

EXPANDED EDITION

DIGITAL IMAGING GROUP
Projected Image Competition 2020

OUR THANKS TO THE THREE SELECTORS



Stewart Wall
MA, ARPS

Stewart has been a professional photographer since 1978 and studied photography at the University of Lincoln and at the University of Hertfordshire. He is a Regional Organiser for the RPS as well as being a Distinctions Organiser.

For Stewart, photography is a form of communication, to visually transmit meaning about life. As a documentary photographer he creates authentic narrative visual responses that respond to political interventions to the development of human growth and engagement. However, he is a great supporter of the philosophical understanding of photography that meaning can change between the photographer's intention and the viewer's response, and both should be respected, and enjoyed.

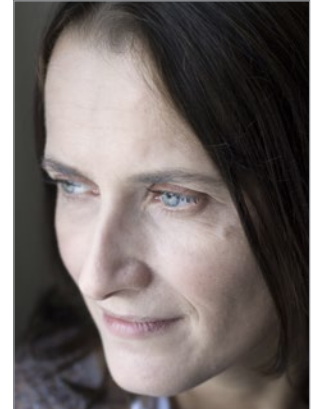


Colin Trow-Poole
FIPF, MPAGB, FRPS

Colin has been interested in photography for as long as he can remember and was introduced to the photographic darkroom as a teenager whilst still at school. He continues to enjoy monochrome work, but also has a penchant for environmental portraiture, documentary and abstracts.

Approximately twenty years ago Colin joined his first camera club and since this time has completed his ARPS and FRPS. In the last ten years he has regularly presented his work to camera clubs; he has also had the pleasure of being invited to judge both local and national competitions.

Colin remains active on the amateur photographic circuit, both with the clubs he belongs to and the individual work he engages in. With a preference for working in thematic bodies of work, he invariably has a number of very personal photographic projects on the go.



Viveca Koh
FRPS

Viveca is a self-taught photographer who started taking photographs at the age of seven. She has always loved photography but this really accelerated when she purchased her first DSLR in 2009, and around the same time discovered the pleasures of urban exploration, i.e. sneaking into derelict locations and capturing their essence with photographs.

In 2010 she gained a Licentiate'ship distinction with the RPS, followed by Associateship in 2011 and then Fellowship in 2014. She was Honorary Secretary of the Visual Art Group for five years, and is currently a member of both the Licentiate and the Fine Art Panels.

Viveca has been lecturing to camera clubs since 2012, presenting a series of four different talks, from which she derives enormous pleasure as she never tires of talking about photography. She lives in Surrey with three cats, a beautiful small garden and a LOT of books.

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RPS Digital Imaging Group Projected Image Competition 2020

Well, what a year we've had! Our expectations of holding the 2020 competition at RPS HQ were thrown to the wind when the Zombie attack (COVID-19) fell upon us. Our group refused to give in and therefore we prepared a contingency plan to allow us to run the event by remote, on-line means. We did this so that even though we would be through the pandemic by mid-summer (ha!) we would have a back-up method for running things. As we all know now, the situation got worse, to the point where RPS House at the Paintworks, Bristol, was deemed closed until further notice, or 2021 at least. This forced our hand and in July we took the decision to head down the on-line route.



You might recall from my report in last year's catalogue that the 2019 competition was the first in which we used our new entry and competition management system, albeit 'stand-alone' in the theatre at HQ. It performed well there and due to superb foresight (or maybe lucky accident), its basic construction allowed a few deft clicks of keyboard and mouse at code level to upgrade it to work over the internet. Much testing was performed during August and I thank heartily committee member Rex Waygood for his 'Zoom' skills, and our three enthusiastic selectors for their involvement in this effort. Jointly we winkled-out and quickly eliminated the few small bugs that had been invoked by the 'upgrade' and thus ended up with a workable system prior to the competition date.

We received 1878 entries from 351 members by the deadline of August 31st: 881 in the Open Colour class; 707 in Open Monochrome and 290 for Altered Reality. This is 400-or-so more than in 2019 and therefore imposed quite an onerous task upon our selectors. We broadcast the whole event on-line with a 'Zoom' Webinar and 240-or-so members dipped in and out of the session during the day. I will admit that there were some crossed fingers hidden under my desk as we launched into the fray: I controlled the sequence of image presentation via my PC; Rex was running the 'Zoom' session from his home; our selectors were at their homes viewing the 'Zoom' image presentation, and using their own smartphones or tablets to simultaneously enter their scores, which were scooted back across the Internet to the scoring system running on the webserver. Thankfully, things went well and I started to relax after the first couple of hundred images! A complication was that at the end of each class – due to the inability of running a 'breakout room' during a Zoom Webinar – the selectors and I had to leave the main event so as to collaborate on ribbons and medals. This was done with a 'normal', separate Zoom session after which we returned to the Webinar to declare the results and continue with the next class. Contrary to fears, and with Rex on keyboards, this went smoothly and stress levels continued to lower. We started at 9:30 and finished at 16:00 – what stamina!

In summary, then, I can declare the event to be a success despite attempts by the virus to toss a spanner into the machine. Our selectors – Viveca Koh FRPS, Stewart Wall ARPS and Colin Trow-Poole FRPS – deserve our thanks and the highest accolade for diligence and enthusiasm both before and during the competition. Their tolerance, stoicism and general cheeriness is most commendable when one considers that they were using a system not familiar to them! Sincere congratulations go to the winners of ribbons, medals and the trophy, and thanks also go to the large number of members who entered this year. We hope that you enjoyed the experience and that we will see your work again next time.

Ian Thompson ARPS
Competition Secretary

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Cover image: "Hidden Beauty"
By Katherine Rynor LRPS

Just a Number

(The Holocaust Remembered)

Dennis Russ LRPS

AWARDS



Dennis' comments

During the COVID-19 lockdown I decided to work on a project involving a mannequin, which stands in the kitchen. An idea came to me to construct an image to evoke emotions relating to the Second World War Holocaust.

This image of the mannequin was imported into Lightroom as a RAW file, then into Photoshop as a 16-bit file. I have a number of textures that I have collected and decided to blend the mannequin image with one or two of them to see what effect I would get. There are three textures added to this image: a bit of rust, a paper texture and one taken of an old frame from an enlarger I used to own. I tend to limit the number of textures used to three or four to prevent over-complication. I only ever do around four layers of which I then flatten.

I do not see myself as an artist, so I try to keep my composites simple – there's not much imagination in my head.

The selectors' comments

Colin's comments

A very cleverly taken, entitled and constructed image. The picture evokes the sombre mood of this harrowing period in history and the various layering helps to generate a particularly poignant message. The pale, lifeless expression together with the rusty etched number and burnt edges cement the narrative.

An excellent image, well worth the Raymond Wallace Thompson Trophy.

Viveca's comments

A very affecting image, the beautiful eyes cannot help but draw one in whilst their colour is subtly echoed in the border above which is a thoughtful touch. The poignant title serves as a sad reminder of how the humanity was stripped from the victims of the Holocaust, and by using a mannequin instead of a real person the photographer has very cleverly depicted this. A worthy winner.

Editor's comments

A provocative title that primes us for the haunting image to follow.

The layering of images and textures provides visual interest while also serving as a metaphor for the fragile, fleeting nature of memory itself. The distant, indirect and contemplative gaze of the mannequin takes on a palpable sense of sorrow.

A powerful image deserving of the Raymond Wallace Thompson Trophy.

Hidden Beauty

Katherine Rynor LRPS



Katherine's comments

The image was taken at a photo shoot with close photographic friends in March 2020, days before the COVID-19 lockdown. I had created a couple of face masks, painted them a simple white and taken them to the photo shoot, not appreciating at the time how symbolic a mask might become. I had ideas of the mask being powerful, I wanted both the model and the mask to connect with the camera separately but make one complete image, a straight on head shot with the emotion in the model's eyes and the emptiness within the mask's black eyes. A ring light was used for the shot; my camera is a Sony A7R mk3, settings were f/6.3, 38mm.

While editing the image in Photoshop I found it needed more dimension: I had seen the fractal mirror technique used in other images so I found a tutorial on YouTube and followed it very closely to create my picture. The process involves using the rectangular marquee tool to separate parts of the image; duplicate, blur, colourize and reposition them, finishing using a gradient map and adjustment layers. Finally the original colour image did not have the impact which I was looking for – it was too distracting, so I converted it into black and white using Camera Raw and finally the image conveyed the emotion I was searching for.

The mask now is such a part of our lives; I want the viewer to believe that the model knows that the mask could be her salvation but deep down she is unhappy to hide away.

The selectors' comments

Colin's comments

Strong, hard graphic monochrome at its best. Topical, imaginatively conceived and well put together. A worthy gold medal winner.

Viveca's comments

An interesting concept very cleverly executed, this is an unusual and thought-provoking image. Slicing the composition creates a strong and graphic picture, maybe inviting the viewer to consider the masks we wear and different faces/aspects of the personality we show to the world.

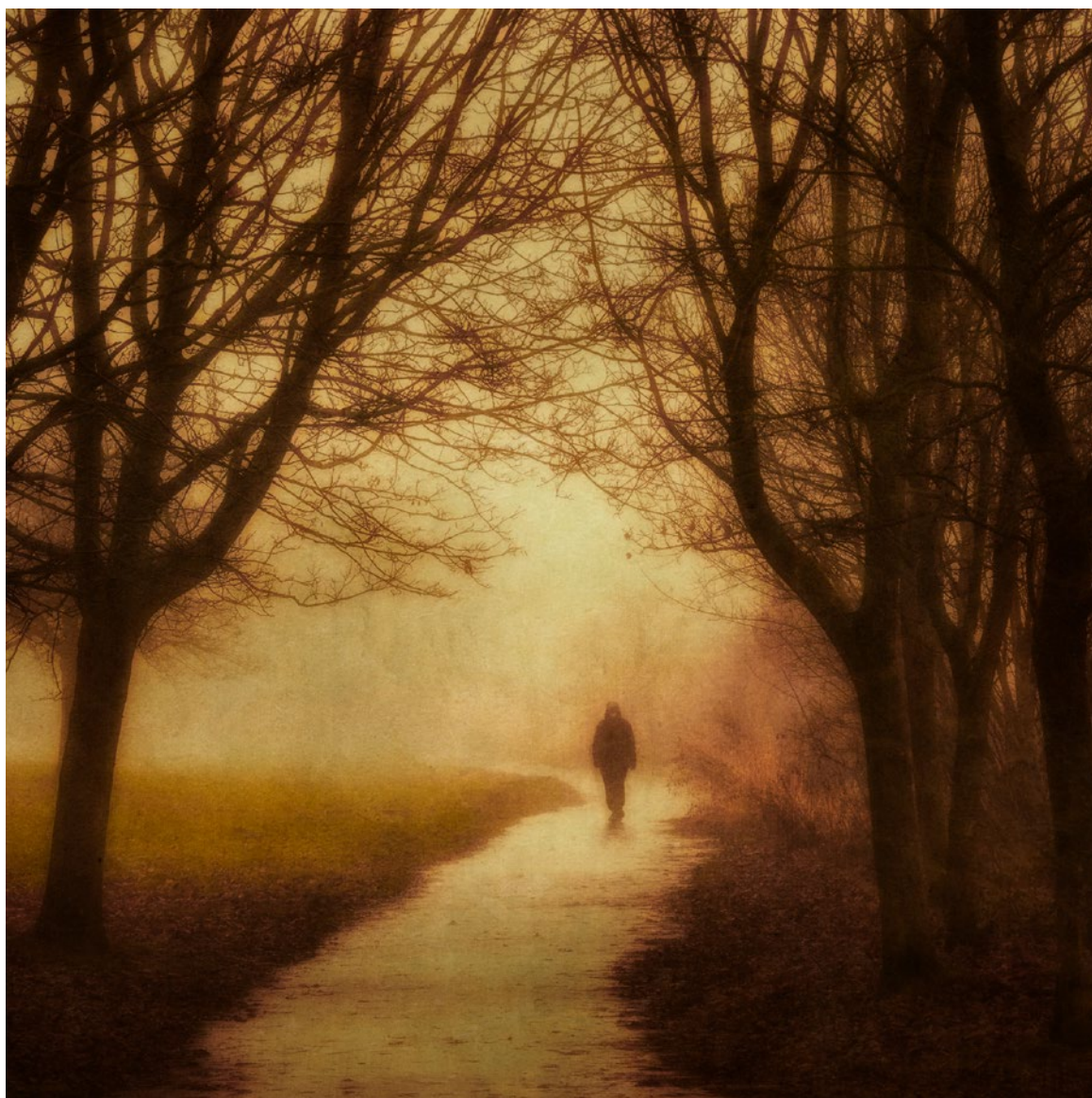
Editor's comments

The direct look of the subject and fragmentation of the image are striking. With a gravitational pull one is drawn to the stare of the woman while at the same time compelled to contend with the faceted nature of the image. I find the inclusion of the mask and the choice to present the subject through an assembly of individual parts speaks to the nature of identity itself.

Through the Arch

Tim Sawyer ARPS

AWARDS



Tim's comments

I had started a '365' project, and was photographing at Yeadon Tarn during my lunchtimes. The location was often challenging but some days made it easy, particularly when I was lucky enough to have mist that still lingered around that late in the day. I liked the composition here with the figure walking towards me along the path that made a great lead-in line, and the trees nicely framed the image.

It was taken with a Nikon V1 and processed with Color Efex. Some benches were cloned out and a total of five textures were layered on top to achieve the end result.

The selectors' comments

Colin's comments

The intentional framing, limited colour palette and clever use of lead-in lines, snaking their way towards the isolated figure gives the image both a simplicity and strength. The scene is further augmented by the soft lyrical canvass reminiscent of impressionist painters or early pictorialism. In essence, an everyday scene, romantically portrayed.

Viveca's comments

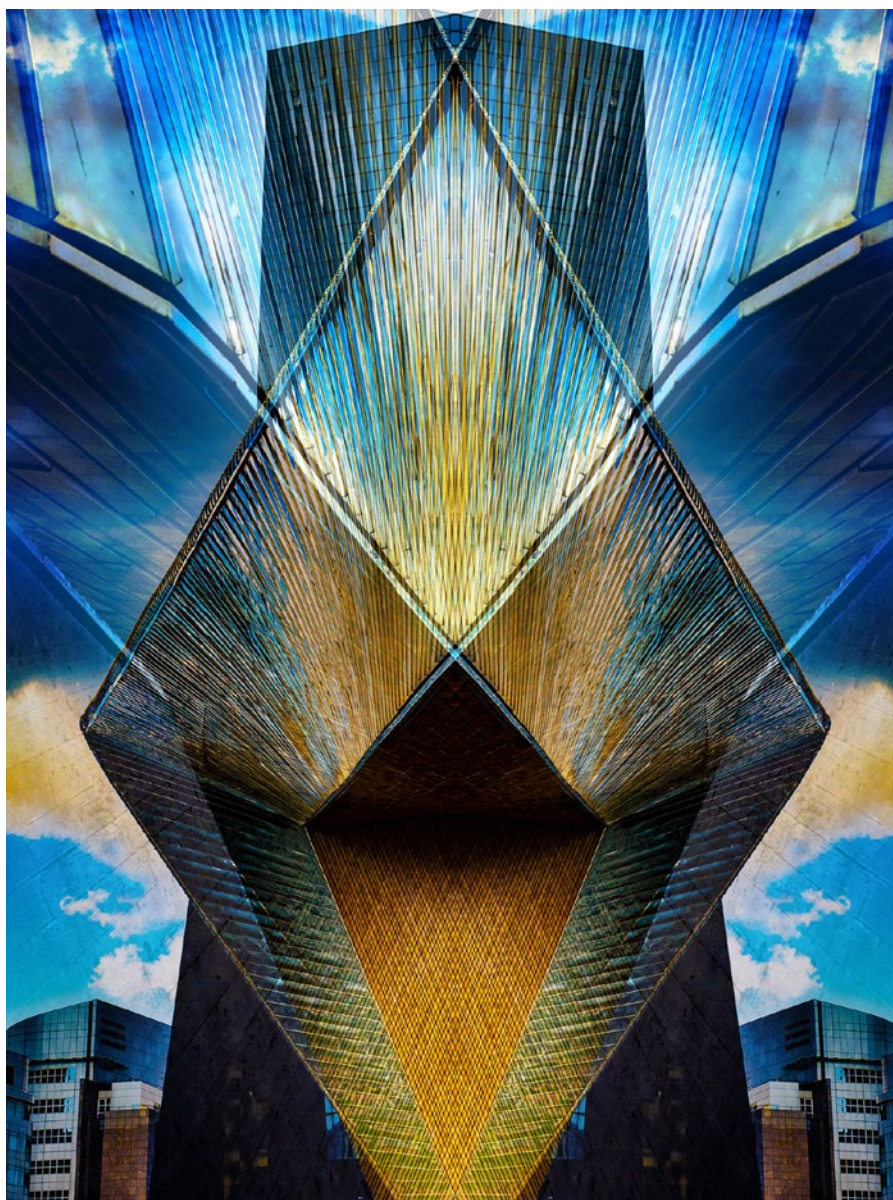
The limited colour palette, muted lighting and painterly quality of this image drew me in to this composition, which is strong in its simplicity but also mood and atmosphere. Despite the warm tones there is a real feeling of winter chill emanating here, and an accompanying sense of gloom a cold misty day can bring.

