques Grooming by Ann Healey ARPS



Journey by Stephen Jones LRPS



Kingston Lacy Trees by Vanessa Parker ARPS



Lady Kilchurn In Mourning at Night by Sheila Haycox ARPS



Life is a Beautiful Struggle by John Jennings LRPS



Lighting Up by Cyril Mazansky ARPS (USA)



Lines and Curves by David Pearson ARPS



Lone Tree by Sue Goldberg LRPS (Netherlands)



Lulu by Neill Taylor LRPS



Mara Dawn Awakening by Andrew Hayes ARPS



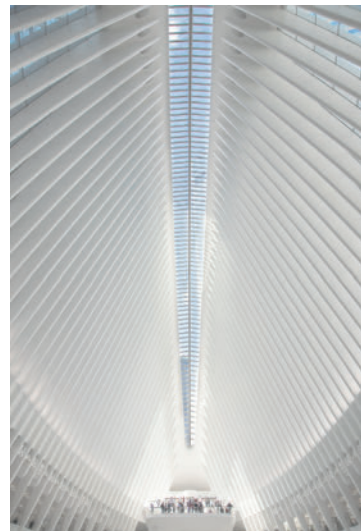
Masai Children at Home by Dee Wareham



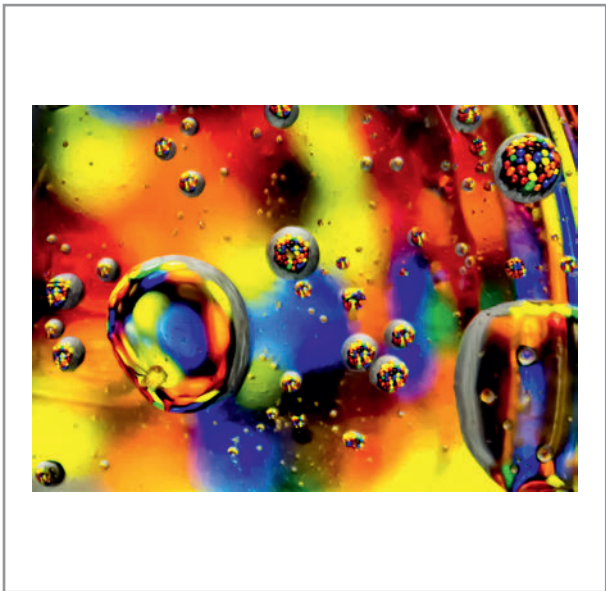
Monk in Temple Corridor by Kathryn Phillips LRPS



Moonlit Return by Philip Antrobus FRPS



Oculus Hub by Doug Berndt ARPS



Oil, Water and M&Ms by David Baxter LRPS



Olive Trees and Vine by Hugh Milsom FRPS



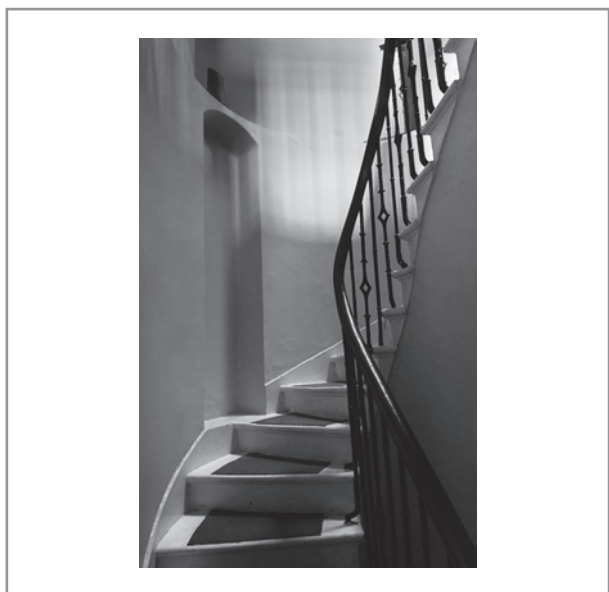
On The Shore by Martin Farrow ARPS



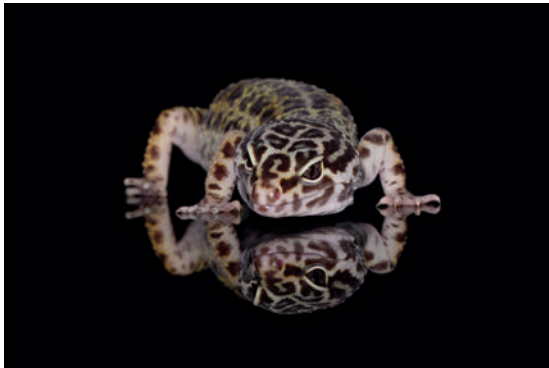
One Two Many by Peter Stickler ARPS



Priest Cove, Cornwall by Trevor Pogson LRPS



Quarter-Turn by Meyrick Griffith Jones



Reflecting-leopard gecko by Mary Auckland ARPS



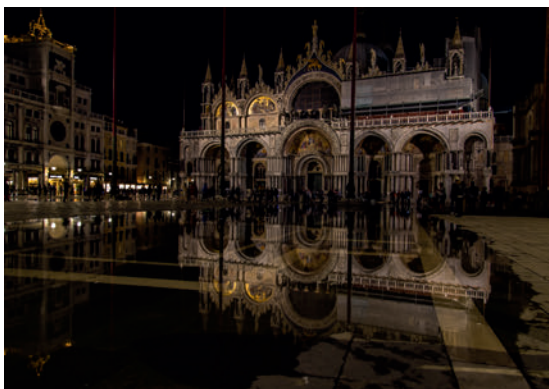
Reflection by Ton Van der Laan LRPS (Netherlands)



Richard by Kenneth Ness ARPS



Ringtail Possum by Anthony Healy ARPS (Australia)



Rising Tide St Marks Square by Peter Markwick



San Giorgio Maggiore by Barry Willcock LRPS



Scarred Rock Boat Cove by Kevin James LRPS



Sculpted by Nature's Torrent by Gill Peachey LRPS



Search for the Hero inside yourself
by Janet Haines ARPS (Netherlands)



Skater Boy by Michael Berkeley LRPS



Skye Light by Rex Waygood



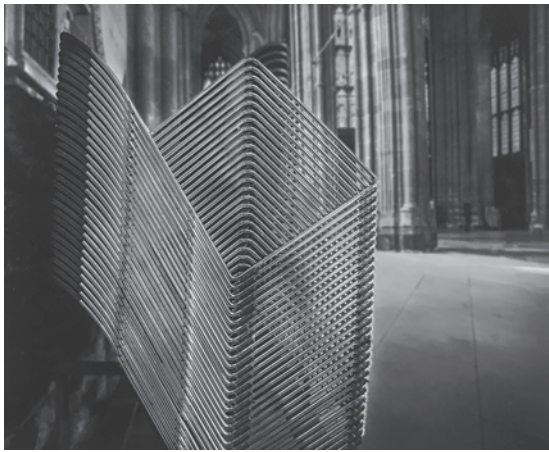
South Beach Studland by Roger Holman ARPS



Spring Redshank by David Williams ARPS



St Ives Boat by Brian Haggerty LRPS



Stack by James Foad LRPS



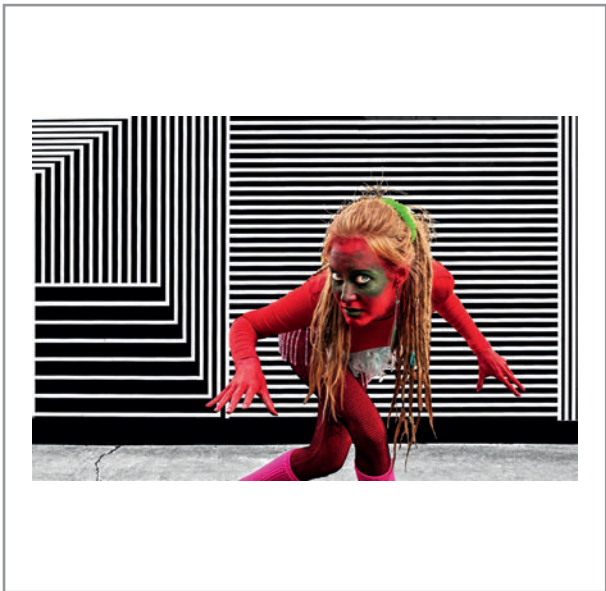
Stelis, a miniature orchid by Helen Millner



Talbot Town Hall - the gold ran out in 1864
by Max Melvin ARPS (Australia)



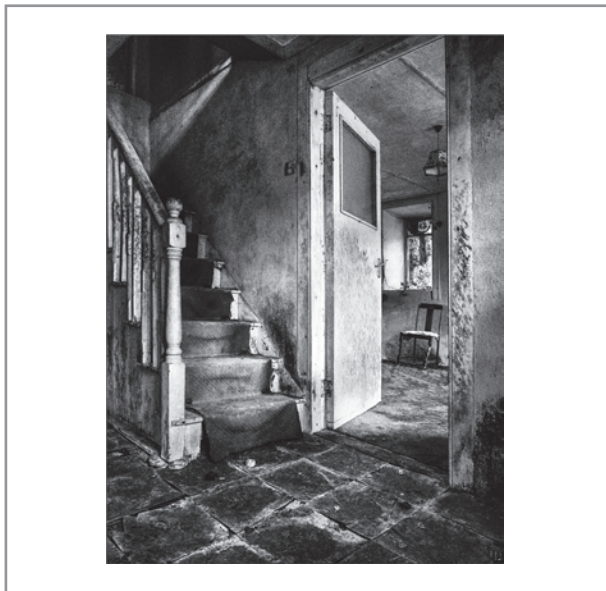
The Art of surviving one day on planet earth
by Joseph Ayerle



The Art Student by Malcolm Kitto ARPS



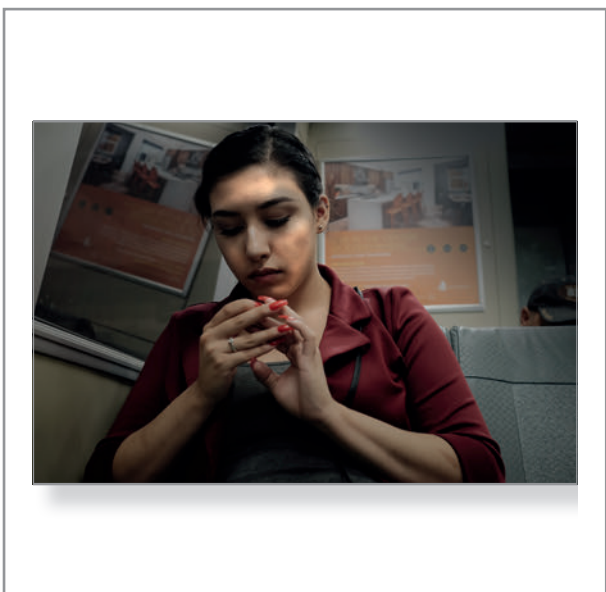
The Bath by John Baker ARPS



The Chair by Barry Senior Hon FRPS



The Colour of Autumn by Roger Norton LRPS



The Commuter by Keith Bamber



The Dove Catcher by John Sanders ARPS



The Fab Four by Glynis Harrison LRPS



The French Horn Restaurant by Chas Hockin LRPS



The Guitarist by Cliff Spooner LRPS



The Last Swim by Paul M Turner



The Morning After by Brian Cooke ARPS



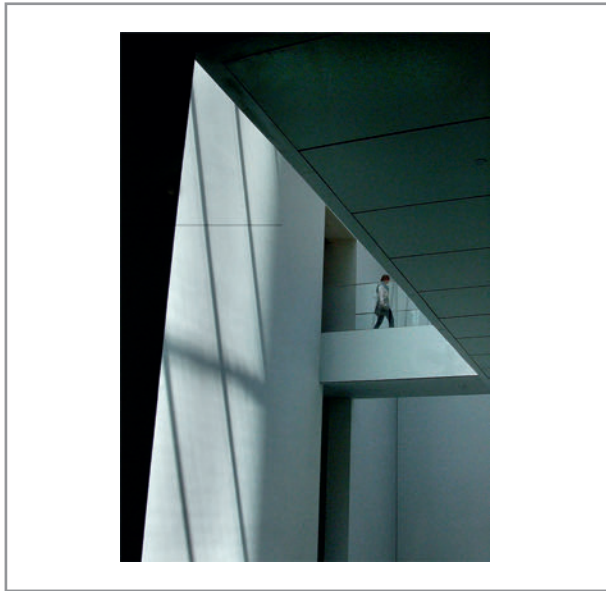
Through The Labrynth by Dennis Russ LRPS



Tunnel Vision by Zoltan Balogh LRPS



Victorian Excise Men by John Long ARPS



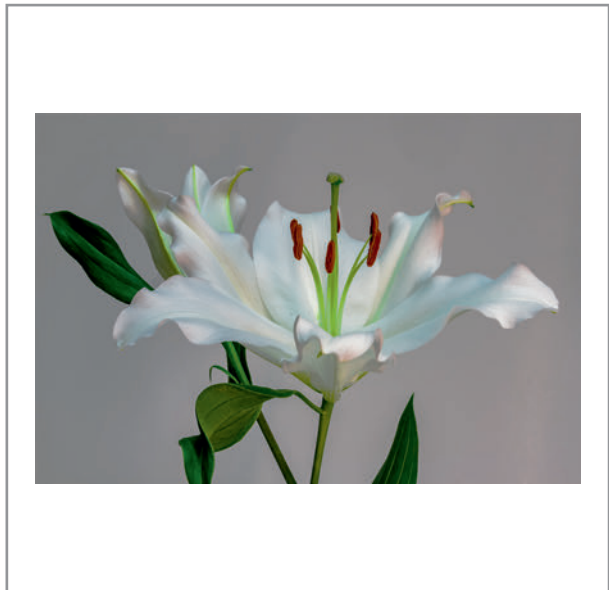
Viewpoint by Mike Feldman FRPS (South Africa)



Volcanic Dust Descending by Gay Biddlecombe LRPS



Waiting for Gran by Kenneth Hoare LRPS



White Lilies by Patricia Ness



Winter Storm by Pauline Martindale



Winter Commute by John Penberthy LRPS



Winter Walk by Paul Bullock LRPS



Yellow billed storks by Marilyn Taylor ARPS



The Old Monk by Brian Collins ARPS



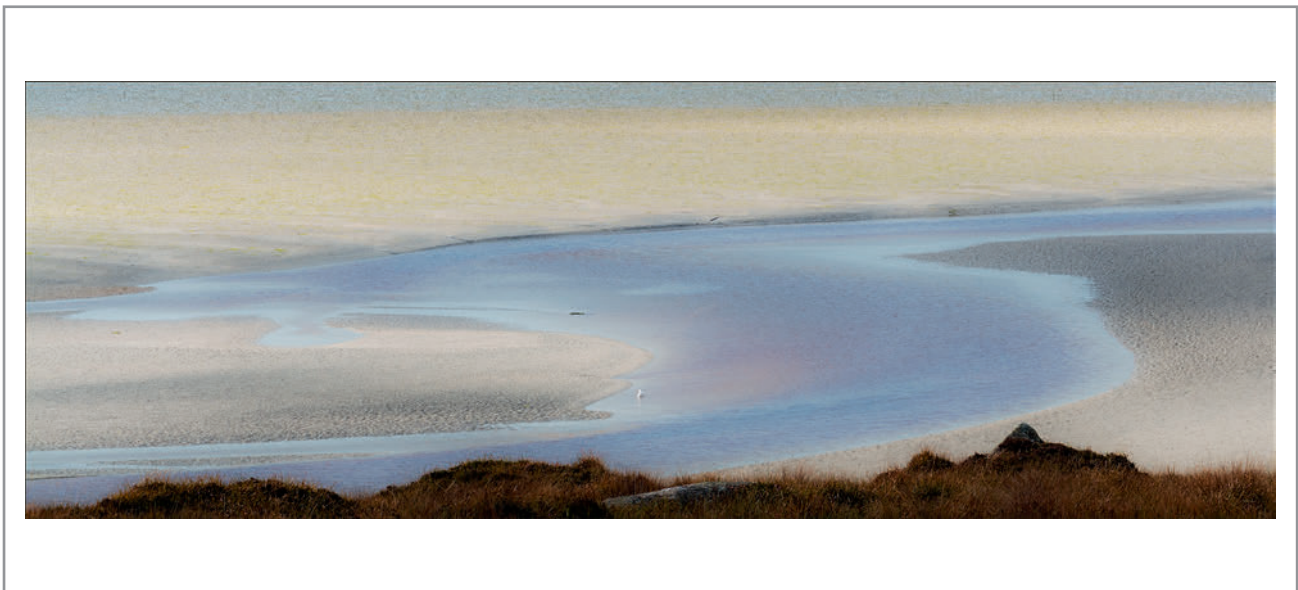
Tunnel vision, Yosemite by Jeremy Fraser-Mitchell LRPS



Broadstairs Seapool by Alan Bousfield ARPS



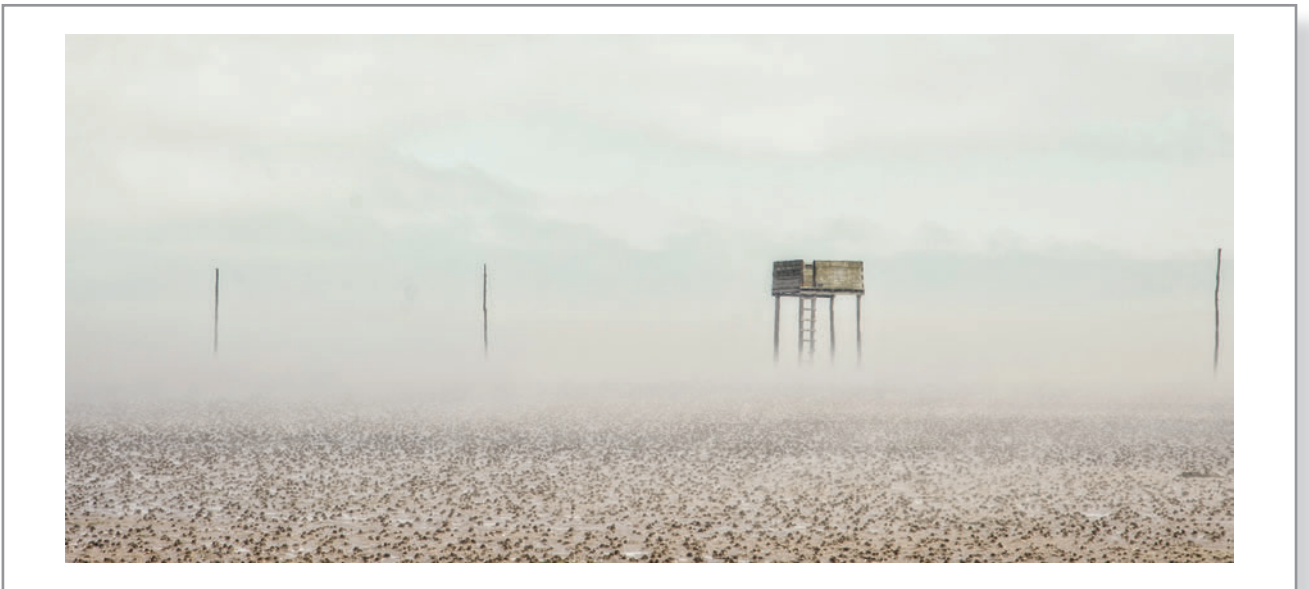
Encounter by Richard Cherry ARPS



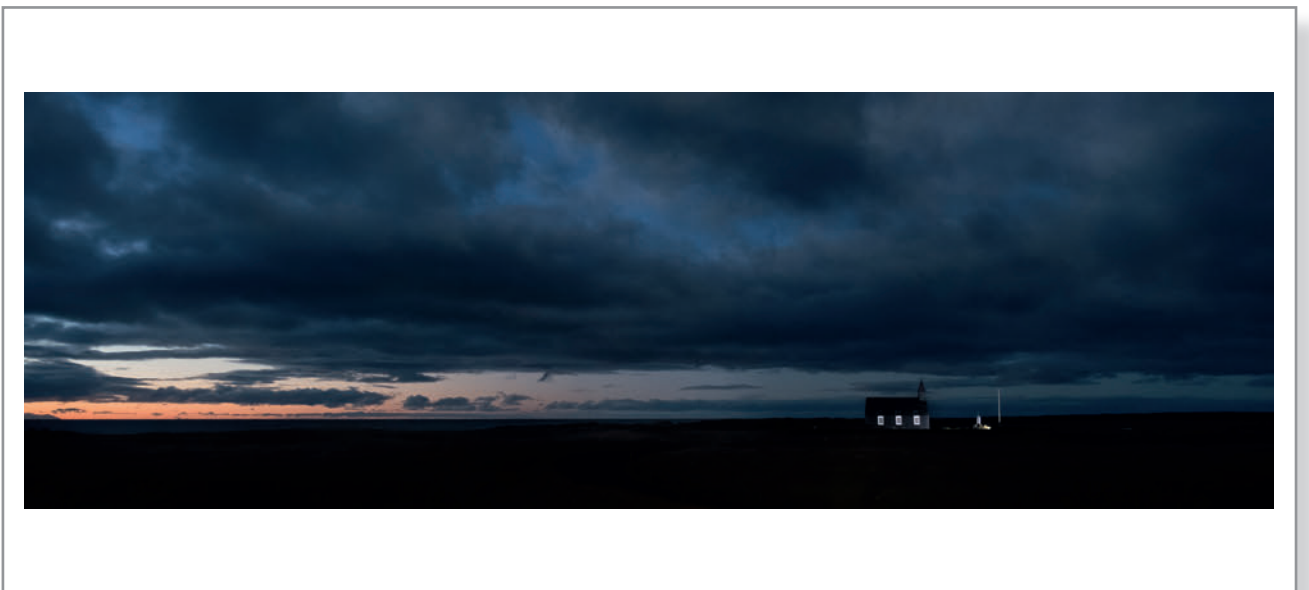
Estuary Colours by Guy Davies ARPS



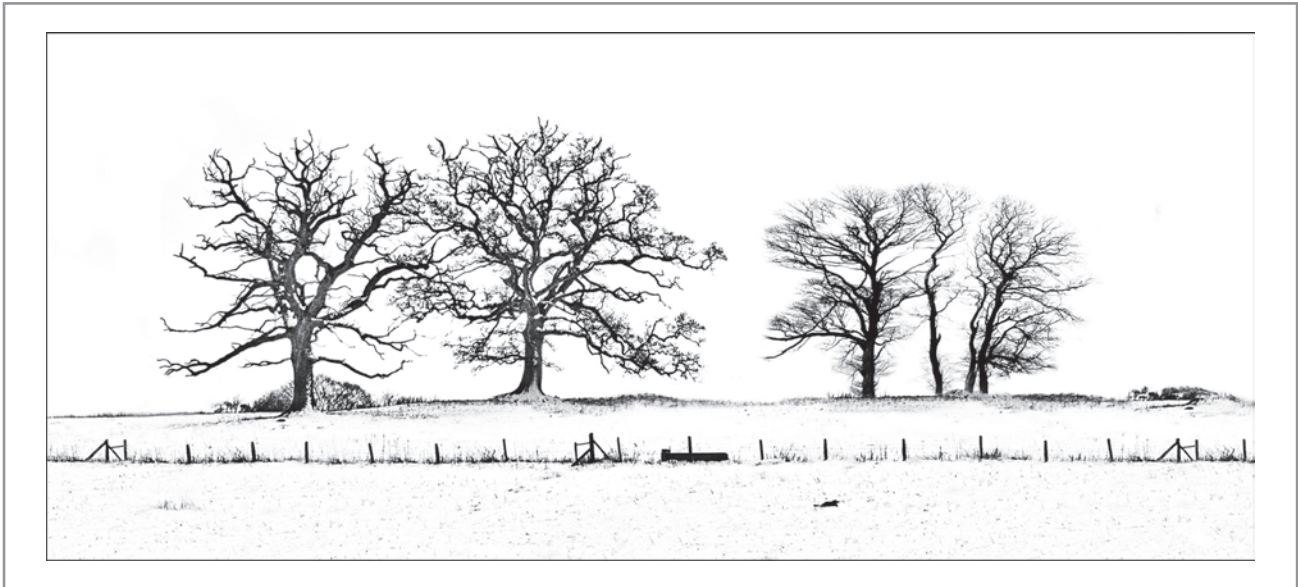
Moonlit Hamnøy by Ian Thompson



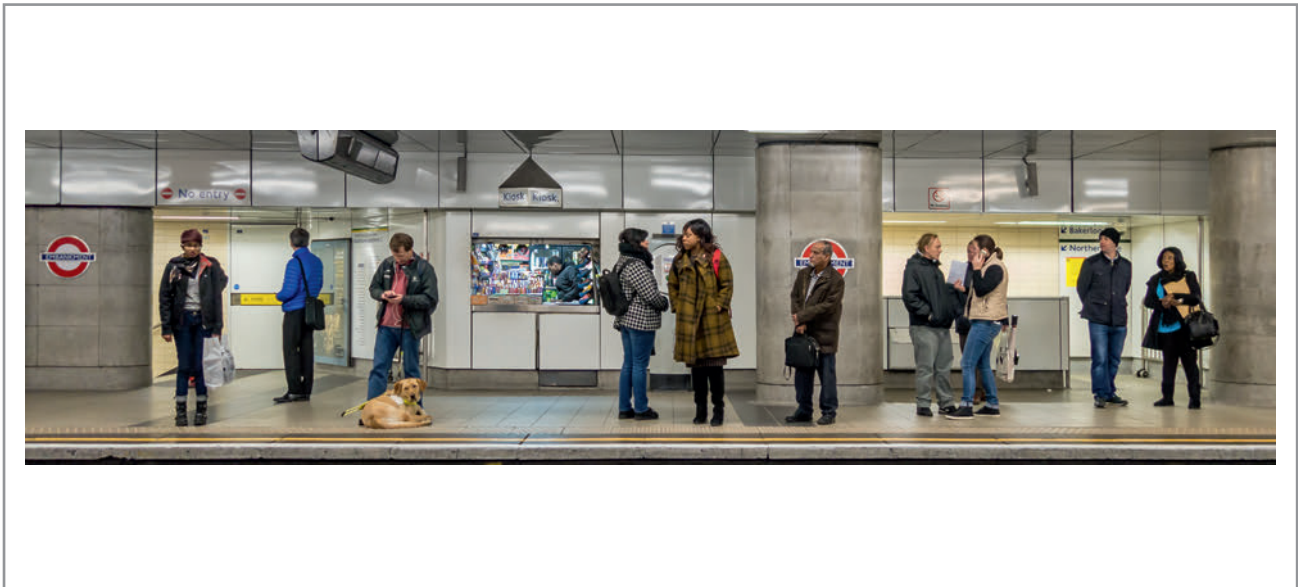
Sea Fret Lindisfarne Causeway by Edward Sturgeon LRPS



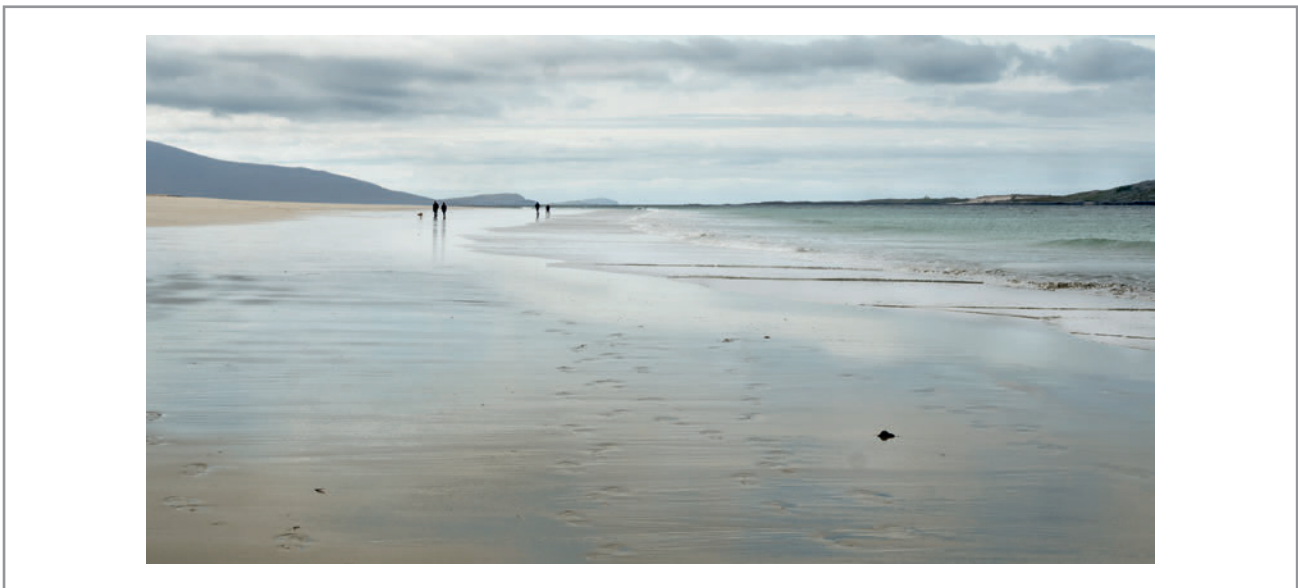
The Black Church at Budir by Mike Barr ARPS



Trees in the Snow by Fiona Senior FRPS



Waiting for a Train by Maurice Ford LRPS



Walking the Dog by Paula Davies FRPS

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 2 in each class.

