

DIGITAL IMAGING GROUP

Projected Image Competition 2018

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY



PROJECTED IMAGE COMPETITION 2018

OUR THANKS TO OUR THREE SELECTORS



Colin Harrison FRPS FBPE FIPF MPSA MPAGB MFIAP APAGB AWPf SPSA EFIAP/d2

Colin has been pushing the boundaries of photography for over fifty years and he has always got a number photographic projects on the go. His photographic qualifications have expanded over 30 years, recently being the third person in the country to gain the EFIAP diamond2 distinction which is only achieved by gaining awards in International exhibitions.

Rather than just collecting letters after his name; Colin sees these qualifications as a way of stimulating/develop his work and sets him goals to work to.

Through his qualifications he takes every opportunity to help others develop their own photographic skills.

He is still a very active photographer and enjoy photographic all subject matter. He also enjoys judging at all levels and has sat on panels for the RPS and PAGB.

Rachael Talibart

Rachael is a former lawyer turned professional photographer specialising in the coast. Her inspiration comes from a childhood spent at sea and she is best known for her Sirens portfolio, critically acclaimed photographs of stormy seas, named after creatures of myth and legend. This portfolio is now the subject of a fine art photobook published by Triplekite Books.

Rachael has exhibited in major London galleries, Barcelona and New York and her limited edition prints appear in private collections in the UK and USA. She owns f11 Workshops through which she runs photography workshops in the South East of England and she also leads tours for Ocean Capture, an international photography tours business. Rachael writes for photography magazines and is in demand as a public speaker. She was described as one of 'the best outdoor photographers working in the UK today' by Outdoor Photography Magazine, June 2016 and she is a judge for the Outdoor Photographer of the Year contest.

Rachael lives with her family in the South of England.



Clive Haynes FRPS

Clive is a past chairman of the RPS Digital Imaging Group and a current RPS Distinctions panel member for Fellowship and Associateship applications. Clive has considerable experience as a photographer for some sixty years.

Artistically, never standing still he constantly seeks fresh and stimulating ways of expression within our art-form. He has lectured widely, been a teacher of photography, run photographic courses and digital workshops.

An exponent of both Lightroom and Photoshop, his extensive website contains a wealth of information about Photoshop methods and techniques.

www.crhfoto.co.uk

RPS Digital Imaging Group

Annual Projected Image Competition 2018

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What a year for the Projected Image Competition, it was a slow start, why I was wondering, well the first hurdle was of course the introduction of the new GDPR, which as I am sure you all know has affected all organisations; how? It's meant that we had to ensure that your personal information is looked after and not able to fall into the wrong hands. Anyway after jumping through a number of legal hoops Bright Imaging and DIG got there.

The down side for us was it meant a later start than we planned for this years competition.

So after all the delays we were finally underway, and entries started to come in. I would like to say to all members that took the time to enter their images, thank you for your support. In fact we had a total of 1356 images entered. This was an increase over 2017 competition of 149.

Albeit that entries did increase the number of DIG members that entered was only 277, so again thank you for your support. The PI and Print competitions are free to enter, unlike other Special Interest Groups who charge members for entries.

The selectors had a difficult task, they were presented with so many high quality images which meant that their day was an interesting one to say the least, but in the end our goals were achieved.

For 2018 we introduced a new Monochrome category. It was interesting to see to see how the entries balanced out with 494 in Mono, 328 for Altered Reality and 534 in the Open class. The move to mono seemed a popular decision and something we will retain next year.

The overall winners of all classes each year go head to head to win the beautiful Raymond Wallace Thompson Trophy. For 2018 this went to Sue Dixon LRPS with her impressive image of fighting Swans. It is difficult to ask selectors to choose the overall image when each category had strong winners of the 3 gold medals, but they were unanimous in their decision. Apart from agreeing the Gold medal winners for each class, each selector also had a ribbon to award to their personal choice in each category. So in total 3 RPS Gold Medals, and 9 RPS ribbons were awarded. The total images selected for this catalogue were Altered Reality 43, Monochrome 46 and Open 50 this includes the award winning images.

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.

David Taylor LRPS

RPS DIG – Projected Image Competition Organiser

Cover image: Ostrich Family Outing
by Lisa Bukalders LRPS

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

Fight or Flight

Sue Dixon LRPS

Sue's comments

Spring and early Summer is a great time to observe swan activity and I often make early morning visits to Kearsney Abbey in Dover at this time of year.

On the day I captured the image I noticed this pair feeding quietly side by side. As I watched they started to mirror each other's head and body movements which became more and more exaggerated. I guessed something interesting was going to happen so I waited.

I just had time to get myself into a better position and make adjustments to the camera settings in anticipation of some action shots.

There was a sudden explosion of beaks, feathers and water - it was all over in seconds and off they flew, and I had my photograph.



The selectors comments

Clive's comments

This image possess high impact, excellent concentration of interest, balanced triangular composition, zest and vivacity.

Additionally, the natural history aspect is amply fulfilled by crystallising an aspect of behaviour which would otherwise only be lost in the blur of movement.

Aesthetically, the photo is also satisfying.

Our normal perception of the swan as the very epitome of grace and poise is challenged. Here, as if in defiance, the thrusting, furious 'dance of life' is revealed as the pair vie and lunge within the intensity of the moment. Yet, paradoxically, contained within this furious action, a balletic elegance remains.

An image that concerns itself very much about swans rather than simply a picture 'of swans'.

Colin's comments

Swan images often lack interest and quality.

This image really breaks the mould. The swans' necks have been symmetrically positioned in the image and their colourful beaks act as a strong focal point.

The white tones on the swans have been superbly controlled with no burnt out highlights. This was probably due to the underexposure of the subject but the surrounding darkening has not overpowered the image but has in fact made it more three dimensional. It has also emphasised the drops of water towards the top of the image.

