

# DIGITAL IMAGING GROUP

Projected Image Competition 2016

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY





# PROJECTED IMAGE COMPETITION 2016

## OUR THANKS TO OUR THREE SELECTORS



**Peter Clark FRPS EFIAP/p APSA MPSA**

I am primarily a landscape photographer of 35 years standing and in my formative years I took part in several landscape workshops, mainly in the Lake District, where I learnt for the first time the importance of lighting and the basics of composition. In common with many Midlands' photographers I plied my 'trade' in the mountains and abandoned quarries of North Wales, in Derbyshire, Yorkshire and in Scotland and developed an image style which led eventually to the award of the Fellowship of the RPS in 1992.

Inspired by the work of Ansel Adams, I first travelled to Yosemite in 1996 and became completely hooked on the South Western United States which I have had the good fortune to visit on innumerable occasions in all seasons. My current destination of choice is Iceland – the new America for many photographers, but the variable weather poses a real challenge.

From the very beginning I wanted more from an image than simply entering it in a Club competition and then resigning it to storage and soon started entering National Exhibitions. Success spurred me on to enter International Exhibitions which I now enter exclusively, amassing in excess of 2,700 acceptances with over 300 awards.

There are three distinct phases in my photography, each of which I enjoy immensely – image capture, image processing and exhibiting the final image and although my first love will always be for a monochrome image I have worked extensively in projected colour images for many years.

Web site: [www.monolandscapes.talktalk.net](http://www.monolandscapes.talktalk.net)

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**Valerie Duncan ARPS, DPAGB, FBPE, EFIAP, MPSA**

Valerie first became interested in photography as a student, but did not take it up seriously until the late 1990s, when she worked for gardening magazines. At that time she took flower photographs for publication in the magazines and had exhibitions of her work. She then joined her local camera club and the RPS, and her photographic interests rapidly widened. Now, rather than specialising, she prefers to be an all-rounder, enjoying most genres of photography.

Valerie entered her first salon, the Bristol Salon, in 2012. She enjoys the challenge of entering salons and has found it to be a great stimulus to improving the standard of her photography. She has now gained more than 3000 acceptances in national and international exhibitions, including more than 400 awards.

**John Long ARPS, DPAGB, Hon.PAGB**

John became interested in photography in the 1950's and joined Kingswood Photographic Society in 1955. At the AGM in 1956 he was persuaded to become Hon. Secretary which he did for 43 years until 2000. He judged extensively for over 40 years at Federation, National and International level, but came off the list several years ago for health reasons.

John held a number of offices for the Western Counties Photographic Federation, becoming their President from 1990-1993, and in 2002 was presented with the J. S. Lancaster Medal for exceptional services to the PAGB (hence the Hon. PAGB).

The Royal Photographic Society utilised John's services in many respects hence the award of Life Membership together with the Fenton Medal in 2001.

He gained his Licentiate'ship in 1980 and the Associateship in 1990.

John served on the Licentiate'ship Panel for three years before becoming Chairman in 2004 for the following six years.

The Digital Imaging Group has held a very special place in his heart, having joined in 1998 and been on committee from 1999 until 2013, including seven years organising and running the Group Exhibition. Having been invited to attend the judging at this event in 2014, he was most surprised to be presented with Honorary Life Membership of the D. I. Group! He was even more surprised to be the subject of a three-page spread with pictures in DIGIT 62

He was a keen darkroom worker until 2000 using his beloved Rolleiflex, and followed the path of many others in 'going digital' – he now captures and prints digitally. Although over the years he was known for portraiture and church interiors, he will photograph anything from the quirky to traditional pictorial.





The selectors making their choices



Sheila Haycox (right) being presented with the Gold Medal (Open) by Peter Clark



The selectors and the Raymond Wallace Thompson Trophy winning image

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## RPS Digital Imaging Group Annual Projected Image Competition



After an extremely slow start for the competition entries we finished with 1238 entries of a very high standard. We bettered last year's entries by 131 images and that was a really good effort on members behalf, and for that I thank you, I set my self a goal and that was to better year on year entries.

Our selectors had a difficult task, being presented with so many high class images made their day interesting, but in the end we achieved our goal and made the

following selections, for the Creative class we had 115 images selected and from that 6 ribbons were awarded, in addition to the ribbons the gold medal was decided by all 3 selectors, with the Open class 243 images were selected and 6 ribbons, and the gold medal were awarded.

For the first time this year we were given the huge 4k monitor to use for our selection. Being the first time we had used this method of display we were apprehensive to say the least, we were assisted by Andy Moore who provided the dimensions required for our entries, and I was so pleased when the first image appear on screen, the quality was exceptional, so I can assure all members that the high quality screen did justice to your hard work.

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

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

David Taylor LRPS  
*RPS DIG – Projected Image Competition Organiser*

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

COVER IMAGE: 'Jet Ski Turn' by Sheila Haycox ARPS

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# Welcome to the Work House

Adrian Lines ARPS

The main character was taken during the Edinburgh fringe in 2015. During the day, actors from the various performances roam the Royal Mile, in their show costumes, giving leaflets to the general public.

I never really consider the potential of an image during the taking process, but generally whilst looking through the photographs at a later date, a particular character may invoke an emotion that then leads to the telling of a story. For me, the narrative in my post creative images has

always been the primary motivation for their creation.

I believe the show that the subject was promoting was Les Miserables, so the transition to the final concept was fairly obvious and uncomplicated. This is not always the case, and some of the images I create can be a long way from the reality of the original photograph.

As the characters pose was fairly emotive, I didn't want to over fill the image

with unnecessary details, so went for a minimalistic design, with just the hint of a large house in the mist in the background. (The house being a Hotel taken on a trip to Mull.)

For my post creative work, I tend to stick to this simple design technique, and tend to concentrate the post process on the main character, enhancing light and detail in their faces, leaving the backgrounds as simple as possible.





## The selectors comments

### Peter Clark FRPS

A strong creative work in which all the elements combine to produce an image which strikes an immediate empathy with the viewer. The pleading look on the woman's face coupled with the outstretched hands sets the tone which is further emphasized by the workhouse looming uninvitingly in the background, partly obscured by the rising mist above the hard, barren cobbles. The subtle background detail enhances the image and the limited colour palette adds a suitably sombre note. A worthy winner.

### Valerie Duncan ARPS

A beautifully constructed image which creates a compelling portrait of this ragged and dirty young girl destined for the workhouse. Her melancholy gaze and outstretched hands create a sombre mood, enhanced by the atmospheric backdrop of the dark shape of the workhouse emerging out of the mist.

### John Long ARPS

I felt this was a very poignant piece of creative photography. The workhouse appearing out of the gloom of the background on a cold misty day. It evokes a sense of despair, with the outstretched hands hoping for a coin or a crust. For me, creative photography at its best.

This is the second year in a row that Adrian has won this trophy and readers may be interested to learn that the selectors have the extremely difficult choice to select between the two Gold Medal recipients.



# Jet Ski Turn

Sheila Haycox ARPS

Taken at the Jet Ski International Championships, Fistral Beach, Newquay, Cornwall. This particular shoot was the first time I had tried sports action photography and, the first time to try out my 'new' second-hand 400mm lens.

I was hand holding my camera and wish I had used a monopod especially as I was standing in the sea battling the waves to stop them going up to my waist, continually moving forward with the changing tide and trying to keep warm.

Even though I was pleased with so many of my images, getting all sorts of angles, I thought this one with the skier coming out of the sea and turning towards me with his eyes directly looking at me was the most dramatic image. The waves and splashes recorded by the skier being an added bonus.

I used my Canon EOS 5D Mk III, Canon 400mm f/5.6 lens; 1/8000 sec @ f/7.1. I used Photoshop to process my image and with very few adjustments which included a slight crop.





## The selectors comments

### Peter Clark FRPS

Sports photography is all about capturing the height of the action and in this image Sheila has excelled. A strong composition with immediate visual impact in which the sublime lighting reveals all the textures and detail in the water and gives depth to the image. The turbulence in the foreground provides a strong base and the virtually cloudless sky forms the perfect backdrop. The key element of this image which makes it stand out from similar jet ski images is the rider looking straight into the camera – undoubtedly the icing on the cake!

### Valerie Duncan ARPS

This is an image in which all the elements have come together to create a great action shot. The strong lighting highlights the bold shape of the waves and the detail in the water. The splash of contrasting red on the jetski and the dynamic angle of the jetski and rider, caught as they reach the top of the wave, adds more strength to the image. But what makes this image really stand out is that, instead of seeing the back of the jet ski rider's head, we can see the rider's face looking straight into the camera.

### John Long ARPS

This stood out amongst the Open Class as a fine action picture. Sheila was obviously prepared with the correct lens and settings for the rider to pass her position and he obliged with this turn on his ski creating the mass of water for Sheila to press the shutter. Not that simple though, I suspected one hundred or more shots were taken for both the rider and photographer to get it right



# Cloud Dancer

Pauline Pentony ARPS

## Pauline's comments

I have been associated with dance since the age of twelve, eventually progressing to choreography, and to teaching a diverse range of dance to all age groups. My love of dance culminated in a very successful and motivated set of dancers who ultimately won many top competitions.

A long-term injury enforced my retirement from dancing and I then became interested in photography, and dance photography was a natural progression. I feel my experience helps me to direct the dancers and with the timings necessary to produce my images.

All that said, my images would not be possible without the dedication and perseverance of all the wonderful dancers who make them possible.

This image is one of a set of experimental images where I wanted to show the movement of a dancer without using blurring techniques. This was achieved by using flour against a black backdrop lit by two Bowens studio strobe heads fitted with soft-boxes, and one very patient dancer.