Editor's comments

A wonderful use of framing and atmosphere. This image is all about 'mystery' to me. The uncertain nature of the figure – is the figure approaching or leaving? are they menacing or friendly? – along with the soft-focus of the setting forces the mind to explore the image looking for the tangible detail it needs to solve the mystery. In a very satisfying way, we don't ever find that. Instead, we are able to make up our own ever-changing story.

The Station

Rex Waygood



Rex's comments

Having done very little photography since March and normally trying to use new photographs for competitions and exhibitions, this was in the depths of my hard drive.

It was from a visit to Rotterdam with Janet Haines: the station was one of our photographic destinations. As I enjoy architecture, the station was good fun and I got several useful images. In my trawl I found this image and was surprised at its impact then I noticed the file name had '_play' appended to the end and realised I had been 'messing around' at some point and not considered using it anywhere. That meant I had at least one entry!

Stewart's comments

I recognise my interpretation of this image may or may not coincide with the photographer. I appreciated the graphic design quality of this image and how it develops an emotional dilemma between the warm and cold colours used, the blue sky thinking and the rust of humanity.

Am I seeing a gaping mouth in the lower part, and the dominant arms of the controlling authority in the upper? I am inspired to imagine them by this image. I am not sure why, but when I first saw this image, I thought of the dystopian novel by English novelist George Orwell entitled 1984 and totalitarian control of the masses.

Bus Ride Home

Wendy Davies LRPS



AWARDS

Wendy's comments

I was walking back to Waterloo train station after a long day in London, when I spotted this woman through a bus window on the Strand. The intensity of her gaze stuck me immediately – she seemed lost in another world. I took the photo as she continued to look through me, oblivious to my presence.

Since it was a gloomy December day, so as to maintain a reasonable depth of field and appropriate shutter speed, an ISO of 12800 was required. I embrace the noise in the image and feel it actually adds something to the atmosphere of the photo. This was always going to be a black and white image so I converted the RAW file to monochrome. I learnt an important lesson on this day – I find the best photos I take are often the last ones of the day so now I never put my camera away too early!

Stewart's comments

I can look at this image for a long time and see many elements of many stories, the street scene in the background, the couple walking and the girl leaning, and yet it all revolves around the hub of the image, which is the forlorn look of the seated girl, whose face is part lost by the dark tones of the couple previously mentioned. Fulham Broadway is left in the shot, to give it placement and leaves the viewer to develop an understanding of a landscape where much occurs, and yet there is little connection between humanity. We travel in little bubbles of aloneness.

Yup, Fill Her Up

Ron Patterson LRPS

AWARDS



Ron's comments

Yup, Fill Her Up was the result of a compilation of three main images with a background that had a motion blurred effect applied. The main images were taken at a local event in Somerset: Dig for Victory. The petrol pump and the lady sitting at table were taken using a Fuji X-E1; the red car with my Canon 5D. At the time of taking the images, I wasn't focused on producing a composite – it was only later when playing around in Photoshop with the 'puppet warp' function that the eureka moment occurred.

I wouldn't classify myself as a creative, 'arty' individual in my photography, being a retired BBC engineer I tend to think in terms of engineering concepts instead of the arty type! It did take time – days in fact with a number of iterations of the composites – different backgrounds, changes to the driver and the position of the petrol pump, before eventually I came up with the final image. It was a great learning process using Photoshop and also trying to get in touch with the more creative side of my brain. The number plate on the car was 436 YUP so the title of the image came naturally.

Stewart's comments

What a fun image this is, it makes me smile. It captures the spirit of motoring, which of course 'benzole' was originally associated with as well as being a fuel to feed the engine.

How deep the photographer has considered the connotations of meaning with this image is unknown, but I wonder if this whole image is a play on benzol, from which benzole emerged and which was a by-product of one of our once great industries, the production of coal.

However, we do not need to over think meaning, for what we are presented with is a delightful image, which uses colour, disformed shape and connected players to entertain and delight.

In the Lead

John Perriam ARPS



AWARDS

John's comments

It is not often that I might attend a sporting event but in 2019 my local region of the RPS organised a visit to Somerset Speedway. The only time I'd ever been to a speedway meeting was when I was about 15 years old and so I was tempted to book my place to photograph the Somerset Rebels v the Glasgow Tigers.

The visit included a tour of the pits, where we were also able to photograph preparations for the races to come, and finished with a meal in the clubroom. I ended up with over 400 shots but I considered *In the Lead* to be one of the better images, mainly because you can see the concentration in the eyes of the lead rider. I also liked the composition and relationship with the rider behind.

To attain the end result I did have to do a lot of work, including detail enhancements and removing the entire background which was extremely distracting.

Colin's comments

The uncluttered background, together with the limited colour palette help to both simplify the scene and direct the viewer to the perfectly balanced racers. The image is not only about action, power and dynamism, but there's also a huge strength of design, undoubtedly helped by echoing shapes and prominent colours. Perfectly executed, sharp where it needs to be and a photograph that communicates everything about the competitive thrill of the race.

In the Gallery

Lilliana Alani LRPS



Lilliana's comments

Many of us have our favourite 'go-to' places when we are victims of creative drought. As a photographer and art lover, one of my favourite sources of inspiration is visiting art galleries. In particular, the Photographers' Gallery in London which has clean lines, natural light and airy spaces to provide many opportunities – this photo is one of them.

I was drawn to the scene in the gallery, with leading lines that paved an easy path for the eye through the archway, and an exhibit on the wall that gave a feeling of motion. The lines pointed so far inwards that they reached a vanishing point, converging into a theoretical infinity. The idea behind this photograph was to use these literal or implied lines to lead the viewer into the scene, with an added emphasis on the main subject of interest as an anchor point.

I patiently waited for the crowd in the gallery to disperse until I had just one figure in the perfect place to complete the composition. Finally, I converted the photograph to black and white to give it a more artistic tone.

Colin's comments

An almost symmetrical image that benefits from a clever use of lead-in lines, strategic framing and delicate tonal gradations. The dark base gives the photograph a platform to rest on while the prominent vertical columns convey a sense of opulence and grandeur. The image is clearly assisted by the organic lone figure judiciously placed in the area of highest contrast and set against a backdrop of geometric shapes. This human presence not only provides scale, but also generates intrigue into what could possibly be occurring or what might be about to happen within the scene.

Poppy Soldier

Colin Harrison FRPS



AWARDS

Colin Harrison's comments

I have been working on a talk for the last 18 months spending hundreds of hours trying to produce creative flower images. My talk ends with a poppy theme with **Poppy Soldier** being my last image.

I searched through my archives to find poppy and soldier images and found some of the large metal Remembrance Day commemorative figures that were displayed outside town halls, etc...To produce the image I started with a layer of solid white, a layer containing clouds and another with the metal soldier. I then added and scaled three different sized poppy images until I was happy with the layout.

I merged all the layers and placed the result above the original layers. Then, some of the original layers were added above the merged layer. I changed the opacity on various layers to get the blending I wanted. Photoshop noise and textures were also added at various stages. Finally, I added the warm Photoshop photo filter.

I ended up with many versions which all looked very different and chose this image that showed the most atmosphere.

Colin's comments

A hugely evocative portrayal of a lone soldier set amongst a symbolic field of poppies. An image steeped in sacrifice and remembrance and one that exudes the suffering endured by the few. The stooped figure being a silhouette gives it prominence and the low vantage point communicates a vulnerability about the fallen. The entire image has been cleverly constructed and although there is a simple clarity of message there's also an air of mystery helped by the disguised identity of the presumably young soldier.

Wardrobe by the Window

Jayne Priaulx LRPS



Jayne's comments

I have always been fascinated by the interiors of derelict buildings, in that I try to imagine who the people were who last lived or worked in the property and what their way of life was like. Sometimes they have a warm feeling but other times they feel a bit intimidating. Once, I was in a building where there was a frequent beep type noise which really unsettled me, only to later discover it was merely an old smoke detector needing a battery!

My husband and I have a camper van and spend most of our holidays in France where I find a lot of my images, but also in our neighbouring island of Jersey, Ireland, and U.K. I often keep a small box of props with me in the van/car such as the jug in this image: even dead flowers.

I edit in both Lightroom and Photoshop for any cloning work and to add layers to introduce texture.

Viveca's comments

A carefully composed and beautifully lit photograph, the subtle colours evoke a calm yet somehow melancholy atmosphere. The darkness of the wardrobe is in stark contrast to the bright light seen through the window, yet there is a close visual connection between the two, each element enhancing the other within the image. The dead roses add a sense of transience and the passing of time, their yellow colour echoing the surround of the window, and the slightly wonky electrical socket is a pleasing detail. A thoughtful and considered photograph, which really stood out for me.

Mourning

Andrew Brochwicz-Lewinski ARPS



AWARDS

Andrew's comments

I was uneasy about taking this image. I tend to prefer grab images rather than the posed variety, but photographing raw sorrow is intrusive. Fortunately in this case I had been the 'official photographer' at this family funeral and my brother-in-law did not notice this one click. It was a grab shot taken of him grieving immediately after the funeral of his brother.

I did not do too much general editing, other than a bit of sharpening and tidying. I considered cropping out the chair on the left, but felt it emphasised the feeling of emptiness. I included only part of the solemn figure on the right because I needed him to heighten the dark mood, but I did not want him to be so prominent as to compete with the main subject. I believe that the slight tilt of the image increases the feeling of upset and tension. The image straight from the camera had the subject rather dark in a lighter toned room and this did not maximise the gloominess of the scene. I therefore carefully reversed this, so that the room's darkness reinforced the sadness of the mourner.

I used my Fuji XT-2, at about 60mm, and 1/125 sec with ISO 1600.

This is the kind of image that people either love or hate, so I am really delighted that in this case it was seen as deserving.

Viveca's comments

This photograph captured my attention immediately. The deep shadowy monochrome tones are perfectly suited to the subject matter, whilst the sloping angle of the image lends a sense of stunned disorientation associated with grief and mourning. This makes for a very clever and effective use of composition, the tight crop of the standing man and the gaze of the sitter towards the empty chair are both visually strong and arresting. There is nothing superfluous about this photograph, every part of it has been carefully and sensitively considered, an excellent shot.

Teddy's Story

Wendy North LRPS



Wendy's comments

Encouraged by my partner, who was a writer and poet, I was trying to do something with my images that was about story-telling in a visual way. My hope for this project was that the viewer would make sense of the image and recreate a personal story for themselves. I'd also developed an interest in some of the phone and tablet apps, in particular the way I could use Image Blender on my iPad to create a composite image. Often these images were created in the evening, which might account for the darkness and the surreal quality that some of them possess. It all happened in my subconscious, which has made the writing of these paragraphs quite difficult for me.

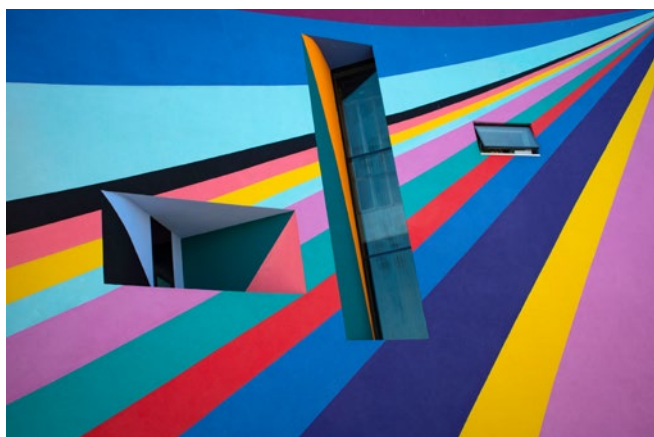
Teddy's Story began life as an experiment in photographing objects within a plastic bag, an idea I borrowed from an article in the RPS Journal (November 2019/Vol 159/Number 11, A voyage of discovery, Anderson and Low). There Teddy sat for a while, slowly suffocating, until one evening when I chose to blend an ICM image with others on my iPad to see the effects that the change of colour would bring. I think that the first one I tried was a composite image of Peterborough Cathedral's vaulted ceiling, but Teddy must also have been there waiting his turn. I next incorporated graveyard memorial

stones, but these are possibly quite hard to distinguish in the final image. Each time I added an image, the composite was being built up from two images, one of which was already a collaged image.

Once again Teddy sat around on my iPad waiting for his chance to escape. He was finally freed by the two boys cavorting in the Bradford city centre fountain on a very beautiful September day. But you don't need me to tell you all of this because I hope, when you first viewed Teddy on this page, you created your own version of his story.

Viveca's comments

This is a perfect title for this photograph, because I immediately felt it was telling a story and curiosity made me want to know more. This is an image of contrasts: warm versus cool colours, light versus dark tones, sharp versus soft focus, which combine together to create a wonderfully imaginative and lyrical picture. Is Teddy lost and are the children looking for him? Or has he fallen out of favour as they get older and been replaced by other toys? Teddy has a little smile but there is an air of sadness about him too, this photo invites the viewer to look closer and wonder exactly what the story is.