Rachael's comments

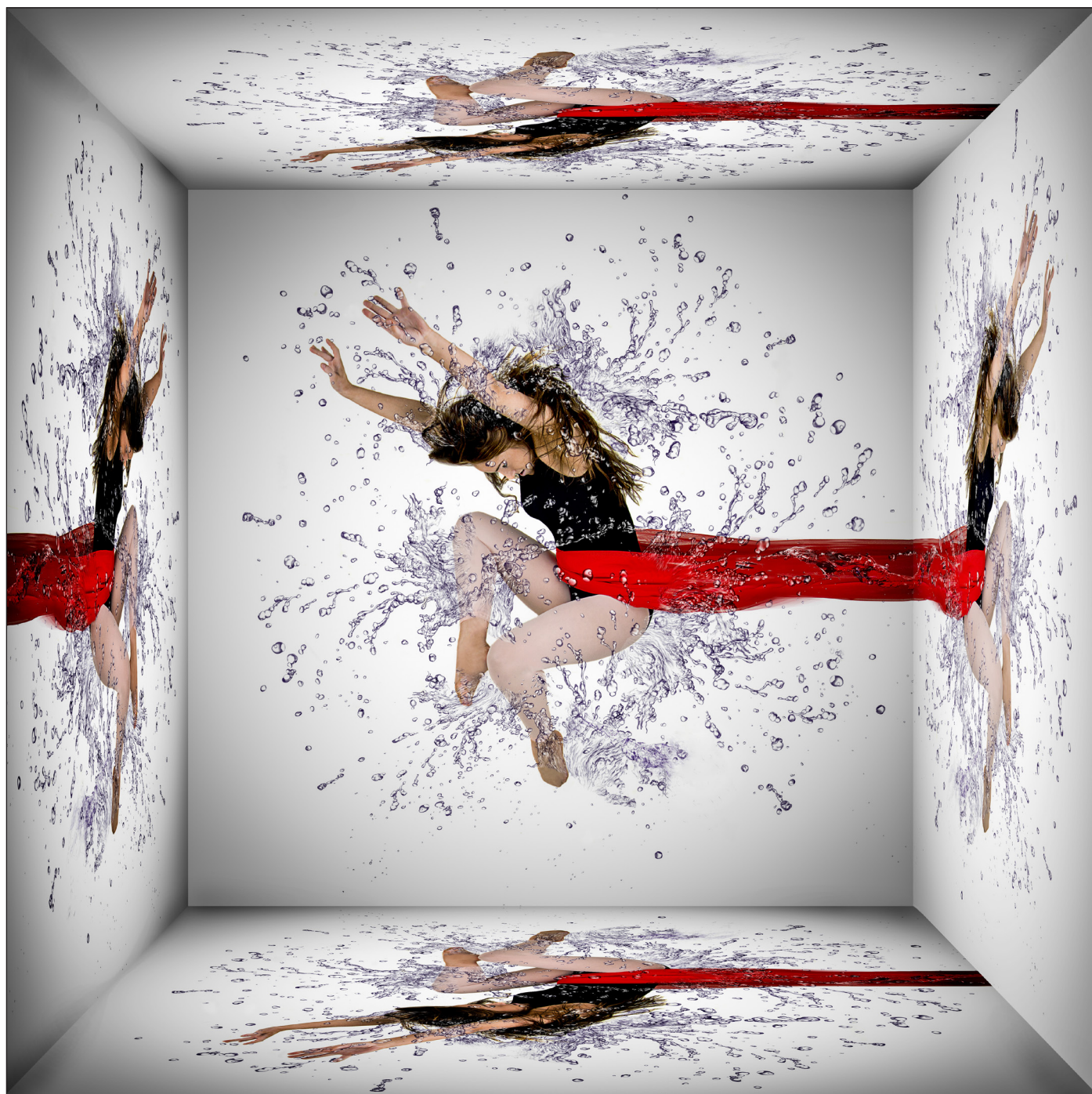
This photograph impressed immediately.

It is high impact but it also rewards a lingering gaze. There is a real sense of power and action here. The drama of the fight is rendered with every little detail, in almost hyper-real clarity, from the flying droplets of water to the ruffled feathers and even the ridge created where one neck has impacted with the other.

The very dark background, punctuated by spray, is the perfect foil for the action. A tremendous photograph that proves you can still make a very powerful picture with a ubiquitous bird.

Mirror Box

Pauline Pentony ARPS



Pauline's comments

Mirror Box was created by duplicating the image and combining the five images together in Photoshop CC, using a grid, the free transform tool and various flip options to create the 'box' effect.

The watercolour spatter effect is found within the brush tool. The image was taken in a studio, using one dancer and 3 meters of red fabric. The dancer jumps with fabric being pulled taut around her waist by an assistant, to give the appearance of being restrained by it.

I aim to enhance the beauty of dance through the images I create. As an artist, I seek to develop and capture the beauty of dance through the dancers' techniques and elegance. Having been a dancer and choreographer, I feel I have a great eye for movement, timing and beauty.

My images would not be possible without the dedication and perseverance of all the wonderful dancers who make them possible.

Equipment used Nikon D800, Nikon 28-80mm and two Bowens GM500 Pro studio strobes fitted with soft boxes.

The selectors comments

Clive's comments

Digital imaging combined with well-crafted creativity provides a platform for personal expression.

This image illustrates a high level of technical competence and assurance by the photographer coupled with a fresh and exhilarating presentation.

Within the confines of a 'cube' or 'cell of life', a young lady strives for release. Urgently pushing through the effervescent flow, she remains tethered by the red sash.

The semiotics within the image communicate three essential facets: energy (sparkling water), vivacity (the thrusting form) and primal life forces (connoted by red).

Revealed is the insistent need for youth to propel beyond boundaries of convention.

An exciting image and superbly presented.

Colin's comments

The square in the middle almost works on its own but the author has successfully decided to extend the image to make it look like the inside of a cube.

The image is full of atmosphere with the impression that the girl has just jumped into a swimming pool and the water displaced by her entry. The girl's reflection placed in the other four planes has made the image even more intriguing. The red scarf breaks the symmetry and adds a strong focal point.

The artistry of the author can also be seen with the attention to detail by darkening the corners of the inside cube to make the image look more realistic.

Rachael's comments

A very strong photograph that has been rendered with clarity and the glossy look of a high-end fashion magazine.

The splashes of water have been well handled, creating dynamic movement around the image space without seeming false or jarring – not an easy thing to achieve.

The box effect is well-done, and allowing the red sash to connect with the version of the image on the right provides some continuity. I actually think this image would still have won anyway, even without the box, but this was the photographer's creative choice and it is a worthy winner.

Ostrich Family Outing

Lisa Bukalders LRPS

Lisa's comments

Ostrich Family Outing was taken in Namibia. The ostrich family was making its way along the gravel road and I could see them approaching the crest of the hill and I was hoping to catch them in silhouette from behind. Shooting from the car was the only option, wildlife tends to ignore vehicles but scatters at the sight of humans.