Open for entries - June 1st 2018
Closing date Monday August 13th at midnight (GMT)
Selection date August 20th
Notification by email within 48 hours

Awards Presentation(s) at DIG Centres around the UK
A printed catalogue will be sent to all DIG members

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 or IR is allowed.

ALTERED REALITY - 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 effect filters are allowed. Mono or Colour.

MONO - A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.



For more info go to www.rps.org/DIGPIcomp

DIG AGM & Exhibi



Selectors Paula Davie
and Sheila Haycox ARPS
and trophy to Marg
winning im



IBC

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tion Selection 2018



s FRPS, Andy Beel FRPS
s awarded the gold medal
aret Ford ARPS for her
page 'Drapes'





PRINT EXHIBITION 2018

OUR THANKS TO THE THREE SELECTORS

Paula Davies FRPS



Paula is a member of Stokesley Photographic Society and she developed and maintained their Website. She recently produced and presented a series of Adobe Lightroom tutorials for club members. A Permajet supported speaker and invited member of GAMMA Photoforum, Paula also actively participates and is a member of council in the United Photographic Postfolios of Great Britain (UPP). She developed and maintains the UPP website and is Admin for their Facebook Group. Participating in a 365 project through Blipfoto.com for the past 3 years, she is committed to taking at least one photograph every day.

Paula describes herself as a 'butterfly photographer' because she flits from subject to subject taking a photograph of anything that attracts her. She enjoys travelling both overseas and in the UK, getting out in the landscape or on a city break, and has visited many of the US National Parks, Europe, Asia, Australia and New Zealand.

Andy Beel FRPS

Andy is a self-employed photographer, writer, blogger, mentor and workshop leader. Prior to becoming a full-time professional, he worked as a senior design manager in construction planning multi-million-pound hospital projects.

Beel has been committed to organised photography for over twenty-five years with his continuing work with the Digital Imaging Group. Fotospeed has sponsored Andy since 2007 following his award of a London Salon Medal and successful Fenton House exhibition in 2008. He takes an active role in inspiring, educating and entertaining photographers on the national club and society circuit with talks and demonstrations.



Sheila Haycox ARPS



Sheila has been in photography since 1986 and progressed rapidly since then, gaining her ARPS, EFIAP and MPAGB/AV, and has received many awards over the years.

She is a keen photographer who enjoys and does well in all genres of photography including wildlife, sport, street, landscape, and creative work. Her main enjoyment is showing work in the form of prints and audio visuals and gives presentations to clubs and Associations far and wide.

A past Chairman of Exmouth Photo Group, she served 18 years as their Secretary, she still takes an active role in the club. Sheila is at present the Centre Organiser for the RPS Western Digital Imaging Centre and on the RPS AV Panel as a judge. Sheila has had many years of judging experience and is Tutor/Mentor for the WCPF Judging Seminars.

FC

IFC

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Co-opted

Gary Beaton (DIGIT Editor)
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Cover image: Yellow Billed Storks
by Marilyn Taylor ARPS

Printed by Henry Ling Ltd, at The Dorset
Press, Dorchester, DT1 1TD.

RPS Digital Imaging Group Print Exhibition 2018

Thank you to everyone who entered the 2018 Print Exhibition. A small number of members had to withdraw their entries due to the postponement of the AGM, following the adverse weather at the beginning of March.

We had a good range of prints for the selectors at the 2018 AGM to admire. Entries were almost the same as last year, 133 members' print entries were received, with 386 prints in all. Overseas entries were down to 12.

Most of the jpgs were the correct size, but any colour space issues have been corrected for the catalogue.

Overseas members were allowed to send three hi-res jpg's again and we printed them in bulk through ProAm Imaging. This definitely saved them a lot of time and money and was much appreciated by some of our far flung members.

Initially there was a small pile of print entries that were sent by Royal Mail, courier or were hand delivered through some regional DIG Centres who acted as a collection point. This worked very well.

But after the AGM was postponed, a total of 82 members sent their prints by post or courier. MyHermes thought it was Christmas again! 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. Some of the packaging was very heavy and cumbersome but I appreciate a lot of members who sent their prints later don't always have suitable packing. All the posted packages were sent back within two weeks.

I do still have a lot of 2017 prints which were not collected. I will keep them safe until next year's AGM.

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 kindly picked up prints for their colleagues.

Next year we are going to insist that members enter 3 prints. This will assist the volunteers who put up the prints; some delays occurred when looking for the third print.

The prints will be displayed at Crosby during April (not a full set), West Swindon Library will have them in June and Smethwick thereafter (probably September). If you know of any venues where we could display a selection of mounted (but not framed) prints over a weekend (preferably on racks rather than on panels), please let me know.

Marilyn Taylor ARPS

RPS DIG – Exhibition Organiser

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Drapes

Margaret Ford ARPS



Margaret's comments

I had for some time been thinking about producing an image based on the draping or movement of material or clothing. Seeing this top for sale seemed to answer much of what I had been planning. I liked the colour and the shaping that the fine material produced.

After walking the garment round the house, I decided to take a straightforward image of the top on a hanger against a wall. I chose this particular wall because of its sympathetic colour set off by the white paintwork. To be able to look into the room beyond was also an essential part of the image linking the two sets of hanging draped material.

Squeezing myself and tripod between bathroom and bedroom doors to get the image I wanted without losing the view into the room beyond proved less than easy!

Basic processing was in Photoshop and Lightroom, with a very slight reduction in clarity to enhance the soft nature of both fabrics. The choice of printing paper was important to the finished look of the image. Canon Matte Photopaper gave me exactly what I wanted.

The selectors comments

Paula Davies FRPS

All three selectors had no problem choosing Drapes to be our Gold Medal winner. The composition, which allows the viewer to see from the changing room to the room beyond, gives us space to explore the whole image.

The shades of blue and yellow complement each other well, even the coat hanger and curtain rail include the same shades of yellow and the drapes of the curtain echo those of the filmy blue garment.

Andy Beel FRPS

I must commend the photographer for the masterclass in the use of subtle colours. It is an unfortunate trend of the present time that we see far too many hues of colour that have been oversaturated.

I love the way the photographer has introduced a sense of depth to the picture by including the open door on the left and the shadows on the curtains. This is a vital element to the success of the picture.

Sheila Haycox ARPS

The simplicity of the dress just hanging there conveyed to me a sense of loneliness. The dress seems to be saying, I am waiting, take me to the party.

The colours work well together and allowing the viewer to see the curtain on the left gives depth and strength to the image. Beautifully presented and for me a well deserved winner.

Tulips in Pastel

Susan Ashford ARPS

Susan's comments

I enjoy taking photographs of still life as the potential for creativity is endless. This photo was set up on my kitchen worktop which allowed for side lighting from the window. Composition plays an important part and I decided to position the vase on the right side and used five tulips, allowing one of them to fall at the base. I ensured that the central stigma and anthers were visible, giving shape and form to it. Also I used a clear glass vase that would blend in well with the background. My texture overlay was previously made by a photograph of an exterior concrete wall and I found these two images went well together.

Originally the tulips were purple with a yellow centre and lovely green stalks and leaves, but my aim was for a soft muted image, so I played with the Blending modes and Opacity slider until the result was pleasing.

Paula's comments

I think most people who know me are aware that I love tulips and pastel prints so it should be no surprise that I have chosen to award this image a ribbon.

The way the tulips are arranged, with one bloom lying on the table, is very pleasing as is the use of a texture with the same colour range as the tulips. Using an art paper has enhanced the painterly feel of the print.



Going to the Wedding

Jo Monro ARPS

Jo's comments

I was at a family wedding last summer and taking a few candid, unofficial shots at their request. I noticed two of the lovely bridesmaids, in their pretty white dresses, walking just in front of me and thought this would make a charming picture. However, the girls were surrounded by trees and people and the scene was very cluttered.

I wanted to create a dreamy, atmospheric picture with these two little girls in their wedding outfits. Using Photoshop, I isolated the two figures by selecting them and copying and pasting them onto a new layer. I changed the mode to black and white as the subject was now almost black and white. Creating a new white layer over the top, I then revealed the two figures carefully through this by erasing the white layer until I was happy with the new image.

Paula's comments

This gentle image of two young girls holding hands as they walk to a wedding immediately appealed to me. The delicate monochrome tones are in keeping with the way they are dressed.

The picture tells a story and as I look at it I am faced with questions. Are they sisters or friends; bridesmaids or guests? The image has a timeless feel of a hot summer's day and I had no hesitation of awarding it one of my ribbons.



Let's Go That Way

Mike Cowdrey ARPS

Mike's comments

I am fortunate to have Wollaton Deer Park across the road, and early one Sunday, I saw there was going to be an interesting mist.

As the sun broke through it cast some super rays through the trees. I took a few shots of the family ahead of me, and suddenly the father pointed right, and there was a perfect separation between them. Picture in the bag!

It has been suggested by a couple of people who know my stuff that maybe I had added the family later, but the only post processing was the cloning out of a rubbish bin on the right, and converting to black and white via Nik Silver Efex Pro 2 to enhance the silhouette effect.

Andy's comments

The photographer has given us another example of great atmosphere in conjunction with excellent subject matter, backlighting and timing. Timing when the shutter is to be pressed is critical in this picture.

Happily, each figure is separated from the one next to it, giving each individual a specific shape. It is worth noting, it is good practice to take a series of pictures to ensure you have separate figures and the height of the impact. The impact of the picture would definitely have been lost without the man's raised right arm.



On the Bridge, Venice

Janice Payne ARPS

Janice's comments

I have a love of Venice in the winter, it holds a special captivation for me. When wandering around the back streets you come across lovely little scenes such as this with the canals, footbridges and lovely light filtering through the buildings that have probably existed for hundreds of years.

Finding myself around the back of La Fenice theatre on a biting cold day in December I came across this scene. I was attracted by the way that the line of the coping stones on top of the wall, bottom left ran across the bridge and because of the light on the wall opposite it seemed to take me in an inferred diagonal across the scene towards top right. By positioning myself in a slightly elevated position on the bridge opposite I was able to get this view point.

Although taken around midday the shadows and reflections were enhanced by the low position of the sun. It all came together for me when the lady crossing the bridge stopped to look at her phone in just the right position.

Andy's comments

Here is an excellent capture where the photographer is in the right place at the right time. They have been able to record the subject, composition, lighting and timing all within one frame. A successful photograph needs each of these elements to be successful. Any photograph will fail to communicate to the viewer if any one of these criteria is missing.

For me, I enjoy the way that the composition has allowed the viewer's eye to move through the frame, engage with the subject and be led to the dark area as a full stop. The post-processing to mono has brought a pleasing balance of brightness and contrast to the picture.



Impressions of an Impressionist

Peter Stevens ARPS

Peter's comments

I'm a bit fixated at the moment with multiple exposure images. They are just about all I've been taking for the last six months to the point where my friends groan 'Oh not another one'. But I really like them. They are a variant of ICM and produce very much an impressionistic result.

It was the impressionistic effect that gave me idea for this image - 'An Impression of an Impressionist'. Having had the idea it seemed to be the obvious thing to do. It was taken in the National Gallery. The painting is easily recognised as Turner's 'The Fighting Temeraire', and the people in the foreground were on a guided talk. I'm delighted it all came together and gained the judges award.

The print is made up from around 10 exposures, taken in camera, and then blended in photoshop. Having done a good number of such images I now understand there is just as much work involved in Photoshop processing as there is in taking the original exposures.

Sheila's comments

I was really struck by how the image had been put together capturing the style of past impressionist painters who aimed to give a momentary effect of a scene, painted quickly with lack of detail and usually very bright. I like the way I'm drawn into the image by the central figure who seems to be talking about the painting behind him but still drawing in his audience.



Escape Route

Roger Hinton LRPS

Roger's comments

I often try to capture images which contain simple, graphic structures.

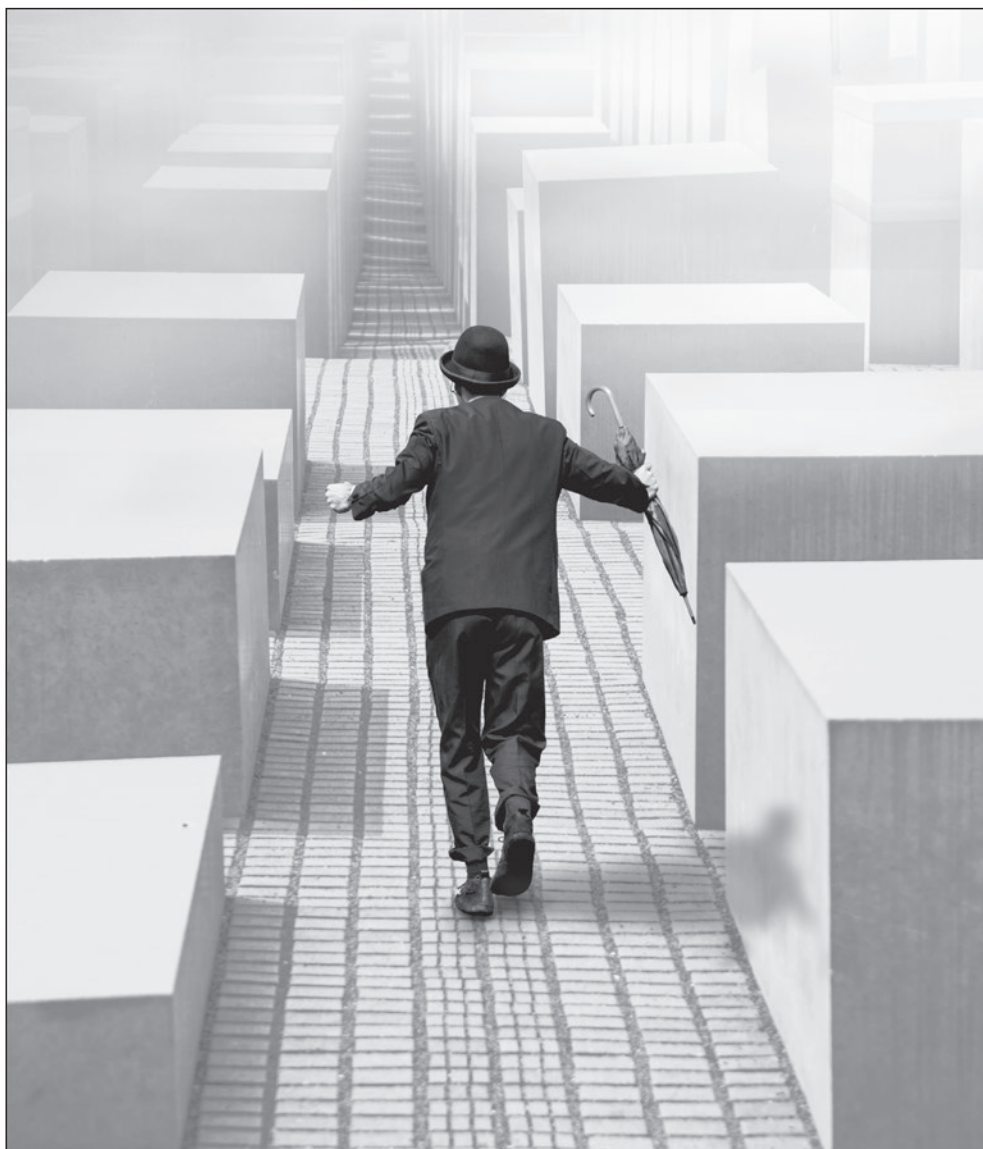
On a visit to Berlin the strong perspective and angular lines of the Holocaust Memorial caught my eye. I managed to avoid the many tourists bobbing in and out but the scene lacked a significant focal subject. It was stored as an ideal candidate for use as a composite background.

An Edinburgh Festival street entertainer, balancing on a tightrope, became my choice for a suitable subject to place in the aisle between the blocks.

The background was converted to high-key mono image via Silver Efex Pro, the subject was added in high contrast. A graduated mask on a semi-transparent white layer provided the misty distance.

Sheila's comments

To use the Jewish Memorial in Berlin as the basis for this image was well chosen. The person selected to represent the escape is perfect, I particularly like the bowler hat and umbrella. The image has been cleverly handled giving the impression of an office worker trying to run away to a better life.





Auburn Glow by Dennis Durack LRPS



A Passing Shower by Robert Bracher ARPS



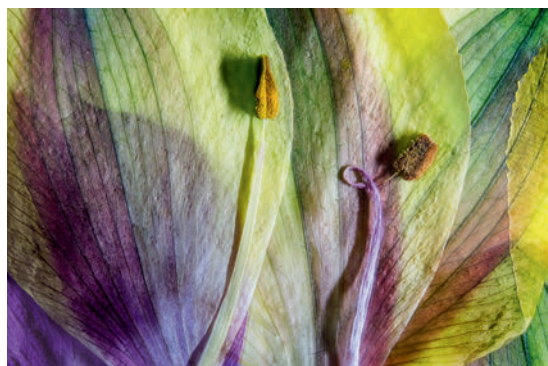
Abandoned Cottage by Palli Gajree HonFRPS (Australia)



Accomplishment by Warren Alani ARPS



Airplants by Shelagh Roberts FRPS



Alstromeria colours by Clare Collins LRPS



Arabesque by Pauline Pentony ARPS



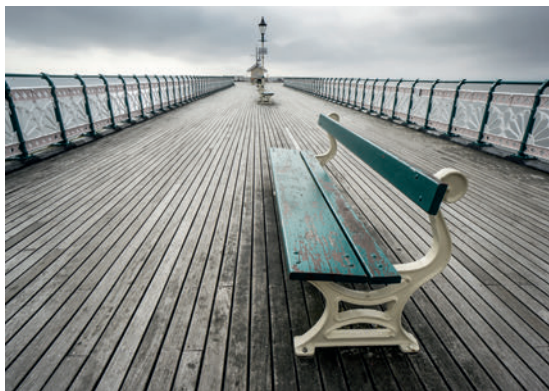
Bamburgh castle from the beach by Robert A Smith LRPS



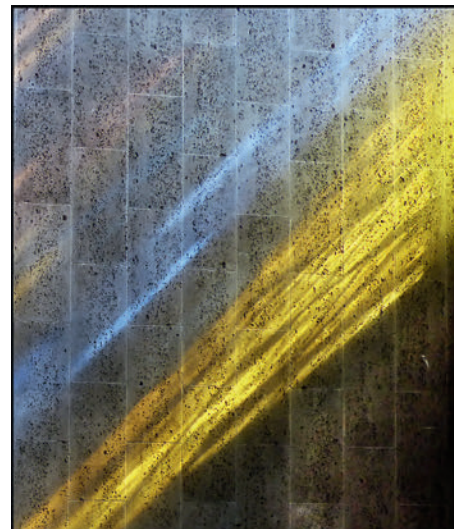
Bark Ribbons by Elaine Herbert ARPS (Australia)



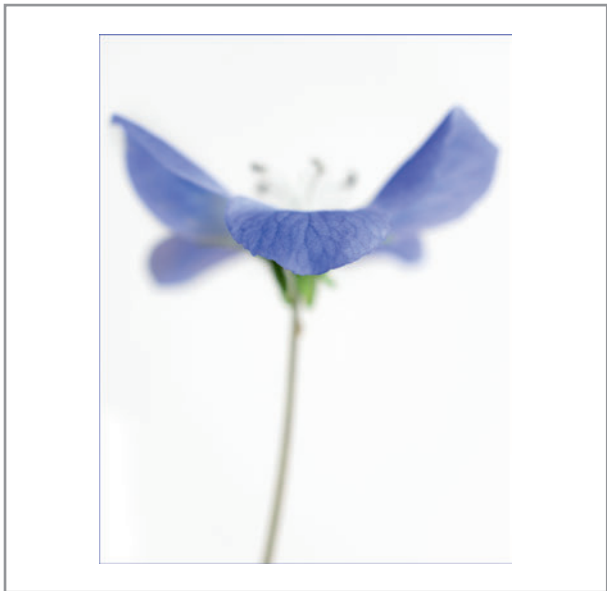
Bath City by Steve Betts LRPS



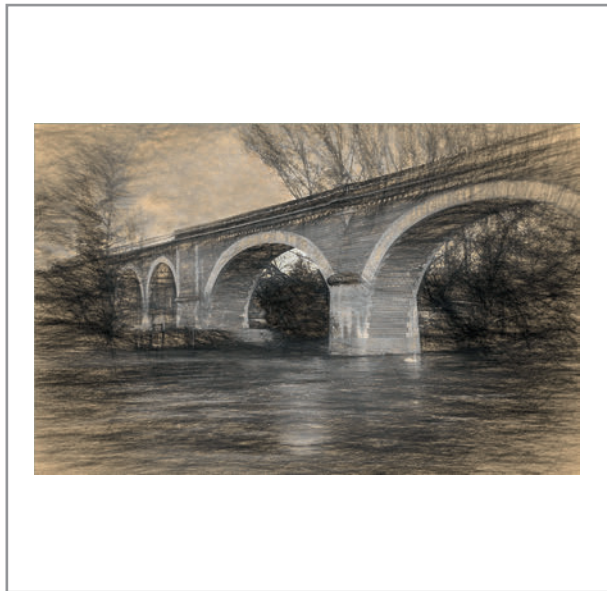
Benches and Boards by Lynda Morris LRPS



Blaze of Colour by Mike Reed ARPS



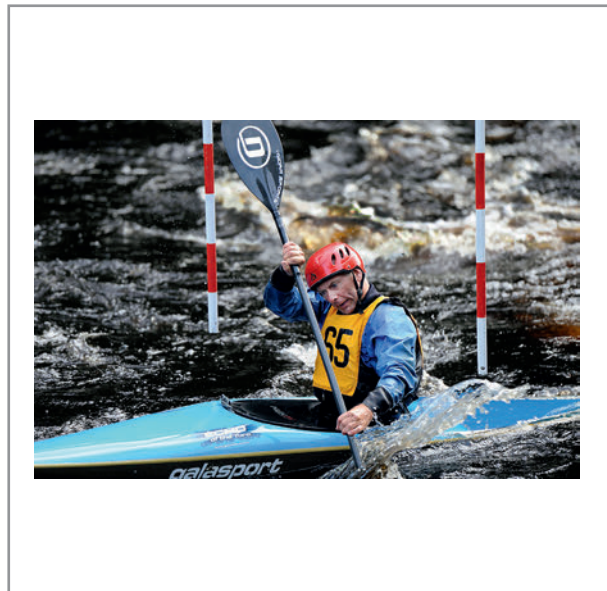
Blue Wings by Mike Pockney ARPS



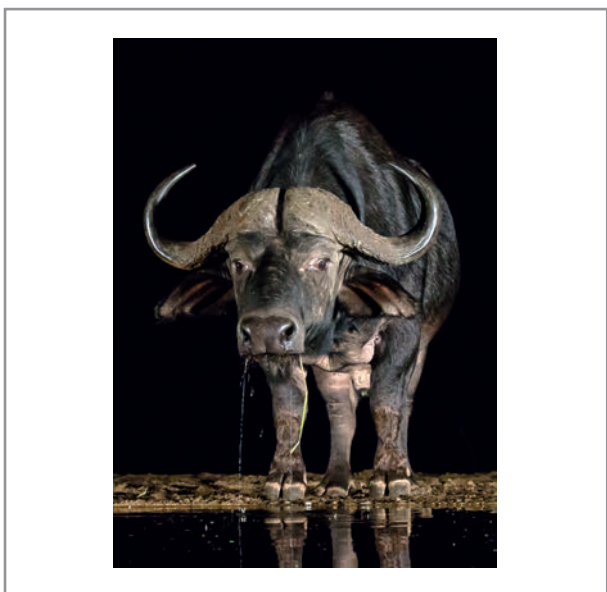
Bridge over Quiet Waters by Dennis Knowles



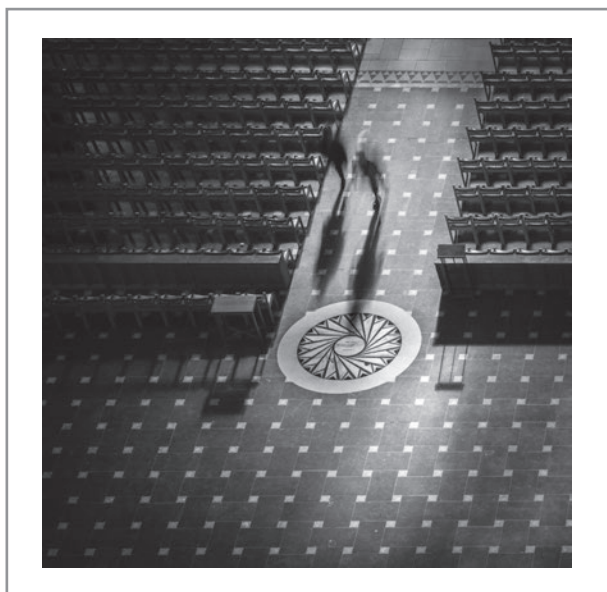
British Biker by Geoffrey Bicknell LRPS



Canoeist by Mahendra Bhatia LRPS



Cape Buffalo at Waterhole by Malcolm Blackburn ARPS



Cathedral Shadows by Andrew Williams LRPS



Clowning About by Alan Edwards ARPS



Comic Characters by Leonard Claydon ARPS



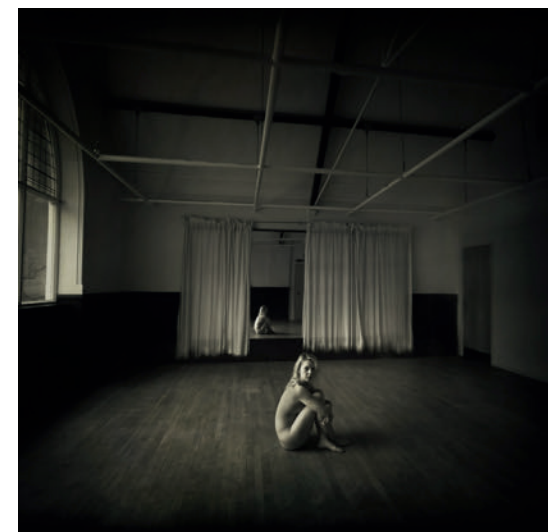
Corfe Castle at Dawn by Paul Johnson LRPS