An Alternative View

Geraint Bather ARPS



Asian Small-Clawed Otters

Yvonne Mitchell LRPS



Competition

Adrian Lines ARPS



Auburn Glow

Dennis Durack LRPS



Autumn, Buchaille Etive Mor

Ray Grace ARPS



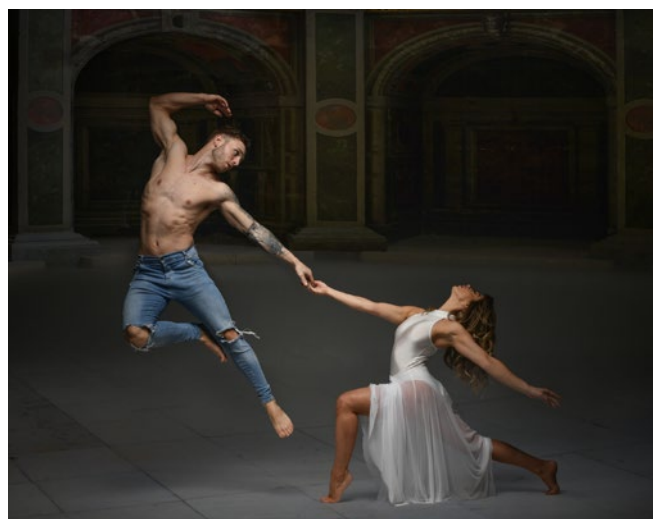
Battling Through the Flying Mud

Malcolm Kitto ARPS



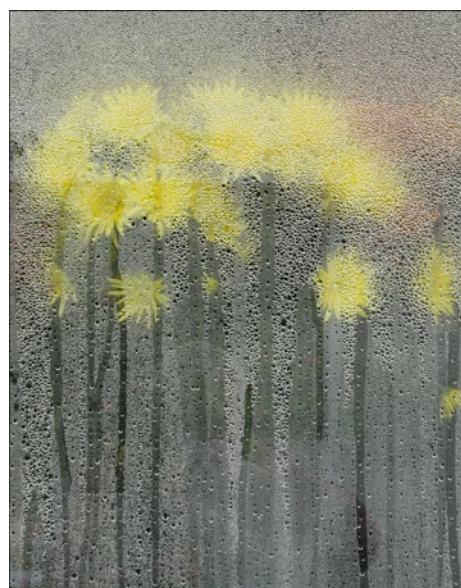
Blackbirds Fighting

Sarah Townley ARPS



Worlds Apart

Carol McNiven Young FRPS



Bouquet

Ian McIntosh LRPS



Neowise over Colmer's Hill

Trevor Pogson LRPS



Lactose Intolerant

Chris Jepson ARPS



Copying Vermeer

Lilliana Alani LRPS



Delicate Cosmos

Liz Cooper LRPS



Disko Diva

Suzanne Trower FRPS (Jersey)



Fish Supper

Colin McLatchie LRPS



Flying Ponies

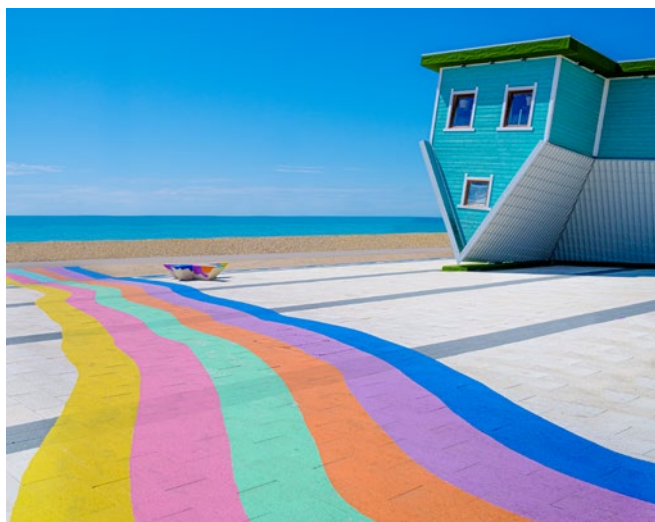
Michael Berkeley LRPS



Golden Girl

Adrian Lines ARPS

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



An Upside Down World

Maurice Ford LRPS



Bull Ring Reflections

Graeme Wales LRPS



Golden Couple

Colin Close LRPS



Harvest Mouse Eating Seed

Michelle Howell LRPS



Herdwick

Janet Downes



Hiding

Marilyn Taylor ARPS



Hoopoe Feeding

Lajos Nagy (Romania)



King Penguins Mating, Falklands

Robin Claydon ARPS



Kitchen Cabinet

Mary Pipkin ARPS



Falling Rain

Richard Lavery LRPS (France)



Mindo Rain Frog

Glyn Fonteneau LRPS



Mist in the Trees

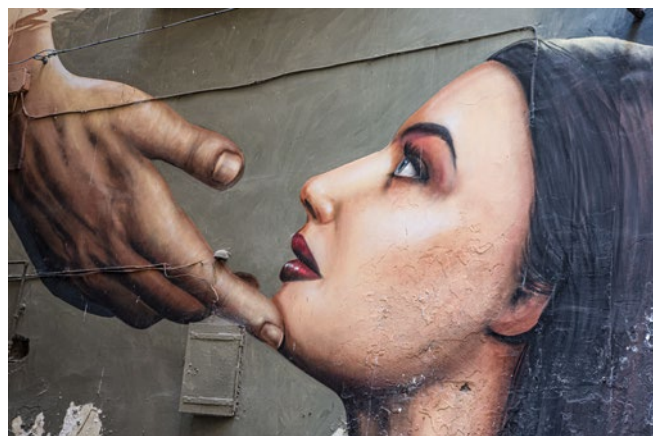
Patricia Frewin LRPS

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



Little Owl

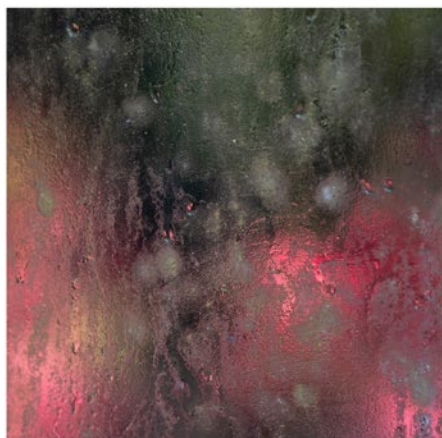
David Morement



Look of Love

Alison Morris ARPS

COLOUR



Glasshouse Window Abstracts

Janice Payne ARPS



In Clover

Ray Grace ARPS



Natural Beauty

Carol McNiven Young FRPS



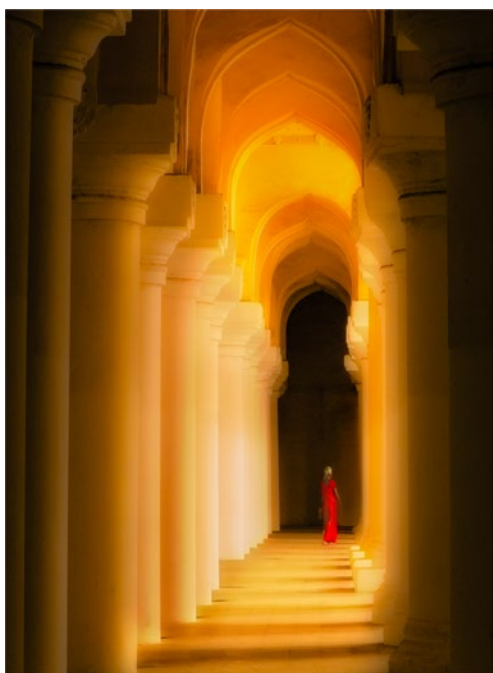
Nest

Lorna Brown ARPS



No Fear

Warren Alani ARPS



Red Sari

Glyn Paton LRPS



Kinavai Ceremony

Marilyn Taylor ARPS

COLOUR



Parrot Snake in the Rain Forest

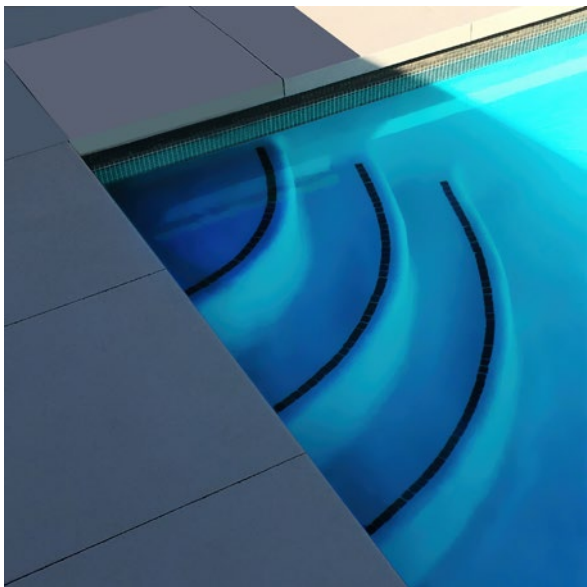
Alan Walker ARPS



Pink

Robert Collis

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



Pool Steps

Jack Bolton ARPS



Push Here

Rex Waygood



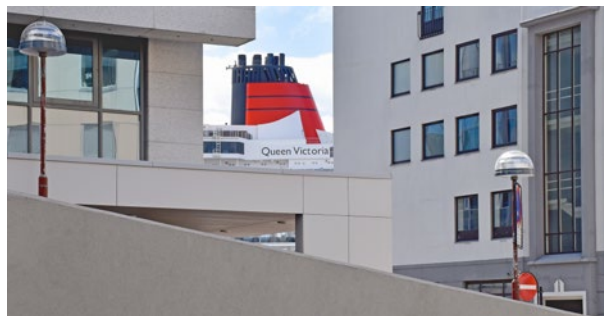
Red Squirrel Balancing

Julia Wainwright ARPS



Objets d'Art

John Horne ARPS



Reds and Curves

Michael Gower ARPS



Kyle Thomas

Michael Stringer LRPS



Shutter and Red

Roger Hinton LRPS



Smashed it!

Neill Taylor LRPS



Stone Curlew in Evening Light

Graham Johnston ARPS



Still Life with Fruit and Bread

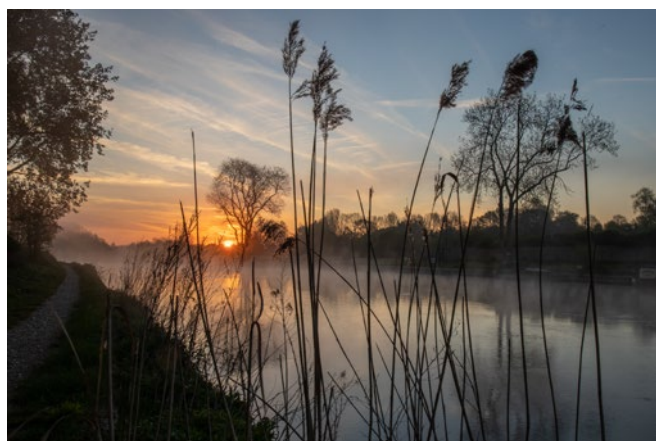
Mary Pipkin ARPS



The Mad Commuter

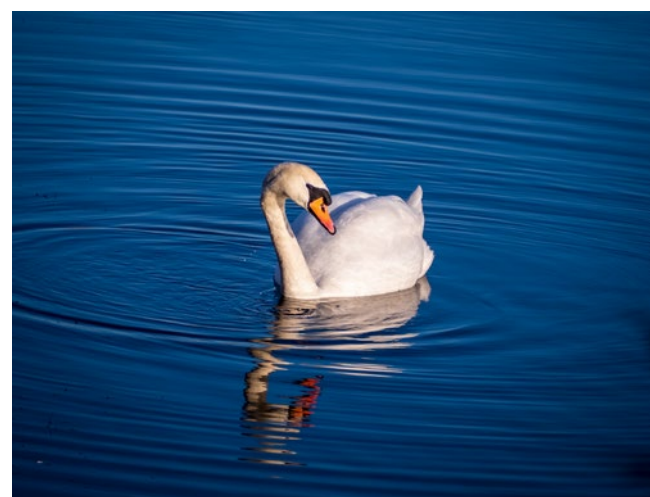
Alan Walker ARPS

COLOUR



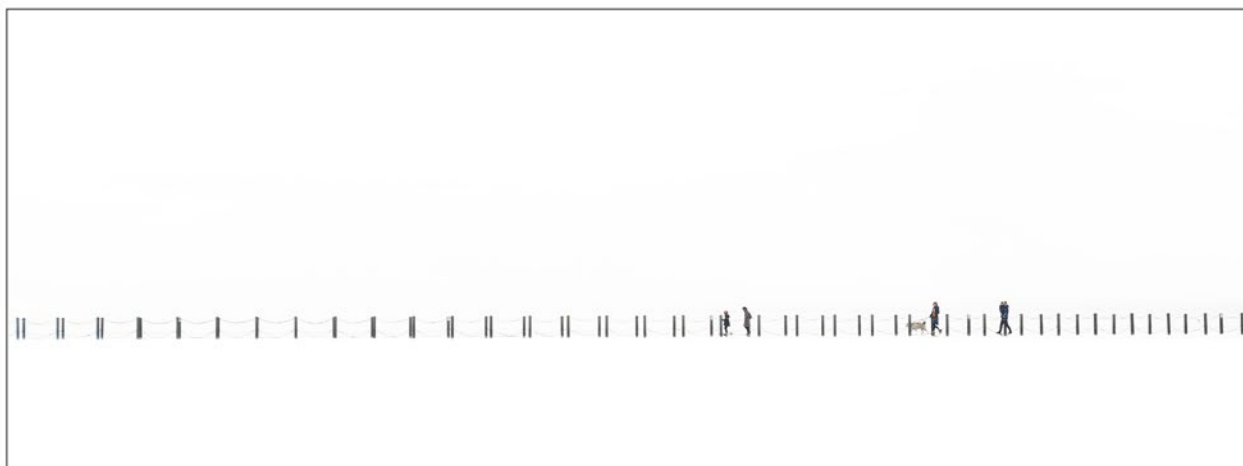
Thames Sunrise

Brian O'Callaghan



Swan Lake

Malcolm Sales ARPS



Social Distancing

Jayne Winter ARPS



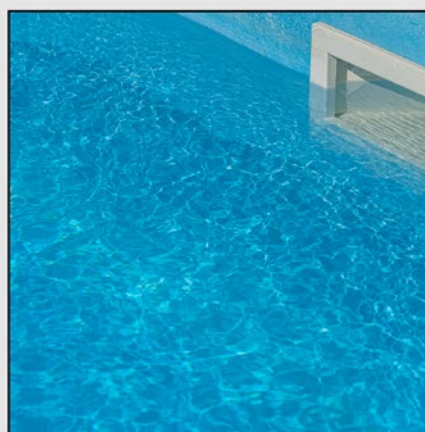
Street Cricketer

Glyn Paton LRPS



Night Photographer

Ken Ness ARPS



Hotel Pool

Martin Parratt ARPS



The Little Bird's Food Lajos Nagy (Romania)



