

DIGITAL IMAGING GROUP

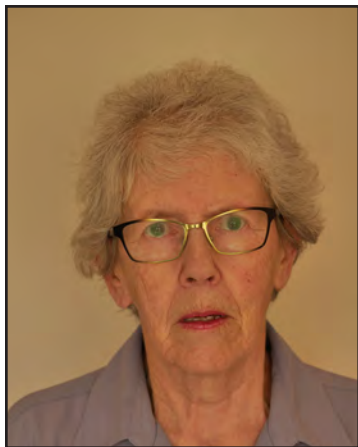
Projected Image Competition 2017

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY



PROJECTED IMAGE COMPETITION 2017

OUR THANKS TO OUR THREE SELECTORS



Margaret Collis ARPS HonEFIAP DPAGB AFIAP APAGB

Margaret joined her first club Kingswood Photographic Society in the seventies. From taking mainly slides, she moved to Cibachrome printing and also enjoyed derivative techniques in black and white. Margaret joined the Western Counties Photographic Federation executive about 1984 serving as exhibition secretary, eventually becoming WCPF President and their representative on the Photographic Alliance. She went on to serve as President of the PAGB.

During this time she joined Images sans Frontieres and met many fellow photographers from Europe. Through these contacts she was invited to join the FIAP Directory Board. It was at this time travel and people photography became new aspects of photography to enjoy. Until then a love of landscapes had been her main interest in photography. For some time all her work has been produced digitally.



John Tilsley ARPS DPAGB APAGB

John was hooked on photography after being given the family's Box Brownie at the age of 10! He soon progressed to 35 mm and, having acquired his uncle's enlarger in his early twenties, quickly became a prolific darkroom printer. Much influenced by Tim Rudman and others, he latterly worked creatively using alternative processes. Finally converting to digital in 2010, he has embraced the power of Photoshop and the ease of producing colour and monochrome prints. As a photographer he will try anything, but has a definite love of landscape and photographs with people in them.

Although he has a background in Club Photography, 36 years on the committee at Dorchester and 14 years on the executive of the WCPF, he has for 20 years been a member of the Dorset Independent Photographers. This is a small group of photographers who work together to improve their photography and exhibit their work annually. Sponsored by Fotospeed, he lectures regularly throughout the South of England and Wales on a wide range of subjects.

John is a hugely experienced judge, who is still Chairman of the WCPF Judging Panel, having run Judging Seminars for the Federation since 2004. He has been involved in the selection of images for competitions and exhibitions at all levels since 2000.

Fiona Senior FRPS

Recognised as a professional photographer with innate creative talent, Fiona Senior has worked internationally and photographed children for major brand names used in advertising, fashion, editorial and portraiture all over the world.

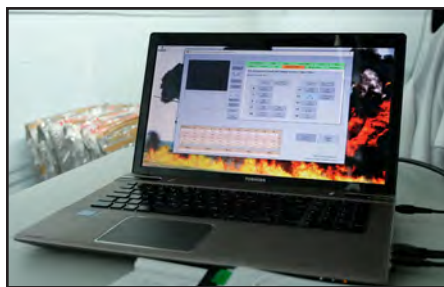
She is a winner of the coveted Kodak National Professional Award for photographing children under the age of 5 years, and the 3M National Professional Portrait Award with a portfolio of childrens pictures.

Fiona is a Fellow of the Royal Photographic Society, a previous Fellow of the British Institute of Professional Photographers and the first woman to hold the famous Peter Grurgeon Award for Fellowship. She was also a Fellow and a Past President of The Master Photographers Association - the first ever woman President - and most recently Honorary Visiting Professor, Nanjing Institute of Visual Arts, China.





The selectors making their choices.



The screen and software used to manage the selection of your images process.



The selectors holding their keypads for scoring.

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RPS Digital Imaging Group Annual Projected Image Competition



After an extremely slow start for the competition entries we finished with 1207 entries of a very high standard. There were 944 images submitted for the Open category, and 263 images entered in the Altered Reality category. I was disappointed that we did not better last year's entries but it was still a very good effort on members behalf, and for that I thank you. I set myself a goal when I took on the challenge to be the organiser and that was to better year on year entries, that did not happen this year so next year we hope we will improve on the number of members entering this annual competition.

Our selectors had a difficult task, being presented with so many high-class images made their day interesting, but in the end, we achieved our goal and made the following selections. For the Altered Reality category we had 49 images selected and from that 6 ribbons were awarded, in addition to the ribbons the gold medal was decided by all 3 selectors. In the Open category 191 images were selected, and 6 ribbons and the gold medal were awarded.

I would also like to thank our chosen selectors, who provided us with an exceptional set of winning images this year. For those members that have never seen a selection, I can assure you that it was not an easy task coming to the final awards that were made.

This was the second year that we used the huge 4k monitor for our selection, and I was so pleased when that first image appeared on screen, the quality was exceptional. So I can assure all members that the high-quality screen did justice to your hard work.

I am hoping that those members who did not find the time to enter their images this year, will be inspired by this catalogue and take on the challenge next year. For all those members that entered the spirit of the Projected Image competition, thank you, because without your images there would be no competition.

I would also like to thank all committee members for the help and support that they gave me in running this annual event, and to those members who assisted on the day, again thank you.

Our congratulations to the trophy, medal and ribbon winners.

David Taylor LRPS

RPS DIG – Projected Image Competition Organiser

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

COVER IMAGE: 'The Observer' by Chris Wilkes-Ciudad ARPS

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Soft Spanners

Brian McCarthy ARPS



Brian's comments

Adding a twist to everyday familiar objects can be a great starting point for any surreal image (Altered Reality), and even better if you can combine more than one object (Homospatial thinking).

'Soft Spanners' started life as a sketch. I often doodle away whilst having my first coffee of the day early morning, before the day starts proper. I came up with various patterns and designs, and one of them was a vase of flowers.

The vase is a pewter coffee jug which is an heirloom, it was my Mother's pride and joy and is the first choice for any cut flowers to be displayed in our home. The spanners are to be found in most garden sheds, my shed also doubles as a studio, in fact it is more of a studio than a shed.

The spanners and coffee jug were photographed separately and combined. With a few tweaks and a salute to Salvador Dali's 'The Persistence of Memory' job done.

The selectors comments

Margaret's comments

Soft Spanners impressed with the superlative quality of the picture and its design. The photographer shows real spatial awareness and the attention to detail and precision are excellent. A sense of humour also comes across.

John's comments

I particularly like the idea of taking that cliché of camera club photography, the Still Life and doing something so creative with it. So much thought has gone into the idea and the quality of execution is superb. I see a bunch of flowers replaced by the assortment of different spanners and the two blooms which are well past their best are masterly and the drips coming off the bent spanner are brilliant. The idea of the spotlighting accentuates the metallic nature of the piece and the choice of a pewter teapot as a vase completes the image for me.

Fiona's comments

I really enjoyed this image, which is for me, truly original and creative. Who would have thought to put a handful of spanners into an old metal teapot and then distort them to produce this well conceived and crafted shot? Technically and compositionally, it has been carefully controlled and put together - pleasingly and imaginatively different from so much of the work we see frequently.

A well deserved gold medal.

It's a Man's World

Jonathan Vaines ARPS

The image was taken in the toilets at work around three in the afternoon with over sixty people in the building. High risk, I know. I had floated the concept of the image past Sarah, Head of Marketing, some months previously. Agreeing at the time with a giggle, Sarah had almost forgotten when one day I just happened to take my camera into work to take some photographs of a training course set-up.

We quickly nipped into the Gents. As I fumbled with my camera, setting shutter speed, aperture and then dialling in an appropriate ISO to deal with the only light we had; fluorescent, Sarah had taken to the pose without instruction. I quickly shot a few frames. The location was difficult as I had no room to move further from the subject and my 24mm to 105mm was already at 24mm. I left first checking the corridor was clear and the whole thing was over in around 30 seconds.

During the processing I had to remove a small advertising poster on the wall and I have placed a texture on the walls to give some detail. Other than that it's pretty much a straight shot.

It was Sarah's wedding recently. Hope she liked the present.

Taken with Canon EOS 5D Mk III, Canon 24-105mm f/4.5, 1/40 at 24mm ISO 640.



The selectors comments

Margaret's comments

Exquisite quality and humour. A beautifully created image. The limited colour palette enhances the apparent simplicity of the image, which is of course planned and produced with great skill.