I think the appeal of the image is that they do look like they're on a family day out, and there's usually one of the kids lagging behind!

I used a Canon 60D and 400mm lens. I converted the image to mono and lightened the sky as it was a dull day, which also brought out the silhouettes as I had hoped.



The selectors comments

Clive's comments

What a delightful and charming monochrome study, eloquently presented.

Naturally, we tend to anthropomorphise the scene, imbuing the birds with human characteristics. Seven ostriches, 'a family group', where two adults, rather like 'bookends' escort their young.

The five chicks appear alert and inquisitive as they mooch about. The fortunate pairing of attitudes is wonderful, particularly the parent at the left and chick two who echo one another, as indeed also do the parent on the right and chick one.

The interplay of rhythms and balance within the frame is very enjoyable, whilst the importance of 'negative space' is palpable, contributing the uncluttered simplicity of an infinite horizon

Colin's comments

The title really sums up the image even adding a bit of humour to the subject. In most cases having so much white in an image would not work but in this case it does not detract from the ostriches. Just a hint of detail at the base of the image works well as does the darker tones on the ostriches.

There are many interesting combinations showing the relationships between the ostriches.... On the left you have the mother looking thoughtfully at her chick. The second chick is not really interested in what is happening. The middle chick is being nosy to find out what the two chicks to her right are doing. Finally you have the grumpy dad on the right looking down disapprovingly on his family

Rachael's comments

The timing is key here. To get every bird separated and spaced out so evenly and to have every bird's head in shot, clear of the bodies, was so important.

Then the little details start to engage the attention, from the proud upright stance of the male on the right to the interaction between the mother and the chick on the left.

Black and white was a good choice for this photograph as it has simplified the image, focusing attention on the pattern and the family interaction.

This intent is then carried further in the very high key background.

Onesie Washday

Janine Ball LRPS

Janine's comments

I'm often inspired by random objects and the idea for this image started when I saw a selection of babygrows in animal prints. I like to think outside the box, generally creating simple images and often with animals as the main subject. On first glance many people have said they didn't notice the giraffe was in the wrong print pattern.

The zebra print was applied in sections, taking samples from two different zebras and using a clipping mask to apply the effect to only the giraffe. To achieve the washing I photographed several fabrics and again clipped them to various cut outs of the giraffe that I had previously photographed.

Clive's comments

Providing a welcome antidote to exhibitions populated by the gritty realism of street photography, grim portrayals of life in a bygone age and dystopian visions, humour is a difficult medium, especially when inviting us to share in the willing suspension of disbelief, a task made more complex in this instance by the technical requirements of image creation.

This picture succeeds admirably; it's inventive with the capacity to transport us, no matter how briefly, to a cosy storybook-land of unlikely associations. An ideal and that's for sure, but given the excesses of the real world, it's an escape worth striving for – and if, by wit, it can make us smile, then so much the better.



Stairs

Rex Waygood

Rex's comments

In October 2015 I visited a plot of land on Skye due for a house build. I visited the completed house in October 2017.

I love architectural shots and enjoy exploring line, shade, texture and shape to get my composition. There are Digital Imaging Group members who have pulled my leg about my apparent love of corners, I don't know what they are talking about!

Walking into this house was breath-taking for me, everywhere I looked I saw beauty, so I plucked up the courage to ask to take photographs and did so for about two hours.

This year I produced a book of that visit called 'A House on Skye' (https://issuu.com/rex255/docs/a_house_on_skye) purely to prove I could produce a book. I sent it to the owners and they have said the architects are interested, I await their call!

Clive's comments

Minimal in concept and pristine in delivery, here's an elegiac tone-poem where the dynamics of weight and poise beautifully interact and complement one another.

Abstract and near abstract images succeed through nuances and their innate ability to evoke a different response at each return visit. Here, the origin may be prosaic but in presenting a semi blank canvas it allows us to contribute our own memories, interpretations and associations.

I particularly enjoy the balance within this frame where the darker mass of the rectangle begins to invade the sweep of the middle-ground, before being checked by the tension of the defensive diagonal which harbours the bottom third of the image.



Storr Reflections

Chris Wilkes-Ciudad ARPS

Chris's comments

The Storr Reflections image was taken on a recent , and my first, trip to the beautiful Isle of Skye off the West coast of Scotland. I had never been previously and after just a few hours on the Isle I wondered why I had not visited before, Every view is spectacular and although very dependant on the weather it is always a magical place for any landscape photographer and visitor.

This particular image is taken close to the main road between Portree and Staffin, in the area known as Trotternish, and is a view towards the Storr and the Old Man of Storr pinnacles, the remains of ancient landslips. It is a popular area for walkers and visitors from across the globe and I was very lucky to find a break in the weather, with virtually no wind, that allowed me to capture the wonderful view and reflections in the still water of Loch Leathan.

Clive's comments

A dramatic and pellucid landscape where one can imagine crossing the threshold of the frame to experience the fragrance of heather and the tang of peat upon the breeze.

The sense of presence is quite palpable. A first-class landscape with much compositional strength. We're swept from the shimmering foreground to the far shore to climb the craggy slope to where The Old Man of Storr waits, rather like a benign old uncle with attendant pesky rocks about his feet.

Meanwhile the tumult of clouds gathers overhead imbuing the scene with the sense of immediacy. The sense of scale is impressive, the balance of form and mass (shape and visual weight) with the interplay of light affording constant delight.



Wheels of Time

Barry Mead FRPS

Barry's comments

The main character was taken at the Venice carnival in 2017 and was a cross between steam punk and 18th century costume.

As the portrait had elements of clock movements, images of clock movements were added. Small cloaked figures were added as part of creating a visual dream like element.

The colour scheme evolved, from the main portrait into a kind of dream like sky. A gear from a clock was added to the eyepiece of the main portrait as the original had a very bright lens which looked awful in the composition.

Making the wheel spin added that extra something and from which the title came. All done in Photoshop.

Colin's comments

The steampunk looking character has been positioned to exclude the top of her hat which works well. The colourful normal eye acts as a focal point for the image and it helps that it is looking straight at the camera.

Gold then becomes the prominent colour, on the girl's mask, her scarf, the gears and circuitry.

