

DIGIT

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY

DIG Exhibition Prints 2016 catalogue
Images from the Digital Imaging Group's annual competition



MEMBERS' PRINT EXHIBITION 2016

OUR THANKS TO OUR THREE SELECTORS WHO WERE –

Iain McGowan FRPS

Iain McGowan has been a professional photographer since 1993 specialising in landscape and environmental photography. This, coupled with his membership of several prestigious groups of photographers, has ensured that his work has been widely published and exhibited. He is the author of seventeen monochromatic and colour illustrated books featuring the Hebridean Islands and Highlands of Scotland, the cities of Brighton and Hove, Chichester and Portsmouth,

the landscapes of Southern England and numerous aspects of the county of Sussex. Over the years he has also had photographs reproduced not only in other books but also in magazines, brochures, tourism promotional literature and postcard ranges. Many of his photographs are stocked in well known photographic libraries. He now spends a considerable amount of his time conducting Landscape Photographic Workshops around many of the scenic and industrial areas of the UK and Southern Ireland.



Joy Whiting ARPS

Joy Whiting has been involved in many aspects of photography for over 40 years. Introduced to club photography in 1980 she was immediately offered considerable support by the generous and multi talented members of Chichester Camera Club. With their help she was able to achieve advanced status in both slides and monochrome (darkroom) and an encouraging recognition of her work. She also wrote many illustrated articles for a variety of magazines and in

the early 80's achieved a degree in Related Arts majoring in photography. She achieved her 'A' in 2000. The inevitable move towards digital opened up new pastures and new challenges many of which are still to be met! Coming from a teaching background she has enjoyed many years working with Iain on his Landscape Photographic workshops and particularly enjoys talking to people about their photography and the reasons behind the work they produce.

David Cooke FRPS

David lives in Bristol in the South West of England and, like many photographers, he has been interested in photography since he was at school. His father was a keen photographer and so he had access to a small darkroom at home. He was very active at school as a photographer, taking most of the images for the school magazine and later, at Leeds University, he worked on the weekly student newspaper, firstly as Pictures Editor and later as Features Editor and then Assistant Editor.

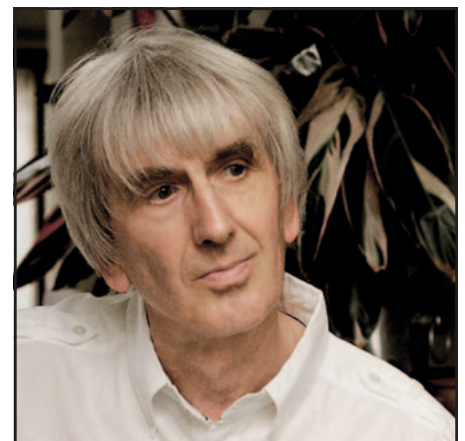
After graduating and subsequently getting his PhD in combustion engineering, he worked in industry and local government before joining the UK Open University. During this time, photography took a back seat until he was given a Nikon D70 for his birthday in 2006 – and the love of making images was rekindled.

He joined the RPS in the same year and was awarded his LRPS in February 2008. In June 2009, he was awarded an ARPS in Visual Art and he gained his FRPS in Visual Art in May 2015.

David was also awarded an AFIAP (Artiste International Federation of Photographic Art) in March 2011 and an EFIAP (Excellence International Federation of Photographic Art) in June 2013

David retired from full time employment with the Open University in 2010 and is now free to concentrate more on his photography.

He uses a Nikon D800, mostly with Nikon 28mm, 50mm and 85mm prime lenses. His photographic interests are wide-ranging but his main interest is in photographing people in their environment.



David is a Trustee and member of the Council of the RPS. He was Chair of the RPS Digital Imaging Group (2011–2014) and editor of the Group's quarterly magazine, 'DIGIT' (2010–2014) and currently he edits the RPS Visual Art Group magazine 'Visual Art'.



Selectors making their final choice



Ribbon winners and Selectors



Roger Hinton (left) being presented with the Trophy by Doug Berndt, DIG Scotland Centre Organiser

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The views expressed in this magazine are not necessarily those of the RPS DIG.

RPS Digital Imaging Group Print Exhibition

We had a splendid range of prints for the selectors at the 2016 AGM to admire. 140 members' entries were received, with 412 prints in all. 18 overseas members participated.

This year we asked members to send us jpgs of their images, rather than sending us CD's with TIFF's. The sizing of the images, and the naming, seemed to be a struggle for some members, but we decided quite early on in the process to ask members who used Apple Mac computers to zip the images. The emailing was then much simpler, and the process was standardised between Mac and Windows users. But we do need to find a better way of defining the image sizing, as some images were about 100 Kb, others as big as 6500 Kb; all had the right number of pixels.

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

29 members sent their prints by post or courier; finding Post Office standard packages proved difficult for some members, one of whom supplied a beautiful handmade box. I'd particularly like to thank all the members who supplied, with their prints, a separate self addressed return label – that saved me a great deal of time. All the packages have now been sent back, and I just have a few individual prints left from 2015 as well as 2016 to return.

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

The prints will be displayed in the summer (from June) in Swindon, Taunton, Fenton House (just the top 30) and Smethwick. If you know of any venues where we could display a selection of prints over a weekend (preferably on racks rather than on panels), please let me know.

Marilyn Taylor
RPS DIG – Exhibition Organiser



Solitude

Roger Hinton LRPS

I have been trying to capture simple subjects and patterns in the natural environment and attempting to create minimal images without significantly altering the reality of the scene.

This image was taken on a birding trip to Morocco. The lake is close to Ouarzazate, south of the Atlas Mountains. It was a hot and hazy day, the water had a rather murky green algal bloom and the view was against the sun. I watched the progress of the small fishing boat away across the lake and thought the recession of the hills

through the haze might make an interesting picture.