Cornet Player by Ron Holmes ARPS



Curious Sadhu looks on by Brian Houghton ARPS



Dance Attic by Dave Hunt ARPS



Dancer In The Tree by David Brownrigg



Dead Pines Yellowstone by Pat Broad ARPS



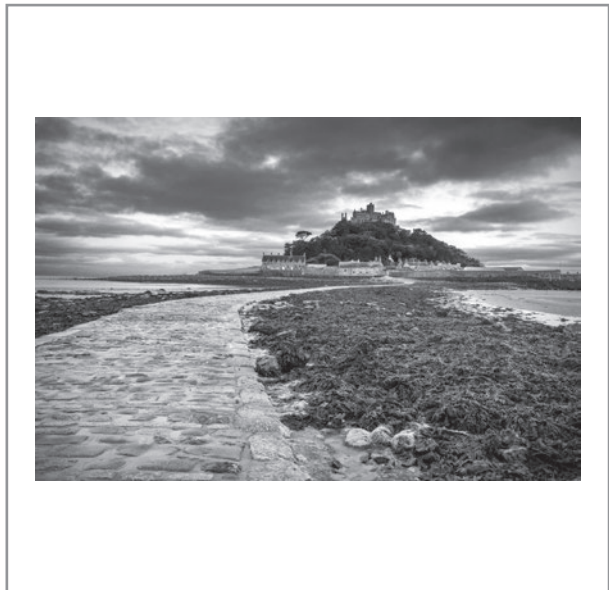
Early Start Autumn by Baron Woods FRPS



Engine Driver by John Bull LRPS



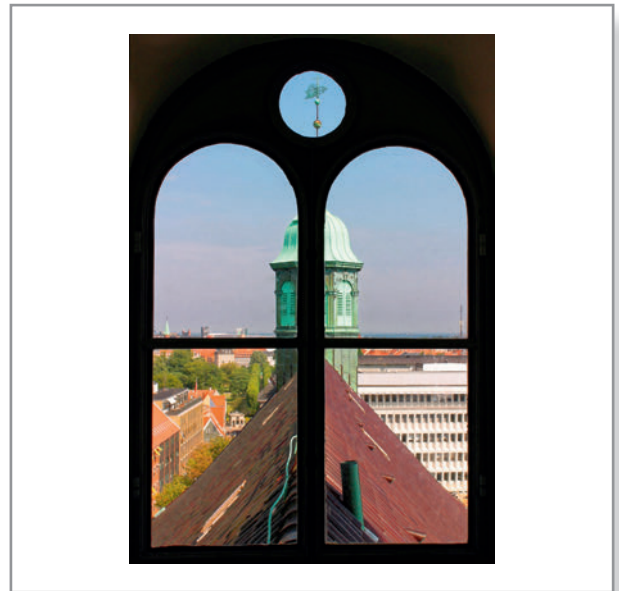
Euro 2016, Nice by Peter McLean LRPS



Evening at St Michaels Mount by Peter Jarvis LRPS



Evening Light in the Iceford, Greenland by Veronica Barrett FRPS



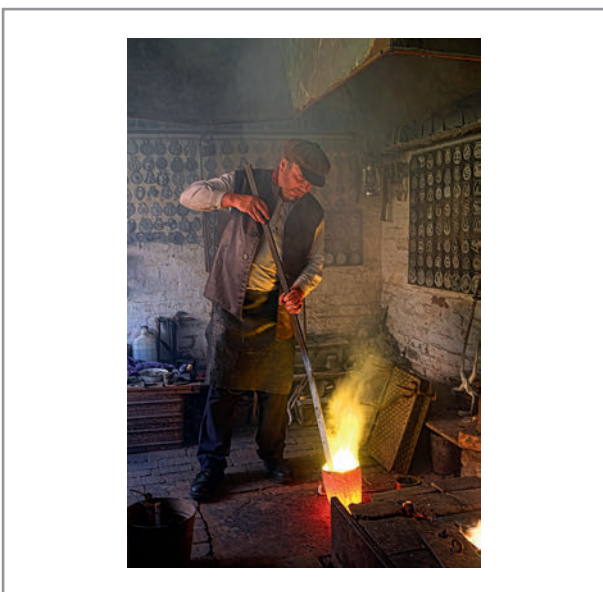
Faith by Anna Jastrzebska



Five Gentoo Penguins, Falklands by Eddy Lane ARPS



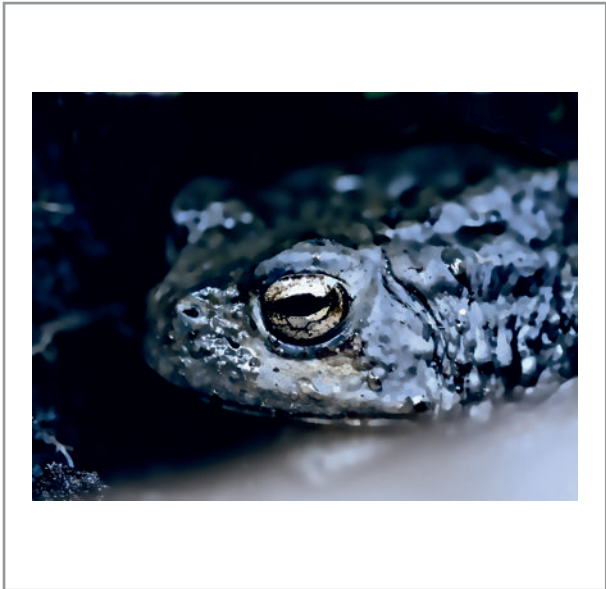
Flowergirl by Valerie Hope



Forging horse brasses by Raymond Yardley LRPS



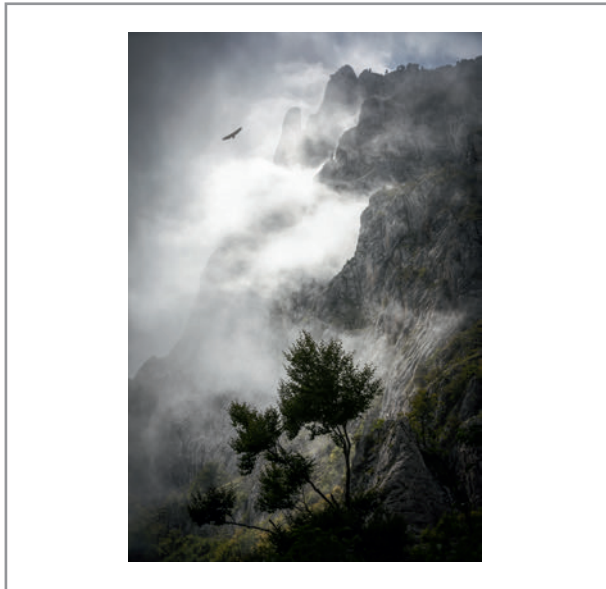
Funchal Flowers by Rick Alexander LRPS



Golden Eye by Alan Witley



Grampians Vista by David Oldfield FRPS (Australia)



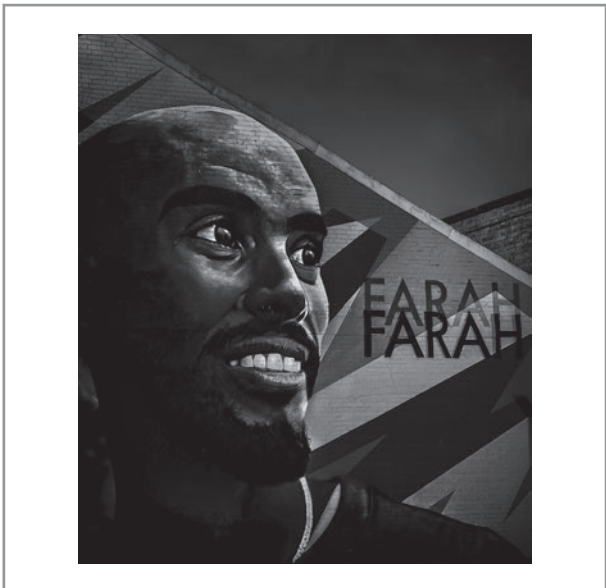
Griffon Vulture at Senchese by Nick Browne LRPS



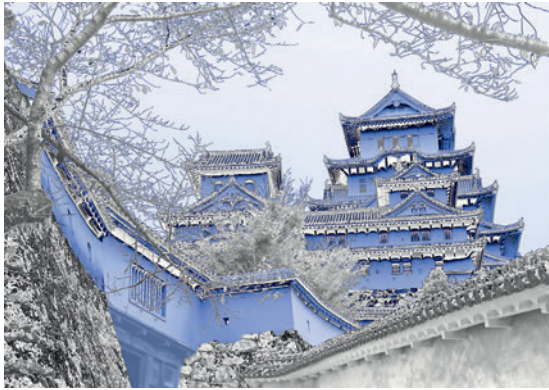
Heading for a fall by Eric Leeson LRPS



Hell Fire by David Taylor LRPS



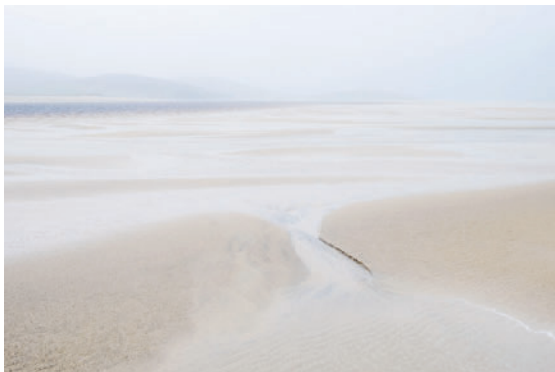
Hero on the wall by Geoffrey Beer LRPS



Himeji Castle in blue by Andrew Carothers LRPS



Incoming Snow by John Tilsley ARPS



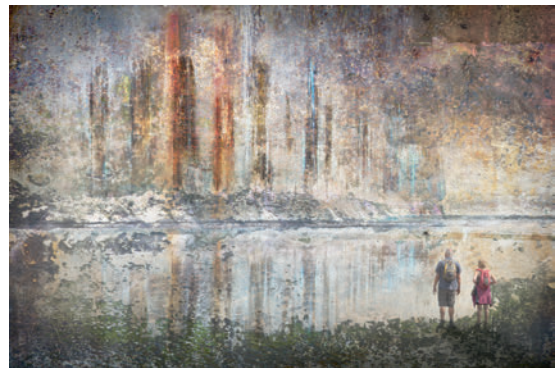
Inlet by David Eaves ARPS



Into the Void by David Thomas ARPS



Japanese Macaques Grooming by Ann Healey ARPS



Journey by Stephen Jones LRPS



Kingston Lacy Trees by Vanessa Parker ARPS



Lady Kilchurn In Mourning at Night by Sheila Haycox ARPS



Life is a Beautiful Struggle by John Jennings LRPS



Lighting Up by Cyril Mazansky ARPS (USA)



Lines and Curves by David Pearson ARPS



Lone Tree by Sue Goldberg LRPS (Netherlands)



Lulu by Neill Taylor LRPS



Mara Dawn Awakening by Andrew Hayes ARPS



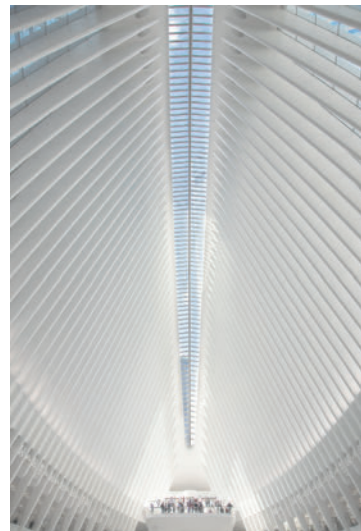
Masai Children at Home by Dee Wareham



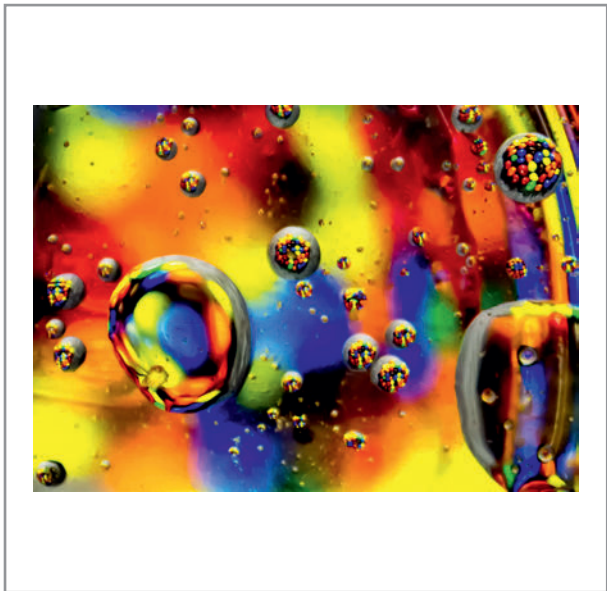
Monk in Temple Corridor by Kathryn Phillips LRPS



Moonlit Return by Philip Antrobus FRPS



Oculus Hub by Doug Berndt ARPS



Oil, Water and M&Ms by David Baxter LRPS



Olive Trees and Vine by Hugh Milsom FRPS



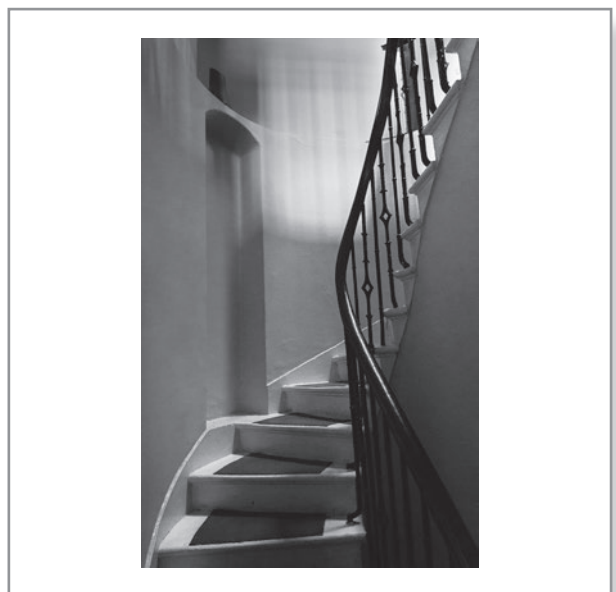
On The Shore by Martin Farrow ARPS



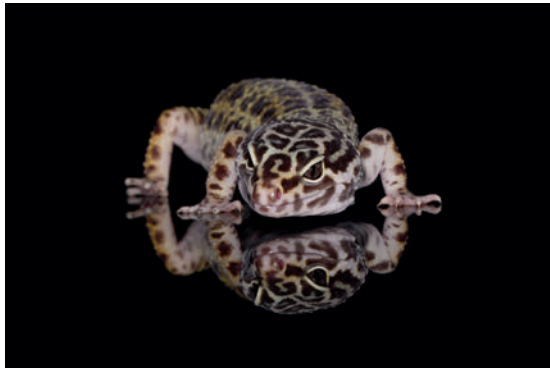
One Two Many by Peter Stickler ARPS



Priest Cove, Cornwall by Trevor Pogson LRPS



Quarter-Turn by Meyrick Griffith Jones



Reflecting-leopard gecko by Mary Auckland ARPS



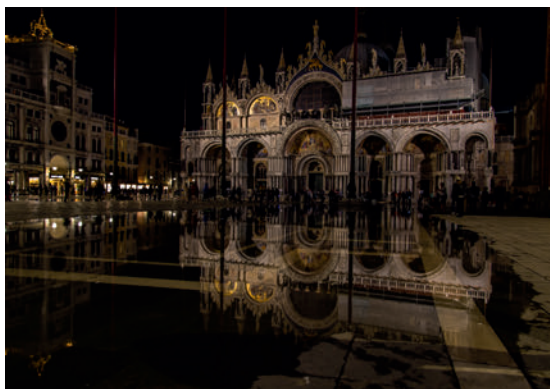
Reflection by Ton Van der Laan LRPS (Netherlands)



Richard by Kenneth Ness ARPS



Ringtail Possum by Anthony Healy ARPS (Australia)



Rising Tide St Marks Square by Peter Markwick



San Giorgio Maggiore by Barry Willcock LRPS



Scarred Rock Boat Cove by Kevin James LRPS



Sculpted by Nature's Torrent by Gill Peachey LRPS



Search for the Hero inside yourself
by Janet Haines ARPS (Netherlands)



Skater Boy by Michael Berkeley LRPS



Skye Light by Rex Waygood



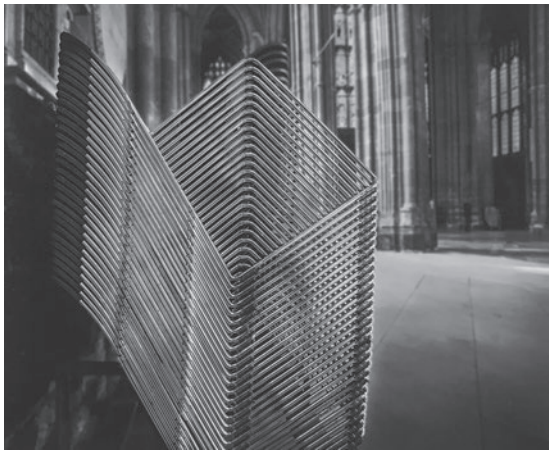
South Beach Studland by Roger Holman ARPS



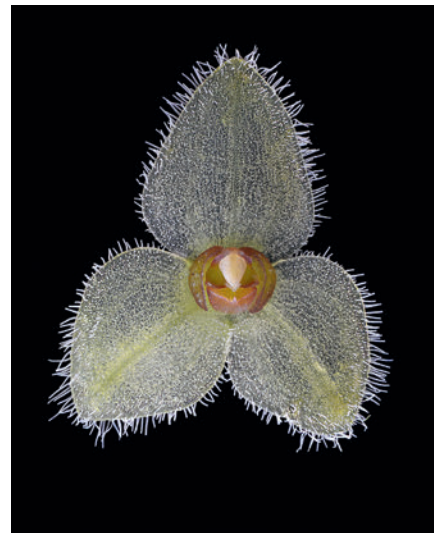
Spring Redshank by David Williams ARPS



St Ives Boat by Brian Haggerty LRPS



Stack by James Foad LRPS



Stelis, a miniature orchid by Helen Millner



Talbot Town Hall - the gold ran out in 1864
by Max Melvin ARPS (Australia)



The Art of surviving one day on planet earth
by Joseph Ayerle



The Art Student by Malcolm Kitto ARPS



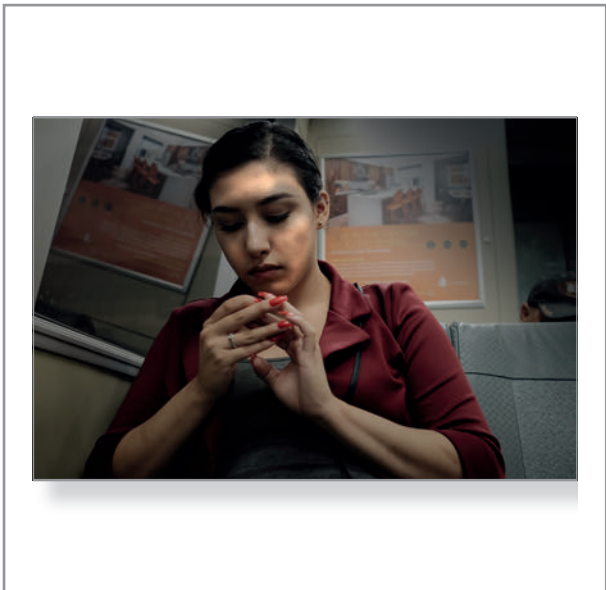
The Bath by John Baker ARPS



The Chair by Barry Senior Hon FRPS



The Colour of Autumn by Roger Norton LRPS



The Commuter by Keith Bamber



The Dove Catcher by John Sanders ARPS



The Fab Four by Glynis Harrison LRPS



The French Horn Restaurant by Chas Hockin LRPS



The Guitarist by Cliff Spooner LRPS



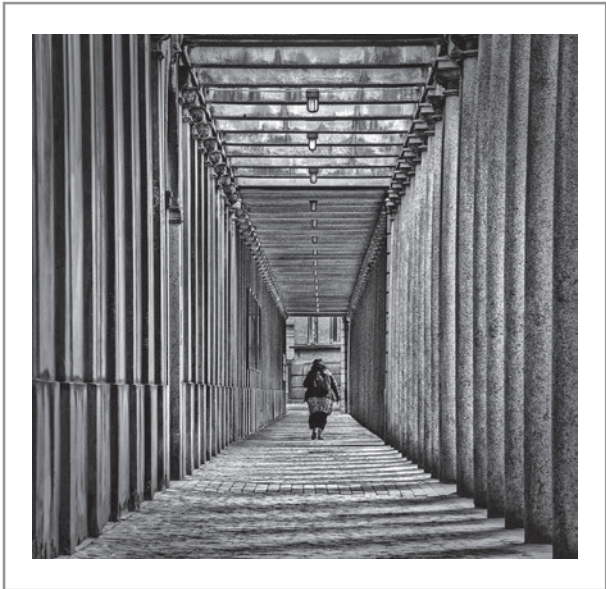
The Last Swim by Paul M Turner



The Morning After by Brian Cooke ARPS



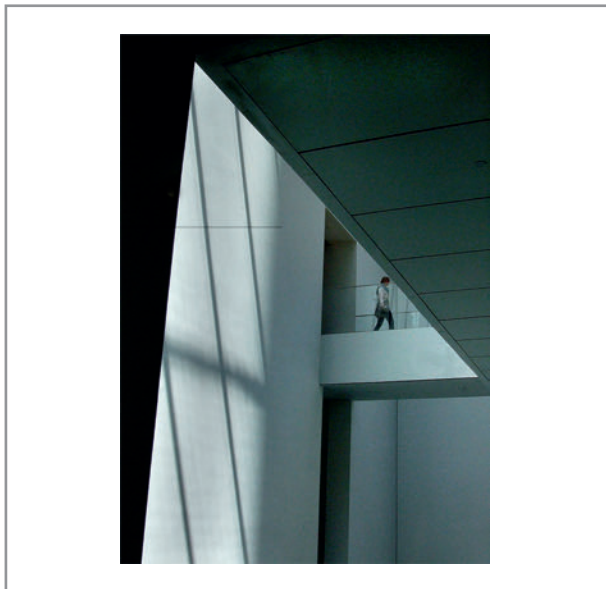
Through The Labrynth by Dennis Russ LRPS



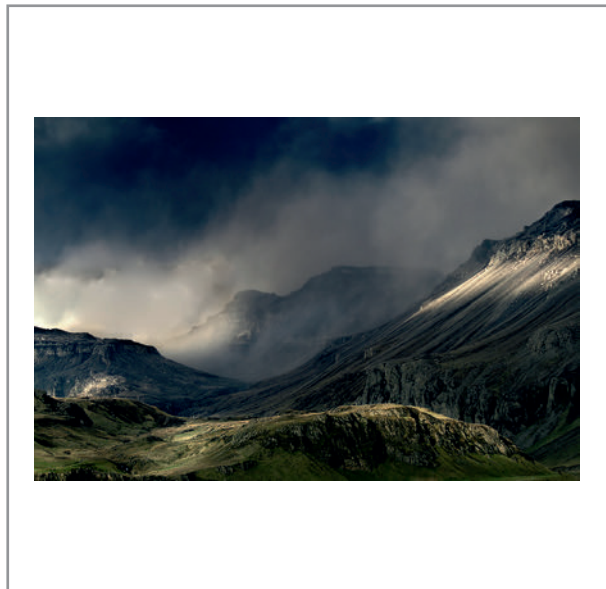
Tunnel Vision by Zoltan Balogh LRPS



Victorian Excise Men by John Long ARPS



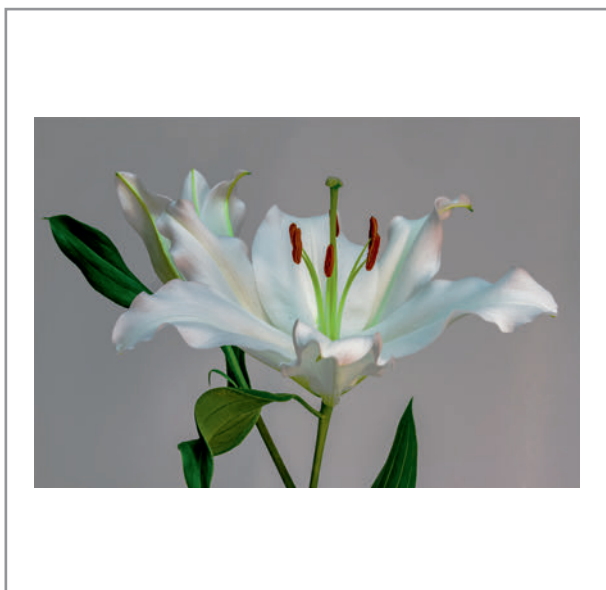
Viewpoint by Mike Feldman FRPS (South Africa)



Volcanic Dust Descending by Gay Biddlecombe LRPS



Waiting for Gran by Kenneth Hoare LRPS



White Lilies by Patricia Ness



Winter Storm by Pauline Martindale



Winter Commute by John Penberthy LRPS



Winter Walk by Paul Bullock LRPS



Yellow billed storks by Marilyn Taylor ARPS



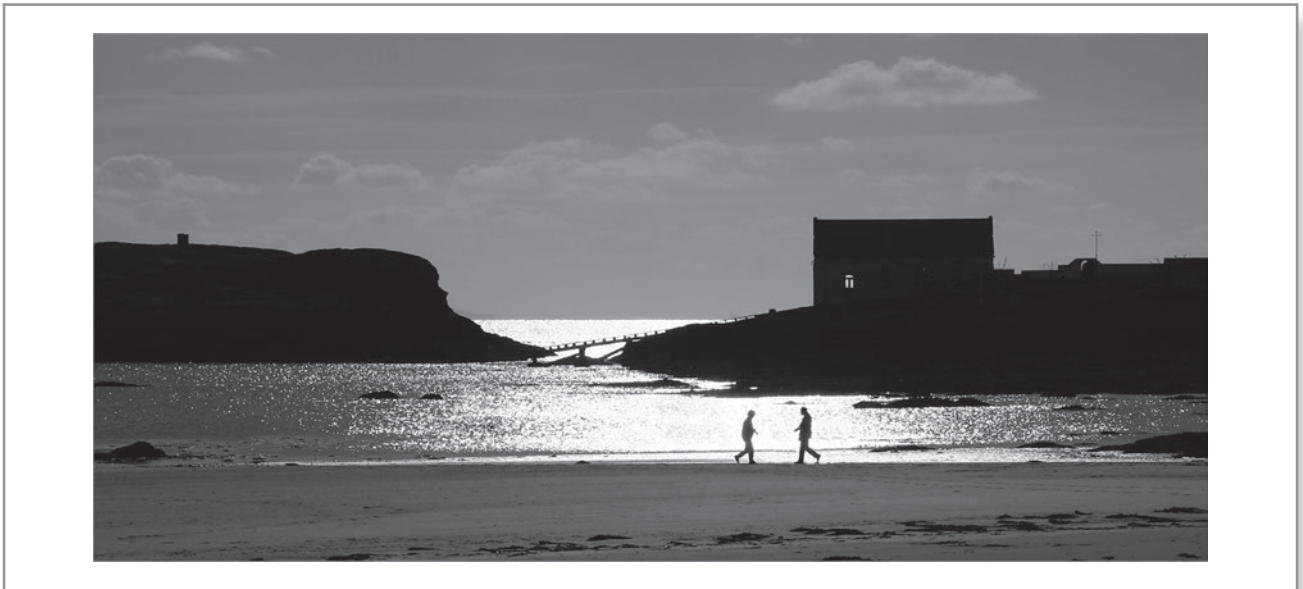
The Old Monk by Brian Collins ARPS



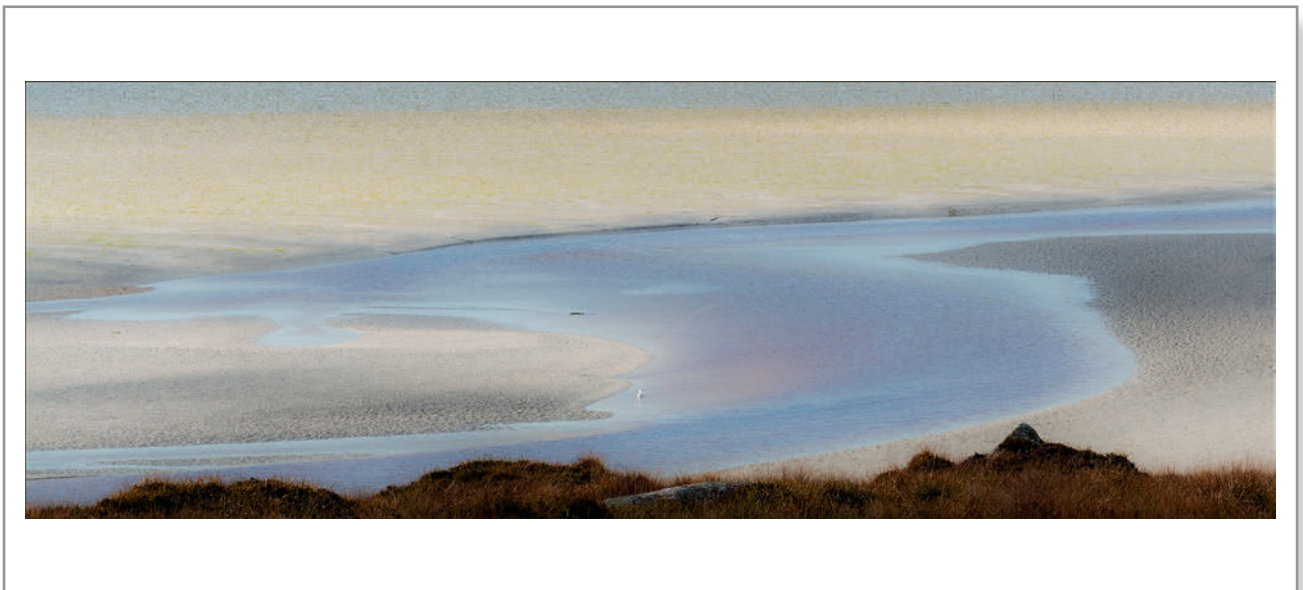
Tunnel vision, Yosemite by Jeremy Fraser-Mitchell LRPS