Titles can really sometimes help and in this case, 'The wheels of time' theme links the rotating gearing on the girl's right eye to the soft muted colours of the gearing in the background. The time aspect of the image is also seen in the small period costumed characters fading into the distance or time.



Auditorio de Tenerife

Roger Norton LRPS

Roger's comments

My early photographic interests included modern architecture and recently I set myself a project to return to and develop this interest.

At about the same time, I came across an e-book 'From Basics to Fine Art' by Julia Anna Gospodarou and Joel Tintjelaar which focuses on monochrome architectural photography. This inspired me to try to develop a style of working which emphasised the play of light on architectural structures. Interestingly, the architect Le Corbusier remarked that "the wonderful play of light on volumes makes architecture".

This image relies on directional lighting which has been emphasised in post-production. Some 20 selections were made and adjusted in brightness using curves or blended with a black to clear gradient to emphasise curvature.

Colin's comments

The author has chosen to illustrate the almost space age architecture of the Auditorio de Tenerife at Santa Cruz in Tenerife and has also made it look surreal.

The symmetrical viewpoint beautifully captures the front view of the 'arc' at the top of the building that dwarfs the building beneath it.

The strong shadows and highlight define the shape of the image.

The image looks almost moon lit and the soft moving cloud gives the building even more separation from the background.



Eagle Charge

Adrian Lines ARPS

Adrian's comments

The photograph was taken on a recent photographic excursion to Mongolia in February 2018. We decided to visit the Eagle Hunters in Mongolia after watching a 'Human Planet' episode on them. We decided to travel this time of year as we were also interested in a frozen lake festival near the Siberian border.

The eagle hunters are a nomadic Kazakh tribe who live in the north west of the country. Every year there are a number of festivals which include various events with the golden eagles, including mock hunting and flying to the arm from various distances.

The shoot on this day was particularly challenging with the temperature dropping to about -25°C. At one point the camera froze to my facial hair which was slightly painful.

At the end of the festival, all the eagle hunters gathered together and rode past the spectator area, so I literally got one opportunity to capture this particular shot. You can imagine, I was quite pleased when I download the images later that evening.

Colin's comments

The mono and colour sections encompass all genre of photography, and in this case my choice could fall into the travel category depicting a time and place.

The image brings to mind a John Ford/John Wayne movie with the chasing Indians being filmed from the back of a stagecoach.

The author has beautifully captured the mood of the scene with detail on the peoples' faces and eagles and a tremendous feeling of movement with low shadows bringing out detail in the snow.

The image has been well composed with the leader of the group acting as a focal point.



Hunting

Mike Cowdrey ARPS

Mike's comments

Hunting consists of two parts. The picture of the Common Tern was taken as it hovered over a pond at Keyhaven, Hampshire. Since it was surrounded by sky, it was easy to cut and paste it into the background.

I have discovered that the Topaz Impression 2 - Da Vinci III filter creates interesting backgrounds in sepia tone from mundane subjects such as puddles and fields. In this case, I used a shot of bushes and trees taken in Norfolk. It was then a simple job of combining the two images in layers, the Tern introduced at 90%. Elements Move tool and Rectangular Marquee Tool repositioned and resized the bird within the background.

To date, I have produced 20 images using this method, Hunting being one of the more successful efforts.

Rachael's comments

This is a sensitive and artistic picture that combines wildlife photography with a more interpretive style.

The simplicity of this image and the organic way the shapes and shades flow is appealing. The image is full of texture but never feels busy.

The light on the tern's wings lends a sense of realism and dimension in contrast to the setting that looks as if it were made from pencil-strokes, suggesting billowing grass.



Eurythmic

Pauline Pentony ARPS

Pauline's comments

Eurythmic was taken in a disused warehouse. I wanted to show the movement of a dancer without using blurring techniques.

This was achieved by using flour (powder) against a black backdrop lit by two Bowens GM500 Pro studio strobes and fired through white umbrellas.

It took a team of seven people to achieve this image, a dancer, four people throwing the flour, a person to keep the lights and equipment free from a build up of airborne dust and myself.

Rachael's comments

This is a powerful and arresting action portrait.

The pose captured is dynamic, and the flying powder enhances the impression of motion. Black and white was a great choice for this image, with a wide range of tones from bright white to inky black.

The powder connects the dancer to the ground from which she has sprung and ensures that the eye is drawn along a flowing journey across the image.

The background is also well-handled, with a pleasing texture that complements rather than distracts.



Beneath the surface

Marilyn Steward ARPS

Marilyn's comments

I volunteer as a photographer with London Region Swimming. I have a long established connection with swimming and am able to gain poolside access for some events but I still need to be a swimming club member and be DBS checked.

I believe if a swimming image is to be 'different' the water needs to play a key role. This image was taken as the swimmer emerged from beneath the surface when the movement of water is often particularly interesting. I was panning, he was swimming and he was underwater – and it worked! I never know if it will work but very occasionally it does.

In Lightroom I cropped my JPEG image top and bottom, worked my way through the Develop mode and ensured there was detail in the water with a hint of Topaz Clarity.

Rachael's comments

This is a strong sports photograph that captures the action but also presents it artistically.

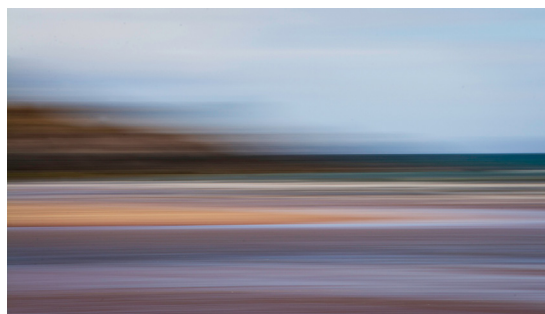
The decisive moment is well-chosen, with the swimmer entirely under the surface of the water, but only just.

We can see the surface tension ballooning over the swimmer's head. The diagonal presentation of the swimmer makes for a dynamic composition with the space around him pleasingly populated by ripples and reflections.