John's comments

Sometimes we take our photography too seriously and I just love to see humour used to such good effect. Once again the attention to detail by Jonathan is just great, the direction of lighting is perfect, the shadows cast adding to the image.

I like the choice of costume, those shoes and the off the shoulder blouse are wonderful. The hand on the wall is the final touch creating in my mind the story of a boozy night out.

One of my fellow selectors remarked that it was a little too clean for a gent's loo. I didn't like to enquire how she had acquired this knowledge.

Fiona's comments

This really strong and very different image, with its marvellous sense of humour, is splendid. Technique, composition and imagination all work together to produce a result which has immediate impact.

A worthy medal winner.

Canary Wharf Station

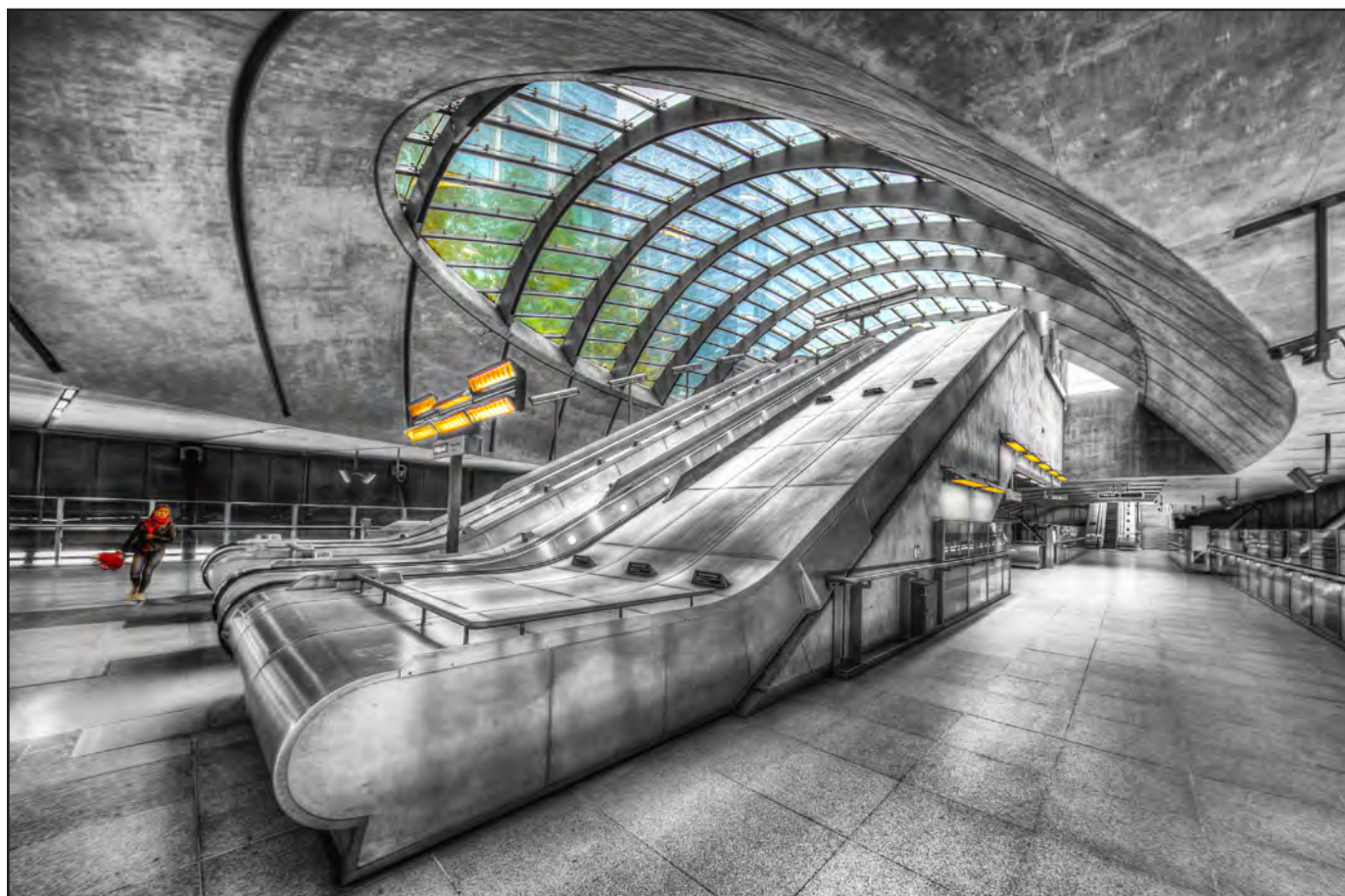
Duncan Webster ARPS

Duncan's comments

This shot was taken lunch time on a grey day. However, with the contrast of the black and white photograph, all the highlight spot colours appear much more vibrant. It was luck and patience that the young lady had a red scarf and umbrella, which gave me the finishing touches for the final result.

Margaret's comments

Excellent composition and choice of atmosphere. The curves of the roof with its hint of blue provide a foil for the curves of the escalator and the touch of yellow in the sign. A thoughtfully produced image with its 'red' figure giving a sense of scale.



Hot Rod Racer

Sheila Haycox ARPS

Sheila's comments

Having quite a few elephant images, and seeing other photographs of elephants creatively produced, I tried to think of a different approach. My first idea built up very gradually by placing a child on an elephant, adding a pith helmet, then an umbrella and finally dust clouds. This led me to trying to think of different ways I could use an elephant in further images. So far, I have an elephant Jet Skier, Sidecar Racer and an elephant on A Day Out.

For the Hot Rod Racer I had to find a suitable vehicle, preferably open top, in which the elephant could be placed then to make sure the beach was suitable. Then I had to think of appropriate additions to complete the image. It took me a while to come up with goggles and a cap which I then had to trawl for amongst my images.

Still thinking of other pursuits my elephants can enjoy!!!

Margaret's comments

A fun image beautifully executed, enjoyed the illusion of panning across the beach and the flat cap on the elephant. An image requiring good digital skills.

AWARDS



Colours of Seilebost

Hugh Milsom FRPS

Hugh's comments

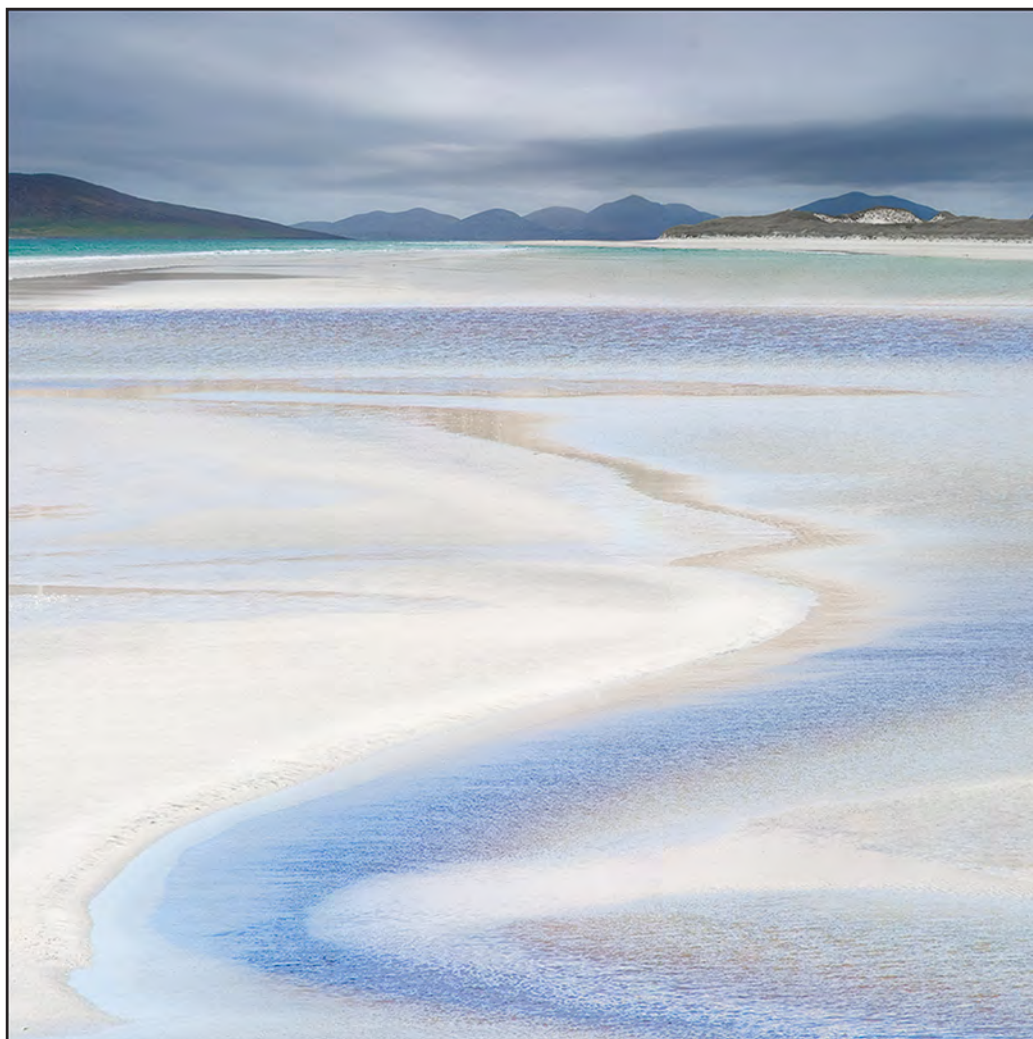
I first went to Harris in 1994 and was immediately captivated by the beautiful beaches. In fact it was the beautiful colours at this location that inspired me to change from mono to colour photography. Since then, I have spent many years wandering the beaches of Seilebost and Luskentyre and getting to understand the way the tides behave in the different parts of this location.