"Solitude" has evolved over a period of time through various crops, tints, and different print papers, from a shot which could so easily have been consigned to the recycling bin after its first outing. An initial attempt to produce a colour image, which included some foreground reeds, failed miserably in our club competition. However, after drastic cropping and mono conversion I had this much simpler arrangement which was about as minimal as I could go. I

reduced the background tones to the barest minimum by overlaying the image on a white layer and reducing the opacity (with apologies and thanks to the DIG printers who apparently struggled with the lack of anything to print!).

I guess the moral of this tale is not to throw anything away as it may come good one day. However, as a Yorkshireman living in Aberdeen I wish to distance myself from any rumours which might suggest that I was only trying to save on ink.



Iain McGowan FRPS:

It is the sheer simplicity, the emotion of solitude and perhaps above all the quality of this image that appeals to me. It is a photograph one can hang on a wall and never tire of. The muted tones of the backdrop are just superb giving this vast sense of space around the boat. Looking misleadingly straightforward, this is landscape photography at its inspirational best.

Joy Whiting ARPS:

Only a master of their art could evoke so much emotion from such simplicity. Every

nuance of colour and line has been skillfully considered and rendered to achieve the feeling of solitude the photographer sought to convey. This is an image capable of calming the mind. Give time to enjoy the image to the full and the tranquility of the scene will envelop and enhance the viewer's experience. Nothing jars nor gets in the way, this is a photograph I could live with for many years to come depicting as it does the very best in landscape photography

David Cooke FRPS:

I love the simplicity of this image. It has been produced beautifully and the lone

fisherman placed low in the frame allows the vastness of the barely visible mountains and sky to emphasise the solitude.

It is an excellent image in which less is more and it is a fine example of just how effective simple lines, tones, and a strategically placed single point of focus can be in creating a work of art. It's a very worthy Gold Medal winner.



A DISTANCE FROM NOW

Lorna Brown LRPS



Iain McGowan FRPS:

I just love the depth of this image and the story it tells. Within the photograph are the layers of generations and family history ranging from the subtlety of the background marriage certificate writing and the portrait of an elderly couple to the opened photo locket, a ring and further jewelry. The addition of the simply glorious faded tones of a cut Rose is a masterpiece. All blended together on what appears to be an aged and worn piece of wood. For me this is real photographic imagination and creativity from the heart

of the photographer and well worthy of the award.

Lorna Brown LRPS:

We have a much-used workbench with an interesting 'distressed' finish that I'd used as a basis for a previous studio (AKA garage) image. I'd liked the background it gave and the resulting image had proved quite successful so thought I'd experiment further.

This image was something of a learning session as I wanted to get to grips with combining different elements and using

textures. It took me a really long time to construct the image the first time, using different components and mostly downloaded textures to see what worked and what didn't. Once I'd settled on the components, I replaced the textures with some from my own growing collection and gradually my work rate speeded up no end.

I've made other images in the same way now, and the most difficult part is balancing the tripod, lights and me on top of the workbench to capture different patterns from the workbench top!

WALK ON BY

Janet Haines ARPS



Iain McGowan FRPS:

An image of mystery which stirs the imagination. Just what are the couple's emotions and the meaning of the muted soft focus backdrop? This is a photograph which will induce a different response from almost every viewer and there lies its appeal. The colour tones are outstanding and the contrast between the individuals' faces are just glorious. What an incredible image this would be as an enlarged introductory feature to a photographic exhibition. For me this is creative digital photography at its very best.

Janet Haines ARPS:

Inspired by the song from Dionne Warwick, where the couple have broken up and she cannot bear to see him or she starts crying again. So I described this to my two models and asked them to give me appropriate expressions, which I felt they did admirably.

Whilst the models were shot in my studio, the street scene background was shot in York and has been blurred and desaturated slightly. Textures have been added, one of which goes partially over the models as that

was the finished look I like. Thankfully the selectors seemed to like it too.

The final, and important aspect to this ribbon winning print was the paper choice. It is on Permajets Museum Heritage paper and this gives it the extra arty look and feel that complements the composition.

MISLAID OR ABANDONED

Fiona Senior FRPS



Joy Whiting ARPS:

The questions posed by this image immediately attracted my attention – Who? Why? Where? My eyes were immediately engaged by the power of the trainers on the lower step. These are depicted in exquisite detail, the slightest note of red holding the attention just that little bit longer. The quality of the printing and subtle use of light and shadow on the stairway then begins to draw the viewer towards the summit of the

steps hopeful of finding answers although no answers are found. However the journey is not in vain, the sense of intrigue continues to engage the viewer and the detail of every step is there to be enjoyed.

Fiona Senior FRPS:

I found these old steps at castle ruin and shot the image purely because the light was so good. I felt it was too minimalistic, so I added my scruffy trainers to make it

more interesting and to give a defined focal point.

The title Misaid or Abandoned encourages a story to be built around the image.

Shot on a Canon 40D with a Sigma 18 to 200mm lens. Post processed with Photoshop CC software.

STORM OVER THE CUILLINS

Brian Cooke ARPS



Joy Whiting ARPS:

The sheer delicate beauty of this image struck an immediate chord. Beautifully composed and printed with the tender touch of a photographer who has mastered the art of achieving the ultimate print from his photography. Subtle printing has created an almost 3-D effect where nothing stands between the viewer and their inevitable urge to enter the scene. The position and density of the cloud formations add to the strong invitation to move forward knowing this photograph has even more to reveal.

Brian Cooke ARPS:

This image was taken from Elgol, a tiny village on the shore of Loch Scavaig on Skye. We stayed in Portree so to reach Elgol by car involved quite a long trip on single track winding roads which eventually descended steeply into the village. After clambering over the beach of large pebbles and onto a large outcrop of rock we were rewarded with one of the best views of the magnificent Black Cuillin mountain range.