After Escher by Ian Thomson ARPS



Applecross Beach by Paul Bather ARPS



Aspens, Colorado by Roy Morris ARPS



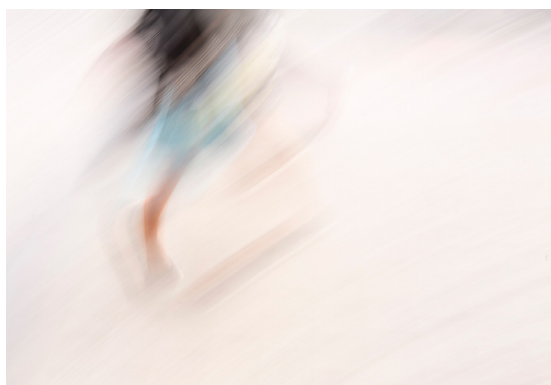
Away With The Birds by Malcolm Sowdon



Azalea Dream by Dr Alan Cork LRPS



Black Ice by Janet Haines ARPS (Netherlands)



Can't Stop by Martin Addison FRPS



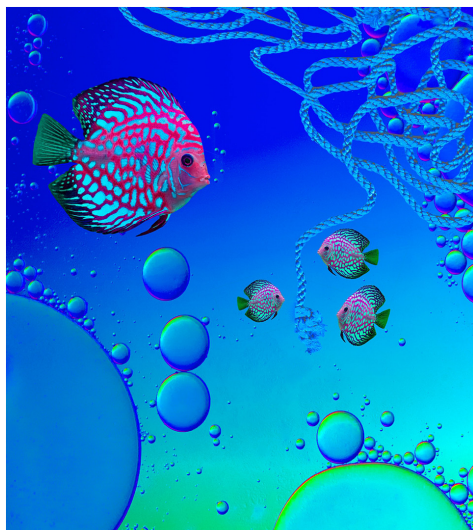
Catch a Falling Star by William Hogg ARPS



Dawn At The Ferry by Brian Beaney FRPS



Dog Bath by Janine Ball LRPS



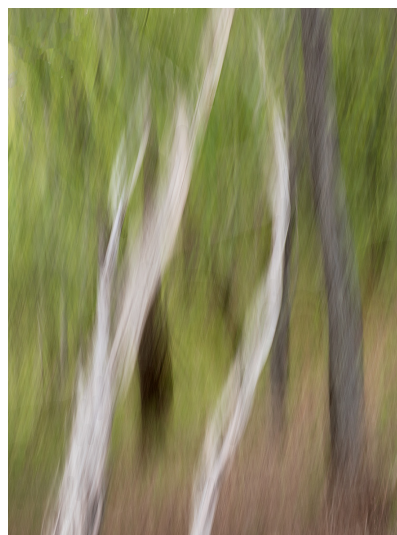
Don't Touch, It's Called Pollution by Ann Cole LRPS



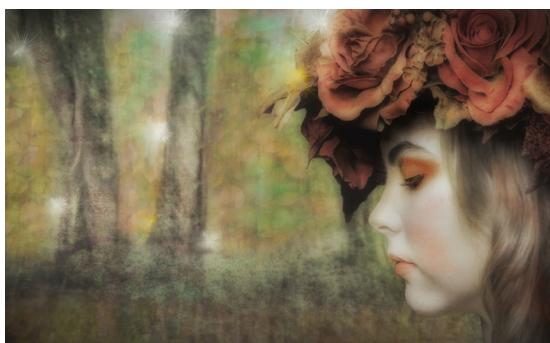
Drought by Lajos Nagy (Romania)



Every Good Girl Deserves Favour by Adrian Lines ARPS



Fallen Ghost Trees by Rosemary Wilman HonFRPS



Forest Queen by Gerry Adcock ARPS



Framed by Len Claydon ARPS



Gandalf by Barry Mead FRPS



Haunted by David Alderson LRPS



Identity by Katherine Rynor LRPS



Impression Of Eros by Peter Stevens ARPS



Is This My Train by Marilyn Taylor ARPS



Jet Skier by Shiela Haycox ARPS



Join Me by James Gibson LRPS



Lonely Vigil by Andy Swain LRPS



Loo Seat In The Sky With Diamonds by Maurice Ford LRPS



Palace Theater by Dennis Russ LRPS



Pink Tulip by Margaret Ford ARPS



Returning Home by Mike Bennet LRPS



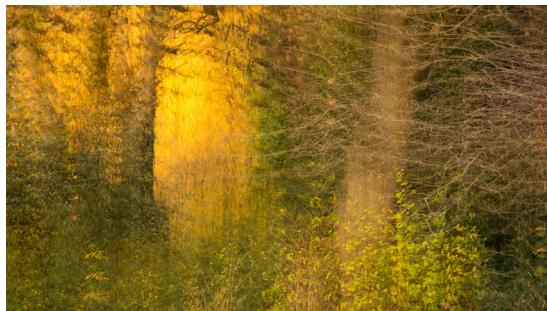
Rouge by Pauline Pentony ARPS



Scream by Dr Richard Hainsworth LRPS



Snowdrops by Ann Belcher LRPS



Sunlit by Paul Bather ARPS



The Church On The Hill by Nick Browne LRPS



The Women Of Bressanone by Joseph Ayerle (Germany)



To The Girl I Left Behind by Kyle Tallett ARPS



Walkies by Peter Hyett ARPS



Wartime Spy by Bill Hodges (New Zealand)



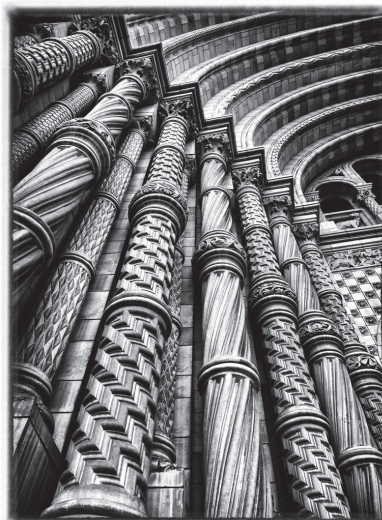
Wine Glasses by Margaret Ford ARPS



Serenity by Jayne Winter ARPS



Afternoon Rain by Marilyn Steward ARPS



Architectural Grandeur by Gill Peachey LRPS



At The Station by Juliet Evans ARPS



Basement by Michael Berkeley LRPS



Boiling Water by Antony Yip ARPS (*Hong Kong*)