For me, the beauty of these beaches is the tiny rivulets which pick up quite delightful subtle colours. They are transient - within minutes they have changed their shape or disappeared for ever. Every day and every tide is different and like being in a new location - the permutations are endless.

While the beaches provide exciting foregrounds, the backgrounds are equally impressive. There are the sand dunes of Luskentyre, which often catch a burst of sunlight, and also the backdrop of the mountains of North Harris, inevitably veiled in a heavy cloud. This is what makes it a magical place and these are the elements which I endeavour to capture in my images.

Margaret's comments

This lovely classic seascape would also hang on anyone's wall. The delicate pastel colour tones of the sand patterns are expertly rendered and lead us through to the distant mountains and ominous sky. A very atmospheric scene.



Feathers

Margaret Ford LRPS

Margaret's comments

Like many photographers I enjoy photographing most things. What I really enjoy, however, is to make images indoors where I can have complete control over composition and lighting.

The black background for this image was created with a draped length of black cotton velvet which near the base was draped over a book forming a ledge. (Black cotton velvet absorbs most light; synthetic velvet is more reflective.) To provide the reflection a clear glass shelf was placed on the ledge on to which the three feathers were positioned. These had been chosen for their colour, pattern and how they worked together.

Whilst I had natural daylight behind me I also used two continuous light soft boxes placed to give me the effect I wanted.

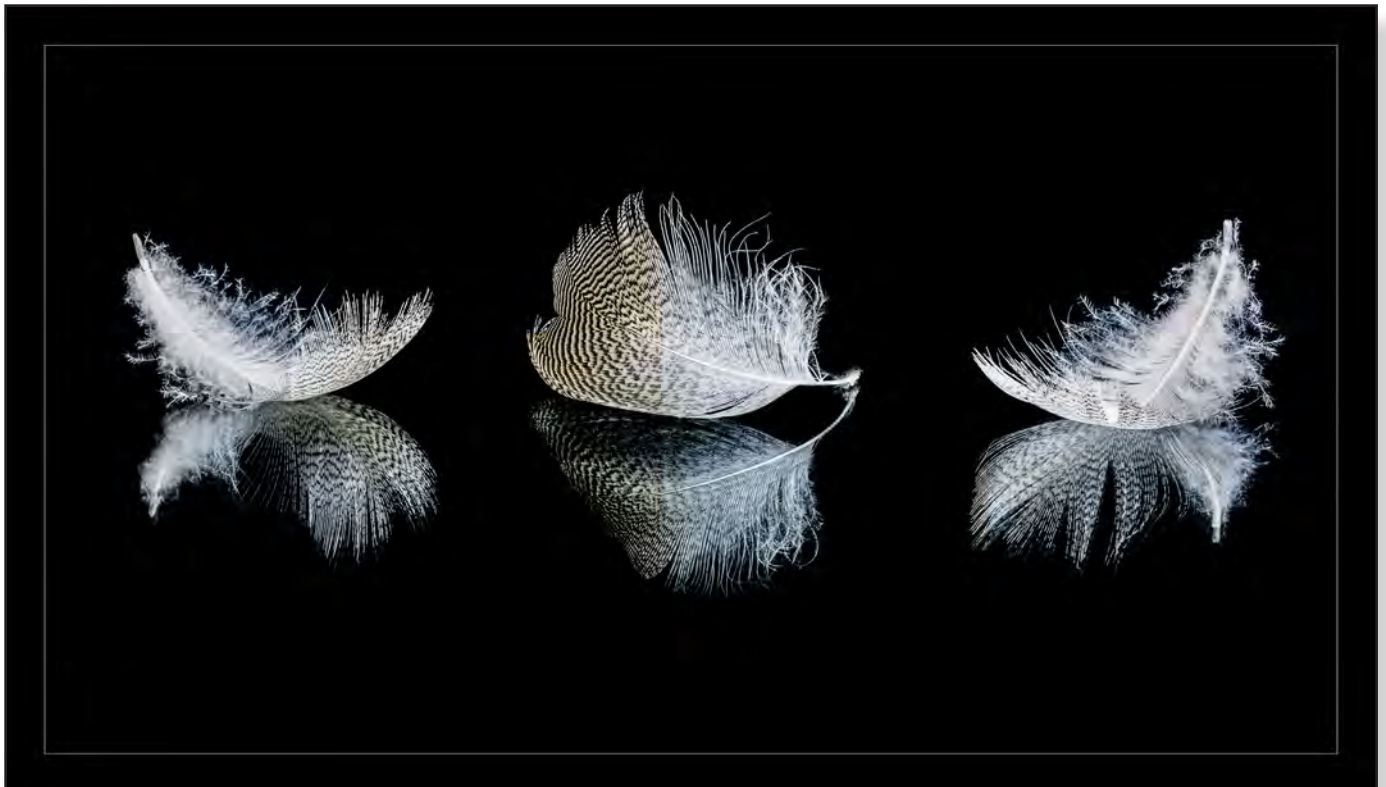
In post processing it was necessary to clone out the front and back edges of the glass which had picked up a lot of light and also some dust specs which despite careful cleaning beforehand had accumulated on both the glass and the velvet.

Tweaking the black to ensure it was really solid was also needed.

I used a Canon 60mm macro lens with tripod, ISO 200, $f/11$, 0.4sec.

Margaret's comments

A classic simple picture but produced with good camera skills. Both the colours of the feathers and their reflections create an aesthetically pleasing result. A picture that would hang well on a wall anywhere.



Thinking Inside The Box

Alan G Edwards ARPS

Alan's comments

I have been doing art nude photography for some years and enjoy capturing the natural beauty of the models in a non-sexualised manner, emphasising the form, shape and lines, usually in black and white. I like to give models something to work with and the box provides clear physical limits which they can explore.

The box is mounted not in a pristine studio but on a bench in my garage surrounded by all manner of bric-a-brac!

Lighting is from a single studio flash head fitted with a softbox. These shoots favour models with gymnastic or dance skills and have excellent joint movement. This set of images was taken during two shoots about a month apart with the superb Lulu Lockhart.

In post production I crop the images to the approximate size I need. I then combine them into a composite all at full resolution. The final image is over 10,000 pixels square, the equivalent of a 160 Mega pixel SLR camera!

John's comments

A few year's ago there was a craze to display found objects in small compartments within a larger box. Some of these found their way into Still Life photography. Initially I was drawn to the originality of the approach of this image and overall I was drawn to the range of poses adopted by the model. It was then that another aspect of the photograph occurred to me the idea of somebody making a collection of naked girls the whole thing took on a more sinister aspect. This was emphasised by the use of the foetal position in the top row.



Windy Day

Len Claydon ARPS

Len's comments

A few months ago I visited Trentham Gardens in Stoke-on-Trent for the first time.

I had heard about the fairy wire sculptures by Robin Wright so I just wanted to go along and take some shots that just might be useable.

The fairy in 'Windy Day', is a life size sculpture sitting on a large stone plinth the top of which is at eye level. I had to try to take the shot with no background distractions which would have been difficult to remove .

I had a finished shot in mind which required the stainless steel sculpture to be turned a golden colour with the background a mixture of graduated colour. The finished image is really just about an amazing piece of sculpture which many judges would probably say is just an image of someone else's artwork, which is why I had to create something quite different and original.