## Peter's comments

A graceful image of a ballerina in a classic pose in which the clouds serve to emphasize a sense of movement – a technique which has been used to perfection. The shape and form of the cloud balances that of the ballerina so well and begs the question as to how many shots were required to achieve the desired effect! The lighting has also been expertly controlled to show the subtle detail in the dress and to emphasize the texture of the cloud; the solid black background accentuates the image and delivers impact. Inevitably the dancer's pose will hide the majority of the face, but it is not a real issue.





# The Reader

Andy Swain

## Andy's comments

I'm a great believer that a photographer makes an image rather than takes it – sometimes most of the making is done before the shutter opens and sometimes it's done after the shutter closes. The Reader started in 2010 as a JPEG on my 350D and definitely falls into the latter category. This was a classic grab-shot that I saw at an Art College exhibition – technically it was something of a mess: underexposed, on an angle and littered with sensor spots – I hadn't allowed for the low light either so the f-stop and shutter-speed were also not exactly right.

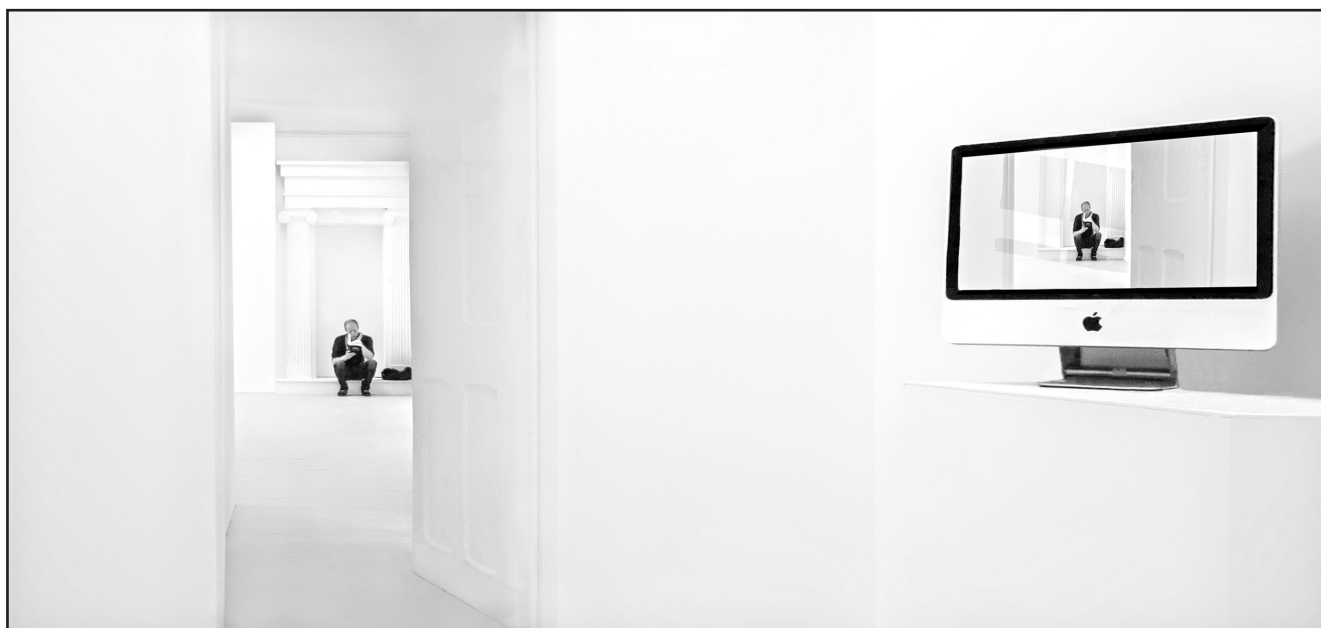
I remember seeing what I thought was a crouching figure in the room next door and I took the shot without hesitating – all photographers have fisherman-like tales of the one-that-got-away but on this occasion I was lucky. When I opened the image in Photoshop I could see that, despite its faults, I had got something worth working on. Originally the TV screen was blank – I pasted in part of the scene so the image could be seen as commenting on our surveillance society. The other aspect of image-making that I'm a firm believer in is that the viewer completes the image with their own take on it – what it's about and, fundamentally, whether they like it or not. The image and the title play with this idea – who's the reader?

Other than that my efforts have focussed on cleaning and simplifying – images with minimal content and clutter will usually make me stop and look – but it's amazing how much time you can spend trying to finish up with as little as possible. Needless to say I've revisited the image over the last five years and it's grown with me in the light of experience, criticism and timely advice – all of course gratefully received.

It's done well for me and I never really tire of seeing it or talking about it - but it's about time that I found a suitable follow-up.

## Peter's comments

An intriguing image in which the juxtaposition of the 'real life' reader and his image on the monitor shows a great sense of imagination and balances the image nicely. The high key approach in monochrome in which the subtle tonality of the interconnecting rooms has been retained is particularly effective. The simplicity of the composition and the lack of distracting detail combine to produce a striking and thought provoking image.



# A Red Squirrel's Leap Of Faith

John Boyd LRPS

## John's comments

It was perhaps the foulest and undoubtedly the coldest day of the year in Hawes when we descended from the roadside into the private woodland where our prey lived. Once on site it was obvious that the object of our attention was very much in evidence. Red squirrels darting here and there and displaying all the bravado, laced with some caution, one would expect from such an energetic little creature. Simon, our guide, then suggested where we should stand and what camera settings we might apply. Then off we went, trying to grab a decent image to take home to prove that our day had not been wasted.

This is the point where I began to despair very quickly. I just couldn't for the life of me nail the little blighters as they ran and jumped, always just out of reach of my lens and way too quick for my shutter finger. I then had the idea to pre-focus and it saved my bacon. Suddenly I had something to 'chimp' at and eventually suffering from both frostbite and seemingly trench foot we headed back up the hill with exclamations of 'did you see?' and 'they were too quick for me'.

By the time we'd emptied a couple of pots of Yorkshire ale it was our bravado taking over and we considered we all probably had enough material for an exhibition at the Tate, at least, if not the Royal Academy.

It was an unforgettable day, for many reasons, and I for one always nowadays raise a glass to red squirrels, those lovely, cunning and often elusive little devils.

## Peter's comments

There is so much power and dynamism captured in this image which is an outstanding example of nature photography at it's best. Perfectly framed against a background devoid of distractions, bitingly sharp with just a hint of movement in the tail to emphasize the movement of the squirrel. The branch in the lower right hand corner is an essential element in providing a datum point for the leap and the soft lighting has given the squirrel shape and form without the loss of detail.





# Bleak Power

Jayne Winter ARPS

## Jayne's comments

'Bleak Power' was photographed between Ullapool and Inverness near Loch Glascarnoch on our return journey from this year's January holiday in Ullapool. After a week of constant poor light and Storm Gertrude, the only heavy snow fell on the day we were due to head back.

I positioned the telegraph pole in the frame to enable me to crop the image into a letterbox format, as I liked the way the wires had a sense of movement to the right thus taking the viewer across the scene. The wooden fence apparently disappearing into the snow and the old gate appearing out of it all added to the bleakness I felt at the time of taking this photograph. I used a levels layer to lighten the image and one or two distracting rocks were 'snowed' upon by use of the clone tool in Photoshop!

Nikon D800 with my 'travel' lens, Nikon 28-300mm at ISO 400, 1/800th sec @ f/11, with no exposure compensation.

## Peter's comments

A minimalistic, high key image which captures the winter landscape to perfection. A strong composition based around the power pole and power lines which is enhanced by the fence line running down and up the hills - without the latter the image would be so much weaker. Well processed to retain some detail in the snow and to convey to the viewer the bleakness of the location

AWARDS



# Apple Half

Valentina Kulagina ARPS

## Valentina's comments

My beautiful niece asked me to create her portrait to be printed on a canvas.

I had plenty of images of her to choose from, so I could have done it simply, but I wanted to make something unusual, turning an ordinary portrait into something special, trying to combine multiple looks and emotions to illustrate inner complexity.

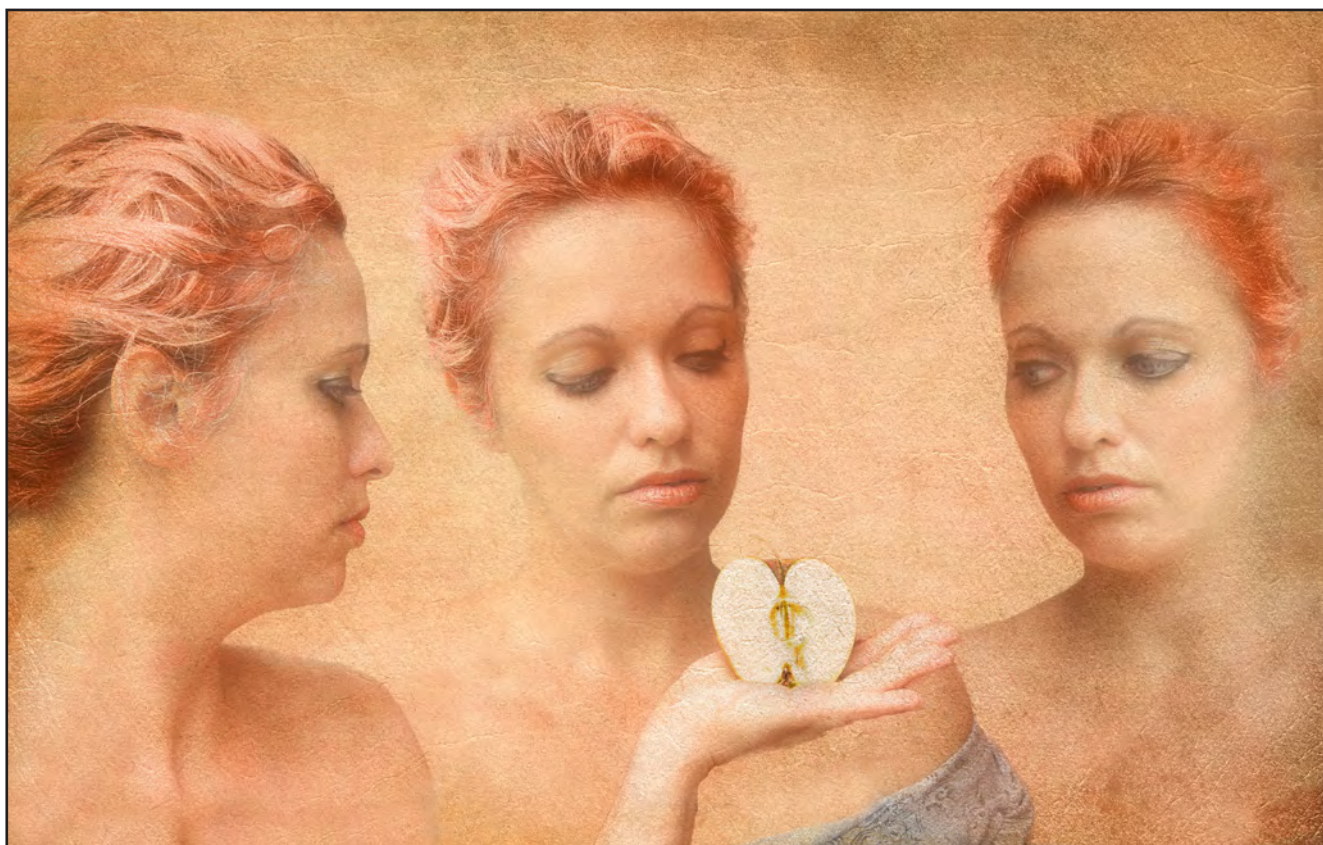
So I selected three of her images, blended them together into a nice arrangement reminiscent of the judgement of Paris legend.