Boy With Plaster On Chin by Eric Begbie LRPS



Calipers by Dr Barry Senior HonFRPS



Canyons by Jim Crabtree



Curves by John Bull LRPS



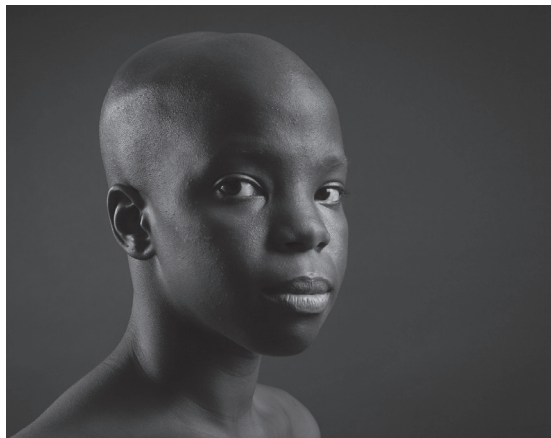
Esthwaite Tree Reflection by Colin Douglas ARPS



Glenshee Trees by Andy Swain LRPS



Hayden Valley In Winter by Peter Clark FRPS



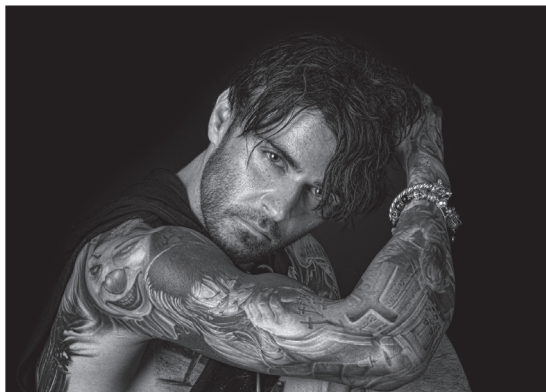
Head And Shoulders Alan G Edwards LRPS



Hunting The Wave Dolphin by Dr Niall Ferguson LRPS



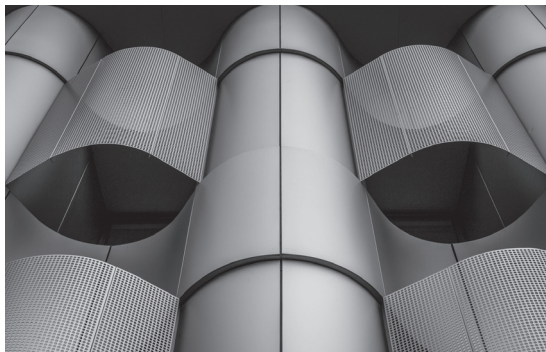
In The Line Of Fire by Malcolm Sowdon



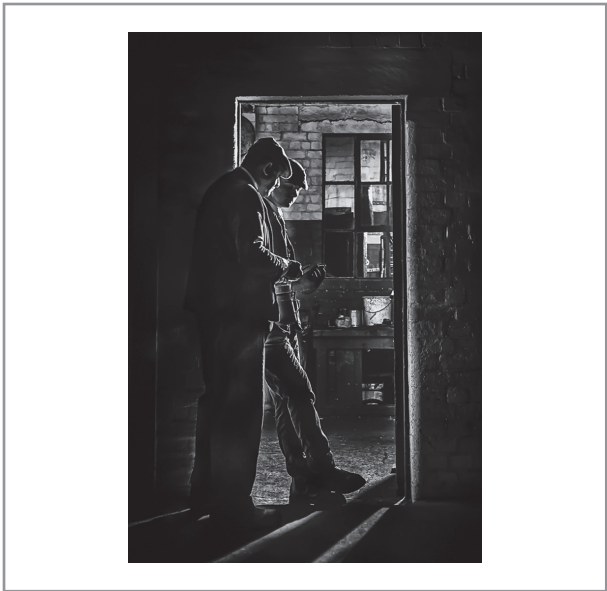
Jay by John Cooke ARPS



Last Of The Cobblers by John Holt ARPS



Like Eyes by David Alderson LRPS



Loitering by Darren Mcdonald LRPS



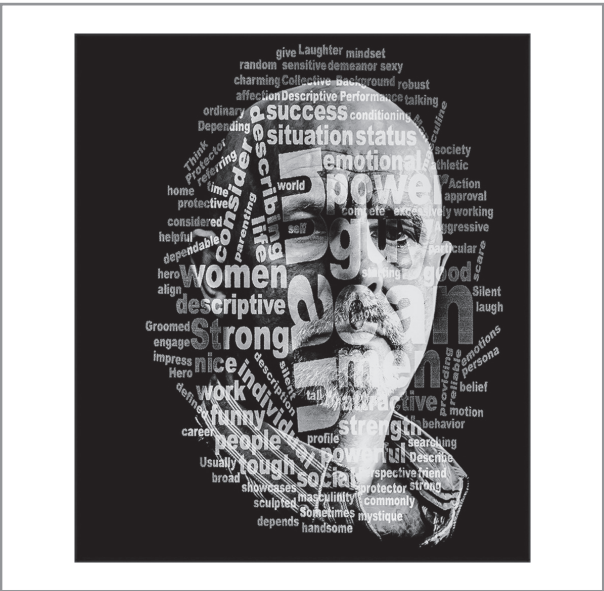
Lone Tree by Kevin Maskell FRPS



Man And Dog by Adrian Lines ARPS



Maro Itoje About To Score by Graham Johnston ARPS



Masculinity by Glynis Harrison LRPS



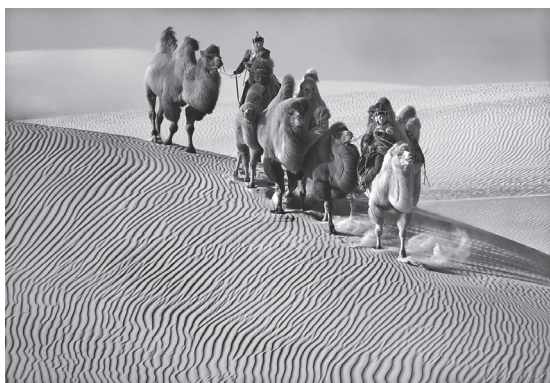
Moonlit Curve by Sue Trower FRPS (*Jersey*)



Not As Calm As It Looks by Ian Thompson ARPS



On The Road To Mandalay by Alistair Cowan



On The Sand Dunes by Lajos Nagy (Romania)