Broadstairs Seapool by Alan Bousfield ARPS



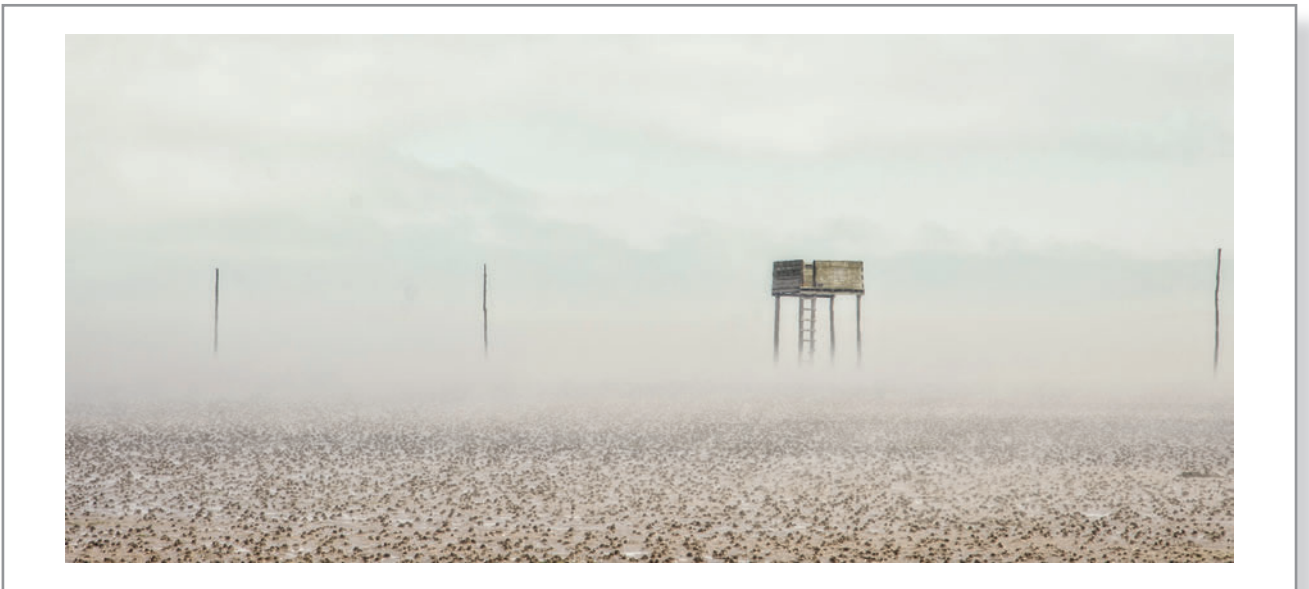
Encounter by Richard Cherry ARPS



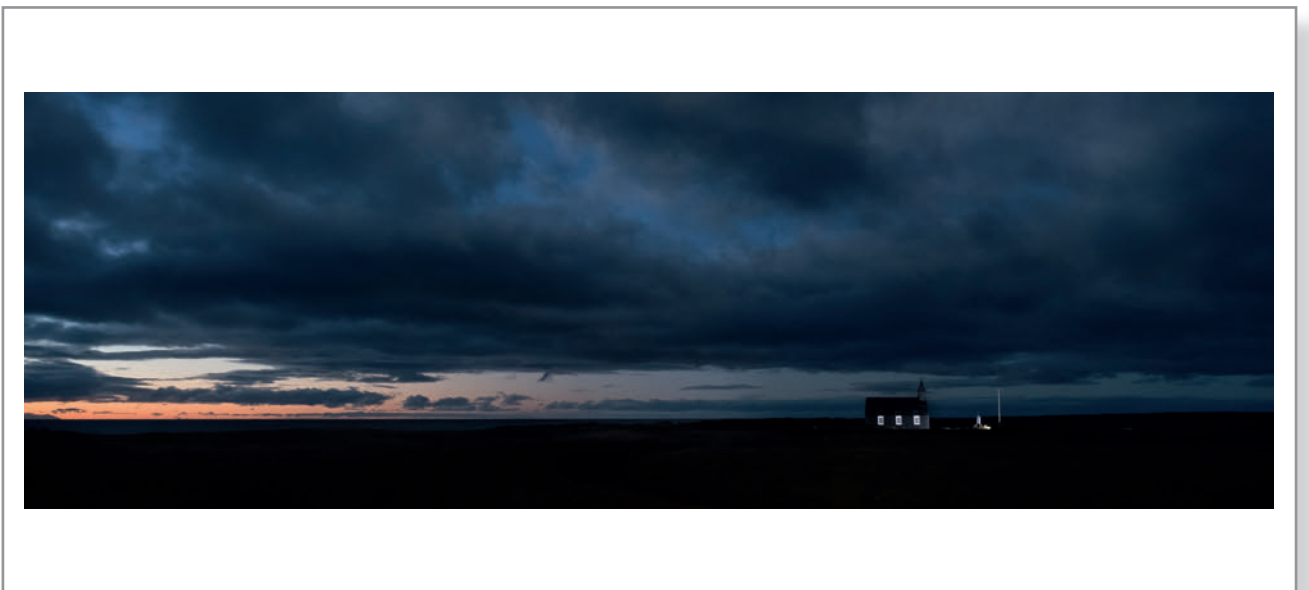
Estuary Colours by Guy Davies ARPS



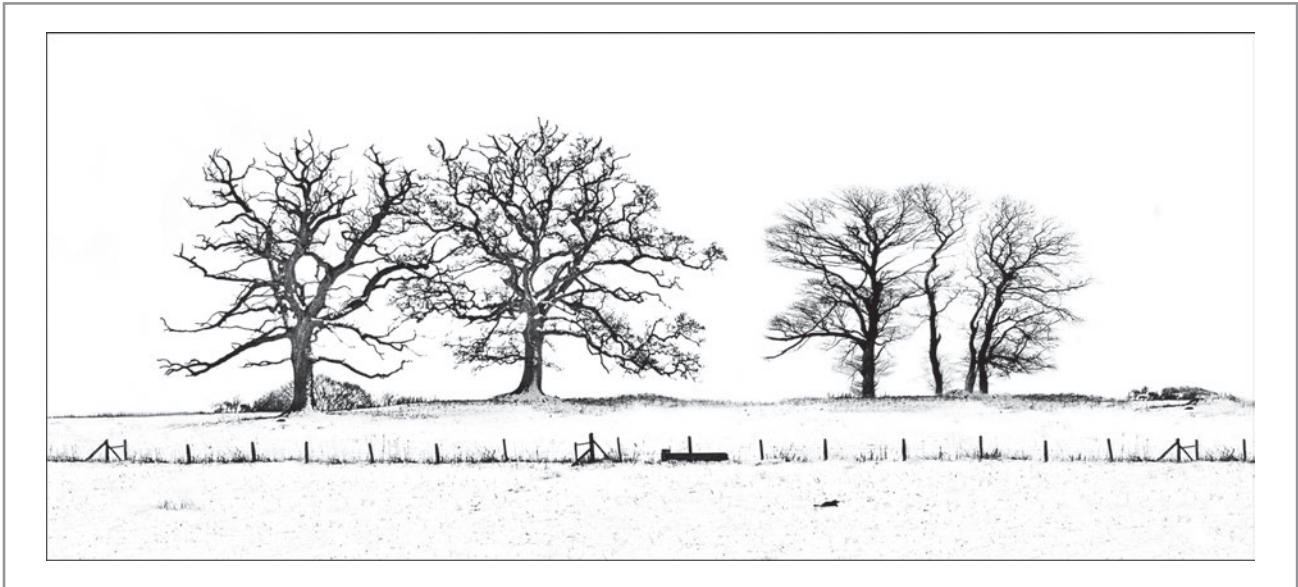
Moonlit Hamnøy by Ian Thompson



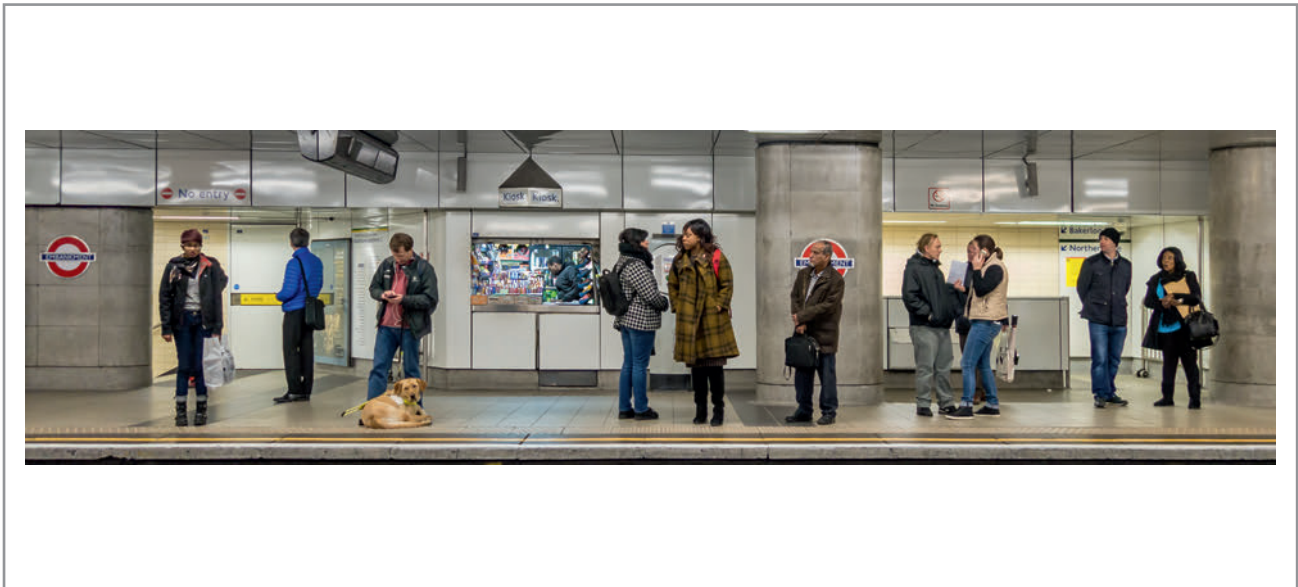
Sea Fret Lindisfarne Causeway by Edward Sturgeon LRPS



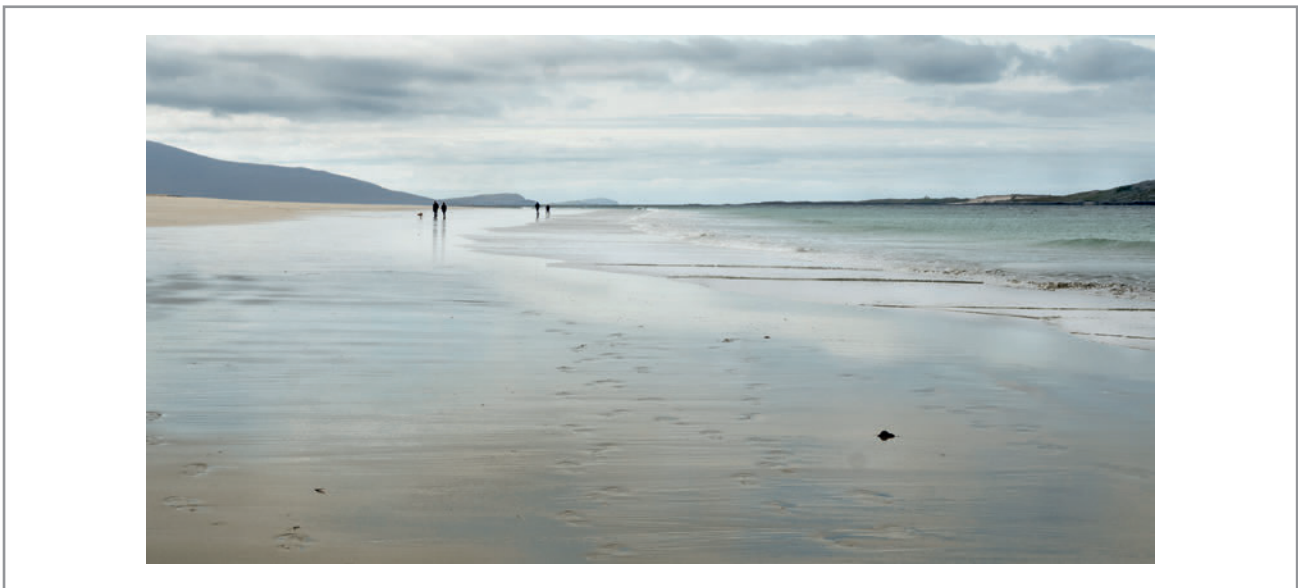
The Black Church at Budir by Mike Barr ARPS



Trees in the Snow by Fiona Senior FRPS



Waiting for a Train by Maurice Ford LRPS



Walking the Dog by Paula Davies FRPS

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 2 in each class.

Open for entries - June 1st 2018
Closing date Monday August 13th at midnight (GMT)
Selection date August 20th
Notification by email within 48 hours

Awards Presentation(s) at DIG Centres around the UK
A printed catalogue will be sent to all DIG members

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 or IR is allowed.

ALTERED REALITY - 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 effect filters are allowed. Mono or Colour.

MONO - A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.



For more info go to www.rps.org/DIGPIcomp

DIG AGM & Exhibi



Selectors Paula Davie
and Sheila Haycox ARPS
and trophy to Marg
winning im



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tion Selection 2018



s FRPS, Andy Beel FRPS
s awarded the gold medal
aret Ford ARPS for her
page 'Drapes'





DIGITAL IMAGING GROUP

Print Exhibition 2018

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY



PRINT EXHIBITION 2018

OUR THANKS TO THE THREE SELECTORS

Paula Davies FRPS



Paula is a member of Stokesley Photographic Society and she developed and maintained their Website. She recently produced and presented a series of Adobe Lightroom tutorials for club members. A Permajet supported speaker and invited member of GAMMA Photoforum, Paula also actively participates and is a member of council in the United Photographic Postfolios of Great Britain (UPP). She developed and maintains the UPP website and is Admin for their Facebook Group. Participating in a 365 project through Blipfoto.com for the past 3 years, she is committed to taking at least one photograph every day.

Paula describes herself as a 'butterfly photographer' because she flits from subject to subject taking a photograph of anything that attracts her. She enjoys travelling both overseas and in the UK, getting out in the landscape or on a city break, and has visited many of the US National Parks, Europe, Asia, Australia and New Zealand.

Andy Beel FRPS

Andy is a self-employed photographer, writer, blogger, mentor and workshop leader. Prior to becoming a full-time professional, he worked as a senior design manager in construction planning multi-million-pound hospital projects.

Beel has been committed to organised photography for over twenty-five years with his continuing work with the Digital Imaging Group. Fotospeed has sponsored Andy since 2007 following his award of a London Salon Medal and successful Fenton House exhibition in 2008. He takes an active role in inspiring, educating and entertaining photographers on the national club and society circuit with talks and demonstrations.



Sheila Haycox ARPS



Sheila has been in photography since 1986 and progressed rapidly since then, gaining her ARPS, EFIAP and MPAGB/AV, and has received many awards over the years.

She is a keen photographer who enjoys and does well in all genres of photography including wildlife, sport, street, landscape, and creative work. Her main enjoyment is showing work in the form of prints and audio visuals and gives presentations to clubs and Associations far and wide.

A past Chairman of Exmouth Photo Group, she served 18 years as their Secretary, she still takes an active role in the club. Sheila is at present the Centre Organiser for the RPS Western Digital Imaging Centre and on the RPS AV Panel as a judge. Sheila has had many years of judging experience and is Tutor/Mentor for the WCPF Judging Seminars.

FC

IFC

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Cover image: Yellow Billed Storks
by Marilyn Taylor ARPS

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RPS Digital Imaging Group Print Exhibition 2018

Thank you to everyone who entered the 2018 Print Exhibition. A small number of members had to withdraw their entries due to the postponement of the AGM, following the adverse weather at the beginning of March.

We had a good range of prints for the selectors at the 2018 AGM to admire. Entries were almost the same as last year, 133 members' print entries were received, with 386 prints in all. Overseas entries were down to 12.

Most of the jpgs were the correct size, but any colour space issues have been corrected for the catalogue.

Overseas members were allowed to send three hi-res jpg's again and we printed them in bulk through ProAm Imaging. This definitely saved them a lot of time and money and was much appreciated by some of our far flung members.

Initially there was a small pile of print entries that were sent by Royal Mail, courier or were hand delivered through some regional DIG Centres who acted as a collection point. This worked very well.

But after the AGM was postponed, a total of 82 members sent their prints by post or courier. MyHermes thought it was Christmas again! 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. Some of the packaging was very heavy and cumbersome but I appreciate a lot of members who sent their prints later don't always have suitable packing. All the posted packages were sent back within two weeks.

I do still have a lot of 2017 prints which were not collected. I will keep them safe until next year's AGM.

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 kindly picked up prints for their colleagues.

Next year we are going to insist that members enter 3 prints. This will assist the volunteers who put up the prints; some delays occurred when looking for the third print.

The prints will be displayed at Crosby during April (not a full set), West Swindon Library will have them in June and Smethwick thereafter (probably September). If you know of any venues where we could display a selection of mounted (but not framed) prints over a weekend (preferably on racks rather than on panels), please let me know.

Marilyn Taylor ARPS

RPS DIG – Exhibition Organiser

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Drapes

Margaret Ford ARPS



Margaret's comments

I had for some time been thinking about producing an image based on the draping or movement of material or clothing. Seeing this top for sale seemed to answer much of what I had been planning. I liked the colour and the shaping that the fine material produced.

After walking the garment round the house, I decided to take a straightforward image of the top on a hanger against a wall. I chose this particular wall because of its sympathetic colour set off by the white paintwork. To be able to look into the room beyond was also an essential part of the image linking the two sets of hanging draped material.

Squeezing myself and tripod between bathroom and bedroom doors to get the image I wanted without losing the view into the room beyond proved less than easy!

Basic processing was in Photoshop and Lightroom, with a very slight reduction in clarity to enhance the soft nature of both fabrics. The choice of printing paper was important to the finished look of the image. Canon Matte Photopaper gave me exactly what I wanted.

The selectors comments

Paula Davies FRPS

All three selectors had no problem choosing Drapes to be our Gold Medal winner. The composition, which allows the viewer to see from the changing room to the room beyond, gives us space to explore the whole image.

The shades of blue and yellow complement each other well, even the coat hanger and curtain rail include the same shades of yellow and the drapes of the curtain echo those of the filmy blue garment.

Andy Beel FRPS

I must commend the photographer for the masterclass in the use of subtle colours. It is an unfortunate trend of the present time that we see far too many hues of colour that have been oversaturated.

I love the way the photographer has introduced a sense of depth to the picture by including the open door on the left and the shadows on the curtains. This is a vital element to the success of the picture.

Sheila Haycox ARPS

The simplicity of the dress just hanging there conveyed to me a sense of loneliness. The dress seems to be saying, I am waiting, take me to the party.

The colours work well together and allowing the viewer to see the curtain on the left gives depth and strength to the image. Beautifully presented and for me a well deserved winner.

Tulips in Pastel

Susan Ashford ARPS

Susan's comments

I enjoy taking photographs of still life as the potential for creativity is endless. This photo was set up on my kitchen worktop which allowed for side lighting from the window. Composition plays an important part and I decided to position the vase on the right side and used five tulips, allowing one of them to fall at the base. I ensured that the central stigma and anthers were visible, giving shape and form to it. Also I used a clear glass vase that would blend in well with the background. My texture overlay was previously made by a photograph of an exterior concrete wall and I found these two images went well together.

Originally the tulips were purple with a yellow centre and lovely green stalks and leaves, but my aim was for a soft muted image, so I played with the Blending modes and Opacity slider until the result was pleasing.

Paula's comments

I think most people who know me are aware that I love tulips and pastel prints so it should be no surprise that I have chosen to award this image a ribbon.

The way the tulips are arranged, with one bloom lying on the table, is very pleasing as is the use of a texture with the same colour range as the tulips. Using an art paper has enhanced the painterly feel of the print.



Going to the Wedding

Jo Monro ARPS

Jo's comments

I was at a family wedding last summer and taking a few candid, unofficial shots at their request. I noticed two of the lovely bridesmaids, in their pretty white dresses, walking just in front of me and thought this would make a charming picture. However, the girls were surrounded by trees and people and the scene was very cluttered.

I wanted to create a dreamy, atmospheric picture with these two little girls in their wedding outfits. Using Photoshop, I isolated the two figures by selecting them and copying and pasting them onto a new layer. I changed the mode to black and white as the subject was now almost black and white. Creating a new white layer over the top, I then revealed the two figures carefully through this by erasing the white layer until I was happy with the new image.

Paula's comments

This gentle image of two young girls holding hands as they walk to a wedding immediately appealed to me. The delicate monochrome tones are in keeping with the way they are dressed.

The picture tells a story and as I look at it I am faced with questions. Are they sisters or friends; bridesmaids or guests? The image has a timeless feel of a hot summer's day and I had no hesitation of awarding it one of my ribbons.



Let's Go That Way

Mike Cowdrey ARPS

Mike's comments

I am fortunate to have Wollaton Deer Park across the road, and early one Sunday, I saw there was going to be an interesting mist.

As the sun broke through it cast some super rays through the trees. I took a few shots of the family ahead of me, and suddenly the father pointed right, and there was a perfect separation between them. Picture in the bag!

It has been suggested by a couple of people who know my stuff that maybe I had added the family later, but the only post processing was the cloning out of a rubbish bin on the right, and converting to black and white via Nik Silver Efex Pro 2 to enhance the silhouette effect.

Andy's comments

The photographer has given us another example of great atmosphere in conjunction with excellent subject matter, backlighting and timing. Timing when the shutter is to be pressed is critical in this picture.

Happily, each figure is separated from the one next to it, giving each individual a specific shape. It is worth noting, it is good practice to take a series of pictures to ensure you have separate figures and the height of the impact. The impact of the picture would definitely have been lost without the man's raised right arm.



On the Bridge, Venice

Janice Payne ARPS

Janice's comments

I have a love of Venice in the winter, it holds a special captivation for me. When wandering around the back streets you come across lovely little scenes such as this with the canals, footbridges and lovely light filtering through the buildings that have probably existed for hundreds of years.

Finding myself around the back of La Fenice theatre on a biting cold day in December I came across this scene. I was attracted by the way that the line of the coping stones on top of the wall, bottom left ran across the bridge and because of the light on the wall opposite it seemed to take me in an inferred diagonal across the scene towards top right. By positioning myself in a slightly elevated position on the bridge opposite I was able to get this view point.

Although taken around midday the shadows and reflections were enhanced by the low position of the sun. It all came together for me when the lady crossing the bridge stopped to look at her phone in just the right position.

Andy's comments

Here is an excellent capture where the photographer is in the right place at the right time. They have been able to record the subject, composition, lighting and timing all within one frame. A successful photograph needs each of these elements to be successful. Any photograph will fail to communicate to the viewer if any one of these criteria is missing.

For me, I enjoy the way that the composition has allowed the viewer's eye to move through the frame, engage with the subject and be led to the dark area as a full stop. The post-processing to mono has brought a pleasing balance of brightness and contrast to the picture.



Impressions of an Impressionist

Peter Stevens ARPS

Peter's comments

I'm a bit fixated at the moment with multiple exposure images. They are just about all I've been taking for the last six months to the point where my friends groan 'Oh not another one'. But I really like them. They are a variant of ICM and produce very much an impressionistic result.

It was the impressionistic effect that gave me idea for this image - 'An Impression of an Impressionist'. Having had the idea it seemed to be the obvious thing to do. It was taken in the National Gallery. The painting is easily recognised as Turner's 'The Fighting Temeraire', and the people in the foreground were on a guided talk. I'm delighted it all came together and gained the judges award.

The print is made up from around 10 exposures, taken in camera, and then blended in photoshop. Having done a good number of such images I now understand there is just as much work involved in Photoshop processing as there is in taking the original exposures.

Sheila's comments

I was really struck by how the image had been put together capturing the style of past impressionist painters who aimed to give a momentary effect of a scene, painted quickly with lack of detail and usually very bright. I like the way I'm drawn into the image by the central figure who seems to be talking about the painting behind him but still drawing in his audience.



Escape Route

Roger Hinton LRPS

Roger's comments

I often try to capture images which contain simple, graphic structures.

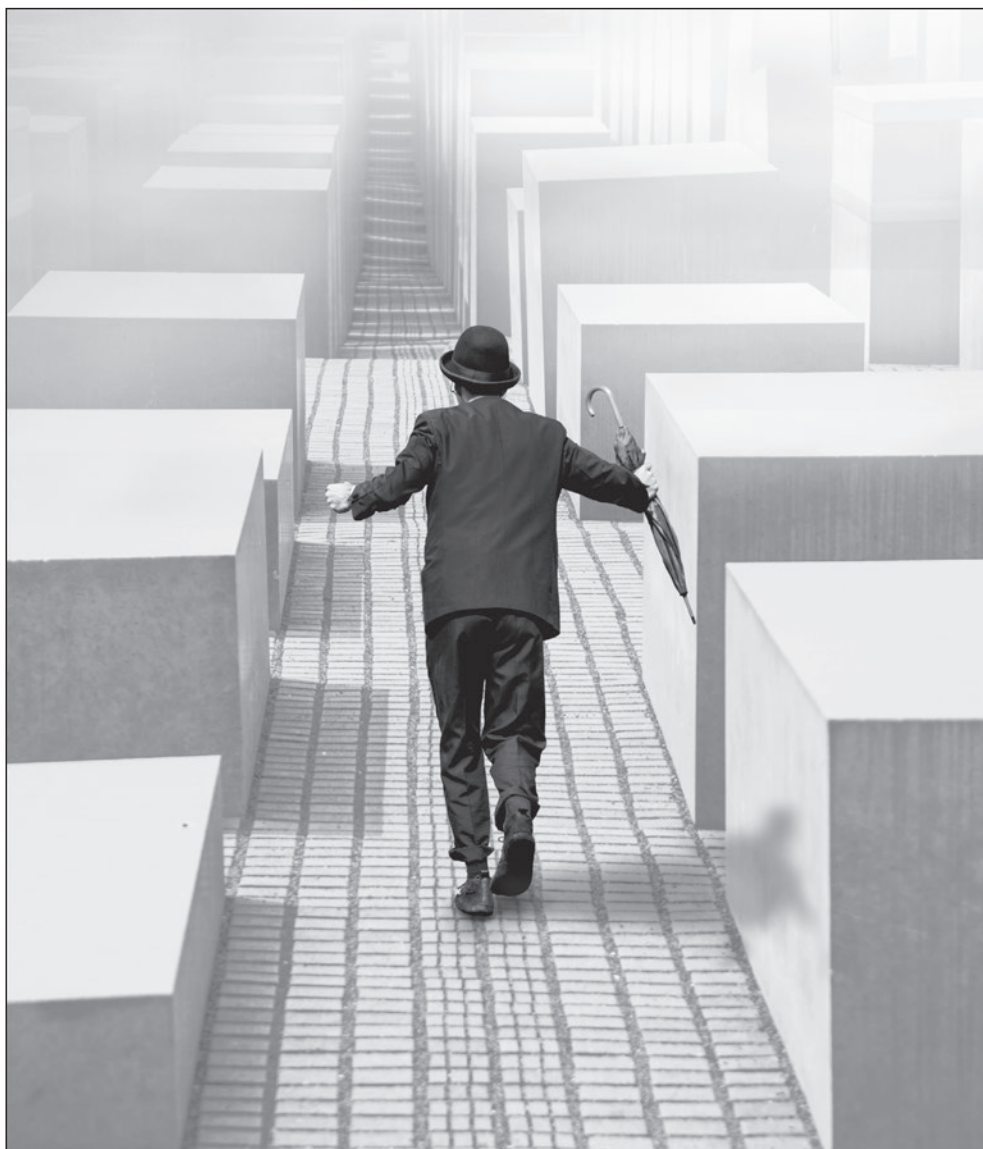
On a visit to Berlin the strong perspective and angular lines of the Holocaust Memorial caught my eye. I managed to avoid the many tourists bobbing in and out but the scene lacked a significant focal subject. It was stored as an ideal candidate for use as a composite background.

An Edinburgh Festival street entertainer, balancing on a tightrope, became my choice for a suitable subject to place in the aisle between the blocks.

The background was converted to high-key mono image via Silver Efex Pro, the subject was added in high contrast. A graduated mask on a semi-transparent white layer provided the misty distance.

Sheila's comments

To use the Jewish Memorial in Berlin as the basis for this image was well chosen. The person selected to represent the escape is perfect, I particularly like the bowler hat and umbrella. The image has been cleverly handled giving the impression of an office worker trying to run away to a better life.