Finally, I placed the composition on top of a background which would look good on canvas (actually it was a scan of a wallpaper).

## Valerie's comments

A beautiful study of three women gazing at the half apple. The use of a limited colour palette with a subtle blend of harmonious warm tones draws this image together very effectively.

Three lovely ladies contemplating an apple inevitably brings to mind the story of the judgement of Paris, in which Paris had to choose which of three goddesses was the fairest by giving her a golden apple. By combining different images of the same woman, this image offers an interesting twist on the story. How is it possible to choose which of the women is the fairest when they are of equal beauty?





# Concealment

Pauline Pentony ARPS

## Pauline's comments

I have been associated with dance since the age of twelve, eventually progressing to choreography, and to teaching a diverse range of dance to all age groups. In addition to producing both team and individual competition winners across the North of England, I also formed the very successful semi-professional dance team 'Dance Fashion' from some of the older members of the school.

A long-term injury enforced my retirement from dancing and I then became interested in photography and dance photography was a natural progression. I feel my experience helps me to direct the dancers and with the timings necessary to produce my images.

All that said, my images would not be possible without the dedication and perseverance of all the wonderful dancers who make them possible.

This studio shot was lit by one Bowens studio strobe head fitted with soft-box. This image was shot as my interpretation of the Power of Dance, the strength and passion of the performer.

## Valerie's comments

A cleverly constructed combination of images that shows the strength and grace of movement of the dancer. Good control of both lighting and shutter speed has not only emphasised the strong form of the dancer but also succeeded in keeping detail in the flowing and tastefully draped folds of fabric.

The use of monochrome together with the choice of a pale background, that is not too starkly white, allows the dynamic shapes of the figure and the fabric to be clearly seen without any distractions. And the darker tones along the lower edge provide an essential base for the image.



# Contemplation

Glen Parker LRPS

## Glen's comments

The original image for this was taken not far from where I live in Albrighton, Shropshire. Having driven past the location before, I thought the trees on the skyline might offer some photographic opportunities. I duly stopped off at the field one late afternoon and took some shots of the skyline. Due to the gradient in the field it was only as I got closer to the main tree that I noticed the seat bench - slightly incongruous bearing in mind the fairly isolated nature of the site. Duly took more shots of the tree/bench and processed and cropped the selected raw image in Lightroom and then Silver Effex Pro 2. The real attraction of the image for me was the dark brooding sky - it actually pelted down a few minutes after getting back to the car - but I felt it needed something else to link this, the tree and the bench. Hence the human element was added which prompted the image title.

Taken with a Canon 5D Mk III, 24-105 lens @ 24mm, 1/60 sec @ f/10, tripod.

## Valerie's comments

The vision of a tiny figure in such a vast landscape immediately conjures a feeling of solitude and of isolation, and leads one to wonder what he is doing there and what he is contemplating.

The heavy sky gives the feel of an approaching storm and a strong sense of the power of nature, and this impression is enhanced by the monochrome treatment of the image.

While the sky is the dominant part of the image, the dark shape of the tree draws the eye down towards the land, and then to the small figure standing by the bench. The band of light along the horizon allows us to see the figure clearly, but he seems almost insignificant under the dark and stormy sky.





# Raging Storm

John Cooke ARPS

## John's comments

The harbor light in Porthcawl is a very much loved and therefore photographed landmark, particularly spectacular during, shall we say, inclement weather and something that I had long wanted to add to my collection. I had made many trips to the coast hoping for the right conditions. On one occasion it was simply too misty to capture the image on another occasion, despite my best laid plans involving the tide table and the met office, on arrival I was greeted by a sea that resembled a mill pond – however I was not deterred. In January this year I set out again on my quest, the forecast was looking good, high tides, strong winds etc. I felt my confidence rise as I approached I could see that the water was looking as they say 'lumpy'; the wind was picking up and the natural lighting looked like something from a film – it seemed to all fall into place.

I took several shots as naturally the waves were crashing against the harbor wall in rather rapid succession. I wanted to capture the ferocity of the water against the stoic 'lighthouse' which was accentuated by the height of the waves against the structure. I feel that you can almost see the movement of the waves and the wind in this shot and the sheer force behind them representing mankind's battle against nature. Although I returned home sodden and needing to dry out both myself and more importantly my equipment I was ecstatic to see the images that I had been able to capture which ticked another box on my bucket list and which proved that photography, especially outside in the elements, is very much a labor of love but very rewarding.

## Valerie's comments

The combination of dramatic waves, wonderful storm light and a dark threatening sky has created a powerful image with lots of impact. The light glints on the water in the foreground, revealing all the detail in the strong sweep of the wave, and perfectly highlights the waves battering the jetty and lighthouse against the dark sky. A shutter speed has been chosen that has captured the breaking wave that towers over the lighthouse, yet the trailing sprays of water still give a strong sense of the motion of the wave. We only catch a glimpse of the lighthouse itself which is dwarfed by the wave breaking over it, and this only serves to emphasize the power of the storm.



# In The Wars

Adrian Lines ARPS

## Adrian's comments

This image was part of a series of images created on the general theme of Asian elephants and the third one I have used in a Digital Imaging Group Annual Competition.

I used the images to explore the relationship between humans and elephants, both in reality and in art and literature. All the pictures are whimsical and were not created to represent reality, but to express the various emotions in these relationships.

I created over 35 images in total, and they have been extremely popular and successful, apart from in a failed fellowship attempt, where judging from the feedback, were not appreciated at all.

This image particularly explored the concept of childhood play, and how children have unrestrained compassion for their fellow playmates when the inevitably accident occurs.

I complete most images in a single sitting, starting early evening after work, and finishing either a couple of hours later, or in the early hours of the morning, depending on the complexity of the concept.

My original concept, did not include the paper hats, and these were added afterwards to re-enforce the concept of childhood play.

## John's comments

This image stood out for me the moment it was projected. It's a fun picture but highly creative. It asks questions, why is the elephant wearing a hat the same as one of the boys? Maybe they were all playing a game and the elephant accidentally became injured? The boys are doing their best to treat the accident with sticking plaster?

Anyway, I liked and admired the creative touch behind the picture.





# The Straw Hat

Pat Frewin LRPS

**Pat's comments**

This old antique style armchair was in one of our bedrooms of our holiday apartment in Madeira. The colour of the carpet blended perfectly and I visualised a soft, subtle image.

I had to do a lot of work on the original file, as there were curtains in the background which were distracting.

I have used textures and various techniques, until I was satisfied with the effect I was aiming for, and the last touch was to include the Straw Hat.

**John's comments**

This picture appealed to me, the soft delicate tones both on the chair and especially the hat. I can imagine this chair to be in the corner of a white-walled room with soft windowlight from the left hand side. The hat has almost the same tones as the chair which I anticipate wasn't accidental. I admired the soft treatment of this fine image.



# Leaning Against The Lampost

John Holt ARPS

## John Holt's comments

The city of Prague is full of wonderful surprises for the discerning photographer. As we descended the long set of steps from Prague Castle to the area known as Mala Strata, I noticed this combination of Statue and Lamp set against a photogenic wall. A difficult composition because of other street furniture. However by crouching I managed to get a pleasing image.

The wall has many textures and could be a subject on it's own. Image taken with a Nikon D90S with an 18-200mm Nikkor lens. I can heartily recommend a few days in the capital of the Czech Republic.

## John Long's comments

This raised a few questions for me, is the man one of those street entertainers who has been moved into this location. If he was really there the lamp was low or he was tall!

Whatever, I felt the combination of the two elements go together very well and I was happy to select this as one of my Selector's ribbons.





# On Their Way To Sell Baskets

Ashish Chalapurum

## Ashish's comments

This image was the last thing I expected on a tiger safari at the Tadoba Andhari Tiger Reserve in Central India. We had been on the trail for two days without any luck with tiger sightings. This scene unfolded on the third day morning when we were waiting by the trail listening for some animal or bird calls which would indicate the presence of a tiger nearby. Instead, I saw these men come riding on their bicycles with their baskets and as they came around the furthest bend I could see a potential photo opportunity especially considering the light mist and the soft morning light.