The Roundup

Tim Martin



The Fox and the Vole

Alan Walker ARPS



Zoo Boredom Richard Broomfield LRPS



Astrantia

Margaret Martin ARPS



A Little Bouquet

Barbara Jones



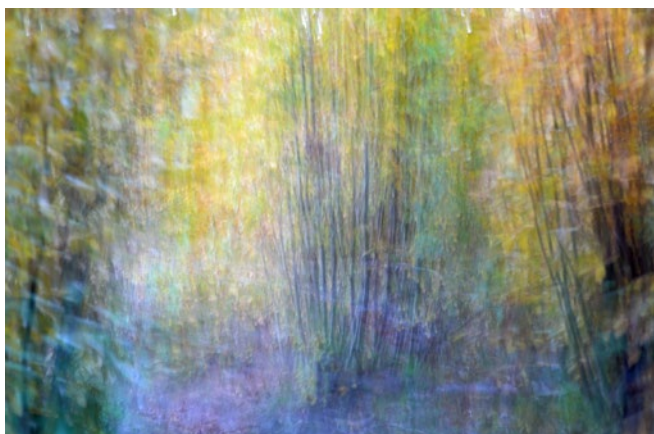
Aged Mill Worker

Stan Stubbs LRPS



A Clash of Sticks

Diane Jackson



Autumn Wood

David Scrivener



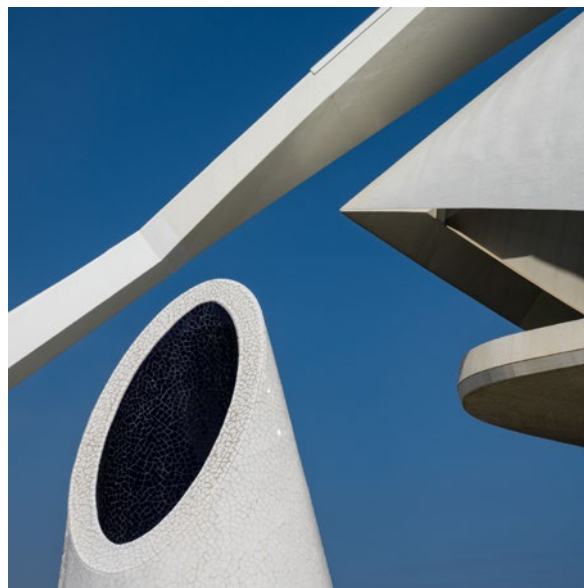
Back Wash

Sue Sibley ARPS



Andy Flying

Ian Clarke LRPS



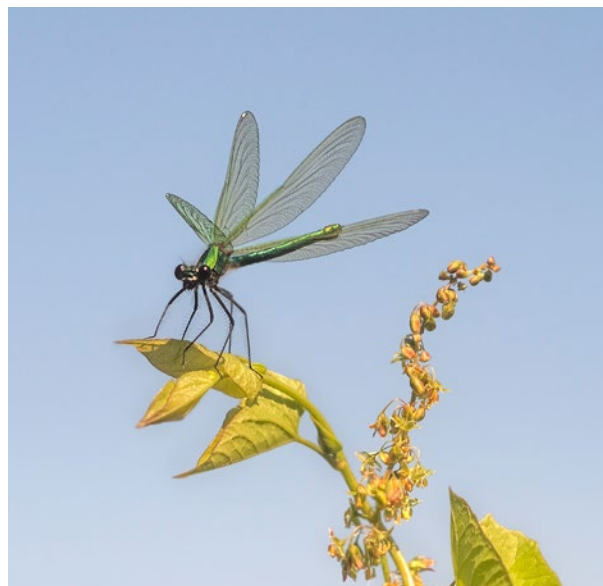
Abstract

John Bull LRPS



Airborne Quad at Foxhill

Nigel Owen



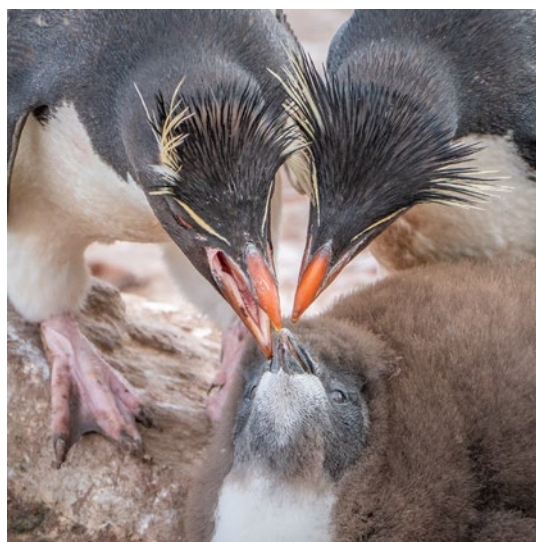
Banded Agrion, Female

D Eaves ARPS



Beach Wreck

Ron Patterson LRPS



Beak to Beak

Judith Rolfe LRPS



A Walk in the Park

John Perriam ARPS



Arthur

Gemma Burden



Archipelago

Anna Levene LRPS



Chameleon

B L Walker ARPS



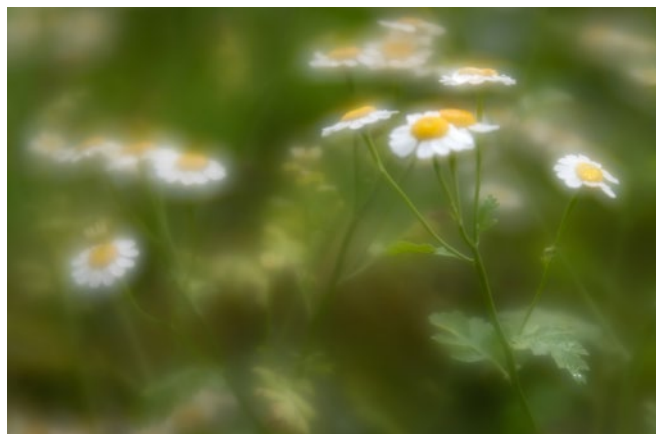
Festival of Dance

Ashwin Chauhan ARPS



Fisherman's Bothy

Ken Ness ARPS



Chamomile

Andrew Darlling LRPS



Doing the Numbers

Geraint Bather ARPS



Bring it On!

Helen Jones ARPS



Bracken Unfurling

Gill Peachey LRPS



Burnham Light

Mike Grigsby LRPS



Girl on a Train

Glyn Paton LRPS



Dawn on the Little Ouse

Robert Darts LRPS



Chicken and Egg

Jack Bates FRPS



Black Friday Maelstrom

Alison Cawley ARPS



Changing Room

David Pearson ARPS



Cactus Flower

Peter Stickler ARPS



Best Foot Forward

Susan Gibson LRPS



Dragonfly

Glyn Trueman



Deadvlei Trees

Richard Hall LRPS



Black Country Canal

Paul Johnson LRPS



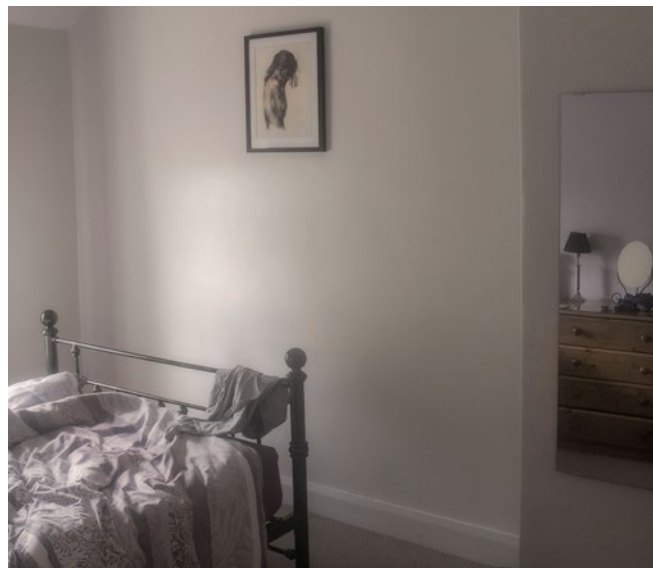
Charles Bridge After Midnight

Lesley Peatfield LRPS



Fading Beauty

Reginald Clark LRPS



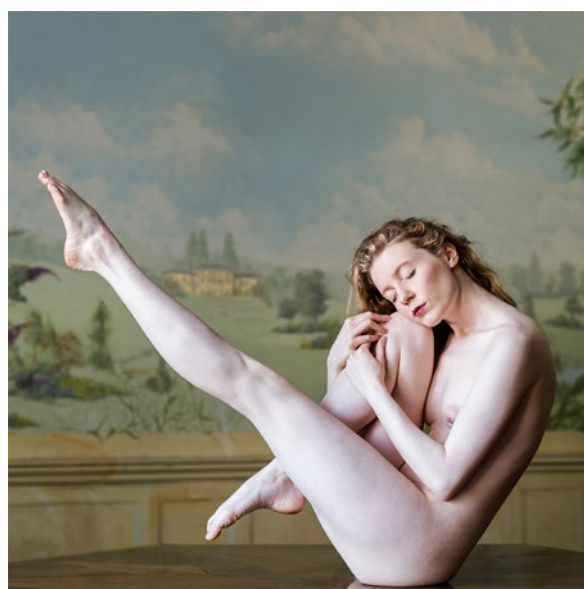
My Sanctuary

Gareth Martin



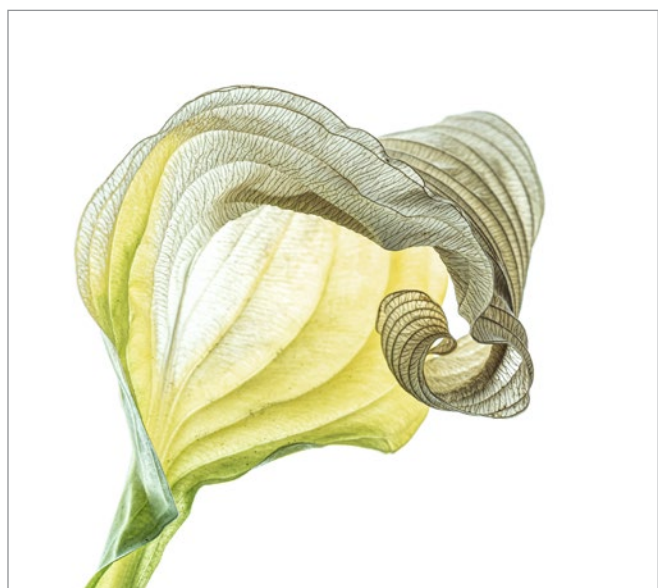
Foxes in a Field

Lynda Mudle-Small ARPS



Et in Arcadia

Anna Levene LRPS



Fading Hosta Leaf

Margaret Ford ARPS



Male and Female Chalkhill Blue

George Pearson ARPS



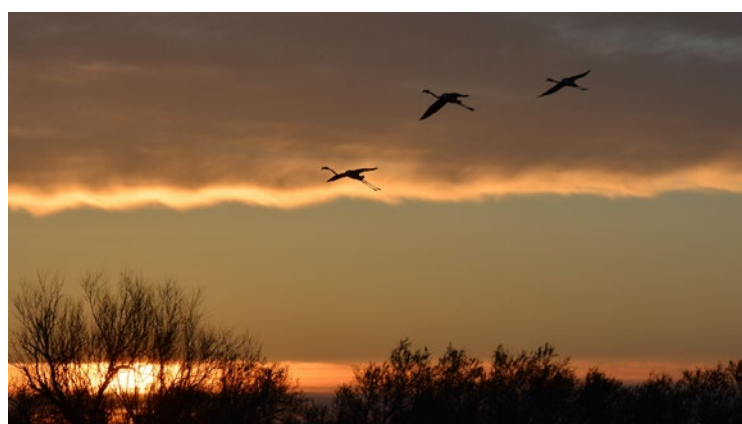
Iced Rose

Neil Milne ARPS



Eagle Owl

David O'Neill LRPS



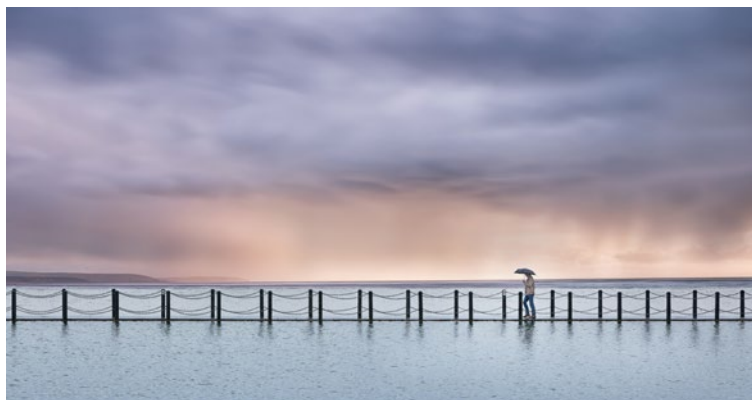
Flamingoes at Dawn

Barrie Castle LRPS



Patching the Wall

Kathy Chantler ARPS



Passing Storm

Ron Patterson LRPS



Lady with the Mask

Dennis Durack LRPS



Fox, hunting

Barrie Brown LRPS



Flowers on the Move

Barbara Dudley ARPS



Isolation

Neil Davidson LRPS



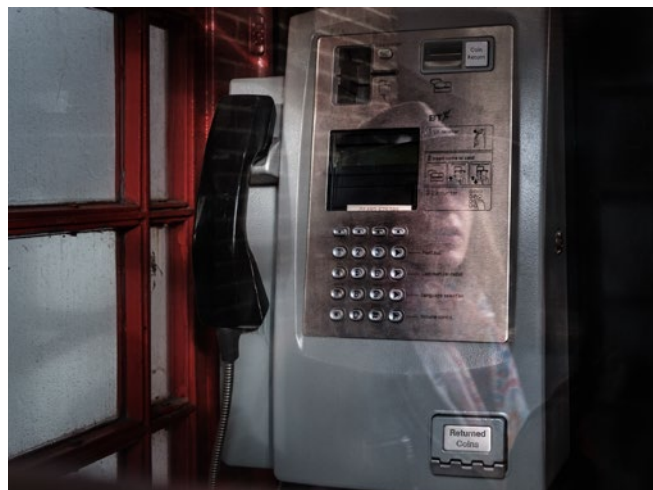
Grace

Sarah Townley ARPS



Fruit

Wendy North LRPS



Ghost in the Machine

Wendy Davies LRPS



Pausing for Breath

Ian Bateman FRPS



Silken Surf

Suzanne Trower FRPS (Jersey)