In this image I tried to recapture the emotions I felt in seeing the gathering storm

clouds which were rapidly engulfing these imposing mountains. I have cropped the foreground rocks from the original image so as to concentrate just on the mountains.

I made the usual adjustments in Adobe Lightroom including reducing the clarity to soften the image. It was then converted to black and white in Silver Efex Pro 2, sepia toned and a white frame vignette added.

Canon EOS 5D mark III, Canon EF 16–35mm f2.8 L lens, 1/25th sec @ f9.0, 35mm, ISO 100.

IS THIS OUR TRAIN DAD?

Carl Mason ARPS



David Cooke FRPS:

In a similar way to 'Life is like a Corridor', this image stood out for me as an image which tells a story. The mystery of the man with his back to us and no indication of what he is thinking or feeling contrasts well with the girl whose head is turned so we can just see her questioning expression. The author has suggested the question she is asking but there are a lot of other questions which the expression would fit and, for me, this is one of the strengths of this image, as it engages and challenges the viewer. The overall feel of the image is wonderful and, again, it had to be a ribbon choice for me.

Carl Mason ARPS:

Much of my photography relies upon opportunity and speed of reaction. On this occasion I was waiting for a train on the Severn Valley Railway when I turned to see on the adjoining platform a girl with red hair leaning over a bench staring at me.

Out came the camera with whatever lens happened to be attached and with no regard to the cameras settings I focussed and fired, capturing 2 frames before she hurried over to the adult, presumably to tell him she had just been photographed.

As she looked up at him I fired again, resulting in the image seen here. The adult

seemed uninterested so the girl moved around him, still watching me, enabling a further shot before she skipped off along the platform and out of sight.

All of the frames were underexposed but recoverable in RAW.

Photoshop CS2 was used to remove unwanted elements and to prepare the final image.

Canon EOS 50D with EFS 60mm macro lens – ISO 100, f2.8, 1/160th sec.

LIFE IS LIKE A CORRIDOR

David Thomas ARPS



David Cooke FRPS:

This image stood out for me the moment I saw it. The square format works extremely well and the symmetrical feel is very appealing. The fact that it is not completely symmetrical in the positioning of the figure and the difference between the left and right hand side adds to this appeal. The colour palette has been well chosen and the figure, with the unusual way in which she has clasped her hands, really makes me wonder what she is thinking. It's an image which invites the viewer to make up their

own story about its meaning. It just had to be one of my ribbon winners.

David Thomas ARPS:

Titles for my images are often culled from song lyrics or online sources of quotations.

I am drawn toward spaces with character and an air of dereliction, as they usually offer interesting colours and textures. This image was taken in a semi-derelict country house. It's a natural light shot, but the ceiling skylight has been removed in Photoshop,

the light bulb has been illuminated, and various other adjustments made to get the effect that I wanted.

Typically, I look to include elements in an image that give it a twist or quirkiness; ideally some things that will make you look more than once. In this case, the model's wig and spectacles, combined with her straight pose and entwined hands, give the image a few layers that add interest and (hopefully) engage the curiosity of the viewer.



45337 at Carrog Station by Chas Hockin LRPS



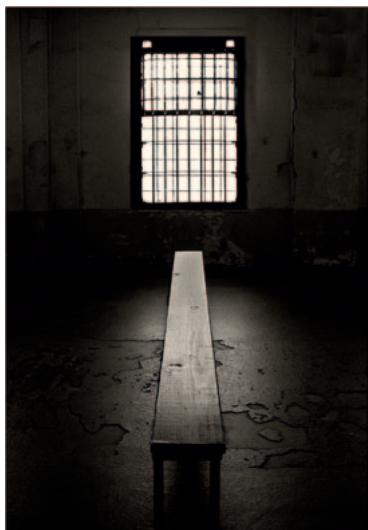
A Gap in the Clouds by Dorothy Flint ARPS (IOM)



Across the Bridge by Baron Woods FRPS



All about the hands by Preshant Meswani LRPS



Alcatraz Federal Prison by Edmond Bridant ARPS (USA)



Allens Hummingbird on watch by Malcolm Blackburn LRPS



Ambush by Robert Davies LRPS



And then he blessed me by Sunil Mansingh (India)



Aneta by Robert Albright FRPS



Angel Dancing in the Moonlight by Paul Johnson LRPS



Another Space - Another Dimension by Ken Ness ARPS



Apache AH1 by Trevor Pogson LRPS



Approaching Waterloo by Len Deeley FRPS



Aqua Vitruvian Man by John Penberthy LRPS



Aspens in Snow by Veronica Barrett FRPS



At the going down of the sun by James Foad LRPS



Autumn leaves & reflections by Brian Pearson ARPS



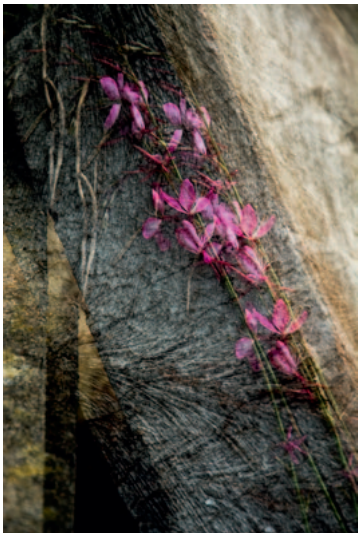
Ayla in the Spotlight by Peter Hemment LRPS



Basilica of Our Lady of Guadalupe by Claudia Gonzalez Burguete



Beached Sperm Whale at Hunstanton by Tony Luxton LRPS



Beeblossom on wood by Susan Hendrick FRPS



Book Rotunda Birmingham Library by John Bull LRPS



Bridge to Skye by Dennis Durack LRPS



Broadstairs Seawall by Chris Thurston LRPS



Candelstick Maker by Linda Meaton



Capuchin painting by Seshi Middela LRPS



Catching a Lift by Petro Bosman (SA)