This image just reinforces my belief that a photographer has to be extremely aware of his or her surroundings as photo opportunities can crop up in the most unexpected ways, and I'm thankful and happy that the selectors found merit in this image.

## John's comments

The three cyclists are loaded with the baskets to sell, presumably, at a nearby market. I wondered whether they were members of a family and this was their source of income. The setting is lovely with softened tones, although they are approaching a rather rough and bumpy patch in the well-worn track.

The inclusion of the foliage on the left gives a sense of depth to the picture. I considered this to be a beautiful picture.





A Child's Prayer by Ray Grace ARPS



A Country Barn by Paul O'Flanagan LRPS



A Time To Live And A Time To Die by Ann Cole LRPS



After School Gothic by Mike Franks



Alien Abduction by Gerald Wells



Allegory Of The International Banking Crisis by Alan Cork LRPS





Alone by Gwynn Robinson FRPS



Angel by Jeanne Bradban LRPS



As Time Goes By by Robert Edwards LRPS



Autumn by Stephen Salmon



Autumn And Winter by Chris Wilkes-Ciudad ARPS



Basenji Portrait by Eileen Sutherland LRPS



Battlefield by Brian McCarthy LRPS



Behind the door by Mike Franks



Bird's Eye View by Len Claydon ARPS



Birley Church Bradford by Alan Sutton



Brotherhood by Janet Russell LRPS



Catching The Wind by Graham Blackwell ARPS





City Walk by Tom Bowett FRPS



Clearing The Snow by Tom Bowett FRPS



Clowning Around by Janet Russell LRPS



Biscuits by Ann Cole LRPS



Cowgirl by Eric Begbie LRPS



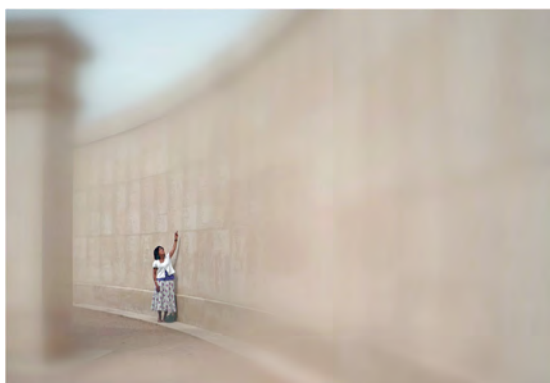
Dancer by Mike Bennett LRPS



Delivering The Circles by Colin Harrison FRPS



Dillon by Ray Grace ARPS



Distant Memories by Ann Shaw LRPS



Early Morning Wait by Norma Phillips LRPS



Ex Machina by William Hogg ARPS



Fallen Lantern by Maria Leekblade LRPS





Festival Dog by Eileen Sutherland LRPS



Flight Of Fancy by Sheila Haycox ARPS



Flower Bird by Nancy Macarthur ARPS



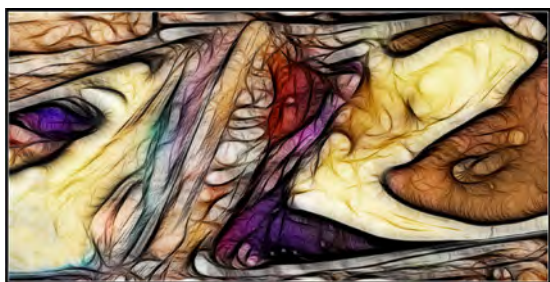
Flowers Of The Field by Judy Knights LRPS



Fork Fusion by James Mahon (Ireland)



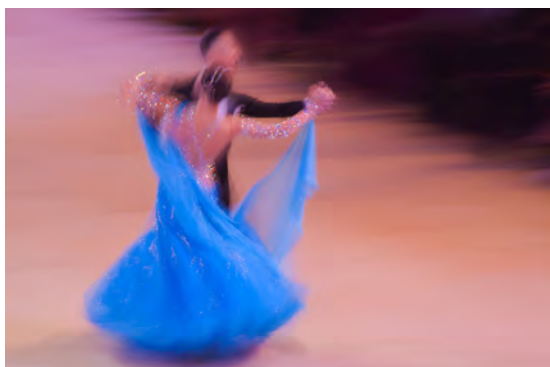
From The Archive by Gerry Adcock ARPS



Glass Kaleidoscope 6 by Melvyn Frewin LRPS



Guildhall London by Derek Love



Homage a Degas II by Lilian Lingwood



Hoverfly Landing On Globe Thistle by Alan Cork LRPS



If I could give you the moon by Paul Nash



Tree At Dawn by Ian Wilkinson LRPS





Invasion Of The Petrol Pumps by Colin Harrison FRPS



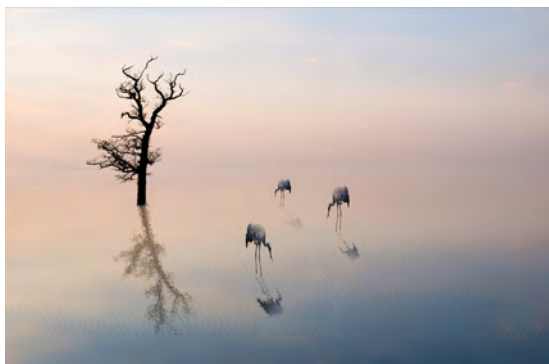
Journey's End by Eric Begbie LRPS



Lady Of The Night by Arthur Nash LRPS



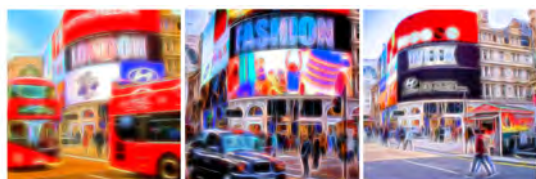
Landscape Tapestry by Paul O'Flanagan LRPS