Owl In The Snow by Dr Alan Cork LRPS



Preparation by John Horne ARPS



St Mary Staining by Colin Smith LRPS



The Geary Building NYC by Jim Crabtree



The Stationmaster by Helen Jones ARPS



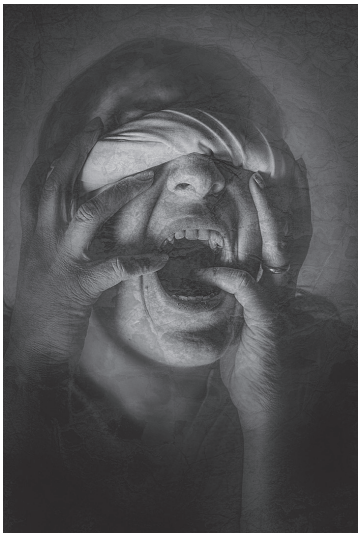
The Waiting Room by Andy Swain LRPS



The Widow by Eleen Sutherland LRPS



Through the Window, Casa Batlló by Ann Healey ARPS



Torment by Dr Richard Hainsworth LRPS

MONOCHROME



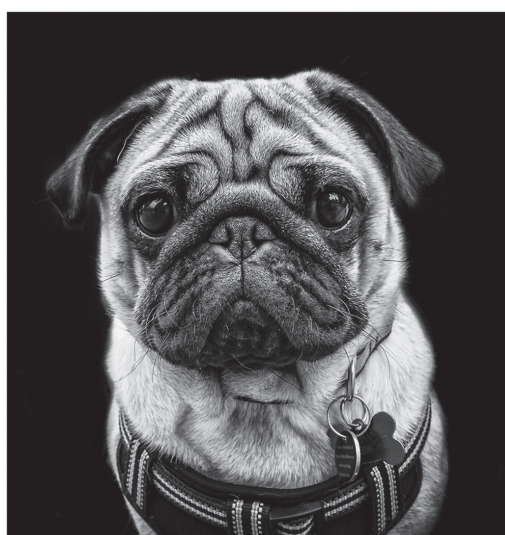
Two Chairs by Margaret Ford ARPS



Veteran by Malcolm Sowdon



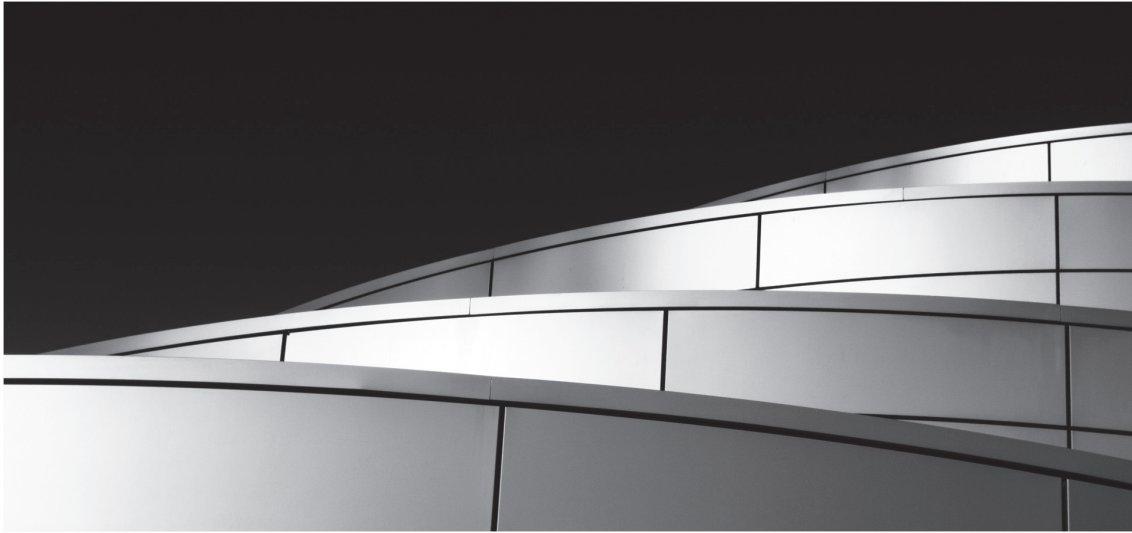
Walkie Scorchie by Dr Jeremy Fraser-Mitchell LRPS



Winston by Richard Hall LRPS



Pushing Through by Marilyn Steward ARPS



Simplicity Of Design by Gill Peachey LRPS



Aurora Swirl by Ian Thompson ARPS



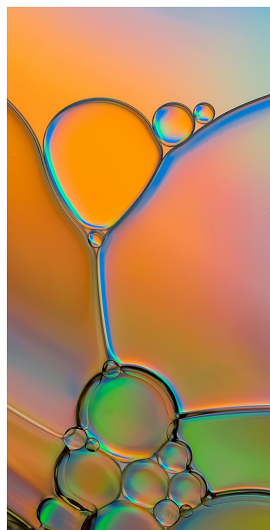
Bellowing Stag In Morning Mist by Zoltan Balogh LRPS