Charging by Ruth Nicholls LRPS (IOM)



Chimneys by Gaudi by Peter McLean LRPS



Chris by Andrew Brochwicz-Lewinski ARPS



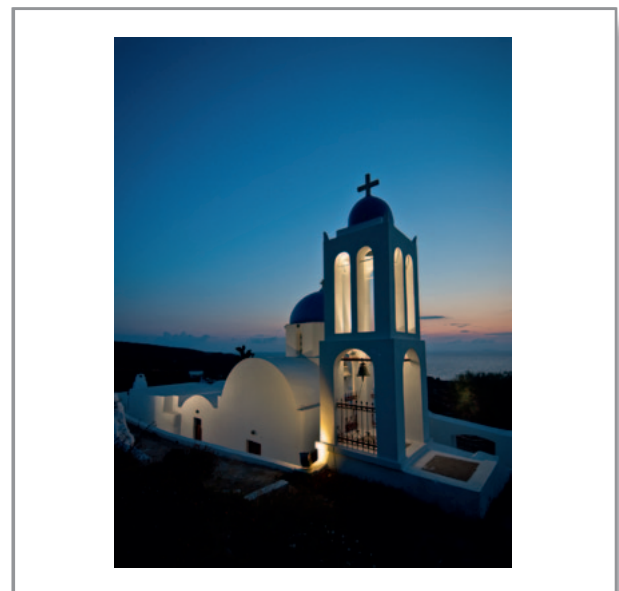
Colliery by Barry Senior HonFRPS



Corner by Rex Waygood



Crossed Lines by Alan Witley



Dawn Light by Martin Farrow LRPS



Dirty Business by Adrian Lines ARPS



Do As I Say by Mo Martin LRPS



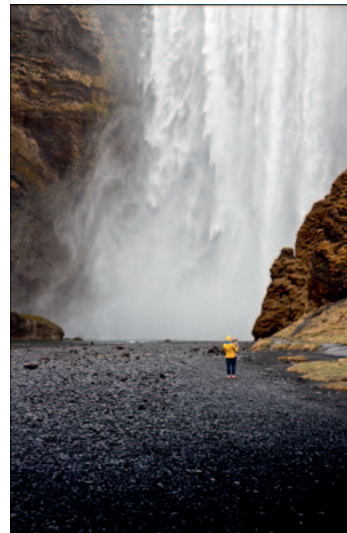
Dreams of Leaving by Sue Hutton LRPS



Droplets by Alison Cawley ARPS



Dune by Glyn Paton



Dwarfed by John Tilsley ARPS



Early Morning in Venice by Peter Jarvis LRPS



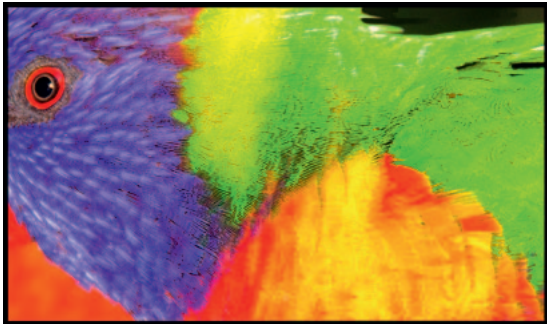
Ely Cathedral by Ron Holmes ARPS



Emerald Lip Orchid UV by David Oldfield FRPS (Aus)



Eucalypt Bark, You Yangs by Elaine Herbert ARPS (Aus)



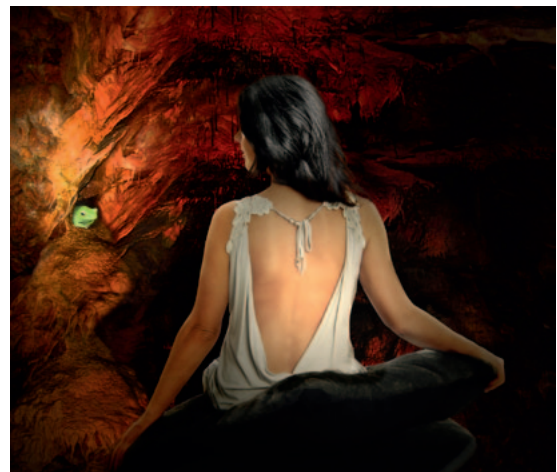
Eye to Eye by Tony Healy ARPS (Aus)



Fences & Sand by Norman Wiles LRPS



Freedom by Reg Law LRPS



Frog Prince by Kenneth Hoare LRPS



Going for the Ball by John Hankin LRPS



Grass in Snow by John Lewis LRPS



Grey Heron by Sarang Bhand (India)