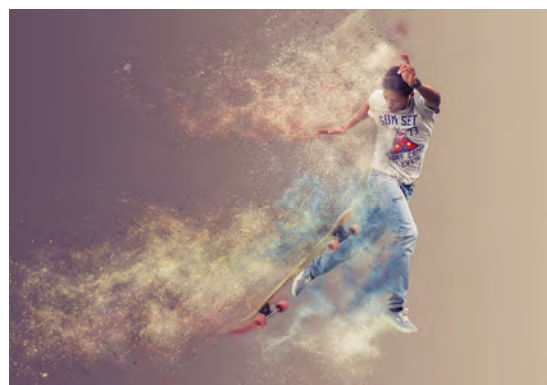
Last Light by Eileen Wilkinson LRPS



Lips by Ian Ledgard LRPS



London Fashion Week by Dave Whenham LRPS



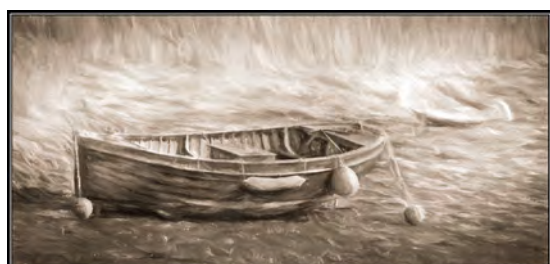
Longboard dust cloud by Mike Franks



Love In by Ian McDougall LRPS



Magenta Magic by Ann Belcher



Misty Moody At Morston by John Wigmore FRPS



Moonlight Antics by Jose-Ann Shackleton ARPS





Moonrise With Swallows by S.B. Paul McCullagh ARPS



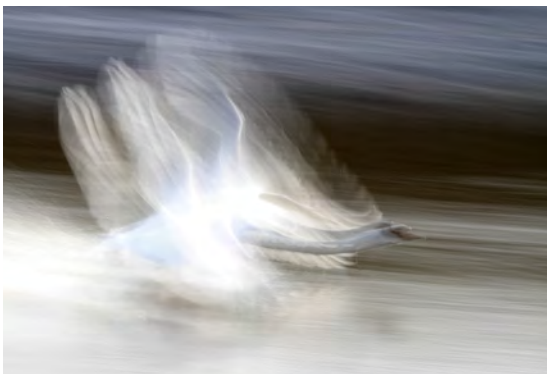
Mount Stewart by Tom Forrest ARPS



Moving On by Marion Rapier ARPS



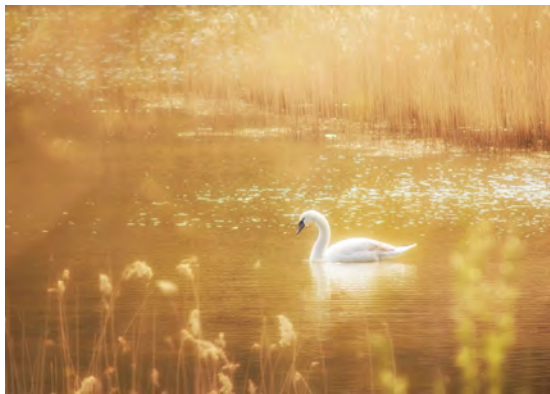
Multiple Strikes by John Wigmore FRPS



Mute Swan by Ernest Eaton LRPS



Night Riders To The Rescue by John Elvin LRPS



On Golden Pond by Dave Whenham LRPS



One Spoon Of Sugar by Martin Eves LRPS



Out on the Moor by Bob Bishop LRPS



Painted Desert by Karen Berry FRPS



Palpitations by Janet Lee



Pandoras Box by Mike Bennett LRPS





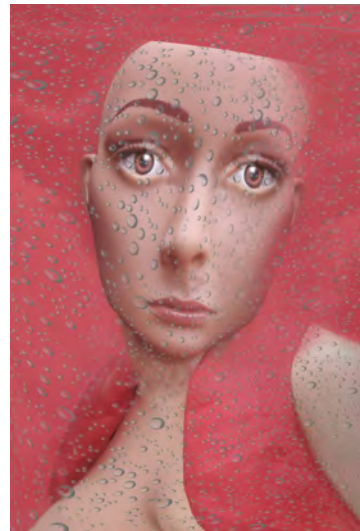
Petals by Brian Haggerty LRPS



Race You by Graham Blackwell ARPS



Riders on the Storm by Adrian Lines ARPS



Sad Look by Colin Harrison FRPS



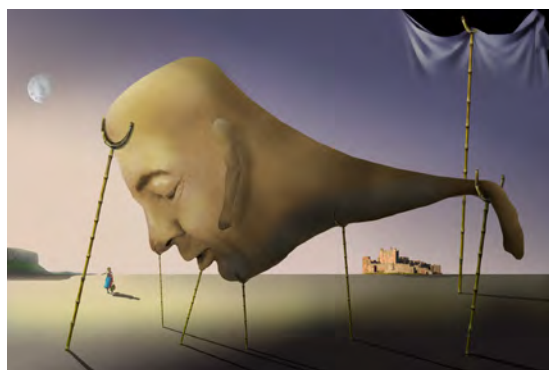
Sailing The Clyde by Alan Sutton



Sakura by Maria Leekblade LRPS



Servitude by Janet Russell LRPS



Sleep After Salvador Dali by Barrie Macjannette



Still Life With Garlic by Alan Dedman LRPS



Stroll Thru' Apparel Ltd by Douglas Watson LRPS



Stormy Passage by John Wigmore FRPS

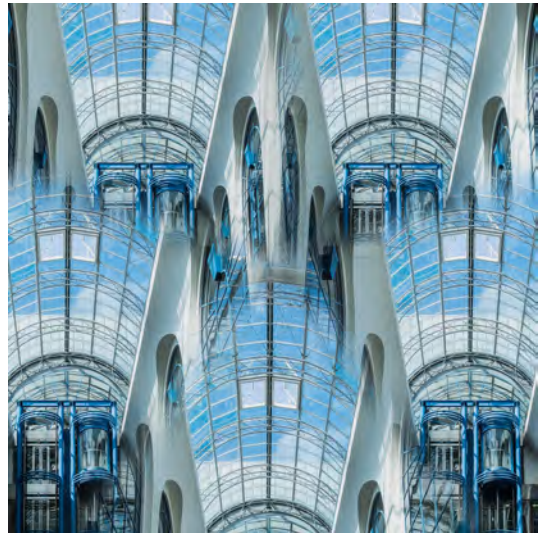


Sylvette by Derek Collis LRPS





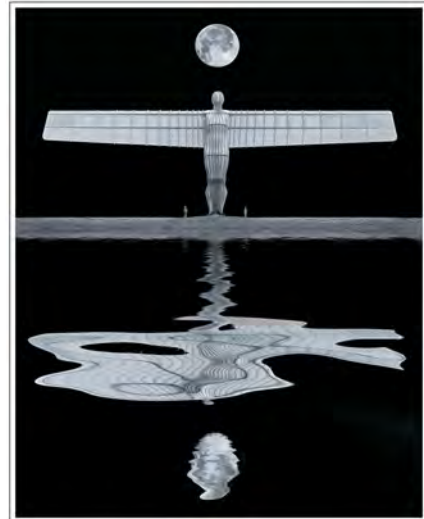
Teddy Bears Picnic by Brian McCarthy LRPS



Temple of Commerce 1 by Ruth Bourne LRPS



Temple of Commerce 2 by Ruth Bourne LRPS



The Angel of the North Lunar Fantasy by Edmond Bridant ARPS (USA)



The Aviator by Janet Russell LRPS



The Coachman by Tom Forrest ARPS



The Devil in Me by Gwynn Robinson FRPS



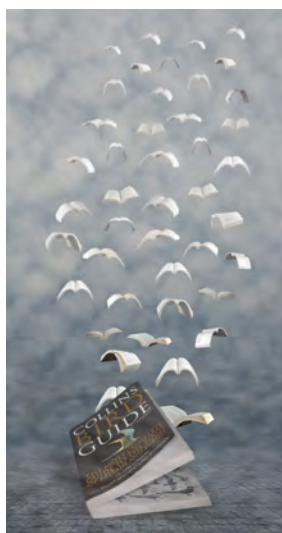
The Futility Of War by Peter Spring ARPS



The Ghost Of The Castle by Lajos Nagy (Romania)



The Glory Of Past Beauty by Valentina Kulagina ARPS



The Great Escape by Roger Hinton LRPS



The Joker by Len Claydon ARPS





The Marmalade Factory by Ann Cole LRPS



The Model by Jonathan Vaines



The Scream by William Hogg ARPS



The Seeker by John Cooke ARPS



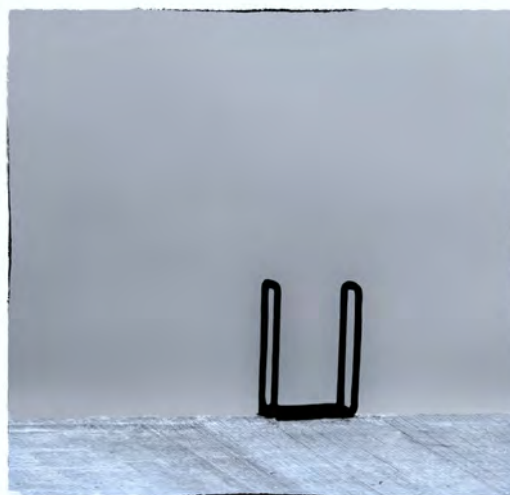
The Shelter by Les Spitz ARPS



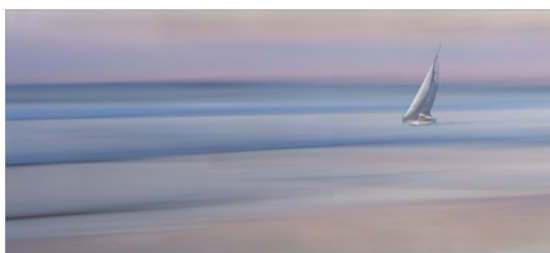
The Spiritual Birth by Janet Haines ARPS (Netherlands)



Thou Shalt Have A Fishie by Richard Hainsworth LRPS



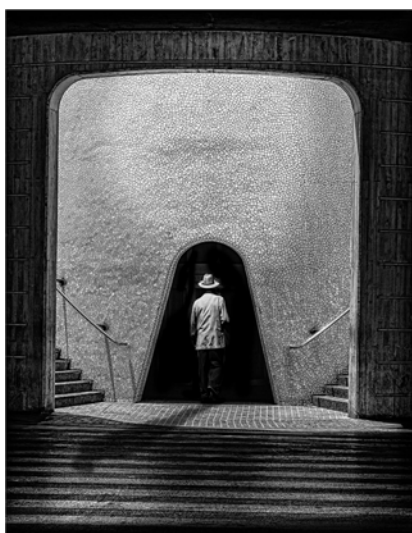
Top Of The Steps by Karen Berry FRPS



Twilight Zone by Pat Frewin LRPS



Vision In Pink by Colin Harrison FRPS

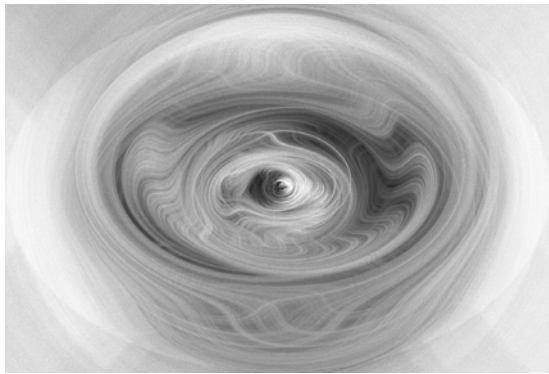


Welcome To The Machine by Glyn Paton LRPS



Where do you want this one! by David Taylor LRPS





Whirling Dervish by Janet Lee



Wildflower Meadow by Valerie Walker ARPS



Winter by Stephen Salmon



Won't Get Fooled Again by Andy Swain



Wood Nymphs by Douglas Watson LRPS

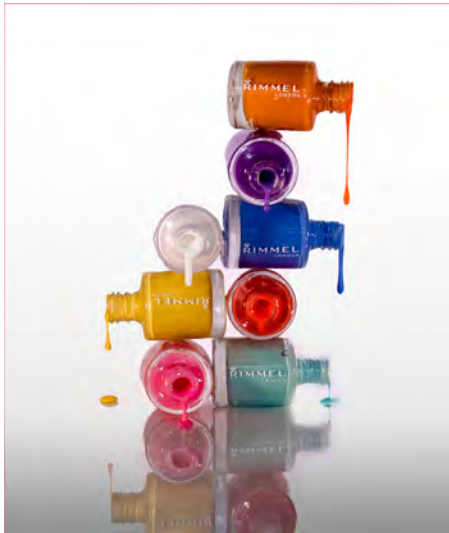


Yellow Brick Road by Len Claydon ARPS



Zeus And Hera After Fox Hunt by Derek Love





8 Shades of Rimmel by Marilyn Taylor ARPS



A Bleak Outlook by Roger Hinton LRPS



A Little Owl feeding offspring by John Boyd LRPS



A Sense Of Perspective by Mike Franks



A Snowy Walk by John Hoskins ARPS



A Wistful Look by Carl Mason ARPS



Across Lines by Seshikanth Middela LRPS



African Maiden by Joe Houghton (Ireland)



All Lines Lead To Me by Seshikanth Middela LRPS



Alone by Paul Radden LRPS



Annie from the Musical by Fiona Senior FRPS



Approaching Sand by Ton Van Der Laan (Netherlands)