John's comments

What struck me about this image was how beautiful it was to look at. The choice of colours used to represent the sky, perfectly compliment the gold of the figure and dandelion clock and the sand of the beach. The whole is finished off by the gold key line. The whole concept is very simple but superbly executed, the figure has a wonderful form and swirling scarf, windswept hair and the idea of the dandelion clock being an umbrella blown away by the wind completed the image for me.



Appleby Stare

Lynda Morris LRPS

Lynda's comments

I went to Appleby Horse Fair for the first time this year and really enjoyed taking photos there. This horse was standing tethered alone and the wind was really getting up and blowing his unkempt mane. Making it black and white and giving it a film noir treatment in Silver Efex made the finishing touch for me.

John's comments

My favoured medium is monochrome and horses a favourite subject so Lynda was possibly on a winner from the start. The Appleby Horse Sales are famous throughout the world and the pictures we normally see are horses being ridden bareback in the ring. This image works on a different level for me, the animals at the fair are for sale and for them they don't know what the future holds for them. The expression on the horse's face and the chain on its collar accentuates this for me. The windswept mane and threatening sky add to the atmosphere and the out of focus horse on the skyline complete for me a poignant image.



The Bellow Of The Stag

Zoltan Balogh

Zoltan's comments

I took this photograph in Bushy Park, London in October 2015. I used a Nikon D7000 with a Sigma 70-300 f/4-5.6 which shows that you don't need to spend a fortune on kit.

My shot works well as I managed to get into a position where the light was even throughout the frame and I found a suitable background. The bracken surrounded the stag nicely and also receded in a layered, atmospheric fashion. I decided to fill my frame with him as he was enormous and I wanted his size as well as bellowing to add impact. Timing was therefore crucial.

In post processing my life would've been easier had I under-exposed slightly as I had to burn the highlights on the antlers and on the forehead. I also added selective dodging, sharpening, contrast and noise reduction wherever necessary.

John's comments

A wonderfully atmospheric image, capturing the drama of the rutting season. The bracken turning colour and the steam rising from the stag's body portray an early autumn morning perfectly. Many of us will associate this scene with Scotland's 'The Monarch of the Glen'. However for me, a child of SW London, it conjures up a completely different memory. Take an early morning walk in Richmond Park in October and you are likely to be surprised by a stag in full voice emerging suddenly from a clump of bracken. Zoltan has captured that moment for me.



Athena

Janet Haines ARPS

Janet's comments

This is the beautiful Ivory Flame, shot in a studio. I had imagined this well before the shoot, and bought an old book and sprayed it gold especially.

On the day everything came together as the model had the little top and I the necklace, in our respective dressing up bags.

As Athena is the Greek goddess of wisdom I felt that besides the book the composition needed the story strengthened with the addition of the texture giving a hint of writing.

As is my normal style I then gently brushed away the overlay, strategically leaving some to overlap the model to give the arty feel that I like to the final work.

Fiona's comments

This is a delightful, well composed study of a lovely model, which is enhanced by the careful use of texture. I enjoyed the feeling and mood created by the treatment.

Overall a very subtle, captivating image.



Chinese Painting

Antony Yip ARPS (Hong Kong)

Antony's comments

Lotus is one of the widely drawn and photographed flowers in China, both in the past and present days due to its elegance and unique shape of stalk and leaves. I have been trying to use photos of nowadays to imitate paintings of the past in all aspects including presentation, composition, tone and colour. I am honoured by the acknowledgement of Fiona Senior FRPS.

Fiona's comments

This quite simple image has a pleasing, gentle, oriental feeling. Initially, I was unsure of the inclusion and size of the grey border. However, on further thought, I felt that the border was definitely necessary and that it actually enhances the presentation of this particular image. This could make a good greetings card.



Autumn Landscape Tuscany

Hugh Milsom FRPS

Hugh's comments

I have spent many years photographing my local area, the arable landscape of Hertfordshire, and it was the love of this landscape that inspired me to visit Tuscany. While both areas have gently undulating fields, Tuscany has the added bonus of hilltop farmhouses, cypress trees and a lovely backdrop of mountains.

This image was taken on my second visit to Tuscany and a day was spent wandering along the country roads in Val d'Orcia when we came across this location. The rounded hill, tractor lines and cypress tree were good reason to stop to explore the possibilities and so some time was spent 'working' the subject - getting the best viewpoint and angle to achieve the best composition.

In my landscape images, I try to capture all the pertinent aspects of the landscape in one single shot - in this case the whole scene typifies the landscape of Val d'Orcia.

Fiona's comments

Landscape images are often overlooked, so I was pleased to be able to make an award to this delightful landscape. Minimalistic it may be, but necessarily so. Beautifully crafted. A gentle, simple image, with lovely tonal qualities.



Winter Trees Before Storm

Simon Street

Simon's comments

This black and white photo was taken with my new Fujifilm XT-2 using the panorama feature. The location is in the Surrey hills last January on a cold Winter's day.

This is my first year as a digital photographer. I prefer a wide-angle view on my 16-55mm f/2.8 lens. I used Lightroom here to improve the sky a little and the tones on the trees. A tripod helped minimise any shake during the panning.

Fiona's comments

A well composed landscape which has been crafted into a punchy monochrome letter box format.

Good use has been made of the pre-storm weather and it shows a sense of depth to the landscape with a feeling of space. A good sky, adding strength to the overall impact of the image.





Apocalyptic Explorer by Adrian Lines ARPS



Cornfield by Peter Downs LRPS



Cyborg by Mike Bennett LRPS



Fading Poppies by Ann Belcher



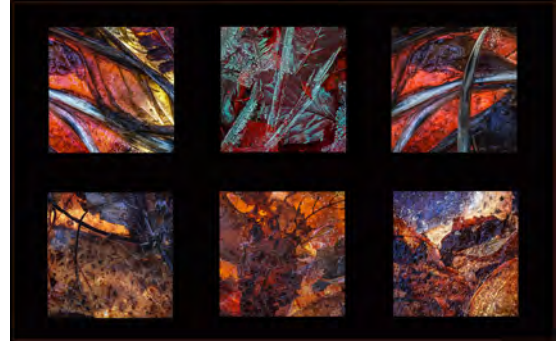
Fantasy Queen by Peter Stevens ARPS



Farewell by Dr Martin Parratt



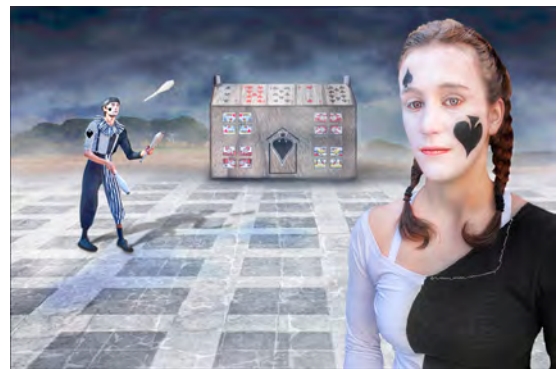
Fear by Vic Attfield FRPS



Garden Debris in Ice by Jack Bates FRPS



Golden Girl by William Hogg ARPS



House Of Cards by Janet Russell LRPS



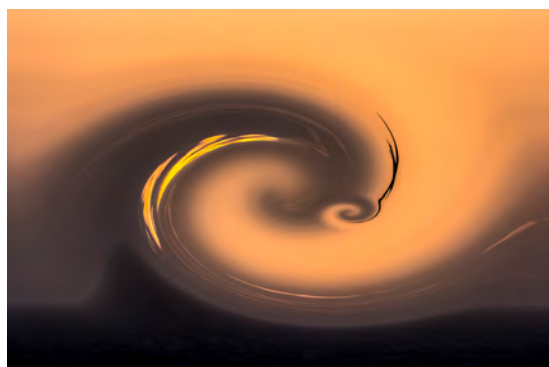
I Can See You by James Mahon LRPS (Ireland)



Kochi Fisherwoman by Lynda Morris LRPS



London Spy 1942 by Bill Hodges (*New Zealand*)



Magical Wave by David Baker



Misty Morning by John Wigmore FRPS



My New Shoes by Ron Holmes ARPS



Neverending Beach by Avril Christensen



Out For Blood by Duncan Webster ARPS



Patterns Within The Shell by Judy Knights LRPS



Peek A Boo by James Mahon LRPS (Ireland)