Hands by Clifford Brown LRPS



Hollywood Star by Doug Berndt ARPS



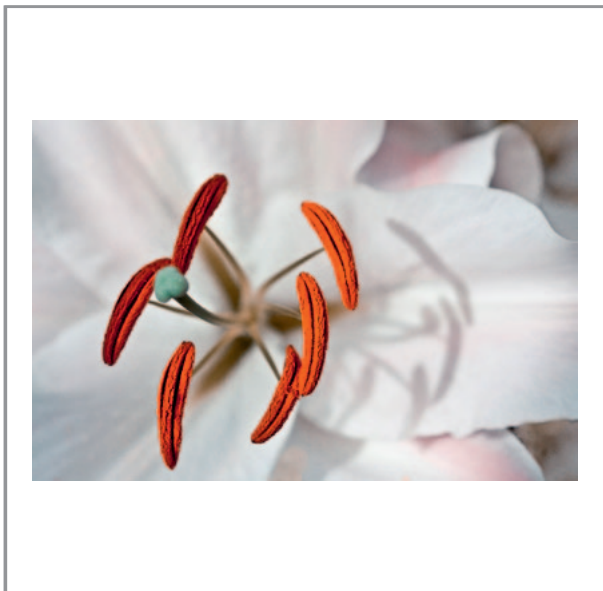
It's not going well by Derek Riley ARPS



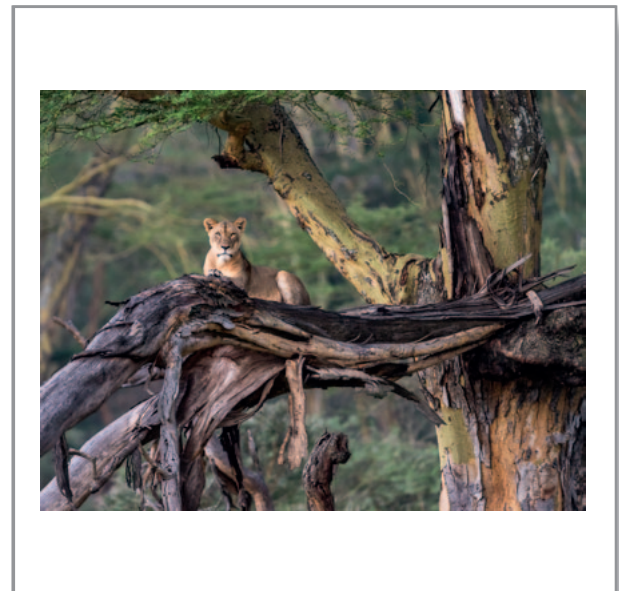
Lady with a Rag Doll by John Long ARPS



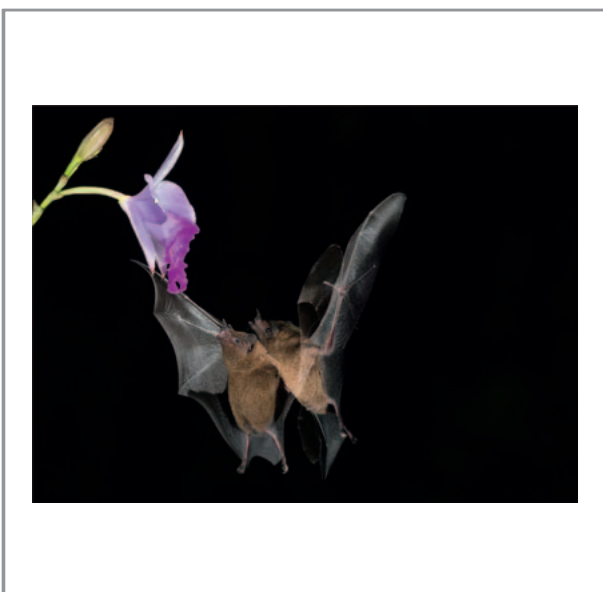
Life is a work of art by Mohammad Soroush (Iran)