Arctic Evening Light by Jean Evans ARPS



Ardvreck Castle by Ian Tully ARPS



Art Deco Staircase, De La Warr Pavilion by Andy Hooker FRPS



Art Imitating Life by Glen Parker LRPS



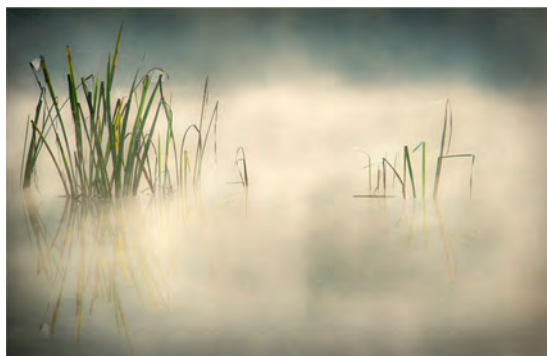
Astonishment by Lajos Nagy (Romania)



At The Crack Of Dawn by Paul O'Flanagan LRPS



At The Fair by Andre Bergmans (Netherlands)



Autumn River by Jayne Winter ARPS



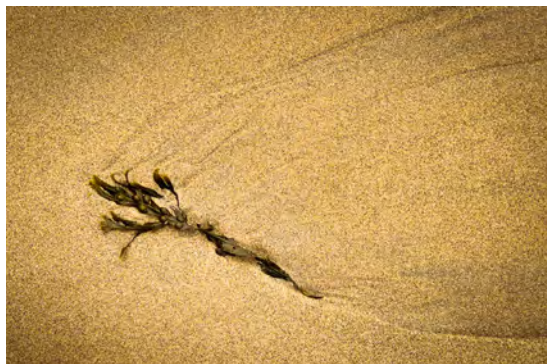
Awaiting Action by Fiona Senior FRPS



Bath Time For Little Owls by Graham Whistler FRPS



Bath Time On The Ganges by Roy Morris ARPS



Beachweed by Kevin James





Beaten Up Beetle by Margaret Roberts



Behind The Veil by Mike Bennett LRPS



Between A Rock And A Hard Place by Sue Trower ARPS



Billy Vunipola by Graham Johnston ARPS



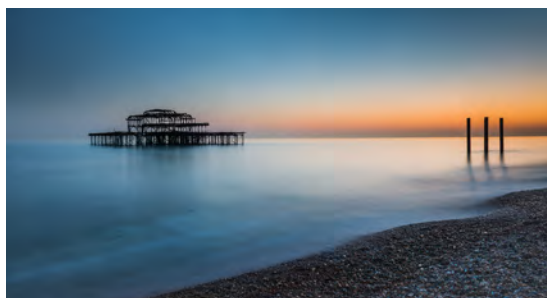
Bird Storm by Valentina Kulagina ARPS



Blue by Pauline Pentony ARPS



Brede Landscape by Les Welton LRPS



Brighton West Pier by Godfray Guilbert



Busy Doing Nothing by Philip Barker ARPS



Bunker Shot by Robert Davies LRPS



But It's Raining Outside by Paul Clarke ARPS



Calder In Chicago by Les Spitz ARPS





Camargue Round Up by Maureen Martin LRPS



Camargue Stallions Play Fighting In Water by John Hallam ARPS



Canyon Lines by Rosemary Wilman Hon FRPS



Cast Offs by Jayne Winter ARPS



Chaffinch Feeding Young by Martin Eves LRPS



Chain Of Life by John Bishop



Charles White by Alex Milne ARPS



Chateau D'Azay Le Rideau by Norman Wiles LRPS



Checking the Timetable by Bob Bishop LRPS



Cheetahs At The Waterhole by John Shaw ARPS



Chinese Nets At Dusk by Glyn Paton LRPS

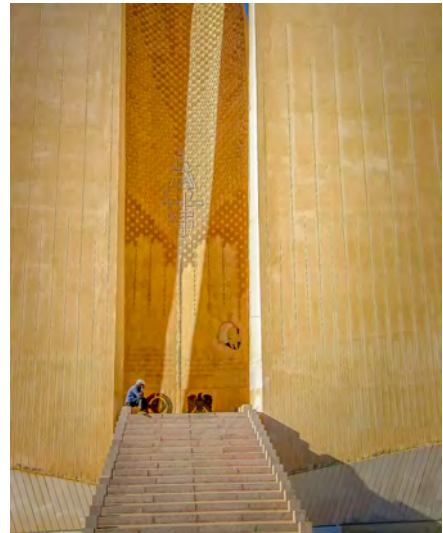


Concentration by John Hankin LRPS





Conception by Martin Eves LRPS



Contemplation by Doug Morehead LRPS



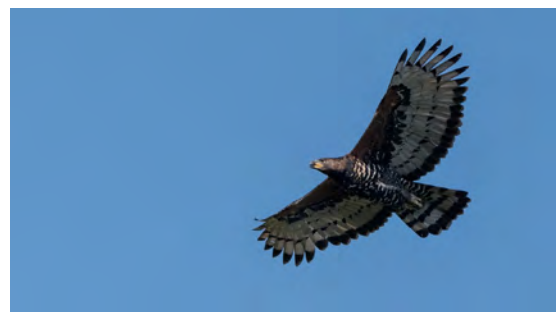
Conundrum 2 by John Hoskins ARPS



Cottage Window by Ruth Nicholls LRPS



Crossing A Swollen Mara by Pamela Lane ARPS



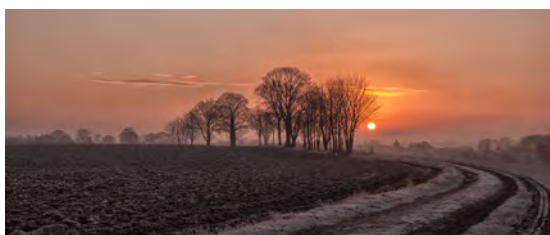
Crowned Eagle by Joe Houghton (Ireland)



Cuthona Kanga Nudibranch by Wendy Eve ARPS



Daisies by Amanda Peglitsis



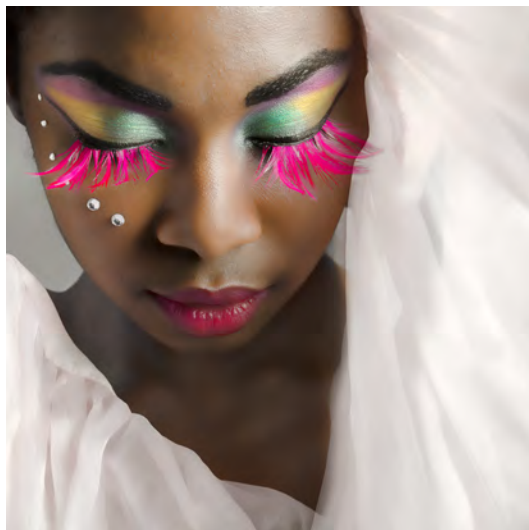
Dawn at the Bullytrees by David Turnbull



Defenceless by Paul Radden LRPS



Derwent Water by Suzanne Parsons LRPS



Diva by Janet Haines ARPS (Netherlands)