Girl in Yellow Dress

Christine Ellison ARPS

COLOUR



Handrail

David Pearson ARPS



Flypast 747 and Red Arrows

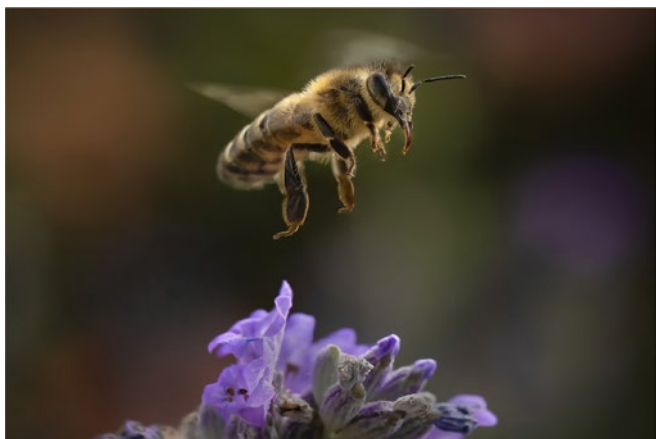
Martin Reece ARPS



Smile Please

Carl Mason ARPS

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



Honey Bee in Flight

Barrie Brown LRPS



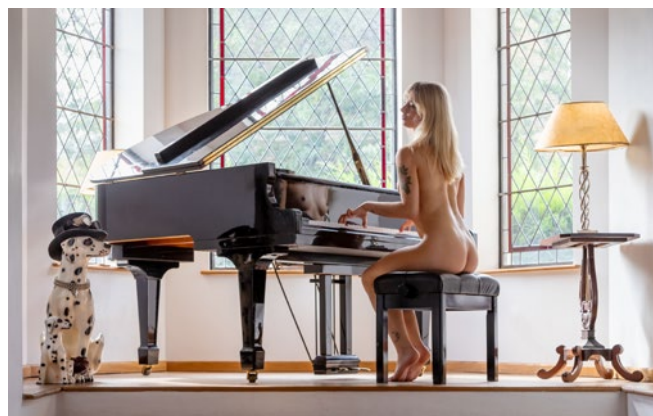
Home in the Sky

Lorraine Clifton LRPS



Guernsey Cans

Jayne Prialx LRPS



In the Hearts of Men

John Horne ARPS



Nightscape

Paul O'Flanagan LRPS



Library Stairs, Liverpool

Guy Davies ARPS



King Penguin Conversation

Julia Wainwright ARPS



Lago Misurina Dolomites

Peter Clark FRPS



Groundscraper Thrush with Bug

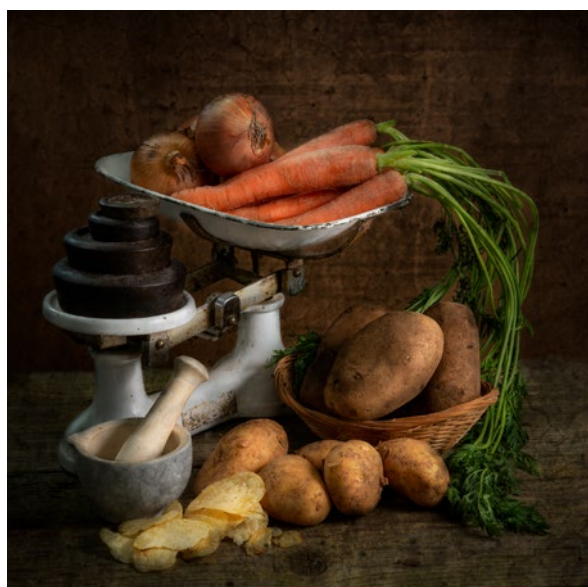
Malcolm Blackburn ARPS



Horsey Windpump at Dawn

David Turner LRPS

COLOUR



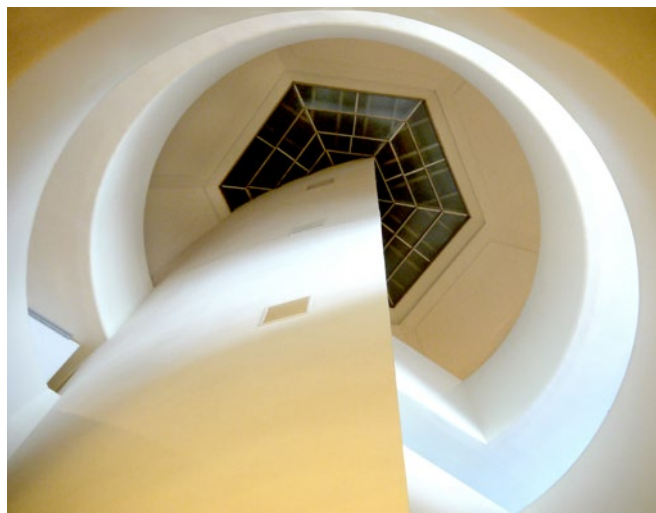
Life Cycle of a Potato Crisp

Meyrick Griffith-Jones



Lisianthus

Peter Stickler ARPS



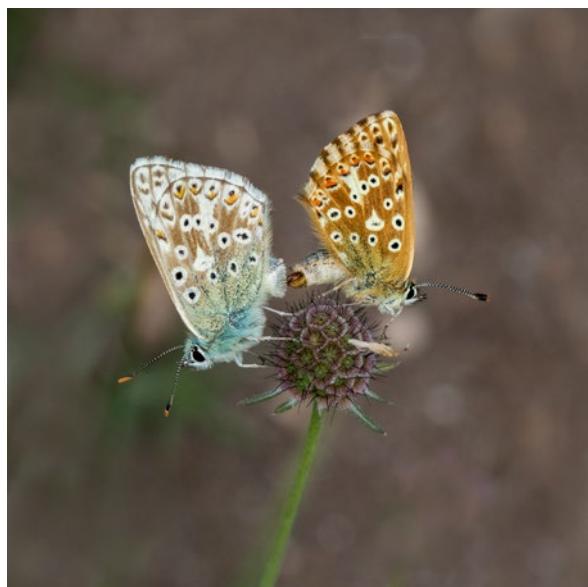
Looking Up

Jo Monro ARPS



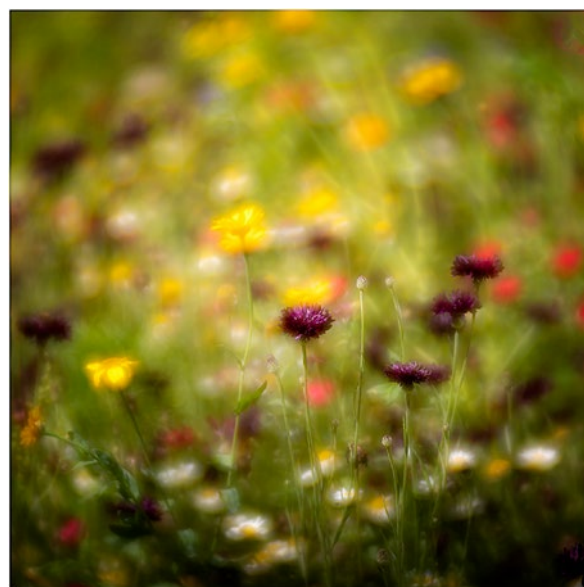
On the Lookout

Sheelagh Davidson LRPS



Chalkhill Blues

Diane Jackson



Meadow Sweet Meadow

Anthony Milman



Peaches and Grapes

Fay Bowles ARPS

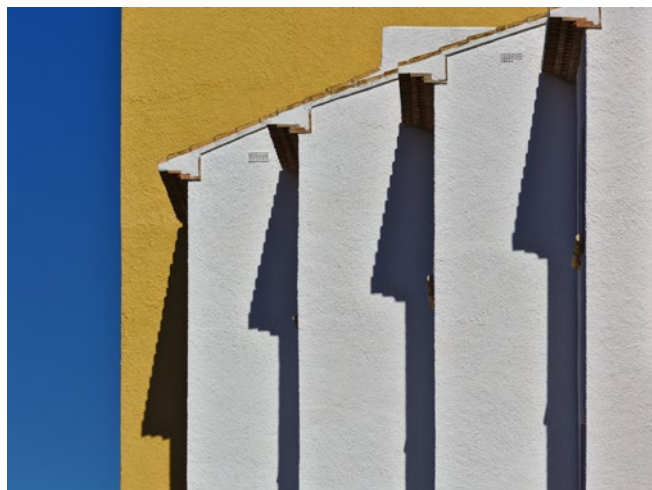


Met My Match

Ian McDougall LRPS

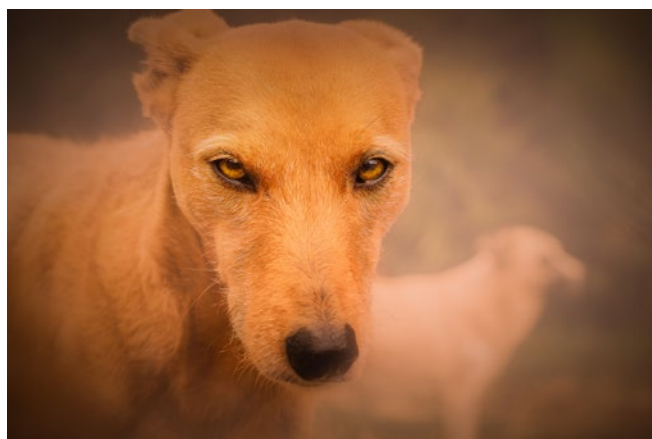


Milky Way over Durdle Door Lorraine Clifton LRPS



Edgeways

Paul Herbert ARPS (Jersey)



Eye Contact

Sylvie Domergue (Madagascar)



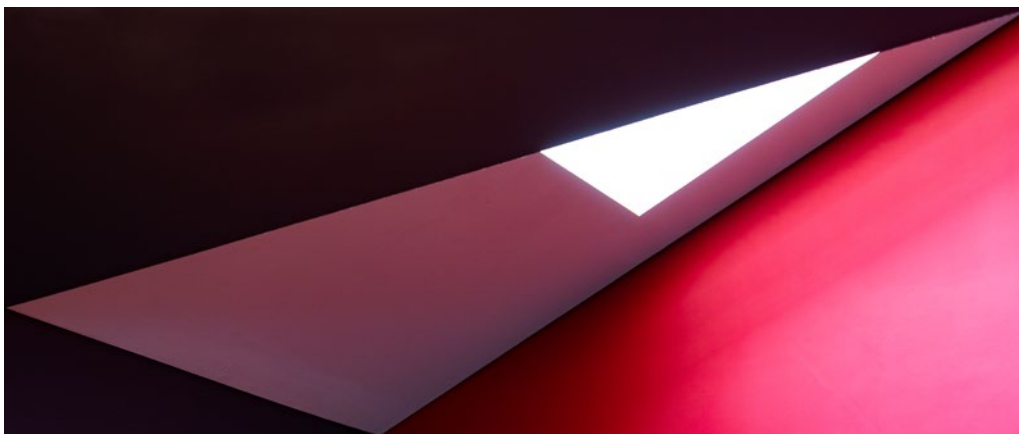
Orchid Beauty

Mary Venables LRPS



Flipping the Pages

Mary Pipkin ARPS



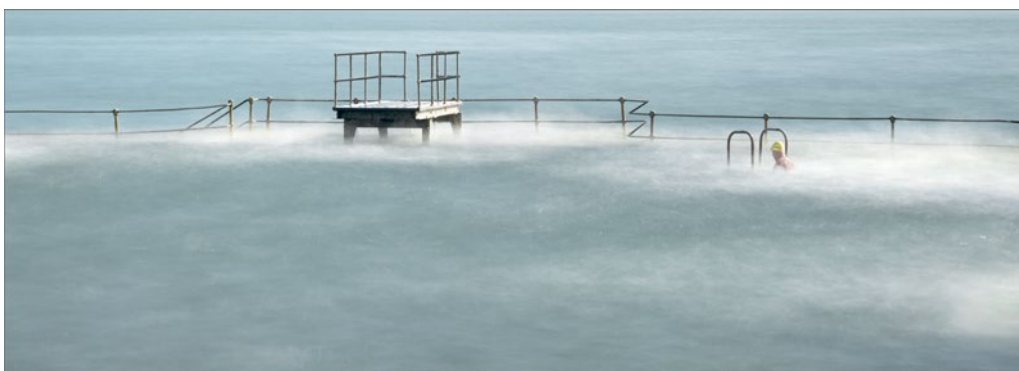
The Soaring Ceiling

Ian Thompson ARPS



Oxbow Dawn

Mark Kemp LRPS



Morning Dip

Jonathan Vaines LRPS



Pelicans

Ian Sayce LRPS



Orchid Dawn

Colin Harrison FRPS



Squirrel, Chaffinch, Tree

Mark Allen



Peeping Hedgehog

Michelle Howell LRPS



Party Girl

Pauline Pentony ARPS



Rochelle

Dave Airston LRPS



Porcelain Fungus

John Hankin LRPS



Pretty in Pink

Liz Cooper LRPS



Ramanami Man

Clare Collins ARPS



Red Church in a Snowstorm

Lindsay Southgate LRPS



Northern Lights

Derek Trendell ARPS



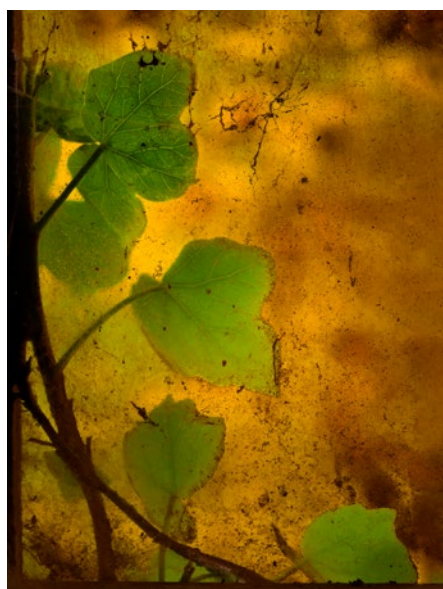
Snapdragon

Rosemarie Finch LRPS



Sunset & Clouds

Rob Kershaw ARPS (Switzerland)



Shed Window

Jan Beesley LRPS



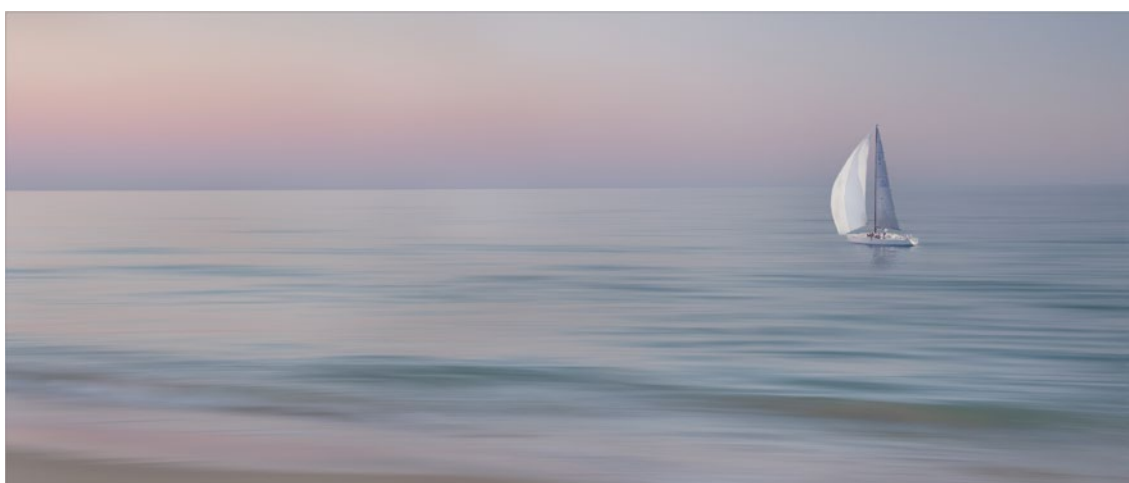
Seedhead

Alistair Cowan



RIP

Ann Belcher LRPS



Tranquility

Patricia Frewin LRPS



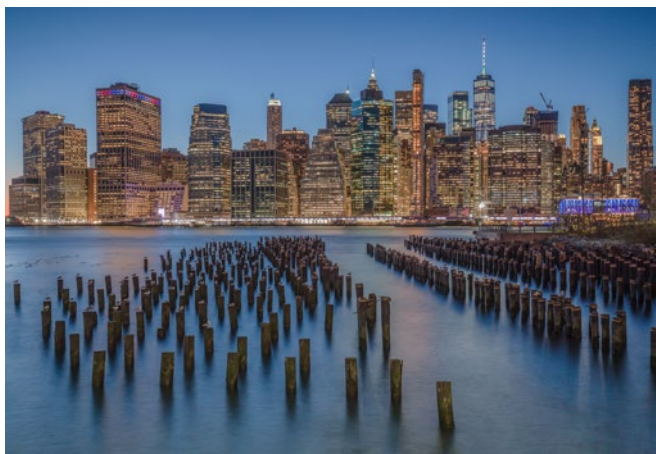
Spiral

Paul Burwood LRPS



Spring Awakening

Leonie Holmes (Canada)



The Blue Hour, Manhattan NYC

Martin Reece ARPS



Riders on the Sand

Helen Jones ARPS



Splash, Combesgate Bay

Ray Grace ARPS



Spin Drier

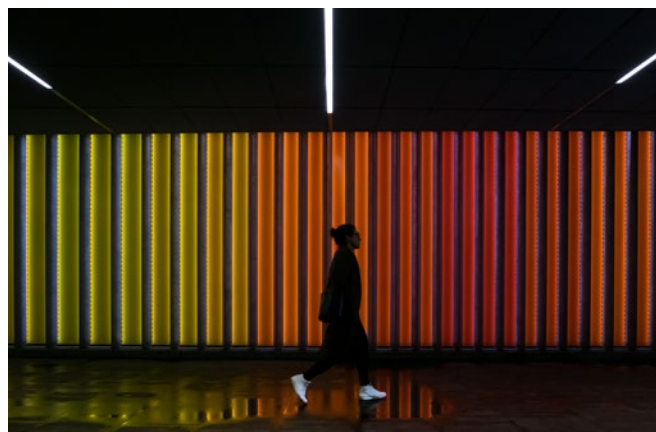
Phil Dunbar (France)



Sunset at the Volcano Alessia Peviani LRPS (Netherlands)