Procrastination by Reginald Clark LRPS



Rainy Day In Rome by Jo Monro ARPS



Snow Bird by Ray Grace ARPS



Storm Trawler by Mike Bennett LRPS



Subway Psychotics by Philip Barker ARPS



Sun Flowers by Janet Russell LRPS



Sweet Pea by Ann Cole LRPS



Symphony in Blue by Philip Barker ARPS



The 3 Amigos by Colin Mclatchie LRPS



The Book Keepers Nightmare by Roger Hinton LRPS



The Conductor by Ian McDougall LRPS



The Fire Queen by Frances Underwood LRPS



The Fisherman's Wife by Frances Underwood LRPS



The Last Smoke by Liz Cooper LRPS



The Rifles At Waterloo by Frances Underwood LRPS



The Three Dancers by Pauline Pentony ARPS



Three Ships Sail Out by David Royle



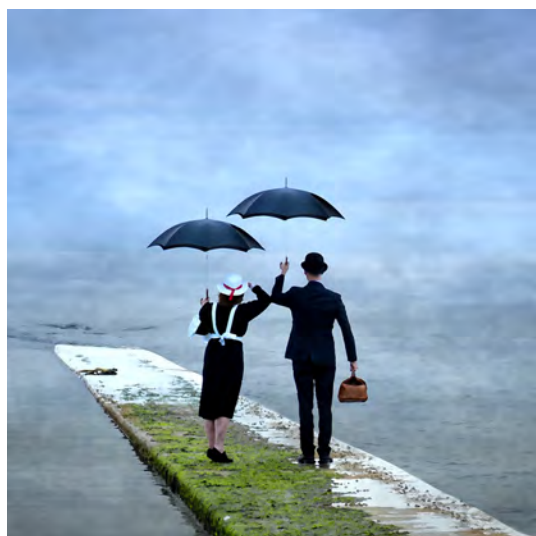
Three Way Call by Andy Swain LRPS



Time Passed by Douglas Watson LRPS



Trepidation by Reginald Clark LRPS



Waiting by John Sanders ARPS



A Clean Pair Of Wheels by Stephen Jones LRPS



A Long Night On Guard Duty by Marilyn Taylor ARPS



Abstract by Michael Reed ARPS



Acrobatics Over Water by Graham Johnston ARPS



Aged Mill Worker by Stan Stubbs LRPS



Alex Goode Racing Through by Graham Johnston ARPS



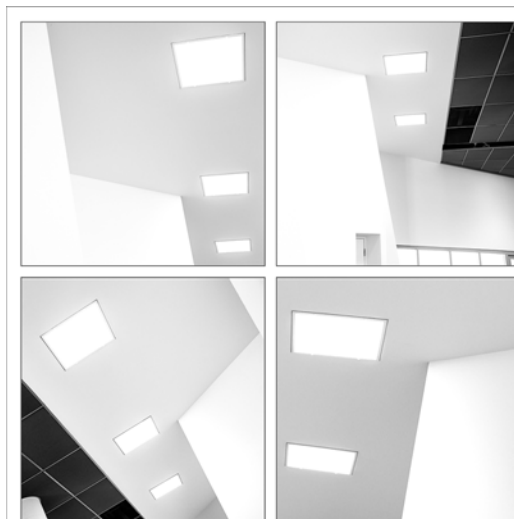
All Alone by Peter Stickler ARPS



Alp Champatsch, Switzerland by Jeffery Bartlett ARPS



Angry Calf by Palli Gajree HonFRPS (Australia)



Architectural Patterns by Sue Chapman ARPS



Avocets With Young by Graham Whistler FRPS



Backstroke Flight by Marilyn Steward ARPS



Bantham Beach by Ray Grace ARPS



Barn Owl by Martin Ridout LRPS



Beauty by Pauline Pentony ARPS



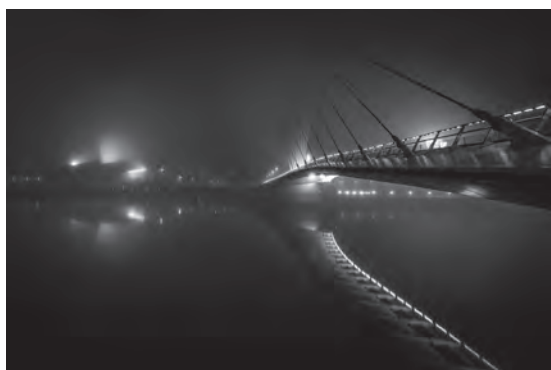
Bhaktapur Nepal by Derek Dryland



Blue Tit by Stan Stubbs LRPS



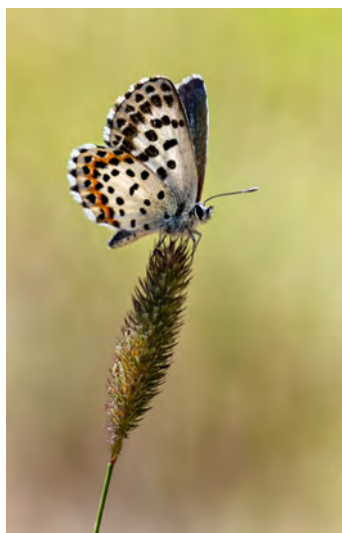
Breaking Out by Marilyn Taylor ARPS



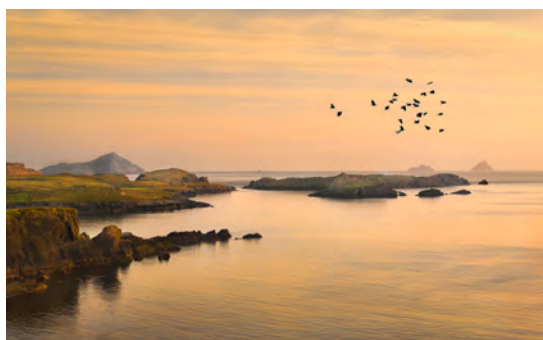
Bridge In The Mist by David Royle



Catching The Light by Rosemary Wilman HonFRPS



Chequered Blue by Valerie Walker ARPS



Choughs Over Skellig by Nick Browne LRPS



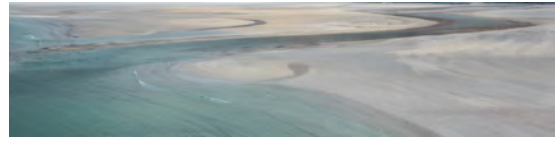
Cleaner's Nightmare by Dr Barry Senior HonFRPS



Clints And Grikes by Alan G Edwards ARPS



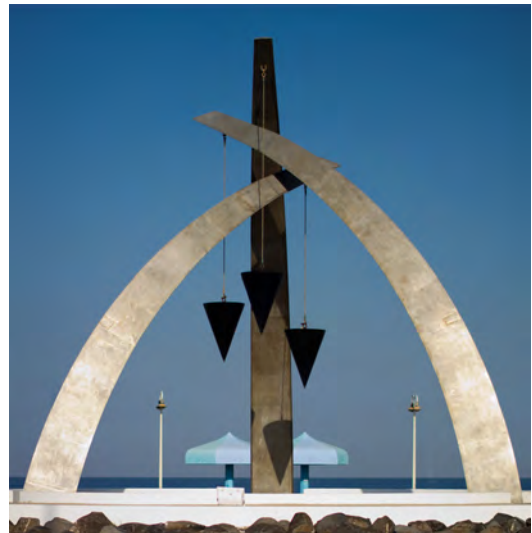
Clouds Over The Buachaille by Prof Brian Cooke ARPS



Colours Of The Hebrides by Liz Akers LRPS



Cooling Off by Arnold Hubbard FRPS



Corniche Sculpture 1, Jeddah by Gary Beaton (Luxembourg)



Cowslips In The Morning Dew by Janice Payne LRPS



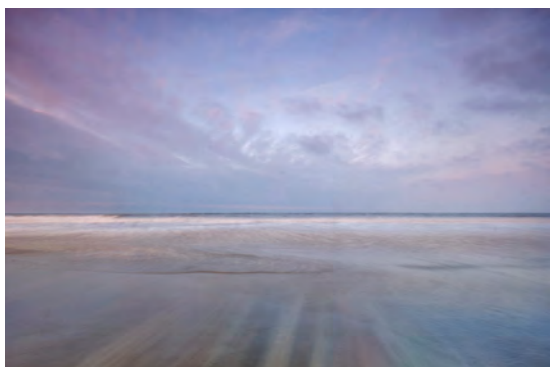
Drumbeat by Dennis Durack LRPS



Early Snow, Kyrgyzstan by David Eaves ARPS



Earth Girl by Stephen R Womack LRPS



Ebb And Flow by Sue Hutton LRPS



Embleton Beach by Dr Martin Parratt



Enchantress by Janet Haines ARPS (*Netherlands*)