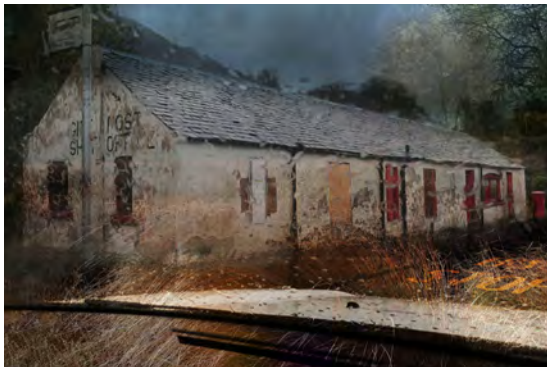




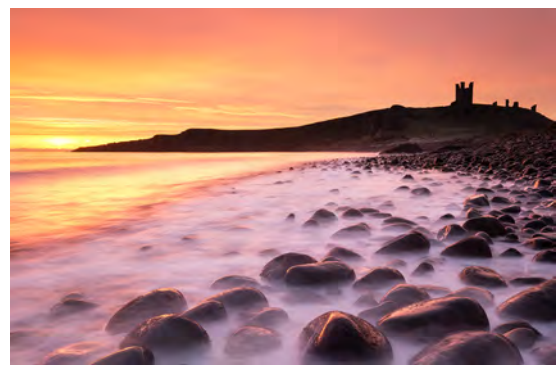
Dmack by Paul Duckhouse LRPS



Down But Not Out by Chris Sidney



Driving Past The Bus Stop by Deborah Degge ARPS



Dunstanburgh Castle by Graham Johnston ARPS



Duo by William Campbell ARPS



Easter Cave, Malaysia by Chris Howes FRPS



Elegant Pose by Roger Parry ARPS



Elgol by Fiona Senior FRPS



Emerging From The Haze by Kathryn Phillips LRPS



Evening Rest by Mike Grigsby LRPS



Falling Water by Margaret Mitchell



Fast Food Delivery by Barrie Brown LRPS





Fenland Sunset by Ernest Eaton LRPS



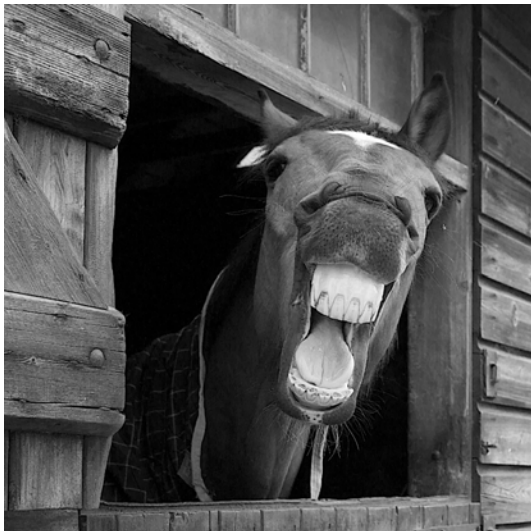
Figure Study by Stephen R. Womack LRPS



Final Fence by Derek Stratton LRPS



Finishing Touch by Colin Close LRPS



Flashman In Anger by John Warden



Foggy Walk To Work by Janice Payne ARPS



Foreign Invader (Shetland In The New Forest) by Gemma Burden



Friends by Gerry Adcock ARPS



Full Gas by Andrew Williams LRPS



Gallery of Photography in Dublin by Rex Waygood



Gannet In Flight by David O'Neill LRPS



Gannet In Flight 2 by David O'Neill LRPS





Gannets Courtship by Mahendra Bhatia LRPS



Gannets Pairing by Mahendra Bhatia LRPS



Gatton Woods by Helen Renouf



Gentoo Amongst Kings by Pamela Lane ARPS



Girl With The Pearl Earring by Frank Reeder LRPS



Glencoe by John Westwood



Go Go Wiggo And Co by Eddy Lane ARPS



Going Up by Rosemary Wilman HonFRPS



Grape Hyacinths by Paula Davies FRPS



Green Winged Orchid (Orchis Morio) by Janice Payne ARPS



Hamar Girl At Initiation Ceremony by Neil Harris ARPS



Hello Baby by Sian Davies LRPS

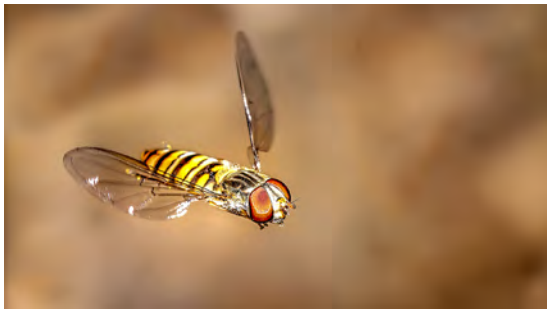




Herdwick Sheep by Chris Wilkes-Ciudad ARPS



Hit For Four by Martyn Addison-Smith



Hoverfly by Barry Willcock LRPS



Hunting Buzzard by John Hankin LRPS



Hurricane Imminent in Solent by Niall Ferguson LRPS



Ice Cyclist by Neil Harris ARPS



It's Bad News by Carl Mason ARPS



Japanese Macaque preening by Ray Hems LRPS



Juvenile Black Crowned Night Heron by Brian Walker ARPS



Kaffir Lily 'Sunrise' by Andrew Williams LRPS



Kicking Up The Sand by Martin Ridout LRPS

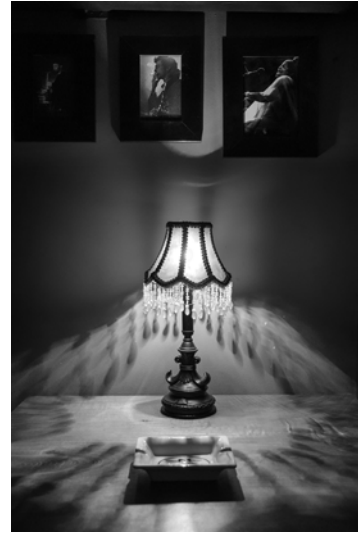


Kirkjufell Mountain, Iceland by Michael Parrott LRPS





Kittiwake Family by Alan Bousfield ARPS



Lamp by Robert Palmer ARPS



Leading The Way by Maureen Martin LRPS



Lights In The Forest by Lajos Nagy (Romania)



Living On Thin Ice by Sue Blythe



Lone Tree by David Stephenson ARPS



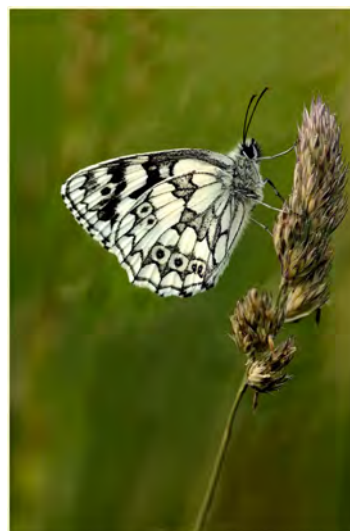
Looking Back by Margaret Roberts



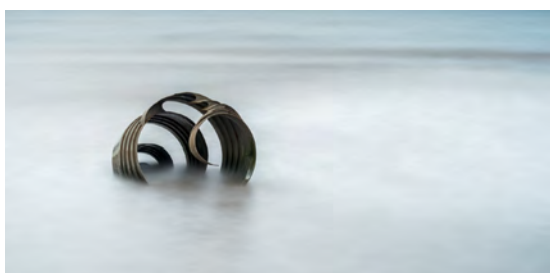
Mara Lioness In The Rain by Gill Peachey LRPS



Mara River by John Hallam ARPS



Marbled White by Stan Stubbs LRPS



Mary's Shell by Jenny Baker LRPS



Mausoleum Of Moulay Ismail by Brian Law ARPS





Melee by Brian Law ARPS



Merlin And Prey by Ronnie Inglis LRPS



Mid Day Shadows by Rosemary Wilman HonFRPS



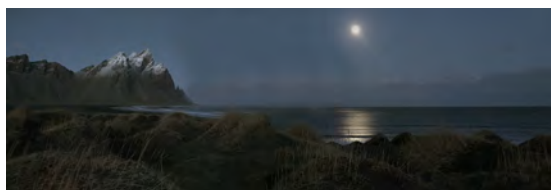
Misty Island by Mervyn Edwards LRPS



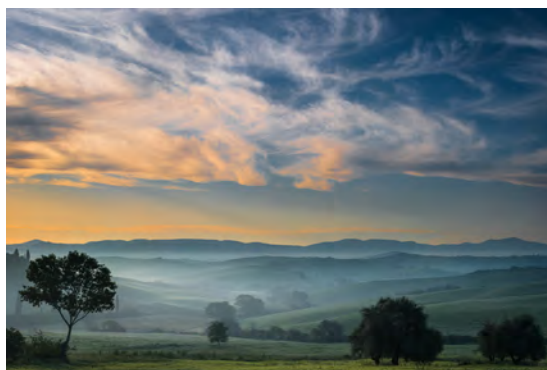
Mode Gakuen Tower by Rob Kershaw ARPS (Switzerland)



Monarch Of The Mist by Ian Tully ARPS



Moonlight Over Vestrahorn by Sian Davies LRPS



Morning cloud by Godfray Guilbert



Morning Clouds by Ton Van Der Laan (Netherlands)



Morning Over Tsarevets by Dan Bachmann



Morris Man by Chris Sidney



Mucky job by Philip Barker ARPS

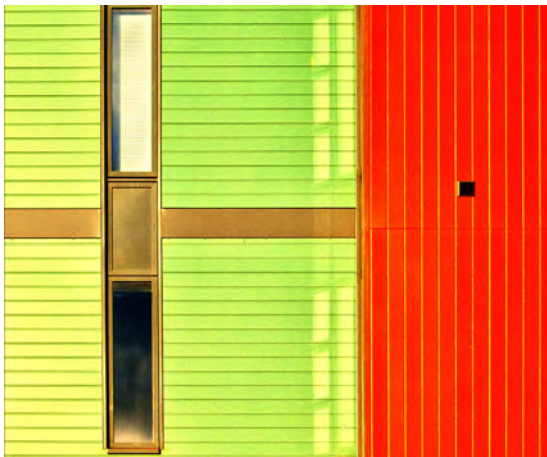




Mystical Magic by Sue Trower ARPS



Nduna by Joe Houghton (Ireland)



New Building Wall Amble by Peter Downs LRPS



No Escape by Stephen R. Womack LRPS



Norfolk Hawker by Mary Pipkin ARPS



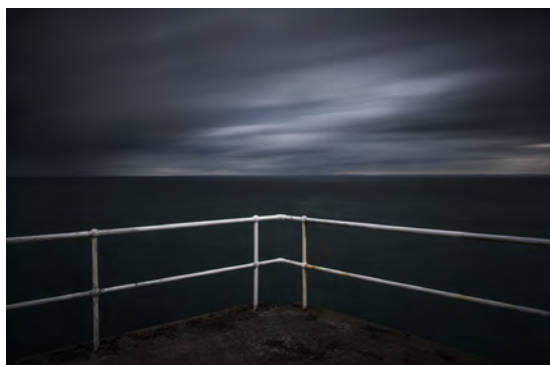
Oblivious by Karen Berry FRPS



Old Mill Worker by Stan Stubbs LRPS



On Pointe by William Campbell ARPS



On The Edge by Sue Trower ARPS



One Man And His Dog by Maureen Martin LRPS



Osprey with Brown Trout by John Boyd LRPS



Over The Edge by Ronnie Inglis LRPS





Patrouille de France by Niall Ferguson LRPS



Pause For Thought by Kathryn Phillips LRPS



Peregrine Falcon by Ronnie Inglis LRPS



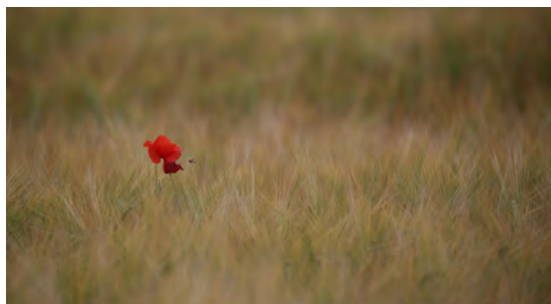
Polar Bear In Flames (Ice Crystals Reflecting Sunlight)  
by John Hallam ARPS