Still Life Sheila Haycox ARPS



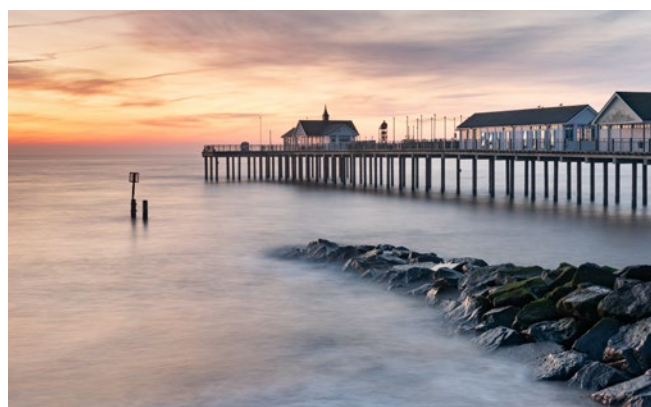
Stepping Lightly Benjamin Speed



Stormy Seas Regina Manso De Zuniga



Subway Speeder Robin Myerscough



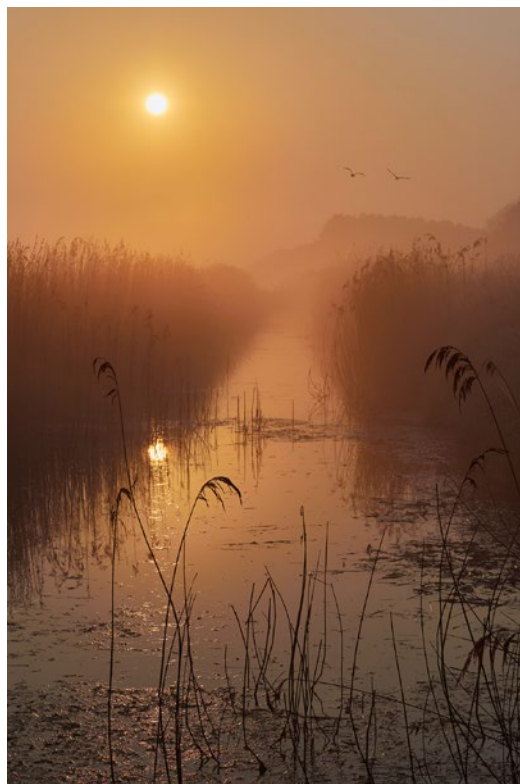
Suffolk Sunrise Paul Burwood LRPS

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



Red Poppy After Rain

Jenni Cheesman LRPS



Sunrise on the Marsh

David Lyon



Summer Collection

Janet Downes



Buses & Bikes & Cars

Paul Johnson LRPS



The Botanist's Book

Lorna Brown ARPS



Sweet Pea Portrait

Fay Bowles ARPS



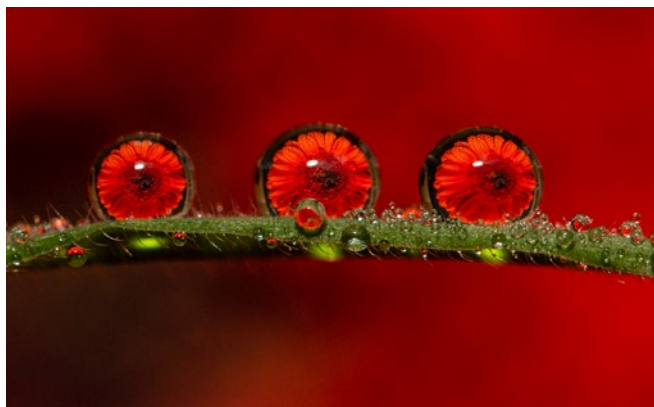
Taking a Break

Christine Ellison ARPS



That is Close Enough

Maggie James



Bubble Reflection on Grass

James Gibson LRPS



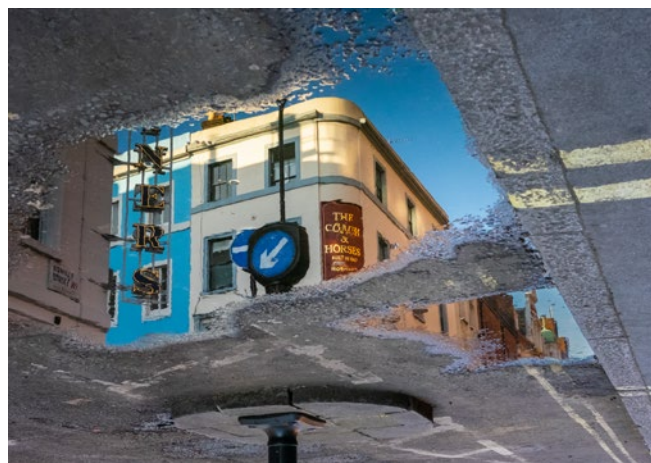
Sugar Rush

Graham Blackwell ARPS



The Chase

Kevin Flanagan LRPS



The Coach & Horses

Wendy Davies LRPS

ACCEPTED IMAGES – OPEN COLOUR CATEGORY



The Dice Hustler

John Horne ARPS



The Green Shadow

Judy Smith LRPS



Pair of Dewey Silver Studded Blue

Sue Sibley ARPS



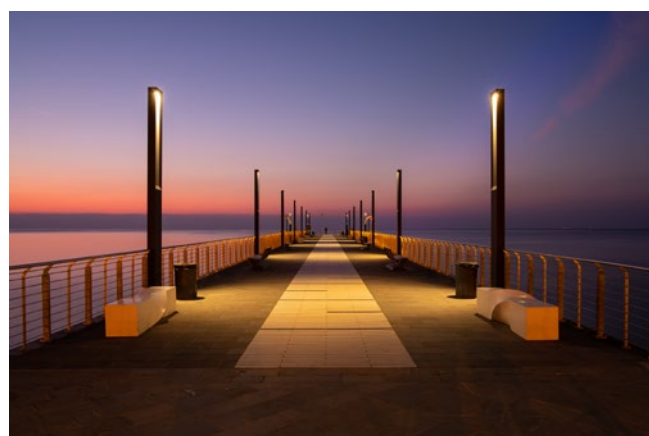
Redshanks Fighting

David Morement



Thistle

Pauline Martindale



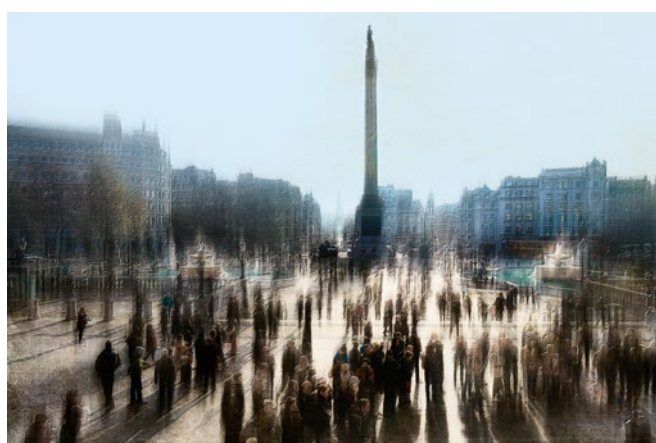
The Pier

Neil Davidson LRPS



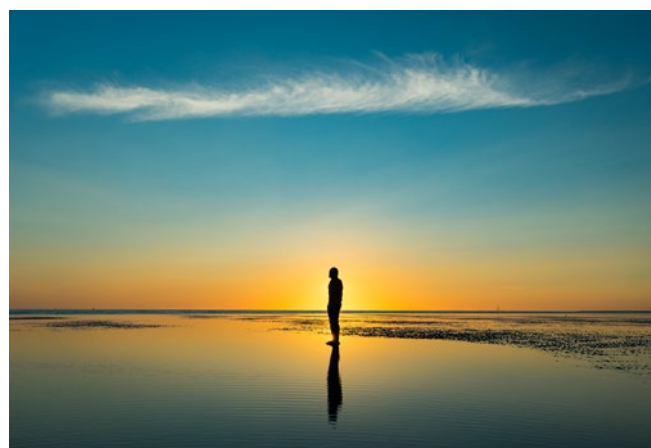
The Rotunda Staircase

David Purnell LRPS



Trafalgar Square, London

Carol Graham



Thought Cloud

Jan Beesley LRPS



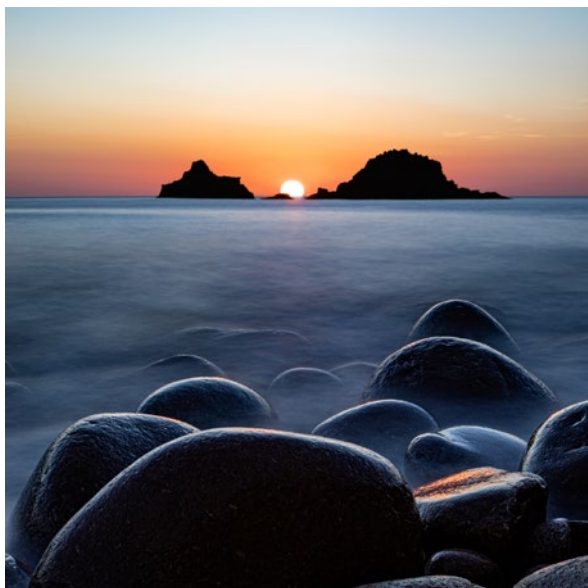
Turbine Tranquility

Malcolm Journeaux ARPS



Rays

Seshi Middela LRPS



Twilight Calm

Ian Thompson ARPS



Vicua Surveys Altiplanic Lagoon

Anthony Moir



Vilma's Kitchen

Lilliana Alani LRPS



Vulture Dispute

Robin Price LRPS



Blue Nigella

Stephen Wells

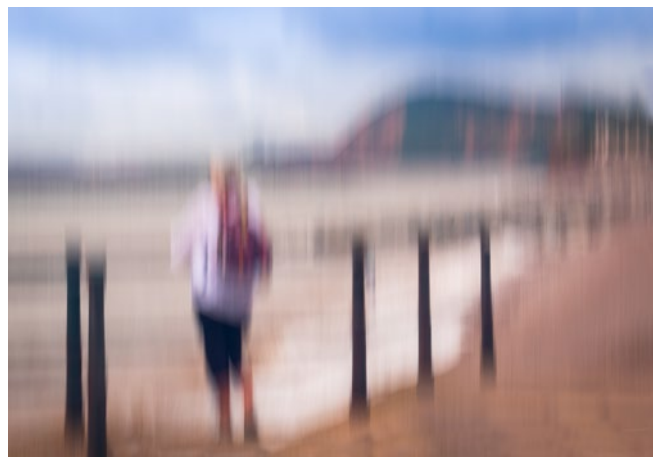


Two Chances

Lynda Piper



Peregrine Falcon with Teal Prey Peter Knight LRPS



Waiting (ICM)

Anthony Spooner ARPS



Winter Landscape in Ice

Carol Graham



Tulip

Roger Trawford



Zabriskie Point

Deborah Loth LRPS



Dawn Mist

Dave Balcombe ARPS



Mare's Tail

Barbara Jones



Wreck on the River Taw

Ron Patterson LRPS



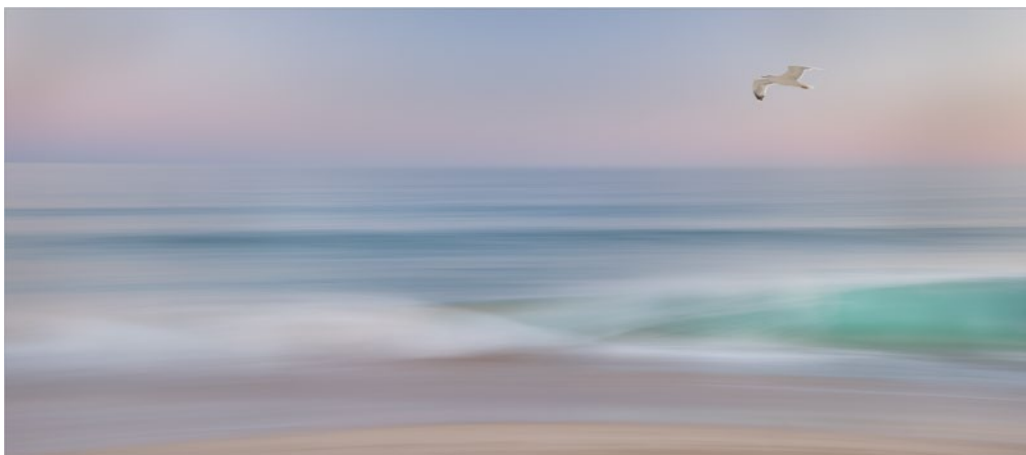
Fifteen

Paul Burwood LRPS



Flashdance

Pauline Pentony ARPS



Twilight

Patricia Frewin LRPS



Towards San Giorgio

Ann Healey ARPS



Waves at the Naval Marathon

Ashish Chalapuram (India)

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Leather Jacket

Marion Rapier ARPS



Last Cup of Tea

Jayne Priaux LRPS



Ivy on Beech

Jack Bates FRPS



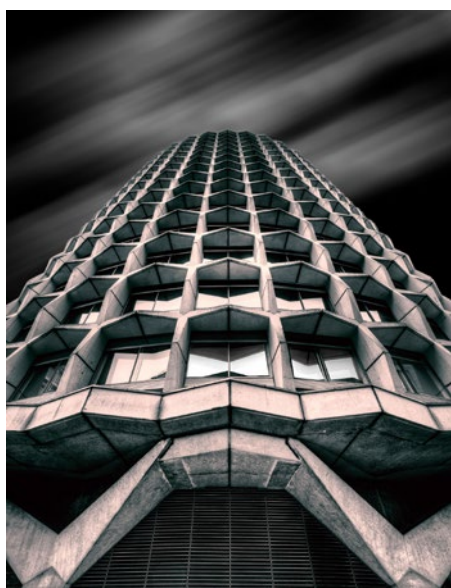
Gripped by the Exhibits

Neil Harris ARPS



Balletic Hibiscus

Ian McIntosh LRPS



CAA Tower

Mark Seton LRPS



Challenge & Defend

Helen Jones ARPS



Avocet

Derek Trendell ARPS



Crackington Haven, Cornwall

Robert Collis



Cymorthin

John Perriam ARPS



Curves

Kevin Flanagan LRPS



Charles Thackrah Building, Leeds

Mark Seton LRPS



Crown of Thunder

Linda Wride ARPS



Dandelion Clock

Richard Webb



Behind Bars

Margaret Salisbury FRPS



Iron Maiden

Carol McNiven Young FRPS



Broken Dreams

Paul Jay ARPS



Fallen

Seshi Middela LRPS



Chrysanthemum

Brian O'Callaghan



Lubrication

Adrian Lines ARPS



End of the Day

Geraint Bather ARPS



Winter Symmetry

June Hanson



End of the Line

Paul Burwood LRPS



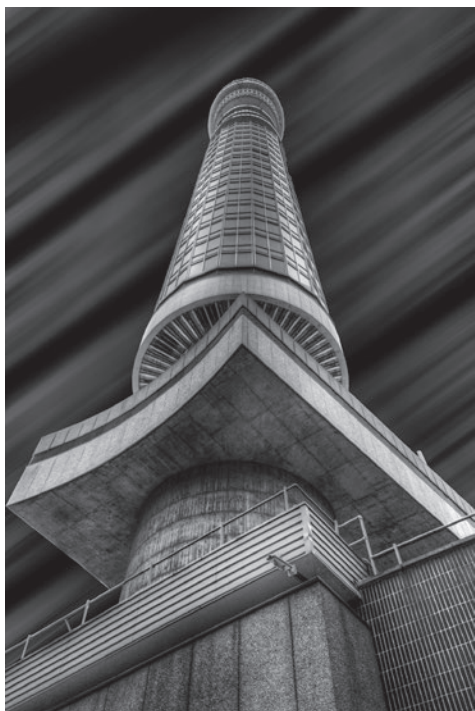
Montana Grain Silos

Graham Snowden



Ralph

Bryan Roberts ARPS



Looking up at the BT Tower Mark Seton LRPS



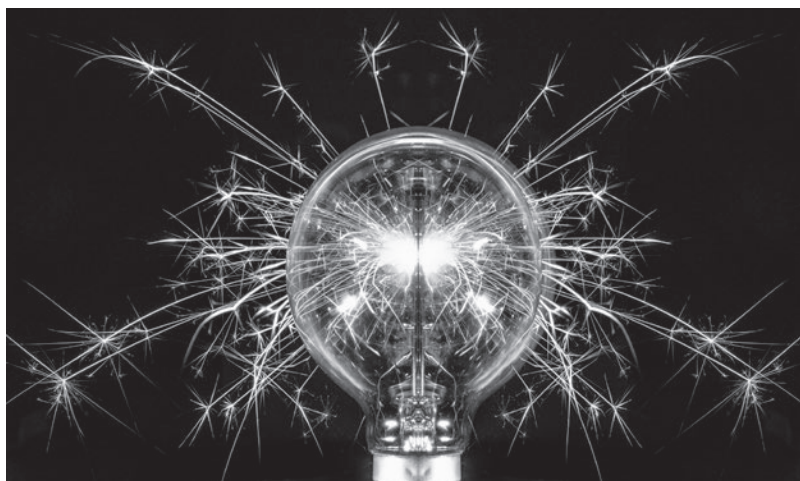
My Precious Alan Walker ARPS



Sisters Lesley Taylor LRPS



Male Physique Malcolm Rapier ARPS



Light Bulb Sparks! Ray Duffill



Prestatyn Beach

Meyrick Griffith-Jones



Pier Closed

Kevin Maskell FRPS



Pip

Mahendra Bhatia LRPS



Quiet Beauty

Suzanne Trower FRPS (Jersey)