End Of Beauty by Eileen Wilkinson LRPS



Erasmus Bridge by Roger Newark LRPS



Evening Drive Home by Alison Morris ARPS



Eye To Eye by Malcolm Rapier ARPS



Faces In The Storm by David Lyon



Falling Tide by Martin Farrow ARPS



Fishing Off The Pier by Liz Cooper LRPS



Frenzy by Pauline Pentony ARPS



From The Balcony by John Bull LRPS



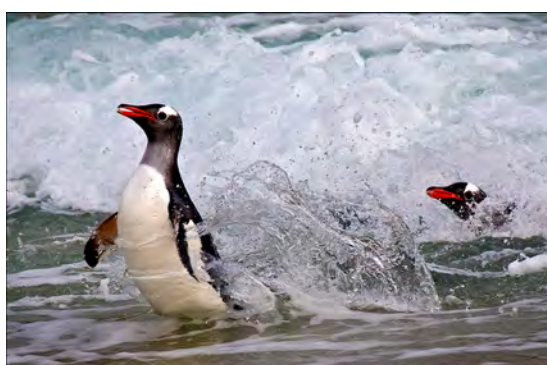
Gannet Controversy by Maurice Ford LRPS



Gannets Pairing by Dr Mahendra Bhatia Mahendra LRPS



Geisha Venice Carnival Mask by Dr Cyril Mazansky ARPS (USA)



Gentoo Penguins Surfing, Falklands by Eddy Lane ARPS



Going Solo by Kathryn Phillips LRPS



Going To Work by Anthony Woods LRPS



Goldeneye by David O'Neill LRPS



Great Crested Grebe by Stan Stubbs LRPS



Greenshank by David O'Neill LRPS



Grief by Adrian Lines ARPS



Guarding The Rookery by Pamela Lane ARPS



Hamnoy By Moonlight by Ian Thompson ARPS



Harbour Mouth by David Lyon



Harness Racing by Dr Mahendra Bhatia LRPS



Heading Away From Town by Keith Mercer LRPS



Heavenly Light by Peter Clark FRPS



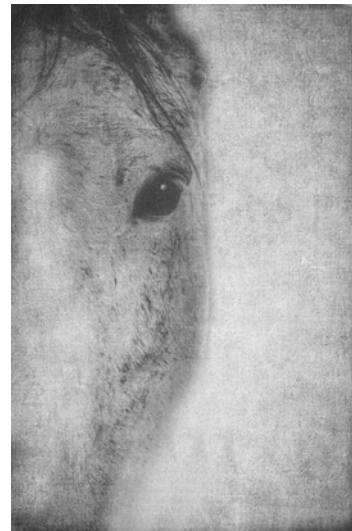
Heron by Barrie Castle LRPS



Hickstead by Michael Warren ARPS



High Kick by Malcolm Rapier ARPS



Horse by Barry Willcock LRPS



Icelandic Church At Rif by Peter Clark FRPS



Illegal Fend by Bill Hodges (New Zealand)



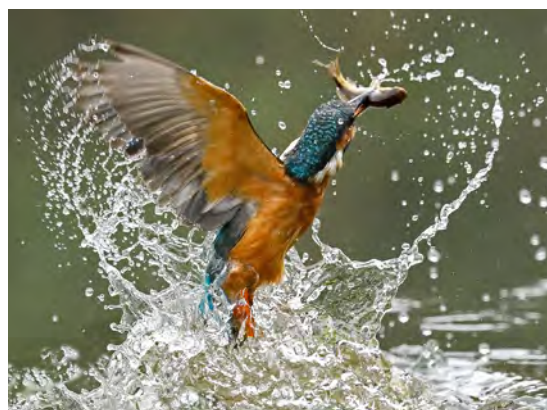
Inside Out Building by Derrick Holliday ARPS



Just A Window by Peter Stickler ARPS



Kestrel With Mouse by Ian Clarke LRPS



Kingfisher by Graham Whistler FRPS



Kirkjufellsfoss In Winter by Peter Clark FRPS



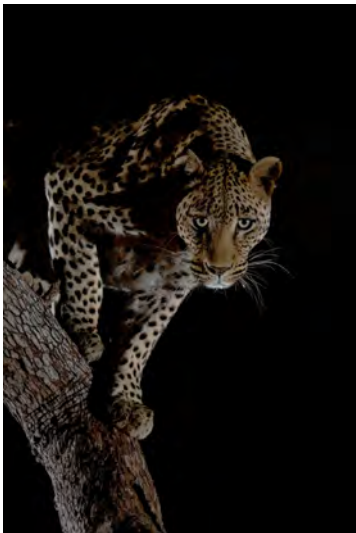
Kolufossar by Richard Hall LRPS



Lady Noir by Bill Power ARPS (*Ireland*)



Lands End Sunset by Jim Haviland



Leopard Night Shot by Ian Sayce LRPS



Lichen Autumn by Deborah Degge ARPS



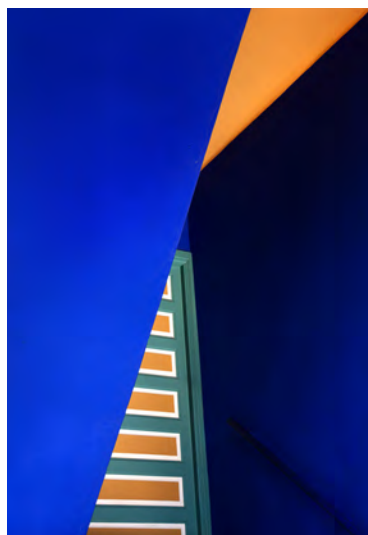
Lilac Breasted Roller by Ian Sayce LRPS



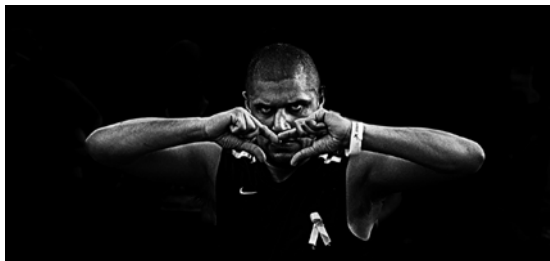
Living Off Scraps by Malcolm Sowdon



Long Walk Home by Liz Cooper LRPS



Majorelle Garden Doorway By David Alderson



Marathon Runner by Alan Edwards ARPS



Mary's Shell by Derrick Holliday ARPS



Medusa by Nicholas Sheppard ARPS



Mesembryanthemum by Mary Pipkin ARPS



Milk Thistle Seed Head by Jack Bates FRPS



Mirid Bug On Knapweed by Gill Peachey LRPS



Mission Debrief by Dr Niall Ferguson LRPS



Mist In Brading Harbour by John Heelan



Misty Mooring by George Steele LRPS



Molly by Janice Payne ARPS



Morning Stretch by Colin Close LRPS



Much Travelled by Dr Ruth Nicholls LRPS (*Isle of Man*)



My Shadow by Douglas Watson LRPS



Nature Reclaiming by Malcolm McBeath ARPS



No Home, No Job, Nobody by Frank Adams ARPS



Off Her Trolley by John Sanders ARPS



Oh! I Give Up by Dennis Durack LRPS



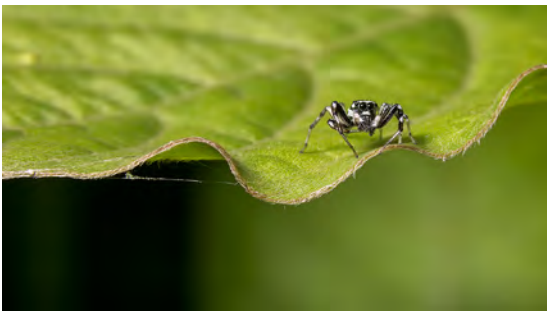
Old Fence Post In Snow by Valerie Duncan ARPS



Old Train Truck by Adrian Lines ARPS



Old World Service by Colin Close LRPS



On The Edge by Ashish Chalapuram (India)