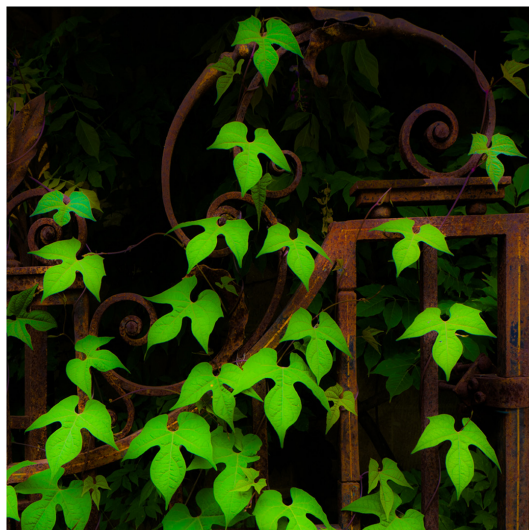
Blue In Blue by Eileen Wilkinson ARPS



Brimstone by Alan Bousfield ARPS



Bubbles by Ann Cole LRPS



Butterfly Leaves by Robert Bracher ARPS



Caltec Observatory And Milky Way by Brian Mitchell LRPS



Catalan Coast by Anthony Wright ARPS



Crested Tit by David Hughes LRPS



Cuckoo In Meadow Grasses by David Hughes LRPS



Eastern Skunk Anemonefish In The Celebes Sea by Wendy Eve ARPS



Evening Chat by Norman Wiles LRPS



Fashion Accessory by Pauline Pentony ARPS



Following The Stag by Dr Barrie Brown LRPS



Forlorn by Reginald Clark LRPS



Frosted Cottonwoods by Mark Kemp LRPS



Frozen Archway by Ian Thompson ARPS



Green And Gold by Hugh Milsom FRPS



Green Pit Viper by Sheila Haycox ARPS



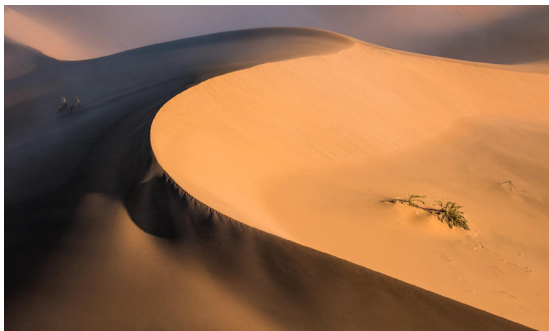
Left Behind by Peter Stickler ARPS



Lest We Forget by John Hankin LRPS



Misty Morning by Eric Begbie LRPS



Namibian Sunrise by Judith Rolfe LRPS



Over The Last by Dr Richard Hainsworth LRPS



Pseudo Craters Lake Myvatn by Peter Clark FRPS



Puffin Landing by Lajos Nagy (Romania)



Sandwich Tern With Sand Eel by Maurice Ford LRPS



Santorini Wedding by Kyle Tallett ARPS



Shock Wave by Pauline Pentony ARPS



Shy Boy by Paul Jay ARPS



Snarling For The Lead by Richard Hall LRPS



Snow On Fields At Blackley by Dave Whenham LRPS



Speedway By Michael Berkley LRPS



The Big Jump by Martin Addison FRPS



The Cormorant Fisherman by Robert Howarth LRPS



The Grandmother by Paul Jay ARPS



The Ostrich's Journey by Lisa Bukalders LRPS



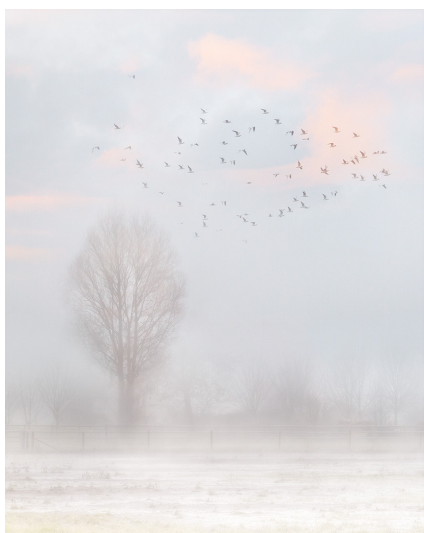
The Price Of Motherhood by Melanie Brown



Translucent Coral Goby On A Sea Cucumber by Wendy Eve ARPS



Weeping Crocus by Kevin Maskell FRPS



Winter Mist by Christopher Maidens LRPS



Wrangler by Antony Yip ARPS (Hong Kong)



Tidal Pool Impression by Kevin Maskell FRPS



Day Trippers by Jeremy O'Keeffe ARPS



The Fence by Jayne Winter ARPS



Zebra Lookout by Liza Bukalders LRPS

Print Exhibition Competition



**All entrants are guaranteed to have a print
accepted in to the 2019 Exhibition**

**Free to enter - DIG members only
Come and see the selection at DIG AGM**

**Drop-off points at DIG Centres
Special printing arrangements for Overseas members**

full information and rules at www.rps.org/DIG

Open for entry	- January 2nd 2019
Entry closes	- February 11th 2019
Closes for Overseas	- February 5th 2019
Selection date	- February 24th 2019

**This years selectors are
Irene Froy, Roger Parry and Eddy Lane**

We hope you will join us and submit 3 of your prints

Notice of AGM and Exhibition Print Selection

with a talk by Irene Froy

The Annual General Meeting of the RPS Digital Imaging Group will be held at
10:30 on Sunday 24th February 2019

at The Old School House, Smethwick Photographic Society Club Rooms,
Churchbridge, Oldbury, West Midlands B69 2AS

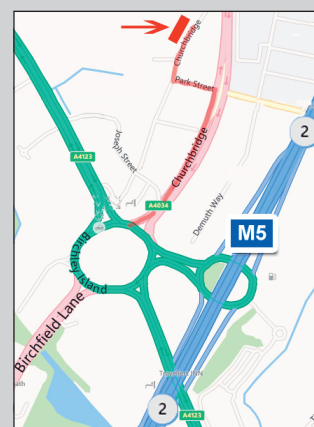
Easy access from M5, Junction 2 or train to Sandwell and Dudley

See www.smethwickphotographic.co.uk for club details and map

Coffee available from 10:00

10.30 AGM. AGENDA:

1. Notice of Meeting and Apologies for Absence
2. Formal adoption of the Minutes of the 2018 AGM
3. Matters arising from the previous Minutes
4. Annual Reports and Accounts: Chair and Treasurer
5. Election of Officers and Committee
6. Any other relevant business
7. Date of next AGM



- 11:30 Selection of Prints for the Exhibition
(Selectors: Irene Froy EFIAP MPAGB HonPAGB BPE4*, Roger Parry MPAGB ARPS EFIAP HonPAGB ESFIAP and Eddy Lane ARPS DPAGB EFIAP)
- 12:30 Lunch - Soup and a roll, and/or baked potatoes will be available on the day but need to be ordered beforehand and paid for on the day, or please bring your own packed lunch. Hot drinks and a licensed bar.
- 13:30 Selection of Prints for the Exhibition continued
- 14:30 Tea Break
- 14:50 Announcement of Gold Medal Winner and the winners of the Selectors' Ribbons
- 15:00 **"Pastel Moments" - an insight into how Irene Froy creates her famous pastel images**

Free for Group members - tickets for others £5.00 on the door

2019 DIG Print Exhibition

DIG Members only – free to enter.

Submit 3 prints and you are guaranteed of having one accepted in to the travelling Exhibition.

Open class - so anything goes whether colour or mono, straight work or creative.

Overall trophy and gold medal winner + 6 selectors' ribbons to be awarded.

All images will be printed in the exhibition catalogue and will accompany DIGIT.

Full information on the DIG web site at www.rps.org/DIG follow link on the RHS.

For more information about the AGM please email digsecretary@rps.org

For information about the Print Exhibition email digexhibitions@rps.org