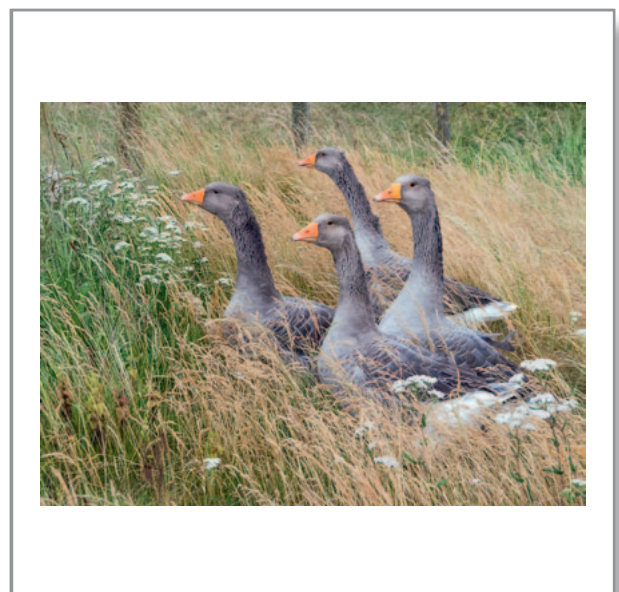
Lilly by Anne Gilmore LRPS



Lioness On Watch by Andrew Hayes ARPS



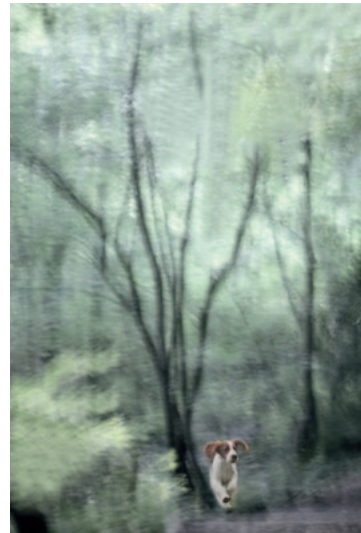
Long Tongued Bats by Sheila Haycox ARPS



Looking for trouble by Terry Cherrill LRPS



Looking Out by Malcolm Ranieri FRPS



Lost in the Woods by Eileen Sutherland LRPS



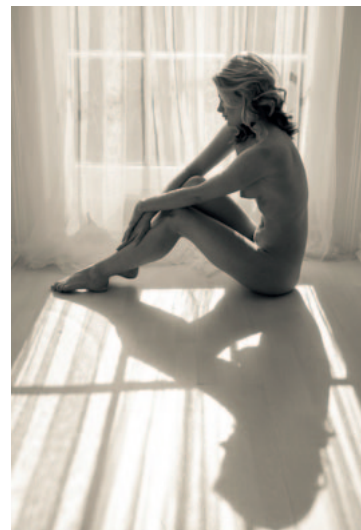
Isolated by Arnold Hubbard FRPS



Magpie Mine by Ian Bailey LRPS



Marked with Red by Janice Payne ARPS



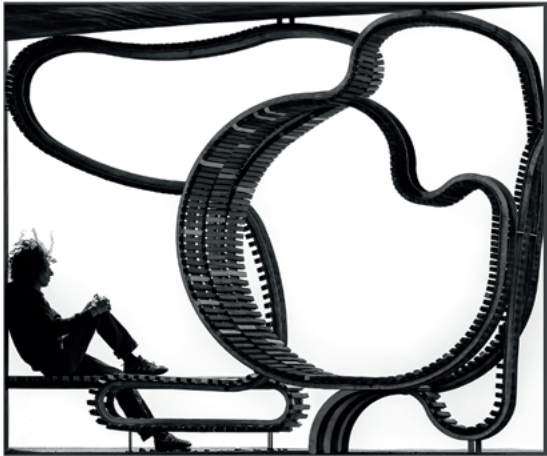
Morning tranquility by Andrew Leask



Murmurations over Brighton Pier by Peter Stevens ARPS



No Electric Hook Up by Pauline Martindale



On Track for a Rest by Maurice Ford LRPS



Over Bristol by Anna Jastrzebska



Pelargonium by Rick Alexander LRPS



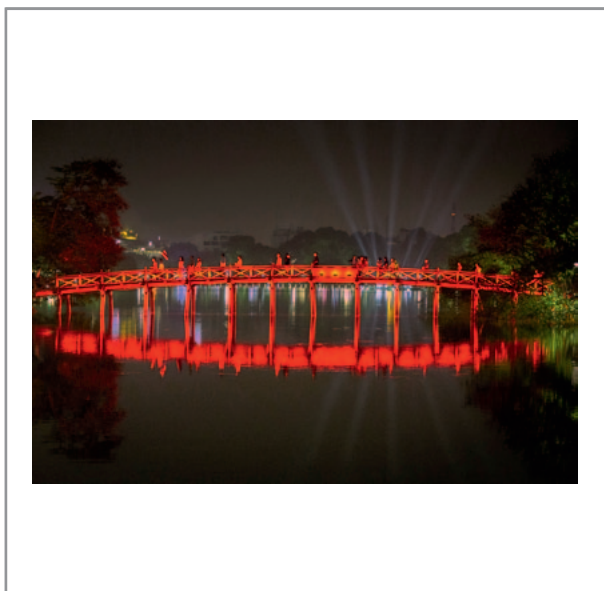
Pirates v Robins by Eric Leeson LRPS



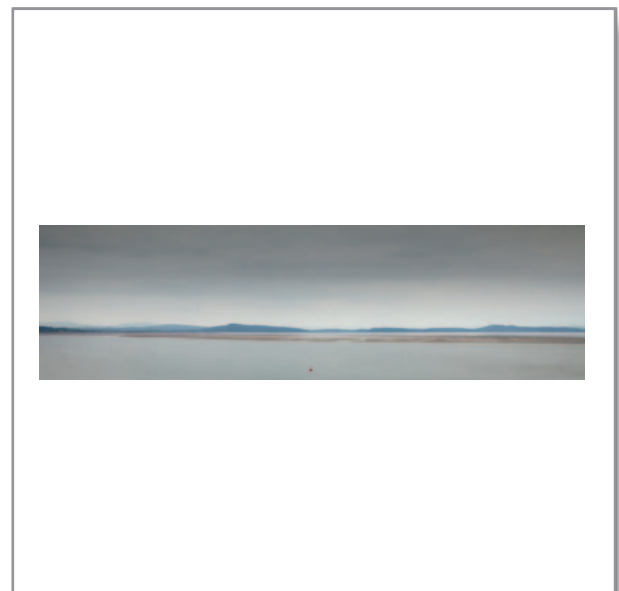
Raspberries & Soda by Paul Turner



Ready for Off by Jayne Winter ARPS



Red Bridge at Hoan Kiem Lake by Palli Gajree Hon FRPS (Aus)



Red Buoy by Hans Abplanalp ARPS (Swi)