On The Edge by Colin Douglas ARPS



One Tree by Mark Kemp LRPS



Out In Front by Pat Couder



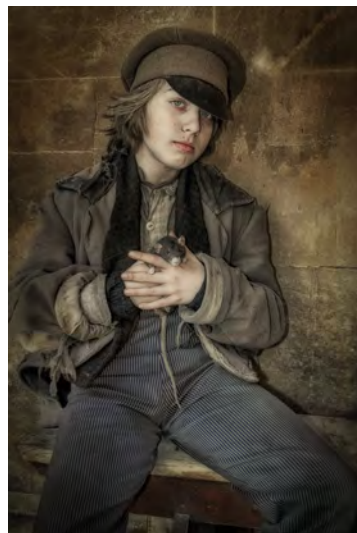
Oyster Catchers Over Keillmore by Andrew Hayes ARPS



Pedal Power by Paul Clarke ARPS



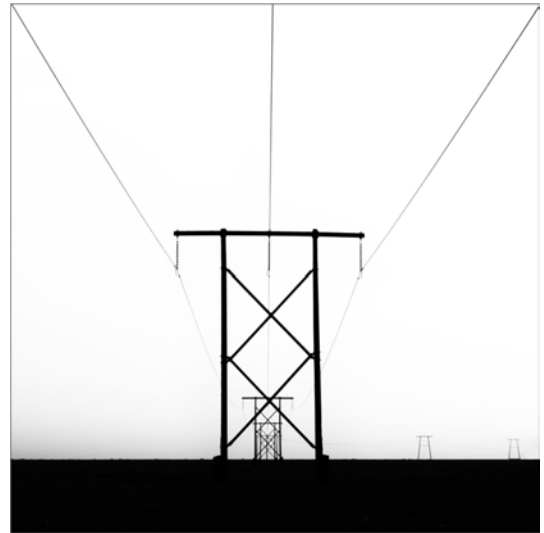
Ploughrescant Lighthouse by Brian Mitchell LRPS



Pocket Friend by Frances Underwood LRPS



Polar Bear On Arctic Ice Flow by Geoff Hughes ARPS



Power Lines by Robert Bracher ARPS



Puffin Flight by Andrew Hayes ARPS



Pure White by Pauline Pentony ARPS



Purity by Lagos Nagy (Romania)



Ready For Lift-Off by Gill Peachey LRPS



Reeds And Water by Derek Gale LRPS



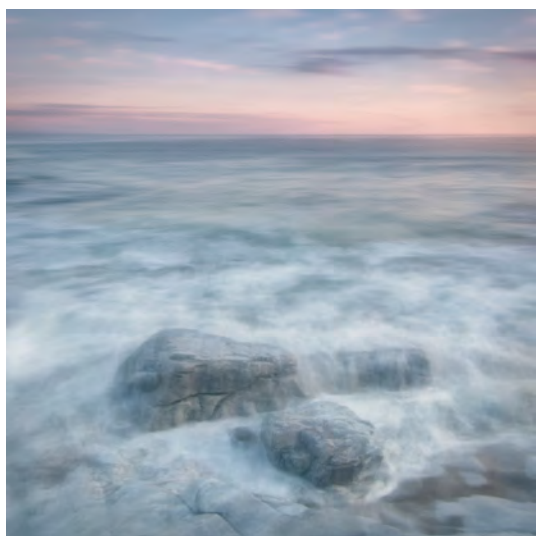
Reflection by Joe Houghton (Ireland)



Religion An Irregular Choice by Rev Richard Hainsworth LRPS



Sadhu With Worldly Possessions by Roy Morris ARPS



Serene Seaside Impression by Zoltan Balogh



Shoe Shining In Havana by Alison Morris ARPS



Shooting Godafoss Falls by Peter Clark FRPS



Shoreline Last Light by John Shotton



Silbury Reflections by Chris Wilkes-Ciudad ARPS



Sitting Pretty by Dr Barrie Brown LRPS



Six By Four by Roger Hinton LRPS



Slumdog, Guwahati Dump by Pamela Lane ARPS



Snakes Head Fritillaries by John Hankin LRPS



Sparrow Hawk by Alan Edwards ARPS



Spiral Flight Nick Browne LRPS



Spud Makes A Save by Ian Clarke LRPS



St Michael's Mount Cloudy Sunrise by Jim Haviland



St Michael's Mount Sunset by Jim Haviland



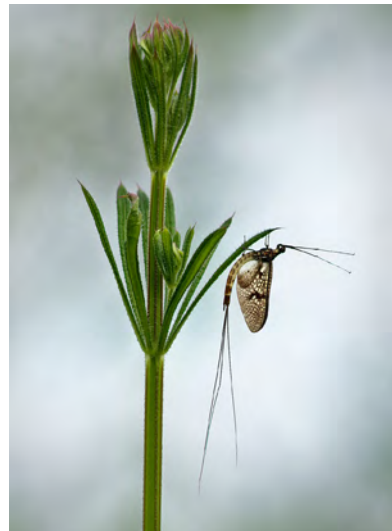
Standing Firm by David Lyon



Steaming To A Storm by Roger Newark LRPS



Stonehenge Misty Sunrise by Duncan Webster ARPS



Study of a Mayfly by Zoltan Balogh



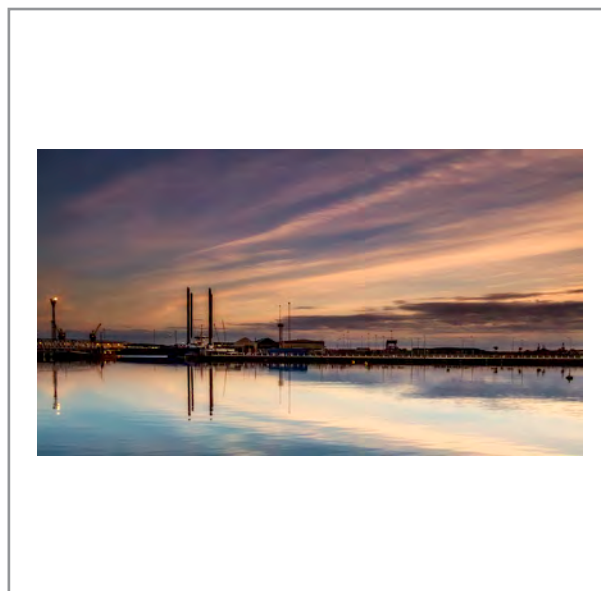
Sun And Snow by Dr Rob Kershaw ARPS (Switzerland)