Auburn Glow by Dennis Durack LRPS



A Passing Shower by Robert Bracher ARPS



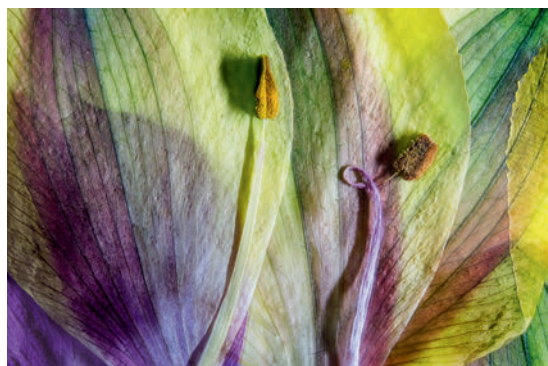
Abandoned Cottage by Palli Gajree HonFRPS (Australia)



Accomplishment by Warren Alani ARPS



Airplants by Shelagh Roberts FRPS



Alstromeria colours by Clare Collins LRPS



Arabesque by Pauline Pentony ARPS



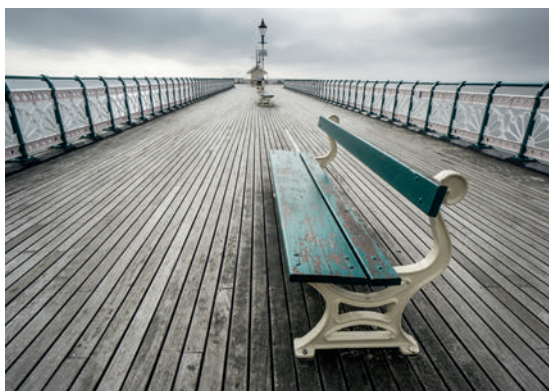
Bamburgh castle from the beach by Robert A Smith LRPS



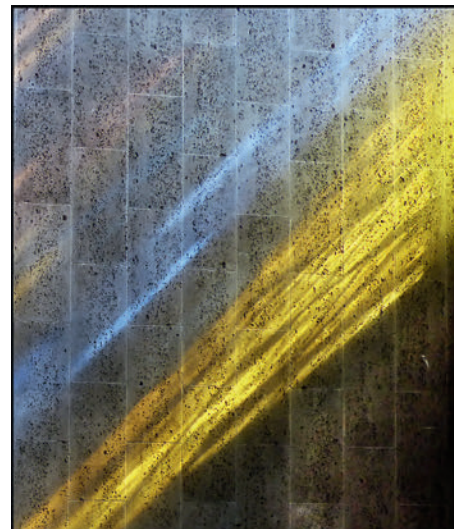
Bark Ribbons by Elaine Herbert ARPS (Australia)



Bath City by Steve Betts LRPS



Benches and Boards by Lynda Morris LRPS



Blaze of Colour by Mike Reed ARPS



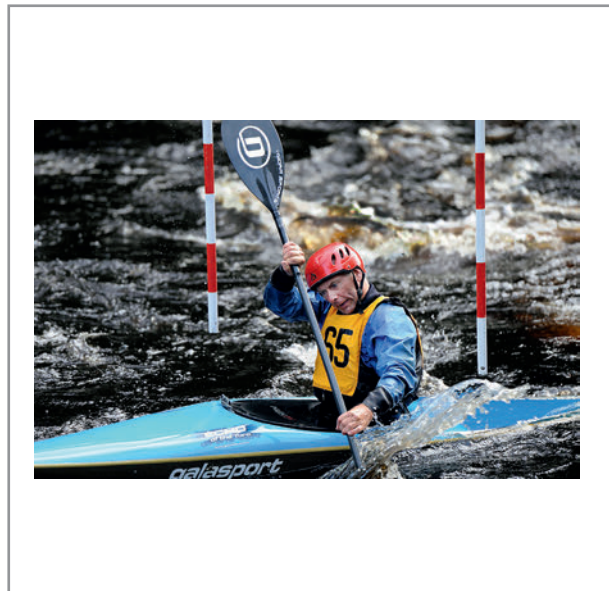
Blue Wings by Mike Pockney ARPS



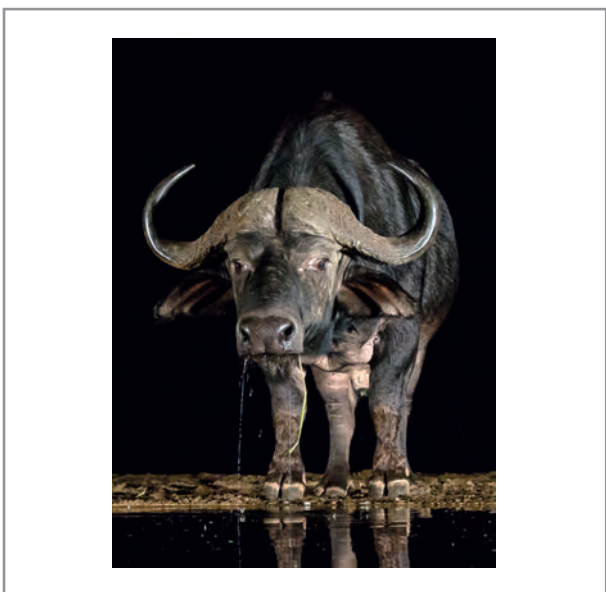
Bridge over Quiet Waters by Dennis Knowles



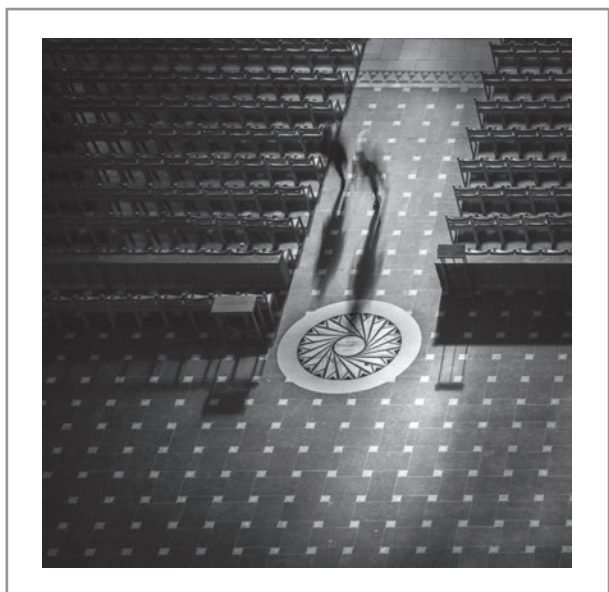
British Biker by Geoffrey Bicknell LRPS



Canoeist by Mahendra Bhatia LRPS



Cape Buffalo at Waterhole by Malcolm Blackburn ARPS



Cathedral Shadows by Andrew Williams LRPS



Clowning About by Alan Edwards ARPS



Comic Characters by Leonard Claydon ARPS



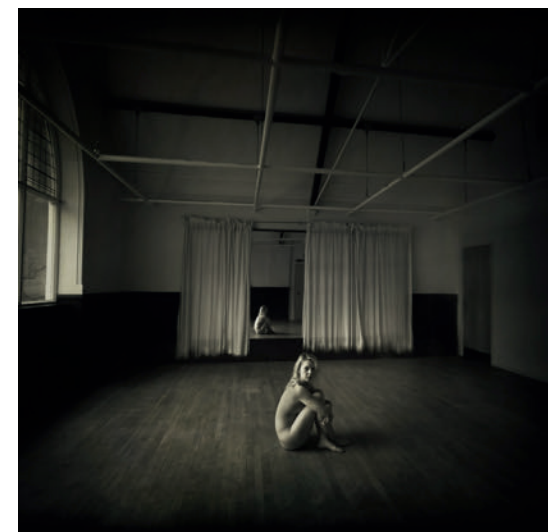
Corfe Castle at Dawn by Paul Johnson LRPS



Cornet Player by Ron Holmes ARPS



Curious Sadhu looks on by Brian Houghton ARPS



Dance Attic by Dave Hunt ARPS



Dancer In The Tree by David Brownrigg



Dead Pines Yellowstone by Pat Broad ARPS



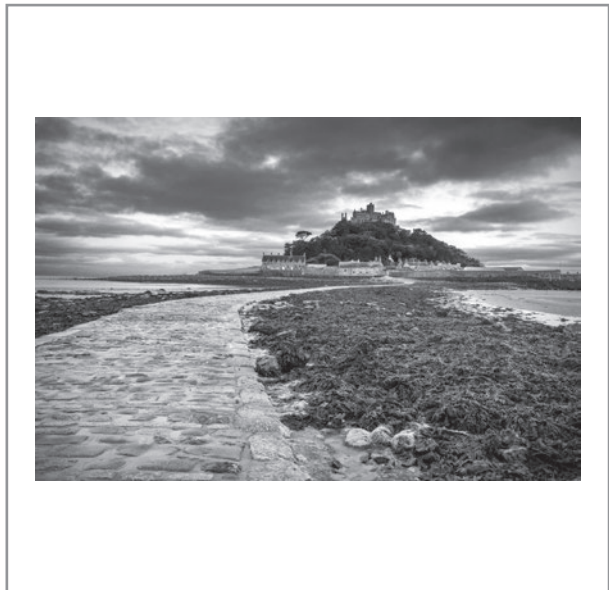
Early Start Autumn by Baron Woods FRPS



Engine Driver by John Bull LRPS



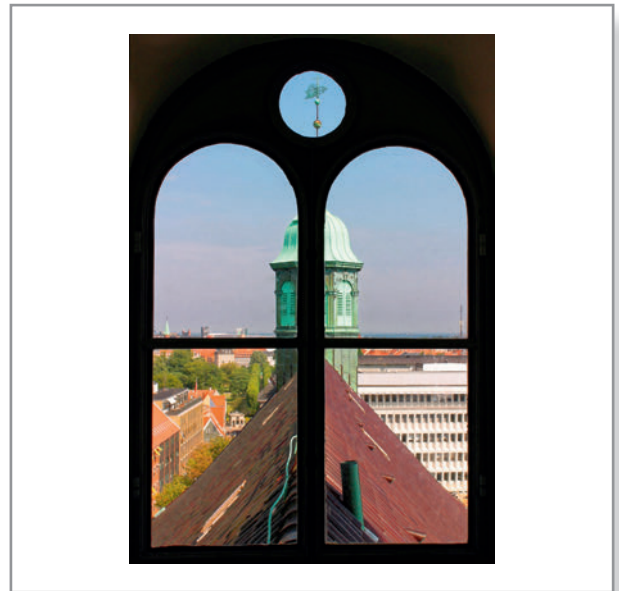
Euro 2016, Nice by Peter McLean LRPS



Evening at St Michaels Mount by Peter Jarvis LRPS



Evening Light in the Iceford, Greenland by Veronica Barrett FRPS



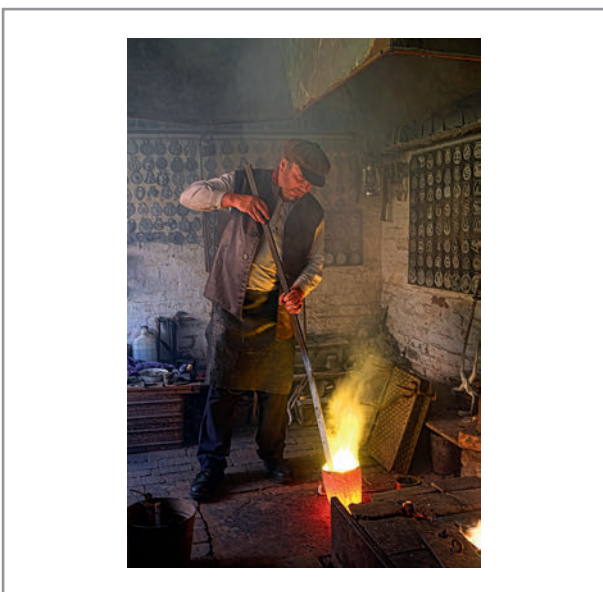
Faith by Anna Jastrzebska



Five Gentoo Penguins, Falklands by Eddy Lane ARPS



Flowergirl by Valerie Hope



Forging horse brasses by Raymond Yardley LRPS



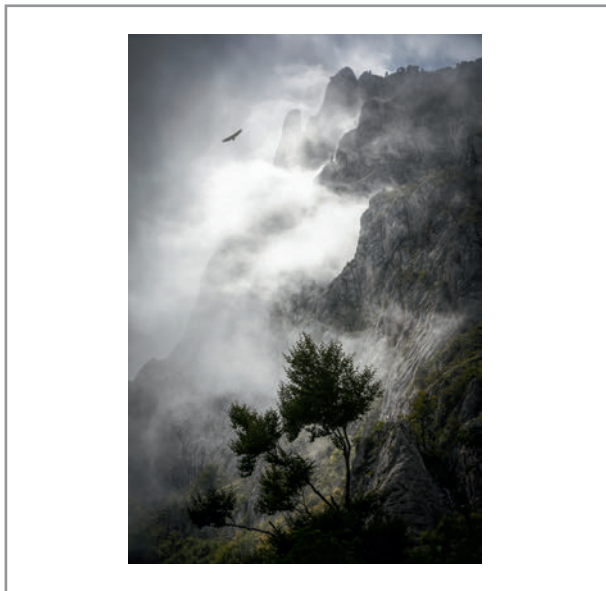
Funchal Flowers by Rick Alexander LRPS



Golden Eye by Alan Witley



Grampians Vista by David Oldfield FRPS (Australia)



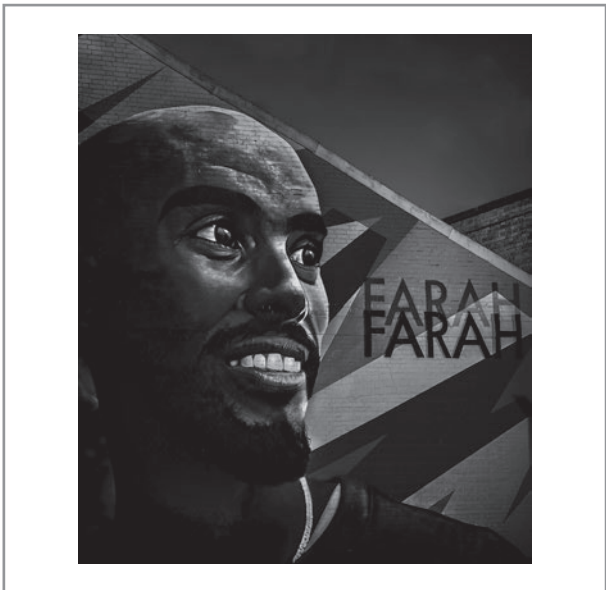
Griffon Vulture at Senchese by Nick Browne LRPS



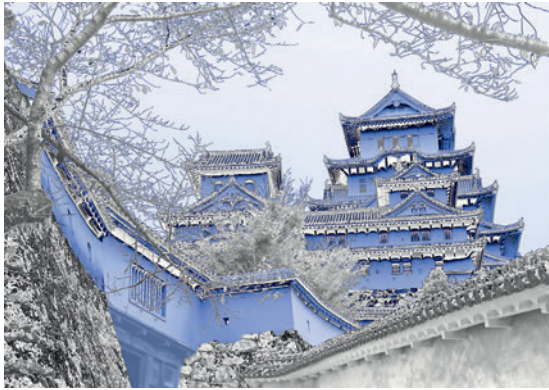
Heading for a fall by Eric Leeson LRPS



Hell Fire by David Taylor LRPS



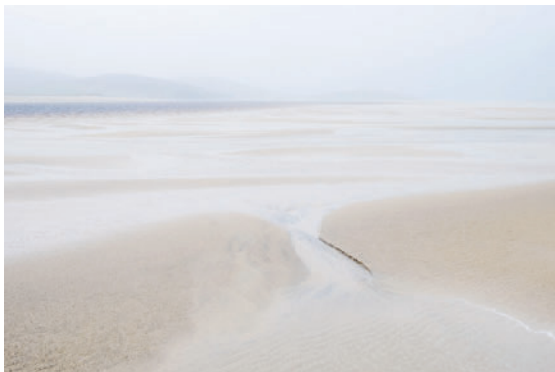
Hero on the wall by Geoffrey Beer LRPS



Himeji Castle in blue by Andrew Carothers LRPS



Incoming Snow by John Tilsley ARPS



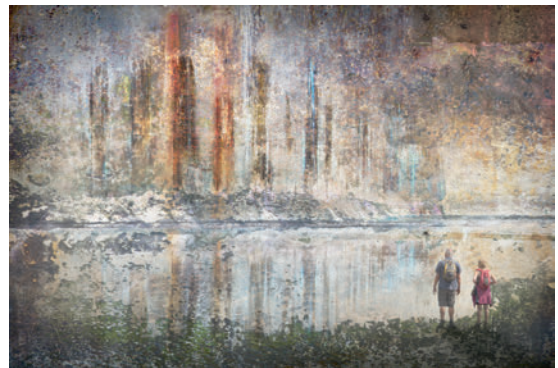
Inlet by David Eaves ARPS



Into the Void by David Thomas ARPS



Japanese Macaques Grooming by Ann Healey ARPS



Journey by Stephen Jones LRPS



Kingston Lacy Trees by Vanessa Parker ARPS



Lady Kilchurn In Mourning at Night by Sheila Haycox ARPS



Life is a Beautiful Struggle by John Jennings LRPS



Lighting Up by Cyril Mazansky ARPS (USA)



Lines and Curves by David Pearson ARPS



Lone Tree by Sue Goldberg LRPS (Netherlands)



Lulu by Neill Taylor LRPS



Mara Dawn Awakening by Andrew Hayes ARPS



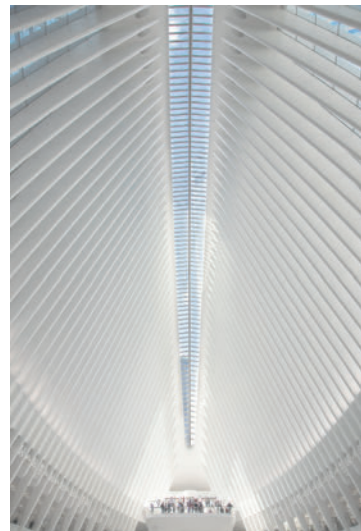
Masai Children at Home by Dee Wareham



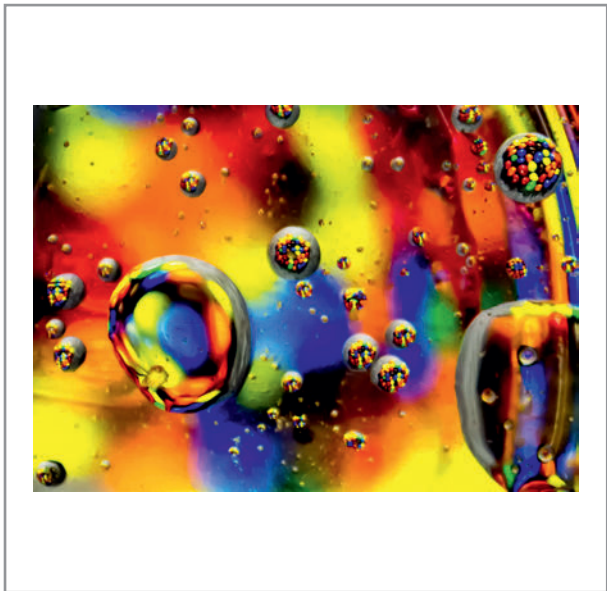
Monk in Temple Corridor by Kathryn Phillips LRPS



Moonlit Return by Philip Antrobus FRPS



Oculus Hub by Doug Berndt ARPS



Oil, Water and M&Ms by David Baxter LRPS



Olive Trees and Vine by Hugh Milsom FRPS



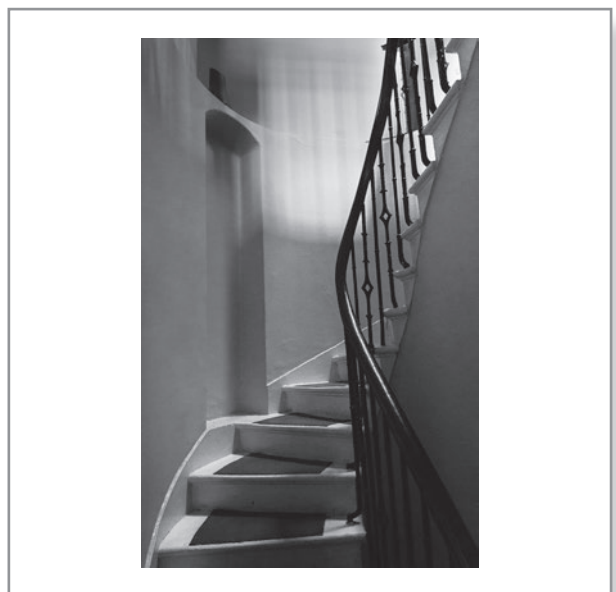
On The Shore by Martin Farrow ARPS



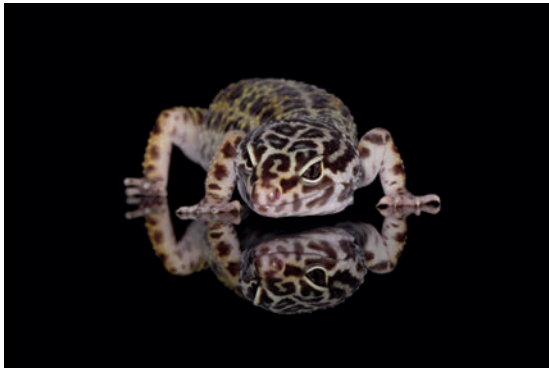
One Two Many by Peter Stickler ARPS



Priest Cove, Cornwall by Trevor Pogson LRPS



Quarter-Turn by Meyrick Griffith Jones



Reflecting-leopard gecko by Mary Auckland ARPS



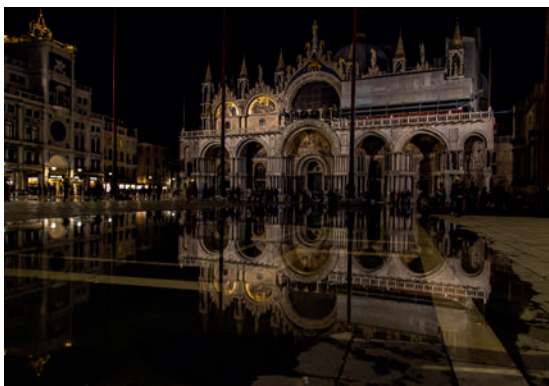
Reflection by Ton Van der Laan LRPS (Netherlands)



Richard by Kenneth Ness ARPS



Ringtail Possum by Anthony Healy ARPS (Australia)



Rising Tide St Marks Square by Peter Markwick



San Giorgio Maggiore by Barry Willcock LRPS



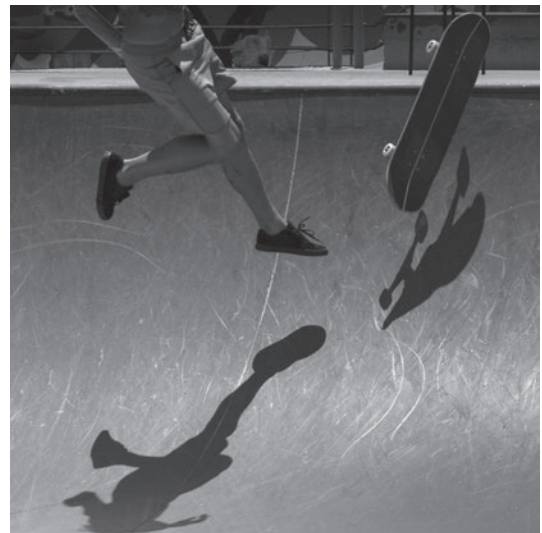
Scarred Rock Boat Cove by Kevin James LRPS



Sculpted by Nature's Torrent by Gill Peachey LRPS



Search for the Hero inside yourself
by Janet Haines ARPS (Netherlands)



Skater Boy by Michael Berkeley LRPS



Skye Light by Rex Waygood



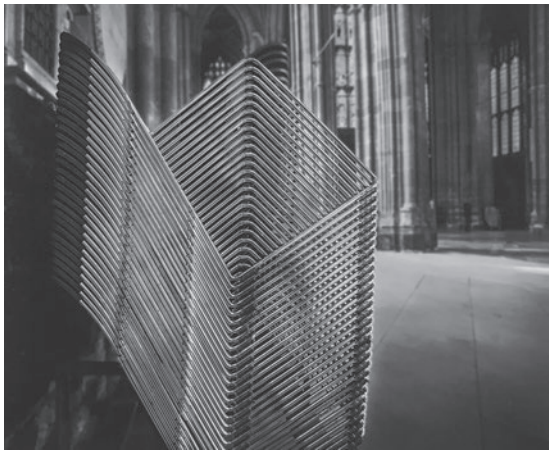
South Beach Studland by Roger Holman ARPS



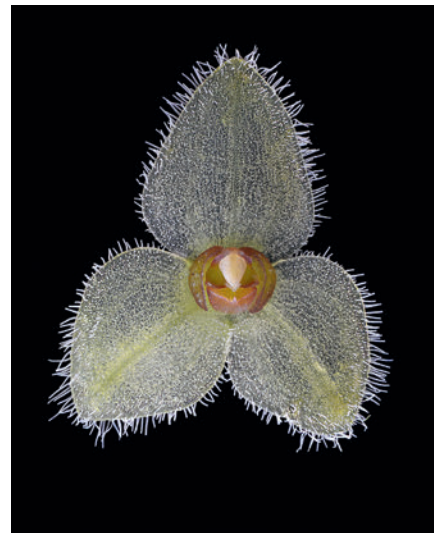
Spring Redshank by David Williams ARPS



St Ives Boat by Brian Haggerty LRPS



Stack by James Foad LRPS



Stelis, a miniature orchid by Helen Millner



Talbot Town Hall - the gold ran out in 1864
by Max Melvin ARPS (Australia)



The Art of surviving one day on planet earth
by Joseph Ayerle



The Art Student by Malcolm Kitto ARPS



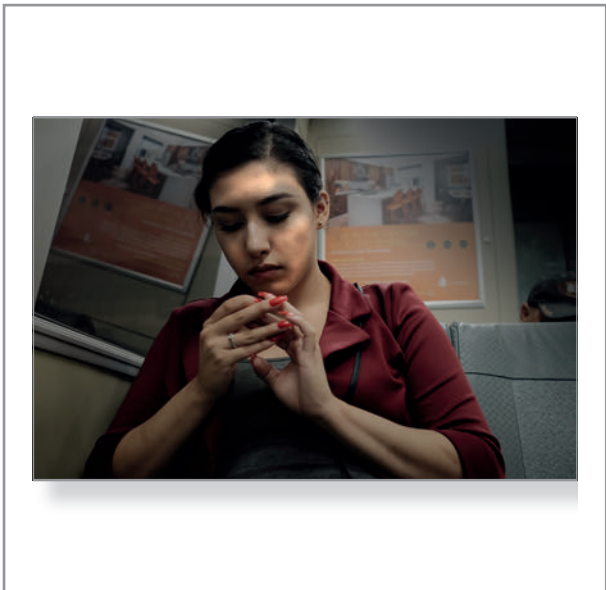
The Bath by John Baker ARPS



The Chair by Barry Senior Hon FRPS



The Colour of Autumn by Roger Norton LRPS



The Commuter by Keith Bamber



The Dove Catcher by John Sanders ARPS



The Fab Four by Glynis Harrison LRPS



The French Horn Restaurant by Chas Hockin LRPS



The Guitarist by Cliff Spooner LRPS



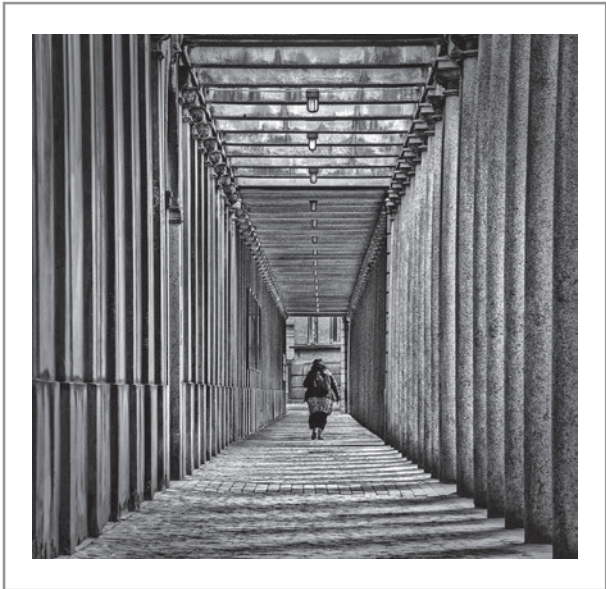
The Last Swim by Paul M Turner



The Morning After by Brian Cooke ARPS



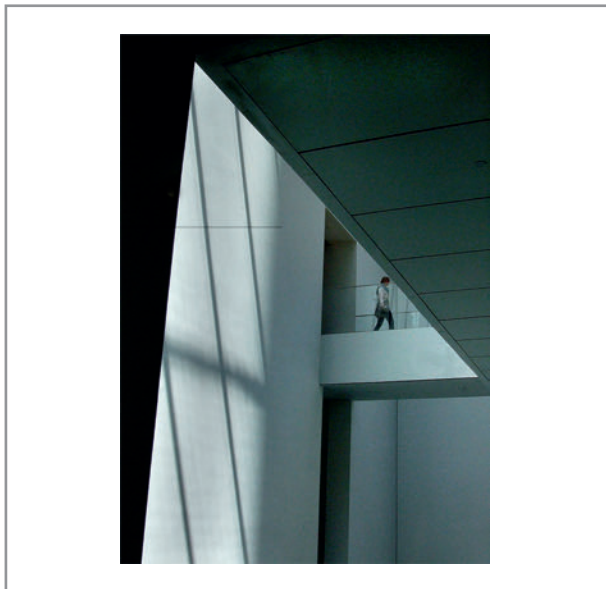
Through The Labrynth by Dennis Russ LRPS



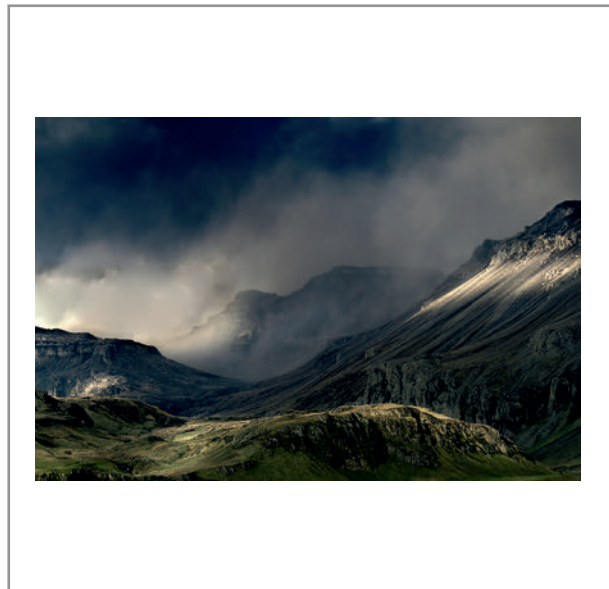
Tunnel Vision by Zoltan Balogh LRPS



Victorian Excise Men by John Long ARPS



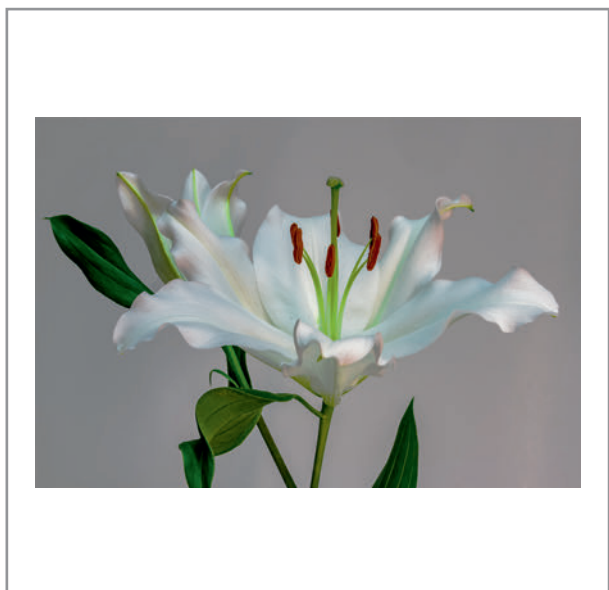
Viewpoint by Mike Feldman FRPS (South Africa)