Reflecting by Helen Jones LRPS



Rejected by Vanessa Herring LRPS



Rollo 1st Duke of Normandy by Philip Antrobus FRPS



Sailing at Blakeney Point by John Mobbs LRPS



Schoolgirl by John Marshall



Sea Nettles by Richard Cherry ARPS



Sea Squill and Window by Roger Norton LRPS



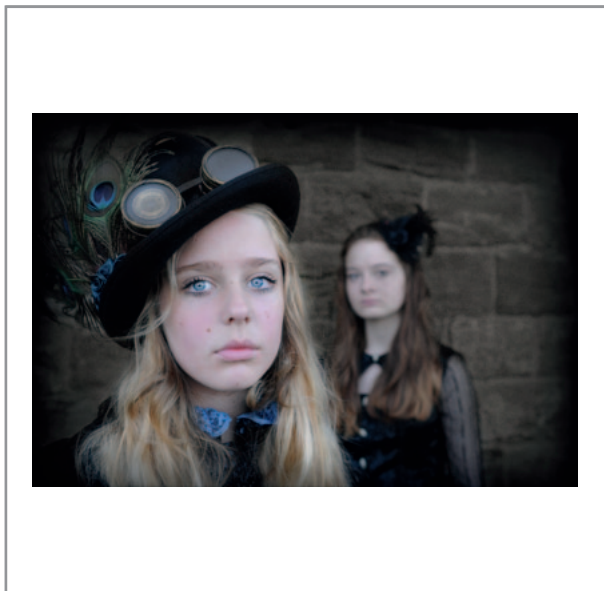
Self-Sauteflcation by Jack Henriques



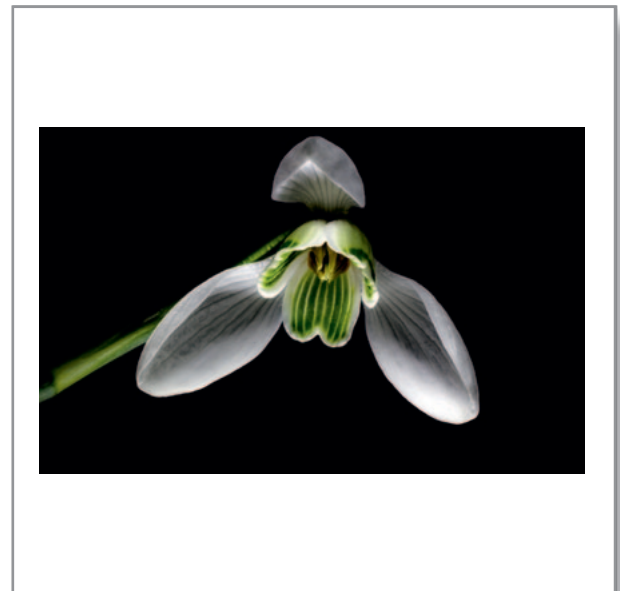
Sharon by Ian Ledgard LRPS



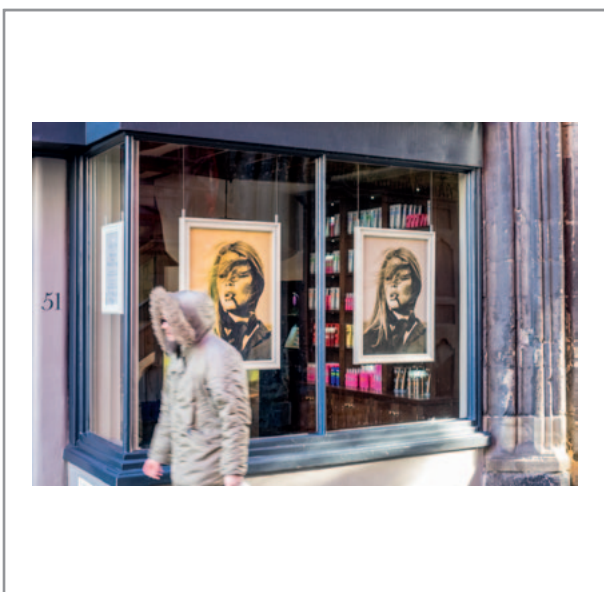
Short Eared Owl by Mike Swash



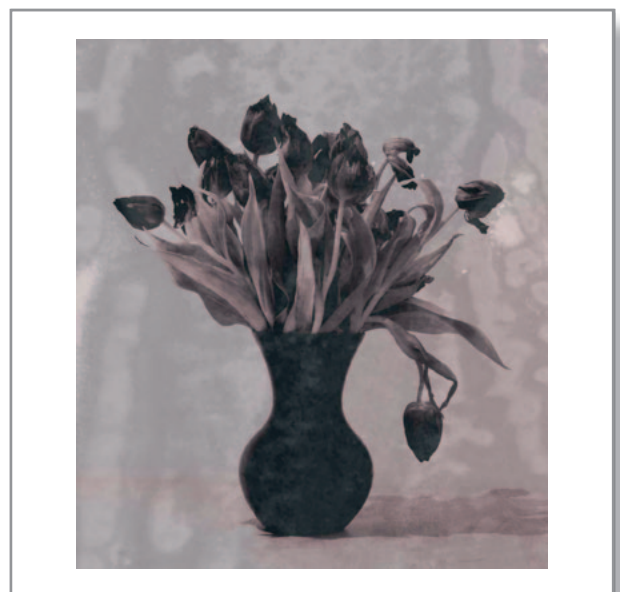
Sisters by Gerry Coles ARPS



Snowdrop1 by David Baker



Someone is Watching You by Keith Bamber



Spring remembered by Hilary Jackson ARPS



Stinking Iris by Michael Danford



Stormy Beach by Juliet Evans ARPS



StrayCat by Les Boyle



Striations by Carol Wiles ARPS



Structure & Distraction by Nikki Goldblatt



Telling the Truth by Adrian Herring ARPS



The Bike Boys by Bob Johnston ARPS



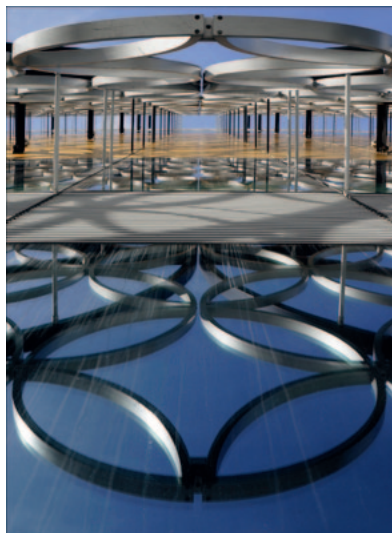
The Boardwalk in Winter by Polly Mason LRPS



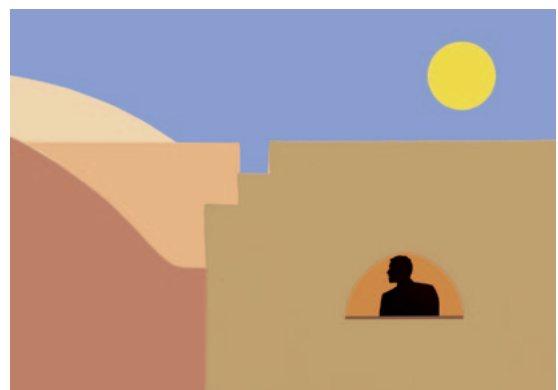
The Girl on the Train by Eric Begbie LRPS