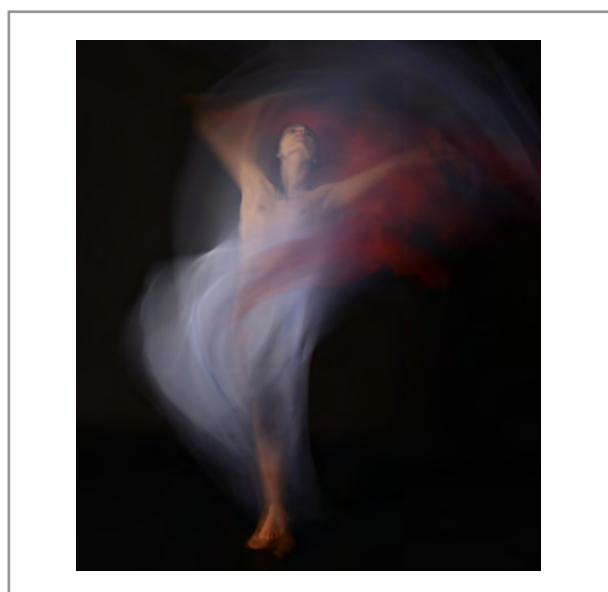
Sunburnt by Ray Grace ARPS



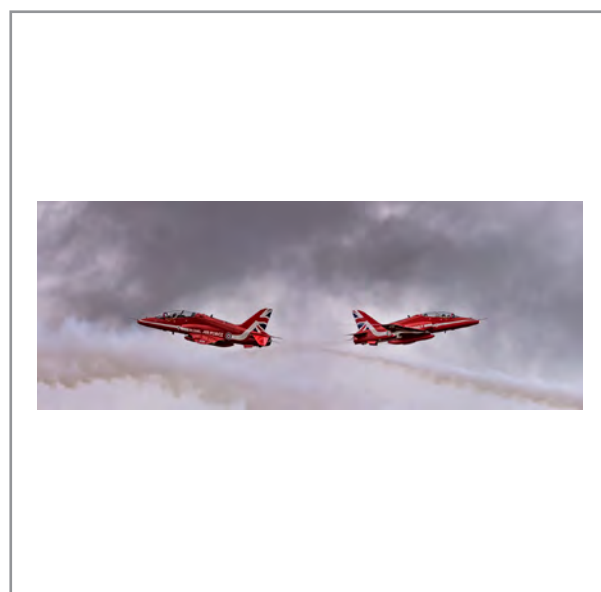
Suzanne by David Royle



Swansea Tidal Lagoon by Dave Whenham LRPS



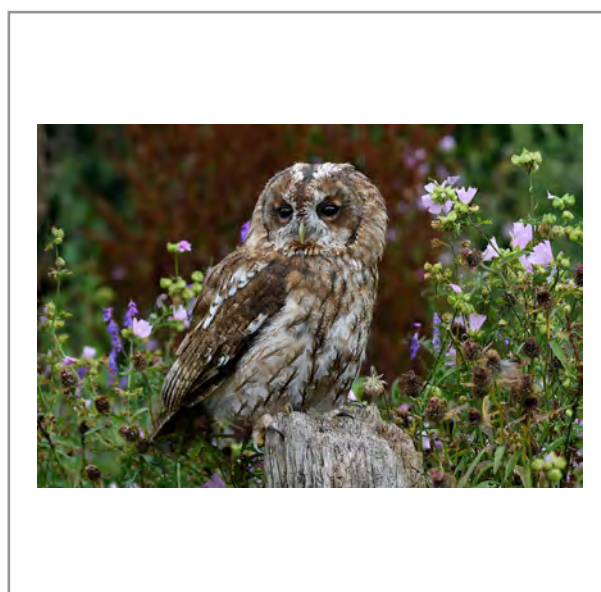
Swirling Scarves by Dr William Campbell ARPS



Symmetry by Trevor Pogson LRPS



Tate Gallery Staircase by David Alderson



Tawney Owl by Graham Whistler FRPS



Tension by Colin Close LRPS



The Apothecaries by Paul Radden LRPS



The Artist by Len Claydon ARPS



The Bikeshed by Zoltan Balogh



The Boxer by Colin Close LRPS



The Boys Of Vanuatu by Eddy Lane ARPS



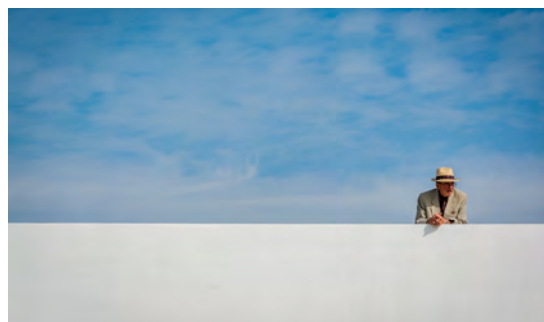
The Eyes Have It by Dennis Durack LRPS



The Last Drop by Malcolm Sowdon



The Mask by Peter Stevens ARPS



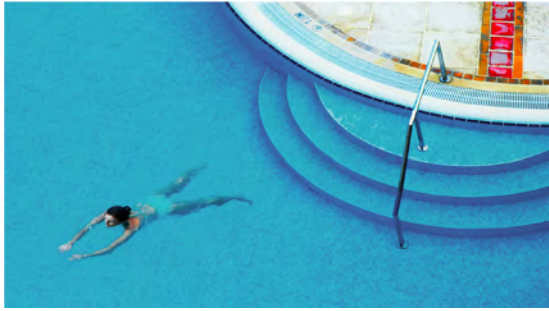
The Observer by Chris Wilkes-Ciudad ARPS



The Printer by Dr Barry Senior HonFRPS



The Swimmer And The Dog by Alan Dedman LRPS



The Swimmer by Robert Bracher ARPS



The Three Rascals by Liz Cooper LRPS



The Time Keeper by Mark Bonelle LRPS



The Typesetter by Liz Akers LRPS



The Wellcome Staircase by Jonathan Vaines LRPS



Tibetan Woman by David Alderson



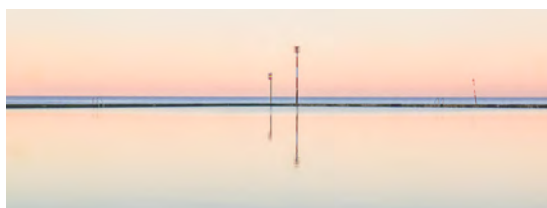
Time To Go Home by Cathy Withers-Clarke (South Africa)



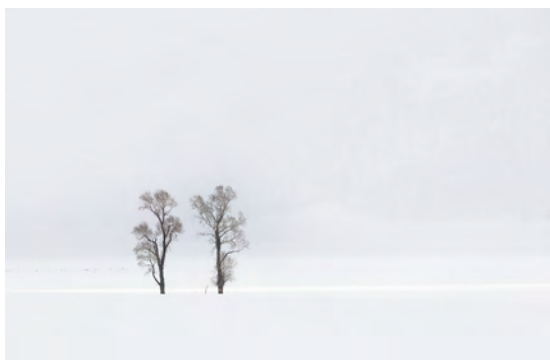
Time To Leave by Trevor Pogson LRPS



Trapped In Time by Dr Alan Cork LRPS



Turner Colours In Margate by Avril Christensen



Two Trees, Lamar Valley by Rosemary Wilman HonFRPS



Uncoiled And Dungeness by Avril Christensen



Under She Goes! by Richard Hall LRPS



Urban Warrior by Valerie Duncan ARPS



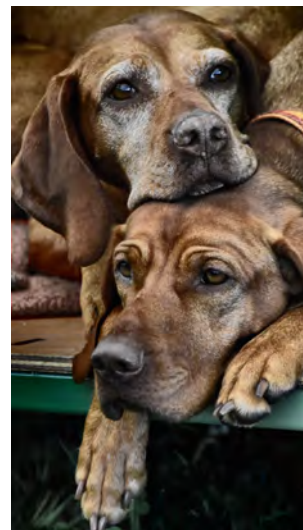
Visitor Hastings Pier by Vic Attfield FRPS



Vulcan In Evening Light by Valerie Duncan ARPS



Waiting For The Children by Colin Douglas ARPS



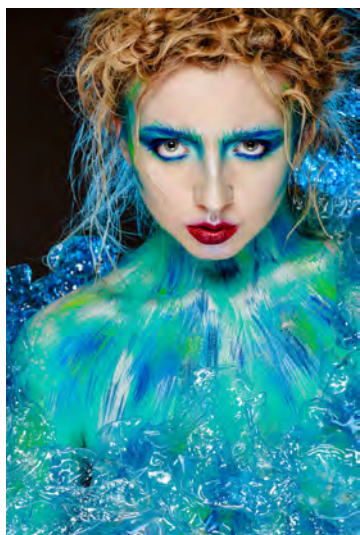
Waiting For The Show by Colin Douglas ARPS



War Dance by Melanie Brown



Watching You by Ashwin Chauhan ARPS



Water Girl by Stephen R Womack LRPS



Where's My Rice by Tom Clarke (Ireland)



Windmill Owner by Stan Stubbs LRPS



Windmills Of La Mancha by Deborah Loth LRPS



Windswept At Appleby by Lynda Morris LRPS



Winner by Anne Eckersley LRPS



Young Car Mechanics by Mark Bonelle LRPS



Park Avenue, Arches National Park by Chas Hockin LRPS

DIGITAL IMAGING GROUP 2018 MEMBERS' PRINT EXHIBITION

Selectors: Irene Froy IEFIAP MPAGB HonAPAGB
Maureen Connelly LRPS
Roger Parry MPAGB, ARPS, EFIAP, Hon PAGB, ESFIAP

Closing date for postal entries: Monday 19th February 2018
Selection of Exhibition: Sunday 4th March 2018

- You enter a max of 3 prints (2 minimum) and are assured that one will be selected to go into the 2018 DIG travelling exhibition.
- Prints to be mounted on 40x50cm board (Overseas members work can be submitted unmounted)
- There are several ways to get your prints to us – see the web site for full details. Use post or leave with the various drop-off points.
- Your selected print is retained for 1 year. Your unselected images, plus last years retained print, will be returned to by the end of May 2018.
- Your entry form and the accompanying digital files must be with the organiser no later than Monday 19th February 2018. The prints can be delivered on the day to the AGM if you are attending in person.
- Selection is at the AGM on Sunday 4th March 2018.

For full information and to see the rules go to

www.rps.org/digprint