Volcanic Dust Descending by Gay Biddlecombe LRPS



Waiting for Gran by Kenneth Hoare LRPS



White Lilies by Patricia Ness



Winter Storm by Pauline Martindale



Winter Commute by John Penberthy LRPS



Winter Walk by Paul Bullock LRPS



Yellow billed storks by Marilyn Taylor ARPS



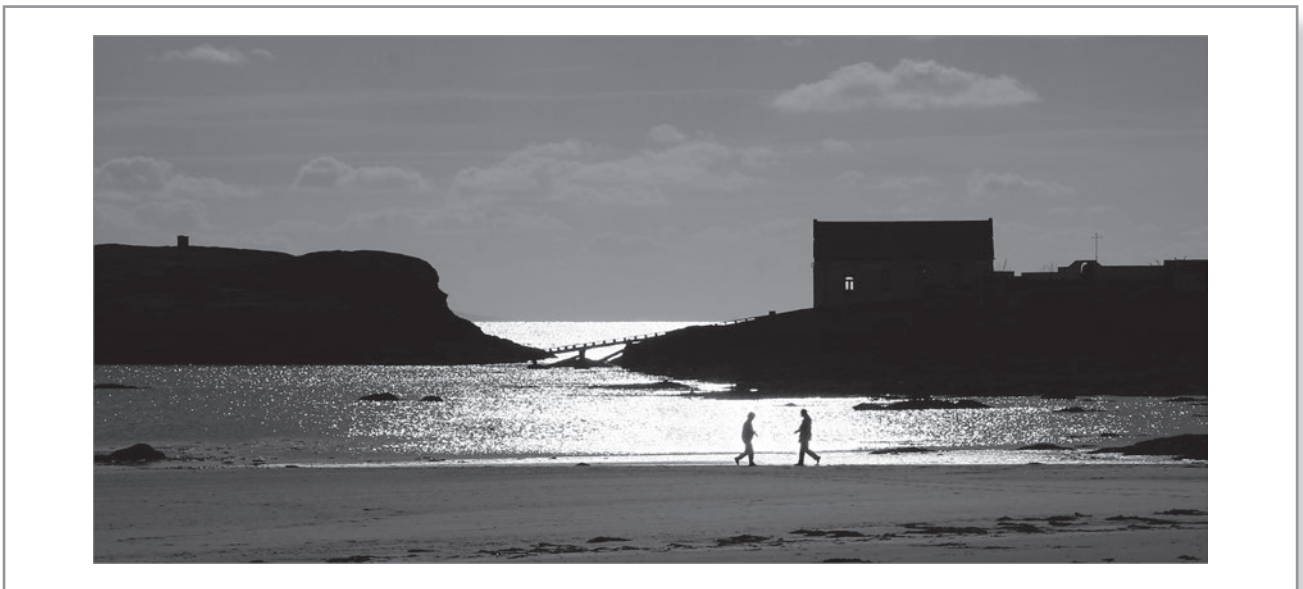
The Old Monk by Brian Collins ARPS



Tunnel vision, Yosemite by Jeremy Fraser-Mitchell LRPS



Broadstairs Seapool by Alan Bousfield ARPS



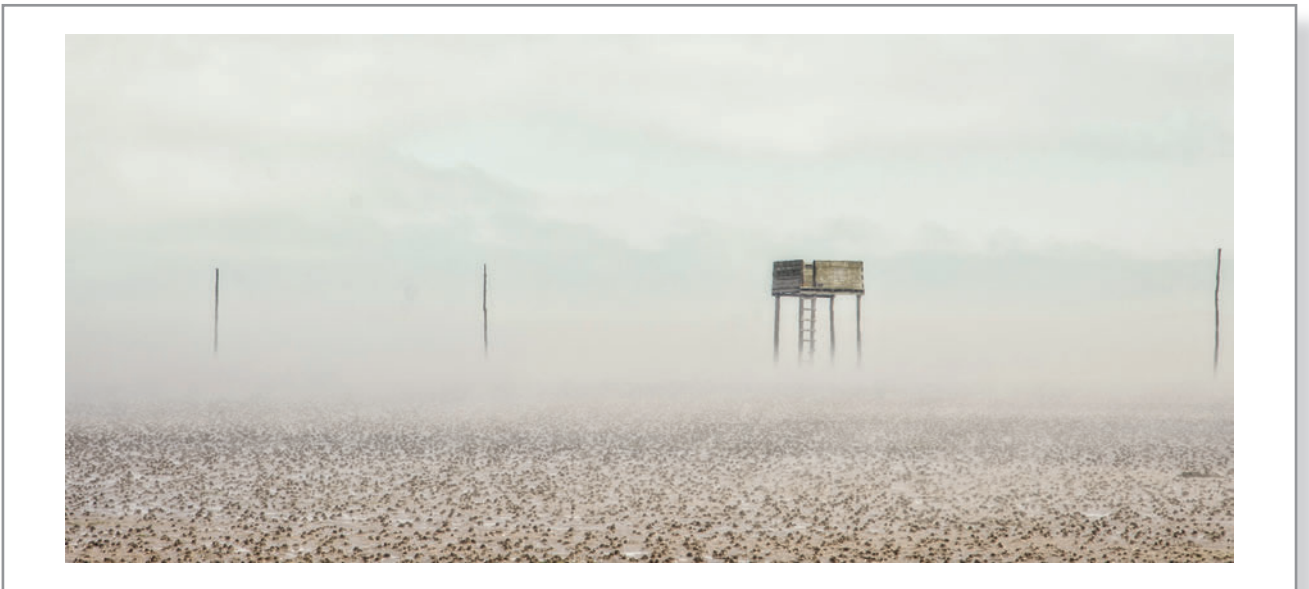
Encounter by Richard Cherry ARPS



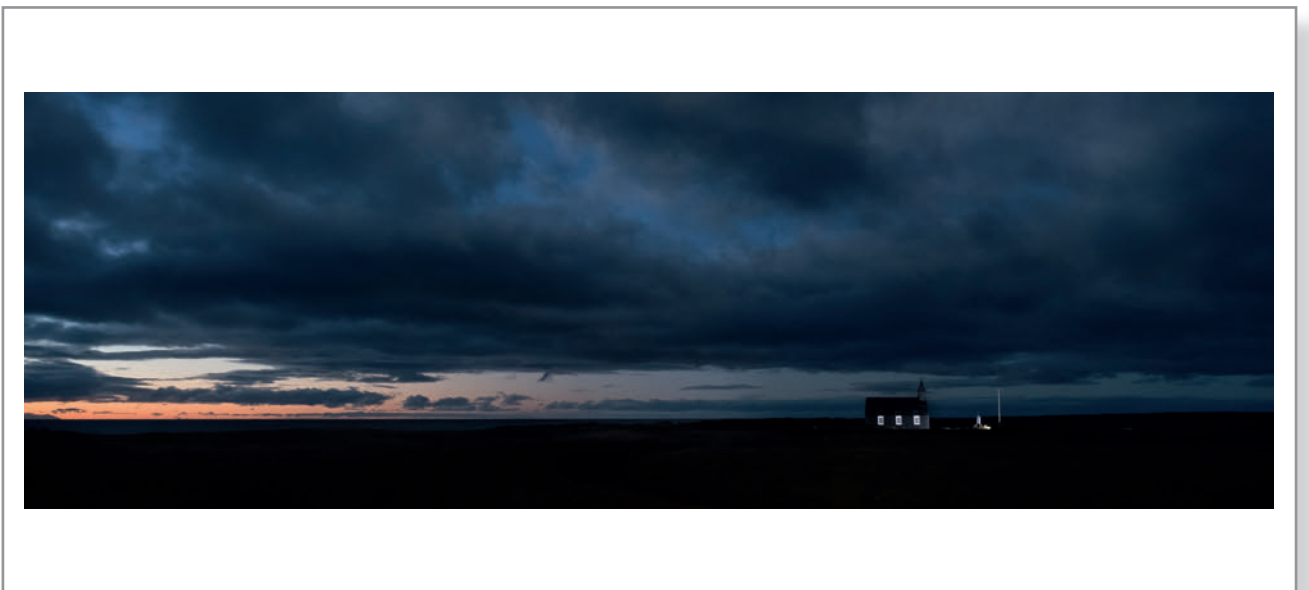
Estuary Colours by Guy Davies ARPS



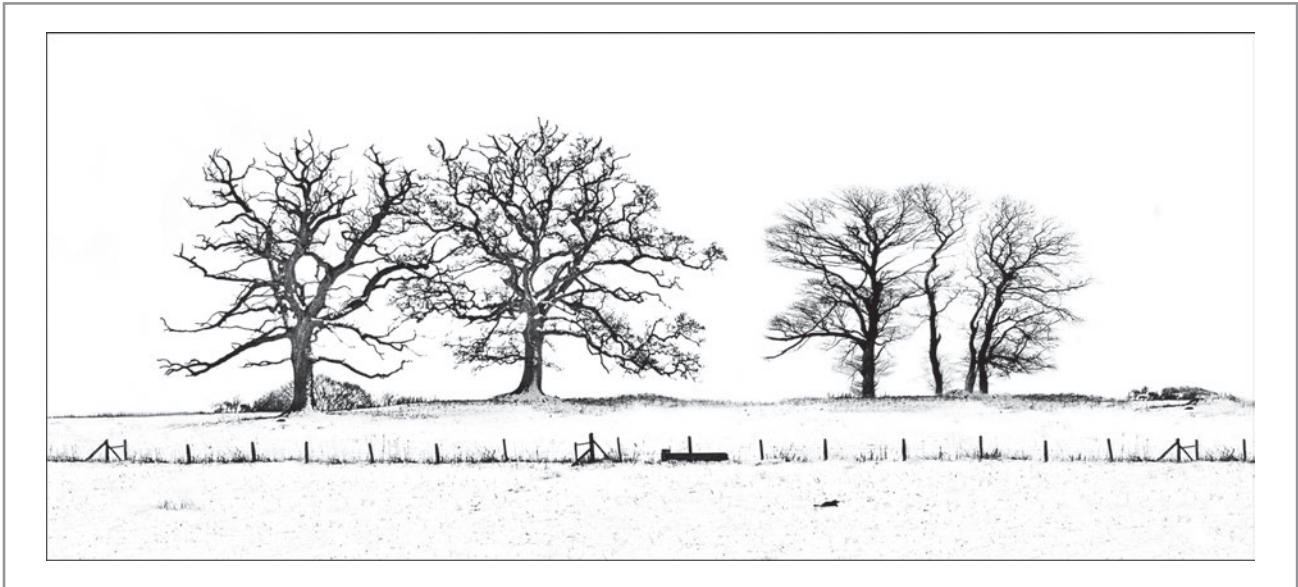
Moonlit Hamnøy by Ian Thompson



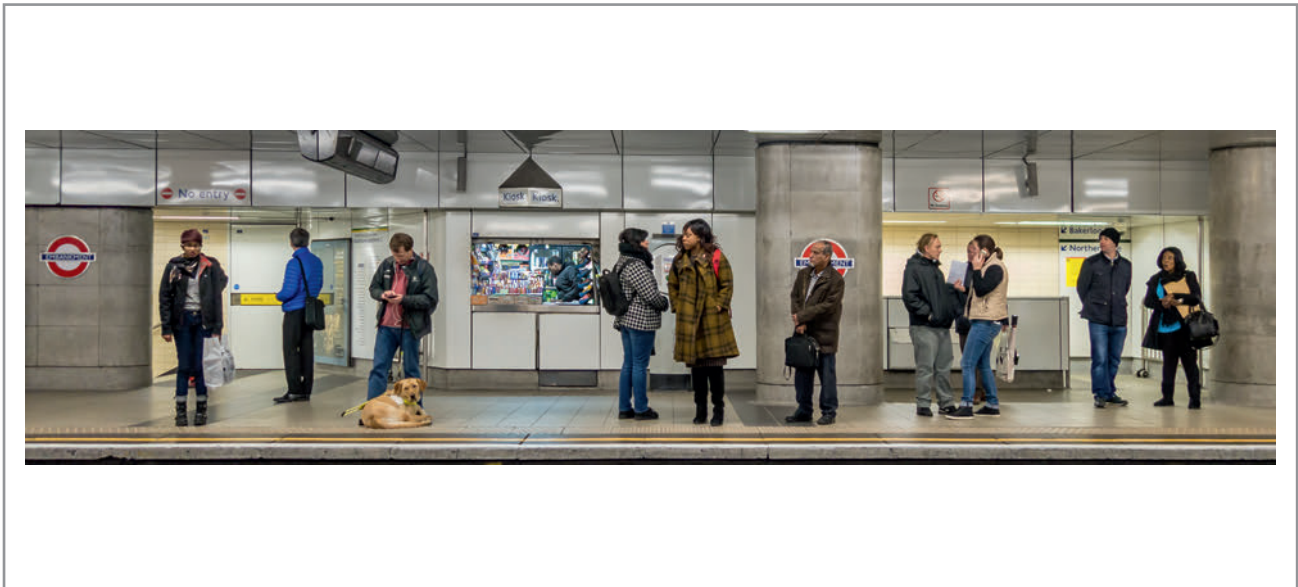
Sea Fret Lindisfarne Causeway by Edward Sturgeon LRPS



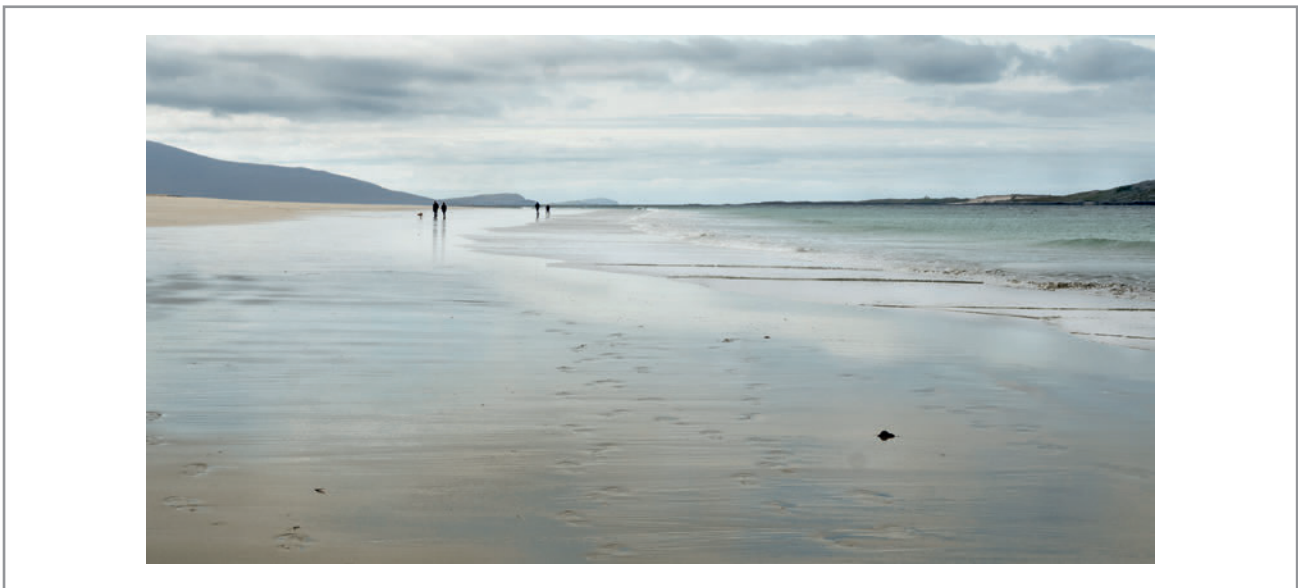
The Black Church at Budir by Mike Barr ARPS



Trees in the Snow by Fiona Senior FRPS



Waiting for a Train by Maurice Ford LRPS



Walking the Dog by Paula Davies FRPS

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 2 in each class.

Open for entries - June 1st 2018
Closing date Monday August 13th at midnight (GMT)
Selection date August 20th
Notification by email within 48 hours

Awards Presentation(s) at DIG Centres around the UK
A printed catalogue will be sent to all DIG members

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 or IR is allowed.

ALTERED REALITY - 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 effect filters are allowed. Mono or Colour.

MONO - A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.

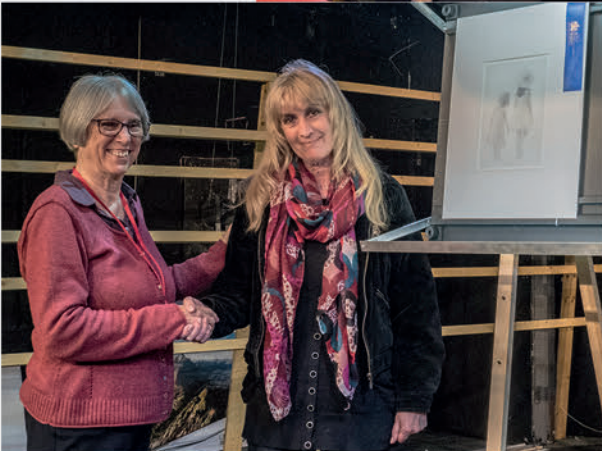


For more info go to www.rps.org/DIGPIcomp

DIG AGM & Exhibi



Selectors Paula Davie
and Sheila Haycox ARPS
and trophy to Marg
winning im



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tion Selection 2018



s FRPS, Andy Beel FRPS
s awarded the gold medal
aret Ford ARPS for her
page 'Drapes'





PRINT EXHIBITION 2018

OUR THANKS TO THE THREE SELECTORS

Paula Davies FRPS



Paula is a member of Stokesley Photographic Society and she developed and maintained their Website. She recently produced and presented a series of Adobe Lightroom tutorials for club members. A Permajet supported speaker and invited member of GAMMA Photoforum, Paula also actively participates and is a member of council in the United Photographic Postfolios of Great Britain (UPP). She developed and maintains the UPP website and is Admin for their Facebook Group. Participating in a 365 project through Blipfoto.com for the past 3 years, she is committed to taking at least one photograph every day.

Paula describes herself as a 'butterfly photographer' because she flits from subject to subject taking a photograph of anything that attracts her. She enjoys travelling both overseas and in the UK, getting out in the landscape or on a city break, and has visited many of the US National Parks, Europe, Asia, Australia and New Zealand.

Andy Beel FRPS

Andy is a self-employed photographer, writer, blogger, mentor and workshop leader. Prior to becoming a full-time professional, he worked as a senior design manager in construction planning multi-million-pound hospital projects.

Beel has been committed to organised photography for over twenty-five years with his continuing work with the Digital Imaging Group. Fotospeed has sponsored Andy since 2007 following his award of a London Salon Medal and successful Fenton House exhibition in 2008. He takes an active role in inspiring, educating and entertaining photographers on the national club and society circuit with talks and demonstrations.



Sheila Haycox ARPS



Sheila has been in photography since 1986 and progressed rapidly since then, gaining her ARPS, EFIAP and MPAGB/AV, and has received many awards over the years.

She is a keen photographer who enjoys and does well in all genres of photography including wildlife, sport, street, landscape, and creative work. Her main enjoyment is showing work in the form of prints and audio visuals and gives presentations to clubs and Associations far and wide.

A past Chairman of Exmouth Photo Group, she served 18 years as their Secretary, she still takes an active role in the club. Sheila is at present the Centre Organiser for the RPS Western Digital Imaging Centre and on the RPS AV Panel as a judge. Sheila has had many years of judging experience and is Tutor/Mentor for the WCPF Judging Seminars.

FC

IFC

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Cover image: Yellow Billed Storks
by Marilyn Taylor ARPS

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RPS Digital Imaging Group Print Exhibition 2018

Thank you to everyone who entered the 2018 Print Exhibition. A small number of members had to withdraw their entries due to the postponement of the AGM, following the adverse weather at the beginning of March.

We had a good range of prints for the selectors at the 2018 AGM to admire. Entries were almost the same as last year, 133 members' print entries were received, with 386 prints in all. Overseas entries were down to 12.

Most of the jpgs were the correct size, but any colour space issues have been corrected for the catalogue.

Overseas members were allowed to send three hi-res jpg's again and we printed them in bulk through ProAm Imaging. This definitely saved them a lot of time and money and was much appreciated by some of our far flung members.

Initially there was a small pile of print entries that were sent by Royal Mail, courier or were hand delivered through some regional DIG Centres who acted as a collection point. This worked very well.

But after the AGM was postponed, a total of 82 members sent their prints by post or courier. MyHermes thought it was Christmas again! 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. Some of the packaging was very heavy and cumbersome but I appreciate a lot of members who sent their prints later don't always have suitable packing. All the posted packages were sent back within two weeks.

I do still have a lot of 2017 prints which were not collected. I will keep them safe until next year's AGM.

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 kindly picked up prints for their colleagues.

Next year we are going to insist that members enter 3 prints. This will assist the volunteers who put up the prints; some delays occurred when looking for the third print.

The prints will be displayed at Crosby during April (not a full set), West Swindon Library will have them in June and Smethwick thereafter (probably September). If you know of any venues where we could display a selection of mounted (but not framed) prints over a weekend (preferably on racks rather than on panels), please let me know.

Marilyn Taylor ARPS

RPS DIG – Exhibition Organiser

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Drapes

Margaret Ford ARPS



Margaret's comments

I had for some time been thinking about producing an image based on the draping or movement of material or clothing. Seeing this top for sale seemed to answer much of what I had been planning. I liked the colour and the shaping that the fine material produced.

After walking the garment round the house, I decided to take a straightforward image of the top on a hanger against a wall. I chose this particular wall because of its sympathetic colour set off by the white paintwork. To be able to look into the room beyond was also an essential part of the image linking the two sets of hanging draped material.

Squeezing myself and tripod between bathroom and bedroom doors to get the image I wanted without losing the view into the room beyond proved less than easy!

Basic processing was in Photoshop and Lightroom, with a very slight reduction in clarity to enhance the soft nature of both fabrics. The choice of printing paper was important to the finished look of the image. Canon Matte Photopaper gave me exactly what I wanted.

The selectors comments

Paula Davies FRPS

All three selectors had no problem choosing Drapes to be our Gold Medal winner. The composition, which allows the viewer to see from the changing room to the room beyond, gives us space to explore the whole image.

The shades of blue and yellow complement each other well, even the coat hanger and curtain rail include the same shades of yellow and the drapes of the curtain echo those of the filmy blue garment.

Andy Beel FRPS

I must commend the photographer for the masterclass in the use of subtle colours. It is an unfortunate trend of the present time that we see far too many hues of colour that have been oversaturated.

I love the way the photographer has introduced a sense of depth to the picture by including the open door on the left and the shadows on the curtains. This is a vital element to the success of the picture.

Sheila Haycox ARPS

The simplicity of the dress just hanging there conveyed to me a sense of loneliness. The dress seems to be saying, I am waiting, take me to the party.

The colours work well together and allowing the viewer to see the curtain on the left gives depth and strength to the image. Beautifully presented and for me a well deserved winner.

Tulips in Pastel

Susan Ashford ARPS

Susan's comments

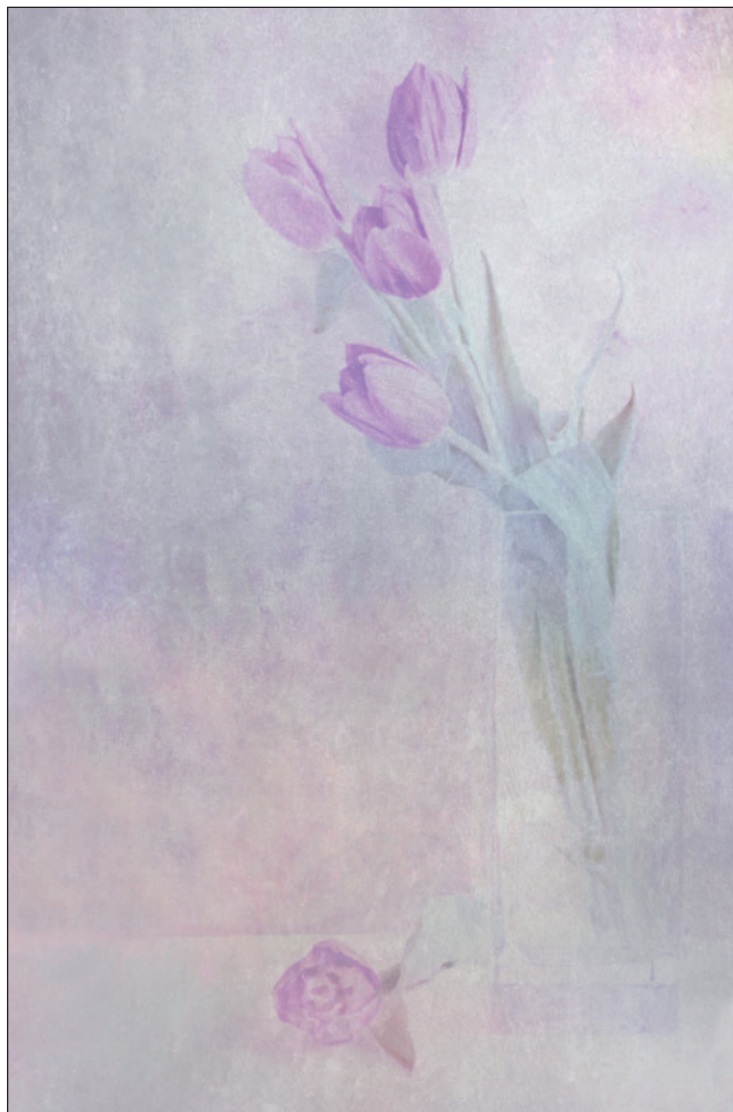
I enjoy taking photographs of still life as the potential for creativity is endless. This photo was set up on my kitchen worktop which allowed for side lighting from the window. Composition plays an important part and I decided to position the vase on the right side and used five tulips, allowing one of them to fall at the base. I ensured that the central stigma and anthers were visible, giving shape and form to it. Also I used a clear glass vase that would blend in well with the background. My texture overlay was previously made by a photograph of an exterior concrete wall and I found these two images went well together.

Originally the tulips were purple with a yellow centre and lovely green stalks and leaves, but my aim was for a soft muted image, so I played with the Blending modes and Opacity slider until the result was pleasing.

Paula's comments

I think most people who know me are aware that I love tulips and pastel prints so it should be no surprise that I have chosen to award this image a ribbon.

The way the tulips are arranged, with one bloom lying on the table, is very pleasing as is the use of a texture with the same colour range as the tulips. Using an art paper has enhanced the painterly feel of the print.



Going to the Wedding

Jo Monro ARPS

Jo's comments

I was at a family wedding last summer and taking a few candid, unofficial shots at their request. I noticed two of the lovely bridesmaids, in their pretty white dresses, walking just in front of me and thought this would make a charming picture. However, the girls were surrounded by trees and people and the scene was very cluttered.

I wanted to create a dreamy, atmospheric picture with these two little girls in their wedding outfits. Using Photoshop, I isolated the two figures by selecting them and copying and pasting them onto a new layer. I changed the mode to black and white as the subject was now almost black and white. Creating a new white layer over the top, I then revealed the two figures carefully through this by erasing the white layer until I was happy with the new image.

Paula's comments

This gentle image of two young girls holding hands as they walk to a wedding immediately appealed to me. The delicate monochrome tones are in keeping with the way they are dressed.

The picture tells a story and as I look at it I am faced with questions. Are they sisters or friends; bridesmaids or guests? The image has a timeless feel of a hot summer's day and I had no hesitation of awarding it one of my ribbons.



Let's Go That Way

Mike Cowdrey ARPS

Mike's comments

I am fortunate to have Wollaton Deer Park across the road, and early one Sunday, I saw there was going to be an interesting mist.

As the sun broke through it cast some super rays through the trees. I took a few shots of the family ahead of me, and suddenly the father pointed right, and there was a perfect separation between them. Picture in the bag!

It has been suggested by a couple of people who know my stuff that maybe I had added the family later, but the only post processing was the cloning out of a rubbish bin on the right, and converting to black and white via Nik Silver Efex Pro 2 to enhance the silhouette effect.

Andy's comments

The photographer has given us another example of great atmosphere in conjunction with excellent subject matter, backlighting and timing. Timing when the shutter is to be pressed is critical in this picture.

Happily, each figure is separated from the one next to it, giving each individual a specific shape. It is worth noting, it is good practice to take a series of pictures to ensure you have separate figures and the height of the impact. The impact of the picture would definitely have been lost without the man's raised right arm.