She Warrior

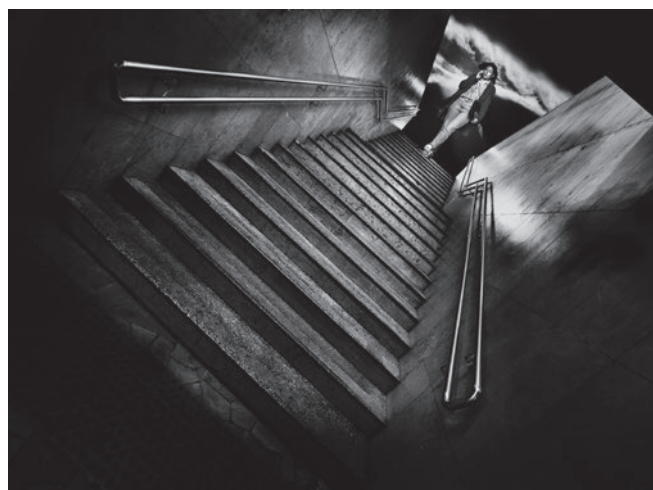
Alan Walker ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Stripes on the Pier

Lynda Morris LRPS



Stepping Down

Peter Stickler ARPS



The Medic

Colin Harrison FRPS



The Godbarber

Wendy Davies LRPS



The Nervous Egg

Jack Bates FRPS



Table Adornment

John Scotten ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Vertical Living



Anna Levene LRPS



Just Jane

Tim Martin



The Lifeboat Bridge

David Lyon



The Stare

Christine Ellison ARPS



Stop Right There

Paul Burwood LRPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



One Tree

Mark Kemp LRPS



Kicking for Touch

Graham Johnston ARPS



Tough Guy

Diane Jackson



Watching Time Pass

Rob Kershaw ARPS (Switzerland)



Time Out

Sheelagh Davidson LRPS



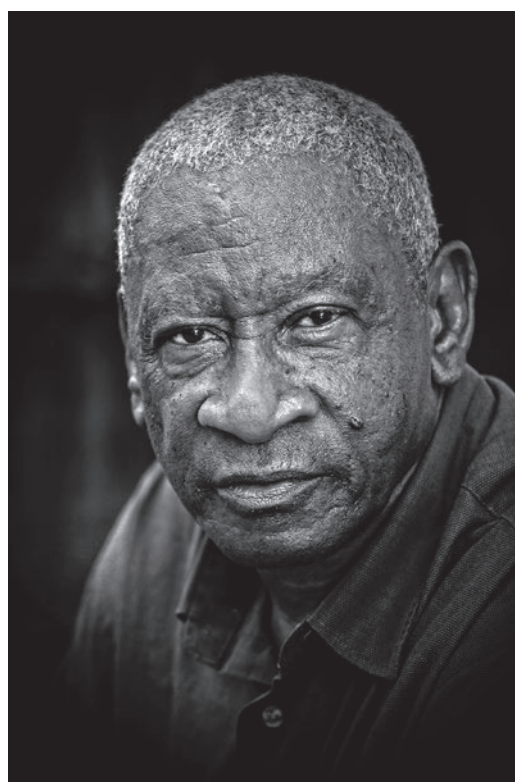
The Curator

Nigel West



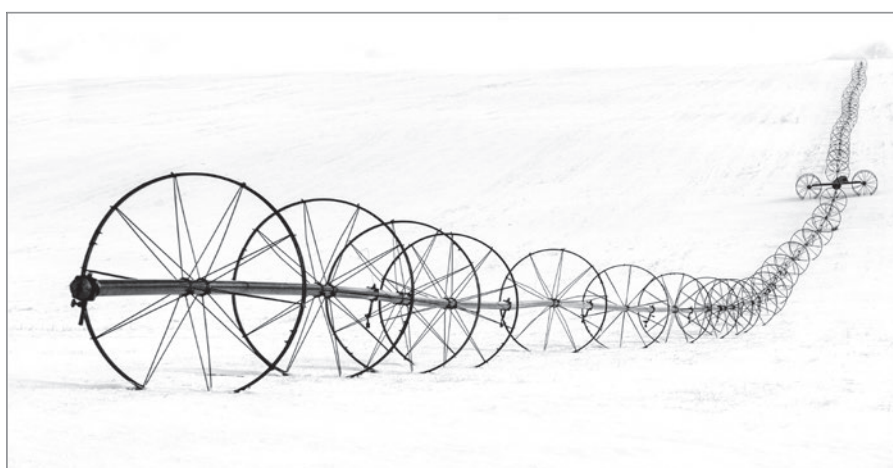
The Humble Dandelion

Alan Bousfield ARPS



Zanzibar Man

Christine Ellison ARPS



Wheels

Roger Hinton LRPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Abandoned

Sue Sibley ARPS



Back Alley

Warren Alani ARPS



Ancient Oak

John Elvin LRPS



Ascending Mist

Alessia Peviani LRPS (Netherlands)



Breakout

Dave Balcombe ARPS



325 Touchdown

Philip Barker ARPS



Arched

Marion Rapier ARPS



Another One Bites the Dust

Bill Hodges (New Zealand)



Harringworth Viaduct

Roger Newark LRPS



Felixstowe Groyne

Sue Sibley ARPS



Circulation

David Pearson ARPS



A Rock and a Hard Place

Ray Grace ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



A Tilt of the Hat

Peter Hyett ARPS



At Rest

John Scotten ARPS



A Lonely Faith

Paul O'Flanagan LRPS



Battle Scarred

Mary Venables LRPS



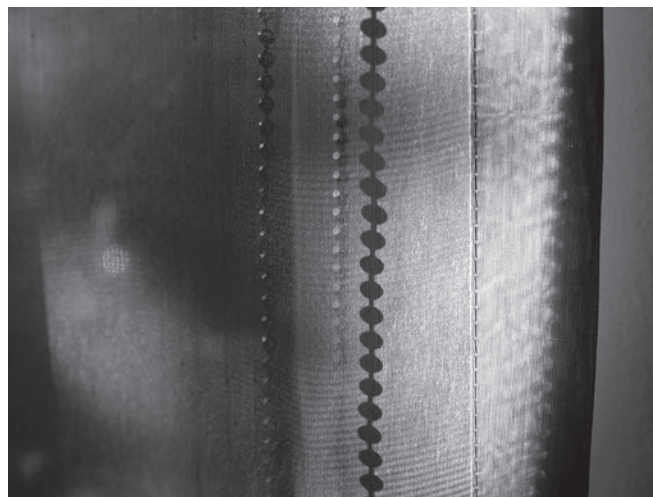
Barn Owl

Derek Trendell ARPS



A Mighty Shot

Frank Reeder LRPS



Blind Down Curtains Drawn

John Harrison (Australia)



Brighton West Pier

David Turner LRPS



Bear Fight Alaska

T Bowett FRPS



Clifton Suspension Bridge

Ashwin Chauhan ARPS



Cheese and Wine

John Perriam ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Baked Mud and Trees

Richard Hall LRPS



Cricket Ball Seam

Alec Davies



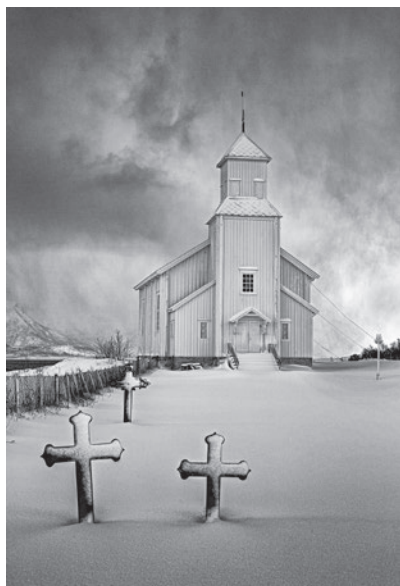
Annette

Peter Knight LRPS



Crucified

Neill Taylor LRPS



Clearing Storm at Gimsoy

Robin Couchman LRPS



Cut Mill

Russ Foote LRPS



Looking Out

Gareth Martin



Hairy Biker

Dennis Durack LRPS



Denis

Warren Alani ARPS



Dirty Business

Adrian Lines ARPS



Dodging the Tackle

Graham Johnston ARPS



Cigarette Break

Christine Ellison ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Dovercourt

Jonathan Vaines LRPS



Down on the Farm

Trevor Pogson LRPS



Fight

Catherine Knee LRPS



Flying Fortress

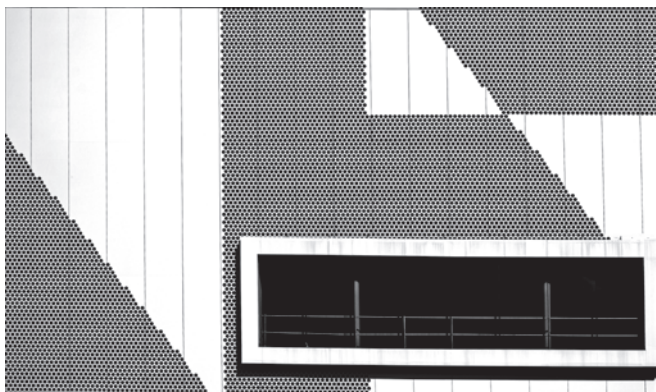
Roger Newark LRPS



Dusseldorf Reflections

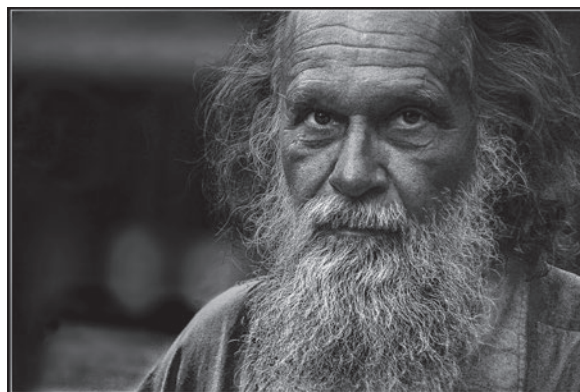
Valerie Walker ARPS

MONOCHROME



Triangles & Dots

Brian Titchiner



Watching

Andrew Brochwicz-Lewinski ARPS



En Pointe

Suzanne Trower FRPS (Jersey)



Girl in Fur Hat

Sarah Townley ARPS



Green and Pleasant Land

Stephen Jones LRPS



Hold Back the Tide

Richard Broomfield LRPS



Entering the V and A

Maurice Ford LRPS



Happy Son Proud Mum

Cliff Harvey



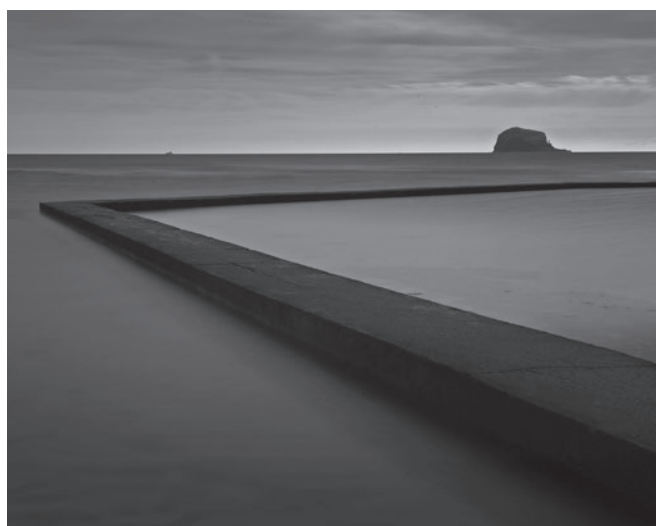
London Icons

Paul Johnson LRPS



Canary Wharf, London

Chris Jepson ARPS



North Berwick, Scotland

Alec Davies



Looking at Ewe

Sarah Townley ARPS



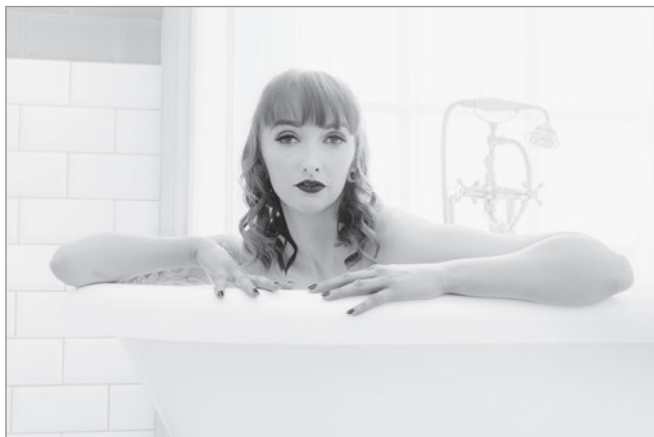
Japanese Cranes Display

Alan Cork LRPS



Horse Dealer

Glyn Paton LRPS



Jess in the Bath

John Elvin LRPS



Heaven's Earthly Light

Ian Thompson ARPS



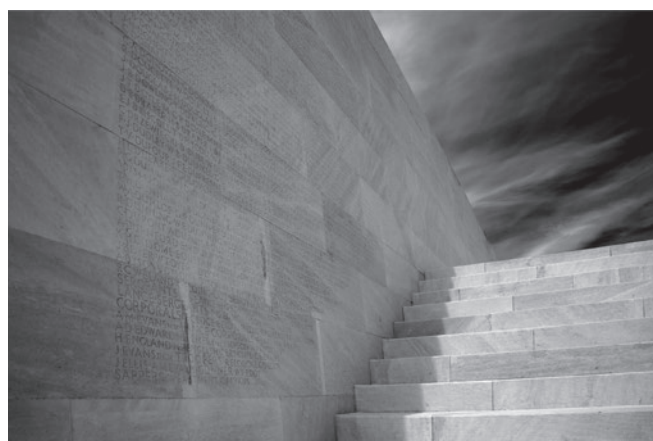
Dunes at Daybreak

Peter Clark FRPS



Like a Bat out of Hell!

Richard Broomfield LRPS



Memorial to Sacrifice and Waste

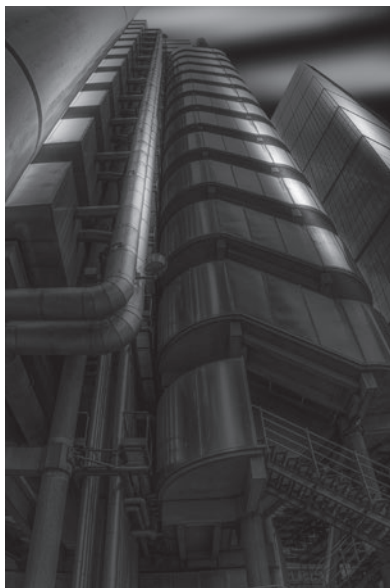
Anthony Moir

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Matt

Ian Sayce LRPS



Lloyd's Building

Roger Trawford



Lara

Ramesh Patel



It's a Dog's Life

Lorna Brown ARPS



Mountain Hare

Robin Claydon ARPS



Liverpool Museum Staircase

Glyn Trueman



Long Climb

Nick Browne ARPS



Memorial Curve

Frank Reeder LRPS



Lurchers

Lorna Brown ARPS



Caught in the Light

Margaret Martin ARPS



Menacing Stare

Malcolm Journeaux ARPS



Milky Eagle Owl Portrait

Maggie Bullock ARPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Dovercourt Light

Mark Gillett



Mt Whitney Seen Thru Mobius Arch

Deborah Loth LRPS



Nice Wheels!