Polo Action 1 by John Hankin LRPS



Polo Action 2 by John Hankin LRPS



Poppy by Ernest Eaton LRPS



Power of the Sea by Peter Stevens ARPS



Puffins, Lunga by Steve Hallam LRPS



Punk Girl by Ian McDougall LRPS



Puppy Love by Martin Ridout LRPS



Race Strategy by Sheila Haycox ARPS





Railway Driver by Helen Renouf



Raising Her Game by Marilyn Steward ARPS



Rannoch Winter Morning by Ian Tully ARPS



Red Arrows Rolling by Andrew Hayes ARPS



Red Crown Crane Courtship dance by Ray Hems LRPS



Red Fushia by Pat Brennan LRPS (Ireland)



Red Squirrel by Martin Eves LRPS



Red Squirrel by Jonathan Gunn LRPS



Red Squirrel by David O'Neill LRPS



Renovation Required by Barry Senior HonFRPS



Request Stop by Cliff Marsh LRPS



Resplendent Plumage by Gill Peachey LRPS





Retired by Tom Lloyd ARPS



Sally Lightfoot, Galapagos by Pamela Lane ARPS



Saltburn Surfer by Chas Hockin LRPS



Sand Eels For Lunch by Sue Blythe



Sarah by Norma Phillips LRPS



Sea Eagles Fighting For Food by Ray Hems LRPS



Silhouettes At Sunrise by Sue Blythe



Silverback Gorilla by Maurice Ford LRPS



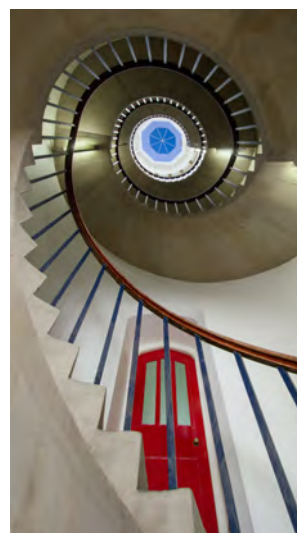
Smalls Jazz Club by Andre Meyer-Vitali (Netherlands)



Smell the Chase by David Taylor LRPS



Southwark View by Dan Bachmann



Spiral Staircase, St Johns College by John Bull LRPS





Spiral Stairway by Robin Hall



Spirit Of Ecstasy by Roger Parry ARPS



Storm Force by John Holt ARPS



Street Scene Varanasi by Jean Evans ARPS



Summer In Alberta by Malcolm Mcbeath ARPS



Surface Tension by Mike Grigsby LRPS



Sweet Chestnut by David Baker



Swim London by Marilyn Steward ARPS



Sydney Opera House by Night by David Fletcher LRPS



Tango Flamenco by Derek Love



The Catch by Brian Walker ARPS



The Driver by Roger Hinton LRPS





The Fellsman on Ribblehead by Peter Jarvis LRPS



The Flower Seller by Norma Phillips LRPS



The Intruder by Terry Turner



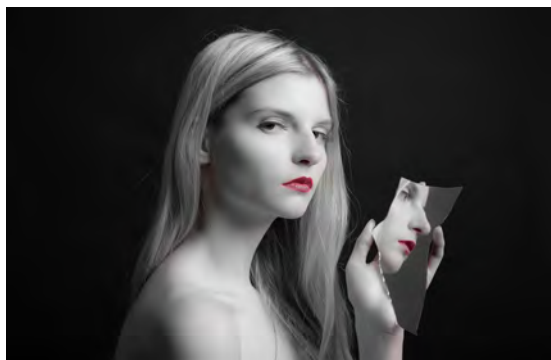
The Lighthouse by Sue Blythe



The Man in the Merkato by Marilyn Taylor ARPS



The Old Trunk by Roger Norton LRPS



The Other Self by Sue Hutton LRPS



The Potter by Ashish Chalapuram (India)



The Rokeby Venus recreation by Bruce Broughton-Tompkins



The Sitter by Ian McDougall LRPS



The Thief by Carol Hudson LRPS



The Train Driver by Glen Parker LRPS





The Waiting Game by Brian Mitchell LRPS



The White Cottage by Maurice Ford LRPS



Three Trees Under Storm Clouds by Glen Parker LRPS



Tigress With Cub by Robert Davies LRPS



Time For A Wash by Barrie Brown LRPS



Tired of Conversation by Robert Bracher ARPS



Toll Gavel Church by Stephen R. Womack LRPS



Top Hat by Chris Harrison



Top Players by Stephanie Cook LRPS



Towards The City by Judy Knights LRPS



Tree On Limestone by Richard Lodge LRPS



Trees In The Sand by Sue Searle LRPS





Veils by Janet Haines ARPS (Netherlands)



Venice View by Mervyn Edwards LRPS



Veteran Car Run by Dan Bachmann



View of Somerset House by Alan Porter LRPS



Waiting by Les Welton LRPS



Waiting At Baker Street by Roger Newark LRPS



Watching Eyes by Barrie Brown LRPS



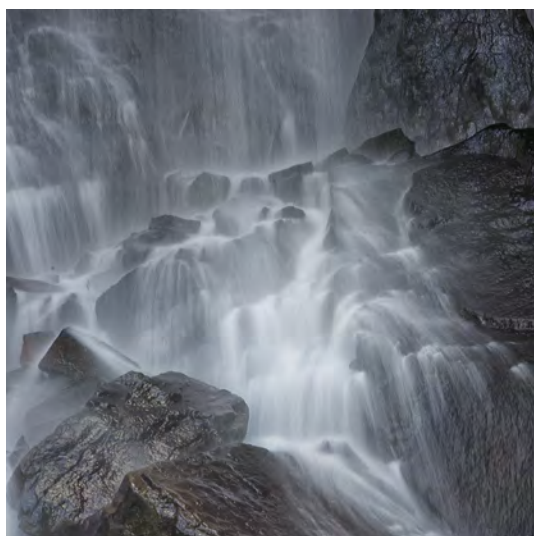
Watching The Paint Dry by Alan Dedman LRPS



Water Star Burst by Pauline Pentony ARPS



Weightlifter by Stephanie Cook LRPS



Wet Rocks by Jeanne Bradban LRPS

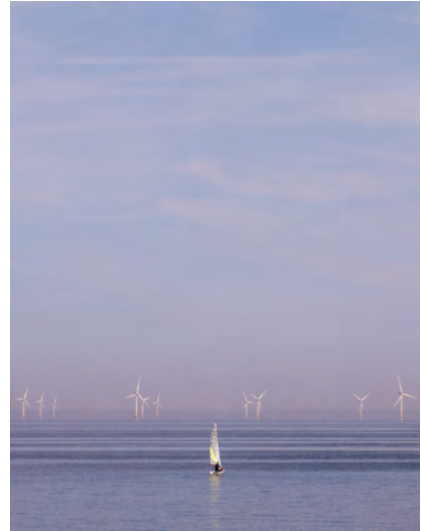


What Did I Say by Barry Senior HonFRPS





Where Are You Going by David Taylor LRPS



Wind Power by Eileen Wilkinson LRPS



Windy Tree by Barry Senior HonFRPS



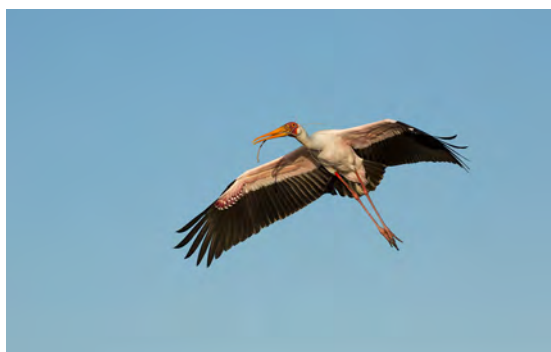
Winter Horse Racing by Valerii Tkachenko (Ukraine)



Winter Travel by Malcolm Mcbeath ARPS



Winters Solitude by David Stephenson ARPS



Yellow Billed Stork With Nest Material by Malcolm Blackburn LRPS

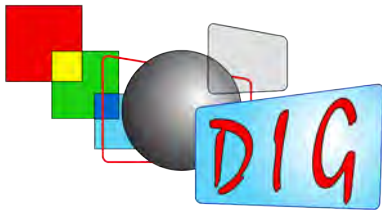


Yolanda and Co by Robert Bracher ARPS



Young Nuthatch by Graham Whistler FRPS

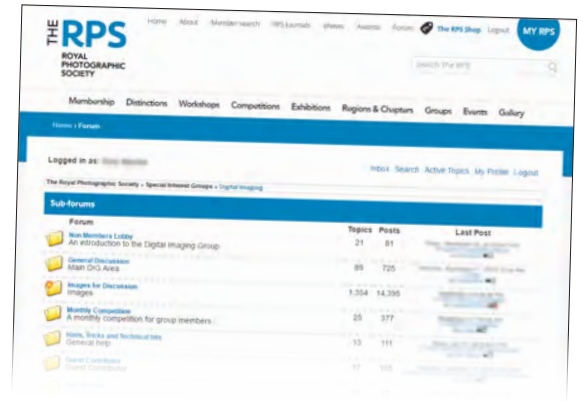




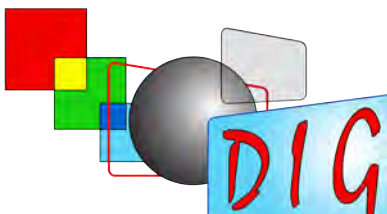
# The Digital Imaging Group forum

The easy way to keep up-to-date with the DIG activities, news and to participate in discussions.

The forum is open to all DIG members, just log in on the RPS website and click on 'Forum' at the top of the page.



The RPS forum is a discussion area for all things photographic and the Society, and includes a dedicated area for the Digital Imaging Group.



# Print Exhibition 2017

The next members free to enter competition will be the annual Print Exhibition 2017, which will be selected at the DIG AGM on Sunday March 5th at The Old School House, Smethwick.

Members can enter 3 prints – one of which is assured of an acceptance in to the 2017 DIG travelling exhibition. The prints will also be on display at the DIG Expo in September 2017.