On the Bridge, Venice

Janice Payne ARPS

Janice's comments

I have a love of Venice in the winter, it holds a special captivation for me. When wandering around the back streets you come across lovely little scenes such as this with the canals, footbridges and lovely light filtering through the buildings that have probably existed for hundreds of years.

Finding myself around the back of La Fenice theatre on a biting cold day in December I came across this scene. I was attracted by the way that the line of the coping stones on top of the wall, bottom left ran across the bridge and because of the light on the wall opposite it seemed to take me in an inferred diagonal across the scene towards top right. By positioning myself in a slightly elevated position on the bridge opposite I was able to get this view point.

Although taken around midday the shadows and reflections were enhanced by the low position of the sun. It all came together for me when the lady crossing the bridge stopped to look at her phone in just the right position.

Andy's comments

Here is an excellent capture where the photographer is in the right place at the right time. They have been able to record the subject, composition, lighting and timing all within one frame. A successful photograph needs each of these elements to be successful. Any photograph will fail to communicate to the viewer if any one of these criteria is missing.

For me, I enjoy the way that the composition has allowed the viewer's eye to move through the frame, engage with the subject and be led to the dark area as a full stop. The post-processing to mono has brought a pleasing balance of brightness and contrast to the picture.



Impressions of an Impressionist

Peter Stevens ARPS

Peter's comments

I'm a bit fixated at the moment with multiple exposure images. They are just about all I've been taking for the last six months to the point where my friends groan 'Oh not another one'. But I really like them. They are a variant of ICM and produce very much an impressionistic result.

It was the impressionistic effect that gave me idea for this image - 'An Impression of an Impressionist'. Having had the idea it seemed to be the obvious thing to do. It was taken in the National Gallery. The painting is easily recognised as Turner's 'The Fighting Temeraire', and the people in the foreground were on a guided talk. I'm delighted it all came together and gained the judges award.

The print is made up from around 10 exposures, taken in camera, and then blended in photoshop. Having done a good number of such images I now understand there is just as much work involved in Photoshop processing as there is in taking the original exposures.

Sheila's comments

I was really struck by how the image had been put together capturing the style of past impressionist painters who aimed to give a momentary effect of a scene, painted quickly with lack of detail and usually very bright. I like the way I'm drawn into the image by the central figure who seems to be talking about the painting behind him but still drawing in his audience.



Escape Route

Roger Hinton LRPS

Roger's comments

I often try to capture images which contain simple, graphic structures.

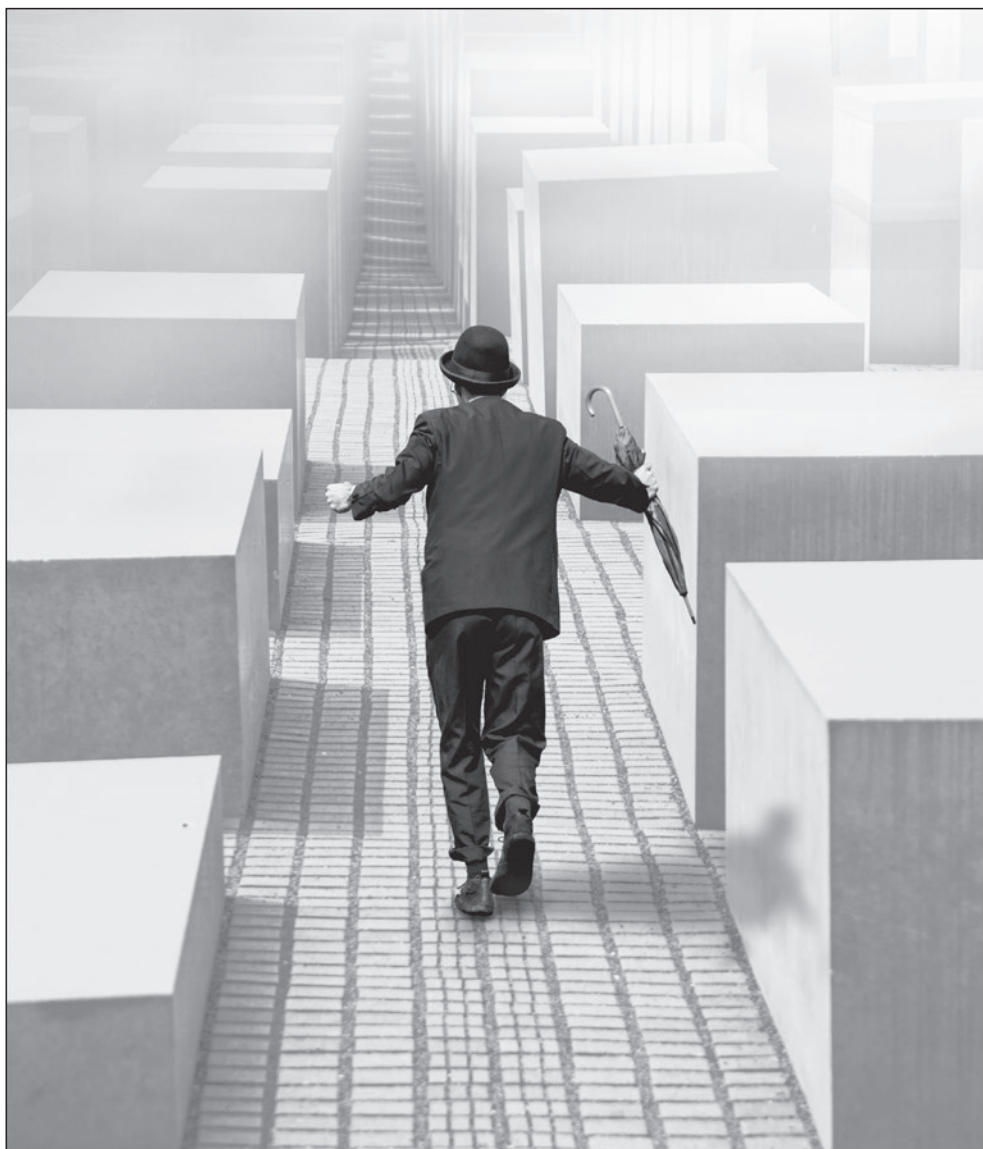
On a visit to Berlin the strong perspective and angular lines of the Holocaust Memorial caught my eye. I managed to avoid the many tourists bobbing in and out but the scene lacked a significant focal subject. It was stored as an ideal candidate for use as a composite background.

An Edinburgh Festival street entertainer, balancing on a tightrope, became my choice for a suitable subject to place in the aisle between the blocks.

The background was converted to high-key mono image via Silver Efex Pro, the subject was added in high contrast. A graduated mask on a semi-transparent white layer provided the misty distance.

Sheila's comments

To use the Jewish Memorial in Berlin as the basis for this image was well chosen. The person selected to represent the escape is perfect, I particularly like the bowler hat and umbrella. The image has been cleverly handled giving the impression of an office worker trying to run away to a better life.





Auburn Glow by Dennis Durack LRPS



A Passing Shower by Robert Bracher ARPS



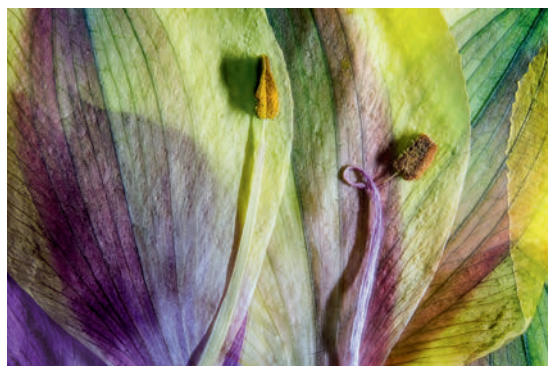
Abandoned Cottage by Palli Gajree HonFRPS (Australia)



Accomplishment by Warren Alani ARPS



Airplants by Shelagh Roberts FRPS



Alstromeria colours by Clare Collins LRPS



Arabesque by Pauline Pentony ARPS



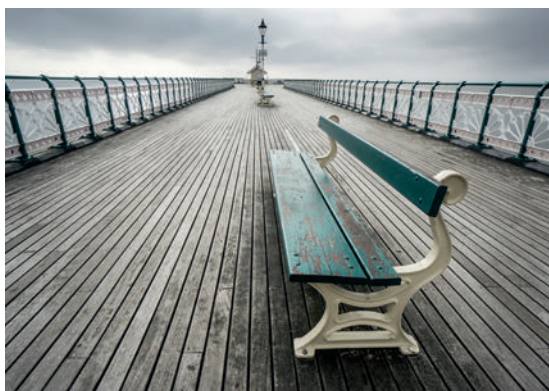
Bamburgh castle from the beach by Robert A Smith LRPS



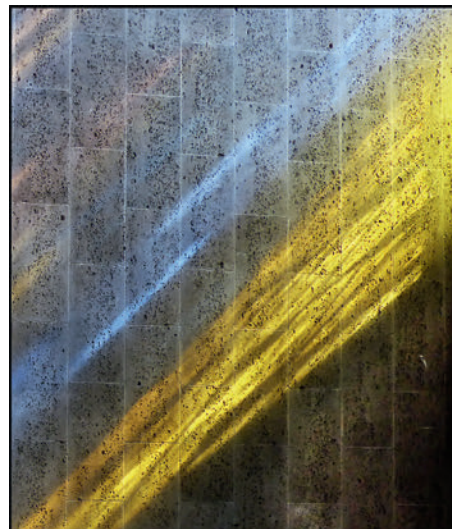
Bark Ribbons by Elaine Herbert ARPS (Australia)



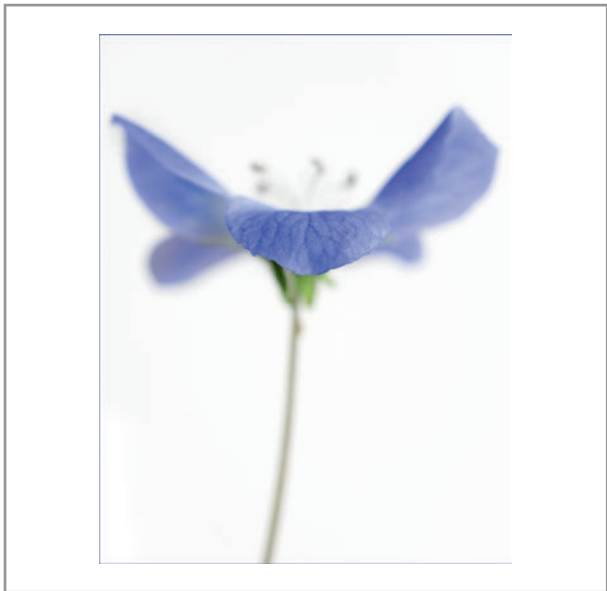
Bath City by Steve Betts LRPS



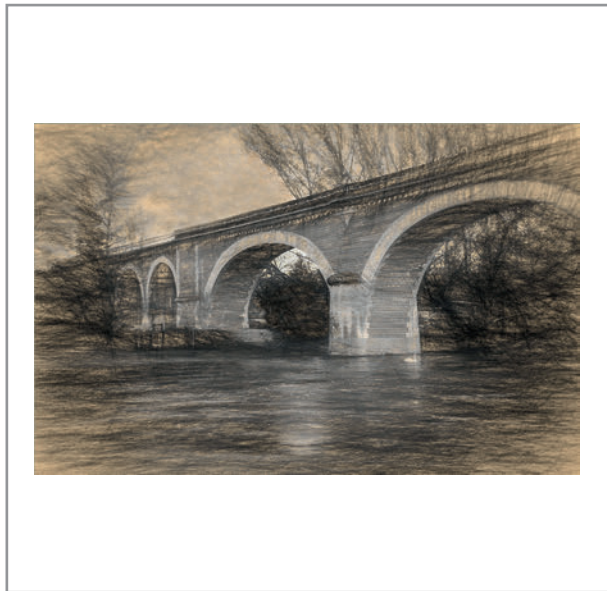
Benches and Boards by Lynda Morris LRPS



Blaze of Colour by Mike Reed ARPS



Blue Wings by Mike Pockney ARPS



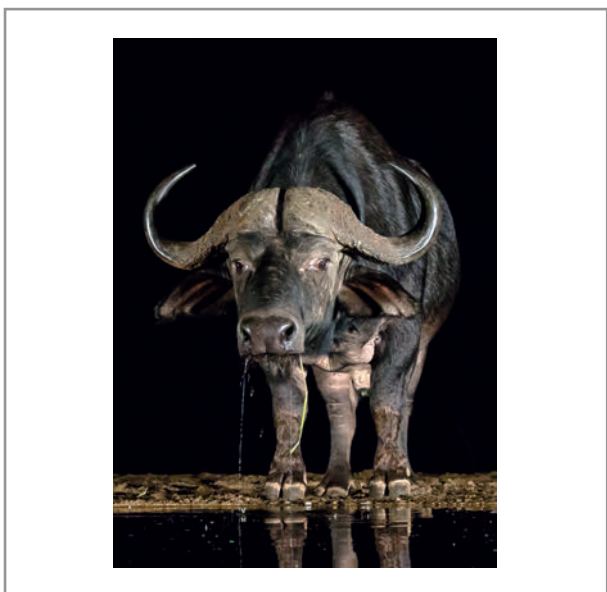
Bridge over Quiet Waters by Dennis Knowles



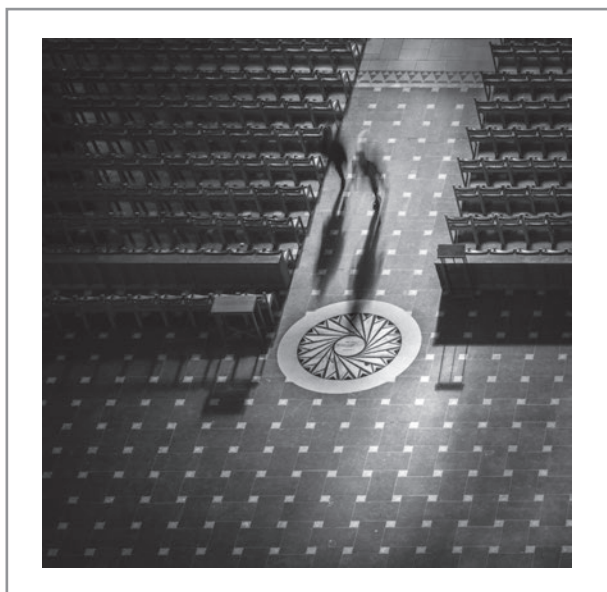
British Biker by Geoffrey Bicknell LRPS



Canoeist by Mahendra Bhatia LRPS



Cape Buffalo at Waterhole by Malcolm Blackburn ARPS



Cathedral Shadows by Andrew Williams LRPS



Clowning About by Alan Edwards ARPS



Comic Characters by Leonard Claydon ARPS



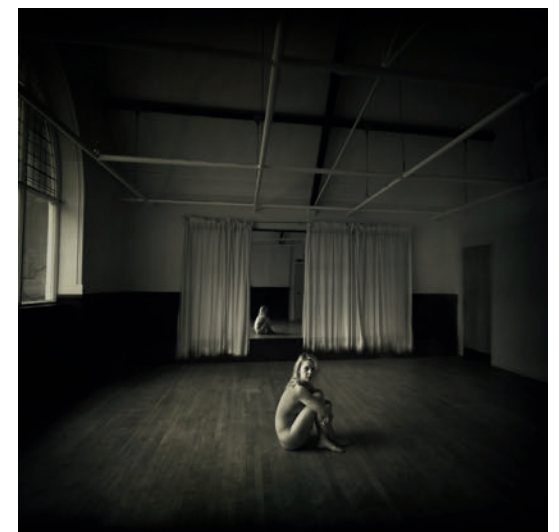
Corfe Castle at Dawn by Paul Johnson LRPS



Cornet Player by Ron Holmes ARPS



Curious Sadhu looks on by Brian Houghton ARPS



Dance Attic by Dave Hunt ARPS



Dancer In The Tree by David Brownrigg



Dead Pines Yellowstone by Pat Broad ARPS



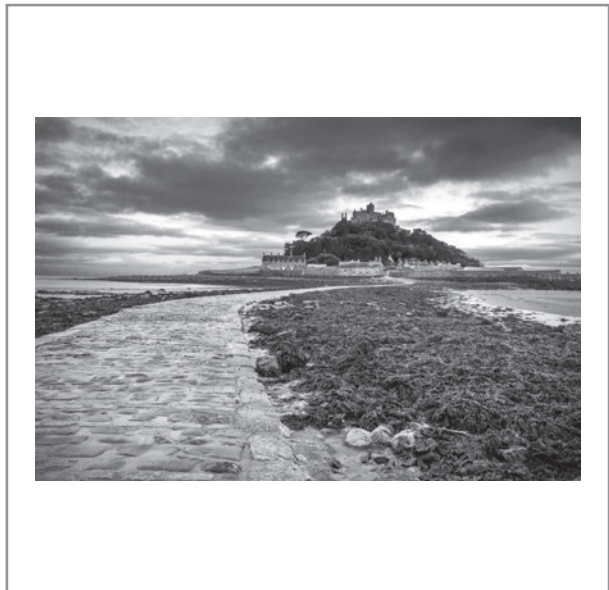
Early Start Autumn by Baron Woods FRPS



Engine Driver by John Bull LRPS



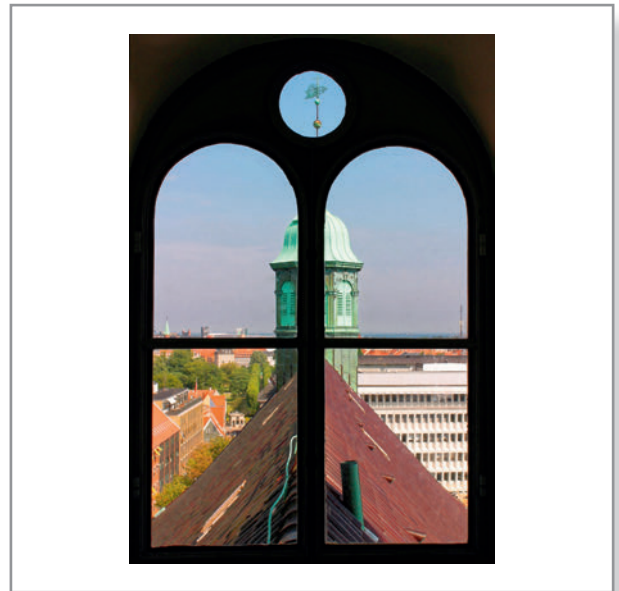
Euro 2016, Nice by Peter McLean LRPS



Evening at St Michaels Mount by Peter Jarvis LRPS



Evening Light in the Iceford, Greenland by Veronica Barrett FRPS



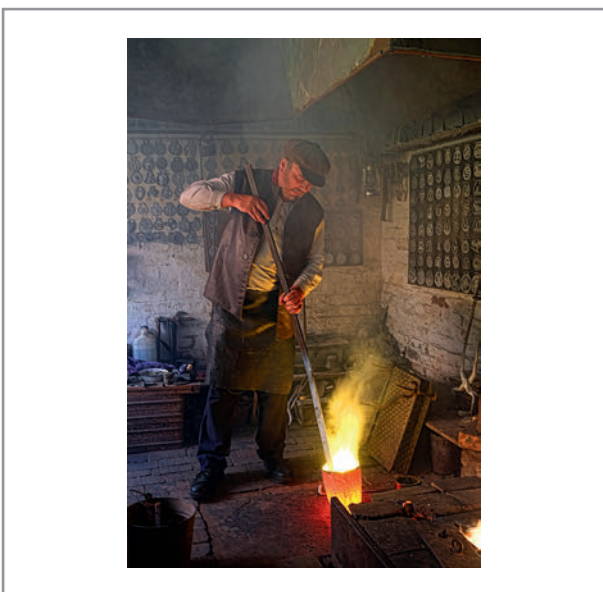
Faith by Anna Jastrzebska



Five Gentoo Penguins, Falklands by Eddy Lane ARPS



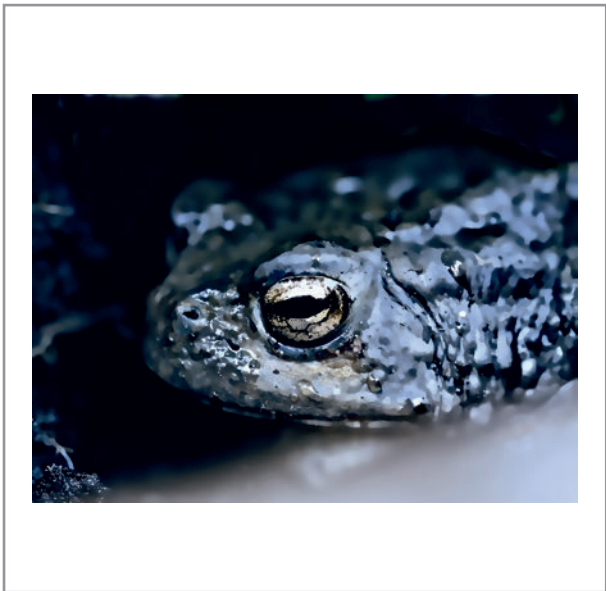
Flowergirl by Valerie Hope



Forging horse brasses by Raymond Yardley LRPS



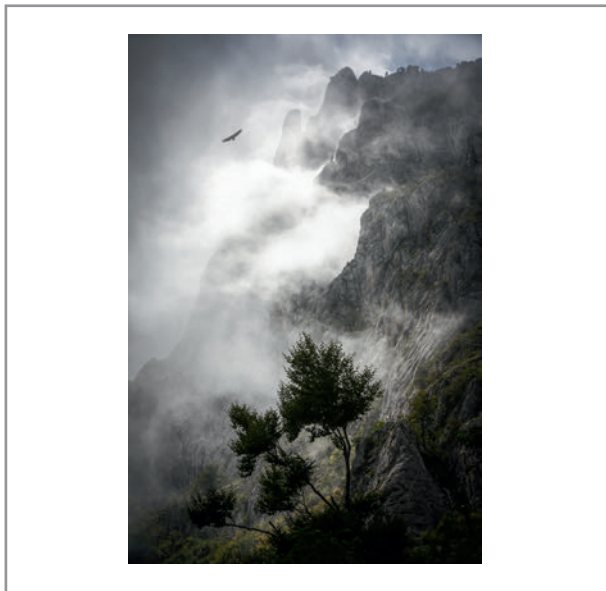
Funchal Flowers by Rick Alexander LRPS



Golden Eye by Alan Witley



Grampians Vista by David Oldfield FRPS (Australia)



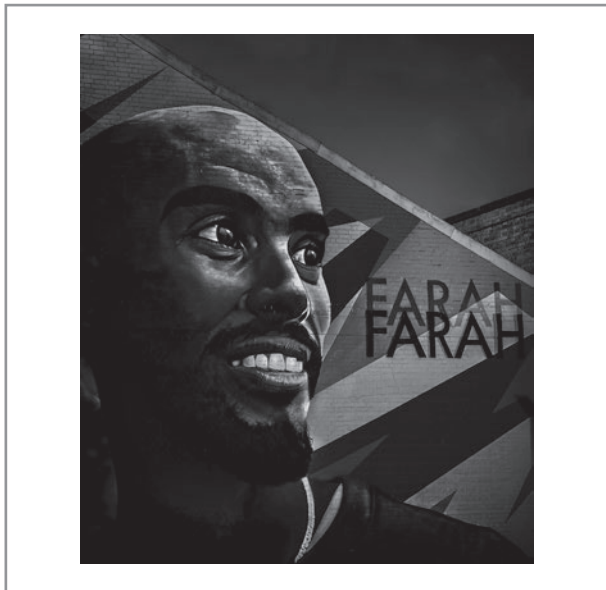
Griffon Vulture at Senchese by Nick Browne LRPS



Heading for a fall by Eric Leeson LRPS



Hell Fire by David Taylor LRPS



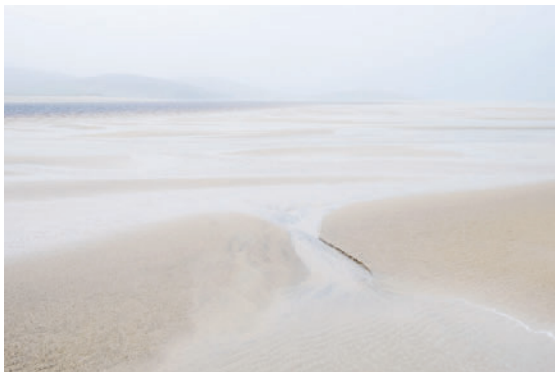
Hero on the wall by Geoffrey Beer LRPS



Himeji Castle in blue by Andrew Carothers LRPS



Incoming Snow by John Tilsley ARPS



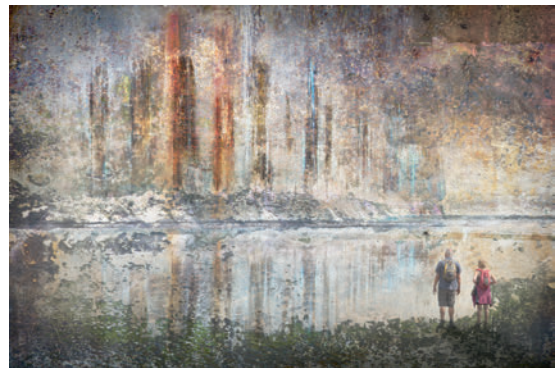
Inlet by David Eaves ARPS



Into the Void by David Thomas ARPS



Japanese Macaques Grooming by Ann Healey ARPS



Journey by Stephen Jones LRPS



Kingston Lacy Trees by Vanessa Parker ARPS



Lady Kilchurn In Mourning at Night by Sheila Haycox ARPS



Life is a Beautiful Struggle by John Jennings LRPS



Lighting Up by Cyril Mazansky ARPS (USA)



Lines and Curves by David Pearson ARPS



Lone Tree by Sue Goldberg LRPS (Netherlands)



Lulu by Neill Taylor LRPS



Mara Dawn Awakening by Andrew Hayes ARPS



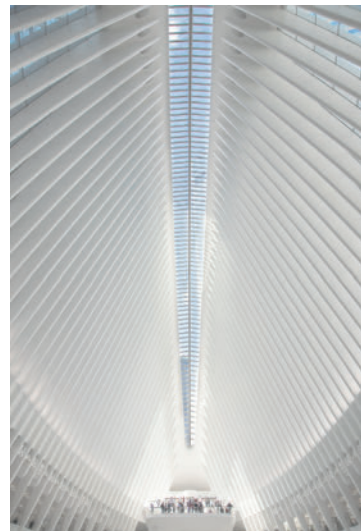
Masai Children at Home by Dee Wareham



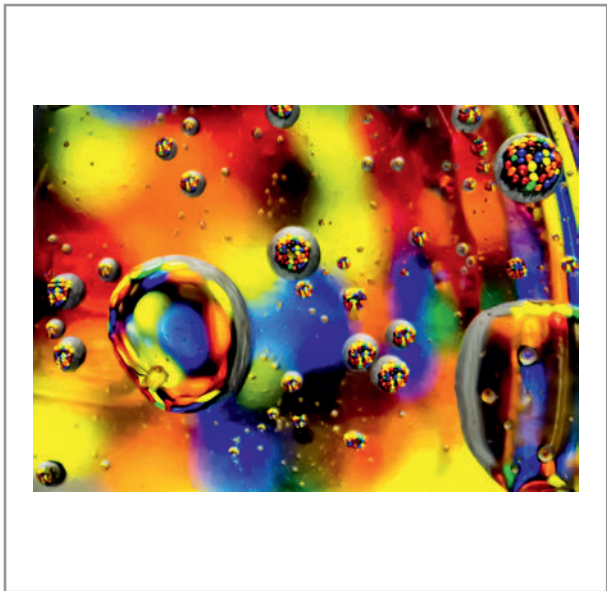
Monk in Temple Corridor by Kathryn Phillips LRPS