The Kill by Ian Wilkinson LRPS



The Library of Birmingham by Ann Shaw LRPS



The Man in the Window by Mike Cowdrey ARPS



The Miller's Stairs, Moulton Mill by Chris Perfect ARPS



The Passenger by David Fletcher LRPS



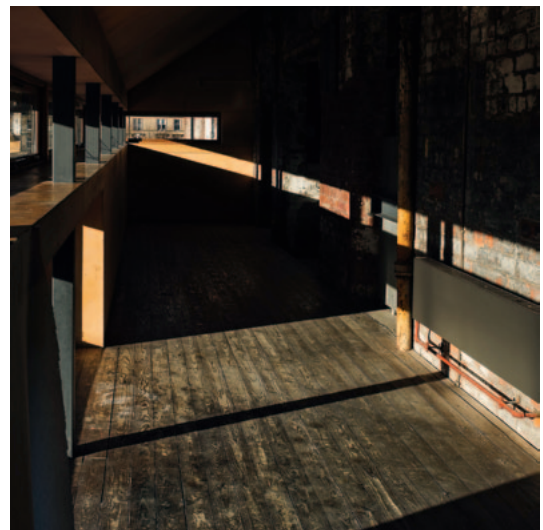
The Quiet Sea by Kevin James



The Smoker by Stuart Crump ARPS



The Stunted Oak by Patricia Ness



The Tramway Glasgow by Phil Lavery LRPS



The Wise Woman by Stephen Tyler



Through a Glass Darkly by Marilyn Taylor ARPS



Time to feel free by Patricia Tutt ARPS (IOM)



Time Warp by Dee Wareham



Tired of Conversation by Robert Bracher ARPS



Tollard Royal by Roger Holman ARPS



Two Bikes, Cambridge by Carole Lewis ARPS



Umbrella Mask on Salute by Cyril Mazansky ARPS (USA)



Urban Stairway by Glynis Harrison



Venice at sunrise by John Shaw ARPS



Waiting for a Friend by Paula Davies FRPS



Waiting for the Last Train by Guy Davies ARPS



Walk Away by Richard Hainsworth LRPS



Walking Into The Mist by Elizabeth Restall ARPS



Walking Shoes by Dick Prior ARPS



Walking to School by Alan Bousfield ARPS



Warp-Speed by Brian Lunt



Warwick Castle by Ken Johnson LRPS



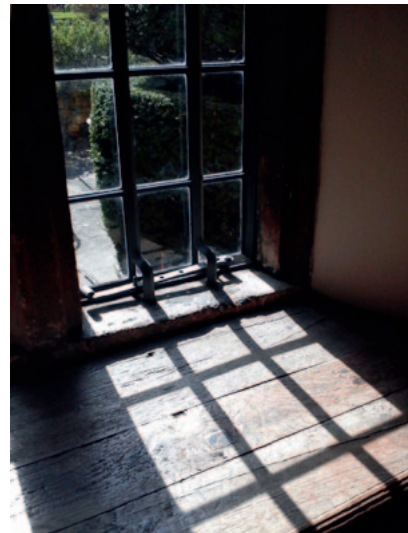
Wattle Pod by Max Melvin ARPS (Aus)



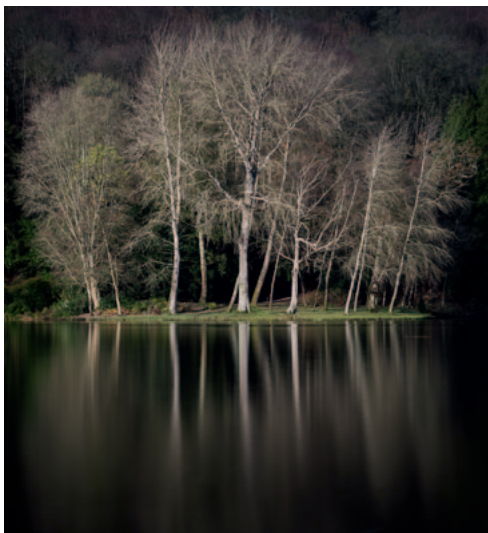
Wensleydale Portrait by Andrew Williams LRPS



Westerhorn Beach Iceland by Steve Green LRPS



Window Light by Geoffrey Bicknell LRPS



Winter Trees by Stephen Jones LRPS



Woman with a Fascinator by Prof. Chris Flood LRPS



Yangon Fish Market by Sandra Barrett ARPS

LOOK BACK TO 1998



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DIG TRAVELLING EXHIBITION VENUES IN 2016

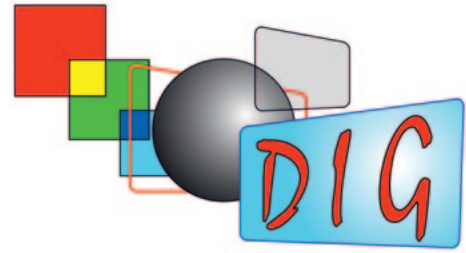
01/06/2016 – 30/06/2016
West Swindon Library
West Swindon District Centre
SN5 7DL

04/07/2016
The Gallery
Taunton Library
Paul Street
Taunton
Somerset
TA1 3XZ

August 2016
Royal Photographic Society
Fenton House
Wells Road
Bath

Date to be agreed – usually in the autumn
Smethwick Photographic Society
Old School House

Members Annual Projected Image Competition



FREE to enter for all DIG members

Two classes – *Open and Creative*

This annual competition is always well supported by the members as it is easy to enter online. Each class will have a RPS Gold Medal winner and the three selectors will each award two ribbons. Ultimately the two RPS Gold Medal winners will go head to head for the Raymond Wallace Thompson beautiful glass trophy.

This years Selectors are:

Peter Clark FRPS

John Long ARPS

Val Duncan ARPS

Timetable

Entry opens on May 18th 2016
Entry closes on August 18th 2016
Selection date August 22nd 2016
Notification by August 24th 2016

There will be a printed catalogue of all accepted images into both classes. This will be distributed to all DIG Members. Images will also be shown on the DIG web site and other DIG/RPS publication channels.

For full information on how to enter and the competition rules, please go to the web page www.rps.org/DIGPIcomp

Further information will be communicated via the monthly DIG News and the web page. Should you wish to contact the organiser then his detail are:

David Taylor DIGPIcomp@rps.org