Ray McMurray



Night Flights

Peter Robinson



Musée des Artistes

Frank Gresham



No Cycling

Ian Bateman FRPS



Shopping with the Dog

Jon Allanson LRPS



Peek-a-Boo

Dennis Russ LRPS



Sea Holly

Fay Bowles ARPS



Riley Lines

David Pearson ARPS



Peace Lily

Wendy North LRPS



Open Road

Pauline Rook ARPS



Race to the Finish Line!

Richard Broomfield LRPS



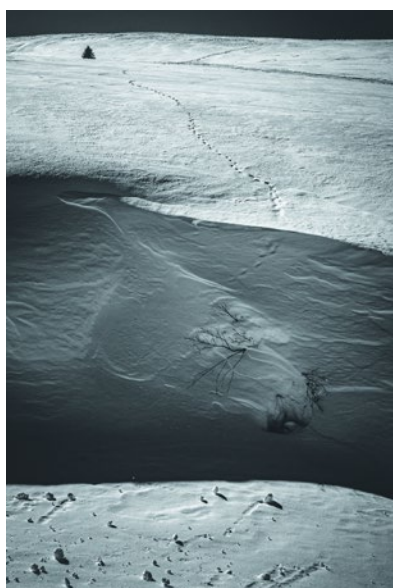
Roll of the Dice

George Pearson ARPS



The Last Train Home

John Holt ARPS



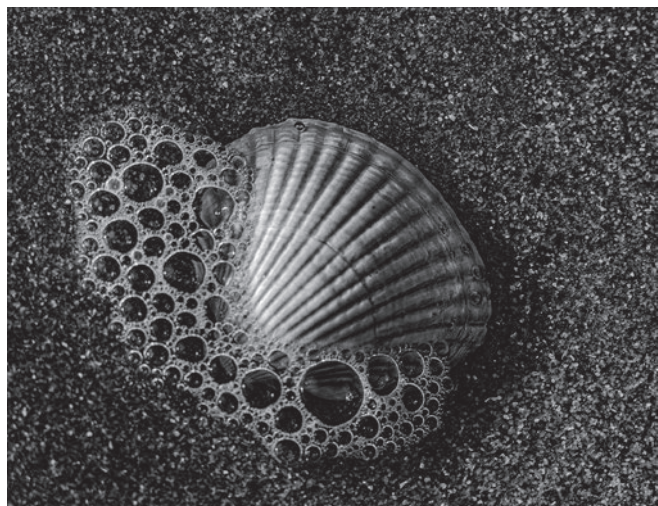
Abstract Snowscape

Alessia Peviani LRPS (Netherlands)



So Tired

Ian Clarke LRPS



Sea Shell

Lynn Middleton-Flynn



Sale Time

George Pearson ARPS



Seed Pods

Stephen Betts LRPS



Seedhead Trio

Malcolm McBeath ARPS



Roller Derby - the Body Check

Paul Jay ARPS



Serving Flavour

Wendy Davies LRPS



Shorelines

Shelagh Allen



Singing Ringing Tree

Mahendra Bhatia LRPS



Sisterhood

Antony Yip ARPS (Hong Kong)



Sky Tower

Roger Trawford



Rules of Dinorwig Quarry

Brian Titchiner



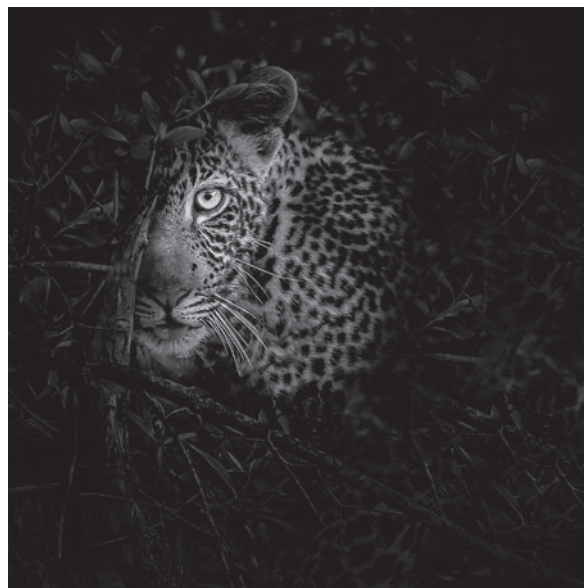
Preparing to Leave

Sue Sibley ARPS



Stargazer Lily

Fay Bowles ARPS



Stalking Leopard

Alan Walker ARPS



Swiss Alps

Palli Gajree HonFRPS (Australia)



Survival of the Hungriest

Alessia Peviani LRPS



The Mirror of Reminiscence

Tim Sawyer ARPS



The Bucket

Janet Lee

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Trapped

Glynis Harrison LRPS



The Gambler

Pat Brennan LRPS (Ireland)



The Sweeper

Ramesh Patel



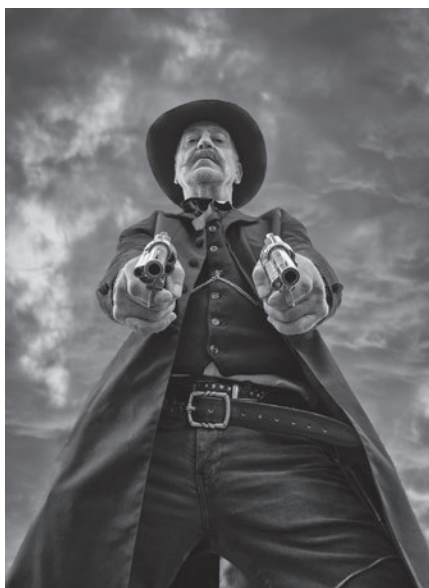
The Man With the Pipe

Sylvie Domergue (Madagascar)



The Weighbridge

Jayne Winter ARPS



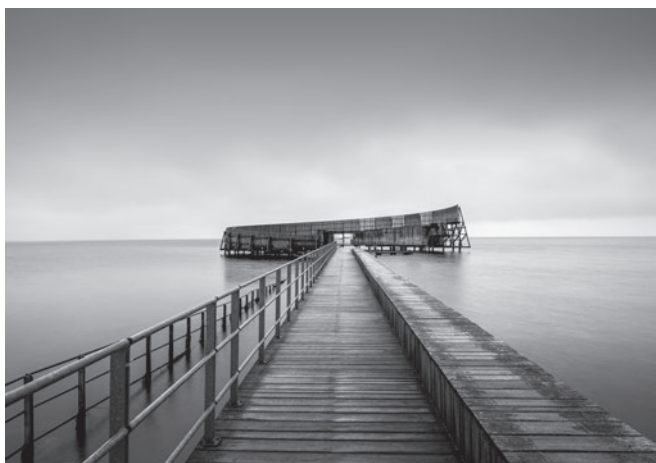
The Marshall

Robin Price LRPS



Venice in the Rain

Judy Smith LRPS



The Pool

Kevin Flanagan LRPS



Happisburgh Lighthouse

David Turner LRPS



The Plume

Seshi Middela LRPS



Vintage Wins

Anthony Spooner ARPS



Tower of the Strings

Linda Wide ARPS



The Forbidden Path

Ian Thompson ARPS



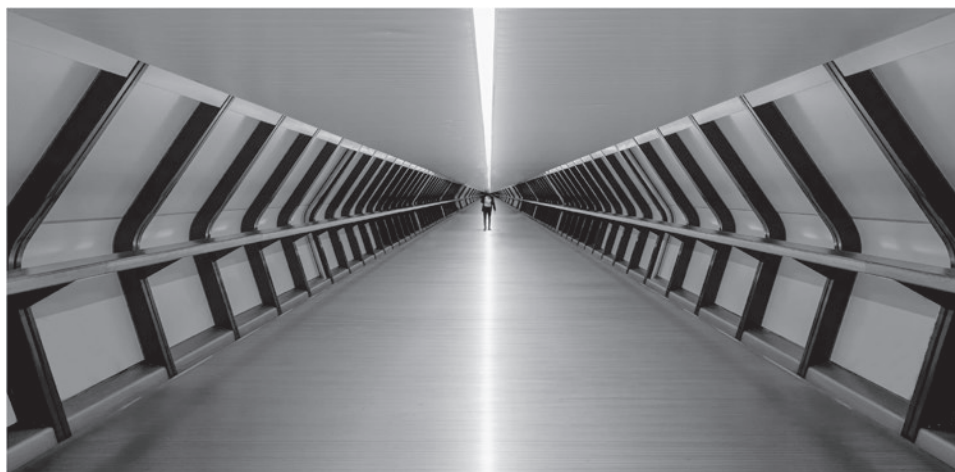
On the Move

Judith Rolfe LRPS



Vestrahorn Dawn

Lindsay Southgate LRPS



Walking Into Infinity

Maurice Ford LRPS



Dead Vlei

Jon Allanson LRPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



Walking From the Light

Peter Stickler ARPS



The Bridge to Nowhere

Hilary Bailey LRPS



Waiting

Sarah Townley ARPS



Walking the Line

Benjamin Speed



Pandemic Cinema

David Alderson LRPS

ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



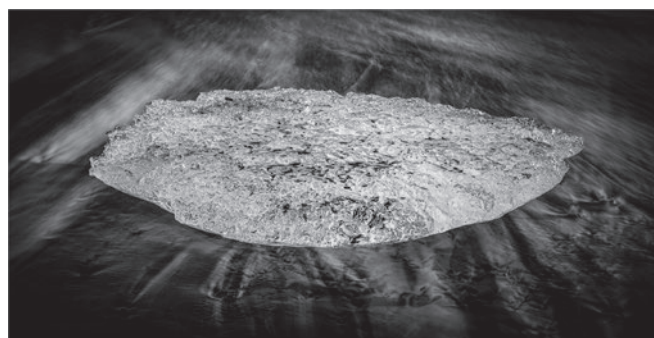
Three in One Paul Herbert ARPS (Jersey)



Woman in Black Valerie Griggs LRPS



Winter's Light Anthony Milman



Icy Glow Trevor Pogson LRPS



Woodland Walk (Infrared) Alan Bousfield ARPS



The Old Posts Hilary Bailey LRPS



Thirsty Mouse

Michelle Howell LRPS



Young Male Lion, Maasai Mara

Lesley Taylor LRPS



Winter Woodland

Martin Parratt ARPS



You Need Hands

Phil Dunbar (France)



Tulip Staircase

Glyn Trueman



Trouble Brewing?

Pauline Rook ARPS

ALTERED REALITY



Beach Hut Number 51

Maurice Ford LRPS



Blocks of Time

Robert Bracher ARPS



A Thameside Walk

David Wilson



Bee Eaters

Lynda Mudle-Small ARPS



Custom 442UXK

Tom Forrest ARPS



Behind the Mask

Valerie Walker ARPS



Child Snatchers

Sue Sibley ARPS



Covid Visitor

Nick Browne ARPS



Fallen Angel

Ian Bateman FRPS

ACCEPTED IMAGES – ALTERED REALITY CATEGORY



Summer Time

Ramesh Patel



Inferno

Reginald Clark LRPS



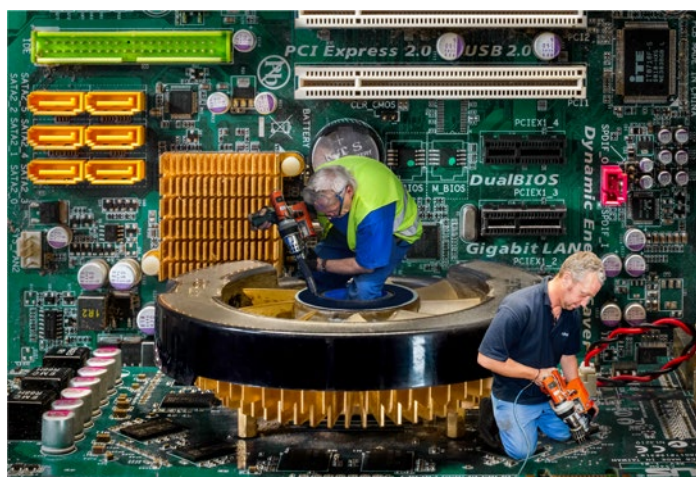
Cards

Barry Mead FRPS



Post-modern Melon

Chris Dixon ARPS



Computer Recycling

John Perriam ARPS



Moths!

Jack Bates FRPS



Memory of Nedda

Warren Alani ARPS



Pandemic 2020

Dennis Russ LRPS



Newton's Tree

John Gough ARPS



Shh Angels Are Sleeping

Susan Ashford ARPS



Daydream

Kevin James LRPS



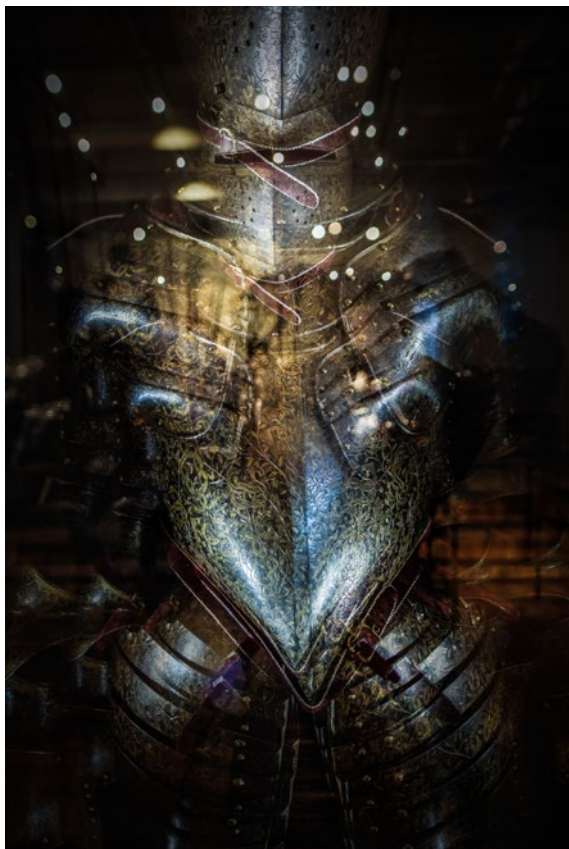
Spawning

Barry Mead FRPS



The Dance

James Gibson LRPS



The Dark Knight

Neil Milne ARPS



Super Moth

Jack Bates FRPS



Curiosity

Lin Collins LRPS



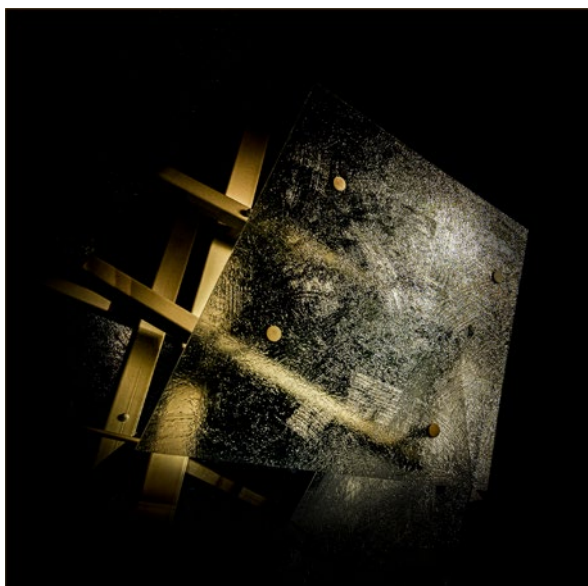
The Giraffe House

Dave Balcombe ARPS



Let There Be Light

David Lyon



Textured Glass

Mike Kitchingman LRPS



You Can Send Me Dead Flowers

Ann Belcher LRPS

ACCEPTED IMAGES – ALTERED REALITY CATEGORY



I Saw the Galaxies Explode

Dennis Russ LRPS



The Dark Lord

Stephen Jones LRPS



Gelada Baboons Grooming

Julia Wainwright ARPS



Layers of Decay

Jayne Winter ARPS



Twirling Indian Tea Ladies

Anne Turner

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