Moonlit Return by Philip Antrobus FRPS



Oculus Hub by Doug Berndt ARPS



Oil, Water and M&Ms by David Baxter LRPS



Olive Trees and Vine by Hugh Milsom FRPS



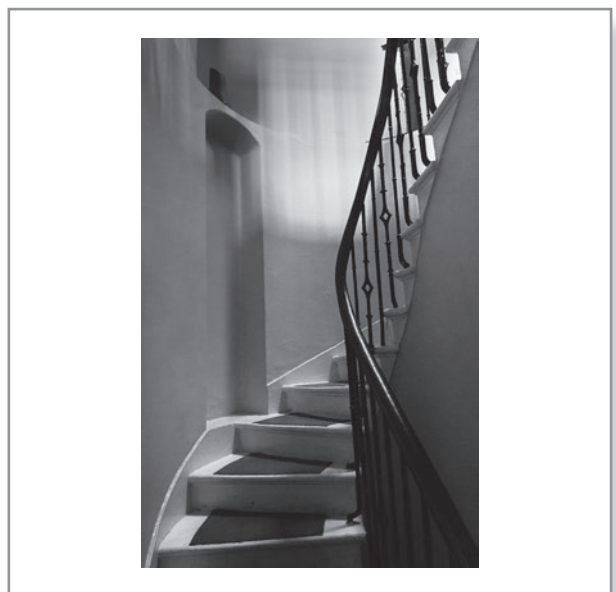
On The Shore by Martin Farrow ARPS



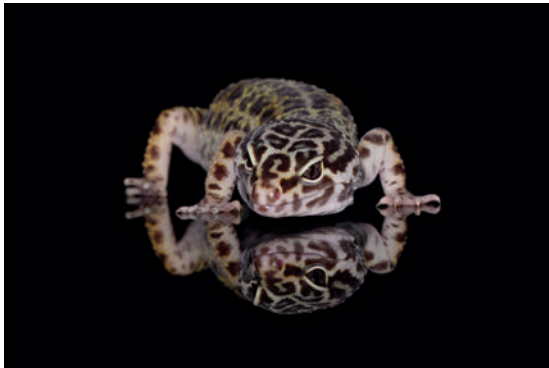
One Two Many by Peter Stickler ARPS



Priest Cove, Cornwall by Trevor Pogson LRPS



Quarter-Turn by Meyrick Griffith Jones



Reflecting-leopard gecko by Mary Auckland ARPS



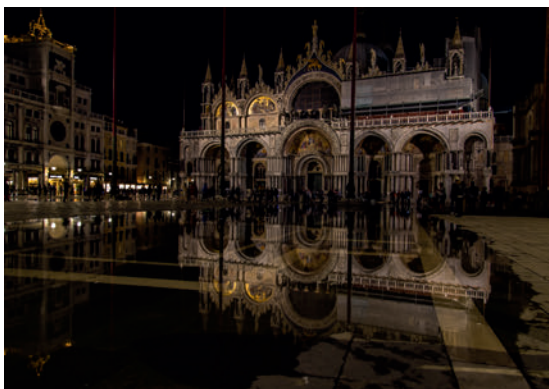
Reflection by Ton Van der Laan LRPS (Netherlands)



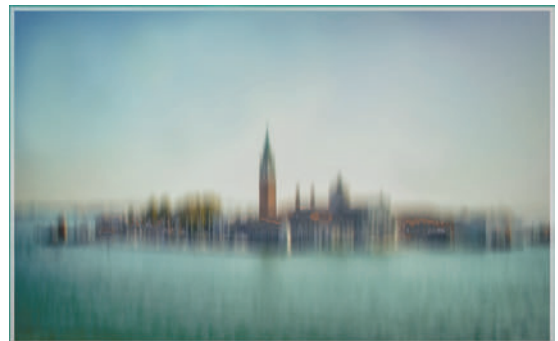
Richard by Kenneth Ness ARPS



Ringtail Possum by Anthony Healy ARPS (Australia)



Rising Tide St Marks Square by Peter Markwick



San Giorgio Maggiore by Barry Willcock LRPS



Scarred Rock Boat Cove by Kevin James LRPS



Sculpted by Nature's Torrent by Gill Peachey LRPS



Search for the Hero inside yourself
by Janet Haines ARPS (Netherlands)



Skater Boy by Michael Berkeley LRPS



Skye Light by Rex Waygood



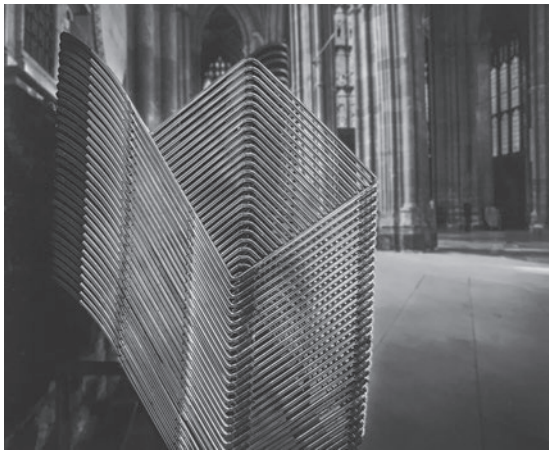
South Beach Studland by Roger Holman ARPS



Spring Redshank by David Williams ARPS



St Ives Boat by Brian Haggerty LRPS



Stack by James Foad LRPS



Stelis, a miniature orchid by Helen Millner



Talbot Town Hall - the gold ran out in 1864
by Max Melvin ARPS (Australia)



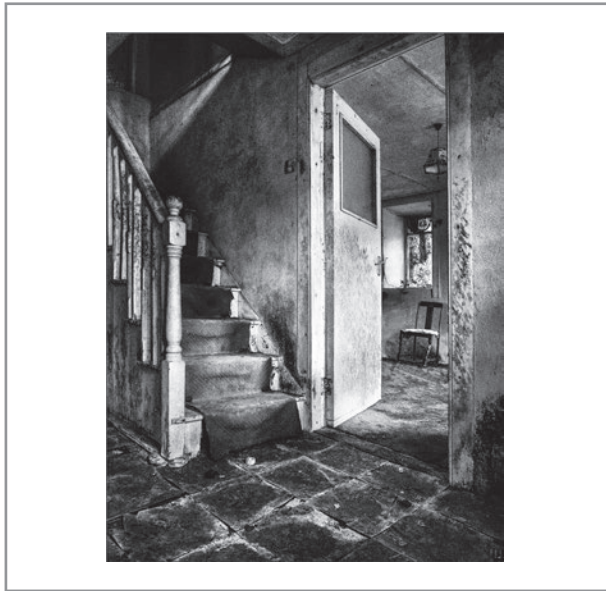
The Art of surviving one day on planet earth
by Joseph Ayerle



The Art Student by Malcolm Kitto ARPS



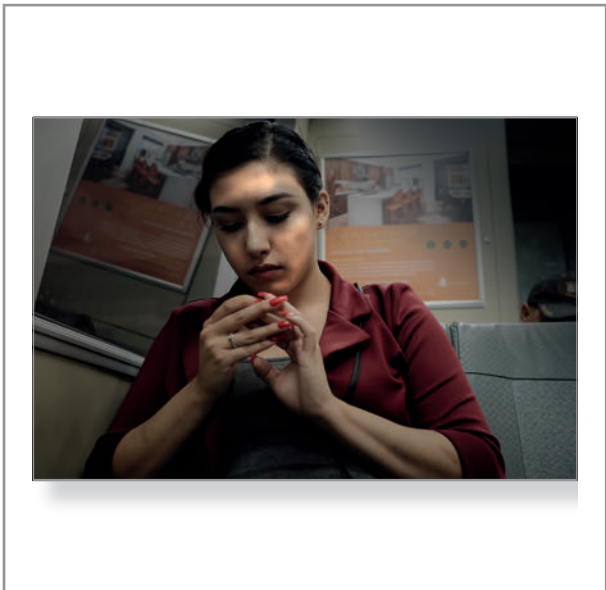
The Bath by John Baker ARPS



The Chair by Barry Senior Hon FRPS



The Colour of Autumn by Roger Norton LRPS



The Commuter by Keith Bamber



The Dove Catcher by John Sanders ARPS



The Fab Four by Glynis Harrison LRPS



The French Horn Restaurant by Chas Hockin LRPS



The Guitarist by Cliff Spooner LRPS



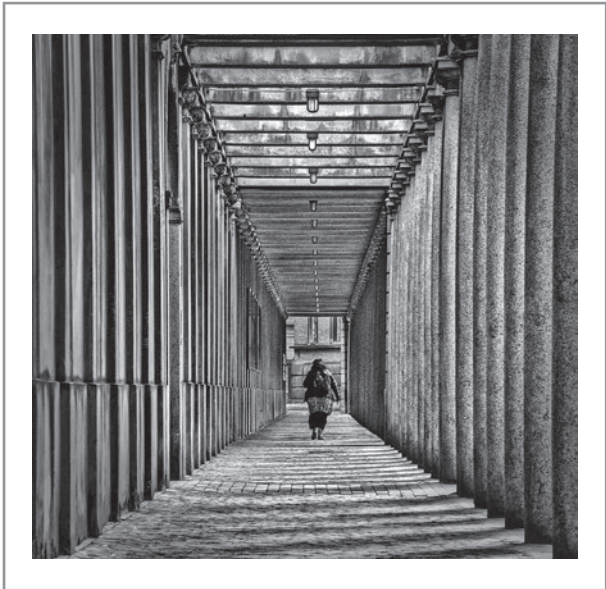
The Last Swim by Paul M Turner



The Morning After by Brian Cooke ARPS



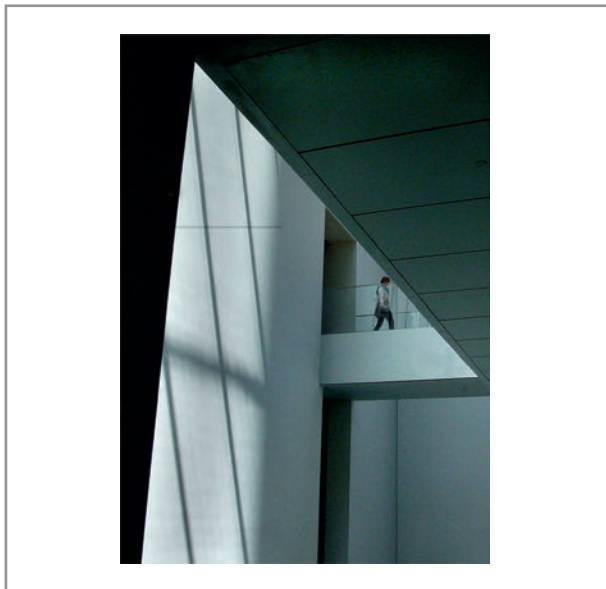
Through The Labrynth by Dennis Russ LRPS



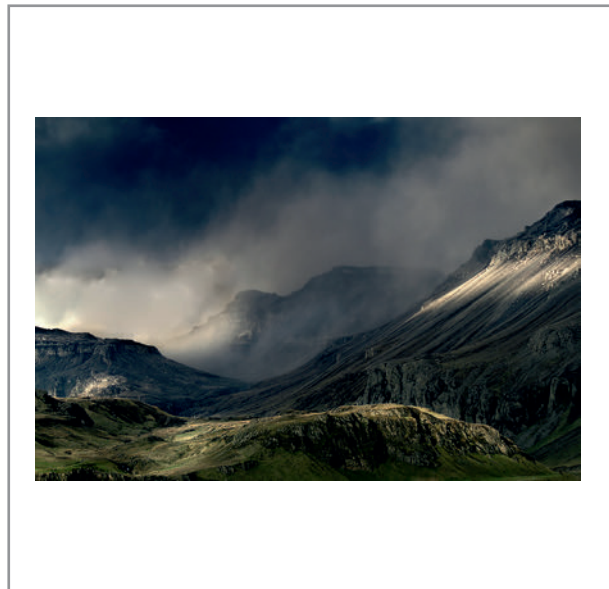
Tunnel Vision by Zoltan Balogh LRPS



Victorian Excise Men by John Long ARPS



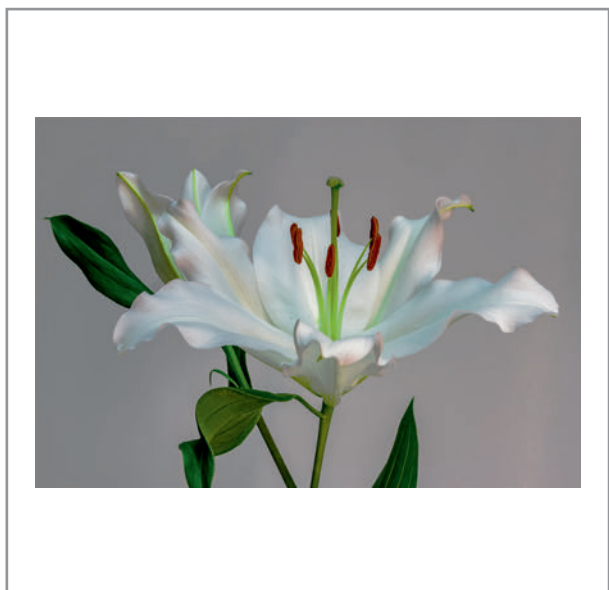
Viewpoint by Mike Feldman FRPS (South Africa)



Volcanic Dust Descending by Gay Biddlecombe LRPS



Waiting for Gran by Kenneth Hoare LRPS



White Lilies by Patricia Ness



Winter Storm by Pauline Martindale



Winter Commute by John Penberthy LRPS



Winter Walk by Paul Bullock LRPS



Yellow billed storks by Marilyn Taylor ARPS



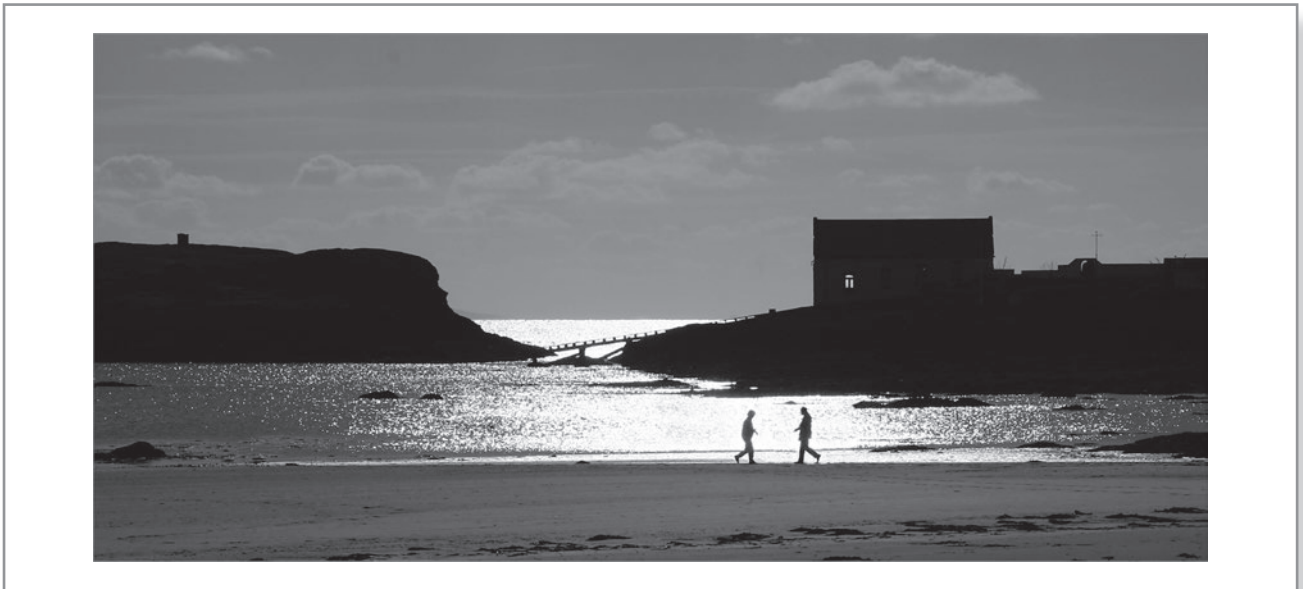
The Old Monk by Brian Collins ARPS



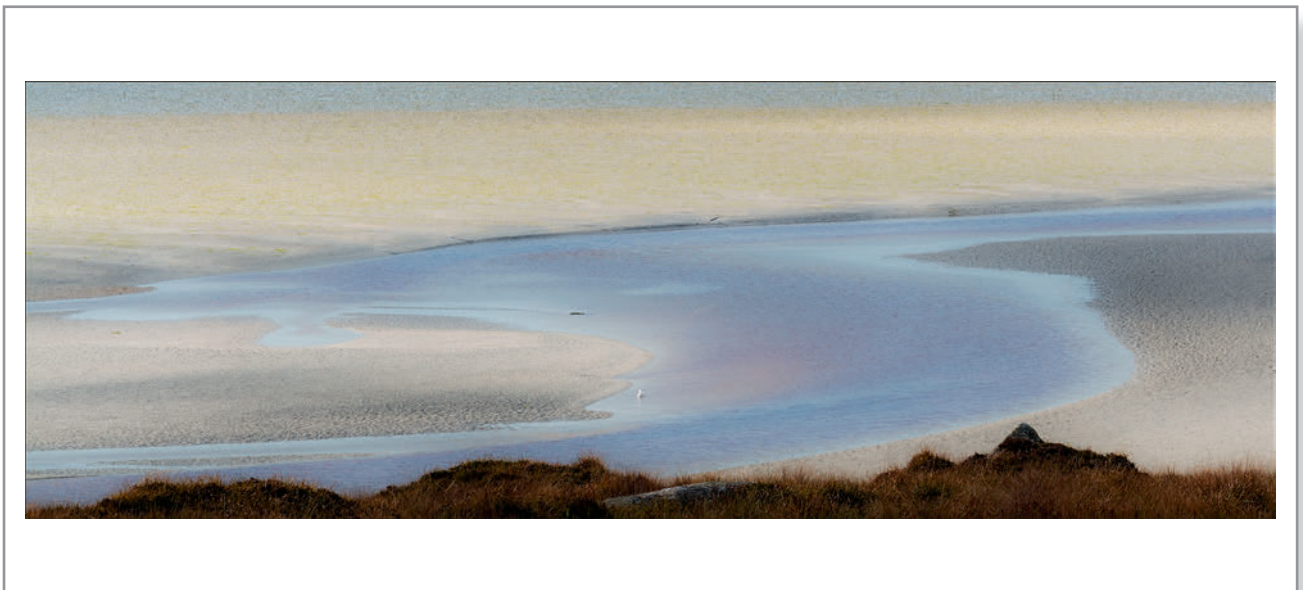
Tunnel vision, Yosemite by Jeremy Fraser-Mitchell LRPS



Broadstairs Seapool by Alan Bousfield ARPS



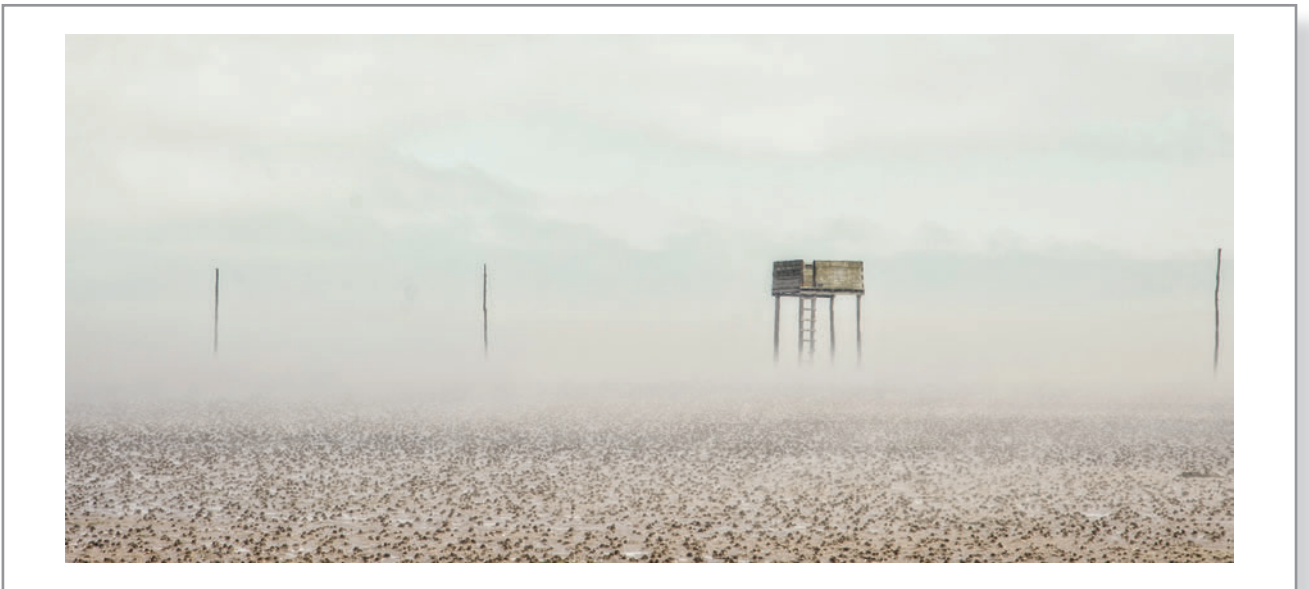
Encounter by Richard Cherry ARPS



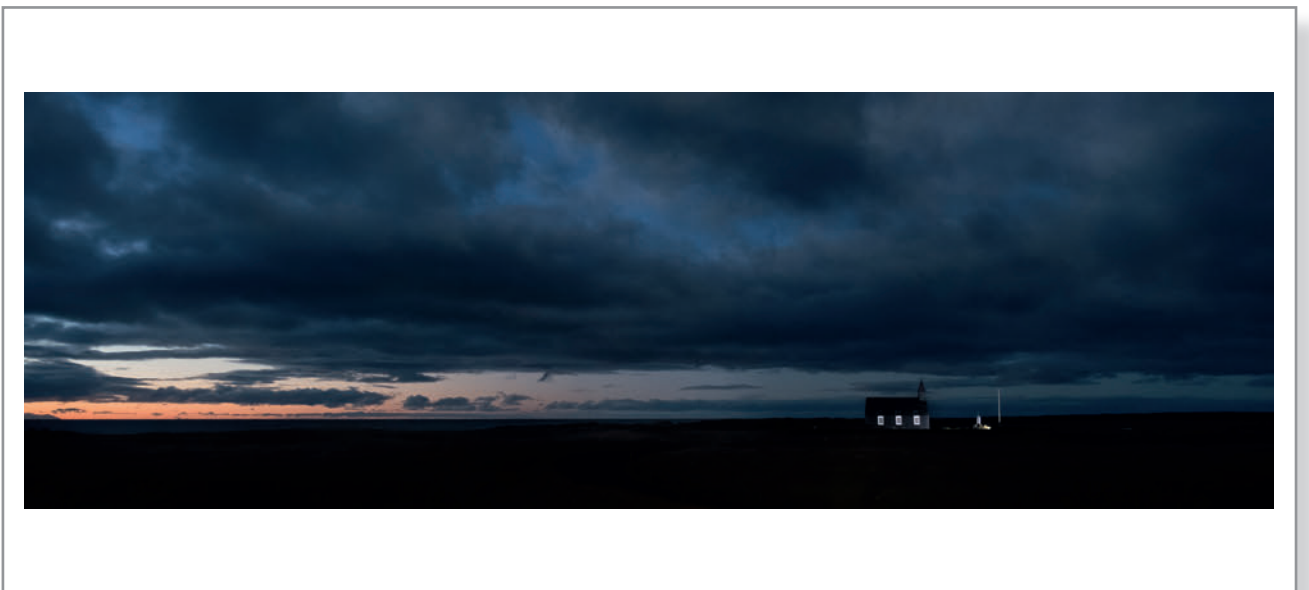
Estuary Colours by Guy Davies ARPS



Moonlit Hamnøy by Ian Thompson



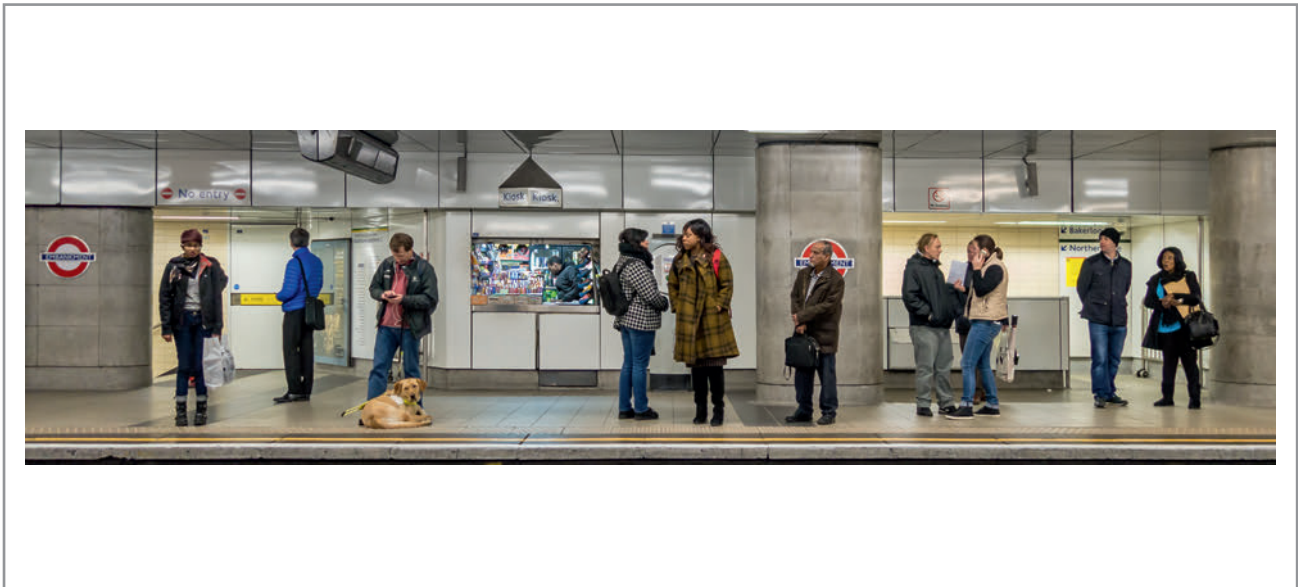
Sea Fret Lindisfarne Causeway by Edward Sturgeon LRPS



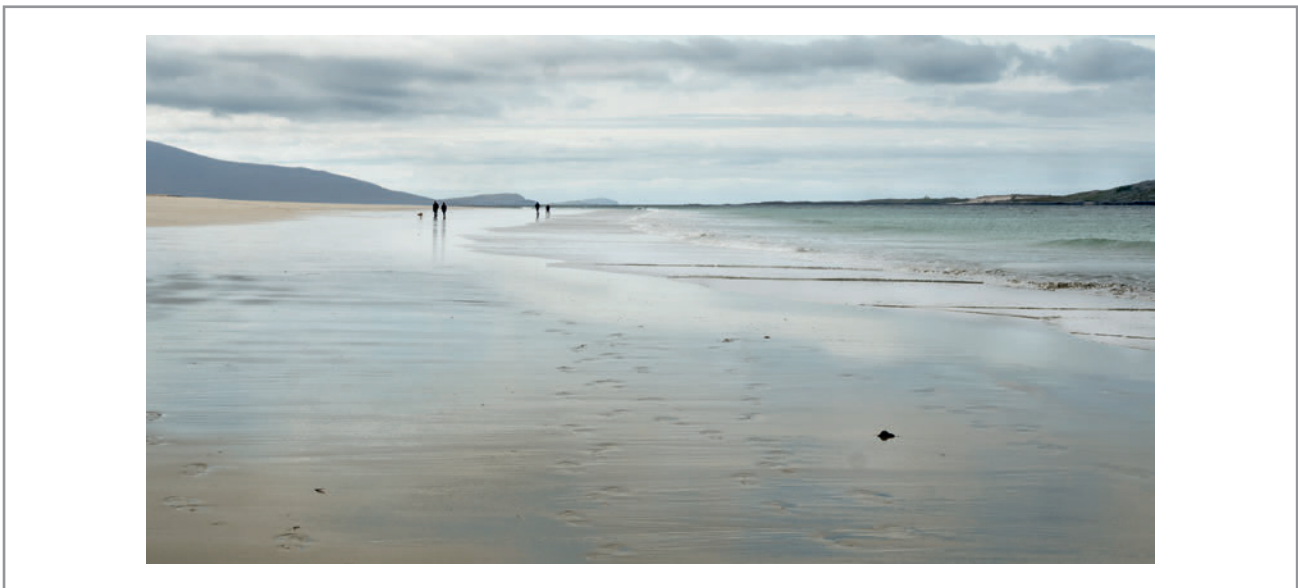
The Black Church at Budir by Mike Barr ARPS



Trees in the Snow by Fiona Senior FRPS



Waiting for a Train by Maurice Ford LRPS



Walking the Dog by Paula Davies FRPS

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 2 in each class.

Open for entries - June 1st 2018
Closing date Monday August 13th at midnight (GMT)
Selection date August 20th
Notification by email within 48 hours

Awards Presentation(s) at DIG Centres around the UK
A printed catalogue will be sent to all DIG members

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 or IR is allowed.

ALTERED REALITY - 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 effect filters are allowed. Mono or Colour.

MONO - A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.

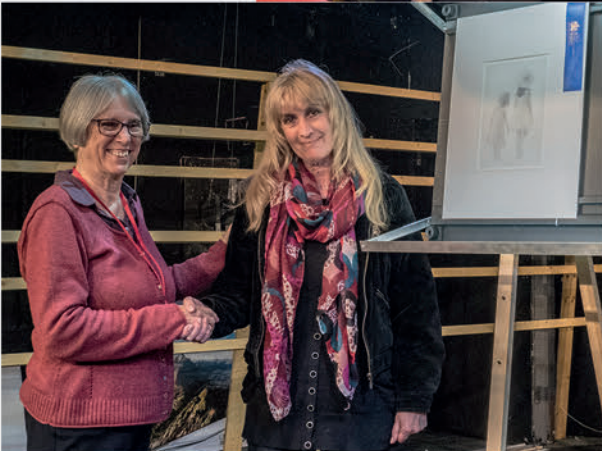


For more info go to www.rps.org/DIGPIcomp

DIG AGM & Exhibi



Selectors Paula Davie
and Sheila Haycox ARPS
and trophy to Marg
winning im



tion Selection 2018



s FRPS, Andy Beel FRPS
s awarded the gold medal
aret Ford ARPS for her
page 'Drapes'



